CULTURAL HERITAGE AS ECONOMIC VALUE:

Economic Benefits, Social Opportunities and Challenges of Cultural Heritage for Sustainable Development

EDITED

BY

GEORGE MERGOS AND NIKOS PATSAVOS

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"The capacity to build a new future depends on our ability to see a fundamental continuity with the strengths of the past"

Nietzsche, Friedrich (1980). *On the Advantage and Disadvantage of History for Life*, trans. Peter Preuss (Indianapolis, IN: Hackett Publishing Company, Inc.), p.12.

"Nowadays, people know the price of everything and the value of nothing."

Oscar Wilde, *The Picture of Dorian Gray*

CONTENTS

PART II: CASE STUDIES

ANNEX

OTHER CASE STUDIES FROM EUROPEAN PROGRAMMES

FOREWORD

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It is increasingly gaining wider support the awareness that archaeological sites and monuments are effectively protected and preserved, when they are part of everyday life and when they are included in the so-called economy of leisure and lifelong learning. The knowledge economy and technology, under the new international development paradigm, are combined with the economy of culture and creation. Today, the challenge for Greece is to shift the current policy of cultural management from a static approach to a dynamic one through new measures of public intervention.

The current EU cultural policy encourages investment in cultural and creative industries because they contribute to employment, social welfare and the so-called economy of happiness which is inextricably linked to the new forms of cultural heritage management. Enterprises producing culture and creative goods and services (statistically named Cultural and Creative Industries, CCI) are during the last years one of the most dynamic part of the European economy and occupy an important place in the "Europe 2020 strategy", because they contribute to a new type of development, not only economic but also social.

When we talk about the economy of leisure and happiness, we are referring primarily to a large number of internationally active groups of consumers, mostly elderly, who have income and time to spend for their entertainment and enjoyment experiences through buying goods and services of cultural and creative nature. At the same time, the younger generations, with their proficiency in social media, contribute to the diffusion of cultural products and services to wider social strata, expanding the consumption of cultural goods and services beyond the needs of the intellectual and economic elites to large parts of the population.

The availability of new technology and the enormous range of applications makes activity undertaking in CCI much easier and requiring much less capital than before. However, investing in CCI requires imagination, creative vision, outward looking, adaptability, training and continuous information gathering. In the area of CCI, innovation with the specific nature of personal creation, can contribute definitively to a sustainable, smart and inclusive economy. Internationally, regions with a high degree of specialization and employment in cultural and creative activities are among the richest in per capita income, even if they not have large urban centers.

The national strategy, up to now, in promoting our country's attraction for visitors and for the communication of cultural values and our way of life, is based on the traditional triptych "sun, sea and partly antiquities", which implies comfortable accommodation combined with enjoyment of leisure and acquaintance with the natural environment and historical monuments of the country. Although, this triptych has been very successful in the past to attract visitors to Greece, and it is still successful in the opinion of various leading opinion makers in our country, it may nevertheless be considered obsolete in the context of a new "smart" economy that is gaining ground in the new, global economic environment.

Culture is today widely interpreted as a lifestyle and as a set of shared values and experiences. The consumer is not any more a passive receiver, but he is a co-shaper of the product that he intends to consume. Thus, the main driving forces in shaping the growth of the economy of culture and creation are the new technologies and the desire of people to acquire experiences and feelings. An example of these new trends is the increasing practice of excavation tourism worldwide, which unfortunately is to a large extent misunderstood in our country.

Funding for cultural activities in Greece is mainly from public sources, either from the Ministry of Culture and Sports in the central government, or from the local budgets of authorities at local and regional levels. The selection of proposals submitted for funding by various organizations is usually implemented using criteria mostly unrelated to their impact on the local and national economy.

The austerity measures implemented in the context of the fiscal sustainability programme, following the fiscal crisis, have resulted in a significant reduction of available public funding for cultural activities. This in turn, makes necessary the reconsideration of the funding mechanism and the selection of cultural activities to be supported taking in to account their tangible effects on the economy and society, such as increasing the number of visitors and therefore public revenue, job creation, gradual reduction of dependence on state subsidies, as well as managerial and administrative autonomy of organizations.

Cultural and creative industries, producing about 4.2% of the European Net National Product and employ 7 million people, can boost economic growth and strengthen the position of Europe at the global level. It is expected with great interest the completion in 2017 of the survey, which with the initiative of the European Parliament, was funded by the European Commission for the finding of alternative ways of financing cultural activities through participatory financing (Crowdfunding4Culture). We have, in Greece, admirable examples of participatory financing that offer innovative initiatives, but unfortunately their impact remains marginal. At the same time, we should use the opportunities that will open up in view of 2018, a year designated as *Year of European cultural heritage*.

Finally, it is time for our country to adopt European Best Practices and to invest in non-polluting activities, mainly in culture, a growth sector that delivers proven results, the area where our country leads and can create the conditions for a spring not only economic, but also cultural and spiritual. Culture, is for our country a priority, as it is health, education and national defense.

CHAPTER 1

Introduction and overview

George Mergos[1] & Nikolas Patsavos[2]

1. Introduction

The aim of this book is to explore the strong economic potential for sustainable development that cultural heritage represents for society. Economic benefits, social opportunities and governance challenges are dimensions of the public debate on cultural heritage along with other historical, artistic and aesthetic issues.

Over the past two decades, cultural heritage has received increasing attention of scholars and policy makers as an instrument for sustainable development (see UNESCO, 2012). Critics consider use as a threat to heritage, leading to commercialisation, exploitation and destruction (Lulanski, 2006). It gains momentum, however, the view that cultural heritage has economic value, that it can have a lasting impact on sustainable development and that heritage preservation occurs when heritage elements are in actual use, thus generating revenue to sustain preservation (Pagiola, 1996; Ready and Navrud, 2002; Navrud and Ready 2002). Further, there are arguments that many, if not most of, the benefits derived from cultural heritage are realised only in the course of actual use. Nowadays, among the proponents of heritage use we find not only economists and sociologists but also many who have traditionally opposed the idea, such as archaeologists, anthropologists, legal scientists and even preservationists (Dümcke & Gnedovsky, 2013).

The European Union has a rich and diverse mosaic of cultural heritage capital including natural, built and archaeological sites, as well as museums, monuments, historic cities and other cultural heritage assets (see EC 2014)[3]. The "EU-2020 strategy" recognizes that cultural heritage can contribute significantly to the objectives of Europe 2020 for a "smart, sustainable and inclusive growth" with its huge potential as a resource for the achievement of policy objectives. Therefore, the preservation, promotion and sustainable exploitation of cultural heritage in Europe raise a number of challenges that need to be tackled in the

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[3] This mapping report aims to contribute to the development of a strategic approach to the preservation and promotion of European heritage. It responds to the "Conclusions on cultural heritage as a strategic resource for a sustainable Europe" adopted by the Council of the European Union on 20th May 2014, and complements the European Commission Communication "Towards an integrated approach to cultural heritage for Europe", published in July 2014. The report provides a wide (but not exhaustive) range of information about EU policies, legislation, programmes and funding opportunities relevant to cultural heritage.

decision-making process of various policy fields at different levels, from the local to the national and the European level.

The core issue is whether cultural heritage has an economic value. Economic ideas have not fared well with artists, archaeologists and preservationists. The concept of economic value of cultural heritage is approached with apprehension or outright refusal, for ethical, archaeological, historical or artistic reasons. A monument, they consider, can be approached only artistically or historically, it is priceless and cannot be seen as an economic item nor it can be attributed an economic value. On the other hand, nobody denies the fact that monuments and heritage sites attract visitors, contribute to the branding of places, and create employment and income streams generating development. At the same time, increased visitation of cultural heritage sites generates revenues that can be used for preservation and enhancement of the heritage sites themselves, in addition to the intellectual and cultural benefits that accrue to society. On this basis, not all elements of cultural heritage are of the same value, nor are all monuments are priceless.

In addressing these issues, this book brings together contributions of experts from various fields and provides an opportunity to open up a dialogue on these issues in the expectation that there is, in fact, a lot of common ground between architects, archaeologists, city planners, artists and economists in the valuation of heritage, and that an economic assessment of a heritage project, if well done, has a lot to contribute to decision-making in this field. Hence, the aim of this volume is to raise awareness on the economic dimensions of cultural heritage, exploring its role in generating sustainable development at local and regional level, focusing mainly on built, architectural heritage. The volume is by necessity eclectic and collects contributions from researchers and policy makers from a wide range of disciplines, from architects and city planners to economists, archaeologists and policy experts examining the issues from various angles.

2. Cultural Heritage in "EU-2020 Strategy"

Cultural Heritage is a complex concept, constantly evolving through time, and combining historical, cultural, aesthetic, symbolic, spiritual, but also economic, social and political dimensions (Rizzo & Mignosa, 2013). It includes a wide range of archaeological sites, monuments, objects, traditions and culture, but not only. As a concept, it brings to mind monuments, buildings and artifacts inherited from the past, but today it includes many other aspects of human creativity and expression, even photographs, documents, books, instruments, towns and natural sites. It is both tangible and intangible. It is much more than preserving, excavating, displaying, or restoring a collection of old things.

Furthermore, cultural heritage is today considered an activity with far-reaching economic and social impact. Whilst it is a part of the historical past, it is an element of the living present, as well as a constituent of the future to be created. It should be the subject of public reflection and debate on what is worth saving, what priorities should be put on preservation and what the economic effects of heritage activities are. Cultural heritage can operate as a platform for local recognition, as a medium for intercultural dialogue, as a means of aesthetic reflection, and as a generator of sustainable development; it is a component of urban and regional planning, a factor of economic development at regional and local level, a generator of identity and branding for places and geographical regions; it is simultaneously local and particular, global and shared.

"EU-2020 strategy" recognizes that cultural heritage is of great value to society, in cultural, social and economic terms; it could considerably contribute to the objectives of Europe 2020 for a "smart, sustainable and inclusive growth"; it is related to a variety of sectors and policy fields; it has a huge potential as a resource for the achievement of the objectives of other policies, such as cohesion and agricultural policy, environment, tourism, education research and innovation, etc.; and, therefore, the preservation, promotion and sustainable exploitation of cultural heritage raise a number of challenges that need to be tackled in the decision making process of various policy fields at different levels, from the local to the European and international ones (see European Conference 2013).

In EUROPE 2020 Strategy, investing on entrepreneurial training is a clear strategic objective. On that ground, creativity and innovative thinking have been defined as the necessary step-by step prerequisites fostering social-economic and environmental sustainability. At the same time Culture in general and Heritage in particular, constitute the 4th pillar of EUROPE 2020 Strategy for "a smart, sustainable and inclusive growth". Similarly, many international and European organisations, such as the OECD (OECD, 2009), the World Bank (Licciardi and Amirtahmasebi, 2012), UNESCO (UNESO, 2012) and the EIB (see Aymerich, this volume) consider built cultural heritage as an important capital resource that can contribute to national, regional and local economic development. In that sense, culture and heritage define a holistic framework for investments with a proven added value, since according to EUROBAROMETER and McKinsey Consultants, investment in such activities generates income more than 3.5 times the amount spent.

In addressing this dynamic potential of cultural heritage as a development resource, at local and regional level in the context of the current European crisis, two important factors should be stretched: (a) culture and heritage is still a 'dormant' capital that calls for more attention, and (b) many of the areas suffering from high youth and general unemployment rates possess an equally impressive stock of cultural capital.

Thus, a strong opportunity and an important problem are identified in the domain of cultural heritage. A strong development opportunity emanates from still "dormant" cultural capital, mostly in areas with significant employment potential. Attempting to address both, one realises a serious gap: (a) a lack of public awareness of the development possibilities underlying cultural heritage regarding society as well as public agents and private sector stakeholders; and (b) a lack of social initiatives which would build, based on the previous tools, new entrepreneurial partnerships investing on local and regional cultural heritage.

Has cultural heritage an economic value?

Does economic analysis have anything to offer in assessing the worth of heritage projects? Heritage experts have tended to regard economists as being insensitive and heavy-handed, focused too single-mindedly on financial measurement, and overlooking the true cultural significance of heritage assets (Cannon-Brookes, 1996). Therefore, it is understandable that the concept of economic value of cultural heritage generates intense controversy. Many preservationists and artists consider assigning an economic value to cultural heritage inappropriate. Even the mere reference to economic value of cultural heritage is treated by some with apprehension or outright refusal, for ethical, archaeological, historical or artistic reasons. They suggest that an item of cultural heritage cannot have economic value or it cannot be approached economically. For them, cultural heritage is invaluable and has historical, archaeological, creative, aesthetic or architectural value, but not economic value. A monument, they consider, can be approached only artistically or historically, it is

priceless and cannot be seen as an economic item nor it can be attributed an economic value.

The counterargument is that when a monument attracts visitors from around the world who are willing to pay a high travel cost and often high cost of accommodation to visit, creating thus corresponding financial flows, employment, income and economic growth, the economic value of the monument is self-evident. On this basis, not all elements of cultural heritage are of the same value, nor are all monuments are priceless. Hence, cultural heritage resources can be approached as cultural capital or as cultural assets that can be preserved and integrated into the economic and social life of the present to form better life conditions for the future. Given stringent fiscal resources, the inability of the state to finance public activities for the promotion and development of cultural sites calls for alternative funding sources such as collective activities, NGOs, local authorities and the private sector. The precondition of such an activity is the ability for assessment and measurement of economic values of cultural heritage resources and their integration into the cultural policy (Pearse & Mourato, 1998; Mourato & Mazzanti, 2002).

The assessment and measurement, though, of economic value of cultural heritage asssets is a difficult and debatable endeavor. The question is whether economic analysis has anything to offer, in terms of methods and approaches, in assessing the worth of heritage projects. In the past, heritage experts have disregarded economic methods as being focused only on expenditure measurement for preservation, overlooking cultural and artistic value. But, on the other hand the list of demands of preservationists for funding cultural heritage projects usually outstrips available funds by wide margins and a prioritization is necessary. Although historical, archaeological, architectural, aesthetic, artistic, ethical and other similar reasons may be used to put policy and investment priorities, such reasons ignore a dimension which is immensely important: the generation of income, employment and development for the society. Hence, the role of heritage in development is, also, an important dimension, along with all other dimensions, in the policy process and a multidisciplinary approach is required to make an assessment of values.

Perhaps the fundamental concept underlying any assessment of the significance or worth of cultural heritage is the concept of value in general. However, when we talk about the significance or worth or importance of an item of heritage, we are really making a statement about value: what it means, who experiences it, how it is determined, how it should be measured, and what role it should play in decision-making concerning the item's conservation, restoration or re-use. Underlying these discussions is a distinction between economic and cultural value, a distinction that is relevant to considerations of value of a surprisingly wide range of cultural goods and services (Hutter and Throsby, 2008).

Thus, cultural heritage resources can be considered as capital assets and the economic importance of such assets is related to their state of conservation, management efficiency and access conditions that influence the well-being of locals and visitors alike. Using well established economic valuation methods to inform policy decisions in the cultural heritage sector offers a way of solving significant finance and management problems (see Ginsburgh and Throsby, 2006). Cultural institutions, public or private, are increasingly called to justify expenditure decisions or requests for funding by providing information on local, regional or user benefits. In addition, given that potential visitors are usually income constrained and increasingly sophisticated, cultural destinations need considerable investment to increase visitor benefits or amenities to compete and survive.

<u>Cultural heritage and sustainable development</u>

There is a clear shift underway in thinking about economic development. The old commodity-centered notion of economic development is giving way to a new people-centered strategy of human development, where people, as the object and means of development, do not exist in isolation. In addition, the shift is associated with a refocusing on human beings as both the object of development and as the agents by which development is brought about (see Throsby 2003; Lulanski, 2006). The current debate about the role of culture in development has intensified on all levels. Culture has reached its peak on the agendas not only of UNESCO but of many international organizations working in the development field. Certainly, the emphasis on the nexus between culture and development has far-reaching implications and presents one of the greatest challenges to rethinking the development paradigm (Lulanski, 2006).

Following the Millennium Summit of the UN in 2000 and the UN Millennium Declaration, eight Millennium Development Goals were adopted. In September 2015 the "2030 Agenda for Sustainable Development" was expanded with 17 ambitious, universal goals to attain sustainable development in the world. UNESCO is empowered to promote the strategic role of culture, through cultural heritage and the cultural and creative industries, for sustainable development.[4] Hence, the role of culture in attaining sustainable development is recognized through the majority of the Sustainable Development Goals (SDGs), including those focusing on quality education, sustainable cities, the environment, economic growth, sustainable consumption and production patterns, peaceful and inclusive societies, gender equality and food security. From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of the economic, social and environmental dimensions of sustainable development.

Further, modern concepts of economic development are anthropocentric measuring the level of development beyond the traditional approach of Gross Domestic Product in a holistic and integrated development concept illustrated by the Human Development Index. This approach becomes increasingly important as social development and cultural heritage are key elements of development efforts at national, regional and local level. Specifically, a shift in three directions is observed in the way cultural heritage is approached: (a) from monuments to people (b) from objects to functions and (c) from the maintenance of monuments to their sustainable use (Lulanski, 2006). Heritage is no longer strictly a set of objects, with the sole purpose their preservation for historical, ethical and archaeological reasons, but more broadly an integral functional part of society and the economy of a country or a place, including political models, economic prosperity, social cohesion, and cultural diversity.

The prevailing approach in the past considered use of cultural heritage as a threat, eventually leading to the commercialization, the depreciation and destruction. But the modern approach considers that the greatest success in the conservation of cultural heritage assets is their successful integration of the social and economic life and, therefore, their contribution to the generation of employment and income, thus contributing to funding of their maintenance.

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[4]UNESCO's work promoting cultural diversity and UNESCO's Culture Conventions, are key to the implementation of the 2030 Agenda for Sustainable Development (http://en.unesco.org/themes/culture-sustainable-development)

Hence, in the context of modern attitudes to economic development, cultural heritage is recognized as both an engine and as a catalyst of economic and social development. The relevant theoretical framework consists of three economic components: (a) recognition of heritage as an economic sector separately, which uses resources, generates products and creates jobs and profits, (b) consideration of heritage as a development factor that catalyzes the development process by attracting financial operations and encourage development activities and (c) appreciation of heritage as a marketing tool through the branding of a space, place, city or country to create an identity.

Governance challenges, regulation and public policy

A critical issue inherent in cultural heritage assets is the balance between protecting and sharing. There are views that many, or perhaps most, benefits emanating from cultural heritage assets are created in the process of using such assets. Proponents of the use of cultural heritage are gradually expanding, including not only economists and sociologists, but, also, those who traditionally reacted to use as archaeologists, historians, lawyers and anthropologists.[5] For example, it is mentioned in the literature the need to integrate the conservation of objects and lifestyles in a constant redefinition of value through the use, because the non-use and non-inclusion in the social life leads eventually to marginalization, devaluation and destruction of the cultural heritage asses, due lack of funding for maintenance activities. Inevitably, it is hard to make judgements about what has significance and what does not, but even more difficult how to balance use with preservation (see UNESCO 2013).

The proponents of an integrated management of cultural resources of a historic area or place, argue that monuments and their environment may, in a way, be considered as a whole, whose balance and identity depend on the interaction between heritage assets (monuments, buildings, objects, etc.) and human activities, social organizations and the surrounding environment. Thus, the concept of preservation of heritage shifts from keeping an object intact and away from users to that of sustainable use and management of change with integration of both with their social and economic environment in a way that allows the maintenance of the object that otherwise would be dilapidated and destroyed due to lack of funds for maintenance (Feilden and Jokilehto, 1993). Further, the need for an integrated management of cultural resources has developed from an emphasis on the preservation of material culture, to encompass the broader concepts of culture, which are inseparable from the local communities. Modern thinking takes the view that cultural heritage belongs to the people and to local communities, therefore access to cultural heritage and sharing has to be ensured (UNESCO, 2013).

While making judgements about the value of heritage is difficult, managing the balance between use and preservation is an equally, or perhaps more difficult, task. With the range of what is regarded as heritage being broadened significantly over the last thirty years, from individual and stand-alone monuments and buildings, to entire places and their surroundings, this means an enormous expansion in the range of types of structures and

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[5] Use or sharing are similar terms. The more people see or benefit from a cultural resource the more benefit accrues to the society. Yet, one of the most important issues in the management of cultural heritage sites is the number of visitors allowed without the resource being damaged (in a scientific terminology the carrying capacity of the cultural resource). This issue is discussed in detail later (see Coccossis, this volume).

places treated as heritage and an expansion of the management efforts required to maintain the balance between use and preservation. Heritage management is expected to safeguard preservation of a heritage asset or place while ensuring generation of income in a sustainable way. The broadening of what is considered as heritage greatly increases the range of places and landscapes that need to be managed by heritage managers and, thus, widens the range of skills required. Further, it increases the type and number of threats on heritage assets and places that can have an adverse impact on heritage assets, either directly or through adverse developments in their surroundings. In these circumstances, decisions taken for wider economic or social benefits must be compatible with the preservation of the heritage asset (UNESCO, 2013).

Therefore, ensuring a balance between protecting and sharing heritage requires management strategies that define and monitor heritage asset boundaries but also address the setting in which the heritage asset is located. For World Heritage assets, this is a precisely identified and regulated zone or it might extend to include a larger 'area of influence'. The values of the asset are the primary parameters for defining the physical area(s) that management strategies need to address and for defining the varying levels of control necessary across those areas. However, other parameters influence also the definition of zone, including: (a) the type of threats and their relative timeframes; (b) the extent to which the management strategy involves local communities and other stakeholders; (c) the extent to which the management system embraces sustainable management practice (UNESCO, 2013). This recognition that physical boundaries are no longer where the asset boundary falls but are in fact a series of layers undoubtedly favours protection, but it creates new management challenges.

The most common regulation approach in dealing with cultural heritage assets, mainly tangible, is administrative actions in the form of listing, use constraints, rules, legislation and similar administrative means. In more recent decades, legislation has been passed that emphasizes the identification and protection of cultural sites, especially those on public lands. In USA, the most notable of these laws remains the National Historic Preservation Act. In UK Planning Policy Guidance 16: Archaeology and Planning, commonly abbreviated as PPG 16, has been instrumental in improving the management of historic sites in the face of development. The legislation of individual nations is often based upon ratification of UNESCO conventions. Specific legislation is sometimes needed to ensure the appropriate protection of individual sites recognized as World Heritage Sites.

Although regulation and legislation are potent means of safeguarding heritage assets without sacrificing the economic benefits emanating from them, public policies may include, besides regulation and legislation economic instruments in the form of incentives and disincentives that guide behavior in certain directions (Klamer et al, 2013). Economists consider administrative approaches as inefficient, costly far inferior than other incentive-based approaches that encourage incentives for improvement and cannot be captured through lobbying, recommending that administrative regulatory measures should be taken as a means of last resort, only when other incentive based means are not possible.

Cultural policies are country specific and follow a variety of organisational models, mainly influenced by the legal and institutional environment of each country. There are many differences among countries as to what are the objectives of cultural heritage policies, who designs and implements policies, the way policies are implemented, the type of policy instruments used, as well as to the framework of the policy decision making process and the role of the public and private sector, and the local authorities. Although there are many

differences across countries in all these aspects, a common trend running across countries is the increasing role of the private sector matched by a decreasing role of the public sector and increasing decentralisation of decision-making. In addition, a common trend is the increasing use of incentive-based policy instruments, such as indirect intervention and increased involvement of the private sector, in an attempt to use policies that seem more successful in ensuring a balance between protecting and sharing (Klamer et al., 2013).

3. The InHeriT project

This book is one of the results of InHeriT, an ERASUMS+ project which, in line with the transversal policy priorities for education, training and youth, as defined by Europe 2020 & ET 2020, aims to contribute in building a "smart, sustainable and inclusive economy" with high levels of employment, productivity and social cohesion. This overall concern is addressed by means of the sustainable, social-economic and environmental, positive effect of cultural heritage; a field entailing a dynamic potential touching all the aforementioned factors and highlighting a transnational common ground. EU has the largest number of worldwide cultural sites registered with cultural employment, estimated at 5.9 m people in EU-27 accounting for 3% of EU GDP. 29% of those working in the cultural field are nonemployees, compared with 14% out of the total working population. The Strategic objectives of InHeriT are to promote public awareness for the sustainable development potential of cultural heritage and to establish social initiatives building new entrepreneurial partnerships investing on local and regional cultural heritage.[6]

The project's objectives are to bring together transnational expertise that will: (a) increase public awareness for the sustainable development potential of cultural heritage; and (b) establish social initiatives that would build entrepreneurial partnerships investing on local and regional cultural heritage. These objectives is expected that will be attained by: (a) creating a platform as an interactive tool for information and communication; (b) evaluating and assessing relative international good practices; (c) developing material that will be useful for training individuals in cultural heritage in general and related social entrepreneurship initiatives in specific; (d) customising the pedagogical material by allowing its adaptivity to different local contexts; and (e) organising seminars and hands-on workshops, together with open lectures and on-line videos for deepening as well as disseminating project outputs.

Opening the agenda described beforehand is clearly a challenging though highly innovative task which may eventually be broken down to the following keys; (a) how could the need for conservation and preservation of heritage be balanced with the need for change, that would entail a dynamic new set of definitions, principles and tools developed on behalf of the experts; and (b) how could this expertise be grounded on a social engagement and

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[6] InHeriT is a three-years ERASMUS + programme aiming at raising awareness about the economic value of architectural heritage and its crucial role in creating local and regional development, contributing, thus, to building a "smart, sustainable and inclusive economy" in Europe with high levels of employment, productivity and social cohesion. The partners of InHeriT are the School of Architecture, Technical University of Crete, Greece (co-ordinator), the Department of Economics, University of Athens, Greece, the Business School, Middlesex University, London, the Maniatakeion Foundation, Greece, the Fondazione Flaminia, Ravenna, Italy, Neapolis University Pafos, Cyprus and the Center for Mediterranean Architecture (KEPPEDIH-KAM), Chania, Greece.

consensus, thus also help redefine the new social value of heritage and culture, that is indeed an even more difficult endeavour asking for the direct and involvement of all societal stakeholders and sectors (Licciardi & Amirtahmasebi, ed. 2012).

Project outputs are expected to benefit: (a) participating transnational and local organisations for fostering social entrepreneurship and other economic development initiatives linked to cultural heritage at regional and local level; (b) individuals at local and regional level, as the final beneficiaries of the project, who will build on their new understanding and knowledge obtained new innovative ways of engaging with creative, income and employment generating, activities; (c) the entire regional and local societies from the indirect impact of the project on regional and local economic activity, and from the increase in employment and incomes, with particular attention to social inclusion; and (d) the authorities responsible for the development and implementation of relative institutional frameworks and initiatives via the rise of social interest and active engagement with the field.

4. The themes and the structure of this book

This book aims to contribute to the design and analysis of cultural heritage public policies by examining the economic value of cultural heritage, its contribution to sustainable development and the financing of investments for heritage enhancement. Contributions from distinguished experts from a wide representative array of European and local academic, administrative and market institutions explore various dimensions of the increasingly complex relationship between cultural heritage and sustainable development of cultural heritage. The material of this book is expected to be useful in increasing public awareness on the economic benefits, social opportunities and governance challenges of cultural heritage.

The focus of the book is on the economic value of cultural heritage, on the reconciliation between positive and negative economic pressures on heritage preservation and on the innovative financing instruments of heritage investments, while looking at real world problems and practical solutions addressing questions such as: (a) how could positive and negative economic pressures be reconciled (b) which economic and social strategies are most effective in today's financial environment (c) what role can and should the public and private sectors play. The volume includes, both theoretical and case study contributions that examine relevant issues and policy options, essential to this debate.

Topics and research questions covered in this book include the following: (a) the socio-economic impact of built heritage, the nexus between heritage, tourism and sustainable development, links to urban regeneration and local development with theoretical and empirical contributions; (b) investment appraisal and valuation of cultural heritage projects, financing instruments of heritage related activities, (c) governance and public policy issues of cultural heritage; and (d) case studies where the various challenges of cultural heritage projects are discussed.

5. Articles

The first part explores the general issues and challenges in cultural heritage social and economic value and how culture, how cultural heritage can be embedded in the economy and society as part of a sustainable development strategy.

Aymerich deals with the economic importance, appraisal and financing of heritage projects and illustrates the experience of European Investment Bank (EIB) in funding such projects in several parts of Europe. He presents the approach of the EIB in appraising and financing cultural heritage projects outlining the challenges of this endeavor. He indicates that EIB recognises the importance of cultural heritage for urban regeneration and regional development in line with the Europe 2020 strategy, but notes that banks in order to finance investment in cultural heritage projects need to know how to measure benefits and what would be the return to the investment so that it is confirmed that the borrower will be able to repay the loan. Also, he stresses that the society needs to know why scarce financial resources should be put into the preservation of a cultural asset instead of establishing, for example, a hospital, a school, or a road. He indicates the need for applying the well-established economic tools of Social Cost Benefit Analysis in assessing the social and economic value of cultural heritage projects and he finally stresses the need for hard and quantitative data, measurement of benefits and development of new tools and methods for measuring non-market goods and services emanating from cultural heritage assets.

Bell challenges some conventional perceptions, about how protection and sharing could be balanced, how we measure value in cultural heritage and who is the better protector. He brings forward the debate whether cultural heritage can be "exploited" for economic benefit or preserved at a distance from the people raising the issue of protection of cultural assets from whom and from what. He states that cultural heritage is a sector permeated by ethics that must remain true to its principles but also must punch above its weight in the socio-economic arena and notes that a good indicator of how attitudes have changed towards cultural heritage over the last 20 years is the Heritage Lottery Fund (HLF) in the UK that has benefited culture immensely. But he, also, notes that public funding cannot just be for preservation but must deliver defined benefits in a measurable and sustainable way. He also highlights the importance of civil society organisations and volunteering mainly time (giving time at no cost), the biggest unseen and undervalued factor in this equation, as he puts it. He also sets the question on who is better protector; the state, the cultural organisations, the NGOs or civil society. Finally, he stresses the importance of volunteer work and the incentives that could be used to foster involvement of the public in social activities of cultural heritage.

Mergos in his analytical approach considers the nexus between cultural heritage and the economic development agenda providing some conceptual and methodological considerations. His aim is to make the link between cultural heritage and sustainable development operational for public policy purposes focusing on methods to estimate the economic impact. Hence, he discusses the role of heritage as a generator of sustainable development; he focuses on tools and methods used for analysing the impact of cultural heritage related activities on the local and regional economy and continues with a presentation of the concepts and methods for an empirical analysis of the economy-wide impact of heritage related policies and investment activities. The paper concludes that the analyst wishing to undertake a rigorous assessment of the economic impact of cultural heritage related activities has available in his/her disposal a battery of empirical economic approaches and methodologies that have been developed in the context of regional economics and local economic development.

Mendoni approaches cultural heritage as social and public capital and as an investment for the future. The cultural capital of every country, directly connected with sustainable development through improvement in the quality of life, contributes decisively to the

creation of a climate favorable to growth. The rising importance of cultural heritage, both tangible and intangible, stems from its place in local, regional and national economies and especially from their contribution to job creation and economic growth. In Greece, in particular, the wealth of cultural heritage resources offers a unique opportunity for sustainable economic development and growth. The undeniably rich and exceptional cultural heritage of Greece, monuments, archaeological sites, museums and cultural landscape, represent a strong social and public capital base upon which the country can base its efforts to regain its prior economic and social position and achieve future sustainable development. She also stresses the Greek State's role for the protection, preservation and further enrichment of these cultural assets led the Ministry of Culture and Sports. Finally, she feels that cultural heritage is a field where Greece can excel, as a key player, on a global scale.

Arnold focuses on how public open space operates both as a signifier of heritage and as an agent of transformation in a transnational context. She analyses the notion of cultural landscapes and their ambivalent geographies and suggests some theoretical paradigms that can help us think about cultural landscapes in a transcultural context. Specific reference is made to author's recent and ongoing research projects on the cultural landscapes and public spaces in China. Her work shows that the ambivalent geographies of Tianjin remain as potent today as they were in the nineteenth century Tianjin re-contextualizes western architecture, and, specifically in this study, British architecture and planning, as it is transposed, deracinated and juxtaposed in an eastern (non-western) environment that is not colonial in origin. The new dimensions that this brings to the ambivalent geographies of architecture, offer fresh opportunities for re-thinking cultural heritage in a globalized, transcultural context.

Janssen, Luiten, Renes & Stegmeijer analyse the shifting role and purpose of heritage management in Dutch spatial planning. Based on the evolution in Dutch heritage practice, a conceptual frame is introduced that typifies three approaches to engaging heritage in planning, which have evolved consecutively and are labeled the heritage as sector, as factor and as vector approach respectively. Although these approaches evolved in an historical sequence, the new did not replace the old but rather gained ground amongst different actors. Three quite different ways of treating the past in the present now coexist in Dutch planning practice; this co-existence of different approaches can raise conflict. However, the authors argue, that contemporary heritage management does not call for a one-fits-all dominant, uniform approach, but rather for a mixed-mode model, for a heritage management practice that is capable of handling a variety of diverse approaches simultaneously.

Inahata presents a comparative study of public policy for creating economic and social values from rescued archaeological heritage. Despite the huge amount of money invested in the process, public policies usually do not have a rigid system of returning benefits to society. Since these policies have been developed and implemented with the urgent need to rescue archaeological heritage in danger of destruction by development, their focus is usually on the protection and preservation of cultural heritage, not on creating values from them. However, recently, there have been increasing criticism and pressure on such policies, which could undermine political support from the public, which is the foundation of the preservation of archaeological heritage. The author explores potentials and limitations of attempts against this situation to create economic and social values from excavated archaeological heritage. He briefly reviews the literature about governance of development-led archaeology and explores the development of its purpose and scope, he

analyses the cases of England and Japan, in terms of organisational structure and characteristic style of value creation and finally, he compares and discusses the relationship between governance and the ways to create values by using the results of development-led archaeology.

Coccosis argues that tourism, and cultural tourism in particular, has become a dynamic sector worldwide and in that respect, provides significant opportunities for development but also pressures on natural and cultural resources. Tourism has to be seen in a context of sustainable development, striving to balance economic development with social equity and environmental protection goals. As tourist destinations seek to face the impacts of tourism growth, there are major challenges involved in their efforts to organise priorities and actions in a context of sustainable development. Such challenges are mostly centered on the capacity to assess impacts but also develop and implement complex multi-goal strategies involving a diversity of interests and key stakeholders. The imposition of administrative limits may be desirable but also entails the dangers of marginalization of the destination due to competition, unless it is used as part of a broader strategy to upgrade and/or differentiate the tourist product. He finally analyses several key issues that are involved in a decision to adopt a strategy towards sustainable tourism.

Fotopoulou examines intangible cultural heritage (ICH), local knowledge and sustainable management of cultural assets and environmental recourses. She describes four intangible cultural heritage elements, all inscribed in the National Inventory of ICH of Greece, that may help to broaden the understanding about the value of ICH in general as a crucial factor for sustainable development and more specifically its great but not fully recognized potential in carrying-out restoration projects of built heritage successfully and in the most efficient manner financially. These examples may illuminate the aptly called "subtle power of ICH" concerning sustainable development.

Nanetti, in his article showcases how starting from one discipline—history—and fully applying its traditional methodologies and tools, humanities can lead the interdisciplinary discourse in the domain of heritage science and engage indigenous stakeholders in the reuse of heritage as a key factor for innovation, in a global context.

The main aim of Bitsani's study is to examine the key position that memory and its materialistic manifestations have in a particular place, as a symbolic and cultural capital, as well as an investment factor in the present and in the future of a city. Cultural tourism is the means to achieve the aforementioned. She argues that the development of cultural tourism requires the holistic and planned utilization of the cultural resources and the cultural capital of each region and that such development requires that local communities advertise and promote their own cultural identity composed of their cultural heritage and historic memory but also the social value system, which helps maintain memory preservation and social cohesion. Effective deployment of this approach is the main objective out of a set of actions that include high tech services, specialized manpower and other innovative actions. To the reinforcement of her theoretical arguments, she presents the case study of the museum complex in Berlin (museumsinsel). The "Museumsinsel" is an ideal paradigm because due to its architectural design, history and location, it reflects a very important part of the city's and Europe's cultural heritage and historical memory.

Mergos examines the issues and options related to the appraisal of projects and the selection of policy measures in the cultural heritage sector. He starts discussing the concept of economic value of cultural heritage. Then he examines how the well-established economic tool of Cost Benefit Analysis can be used in the evaluation and selection of

cultural heritage project and the issue of financing of cultural heritage projects. The findings are summarised as follows. First, cultural heritage assets have an economic value. Denial of this reality deprives societies of an important development resource and concurrently leads to devaluation and destruction of the same cultural heritage due to inability of budgets to bear the financial burden of preservation. Second, in the modern conception of economic development, cultural heritage is recognized as both an engine of growth and a catalyst for economic and social development. The challenge is the successful integration of the use of cultural heritage in the economic and social environment with an effective change management framework. Third, the international experience is rich in examples, where the successful integration of cultural heritage into the economic development strategy has a strong positive impact at local and national level.

Katseli and Boufounou, in their article, argue that because the availability of resources to finance cultural heritage projects is often quite limited, innovative financing tools like crowdfunding is of vital importance for the preservation of cultural heritage and cultural entrepreneurship but also for the stimulation of the economy as a whole. The authors present crowdfunding, an innovative financing instrument, which is a simple, widely known fundraising activity by which any natural or legal person can support financially various social and business initiatives that benefit the community and the environment. Then, they continue presenting how crowdfunding, as an innovative financing tool, has been used successfully for funding cultural heritage activities in several cases. Finally, they present, as a case study, Act4Greece, an innovative crowdfunding tool that is supported by National Bank of Greece to serve social purposes and cultural heritage related activities and they show that the experience from such a tool is extremely positive.

Milanou and Tataridas argue that culture is not just a path but it can be a high way for the development of a country, region or town. Nowadays, even small villages try to find a key way to the door of cultural development, digging in their past days to bring into light, old and forgotten customs. More developed societies have gone even further, trying to combine every cultural asset or any asset they can promote as culture. In their article, they try to shed light on some aspects of cultural needs and actions and they refer to the practices of the Bilbao Museum in Spain and Piraeus' Bank Initiative in Lake Stymphalia as a proof that cooperation between the private, public sector and individuals can be fully realized.

Ikonomou in his article explains how entrepreneurship can take advantage of cultural heritage for the benefit of local economic development as over the last thirty years the cultural sector was diagnosed to turn to a significant economic sector in many economies, equally important to other segments of economies, in economic and financial terms. However, the use of entrepreneurial forces of a locality or region to promote cultural heritage value may contain potential threats. Thus, building on local entrepreneurship skills and potential to overcome problems emerging from the increase of financial values in places surrounding a heritage site, may be an actual opportunity for local economies. Creativity and the capacity of a local economy to organize its cultural industries and to provide a certain pool of local human resources capable of undertaking active part in the unfolding of creative potential is something that is built through education and training.

Prontzas recognizes the growing dynamics of the impact that cultural heritage has in the development of societies, cultures, and economies. Investments in cultural heritage can provide a series of benefits in various social and economic dimensions; employment creation, poverty reduction, increase in public revenues and attraction of new businesses and investments. The author addresses one of the most debatable issues in cultural heritage

economics, that of valuation or the assessment of its economic value. Providing an estimate of the economic value of heritage is important for a number of reasons; appraising investments, prioritizing policy measures, making assessments of public expenditures and public interventions, and a number of other governance issues. Valuation, however, entails numerous important parameters and particularities. This paper presents briefly how the economic value can be calculated, with foundation the concepts of well-established analysis of environmental economics of "use" and "non-use values", presenting also the most common method used, that of Contingent Valuation. Then, some applications of these concepts in cultural heritage related investments are presented, reviewing and discussing the methodology followed, as well as the critical issues, especially in the cases concerning the contingent valuation method.

Karaiskou analyses the way that heritage projects financing represents a most challenging issue, considering the complex nature of cultural heritage sites and goods. In her paper she addresses the critical characteristics of cultural heritage projects and she analyses their financing options. First, the author addresses the sectors involved in heritage projects and their potential role in conservation and redevelopment of cultural heritage. Next the analysis identifies the special features of heritage brownfields as the main bulk of heritage projects. Then she presents the financing tools available for attracting investment for heritage brownfield projects. Her analysis includes either individual incentives or financing techniques incorporating a number of tools and incentives. In this framework, the role of public private partnerships as a promoter of cultural heritage projects is addressed, as well as the use of Revolving Loan Funds (RLFs) and the Land Value Capture Finance (LVF) mechanisms. Finally, the study presents, as a case study, the financial structure of an industrial heritage brownfield site in Greece, the *Lavrion Technological and Cultural Park*, an organization initiated by the National Technical University of Athens.

6. Case studies

Marini presents the cultural identity of Ravenna a city known all over the world for the richness of the early Christian and Byzantine artistic heritage dating from the 5th and 6th centuries. Her paper presents the roots of the contemporary mosaic culture, established in the last part of XIX century, and the experience of Ravenna Mosaic, a biennale Art Festival dedicated to contemporary mosaic, started in 2009.

Penso presents a project which promotes the cross-curricular competences in cultural heritage. In the current European economic climate, research indicates the critical need to respond creatively to "Vocational Educational and Training" and upskilling requirements. In the cultural heritage sector, the ST-ART APP project addressed the need of youngsters and entrepreneurs to have more knowledge skills and competence in the framework of Cultural Assets and cultural heritage sector, to facilitate the creation of new start up idea and reinforce existing businesses. The main aim is the creation of a basis for rising interest about Creative and Cultural enterprises, promoting the acquisition of key competences in Vocational Educational and Training through the implementation of innovative and interactive didactic tools. The partnership was composed by public and private vocational training institutes, SMEs and Foundations active in the support for self-employability) from Italy, Greece, United Kingdom, Denmark, Hungary, Portugal and Croatia. The project objective was to provide young people and entrepreneurs with tools that would allow them to start up and improve their business in the sector of Creative Industries and Cultural Assets and Heritage.

Dick and Ganguli in their article "Cultural Heritage as Economic Value and Social Opportunity" introduce the reader to SPINNA, a non-profit organisation focused on empowering women in fashion and textiles globally. The overall aim of the project is to help build capacity in the region of Central Asia and to increase the competitiveness and visibility of women in textiles and clothing, by strengthening of networks and building SPINNA Circle hubs locally and regionally, thus providing a solution for sustainable business practices while developing market linkages both locally and internationally. SPINNA project provides an interesting set of examples and discussion points to thinking about designing public policies for sustainable development and smart growth that takes cultural heritage, the agency of the artisan, and collaborative business enterprise, as their core values.

Pissourios and Sioulas present the Integrated Urban Development Plan of Pafos, for the historic town centre of Paphos, by the Municipality of Paphos. Given that Pafos had been selected as the Cultural Capital of Europe for 2017, the importance of cultural heritage monuments and sites of the town in the preparation of this plan is self-evident. The purpose of their article is twofold. On the one hand, the article aims at identifying the methodological peculiarities of including the historical monuments and sites in the Integrated Urban Development Plan, something that allows for a better understanding of the complex nature of such plans. On the other hand, the article presents the proposed actions, which, though focused on the protection and promotion of the cultural heritage of the historic town-centre of Paphos, ultimately form a comprehensive scheme that enhances the economy and the social life of this part of the city.

Igglezou shows how civil society activities in the form of a public benefit foundation devoted to culture drives economic and social development, increases social inclusion, shapes identity, provides social cohesion, drives innovation, creates jobs and enhances investment climate. The author argues, that culture is at the heart of a series of activities that have become increasingly important in modern economies. These activities, built on heritage and arts, apply knowledge, skills and disciplines which are developed in cultural traditions and use aspects of culture as points of reference. The economy of culture entails respectively the cultural and creative sectors, which are growing sectors, developing at a higher pace than the rest of economy. The goal of the Maniatakeion Foundation is systematic promotion of the historical and cultural presence of Messinian castle towns and the economic development, internationalization and comparative advantages of the region through three pillars of development activities, cultural, economic and social.

Best claims that visiting various communities' cultural and historical resources is one of the fastest growing tourism sectors. These visits if managed effectively can be a tool for poverty alleviation, economic development, as well as the preservation of a community's cultural and historical resources. However, he identifies a number of factors that critically impact on a community's ability to utilise cultural and historical resources. His essay takes a business development view on how a community may utilise cultural and historical resources available for economic development, as well as on how to identify business opportunities that exists and how to develop a proposal on them.

Rigos and Tsirigoti, in their first case study, present a successful example of development in a Greek village called Anavra in the regional unit of Magnisia. This remarkable economic development is first and foremost the result of three big development projects that protect the environment and highlight nature and culture.

In their second case study, Rigos and Tsirigoti suggest the reactivation and revival of rural network of old school buildings as a means for sustainable growth and propose some activities to promote this goal.

Ringas presents a public benefit foundation supported for its operation by one of the four systemic banks of Greece, the Piraeus Bank. The Foundation supports the preservation and promotion of Greece's cultural heritage, with emphasis on traditional and industrial technology and carries out the planning and implementation of actions and programmes related to culture, while at the same time it enacts an important part of the principles and targets of the Group's commitment to Corporate Responsibility. The objectives of the Piraeus Bank Group Cultural Foundation are to contribute towards the functional interconnection and equal promotion of culture and the environment through a network of nine Museums that are spread in the regions of Greece and highlight specific regional traditional productive activities. Thus, the Foundation, and the Bank accordingly, make a definite contribution on the regional awareness of cultural heritage of the country and at the same time contribute to the economic development potential and the social life, and identity of the Greek regions.

Sherifi, presents the efforts for the establishment of a Cultural Heritage Center in Albania. The author introduces the readers to a historical description about the growth of consciousness towards the cultural built heritage, analyzing the reasons and explaining how consciousness has evolved towards the Cultural Built Heritage in Albania before the Second World War and later on during the Communism regime, as well as during the transition period to a market economy and democracy. The article aims to explain how the situation regarding the treatment, protection and conservation was before the transition period. Meanwhile, it provides a description of the scope and framework of Albanian legal and institutional framework on cultural heritage, since the beginning of the transition until 2006, that forms the basis for the support to identify the approach of the last years.

Parthenios, Mania, Yiannoudes, Oikonomou, Mallouchou-Tufano, Ragia, Patsavos, Christaki, Kotsarinis and Dimitriou in their article describe how they designed an Interactive 3D Platform for the Main Monuments of Crete using WEBGL. Their goal is to design an online platform open to the public for the promotion of the cultural heritage of Crete, through a simple, user-friendly intuitive environment. Their prime challenge has been how to manage such a large amount of information over the internet, in a transparent, light and simple way for the end user, in addition to offering the ability to compare the monuments' and cultural regions form and structure, during the main historical periods in Crete's history. The idea is simple: instead of presenting information to its full extend available up front, they break it into nodes, levels of abstraction, called "Levels of Detail", providing the minimum information needed at each given time. Information is stored on each object, each monument, along with its different Levels of Detail consisting of Crete; Prefecture; Region; Complex; Monument.

Kotsaki presents the activities of the "Centre of Mediterranean Architecture" (CMA), an organisation established by the Municipality of Chania, Crete. It is a municipal enterprise of the Municipality of Chania, with headquarters in Chania, Crete and housed in the Great Arsenal at the old Venetian harbor of the historical city. The building has a high historical, artistic and scientific importance and makes up a considerable part of the local cultural heritage. The mission of the Center is to organise and supervise various cultural activities and programs, with a rich and extensive content, focusing on Mediterranean architecture and environment. CAM is an example of the thinking in Greece on the governance of

culture and heritage. CAM is part of a network of art and culture Centers established in various provincial towns of Greece, with initiative and partial funding by the Ministry of Culture and Sports, under the respective Municipalities with mission to promote culture and heritage related activities in the respective towns.

Mouratidou and Mergos present a case study of an old industrial and historic building in a provincial town of Greece, transformed into a new use, that of a luxury hotel. The authors argue that new uses of old buildings require, besides an architectural and historical analysis, an economic analysis on how such buildings can have new uses within the present economic and social environment. The economics of preservation is a new field that calls for an interdisciplinary approach. Although it employs economic concepts and methods, and its use has been increasing rapidly over the past twenty years, it is still rather less developed compared to other economic fields. Preservation of old buildings is a typical public good that adds value to the urban environment. There are a number of specific questions that need to be answered in a public policy decision for preservation. This paper aims to examine some of these questions in the context of a particular case study, the preservation of an old industrial building in a provincial Greek city, Drama, and its new use as a luxury hotel.

Mavroidi presents the history and industrial heritage of Public Power Corporation (PPC), the electricity utility of Greece. PPC was established as a 100% State Owned Company in the 1950s incorporating all electricity providers of the time and was able to complete the country's electrification within twenty years, before 1969. PPC has inherited all buildings, machines and infrastructure established by various electricity providers in the 20th century and has recently undertaken the task to safeguard this industrial heritage of the country. The paper presents PPC's recent activity towards a strategy for rescuing and promoting cultural heritage which shall benefit both the employees and the community. This strategy comprises of cultural management policies and practices that contribute to sustainable development and are part of the modern concept of Corporate Social Responsibility. The presentation is a useful example of how a large public company addresses the challenge of rescuing, protecting and managing the country's industrial cultural heritage.

Last, the statements on "The Role of Cultural Heritage in Local Development of the Region of Messinia" by Aliferi Eleni, the regional vice governor of the regional unit of Messinia and the speech on "Cultural Heritage as an Engine of Growth and Local Development in the Municipality Pylou-Nestors" by Dimitrios Kafantaris, the Mayor of Pylos – Nestoras municipality in regional unit of Messinia at the international conference on "cultural heritage as economic value" are presented giving the perspective and awareness of local authorities for the importance of cultural heritage as a generator of local sustainable development.

7. Concluding remarks

While, the concept of economic value of cultural heritage is confronted with apprehension, approaching the same issue from a different angle, that of the role of cultural heritage in sustainable development does not generate the same resistance. People are more willing to talk about the role of cultural heritage in sustainable development, about its importance in local and regional planning, about its contribution in urban regeneration, about its connection to rural revitalization, about its significance in social cohesion and employment generation, but are quite hesitant to accept that cultural heritage can be assigned an

economic value. However, all these dimensions of cultural heritage have one aspect in common, "the significance for the economy" and the concept of "economic value" is a measure of that significance, no matter how accurate or inaccurate such a measure is. Further, the issue of how do we measure such value, and additionally how do we make use of this measure in the public debate and in designing public policy are also important issues. Management experts say that one cannot manage something that he cannot measure. In fact, measurement helps in setting up priorities, making policy choices and selecting among many options. This collective volume with contributions from a range of disciplines aims to raise awareness about the economic dimensions of cultural heritage and explore various issues related to the strong economic potential for sustainable development that cultural heritage represents for society. Economic benefits, social opportunities and challenges are dimensions of the public debate on cultural heritage along with other historical, artistic and aesthetic issues.

The central question addressed by this volume, as Bell puts it, is the following: "Cultural heritage may be good for the soul but is it good for the economy? How can you quantify something that instinctively is qualitative – whose attractive essence is in its illusive intangibility?" Indeed, Euros are not the only fruit of cultural heritage and we need to reap its full harvest. But, what are the concepts and the methodologies to be used in making choices among options, putting priorities in the development of cultural assets, pairing policy targets and instruments, and finally managing resources. In this volume, contributors with articles and case studies aim to shed light and clarity to the various facets of this debate. This interdisciplinary approach has the advantage that it avoids scientific bias and examines the economic importance of cultural heritage from several view points and angles.

The contributions in this volume could be briefly summarized as follows. Recognizing that Cultural Heritage has economic value is important because cultural heritage represents a precious capital, an economic development resource and along with the economic, social and environmental objectives constitute the four facets of sustainable development. This is in line with substantial evidence accumulated internationally that cultural heritage provides a strong development potential, with positive impact on employment, incomes and local and regional planning. In many countries, the prevailing view is still that use and commercialization of cultural heritage leads to degradation and destruction and resists the idea of approaching cultural heritage as economic value. However, recent evidence from around the world proves that the best way to preserve cultural heritage resources is their inclusion into the economic and social life and the generation of incomes to finance preservation.

Actually, there is a new line of thinking internationally in the way we approach the preservation of cultural heritage and a shift is observed (a) from monuments to people, (b) from objects to functions, and (c) from preservation to sustainable use. Economics has developed pertinent tools for the valuation of natural resources and these tools have been used successfully in designing policies for sustainable use. The contributions in this volume, suggest that the various economic tools can be used to valuate cultural heritage resources and be used in the design of cultural heritage policies. The various contributions in this volume illuminate this approach on the economic value of cultural heritage resources, review cases where cultural heritage has been successfully used to regenerate the economy and foster local and urban development, and illustrate the various economic

benefits, social opportunities and challenges of cultural heritage for sustainable development

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PART I:
ARTICLES

Towards an integrated approach to funding cultural heritage for Europe

Contribution by the European Investment Bank to funding Cultural Heritage projects[1]

Mario Aymerich[2]

1. Introduction

In 2012 the World Bank published the book on the economics of cultural heritage (Licciardi G & Amirtahmasebi R, ed. 2012). Its main conclusions may be summarized as follows:

- Several valuation methods show that heritage investment does have positive return…Interpreting heritage as cultural capital has a clear parallel with the definition of environment as natural capital.
- Through a balanced blend of regulations and incentives, the public and private values of heritage can be enhanced, they contribute to urban livability, attracting talent, and providing an enabling environment for job creation.
- Heritage investment has distributional effects. Moreover, it develops tourism, a labor intensive industry that provides proportionally more income opportunities for the cities low-skilled laborers and the poor.
- There are a number of successful models, with and increasing integration of public and private financing. Among them, public-private partnerships, land value finance mechanisms, urban development funds and impact investment funds.

The European Investment Bank has not published any official specific document on this issue but it is not difficult to assume the above principles could be easily assumed within the general context of its support to sustainable development[3]. The intention of this self-standing document is twofold. On the one hand, it explores the most relevant European policies in which cultural heritage play a significant role. On the other hand, it identifies international public sources of funds that can be used to enhance/rehabilitate cultural heritage assets.

2. Background

The Preamble to the Treaty on European Union states that the signatories draw 'inspiration from the cultural, religious and humanist inheritance of Europe'. Article 3.3 requires the EU to 'ensure that Europe's cultural heritage is safeguarded and enhanced'. Article 167 of the Treaty on the Functioning of the European Union (TFEU) says: 'The

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[1] Disclaimer. The information contained in this document has basically been obtained through a research on Internet (links to the corresponding most relevant web-sites are identified in the foot-notes). The opinions and comments contained in the document do not reflect in any case any official position of the European Investment Bank.

[2] Director, Advisor to the Director General Projects Directorate, EIB

[3] The web site www.eib.org contains vast information about the basic principles and objectives of the EIB for financing projects, following the policies of and the mandates from the European Union.

Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing 'common cultural heritage to the fore'. The TFEU also recognizes the specificity of heritage for preserving cultural diversity, and the need to ensure its protection in the single market.

Europe's cultural heritage, both tangible and intangible, is our common wealth – our inheritance from previous generations of Europeans and our legacy for those to come. It is an irreplaceable repository of knowledge and a valuable resource for economic growth, employment and social cohesion. It enriches the individual lives of hundreds of millions of people, is a source of inspiration for thinkers and artists, and a driver for our cultural and creative industries. Our cultural heritage and the way we preserve and valorize it is a major factor in defining Europe's place in the world and its attractiveness as a place to live, work and visit.

Europe's cultural heritage is the world's most diverse and rich patrimony that attracts millions of visitors every year to monuments, historical city centers, archaeological sites and museums. Moreover, this heritage is an important component of individual and collective identity. In both its tangible and intangible forms it contributes to the cohesion of the European Union and plays a fundamental role in European integration by creating links between citizens. European cultural heritage is of exceptional economic importance for the tourism industry, generating estimated annual revenues of € 335 billion, and many of the 9 million jobs in the tourism sector are linked to it directly or indirectly. The market for conservation of this heritage is estimated at some € 5 billion per year.

Cultural heritage is a shared resource, and a common good. Like other such goods it can be vulnerable to over-exploitation and under-funding, which can result in neglect, decay and, in some cases, oblivion. Looking after our heritage is, therefore, our common responsibility. Apart from natural ageing, Europe's cultural heritage is exposed to many threats such as climate change and pollution, increasing urbanization, mass tourism, human negligence, vandalism and even terrorism. It is a fragile and non-renewable resource, much of which has been irretrievably lost over the last century. Protection of cultural heritage in the face of global change is thus becoming a major concern for decision-makers, stakeholders and citizens in Europe.

The protection and conservation of cultural heritage contributes to social cohesion and to the preservation of history for future generations. Moreover, the Lisbon Strategy highlights tourism as an important element of the cultural sector. The Council of Europe Framework Convention on the Value of Cultural Heritage for Society emphasizes the value and potential of cultural heritage widely used as a resource for sustainable development and quality of life in a constantly evolving society. Promotion and presentation of the diversity of cultural and natural heritage is essential. Furthermore, the 4th meeting of the European Heritage Heads Forum (Bratislava and Vienna) 2009, stated in its final recommendations the value of heritage as an economic driver and highlighted the pivotal role of heritage in the development and implementation of sustainable economic recovery packages. It also stated that investment in heritage has a direct impact on the growth of cultural tourism which leads to long-term social and economic benefits.

Cities are often an important focal point for development based on these resources because they provide concentrations of heritage assets, infrastructure services, private sector activity, and human resources. Improving the conservation and management of urban heritage is not only important for preserving its historic significance, but also for its potential to increase income-earning opportunities, city liveability, and competitiveness. However, today's rapidly-urbanizing cities, with uncontrolled growth

and informal expansion, pose a significant risk for irreplaceable cultural and natural resources. As urban populations rapidly expand, local resources tend to be scarce and most municipalities struggle to provide basic infrastructure services, making investment in heritage conservation a low priority.

Against this background, the rehabilitation and restoration of monuments and sites has a considerable potential for creating new jobs in both central and remote areas. This sector can absorb a broad range of categories of workers, from skilled to unskilled labor. Greater demand for nature and cultural tourism may create new niche markets for tourism that evolve around cultural heritage and natural heritage sites. Sustainable tourism also creates locally based enterprises. At the same time, it is of vital importance to protect and secure the cultural and natural heritage from being damaged by conflicting commercial development.

The EU's cohesion and rural development policies can be instrumental in promoting the restoration of cultural heritage, supporting cultural and creative industries and financing the training and upgrading of skills of cultural professionals. A summary of the most relevant references and sources of funding related to these topics is presented below.

3. EU research policy

Research into strategies, methodologies and tools is needed to safeguard cultural heritage against continuous decay. Before irreversible damage is done, concerted actions, based on sound science, are needed to protect, strengthen and adapt Europe's unique cultural patrimony. A concerted research action is needed to allow Member States to maximize and exploit at best their research efforts. Joint Programming provides a framework within which Member States address jointly areas where public research programs can respond to major societal challenges.

Forming part of the Common Research Policy[4], the European Commission prepared in 2014 a mapping report with the aim to contribute to the development of a strategic approach to the preservation and promotion of European heritage. It responds to the "Conclusions on cultural heritage as a strategic resource for a sustainable Europe" adopted by the Council of the European Union on 20th May 2014, and complements the European Commission Communication "Towards an integrated approach to cultural heritage for Europe", published in July 2014. The main topics related to the tangible cultural heritage are as follows:

European Heritage Label (EHL)

 The European Heritage Label is an initiative designed to highlight heritage sites that celebrate and symbolize European history, ideals, and integration. These sites are carefully selected for the role they have played in European history and the activities they offer to highlight it. Through this Label, the aim of the Commission is to give European citizens, especially young people, new opportunities to learn about our common yet diverse cultural heritage, and about our common history. This will contribute to bring European citizens' closer to the European Union. The European Heritage Label can also help to increase cultural tourism, bringing significant economic benefits. The Label is open to the participation of the Member States on a voluntary basis.

Joint Programming Initiative in Cultural Heritage and Global Change (JPI CH)

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[4] Topics of the European Union
http://europa.eu/pol/pdf/flipbook/en/research_en.pdf

The Commission Recommendation (2010/238/EU) of 26th of April 2010 encourages Member States to "develop a common strategic research agenda establishing medium to long-term research needs and objectives in the area of preservation and use of cultural heritage in the context of global change". The process of the JPI aims to improve the interdisciplinary cooperation between sciences, art and humanities for the benefit of citizens. The JPI CH has been an innovative and collaborative research initiative, with EU support, to help streamline and coordinate national research programs to enable more efficient and effective use of scarce financial resources, exploit synergies and avoid duplication. It addresses tangible, intangible and digital heritage and is intended to ensure a reinforced coordination between Member States, Associated and Third Countries to help achieve the European Research Area (ERA) in the field of cultural heritage.

<u>Characterization of Europe's top regions for creative and cultural industries</u>

Recently, JRC has initiated a qualitative and quantitative research project aiming at analyzing the characteristics of some of the Europe's top regions for creative and cultural industries, ultimately aiming at finding some regional conditions that would allow explaining the higher concentration of CCI in those regions. A documentary analysis is being conducted aiming at studying historical, geographical and social characteristics of these regions, complemented by a quantitative analysis. Regarding the quantitative analysis, JRC's aim is to characterize some of the European regions with high concentrations of CCI taking into account region indicators, for instance, life satisfaction rate, lifelong learning, skilled migrants, and population aged 15-34.

<u>High Level Horizon 2020 Expert Group on "Cultural Heritage"</u>[5]

The Horizon 2020 Expert Group on "Cultural Heritage" will build on past and present activities on cultural heritage and will support the Commission to set out a forward looking and innovative EU agenda for future cultural heritage research and innovation. It will focus on future opportunities, trans-disciplinary and multi-stakeholder potential, innovative financing and investment, new governance modes and innovative business models and services for cultural heritage, as well as possible linkages with natural heritage.

<u>Horizon 2020 program</u>

Since 1986 the EU has supported cultural heritage research within the framework of its research framework programs mainly under the environment theme. Under the Seventh Framework Program for Research and Technological Development (FP7), around €100 million were invested in projects related to key aspects of cultural heritage, addressing cultural interactions, museums, identities and linguistic diversity, dedicated research infrastructures and, developing materials for the protection, conservation and restoration of cultural heritage assets, predictive models, early warning devices, technologies for adaptation and mitigation strategies, tackling energy efficiency of historic buildings and strengthening collaboration and cooperation between member states and non-EU countries.

Horizon 2020 is the new EU Framework Program for Research and Innovation, (€80 billion for 2014 to 2020). Support for heritage-related research will be available in the three pillars of the program: Excellent Science, Industrial Leadership, and Societal Challenges. In the latter, Challenge 6 "Europe in a changing world: Inclusive, Innovative and Reflective Societies" mainly focuses on the transmission of European

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[5] http://ec.europa.eu/transparency/regexpert/index.cfm?do=groupDetail.groupDetail&groupID=3091

cultural heritage, identity formation, heritage of European wars, European collections of archives, museums and libraries and digital opportunities. Challenge 5 "Climate action, environment, resource efficiency and raw materials" addresses solutions for environmental degradation and climate change impacts. Particular emphasis will be placed on the development of converging technologies for preservation and restoration, as well as on multidisciplinary research and innovation for innovative methodologies, products and services for the preservation of cultural heritage assets.

As such, Horizon 2020 will further reinforce the EU's position as leader in the field of cultural heritage preservation, restoration and valorization. The Horizon 2020 program will allow major steps to be taken by European research and innovation in the field of cultural heritage preservation, restoration and valorization. Furthermore, the Public-Private Partnership (PPP) on "Energy-efficient Buildings", launched by the European Commission in cooperation with industrial partners as part of the European Economic Recovery Plan in 2008, managed to attract a high industrial participation and helped innovate the building sector, including historic buildings. Under Horizon 2020, the PPP aims to develop affordable breakthrough technologies and solutions at building and district scale, facilitating the road towards future smart cities.

4. EU cohesion policy

Cultural heritage management is one of the investment priorities for the EU structural and investment funds. From 2007-2013, out of a total of €347 billion for cohesion policy, the European Regional Development Fund allocated €3.2 billion for the protection and preservation of cultural heritage, € 2.2 billion for the development of cultural infrastructure and € 553 million for cultural services, which also benefited cultural heritage. Moreover, joint initiatives were developed by the Directorate General for Regional Policy in co-operation with the European Investment Bank group and other financial institutions in order to make cohesion policy more efficient and sustainable urban development and regeneration through financial engineering mechanisms. In summary, the EU's cohesion and rural development policies can be instrumental in promoting the restoration of cultural heritage, supporting cultural and creative industries and financing the training and upgrading of skills of cultural professionals.

The general Regulation of the European Parliament deals with the common rules applicable to the "European Structural and Investment Funds" (ESIF)[6]. In 2014-2020, ESIF investments in heritage will remain eligible, under certain conditions, through direct funding, but also through investment in urban regeneration, sustainable development and support to small to medium-sized enterprises (SMEs). Against this background, cultural heritage investments are possible under the specific regulations of cohesion policy, whose overall budget is € 325 billion. The relevant funds are the European Regional Development Fund (ERDF), the European Social Fund (ESF), the European Cohesion Fund (ECF), the European Agricultural Fund for Rural Development (EAFRD), and the European Maritime and Fisheries Fund (EMFF). These can cover a wide spectrum of actors and activities in the public and non-for-profit sectors as well as in the private sector (in particular SMEs).

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[6]European parliament. "Regulation (EU) No 1303/2013 of the European parliament and of the council of 17 December 2013 (EC) No 1083/2006." Official Journal of the European Union. http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0320:0469:EN:PDF

The European Regional Development Fund (ERDF)[7] [8]regulation mentions specifically the protection, promotion and development of cultural heritage among its investment priorities under the objective "Preserving and protecting the environment and promoting resource efficiency". In addition, there are funding opportunities under other thematic objectives such as: research and innovation, information and communication technologies (ICT), SME competitiveness, employment (friendly growth through the development of endogenous potential), social inclusion and education and training. Investments in small-scale cultural heritage should contribute both to the development of endogenous potential and to the promotion of social inclusion, particularly among marginalized communities, by improving their access to cultural and recreational services in both urban and rural contexts. These funding opportunities exist for mainstream Operational Programs focusing on individual countries or regions under the investment for jobs and growth goal of the ERDF as well as for multi-country cooperation programs under the European.

In particular the ERDF Regulation, in its whereas 17, mentions "in order to deliver on the targets and objectives set out in the Union strategy for smart, sustainable and inclusive growth, the ERDF should contribute under the European territorial cooperation goal to the thematic objectives of…fostering high employment that results in social and territorial cohesion, including activities supporting sustainable tourism, cultural and natural heritage". Moreover, among the investment priorities there are: (6-c) conserving, protecting, promoting and developing natural and cultural heritage; (7-b) supporting employment-friendly growth through the development of endogenous potential… including the conversion of declining industrial regions and enhancement of accessibility to, and development of, specific natural and cultural heritage; (9-a) promoting social inclusion through improved access to social, cultural and recreational services.

The European Social Fund (ESF)[9] mentions cultural and creative skills; the heritage sector can indirectly address the aims of this fund by means of giving support to SMEs related to the cultural heritage sector.

The European Cohesion Fund (ECF)[10] focuses its objectives on the development of basic infrastructures (in particular in the transport sector) and therefore, cultural heritage is not mentioned.

5. EU common agricultural policy (CA)

One of the instruments of the CAP, the European Agricultural Fund for Rural Development (EAFRD) aims to promote social inclusion, poverty reduction and economic development in rural areas, with a focus on (i) facilitating diversification, creation and development of small enterprises, as well as job creation (ii) fostering local

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[7]European parliament. "Regulation (EU) No 1299/2013 of the European parliament and of the council of 17 December 2013". Official Journal of the European Union
http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0259:0280:En:PDF
[8] European parliament. "Regulation (EU) No 1301/2013 of the European parliament and of the council of 17 December 2013 (EC) No 1080/2006". Official Journal of the European Union.
http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32013R1301
[9] European parliament. "Regulation (EU) No 1304/2013 of the European parliament and of the council of 17 December 2013 (EC) No 1081/2006." Official Journal of the European Union.
http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32013R1304
[10]European parliament. "Regulation (EU) No 1300/2013 of the European parliament and of the council of 17 December 2013 (EC) No 1084/2006." Official Journal of the European Union.
http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0281:0288:EN:PDF

development in rural areas. The EAFRD has supported the upgrade of rural cultural heritage and improved access to cultural services in rural areas, by providing investment and training support to cultural and creative businesses, which also promotes networking and the development of clusters.

In 2007-2013 the EAFRD invested the following amounts: 1. Conservation and upgrading of rural heritage (€1,2 billion). Support for the creation and development of micro-enterprises with a view to promoting entrepreneurship and developing the economic fabric (€2.1 billion). EAFRD funding possibilities:

• Support for studies and investments associated with the maintenance, restoration and upgrading of the cultural and natural heritage of villages, rural landscapes and high nature value sites, including related socio-economic aspects, as well as environmental awareness actions
• LEADER community-led local development – funds available to upgrade rural cultural heritage and improve access to cultural services in rural areas
• Business development (start-up aid for non-agricultural activities in rural areas and related investments): business support for rural micro- and small businesses. Provides start-up money – up to 70,000 for new businesses
• Vocational training and skills acquisition.

Within the 2014-2020 programming period, the European Agricultural Fund for Rural Development[11] will continue to support restoration, maintenance, and upgrading of cultural and natural heritage of villages, rural landscapes and high nature value sites. The EAFRD also addresses related socioeconomic aspects, and environmental awareness actions; and is complemented by the LEADER program (Liaison entre actions de développement de l'économie rurale) which funds actions for community-led local development.

6. EU maritime policy

Growth and Jobs in Coastal and Maritime Tourism "encourages the diversification and integration of coastal and inland attractors, including through transnational thematic itineraries like cultural, religious or ancient trade routes" and suggests Member States to "develop cultural heritage based tourism, underwater archaeological parks (based on work done by UNESCO), and nature and health tourism in coastal destinations". The European Marine Observation and Data Network (EMODnet) which is an initiative from the European Commission (DG MARE) as part of its Marine Knowledge 2020 strategy, aims to provide better information on whereabouts and nature of underwater cultural heritage sites.

During the programming period 2007-2013, under the European Fisheries Fund (4.3 billion EUR), funding has been available for community-Led Local Development in fisheries areas. Projects promoting cultural heritage in coastal and inland fisheries areas could be supported. Within the European Maritime and Fisheries Fund (EMFF) which is the new fund for the EU's maritime and fisheries policies for 2014-2020, funding is available for community-Led Local Development in fisheries areas, under shared management with a budget of 5.7 billion EUR: local development strategies can promote social wellbeing and cultural heritage in fisheries areas including maritime cultural heritage and fund projects in these areas.

[11]European parliament. "Regulation (EU) No 1305/2013 of the European parliament and of the council of 17 December 2013 (EC) No 1698/2006." Official Journal of the European Union. http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0487:0548:EN:PDF

Within the European Maritime and Fisheries Fund[12], under shared management, € 5.7 billion are available for community-led local development projects that promote cultural heritage –including maritime cultural heritage– in fisheries areas. Under direct management (€ 647 million), a multi-resolution seabed map of European seas will be produced including sites of cultural interest (with appropriate safeguards in the case of sites in danger of looting). The map is meant to be used for tourism-promotion purposes, but also to ensure that such sites are not damaged by offshore developments. In addition to the structural funds, whose management is decentralized, various EU initiatives directly support cultural heritage in regions and cities, such as INTERREG and URBACT.

7. EU environment policy

The EIA Directive[13], adopted in 1985, applies to the assessment of the effects of certain public and private projects on the environment. Several elements of the Directive refer to the need of a proper assessment of the effects of projects on cultural heritage. Article 3 provides that the environmental impact assessment shall identify, describe and assess the direct and indirect significant effects of a project on material assets and cultural heritage. On 16 April 2014, a new Directive (2014/52/EU) was adopted, further strengthening the cultural heritage dimension of the Environmental Impact Assessment process. The revised Article 3(d) now refers to "material assets, cultural heritage and the landscape". The revised Directive will enter into force in 2017.

Natura 2000 Network[14]

Cultural and natural heritage are frequently linked, including in the Natura 2000 network - the European network of nature protection areas. Most of the sites included in Natura 2000 result from the interaction between people and places through time, including physical remains of past human activity, deliberately planted or managed flora, or extensive agricultural and fisheries practices. For centuries people have developed different ways of working the land, which has given rise to many so called 'semi-natural' habitats, rich in wildlife (hay meadows, wooded pastures, open heaths) yet entirely dependent upon continued human use for their survival.

EU programs which contribute to enhancing and preserving natural heritage include the European Green Capital Award, the LIFE program, Horizon 2020, Climate action on environment, resource efficiency and raw materials, and the European Structural and Investment Funds.

8. Candidate and potential candidate countries

In the enlargement context, bilateral and regional cultural cooperation activities are recognized as making a fundamental contribution to the promotion of European values and intercultural dialogue. This is of particular relevance in the Western Balkans, where

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[12]European parliament. "Regulation (EU) No 508/2014 of the European parliament and of the council of 15 May 2014 (EC) No 2328/2003, (EC) No 861/2006, (EC) No 1198/2006 and (EC) No 791/2007 and Regulation (EU) No 1255/2011" Official Journal of the European Union. http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:32014R0508

[13]European Commission. "Environmental Impact Assessment". Last updated: 08/06/2016 http://ec.europa.eu/environment/eia/eia-legalcontext.htm

[14]European Commission. Environment. Nature and biodiversity. EU Nature Law "The Habitats Directive". Last updated: 10/06/2016 http://ec.europa.eu/environment/nature/legislation/habitatsdirective/index_en.htm

in addition to fostering democratization, reconciliation and respect for human rights, culture contributes to the development of the local economy.

Instrument for Pre-accession Assistance IPA and IPA II[15]

The IPA offered financial assistance to candidate and potential candidate countries, with an estimate €33 million dedicated to cultural heritage between 2007 and 2011. Its successor, IPA II (2014-2020) will build on the results already achieved, including for cultural heritage projects. In addition, funding for heritage purposes is also provided through bilateral Actions.

Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH)[16]

Joint Action with Council of Europe. The EC and the Council of Europe have conducted, as from 2003, a joint action in South East Europe: the "Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH)" better known as "Ljubljana Process I". This project developed a methodology to rehabilitate sites and contribute to economic development and reconciliation. Participating countries were Albania, Bosnia and Herzegovina, Bulgaria, Croatia,8 Kosovo9, the Former Yugoslav Republic of Macedonia, Montenegro, Romania and Serbia.

After this successful first phase, in 2011 a new operational framework was launched, the "Ljubljana Process II. Rehabilitating our Common Heritage" with the agreement of the Ministers of Culture of South East Europe. The project has been implemented by the "Regional Cooperation Council (RCC) Task Force on Culture and Society" with the financial support of the Instrument for Pre-Accession. The second phase of the process, concluded in May 2014, put the basis for the sustainability of the rehabilitation processes by ensuring that they will be managed by the countries themselves.

9. European neighbourhood policy[17]

Cooperation with European Neighborhood partner countries in the East and in the South on a regional basis, as well as cooperation among the partners themselves, is crucial. It complements national assistance programs, addresses challenges with a regional dimension and promotes cooperation among partners on issues of mutual interest.

Projects have been funded by the European Neighborhood and Partnership Instrument (ENPI), the main financial mechanism through which assistance is given to European Neighborhood Policy (ENP) countries, plus Russia. Around 90% of ENPI funds were used for bilateral actions, that is country initiatives and regional actions involving two or more partner countries, while the remaining 10% were allocated to Cross-Border Cooperation and the Neighborhood Investment Facility (NIF)

Eastern Neighborhood

Cooperation in the cultural field, including heritage, is promoted in the context of the Eastern Partnership –a joint initiative between the EU, EU countries and the Eastern

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[15] European parliament. "Regulation (EU) No 231/2014 of the European parliament and of the council of 11 March 2014." Official Journal of the European Union. http://ec.europa.eu/enlargement/pdf/financial_assistance/ipa/2014/231-2014_ipa-2-reg.pdf

[16] Council of Europe. "South East Europe: Rehabilitating our Common heritage" http://www.coe.int/t/dg4/cultureheritage/cooperation/SEE/IRPPSAAH/default_en.asp

[17] European Union. External action. http://eeas.europa.eu/enp/index_en.htm

European Partner countries. It enables partner countries interested in moving towards the EU and increasing political, economic and cultural links to do so. It is underpinned by a shared commitment to international law and fundamental values –democracy, the rule of law and respect for human rights and fundamental freedoms – and to the market economy, sustainable development and good governance.

As part of this framework, the "Tbilisi declaration", an outcome of the Eastern Partnership Ministerial Conference on Culture held in June 2013 in Georgia, provides confirmation from the Eastern Partners of their intention to pursue the reform and modernization of their cultural policies and to fully implement the 2005 UNESCO Convention. Moreover, in October 2013 Ukraine hosted a seminar on the implementation of the 2005 UNESCO Convention on the protection and promotion of the diversity of cultural expressions in Lviv. The seminar proved to be instrumental in promoting regional cooperation and exchange of national practices regarding the implementation of the Convention, including from EU Member States.

The Eastern Partnership Culture Program implemented from 2011 to 2015 aims to strengthen regional cultural links and dialogue within the ENP East region and between the EU and ENP Eastern countries' actors in the field of culture. Heritage conservation is one of the priorities of the program. The total budget of the Eastern Partnership Culture Program is €13 million. The Program includes support to the project Community-led Urban Strategies in Historic Towns (COMUS), implemented by the Council of Europe. This initiative aims to develop local development strategies for the historic centers of up to twelve towns in the Eastern Partnership.

Southern Neighborhood

The Strategy for the development of Euro-Mediterranean cultural heritage has been destined to be a reference for regional, bilateral or cross-border cultural cooperation in the Mediterranean area. For the first time, partner countries (Algeria, Egypt, Israel, Jordan, Lebanon, Morocco, the Palestinian Authority, Syria, Tunisia and Turkey) had the opportunity to articulate their priorities concerning cultural heritage in the specific sectors of education and public awareness-raising, economic and social impact, legislation and institutional framework.

The Euromed Heritage program has represented a milestone in the process of recognizing culture as a catalyst for mutual understanding between the people of the Mediterranean region. It brought together leading organization and various partners from the European Union and Mediterranean Partner Countries. Moreover, a program of support to protection and valorization of cultural heritage in Algeria has been put in place with a budget of €21.5 million.

The European Union and its Delegations in the Southern Mediterranean Region actively cooperated with UNESCO in the past years. The bi-lateral cooperation has been focused mainly on cultural heritage. The EU supports the UNESCO's Action Plan to safeguard cultural heritage in Syria, launched in 2014, with €2.46 million. Heritage related activities are also supported in Egypt and the Occupied Palestinian Territory.

The European Union has been collaborating with UNESCO through its regional programs in the Mediterranean, in particular the Euromed Heritage program. UNESCO was the leader of the Medliher project focusing on safeguarding the intangible cultural heritage of the partner countries.

10. EU tourism policy[18]

The Communication on "Europe, the world's n°1 tourist destination – a new political framework for tourism in Europe" was adopted by the Commission in June 2010. It encourages a coordinated approach for initiatives linked to tourism and defines a new framework for action to increase its competitiveness and its capacity for sustainable growth, thus implying the promotion of cultural tourism as a driver for sustainable social and economic development and the identification of good practices in sustainable management of cultural tourism, including tangible and intangible heritage.

The Joint Management agreed between the EC and the Council of Europe in 2011provided a follow up to the Study on European Cultural Routes' impact on Small and Medium Enterprises innovation and competitiveness, which identified the following series of challenges: a lack of coordination at European level in the development and promotion strategies of the Cultural Routes; a weak brand image of the routes; very weak marketing strategies and almost no joint promotional initiatives; limited human and financial resources of the routes; lack of expertise in the management of such routes, especially of marketing skills and knowledge of business models; poor consumer oriented web portals; low degree of exchange of good practices; low trans-national connectivity of the cultural route networks; unavailability of network management and performance evaluation tools; and absence of SMEs clusters. An action plan has been agreed among the two Institutions. The JM ran around 4 main axes: Training, governance strengthening, branding and marketing, international cooperation.

Testing new support approaches to support sustainable tourism in rural areas and access to cultural heritage under the European Mobile and Mobility Industries Alliance and the European Creative Industries Alliance Under the Competitiveness and Innovation Program, three large-scale demonstrators (CultWays, LIMES and GrowMobile) were launched under the European Mobile and Mobility Industries Alliance (EMMIA) to test and demonstrate better support to sustainable tourism in rural areas, where innovative mobile solutions could be used to facilitate access to cultural heritage sites, for better informing tourists about the manifold but often dispersed activities in a region and/or to offering smarter solutions. The three large-scale demonstrators addressed information, location, access and safety needs for tourists in Europe, who wish to visit cultural heritage sites and routes that are off the beaten tourist track. They develop and test scalable and transferable concepts for providing mobile services for tourists. They were implemented between 2012 and 2013 through public-private partnerships and in close collaboration with local tourism agencies, authorities and businesses in rural areas with valuable but under-exploited cultural heritage.

The "Creative District" project is an initiative by the European Parliament and has been implemented through two grant agreements by the European Commission's Enterprise and Industry Directorate-General. The European Creative Districts were linked to and are contributing to the policy discussions of the European Creative Industries Alliance. This initiative was set up in 2012 to develop and test new policies and tools for better business support, better access to finance and facilitating cluster excellence and networking for the further development of creative industries and for promoting linkages with other industries.

11. COSME Program (2014-2020) and Cultural tourism[19]

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[18] European Commission. Tourism.
http://ec.europa.eu/growth/sectors/tourism/index_en.htm

European cultural routes

The Commission supports projects promoting sustainable thematic tourism products, having a potential to contribute to sustainable tourism growth (linked to, for instance, cultural routes crossing several countries on different topics, cycling paths, ecotourism products, historical, religious-pilgrim tourism, tourism capitalizing on the maritime and sub-aquatic cultural heritage, industrial heritage). In 2015, a call for proposals will support, together with the Council of Europe, the development and/or promotion of European and transnational tourism products with special emphasis on cultural and industrial heritage.

EDEN - European Destinations of Excellence

The initiative "EDEN – European Destinations of Excellence", launched in 2006 draws attention to the values, diversity and common features of European tourist destinations. It enhances the visibility of emerging European destinations, creates a platform for sharing good practices across Europe and promotes networking between awarded destinations. National competitions take place every year and result in the selection of a tourist "destination of excellence" (EDEN award) for each participating country. The key feature of the selected destinations is their commitment to social, cultural and environmental sustainability. This European quest for excellence in tourism is developed around an annual theme, chosen by the Commission together with the relevant national tourism bodies. So far, rural tourism, intangible heritage and protected areas have been the main EDEN themes. In 2011 the EDEN award focused on destinations which have regenerated a physical site of their local heritage (such as an industrial, transport infrastructure, or an agricultural or military site) and converted it into a tourism attraction to be used as a catalyst for wider local regeneration.

"Crossroads of Europe – Carrefours d'Europe"

The initiative "Crossroads of Europe" promotes the European cultural itineraries and raise awareness about their potential for tourism among stakeholders and businesses, destination managers, national and local authorities. This annual fair takes place at a cross point between different cultural routes.
Diversification of the tourism offers through synergies with creative and high-end industries. A pilot project "From 'Goods' To Experience — Maximizing the synergies between Tourism, High-End and Creative Industries" will be launched in 2014-2015 to test synergies between tourism and creative industry at European level by funding the development and promotion of a (new) European Route around a high-end product.

12. EEA grants and Norway grants[20]

Iceland, Liechtenstein and Norway are partners with the EU through the Agreement on the European Economic Area (EEA). This enables the free movement of goods, services, people and capital in the internal market. The Agreement also covers cooperation in many other areas such as research, social policy and the environment. Despite much progress in Europe, gaps in economic and social development persist. Through the Grants, the donor countries are helping to reduce these disparities and

[19] European Commission. Enterprise and Industry.
http://ec.europa.eu/enterprise/initiatives/cosme/index_en.htm

[20] http://eeagrants.org/

address the economic, political and social challenges in Europe. The funding is targeted where there are clear needs in the beneficiary countries and is aligned with national priorities and wider European goals.

The EEA Grants and Norway Grants provide funding to 16 EU countries in central and southern Europe (Bulgaria, Croatia, Czech Republic, Cyprus, Estonia, Greece, Hungary, Latvia, Lithuania, Malta, Poland, Portugal, Romania, Slovakia, Slovenia and Spain). All countries have different needs and priorities. Each country agrees on a set of programs with the donor countries based on needs, priorities and the scope for bilateral cooperation. For the period 2009-2014, €1.798 billion has been set aside under the Grants. Projects may be implemented until 2016. The three donor countries are negotiating with the European Commission the programs to be granted between 2015 and 2020. Therefore, most of potential grant are already allocated and it will be necessary to wait for a while until the next proposals are open.

Key areas of current support include environmental protection and climate change, civil society, children and health, cultural heritage, research and scholarships, decent work and justice and home affairs. All programs must meet standards on human rights, good governance, sustainable development and gender equality, and respect the diversity of cultures and traditions. Special concerns such as inclusion of minorities and improving the situation of vulnerable groups, including the Roma, are highlighted in certain programs. In relation to cultural heritage, there are two areas of support, as follows:

Conservation and revitalization of cultural and natural heritage

The historical value of Europe's cultural heritage is undisputed. The cultural sector is also a significant contributor to economic growth and job creation. However, decades of neglect has left many cultural sites in the beneficiary countries in need of restoration and modernization. The EEA Grants support cultural heritage programs in 14 beneficiary countries which aim at conserving and revitalizing cultural and natural heritage and improving public accessibility (Bulgaria, Czech Republic, Cyprus, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Portugal, Romania, Slovakia, Slovenia and Spain).

Suggested activities are as follows:

- Support measures to conserve and restore monuments /sites and items of movable cultural heritage
- Support revitalization of cultural heritage by supporting new and innovative uses of old and/or abandoned buildings
- Support training and competence building programs: methodology, approach, management, traditional skills
- Support development of eco-tourism and other sustainable tourism initiatives both in and close to selected natural and cultural areas, e.g. protected areas and monuments
- Support measures to protect cultural and natural heritage sites from degradation as a result of unsustainable commercial development
- Support development of national strategies and practices for management of the cultural heritage sector.

At present no proposals open for any beneficiary country under this area of support.

Promotion of diversity in culture and arts within European cultural heritage

As a result of centuries of exchange and migratory flows, Europeans share a rich cultural heritage. Promoting cultural diversity is essential for strengthening democratic

values in Europe and to contribute to economic and social cohesion. The EEA Grants support programs promoting the diversity in culture and arts in 10 beneficiary countries (Bulgaria, Czech Republic, Hungary, Latvia, Lithuania, Poland, Portugal, Romania, Slovakia and Spain). These programs aim to encourage intercultural dialogue and diversity in the arts. Cultural dialogue increased and European identity fostered through understanding of cultural diversity.

Expected outcomes

• Contemporary art and culture presented and reaching a broader audience

• Awareness of cultural diversity raised and intercultural dialogue strengthened

• Individual citizens' cultural identity strengthened

• Cultural history documented.

One proposal for very small grant in the Czech Republic will be open in April 2016 in this support area.

13. Switzerland grants financial assistance for the preservation of the cultural heritage of other states[21]

Switzerland aims to contribute to the preservation of the cultural heritage of mankind by means of the Cultural Property Transfer Act (CPTA), which implements the 1970 UNESCO Convention into national law. According to article 14 of CPTA, the Specialized Body for the International Transfer of Cultural Property at the Swiss Federal Office of Culture annually grants financial assistance for the preservation of *movable* cultural property of other States. There are three types of projects which qualify for financial assistance:

Temporary Fiduciary Custody and Conservatory Care

Museums and similar institutions in Switzerland may apply for financial assistance for the temporary fiduciary custody and conservatory care of another State's cultural property, which is in jeopardy owing to exceptional events in that State. This requires the consent of the respective State and a confirmation of the receiving Swiss institution that the cultural property will be repatriated once those exceptional events have normalized.

Projects to Preserve Cultural Heritage

Individuals and legal entities can apply for financial assistance for projects aiming to preserve the movable cultural heritage of other States party to the 1970 UNESCO Convention. Such projects may include the establishment of inventories, the organization of conferences to raise awareness as well as undertakings to prevent destruction and theft.

Projects to Ease Restitution of Cultural Heritage

In exceptional cases, state authorities and international organizations can apply for financial assistance to ease the restitution of cultural heritage of States party to the 1970

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[21]Neuhaus, Nina M. 2014. "Switzerland Grants Financial Assistance for the Preservation of the Cultural Heritage of other States". Institute of Art and Law.
http://www.ial.uk.com/news/switzerland-grants-financial-assistance-for-the-preservation-of-the-cultural-heritage-of-other-states/

UNESCO Convention. This requires the confirmation of the receiving State that the restituted cultural property will not be sold.

The budget for such financial assistance is 700,000 Swiss Francs p.a. The maximum contribution is fifty percent of the asserted costs capped at 100,000 Swiss Francs per project for (i) and (ii) and 50,000 Swiss Francs for (iii).

Priority is given to temporary fiduciary custody and conservatory care, as well as projects to preserve cultural heritage. Furthermore, to strengthen bilateral co-operation, projects with States party to the 1970 UNESCO Convention which have concluded an agreement with Switzerland on the import and restitution of cultural property are treated preferentially. Switzerland has recently concluded agreements with Italy, Peru, Greece, Colombia, Egypt, China and Cyprus.

14. The Japanese funds-in-trust for the preservation of world cultural heritage[22]

The Japanese Funds-in-Trust for the Preservation of the World Cultural Heritage, the most well-known Japanese Funds-in-Trust, was created in 1989. This Fund finances projects aimed at preserving and restoring monuments, sites and archaeological remains of a great historical/artistic value. Half of the beneficiary sites are included at preserving and restoring monuments, sites and archaeological remains of a great historical/artistic value on the World Heritage List.

In developing countries, numerous monuments and sites threaten to vanish or deteriorate irreversibly for lack of means and human resources to ensure their restoration and maintenance. UNESCO and Japan, in addition to the financial support and help to the buildings' restoration, organize training workshops aimed at transferring competences and know-how.

Two major projects within the Fund are the preservation of the archaeological site of Angkor (Cambodia) and the conservation of the Bamiyan Site (Afghanistan). Through these projects and some others already terminated, we invite you to discover some of the actions undertaken by UNESCO thanks to the Japanese Funds-in-Trust for the Preservation of the World Cultural Heritage.

In Europe, only one project has been funded. The Probota Monastery Church of Saint Nicholas (Romania) was inscribed on the World Heritage List in 1993 as the most representative of the Moldavian painted churches. It has attracted much attention for its exterior frescoes, which are among the oldest surviving such frescoes in northern Moldavia (one of the regions of Romania), and have never been restored. Between October 1996 and August 2001, UNESCO, with the financial aid of Japan and in collaboration with the Romanian Ministry of Culture and the Archbishop of Suceava and Radauti, carried out extensive restoration work at Probota.

15. The USA ambassadors fund for cultural preservation[23]

The U.S. Ambassadors Fund for Cultural Preservation (AFCP) supports the preservation of cultural sites, cultural objects, and forms of traditional cultural

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[22] Unesco. "Japanese Funds-in-Trust for the Preservation of the World Cultural Heritage"
http://whc.unesco.org/en/partners/277/
[23] Bureau of Educational and Cultural Affairs. "Ambassadors Fund for Cultural Preservation."
http://eca.state.gov/cultural-heritage-center/ambassadors-fund-cultural-preservation

expression in more than 100 developing countries around the world. AFCP supported projects include the restoration of ancient and historic buildings, assessment and conservation of rare manuscripts and museum collections, preservation and protection of important archaeological sites, and the documentation of vanishing traditional craft techniques and indigenous languages. Cultural heritage endures as a reminder of the contributions and historical experiences of humanity. By taking a leading role in efforts to preserve cultural heritage, the U.S. shows its respect for other cultures.

In 2011, AFCP granted 8 projects in Europe and Neighbor countries, with a total amount of some €600,000, as follows

- Armenia: Preservation of an 11th-century masonry arch bridge over the River Azat in Garni Gorge, one of Armenia's few surviving intact medieval bridges.
- Bosnia & Herzegovina: Preservation of the late 19th-century Serbian Orthodox church of St. Basil of Ostrog and the Catholic church of the Holy Trinity in Blagaj, built during the Austro- Hungarian period (1878–1918).
- Georgia: Conservation of the Khakhuli Triptych, one of Georgia's renowned and most significant cultural objects. The triptych bears the imprint of generations of Georgian kings.
- Macedonia: Conservation of medieval wall paintings and other architectural surfaces of the 15thcentury Aladja Mosque in Tetovo. The Ottoman-period wall paintings, produced by local masters, show the influence of both Renaissance and Eastern Islamic artistic traditions.
- Russian Federation: Preservation of a traditional 19th-century log house in the outdoor collection of the Vologda State Historical and Architectural Museum, a common building type of the Vologda region.
- Serbia: Conservation of a Roman tumulus in the Magura Hill Imperial Palace at Felix Romuliana, a World Heritage site built in the early 4th century and devoted to Romula, the mother of the Roman emperor Galerius.
- Turkey: Emergency stabilization of the 16th-century Ets-Hayim Synagogue, the oldest synagogue in the city of Izmir. Built during the Byzantine period by the Romanian Jewish community and in use until 1999.
- Ukraine: Conservation of 12th-century mosaics from St. Michael's Golden-Domed Cathedral in the collection of the National Preserve of St. Sophia in Kyiv, removed from St. Michael's in advance of the Soviet demolition in the 1930s.

16. National plans for preserving cultural heritage

Spanish National Plans for Cultural Heritage[24]

The National Cultural Heritage Plans have been devised as instruments for the conservation of Heritage serving to define an operational methodology and programs for initiatives with the aim of coordinating the involvement of the various public authority bodies associated with complex cultural assets. The National Plans were set up in the second half of the 1980s once responsibility for Heritage had been transferred to the Autonomous Regions, and a new Historical Heritage Act was in place. The first National Plan was the Cathedrals Plan drawn up from 1987 onwards and approved in 1990, followed by Industrial Heritage, Defensive Architecture, Cultural Landscape, and Abbeys, Monasteries and Convents, in the first decade of the 21st century. The National Conservation Plans are a combination of the two concepts:

[24] http://ipce.mcu.es/conservacion/planesnacionales.html

- The National Information Plans referred to in the Historical Heritage Act, as the responsibility of the Heritage Council, and
- The Conservation and Restoration Plans referred to in the Decree establishing the Spanish Cultural Heritage Institute ('Instituto del Patrimonio Cultural de España')

The Cathedrals Plan is the result of the committed collaboration between the public authorities responsible for heritage and the ecclesiastical institutions which are the owners thereof, with the support of a growing social awareness in the interests of greater knowledge, protection and conservation of Spain's ninety cathedral sites. The objective of the Plan is to structure the actions of the various agents involved in the conservation of cathedral heritage. This requires that a balance be struck in the budgetary contributions made, along with coordination among public authorities, cathedral boards and public and private organizations in order to allow forward-looking interventions to be scheduled, in accordance with principles of sustainability.

Following a similar approach, other plans are dealing with:

- Defensive Architecture (castles, highlight ramparts, watchtowers, fortifications of the Modern and Contemporary Era and arsenals)
- Abbeys, Monasteries and Convents
- Traditional Architecture (namely rural assets)
- Industrial Heritage (in particular from the XIX Century)
- Immaterial Heritage, including Works of the XX Century

The sources of funds for financing these activities are diverse. Among them, the Ministry of Public Works (Ministerio de Fomento) dedicates 1.5% of major projects' budget to this purpose through an agreement with the Ministry of Culture that currently covers the period 2013-2016. Eligible assets to be restored/rehabilitated need to be public and declared as forming part of the Spanish Cultural Heritage.

17. Private funds[25]

In an article by Alice Walwer, it is mentioned that private structures and initiatives seem to be pretty efficient tools to protect the heritage. Revolving funds and building preservation trusts are part of them and deserve to be considered as a potential solution to be introduced into the French system in order to safeguard historical buildings.

"Revolving funds" are structures frequently acting in cultural heritage preservation. They can be described as pools of capitals from which the revenues are reinvested into a specific activity and can be compared to the French "fonds de dotation" created in 2008. The Fonds de dotation is a non-profit moral person of private law. It receives and capitalizes goods and rights of every types that are brought to him in a free and irrevocable way. It uses the revenues of the capitalization in order to achieve a mission of public interest or redistribute them to assist a non-profit moral person in its general interest activities. This new tool, inspired by American "endowment funds", is coming across a quite important success in every philanthropic sector thanks to its creation simplicity and its utilization flexibility. A "fonds de dotation" can be used as a structure managing and financing a cultural property by a private person. For instance, "Bateaux du Patrimoine" manages historic ships and finances their restoration. But most of them

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[25] Walwer , Alice . 2016. "Revolving funds and building preservation trusts: a new and efficient way of preserving European Heritage?" Tafter Journal, no. 90 September October. http://www.tafterjournal.it/2013/03/28/revolving-funds-and-building-preservation-trusts-a-new-and-efficient-way-of-preserving-european-heritage/

are usually created by foundations or associations in order to finance more efficiently their activities.

"Building preservation trusts" are another form of revolving funds that are mostly present in Great Britain, Ireland but also Switzerland. The Landmark Trust (Great Britain) is a charity created in 1965 that manages pools of capital. Thanks to its revenues, it rescued more than 200 historic and architecturally interesting buildings and their surroundings from neglect. Once they have been restored, the buildings are turned into places to stay for a holiday, which gives a new functionality to the unused building. Created in 2011, "Pierres d'histoire" adapts this great system in France for the first time. Why is it worth creating such a firm in France? First of all, the Landmark Trust was a proof that the concept was successful and sustainable for a long period of time. Moreover, it guarantees the quality of the restoration of non-used buildings or threatened buildings with a special architectural or historical interest. Giving them a new economic potential enables their preservation but also makes them financially independent. It is a sustainable long-term process to fight against the heritage destruction. Then, this structure has several other advantages: it promotes social integration and contributes to local development, and it insists on the educational aspect. "Pierres d'histoire" is a very young initiative, so the project is still shaping up but it seems to be a right track to follow and develop.

As a matter of fact, the private sector can sometimes be more efficient at protecting cultural heritage than the State does: new ways of funding this preservation are put into action and high quality restoration standards are usually respected. Of course, it still falls to public instances to create a strict and intelligent framework around these new initiatives so they can be developed in the right way.

Post-JESSICA (a public-private funding instrument)

JESSICA stands for Joint European Support for Sustainable Investment in City Areas[26], which in practice is a revolving fund. This initiative was developed during the 2007-2013 programming period by the European Commission and the European Investment Bank (EIB), in collaboration with the Council of Europe Development Bank (CEB). Under new procedures, Member States are being given the option of using some of their EU grant funding, their so-called Structural Funds, to make repayable investments in projects forming part of an integrated plan for sustainable urban development. These investments, which may take the form of equity, loans and/or guarantees, are delivered to projects via Urban Development Funds and, if required, Holding Fund

The main benefits of JESSICA:

- To make Structural Fund support more efficient and effective by using "non-grant" financial instruments, thus creating stronger incentives for successful project implementation.

- To mobilize additional financial resources for public-private partnerships and other urban development projects with a focus on sustainability/recyclability.

- To use financial and managerial expertise from international financial institutions such as the EIB

EIB involvement in JESSICA was threefold:

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[26]European Investment Bank. "Supporting urban development (JESSICA)"
http://www.eib.org/products/blending/jessica/

- Advising and assisting national, regional and local authorities in implementing JESSICA

- Promoting the use of Urban Development Funds and best practice across Europe

- Acting as a Holding Fund, when requested by Member States or managing authorities.

During the 2014-2020 programming period JESSICA is likely to disappear as a trade mark (namely for providing advisory services) but its principles from the financial standpoint will continue. This means that new (and probably better refined) financial instruments mobilizing revolving funds will be put in place.

The revolving investments are delivered to projects via urban development funds and, if requested, holding funds. They must be line with Structural Funds operational programs agreed for the current programming period. Cultural heritage related investments are therefore eligible for being financed through funds created under post-JESSICA principles.

18. The link between tourism and cultural heritage

Cultural Heritage, Tourism and Urban Development

According to the World Bank[27], cultural endowments such as traditional architecture, unique streetscapes and historic sites are increasingly recognized as important economic resources in both developed and developing countries. For instance, the World Bank experience with the connections between urban revitalization, heritage, and tourism includes the urban upgrading and rehabilitation of historic buildings undertaken by the Georgia Cultural Heritage Project, which is credited with playing a critical role in stimulating the revitalization of Tbilisi's Old Town. It led private investors to renovate their own buildings in the area; to the opening of hotels, restaurants, shops and galleries; to an influx of residents, offices, and tourists; and to a significant increase in property values. In the Bosnia-Herzegovina Pilot Cultural Heritage Project, the reconstruction of the iconic Mostar Bridge and other municipal infrastructure investments made a significant contribution to revitalization of the city center, reconciliation among residents, and the reestablishment of the local tourism industry. As a conclusion, one of the most highly-visible and dynamic links between heritage conservation and local economic development lies in the potential for cultural and natural assets to attract tourism investment and spending.

The example of Croatia[28]

Croatian cultural heritage is exceptionally valuable resource in the Croatian tourism offer, as evidenced by the fact that 69% of tourists during their stay participate in one of

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[27] Ebbe, Katrinka. "Infrastructure and Heritage Conservation: Opportunities for Urban Revitalization and Economic Development." The World Bank. http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTURBANDEVELOPMENT/EX TCHD/0,,contentMDK:22252625~menuPK:540720~pagePK:210058~piPK:210062~theSitePK: 430430~isCURL:Y,00.html

[28] Demonja, Damir. 2013. "Cultural Tourism in Croatia after the Implementation of the Strategy of Development of Cultural Tourism" *Turizam,* Volume 17, Issue 1: 1-17 http://www.sebenica.com/userfiles/pdfs/Cultural%20Tourism%20in%20Croatia%20after%20th e%20Implementation%20of%20the%20Strategy%20of%20Development%20of%20Cultural%2 0Tourism.pdf

cultural events, although the main motivation for their coming in Croatia is the sea and sun. Cultural tourism is a generator of sustainable development; it allows different to become an interesting to tourists as well as to the local population. Cultural-tourism products increase consumption, length of stay and tourist satisfaction, which ultimately contributes to the sustainable development of the city/region where these products are consumed. On these bases, since 2005 Croatia has developed an strategy aiming at improving the tourist attractiveness by means of implementing three action plans, as follows.

Heritage in Tourism is a program that gave extraordinary results particularly in development of continental tourism. In the period 2005-2009 it co-financed 595 projects, out of which 92% were realized in the continental and coastal hinterland. With the implementation of these projects economic activity has been revitalized, the number of tourist services providers in underdeveloped tourist areas increased, reconstruction of traditional facilities was made possible and sales channels of domestic products and services were open. Many buildings of architectural heritage (e.g. folk architecture, mills) have been saved from further deterioration through new tourism purposes. Better protection of natural heritage was completed by educational trails and the creation observation points in protected areas.

The program Theme Routes, which was initiated in 2007, aimed at better recognition of Croatia in whole as a diversified tourist country. It raised interest in travellers to take a short break to carry out a circular trip, a short holiday or a combined holiday by visiting continental and Adriatic hinterland destinations, encouraged foreign tourists already staying at a famous tourist destination or on a circular trip to explore theme routes and less familiar tourist destinations. This allows to enlarge consumption and to create thematically integrated and organized tourist attractions throughout the year by connecting natural, cultural and historical heritage of Croatia.

The program Original Souvenir aims at reliving the production of traditional and artistic crafts, encouraging the production of homemade products and souvenirs, confirming values of unique handmade production, encouraging the creation of reproductions, redesigning or designing new products and, finally protecting and preserving heritage utilizing traditional techniques and materials.

As a result of that, the attitudes of tourists on Croatian cultural offer showed that 51% of visitors increased their interest in visiting other sites than sun-and-beach locations. In general, satisfaction visiting cultural attractions/events has a positive impact on the wish to enlarge their interest towards cultural issues and the impact of SMEs and local economy in evident.

19. The "7 most endangered" initiative

"The 7 Most Endangered" initiative is an advocacy and operational programme, launched in 2013 by Europa Nostra and the EIB Institute, its founding partner. It aims at not only to identify the most threatened monuments and sites in Europe but also to launch a call for action. The two institutions, together with associated partners, undertake the necessary efforts to assess the selected sites and to contribute to the development of realistic action plans, in close cooperation with national and local public and private entities. More specifically, financial experts provide analysis and advice on how funding could be obtained, for example, through European Union funds or, in appropriate cases, loans. The 14 European.

Sites shortlisted for "The 7 Most Endangered" in 2013 and 2014 are listed in the following table with the purpose of identifying relevant/likely potential sources of public funds that could be mobilised under the EU 2014-2020 programming period[29].

20. Conclusion

There are many potential sources of European Funds that, in principle, could be used for financing cultural heritage investment projects. However, it must be recognized that in many cases this opportunity is not evident. It is therefore necessary to examine in detail the National/Regional Operational Programs as agreed between the European Commission and every country in order to identify where this possibility exists.

Every cultural heritage project has its own characteristics, including its geographic insertion, and the challenge for the promoters is to investigate to what extend external resources (not only/necessarily European, as seen before) would be available for its successful implementation. The intention of this document was simply to show that different means are present and to identify some of the most tangible right now.

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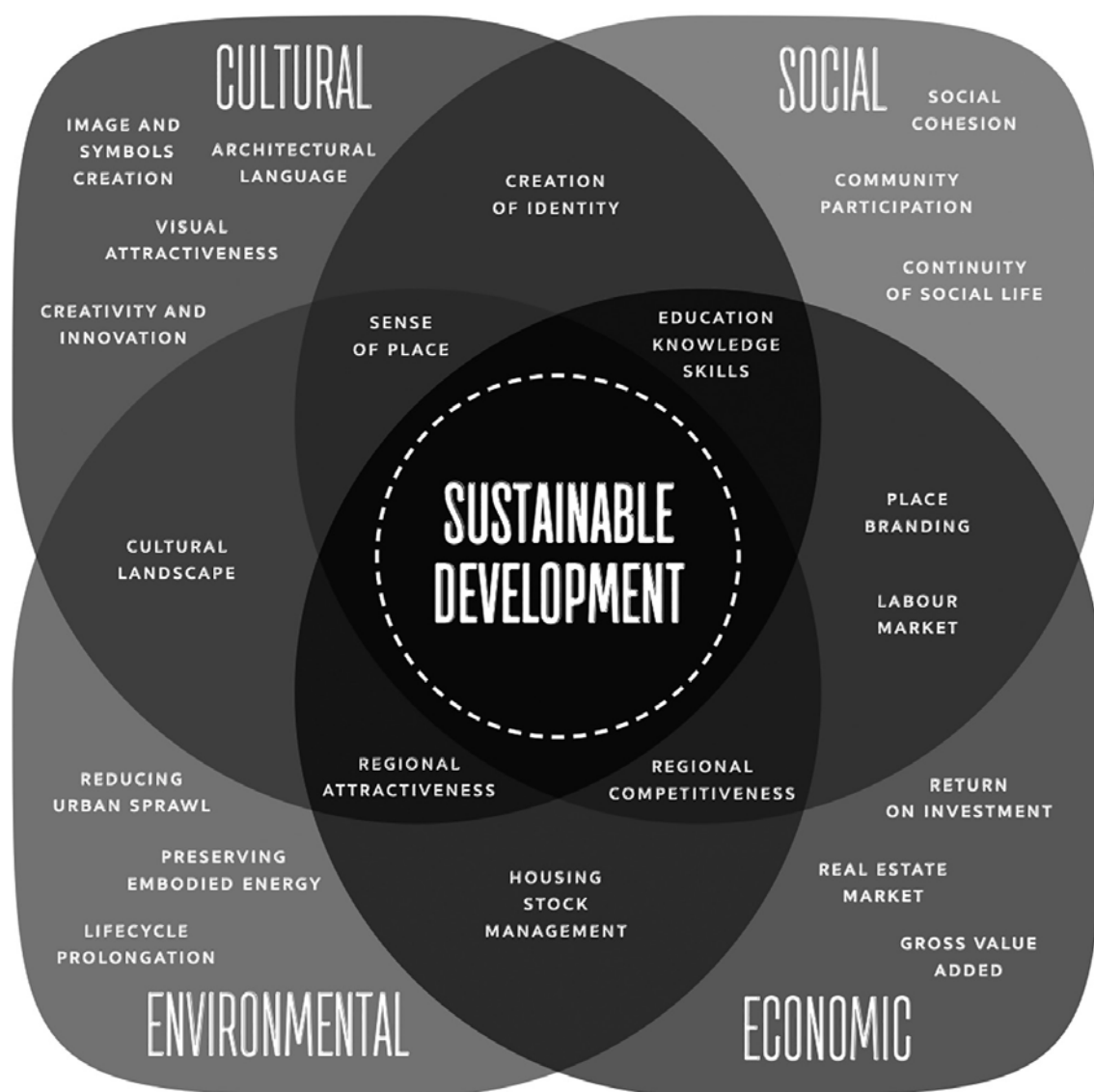
[29] The information is obviously not exhaustive and is presented as a fist guide to project promoters in order to explore ways to obtain financial support for their projects.

Project name (2013)	Country	Region and city	Programme and budget	OP objectives (in relation to the project)	Operational Programme or Facility
Roman Amphitheatre of Durrës	Albania	Durrës district	Candidate and Potential Candidate Countries Non EU programmes	To be updated	IPA II and IRPP/SAAH http://ec.europa.eu/enlargement/pdf/financial_assistance/ipa/2014/231-2014_ipa-2-reg.pdf http://www.coe.int/t/dg4/cultureheritage/cooperation/SEE/IRPPSAAH/default_en.asp
The Buffer Zone in the Historic Centre of Nicosia	Cyprus	Nicosia district	Competitiveness and sustainable development	Tourism, management of natural & cultural resources; and sustainable urban development	**Directorate General for European Programmes, Coordination and Development** http://www.dgepcd.gov.cy/dgepcd/dgepcd.nsf/index_gr/index_gr?OpenDocument
Vauban's 17th Century Fortifications in Briançon	France	Provence-Alpes-Côte d'Azur Hautes-Alpes	Regional programme Provence Alpes Côte d'Azur: 13% of 886m will be allocated to urban areas	Enhance renewable energy production, energy efficiency in housing and tertiary buildings and sustainable multimodal mobility	**Regional Council of Provence-Alpes-Côte d'Azur** http://www.regionpaca.fr/ http://programmes-europeens-2014-2020.regionpaca.fr/fileadmin/user_upload/documents/PO_FEDER_FSE_adopte.pdfhttp
Renaissance Monastery of San Benedetto Po	Italy	Lombardia Mantua	ROP Lombardia ERDF	Promote the attractiveness of cultural and natural heritage in the "internal areas" of the region	**Regione Lombardia - Programmazione comunitaria e coordinamento autorità di gestione** http://www.ue.regione.lombardia.it/
15th Century Monastery in Setúbal	Portugal	Estremadura Setúbal district	Regional OP Lisboa	Preserving and protecting the environment and promoting resource efficiency Increase the annual number of stays in hotels and other touristic accommodations.	**Autoridade de Gestão do Programa Operacional Regional de Lisboa 2014-2020** http://www.ccdr-lvt.pt/ http://www.ccdr-lvt.pt/
Historic Mining Landscape of Rosia Montana	Romania	Transylvania	Competitiveness Operational Programme Environmental protection OP still to be approved	Objectives related to cultural heritage very unlikely under Competitiveness OP. .	**Ministerul Fondurilor Europene - Autoritatea de Management POC 2014-2020** http://www.fonduri-ue.ro/
Armenian Church of St. George in Mardin	Turkey	Mardin province	Candidate and Potential Candidate Countries Non EU programmes	To be updated	IPA II and IRPP/SAAH http://ec.europa.eu/enlargement/pdf/financial_assistance/ipa/2014/231-2014_ipa-2-reg.pdf http://www.coe.int/t/dg4/cultureheritage/cooperation/SEE/IRPPSAAH/default_en.asp

Project name (2014)	Country	Region and city	Programme and budget	OP objectives (in relation to the project)	Operational Programme or Facility
Bourlaschouwburg in Antwerpen	Belgium	Flanders	OP Flanders	Energy efficiency and adaptation to Climate Change	**Vlaamse Beheersautoriteit Europese Structuurfondsen - Agentschap Ondernemen, Afdeling Europa Economie** http://www.agentschapondernemen.be/artikel/centraal-secretariaat
Dolcho-Apozari areas in Kastoria	Greece	West Macedonia	Western Macedonia OP	Environment and resource efficiency	Management authority for OP

					http://www.pepdym.gr/http://www.pepdym.gr
Citadel of Alessandria	Italy	Piemonte	ROP Piemonte ERDF	Preserve and promote natural and cultural heritage	**Regione Piemonte - Direzione Attività Produttive** http://www.regione.piemonte.it/europa2020/
Carillons of the Palácio National de Mafra	Portugal	Lisboa	Regional OP Lisboa	Preserving and protecting the environment and promoting resource efficiency Increase the annual number of stays in hotels and other touristic accommodations	**Autoridade de Gestão do Programa Operacional Regional de Lisboa 2014-2020** http://www.ccdr-lvt.pt/ http://www.ccdr-lvt.pt/
Wooden Churches from Southern Transylvania and Northern Oltenia	Romania	Transilvania and Oltenia (Wallachia)	Competitiveness Operational Programme Environmental protection OP still to be approved	Objectives related to cultural heritage very unlikely under Competitiveness OP.	**Ministerul Fondurilor Europene - Autoritatea de Management POC 2014-2020** http://www.fonduri-ue.ro/
Synagogue of Subotica	Serbia	Vojvodina	Candidate and Potential Candidate Countries Non EU programmes	To be updated	IPA II and IRPP/SAAH http://ec.europa.eu/enlargement/pdf/financial_assistance/ipa/2014/231-2014_ipa-2-reg.pdf http://www.coe.int/t/dg4/cultureheritage/cooperation/SEE/IRPPSAAH/default_en.asp
Colour Row Settlement	Russia	Kaliningrad Chernyakhovsk	European Neighbourhood Policy Eastern Neighbourhood Non EU programmes	Tbilisi Declaration	USA Ambassadors Fund for Cultural Preservation http://eeas.europa.eu/enp/index_en.htm http://eca.state.gov/cultural-heritage-center/ambassadors-fund-cultural-preservation

General information about EU funds: http://ec.europa.eu/regional_policy/index.cfm/en/atlas/programmes/2014-2020/Belgium/2014be16rfop002

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NT/EXTCHD/0,,contentMDK:22252625~menuPK:540720~pagePK:210058~piPK:210
062~theSitePK:430430~isCURL:Y,00.html

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trusts-a-new-and-efficient-way-of-preserving-european-heritage/

CHAPTER 3

Euros are not the only fruit – reaping the full harvest of cultural heritage

Graham Bell [1]

1. Introduction

UNESCO has established the concept of Outstanding Universal Value as a parameter for assessing prospective World Heritage Sites and, once inscribed, informing and monitoring their management. This is now an accepted method of evaluating cultural value, whether tangible or intangible. However the InHerit project's aims and its acronym interpret sustainability as being the ability of a society to pass on what it values to successive generations. In other words, those values must be transferrable as an inter-generational activity, the fruits of which are our cultural inheritance – historic landscapes, buildings and objects, traditions and everything that collectively makes us who we are; our very identity. Cultural heritage is the DNA of society – body, soul and spirit.

But does cultural heritage really add value across all disciplines of society and the economy? Is it truly an intrinsic and indissoluble part of every walk of life? When feeling magnanimous, politicians and businesses enwrap their manifestos in the flags of cultural branding, but too often, especially when things get tough in times of economic austerity, it is culture heritage – and usually the heritage more than the (usually arts) culture – that takes the cuts, being seen as dispensable rather than an essential core of government or company policy. The fact that InHerit is holding a seminar at all about the economic value of cultural heritage indicates we still have some persuading to do, perhaps to ourselves as well as to others. That means we must adopt the language of our target audiences, which means breaking out of our silo into the mainstream.

2. Rules of Engagement: three steps to heaven

Cultural heritage may be good for the soul but is it good for the economy? How can you quantify something that instinctively is qualitative – whose attractive essence is in its illusive intangibility?

Increasingly, society doesn't allow us to get away with value judgements based purely on qualitative terms. It is probably no coincidence that the exponential increase in digitalisation over the last thirty years has been accompanied by a commensurate increase in data recording and therefore the systems to gather data, and the criteria against which it can be evaluated, assimilated and recycled into policy. Or funding conditions. Or justification to avoid cutbacks while other activities take the hit; the balloon game of economies in recession. It is about measuring reality, or rather the value of reality. It puts a sobering interpretation on requirements to measure everything including the impact of value judgements. But for the cultural heritage sector it is a reality increasingly to be faced and mastered.

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First, the cultural sector needed a place at the economic table. It took a long time in coming.

Step 1: State framework. In post-war Britain, reconstruction was the jurisdiction of the state – the pinnacle of urban planning under the banner of 'comprehensive redevelopment' in which municipalities were charged with the political authority and expectation of imposing a use-class zoning methodology (pure forward-looking necessity; no hint of cultural antecedents). To enable the general public to interpret the wholesale changes envisaged diagrammatic plans were converted into Beaux Arts like evocative images, even in the softened tomes of watercolour, for this would be the era of the phoenix emerging strengthened from the fires of destruction. The state provided the defining discipline of infrastructure; the public were the benign beneficiaries; the public sector would tamely be obliged to 'fill in the gaps' under supervision.

Step 2: Public-private sector partnerships. By the 1980s, war was not the villain but an industrial economy undermined by global competition. The state was no longer the author of development values but guardian, whose tools were not diagrams but incentives. Commercial investment was no longer the impersonal consequence of state development but its companion. It was now a process built on compatible relationships rather than imposition of rules by dictate. This was a relaxing from state-prescribed development to collective responsibility through regeneration (re-generation –'re'- everything: reviving areas in decline, revitalising worn-out buildings, re-invigorating business and communities). Values now must be shared, as would risk; the state had to become conciliatory and co-operative because, having inadequate capacity or resources of its own, it must adopt a new stance and adapt its methods to offer incentives through financial subsidy or relaxing constraints. This was the era of the regeneration initiative: public private partnerships, playing to respective strengths to reverse common threats. These took the form of time-limited agreements to achieve pre-defined common aims through comprehensive intervention [1]. Unlike step 1, which was purely physical, this recognised that business also needed incentives to counter market failure, not just property, and so both capital and revenue subsidies formed part of the mix. Nevertheless, while the inputs could be softened, the outputs remained hard-edged: 'raising the price of buildings' was the main indicator of economic success. This equation still dominates, influencing how public funding is justified and its success measured by calculating gap funding based on cost against end asset values. For the first time, we heard the phrase 'heritage-led regeneration', which overlaid this language of material values onto the fabric of historic cities and their cultural values. It introduced the notion that among the factors that shape the economy, there are other values to take into account.

Step 3: an economy in three dimensions. In the UK at least, economic development was becoming more inclusive, perhaps not through choice but of necessity. The third sector and even the general public were finding they had a voice – something valid to say but also something to contribute that would lead to the term 'sustainability' migrating from a purely environmental context into something more holistic. Realisation dawned: cultural heritage was not just a Sunday afternoon or vacation economy; it was a vein running throughout most economic activities and it could even be the main generator when commercial enterprise was not viable. Sustainable development and the values it encompasses is a more comprehensive recognition of interventions and outcomes including indirect non-physical benefits such as jobs created or safeguarded, skill qualifications attained, reduced energy consumption, addressing inequality, reversing trends in social welfare and health through improvements to circumstances. It recognises that economic performance is no longer just a financial equation but a matrix of complementary resources and effects, making measurement of success more diverse.

In 2010, a year of profound UK public sector cuts and the demise of regional development agencies, the swan-song of Regeneration Momentum peered into a crystal ball to see how things would be in the future without them. A coming of age for the third sector emerged. Though for some time the term 'anchor tenants' had been familiar in establishing the viability of new retail developments, it became apparent that 'anchor institutions' held together the economic fabric in other ways, including for example, a National Trust property being a rural economy generator of direct and indirect supply chain employment, and as a long-term stabilising effect on the trends of prevailing booms and recessions. Participants would be shocked now that programmed regeneration as an economic force would essentially cease altogether – that with the demise of the agencies and their budgets, overnight, life support would be gone and even the term 'regeneration' would slip from the vocabulary.

"Sustainability is the single biggest business opportunity of the 21st century".

Lee Scott, CEO, WalMart

The language of the economy would however soon be enriched by terms that articulate the shift in paradigm towards the values of inclusion and sustainability [2]. In the UK, the Historic Environment Forum began publishing a national audit of the annual impact of heritage. 'Heritage Counts' has become the benchmark not just within the sector to monitor trends and identify priorities, but it quantifies what had hitherto been a qualitative perception that the real value of heritage is elusive and circumstantial [3]. Such has been the credibility of the methodology that it was adopted by Europa Nostra and other partners in publishing 'Cultural Heritage Counts for Europe' [4]. For InHerit, this is Europa Nostra's most significant contribution. This substantial exercise in measuring the impact across a range of parameters, resulting in ten key findings including evidence that cultural heritage improves economic competitiveness, attracts business (especially SMEs) and employment. One of the case studies was Grainger Town in Newcastle upon Tyne in the UK, a £200m multi-disciplinary urban regeneration programme which broke the stigmatisation of the 'old town' and reversed market and public perceptions, for example re-establishing the city centre as a place to live for social housing and investment (symbolised by the first £1m apartment). InHerit can build on this, widening the criteria to inclusion, management and sustainability.

The significance of this is not just a geographical expansion of the subject area but use of the evidence to campaign for more across the continent, both within the organs of the EU and at national levels where cultural heritage and particularly the contribution of the third sector is still undervalued and excluded from the mainstream.

Cultural heritage is a sector permeated by ethics that must remain true to its principles but also must punch above its weight in the socio-economic arena. That means convincing sceptics by using their own terminology that cultural heritage is a sub-set of the whole economy, not a silo full of feel-good intentions alongside 'serious' politicians and economic players. This is how we must tackle the issues within the wider national economies, perceived and real, for we must address the way the sector also is characterised by silos, either as interfering do-gooders, or of marginal specialism that sometimes create barriers when people want to diversify or shift their emphasis, especially as graduates develop in their careers. As we grow, our education becomes more specialised to enable us to have depth of knowledge to work on our chosen subjects. We progress from the general to the particular. We have clear directional focus but poor side vision; so it is with a society of highly trained specialists. We can measure to a fine degree the accuracy of success in our specialism but struggle to quantify the benefits within a wider context. We are a generation educated, trained and working in silos, having considerable potential in our own discipline but limited experience of how

it applies or adds value to other sectors. To be an expert is an aspiration – a sign of achievement, of authority; we transfer the balance from being a beneficiary of learning to being a provider.

3. Prelude: An environment of perpetual education?

One of our deepest concerns should be how young people across Europe are failing to find full employment, becoming disenfranchised. Often, they resort to the ladder of progressively higher education, which, bluntly, risks an over-supply of a very highly educated (some would say over-qualified) workforce for a society bereft of sufficient opportunity to satisfy that supply. Learning is becoming the career rather than the means to a career in the chosen subject, especially as opportunities to gain practical experience are so limited, whether paid or voluntary.

A common experience in Hungary, Slovakia, Slovenia and the Balkans is an insatiable appetite among postgraduates for knowledge in cultural heritage management – truly a level of interest that appears to have no limits. National boundaries in Central and South East Europe are more transparent to this learning community that in other parts of Europe. Access to knowledge will take people wherever they can find it and can afford it. Funded by a UK foundation, a project in Serbia to disseminate knowledge from re-use of a derelict synagogue attracted 68 applicants from eight countries competed for 28 places on a week-long intensive course led by experienced international experts. In Budapest, linked to the same project but under the auspices of an Erasmus+ programme, six Serbs from students to senior state employees grabbed the opportunity to participate in a similar but higher level training programme.

The UNESCO centre in the west of Hungary, iASK (Institute of Advanced Studies, Kőszeg), has a regular annual influx of postgraduates from around Europe, Africa and North America all seeking insight into the relationship between cultural identity and its economic context. How many – or how few – of those participants have been able to use that education to secure full-time, permanent, careers in their chosen field, and therefore contribute not only to their own economic self-sufficiency but that of their respective countries? Anecdotal information suggests too few. Trying to quantify this strikes as the heart of this paper: whether for academic institutions or European Union funded programmes like InHerit, qualitative outcomes are not enough – we all must measure the impact of our endeavours if we are to secure the lifeblood funding leading to a sustainable supply of education and training.

In the UK, universities and colleges of higher education help graduates find work experience with employers to bridge between academic learning and professional application. This may be for periods ranging from a few months to a full formal year-out that, with a log book and structured modular mentoring, counts towards a professional qualification. This is much less widespread in central and South East Europe where universities find it hard to locate co-operative employers and graduates do not have the personal contacts needed to open doors. In the UK, undertaking voluntary work is part of building up a C.V. that improves employability, but in central and South East Europe NGOs are thin on the ground and have less capacity for accredited training opportunities. Nevertheless, there must be more commitment to internships if we are to see graduates being given opportunities to test their learning in the workplace and develop the skills to manage our cultural heritage.

The cumulative effect is that this means both the career prospects of those working towards professional and other skilled employment, and the national economies of central and South East Europe, are an under-performing contribution to GDP.

Sustainable economies are best measured by the rate of replenishment of new lifeblood or better still, increased sector capacity, but indicators are that in cultural heritage there is not the infrastructure in place for either, thereby starving countries of current performance and through lack of investment in the next generation, risking medium term supply if (when) demand increases.

It was topical that the InHerit seminar met as the UK contemplated its future relationship with the EU. The Scottish Referendum revealed how this 'offshore society' was far from being peripheral to the vision of Europe. Whatever the political filters do to send signals of what Europe should be, on the ground, Europe is a marketplace open to mobile workforces because of its cultural familiarity and permeability, especially young career-forgers, and with a particular appeal to those in cultural heritage. A contour map of salaries would show north and Western Europe to be the high ground of remuneration with the gradients falling towards the lowlands of the Mediterranean and the east. (The exception that illustrates this is Ireland, which is similar to Portugal in many respects, including what could be described as the haemorrhaging of young talent.) It is an aspirational topography that encourages the more intrepid to migrate towards the opportunities and incomes. This compounds the drain of educational investment in young people in central and South East Europe, but the cultural heritage organisations of the north and west, whether state, private or NGO, are not geared up to mentor migrant graduates to work within that international workplace, reducing the validity – missing the opportunity – to equip young professionals and craft workers to have recognised transferrable, international, marketable skills.

A linked concern is the cost of access to knowledge, which is the personal gateway to the economy. Conference, seminar and summer university fees in Hungary for example are usually extremely low (under €50 per day) and are always extremely well attended. Course costs in Budapest are usually affordable because there are few overheads: students have nominal accommodation or travel overheads whereas the institute iASK in the west of Hungary adds the cost of a 2½ hour drive or 4 hour train from Budapest and overnight accommodation. Its market is international, aimed at more self-sufficient students from the equidistant capitals of Budapest, Ljubljana, Bratislava and Vienna but most courses have international content and appeal to students or practitioners seeking to develop their careers within that context. For example Icelandic universities offer substantial subsidy to students studying there. The cost of living may be high but as if induced by the meeting of the tectonic plates of North America and Europe, it has established a remarkable cosmopolitan synthesis of cultures as a neutral, objective learning environment, independent of the source origins. Knowledge is an Icelandic currency just as much as finance and renewable energy.

In the UK, career progression is normal: graduates gain experience and in-work professional development that helps those keen to take on more responsibility, with the prospect of senior management for the most ambitious. In Hungary and other central European countries that have re-emerged from the changes of 1989, such advancement remains a rare exception achieved more through good fortune than planning. Few indigenous organisations (in other words, not international organisations based elsewhere and applying their structures to the host country) have structured career opportunities to support personal development plans linking promotion to professional development. Therefore it is critical for the cultural heritage sector to be able to offer the inducements of higher salaries, more responsibility and opportunity as the fruits of investing in education. As long as learning in cultural heritage is seen as rewarding in itself but not the natural gateway to personal and national economic gain, it will fail to unlock collective economic benefit. A fundamental change in mindset is needed particularly by state agencies to make commitments to their employees to invest in

training within the framework of career development. The cultural heritage sector needs to press for this as it is in the formative upstream of those embarking upon new careers upon whom its future sustainability will depend.

"It's the economy, stupid!"

This now immortalised phrase from Bill Clinton's Presidential campaign in 1992 cut two ways, cryptically identifying one of three campaign priorities, but the attitude in which the phrase was expressed also ended up alienating the public as being the stupid audience to whom the message was addressed. It was a salutary lesson in how attitude is as important as the message.

A visitor to a nationally designated historic site in the UK in the 1930s would have been an encounter with a secure site and warning signs to keep off the monument and keep off the grass – keep off. This was guardianship: protection for the public but also from the public. State sites were staffed by officials in uniform there to maintain order as well as protection. Information was presented in extracts from research papers; there was no gesture towards inclusivity.

A good indicator of how attitudes have changed towards cultural heritage over the last 20 years is the Heritage Lottery Fund (HLF) in the UK. NECT has received many grants over the life of the HLF, receiving one of the earliest to bring a derelict town hall back into use. That grant of £2.7m was successfully secured with the emphasis on the building's symbolic significance, back by a simple business case. Now, intrinsic historical merit is no longer enough to justify a grant. HLF currently have two other criteria against which they evaluate applications: investment in people (through skills, education or other direct benefits), and resilience for the applicant (whether a group of community volunteers or a national well-resourced organisation). This 'triple bottom line' of outcomes represents society's expectations that public funding cannot just be for preservation but must deliver defined benefits in a measurable and sustainable way; everyone wants something for their money, and giving to charity or the worthy cause of a landmark is not enough.

The triple bottom line is certainly not unique to HLF or even the UK. It is not even unique to the cultural heritage sector but is a tool used to evaluate impact of commercial activity on the environment and society. Similar to the way that post-war development and regeneration converted all inputs and outputs into monetary terms, it is often used to convert all resources into financial terms, though we are now seeing increasingly familiar reverse analysis of financial inputs converted into environmental impacts or jobs created. However the biggest unseen and undervalued factor in this equation is giving – especially volunteering (giving time at no cost).

Some estimates suggest there are 15 million regular volunteers in the UK, each giving an average of 2.8 hours per week. That means a quarter of the population of the UK is giving two or three unpaid hours a week to a cause they support. One recent survey [5] found there were nearly 600,000 historic environment volunteers in England in 2014/15. (The profile of volunteers indicated that 37% were aged between 45 and 64 and only 6% of were aged under 25.) The National Trust now has 62,000 volunteers compared to 12,000 staff [6], so for each member of staff there are more than 5 volunteers. There have been various attempts to convert this human resource value into a paid staff financial equivalent to demonstrate the benefit. Using as the 'replacement-cost' approach, the above indicates all voluntary activity in the UK is adding £23.9bn to the GDP of £1,789bn, which equates to 1.3% of the national economy or £1,500 per person per year [7]. Applying that to the historic environment of England means £900 million pounds of benefit every year, which would bring the total to over £1bn each year for the UK as a whole. For the National Trust, its volunteers are giving almost half a million

days of their time every year which, if paid for using equivalent salary scales for professional, skilled and unskilled staff, would cost £65-70 million but adds 13% to the annual incoming resources for the Trust of £490 million.

The above is shown not to materialise the generous giving of volunteers but to illustrate the substantial hidden economy that supports cultural heritage in the UK. There is of course a cost to support volunteers and to cover some of their costs such as travel and subsistence, but the net gain is a considerable economy in its own right. A Volunteer Investment and Value Audit has been produced to help develop and quantify the benefits of volunteers [8]. The UK is considered exceptional and abnormal in its society's commitment and capacity for giving to charity (the above of course is purely time; it excludes donations and 'in kind' non-cash giving, like the proverbial fundraising coffee mornings and afternoon tea and cakes. There seems to be little if any published data on the value of volunteering across Europe to indicate what an untapped resource lies waiting to be energised, but if it was even 5% of the UK in each country, or say 0.25% of GDP, that would make a profound difference to most economies. The International National Trust Organisation's summer working holidays are a hint of what might eventually be possible.

The ethos of the National Trust goes deeper. Though perceived as a heritage body, its origins lie in social reform and bringing respite to the poorer sections of society in the nineteenth century through access to the 'green lungs' of open space. Its most formative period was in the inter-way years when punitive taxation caused many of the aristocracy to give their estates and country houses to the National Trust in lieu of death duties. For half a century this set the tone of the organisation as a pseudo-landlord reincarnation of the landed gentry, once the generators of the economy (especially the rural economy) but now a diminished class presented through the second-hand lens of their vacated houses, interpretation boards and informed volunteers.

> "England is the most wonderful foreign land I have ever been in. It is made up of trees and green fields and mud and the gentry. And at last, I am one of the gentry."

Rudyard Kipling's quote perfectly sums up attitudes towards England's heritage and relationships to it before the tide turned. It became a joke that country houses of the eighteenth and nineteenth centuries only developed stable blocks so that in the twentieth century the National Trust has somewhere ready-made to accommodate the café, shop and toilets (the essential ingredients whatever the heritage to which they were attached). It has become very market savvy, with membership cards and gate data collection enabling detailed analysis of behavioural patterns and therefore astute manipulation of its entry, retail and catering offers within a refined packaged 'experience'. It is a package that polarises opinion (the sternest critics denouncing it as 'Disneyfication') but which shows no signs of losing growth momentum.

There have been a number of exploratory discussions where countries in central and South East Europe aspire to emulate the extraordinary success of the National Trust. However, the vital ingredients simply are not there: assets that are holistically complete (buildings, setting, contents, stories); acceptance of NGOs as a legitimate public interest alternative to the state; a culture of giving (a critical mass of volunteers who give their time freely without expectation of something in return). There is a modest growth in tax relief giving but this favours social issues and the natural environment. Cultural heritage is not yet seen as by government or society as a mainstream activity that will yield a return on investment. That concept may be anathema to traditionalists but this is not the temptation of the purists going over to the 'Dark Side'; heritage has always brought

benefits but now we must be persuasive in the language of those whose resources we need, especially when capital projects (physical works) are complex and costly.

The Hungarian Renaissance Foundation (MRA) has tried with varying degrees of success to transfer and adapt the successful formula of NECT in the UK to the circumstances of a country that still feels very much remerging from the changes of 1989. NGOs are not mainstream; it is not unusual for foundations to be suspected as a façade for money-laundering or political intrigue. MRA has been successful in teaching (non-threatening?) and providing advice, but the state is still very much seen as the responsible body for regulation and implementation, whether in addressing deep problems with under-investment in the vast stock of historic buildings, or management of world heritage sites. Progress has been fuelled by the EU and Norwegian Fund, but international tourism remains very under-developed with Budapest by far the main honey pot for capital investment.

4. Cultural capital

A capital project requires planning, development, implementation, monitoring, commissioning and operation. All this is in addition to the capital works contract that is the obvious tangible act. How can all of this be measured in economic terms – employment, procurement, and supply chain? Even in a fixed-term programme of activity there is investment and a return on that investment. Projects and programmes may be classed as 'not for profit' but they must deliver the approved results. The end use also creates outputs – economic activity, jobs and property values. And then there are the life cycle cost-benefits. We may be familiar with financial spreadsheets but how many of us prepare total resource budgets – an holistic overview of all measurable inputs and outputs of a project?

The advantage of being both a course tutor and practitioner is to draw upon first-hand experience of individual heritage projects and economic regeneration programmes in historic areas that try to capture all this impact. NECT has a portfolio of seven properties including a country house, former town hall, coaching inn, two watermills and a farm in a world heritage site that has a Roman fort and settlement. NECT's expertise is in seeing projects through from front-end viability testing to fundraising and development to subsequent operation and management. This provides a pool of economic data to support arguments for the economic and social benefits of projects, especially their impact in providing employment and contributing to their local economies. Evidence-based arguments are always stronger.

5. Hand-eye co-ordination

The sector needs to invest in the practical application of its values; it is a sector not just of ideas but of material. We have to bridge between knowledge and application; more than many other disciplines, cultural heritage is about actions informed by the continuity of tradition – ongoing skills transfer through past, present and future. Too often societies lose the continuity of understanding of how and why things were done with local materials or techniques, just like erosion of regional accents and dialect in language. We then lose the ability to hand on the skills to the next generation, or we adopt superficial impressions.

The sustained post-war trend of promoting academic education as the only respectable route to national recovery and a personal share in a nation's wealth has demeaned the value put on the skill of the hand, echoing the industrial revolution's eschewing of

craftsmanship as slow, out-of-date and at best, elitist. However, at least the industrial revolution had a form of aesthetic integrity whereby the process of manufacture usually was self-evident, whereas the curse of the cultural heritage sector today is superficiality – mimicry – whether in souvenirs sold at Pompeii that even have the patina of antiquity, or in virtual reality reconstructions that have an uncanny photo-realism.

In the UK in 2005 it was found that most highly skilled traditional craftsworkers were nearing retirement, worked alone or had only a few employees and had no succession plan to hand on the business when they retired (or encountered an accident or other reason to stop working). The data confirmed suspicions but in quantifying the extent of the problem, it became a national call to action that had at best ten years to make provision for future sustainability. NECT's response was a pilot year of events and 'taster days' whereby anyone from students to homeowners or professionals could literally try their hand at traditional crafts such as stonemasonry, blacksmithing or carpentry. This whet the appetite for what remained of an industry that arguably had already passed beyond the point of no return, some very specialist trades having already lost the expertise of people who could train the next generation. Over the following years NECT ran a range of programmes that included bursary placements in heritage engineering (railways, classic cars, sailing boats), schools projects to encourage careers in the sector, and public skills fairs attended by audiences of thousands of people. A EU/Europa Nostra award brought recognition of the achievement as an exemplar of what could and should be happening all over Europe – one that was echoed by the Norwegian host of the annual Congress in 2015, Fortidsminneforeningen, which organised a week-long exercise in traditional timber skills that involved young participants from around Europe.

This raises profound issues not just about the sustainability of traditional skills but cultural heritage which depends upon it – heritage which provides business space and forms the historic townscapes where established economies operate, and tourism and other activities which depend upon it. In addition, highly skilled professionals and craftworkers can achieve higher than average incomes, so their personal contribution to the economy is directly related to the market for their skills.

Investment in people's traditional skills is a lifeline between identity and vitality. The 'MODI-FY' Erasmus+ project [9] recognises that most managers of cultural heritage sites have not been trained in the range of skills needed to do so; they may have been curators or archaeologists or worked in tourism, but effective management is essential to sustained economic growth. The project will develop training and examination materials, train-the-trainer support and accreditation for both managers and trainers to enable a pan-European standard to be recognised.

6. Europa Nostra as catalyst

Just because something does not require an invoice does not mean it has no economic value. 'Soft' outcomes are often seen as less important than hard economic indicators but indirect benefits are what differentiate the silo project from the sustainable project. Community and sustainability are over-used terms but if a project or programme leaves no lasting gains, it is not an investment in society. Cultural heritage projects need to be legacy projects – ones whose measurable results are just beginning with the physical work or programme but last much longer. The launch in Chios by Europa Nostra of the 'ENtopia' project, 'Our Places in Europe', [10] promotes grassroots impacts using cultural heritage as a driver, often for vulnerable rural communities whose economy is in decline, as well as urban centres whose lifeblood has dried up. Aided by experienced professional mentors, small communities can plan, develop and benefit from projects

that go with the grain of their traditions but project them forward into environmental improvements, provision of new facilities, tourism promotion. One example is Port Carlisle in the UK where, despite being in a world heritage site, the community feels its extraordinary history of industrial archaeology and of migration to the New World is almost totally overlooked.

Whereas ENtopia is initiated by local priorities, Europa Nostra's 7 Most Endangered programme takes its cue from vulnerable heritage of European significance. An example is the synagogue in Subotica in Serbia [11]. The subject of spasmodic international funding, conservation work has been subject to sceptical scrutiny and concerns that defects will reappear. With support from a UK foundation, the technical/aesthetic/viability issues provided a valuable case study for students and professionals needing to know how to manage conflicts between these issues, leading to a solution endorsed rather than questioned by peers.

7. Key challenges for InHerit and seminar participants:

- Career development among young professionals is the lifeblood of cultural heritage but it is not a priority it should be, especially in central and South East Europe. Internships and other means must be used to ensure the sector is sustainable and an effective economic contributor;
- Cultural heritage is a dynamic sector where comparative experiences enrich understanding, and where students and practitioners have transferrable skills across national boundaries and cultural contexts. Economic fluidity in Europe depends on being able to freely match supply and demand;
- Cultural heritage transcends the practical and theoretical, the tangible and intangible; those exposed to both will have the most to gain and to contribute to the economy by being most adaptable to markets and opportunities;
- Cultural heritage can operate at the grassroots just as well as at the level of strategic European institutions; the sector should use this pool of evidence to illustrate social and economic impact.

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<center>**CHAPTER 4**</center>

<center>**Cultural Heritage and the Economic Development Agenda:**
Conceptual and methodological considerations</center>

<center>**George Mergos[1]**</center>

1.   Introduction

The sweeping changes witnessed in the global economy in recent years caused by globalization, urbanization and climate change have brought to the public debate the challenges of sustainable development and smart growth, and of nurturing economic activities that have been regarded in the past as less important for national and local economies. The steady increase in tourism worldwide has led to cultural tourism development as a source of economic activity, employment, income and public revenue for national and local economies in many countries.

At the same time, many regions and urban centers experiencing industrial decline are in need of reorientation of their economic strategies and of taking advantage of the emerging knowledge economy with culture and creative industries as the engine for urban regeneration and economic vitality.[2] Further, the impact of culture on the economic development of regions and cities has been an important research topic in Europe and has attracted considerable research efforts.[3] Cultural heritage is a shared resource, and a common good. Like other such goods it can be vulnerable to over-exploitation and under-funding, which can result in neglect, decay and, in some cases, oblivion. Looking after our heritage is, therefore, our common responsibility. While heritage protection is primarily a matter for national, regional and local authorities, the European Union has a role to play in line with the EU Treaties and in respect of the principle of subsidiarity.[4]

Cultural heritage is increasingly recognized as an engine of economic growth and social inclusion, whilst cultural and creative industries are increasingly used for urban regeneration, economic vitality and as an instrument for social inclusion, innovation and dialogue. Key challenges in the nexus of cultural heritage and economic development that should be analyzed are the impacts, budget and financing, management and

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[1] Emeritus professor, National & Kapodistrian University of Athens
[2] See, for example, Miles S. and Paddison R. (2005) for explaining the rise of the idea that culture can be employed as a driver for urban economic growth as part of the new orthodoxy by which cities seek to enhance their competitive position.
[3] See, for example, J. van der Borg and Russo (2005) for a research into the cultural economies and policies of Amsterdam, Bolzano, Edinburgh, Eindhoven, Klaipeda, Manchester, Rotterdam, Tampere, The Hague and Vienna in a study of the European Institute for Comparative Urban Research, Erasmus University Rotterdam
[4] European Commission (2014) "Towards an integrated approach to cultural heritage for Europe" Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions, COM(2014) 477, Brussels, 22.7.2014

<center>71</center>

governance, sustainability and transferability of cultural heritage related activities.[5] Further, globalization, urbanization and climate change may represent a serious threat to cultural heritage and cultural diversity complicating further the role of cultural heritage in the global development agenda.[6]

The analysis in this paper aims to make the link between cultural heritage and sustainable development operational for public policy purposes focusing on concepts, approaches and tools to estimate the economic impact. Hence, the next section provides a discussion on the role of heritage as a generator of sustainable development with a presentation of the approaches for an empirical analysis of the economy-wide impact of heritage related policies and investment activities. The following section focuses on tools and methods used for analysing the impact of cultural heritage related activities on the local and regional economy.

2. Cultural Heritage as a generator of sustainable development

In the context of modern attitudes to economic development, cultural heritage is accepted as both an engine, as well as a catalyst of economic and social development. The relevant theoretical framework consists of three economic components: (a) the recognition of heritage as an economic sector separately, which uses resources, generates products and creates jobs and profits, (b) consideration of heritage as a development factor that catalyzes the development process by attracting financial operations and encouraging development activities and (c) the approach of heritage as a development instrument through branding of a place, city or region. It is claimed that, perhaps, most of the benefits from the cultural heritage are created in the process of using it. Proponents of the use of cultural heritage are constantly expand to include not only economists and sociologists, but also those who traditionally oppose use, such as archaeologists, historians, lawyers and anthropologists. It is increasingly recognized that culture-based urban revitalization, sustainable cultural tourism, cultural and creative industries and cultural institutions represent powerful economic sub-sectors that generate employment and incomes, stimulate local development, and nurture entrepreneurship.

Also, culture-led economic development takes into account the protection of cultural assets that are often fragile and constitute a unique and non-renewable capital. The prevailing approach in the past considered use of cultural heritage as a threat, eventually leading to commercialization, depreciation and destruction. But the modern approach considers that the greatest benefit from the conservation of cultural heritage is its successful integration in the social and economic life and therefore its contribution to employment and income that can fund its maintenance. Thus, the preservation of cultural heritage and its role in sustainable development should not be seen as a process that stops economic growth and change, by keeping intact the material elements of heritage, but as an exercise of change management and as an endeavor of maintaining a balance between preservation of heritage and sustainable development. This new approach extends beyond maintaining autonomous monuments to overall management of cultural sites, places, cities or regions. By integrating heritage assets in the broader economic and social environment of a place, the necessary conditions and resources for effective maintenance and preservation of these assets are created.

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[5] See for example, Culture for Cities and Regions (2015)
[6] UNESCO http://www.unesco.org/new/en/culture/themes/culture-and-development/hangzhou-congress/introducing-cultural-heritage-into-the-sustainable-development-agenda/

Culture and heritage as the fourth pillar of sustainable development

The vision of "sustainability" was defined in the 1980s with three dimensions, economic sustainability, social sustainability and environmental sustainability, combining economic growth, social development and environmental preservation (Brundtland Report, 1987). The report established this three-pillar approach to sustainability to be used in local, national and international policies and strategies for global development. The approach was further consolidated by the Rio de Janeiro Earth Summit (1992) as a paradigm of "Sustainable Development." Thus, sustainable development was initially defined as comprising economic growth, social inclusion and environmental balance.

Very early, however, it was felt that these three dimensions do not represent the intricacy of current global societal development challenges proposing the inclusion of culture and heritage as the fourth-pillar in the sustainable development paradigm, because culture and heritage determines how people act in the world, shape societal choices and link the past with the future. Hence, cultural and heritage are related with sustainable development through two directions. First, approaching culture and heritage as an economic sector itself, for example, heritage assets, creative industries, cultural activities with an economic impact, crafts, tourism, etc. represent activities that contribute to economic well-being of societies at local and national level. Second, including culture and heritage as a component in public policy, mainly education, local and national economy, social cohesion, environmental preservation and safeguarding traditional knowledge is important for achieving a better development outcome at local and national level. (See Figure 1).

Figure 1. Culture and heritage as the fourth pillar of sustainable development

Therefore, it is now widely accepted that global challenges are not only economic, social, and environmental. Our common global future depends, also, on preserving heritage assets, tangible and intangible, safeguarding indigenous knowledge and cultural diversity, and pass on to the future generations the values upon which society built everything else as the base for dialogue, peace and progress.

In order to make operational this definition of sustainable development that includes culture and heritage, one needs to start with a clear definition of culture and heritage,

analyze its role within the economic planning paradigms and propose practical measures for the integration of culture and heritage in public policy. This view of the "economic value of cultural heritage" contrasts with the traditional view of simply artistic, cultural and historical value and argues that this conceptual duality of culture and heritage has created significant problems and confusions. The tacit acceptance of only artistic and archaeological value of culture and heritage has marginalised the concept and has denied societies of an extremely effective development planning tool. It should be noted that the function of values creation is increasingly recognised as a critical aspect of social and human development but that, as yet, the public sphere has devised no way of recognising this process within its systems.[7]

In this way, it is demonstrated that the concept of "cultural heritage" is an invaluable tool that has been largely ignored in public policy and which can be used to reconfigure the ways that governments evaluate the past and plan the future. Cultural heritage is an essential dimension to a vigorous and sustainable society, of similar importance with social cohesion, environmental preservation and economic growth. Achieving a more effective public policy, it is necessary that planning methods should include an integrated framework with cultural heritage included in the evaluation along similar lines to those being developed for economic, social and environmental impact assessment.

Cultural heritage, local development and tourism

Local economic development is a global issue and tourism is generally considered an important development strategy. The concept involves different dimensions and actors involved, and requires a well-planned strategy to combine the challenge of enhancing prosperity and well-being with environmental and cultural sustainability.

Tourism is perhaps the world's fastest growing economic sector with gross worldwide tourism receipts grew at an average rate of 7 % from 1998 to 2008, with 12 % for the Least Developed Countries for the same period. Cultural tourism relies on tangible and intangible cultural assets and accounts for about 40 % of world tourism revenues.[8] Cultural tourism is one of the largest and fastest-growing global tourism markets and culture and creative industries are increasingly used to promote destinations and enhance competitiveness and attractiveness of places and regions. Many locations are now actively developing their tangible and intangible cultural assets as a means of developing comparative advantages in an increasingly competitive tourism marketplace, and to create local distinctiveness in the face of globalization.[9]

Sustainable local and tourism development can be defined as that taking full account of current and future economic, social, environmental and cultural impacts, addressing the needs of visitors, the industry, the environment and host communities. Sustainability principles refer to the environmental, economic, social and cultural aspects of tourism development, and a suitable balance must be established between these four dimensions to guarantee long-term sustainability. Thus, sustainable local and tourism development should: (a) Make optimal use of environmental resources that constitute a key element in economic development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity. (b) Respect the cultural authenticity of the community, conserve built and living cultural heritage and traditional values, and

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[7] Hawkes Jonh (2001) *The Fourth Pillar of Sustainability: culture's essential role in public planning*. Published for the Cultural Development Network, Common Ground, Melbourne.
[8] World Tourism Organization, UNWTO Tourism Highlights, 2011 Edition (Madrid, 2011)
[9] OECD (2009) *The Impact of Culture on Tourism*, OECD, Paris.

contribute to inter-cultural understanding and tolerance. (c) Contribute to viable, long-term economic growth, employment and income. (d) Ensure equity and social cohesion providing socio-economic benefits to all stakeholders that are fairly distributed, including employment and income opportunities and social services to host communities, and contributing to poverty alleviation (see Figure 2).

Figure 2. Dimensions of Sustainable Local Development and Tourism
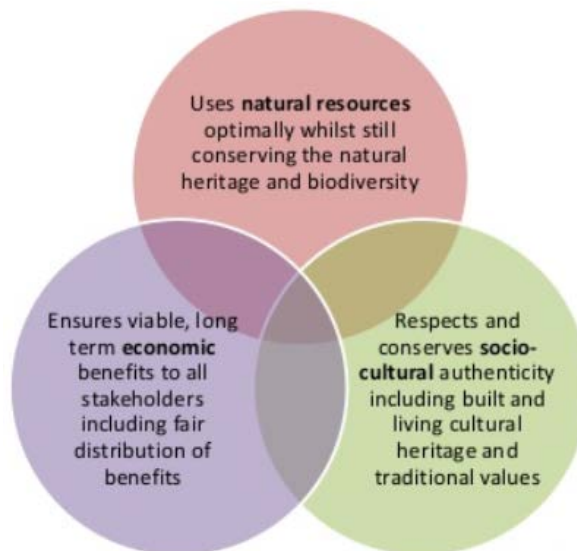
The four priorities or elements on which local economic development should be based upon are (a) local firms, (b) inward investment, (c) infrastructure and (d) labour skills. These four elements are essential prerequisites for the development of a place. In the absence of one or more of these elements there are risks for the long-term sustainability of the place. A weakness in the local economic activity could lead to the lack of attraction of other firms which may enforce the local industry also through spill-over, knowledge diffusion and investment in the local area. Investments are essential for the development of the area, both from inside and outside the place. Education and skills among local people and community are the driving factors both for the social and human capital involved in the local economic structure. Local skills are connected also with the local labour force. Accessibility and infrastructure represent another important element on which the local and regional economic development depends. In places where there is no suitable infrastructure and there is no sufficient institutional and political will to build them, an industry may not be enough supported to develop the specific local place. [10]

Finally, sustainable local development requires informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable local development is a continuous process and it requires constant monitoring of impacts, introducing the necessary preventive and/or corrective measures whenever necessary. Sustainable local development should also maintain a high level of local resident and visitor satisfaction and ensure a

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[10] Pedrana M., (2013) "Local Economy Development Policies and Tourism. An Approach to Sustainability and Culture" *Regional Science Inquiry Journal,* Vol. V, (1), 2013, pp. 91-99

meaningful experience to visitors, raising their awareness about sustainability issues and promoting sustainable practices amongst them. [11]

Cultural heritage and sustainable urban development

Increasing urbanisation is changing cities around the world. Today, more people live in cities than in rural areas and the number is climbing.[12] Most of the world's major cities have been facing the pressure of regeneration due to rapid socio-economic development creating problems for their heritage. Urban planners, developers and policy makers need to think of a balance between development and heritage conservation in the coming times. Further, changes in socio-economic conditions change, also, people's aspirations and expectations. Despite the emergence of urban regeneration and sustainable development as parallel strands of urban policy, there has been little co-ordination between them and an imbalance in action, with greater emphasis given to achieving urban regeneration, especially economic regeneration, than to sustainability. Hence, these dimensions establish a tough nexus between heritage conservation and urban regeneration. [13]

There are two main issues that need to be addressed. First, the theoretical aspects of heritage conservation and sustainable urban regeneration should be addressed and in particular what role heritage conservation and sustainable urban regeneration can play for sustainable development and in what way. It should explain the theoretical context of heritage conservation and sustainable urban regeneration and also explain the role of heritage conservation and sustainable urban regeneration for sustainable development. The second issue is to address practical aspect of heritage conservation and sustainable urban regeneration. It should explain how heritage conservation and urban regeneration have been used to achieve sustainable development around the world and what results and experiences have been attained up to now. It is important to examine best practices and gain lessors from success but also from failures. It is, also, important to examine how to involve, motivate, educate and encourage the local community to give ideas, work and thoughts of using local heritage for urban regeneration and sustainable development. Also, how local governments can integrate heritage conservation, urban regeneration and tourism in the broader public policy of urban planning.

[11] UNEP and UNWTO (2005) *Making Tourism More Sustainable - A Guide for Policy Makers*, p.11-12

[12] Today 54% of the world's population lives in urban areas, but by 2050 the urban population is expected to rise to 62% in Africa, to 65% in Asia, and to 90% in Latin America (The Guardian, 26 March 2015).

[13] For example, regeneration has become a major element of British urban policy. Since the passing of the Inner Urban Areas Act in 1978 an array of initiatives has been introduced, culminating in 1993 with the introduction of the Single Regeneration Budget and the regeneration agency for England: English Partnerships. Since the early 1990s, environmentally sustainable development has also emerged as an important element of urban policy. The "Sustainable Development: the UK Strategy" recognizes the importance of urban regeneration in contributing to a sustainable pattern of development that uses "the already developed areas in the most efficient way, while making them more attractive places in which to live and work" (see Couch C. and Dennemann A. (2000) "Urban regeneration and sustainable development in Britain: The example of the Liverpool Ropewalks Partnership" *Cities,* Vol. 17, No. 2, pp. 137–147, 2000)

Transforming the urban fabric of any city is an overwhelming task and it in addressing these issues is important to draw on experiences from around the world. Some of these issues have been addressed by UNESCO presenting for the first time, strategic analyses and recommendations on the role of culture for sustainable urban development, based on research conducted in all regions of the world, and strategic highlights on specific issues gathered from key actors in the field of cultural heritage and the cultural and creative industries.[14] High-level events, such as the International Conference on "Culture for Sustainable Cities" (Hangzhou, People's Republic of China, 10-12 December 2015), provide international platforms to share best practices and case studies on preservation and redevelopment of urban areas.

UNESCO, also, provides technical input to the New Urban Agenda with a view to promote a culture-based approach to urban planning, regeneration and development. UNESCO promotes the strategic role of culture, through cultural heritage and the cultural and creative industries, for sustainable urban development. Its action contributes to the joint efforts of the United Nations to elaborate a New Urban Agenda, to be adopted at the Third United Nations Conference on Housing and Sustainable Urban Development (Habitat-III), to be held in Quito, Ecuador, from 17 to 20 October 2016.[15]

Finally, the promotion and valorisation of cultural heritage can be instrumental for the regeneration of areas facing challenges such as de-industrialisation, lack of attractiveness and the shift to the new economy. The heritage features of a place offer potential to promote lesser known destinations as well as to develop sustainable cultural tourism. "Cultural districts"[16] offer a strong potential for urban and regional regeneration and development, and investment in culture and creativity in cultural and heritage districts has proven an excellent instrument for revitalizing urban and regional economies.[17] Today, many cities and regions use cultural heritage and cultural events and institutions to improve their image, stimulate urban and regional development, and attract visitors as well as investments.

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[14] UNESCO Global Report on Culture for Sustainable Urban Development. http://www.unesco.org/new/en/culture/themes/culture-and-development/culture-for-sustainable-urban-development/

[15] UNESCO promotes the strategic role of culture, through cultural heritage and the cultural and creative industries, for sustainable urban development. Its action contributes to the joint efforts of the United Nations to elaborate a New Urban Agenda, to be adopted at the Third United Nations Conference on Housing and Sustainable Urban Development (Habitat-III), to be held in Quito, Ecuador, from 17 to 20 October 2016. Launched by UNESCO in 2015, the Culture for Sustainable Urban Development Initiative seeks to demonstrate how the implementation of the UNESCO Culture Conventions contributes to achieving the 2030 Agenda for Sustainable Development, where one entry point for Culture is under the Sustainable Development Goal related to sustainable cities.

[16] A metropolitan cultural district is defined as "a spatial agglomeration of buildings dedicated to performing arts, museums, and organizations which produce culture and related goods, services and facilities." Cultural districts are sites where planning creates conditions primarily for economic activity and may cover vast swaths of a city or a just a few city blocks. Planning may emerge from public policymakers, private developers, or both; it may be the product of a short period of time or develop more slowly over a longer decision-making process. These districts may attract artists and artisans or consumers of culture, such as tourists or the general public (see Santagata W. (2002) "Cultural Districts, Property Rights and Sustainable Economic Growth." *International Journal of Urban and Regional Research* 26(1): 9-23).

[17] Cooke, Philip. 2008. "Culture, Clusters, Districts and Quarters: Some Reflections on the Scale Question." In *Creative Cities, Cultural Clusters and Local Economic Development*, edited by Philip Cooke. Northampton, MA: Edward Elgar Publishing, Inc.

Cultural heritage, and smart and inclusive growth

Europe 2020 puts forward three mutually reinforcing priorities: (a) Smart growth: developing an economy based on knowledge and innovation. (b) Sustainable growth: promoting a more resource efficient, greener and more competitive economy, and (c) Inclusive growth: fostering a high-employment economy delivering social and territorial cohesion.

Smart growth means strengthening knowledge and innovation as drivers of our future growth. This requires improving the quality of our education, strengthening our research performance, promoting innovation and knowledge transfer throughout the Union, making full use of information and communication technologies and ensuring that innovative ideas can be turned into new products and services that create growth, quality jobs and help address European and global societal challenges. But, to succeed, this must be combined with entrepreneurship, finance, and a focus on user needs and market opportunities. Heritage may contribute to this objective in various ways. Some examples may suffice. Creative industries, empowered by technology and networking, cluster within historic areas can offer not only employment opportunities, but vitality and regeneration. The character and supply of heritage buildings, such as old industrial abandoned buildings, provide ambience, identity and diversity that helps create, nurture and encourage innovation. Further, the impact on smart growth of the digital agenda, of interpretative and of virtual technologies may encourage employment in heritage related economic activities.

Sustainable growth means building a resource efficient, sustainable and competitive economy, exploiting Europe's leadership in the race to develop new processes and technologies, including green technologies, accelerating the roll out of smart grids using ICTs, exploiting EU-scale networks, and reinforcing the competitive advantages of our businesses, particularly in manufacturing and within our SMEs, as well through assisting consumers to value resource efficiency. Such an approach will help the EU prosper in a low-carbon, resource efficient world while preventing environmental degradation, biodiversity loss and unsustainable use of resources. Cultural heritage contributions to sustainable growth may take the form of various activities. Urban regeneration of historic city centers demonstrates a sustainable business model with reuse of buildings, greener transport with reduced travel and carbon emissions, and a strong sense of identity. This approach has been tried in various European cities successfully. Sustainable cultural tourism is also another activity with focus on brand name, cultural identity of a place and natural diversity. This activity contributes to sustainable local economies and vital cities and regions. Further, heritage based activities addressing urban centre and village depopulation/ ageing population issues through re-use of heritage buildings contribute to sustainable growth.

Inclusive growth means empowering people through high levels of employment, investing in skills, fighting poverty and modernising labour markets, training and social protection systems so as to help people anticipate and manage change, and build a cohesive society. It is also essential that the benefits of economic growth spread to all parts of the Union, including its outermost regions, thus strengthening territorial cohesion. It is about ensuring access and opportunities for all throughout the lifecycle. Europe needs to make full use of its labour potential to face the challenges of an ageing population and rising global competition. Policies to promote gender equality will be needed to increase labour force participation thus adding to growth and social cohesion. Heritage can contribute to this objective in several ways. Some examples are the following. There is growing evidence of strong links between innovation, knowledge economy and quality of life. Cultural heritage and the creative economy improve urban

lifestyles, contribute to the quality of life, create better working conditions and generate an ambient environment. There is also growing evidence of the importance of integrating cultural heritage into planning approaches involving all stakeholders in delivering social cohesion. Further, it has been shown of the contribution of intangible cultural heritage to inclusion policy and economic growth. Finally, a strong correlation has been observed between cultural heritage and a sense of place, happiness, well-being and belonging as important ingredients in securing social and territorial cohesion.

Cultural heritage is a potent instrument for smart and inclusive economic growth, since it attracts investment and ensures green, locally-based, stable and decent jobs relating to a wide range of sustainable activities in a number of economic areas providing employment and incomes. These jobs retain human and other resources within the local economy concerned, and they offer economic opportunities to all groups within society, including women and young people.

Culture heritage activities have, besides greater social inclusiveness, a range of other non-pecuniary benefits, such as resilience, innovation, creativity and entrepreneurship for individuals and communities, the utilization of idle local resources, and the upgrading of skills and knowledge. Providing support for cultural heritage contributes to the strengthening of the social capital and strengthens trust and social cohesion. Finally, local knowledge systems and environmental management practices provide valuable insight and tools for tackling both ecological and cultural challenges, preventing biodiversity and cultural loss, reducing land degradation and heritage destruction, and mitigating the effects of climate change.[18]

3. Assessing the economic impact of public interventions in cultural heritage

It is, indeed, widely acceptable that the examination of the nexus of cultural heritage and economic development should start by recognizing the vital role that culture plays in the economy and society of a place and its exceptional contribution in forming the identity of communities and individuals. However, it is striking to realise how late this economic development role of cultural heritage has been recognized, perhaps because of the difficulty in identifying the economic concepts and methods for making this nexus empirically operational. In addition, recent trends in economic development theories have made the concept of economic development wider and anthropocentric, measuring the level of development with concepts beyond the traditional approach of Gross Domestic Product in a holistic and integrated manner, as illustrated by the Human Development Index (Human Development Index). This approach becomes increasingly important for understanding the importance of cultural heritage related activities as key elements of development efforts at national, regional and local level.

Evidence-based public policy

Notwithstanding this broader role of cultural heritage in the economy and society of a place, public policy needs operational tools for increasing effectiveness. There is a worldwide trend for governments to use evidence-based public policy. Governments, in their efforts to improve operational performance for more efficient use of available resources and better services to citizens, need methods and tools for measuring the economic and social impact of their interventions. To this purpose, they use various systems and approaches that help them measure and understand how well public policy

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[18] UNESCO (2012) "Culture: a driver and an enabler of sustainable development" Thematic Think Piece. UN System Task Team on the Post-2015 UN Development Agenda.

affects the economic wellbeing of the population at national, regional or local level. Such systems form the pillar of what is called "*evidence-based public policy*" that makes use of solid empirical methodologies for assessing the effectiveness of public interventions, namely what works and what does not, and why.[19]

Public policy in the cultural heritage sector may take the form of investment projects, public policy measures, and of institutional and regulatory interventions. All public interventions have some form of economic and social impact on the economy, with its magnitude depending on various factors. The analysis of the economic impact of public investments, policy measures and interventions has been done for several sectors mainly for assessing the impact of public investments.[20]

Economic impact analysis

Economic impact analysis is an effective way of demonstrating the economic contribution that an investment or public intervention makes to the local, regional or national economy. Impact studies typically measure four major channels through which investment projects or public interventions add employment and income to the economy:

- Direct impacts, i.e. jobs, GDP and fiscal contributions generated by the investment project or the public intervention itself.
- Indirect impacts, i.e. jobs and GDP created downstream or upstream by the investment project or the public intervention to other sectors via purchases from its supply chain.
- Induced impacts, i.e. jobs and GDP created by the spending patterns of households and individuals employed directly or indirectly by the investment project or the intervention.
- Catalytic impacts, i.e. longer-term improvements in productivity and performance of the entire local or regional economy.

- Non-economic effects and externalities.

Impact studies are usually employed to assess the local economic development effects of public programmes, inward investment and other local development initiatives on employment and incomes in the local or regional economy. Further, economic impact analysis combined sometimes with forecasting tools offers an excellent methodological approach for assessing how the economic impact of an investment project or public intervention will affect the economy in the coming years.

Empirical methods for economic impact assessment of cultural heritage projects

Economic impact analysis of cultural heritage projects can utilize the vast available methodology on Local Economic Development (LED).[21] Very useful information for non-specialists on this subject is available in various sources, including analysis of concepts, approaches, analytical tools and methodologies that could be used for the local economic impact assessment of investment projects in cultural heritage.[22] A

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[19] See https://www.worldbank.org/en/topic/evidencebasedpublicpolicy for an elaboration of the concept of "evidence-based-policy" and how it is used in the formulation of public policy.

[20] For a discussion on the issue of the economic impact of cultural heritage related activities see Bowitz, Eimar and Ibenholt Karin (2009)

[21] See for example at the World Bank where there is a wealth of information on LED and on a tool kit for preparing Local Economic Development Strategies, including a trainer's manual. http://www.worldbank.org/urban/local/toolkit/pages/intro-to-trainer-manual.htm

[22] See for example http://www.meso-nrw.de/

strategy for LED includes the creation of a favorable environment for business, the promotion of competitiveness of firms, the creation of opportunities for new businesses, either by external investors or by local entrepreneurs. Also, LED aims to create a competitive advantage for the local firms, but also the competitive advantage of the locality. By creating competitive conditions in the locality, inward investment is attracted which otherwise would go elsewhere and create jobs and income in another locality.

Local development planning aims at the mobilisation of resources for the achievement of local development goals. Hence, it is essential to obtain sufficient information about the availability of resources and the potential for their utilization. Furthermore, there is a wide variety of analytical tools for local economic development planning. It includes Porter's Diamond, cluster analysis, benchmarking and mapping techniques. The choice of the tool depends on the problem at hand.[23] Quantitative exercises, however, should be complemented with strong qualitative analysis on governance systems, public attitudes and awareness on how heritage assets should be encompassed in the economy and society[24], training and education activities on the economic importance of heritage assets.[25]

The theoretical and empirical basis for local impact studies has been a variation of the *economic base model*. This model assumes the distinction of the economy in two sectors, the base sector that generates revenue from outside the region through the regional export of good and services and a non-basic sector that serves the local population and the basic sector and hence it does not generate "new" income. The economic impact of investing in the basic sector leads to employment generation in the basic sector that, in turn, increases employment and income in the non-basic sector from increasing input supplies in the expanding basic sector.

Most empirical work on this area makes use of a Regional Input-Output (I-O) analysis. The method starts with a national I-O table for a certain year available usually by a government agency and from that national table, a regional or local I-O table of the desired level of analysis and of the desired geographical definition is derived. Then, estimates of the multipliers are obtained and consequently are used for estimating the economic impacts of a heritage project or public intervention investment on employment and income and on other economic dimensions of the local economy.

The importance of using such an approach is in the empirical implementation and the ability to estimate the magnitude of economic effects of alternative investments and policy measures in the basic sector that stimulates employment and income in the non-basic sector as well.[26] Using the cultural heritage as the basic sector, an empirical, i.e.,

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[23] See, for example, Poppe (2000) for example for a broad methodological framework for assessing the local economic impact of interventions.

[24] See, for example, Tweed and Sutherland (2007) on how the heritage and built environment contributes to the satisfaction of human needs and how the application of survey methods are used to assess different people's perceptions of and attitudes towards regeneration of urban historical areas with a case study of recent urban development in Belfast that highlights the problems of intangible heritage.

[25] See, for example, HerMan (2014) for guidance on how to organize training activities for innovative heritage management.

[26] The economic base model is an empirical tool that allows an empirical analysis of urban or regional growth using a division of the economy into basic and non-basic (or local or population-serving) sectors. Basic sectors are those producing for outside the region and non-basic are those serving the needs of the basic sectors and of the population. See, for example, Gibson, Lay James (2004)

a quantitative analysis of investments and policy measures could be undertaken for estimating the economic impact of these interventions of regional or urban employment and income.

The input-output based models have important limitations and this should be kept in mind when various methods for assessing the economic impact are compared. The most important limitation to note is that input-output model results are estimates and not precise forecasts and should be used accordingly. Also, such results reflect gross impacts and not net impacts. In addition, results are based on approximations of industrial input-output relationships because such models use inter-industry coefficients sometimes dated because national I-O tables, from which regional I-O tables are derived, are not updated often. The accuracy of the input-output coefficients depends on various parameters including the year the I-O table has been updated and how well the defined sectors reflect the particular inputs and outputs of the technology of the investment project studied, and how well the multipliers reflect the geography of where the technology project is located.

With computing capacity increasing rapidly, Computable General Equilibrium (CGE) models are more widely used for estimating the economic impact of investments and public interventions in the local economy. These models have in their core an Input-Output table in which a Social Accounting Matrix (SAM) is added that allows tracing the economic impact of public interventions for groups of households.

Two interesting applications of the CGE modelling approach have been undertaken in Greece. The economic benefits of the utilization of architectural and cultural heritage in the context of sustainable development, have been empirically addressed by Balamou et al. (2008) and Pouliakas et al. (2014). In these two studies, a Rural-Urban General Equilibrium Model is constructed for (amongst others) a rural area in Crete (Greece), which in the last three decades has based its development strategies on its rich architectural and cultural heritage, and its adjacent urban center. Results show that this particular strategy has led to the diversification of the economic base of this rural area and hence, to much lower than expected for such a small, open economy, economic leakages to the urban center and the rest of the world. Also, this strategy has created significantly positive knock-on effects for the rural area in terms of the availability of skilled labour (residing in the urban center) and the ownership of rural production factors on behalf of urban residents. Further, simulation analysis has shown that a negative economic shock (for the rural area), such as a decline in CAP support, is diffused to a significant extent to urban residents, this being an indication of rural economic resilience, especially if the rural area is not a remote one.

4.   Conclusions

Cultural heritage has been, up to very recently, absent from the economic growth and development agenda despite its crucial importance to societies at national, regional and local level. It is now widely recognized that no development can be sustainable without including culture and heritage; cultural heritage is the identity of a place; it links localities and economies to their past and shapes their future. The 2010 Millennium Development Goals Summit, that took place ten years after the Declaration of the Millennium Development Goals (MDGs) in 2000, introduced culture as an important catalyzer for sustainable development and for achieving the MDGs. As a result, the United Nations General Assembly Resolutions in 2010 and 2011 called for

the integration of culture into economic development policies and emphasized the fundamental contribution of cultural heritage to sustainable development.[27]

The focus of this paper is on concepts and methods for public policy analysis of heritage related activities. It attempts to disentangle the nexus between cultural heritage and sustainable economic development in an operational and empirical manner. Public policy decision makers are increasingly challenged to make budget allocation decisions on the basis of hard and rigorous quantitative analysis on the economic impact of public investments and public interventions. The trend for evidence-based-policy has taken momentum worldwide and requires public policy makers to justify project selection not as the construction of a wish list of projects, but as a comprehensive local economic development strategy that includes projects that create synergies between them and reinforce the local economy. Cultural heritage and tourism recently figure prominently in local economic development programmes and urban regeneration efforts in the context of well-designed and integrated development strategies.

The analyst wishing to undertake a rigorous assessment of the economic impact of cultural heritage related activities has available in his/her disposal a battery of empirical economic approaches and methodologies that have been developed in the context of regional economics and local economic development. The theoretical and empirical basis for economic impact studies has mostly used a variation of the economic base model that has at its core an input-output table of the economy. Input-output tables for regional or local economies are derived from national input-output tables with established methodologies. Input-output based methods calculate multiplier that are then used for estimating the impact on the various sectors of interventions in cultural heritage. An extension of the input-output methods by including a social accounting matrix, the well-known Computable General Equilibrium approach, allows the estimation of the impact on groups of households and, hence, it quantifies the impact of heritage projects and activities on household groups, poverty and social inclusion.

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CHAPTER 5

Cultural Heritage: Investing in the future

Lina Mendoni[1]

It is generally accepted, that Culture – in particular, the cultural capital of every country is directly connected with sustainable development. That is because through the improvement of the quality of life, the cultural resources contribute decisively to the creation and establishment of a general climate that is favorable to growth. During the last decade the concept of economic sustainability has developed wider anthropological and anthropocentric parameters, which until recently were overlooked by traditional economic thought. This is also reflected in all recent reports of international organizations such as the UNESCO, the OECD and the Council of Europe that fully recognize the socioeconomic value of cultural heritage (Unesco, 4/2013).

Cultural heritage stands at the core of reflections on sustainable economic development. The rising importance of cultural heritage, both tangible and intangible, stems from its place in local, regional and national economies and especially from the turnover of construction, real estate and tourism sectors and their respective contribution to job creation and growth. It is also related to the overall externalities and spill-over effects caused by the expanding Cultural and Creative Sector in Europe, which equally embraces the new digital economy[2].

As far as Greece is concerned, the undeniably rich and exceptional cultural heritage -the monuments, the archaeological sites, the museums, and the cultural landscape- in general are among the fundamental resources, upon which the country's efforts to regain its prior financial and social stature and achieve future sustainable development are based. The constant care and concern of the Greek State for the protection, preservation and further enrichment of these cultural assets led the Ministry of Culture and Sports to devise and set in motion a long-term and multilevel program of investment on Culture that relies on the best possible use of the financial tools and opportunities provided by the EU Structural Funds[3].

Cultural heritage is extremely powerful, a factor of strategic and critical importance to the progress and development of the country. It is also a field where Greece can excel on a global scale as a key player (Mendoni, 2014).

In 2000-2014 period, the Greek State implemented through the Ministry of Culture with EU funds more than 1300 Culture projects all over Greece, with a total budget of over

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Un development agenda, Culture: a driver and an enabler of sustainable development, May 2012.
United Nations General Assembly, Culture and sustainable development in the post-2015 Development Agenda, May 2014
[3] Cf. www.yppo.gr/ep.culture.gr

2,1 billion Euros[4]. Should one add the ca. 900 m. Euros spent on archaeological excavations and investigations conducted in the course of major infrastructure projects such as the Egnatia Highway[5] in Epirus and Macedonia, as well as the Athens and Thessaloniki Metropolitan Railways, the total amount is truly extraordinary, especially by Greek standards (Mendoni, 2006).

The projects planned and completed concern:

1. The preservation, restoration and enhancement of the extremely wealthy cultural heritage of the country,

2. The construction of new museum buildings, the expansion and improvement of existing ones, the addition of new exhibitions and modernization of the old,

3. The establishment and operation of basic infrastructures to serve contemporary cultural activities, and

4. The development of digital tools for the promotion of the history and cultural heritage of Greece.

Interventions were dictated primarily by the vital needs of the monuments themselves. The wishes of the local communities were also seriously considered, as well as each project's potential for the development of the surrounding area and the broader region. Available resources were utilized to serve the needs and boost growth opportunities in every part of the country.

This planning was based on two key principles:

1. Culture is a social and public good, and

2. Culture is a constituent of growth. It is one of the four pillars of sustainable development, in fact its main cohesive element, the one that brings and keeps the other three – environmental, social and economic growth – together.

Culture's catalytic contribution comes through the improvement of the quality of life, and the consolidation of a positive attitude and atmosphere that encourages progress and growth. Culture creates the necessary conditions for good physical and social health, meaningful education, sustainable urban, local and regional development, by producing essential and tangible benefits[6]. According to comprehensive studies and statistical data, the impact of the investment of 1 m. Euros in cultural infrastructures yields within a five-year period 3.44 m. euros of overall economic growth in the area[7]. The original investment is more than tripled.

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[4] EU-funded culture projects of the period 2000-2014: 3rd Community Support Framework 2000-2006 (75% EU Funds, 25% National Funds, 13 Regional Operational Programs, 561 Projects, Budged of ca. 1.3bn euros). National Strategic Reference Framework 2007-2013 (5 Sectoral Operational Programs, 13 Regional Operational Programs, 643 Projects, Budget of ca 744m euros). See also, H. Fischer, Culture and the Structural Funds in Greece, EENC Paper 2012.

[5] The largest development project in northern Greece. Total length: 680km, pavement width: 24.5m, 177 bridges=40km long, 73 tunnels=50km long, 43 river crossing, serves: 36% of population, 54% of arable land, 51% of mining activities, 270 archaeological sites, more than 45 archaeological excavations budged ca 13.5m euros.

[6] According to statistics culture in the EU contributes more than 4.5% of European GDP with annual increase of 12%, greater than any other sector. See also, C. Dümcke – M. Gnedovsky, The Social and Economic Value of Cultural Heritage: literature review, EENC Paper, July 2013.

[7] Deloitte Business Solutions, Μελέτη αποτίμησης των κοινωνικοοικονομικών επιπτώσεων των έργων πολιτισμού, Athens 2014. Available from: ep.culture.gr/el/Pages/NewsFS.aspx?item=175

Culture is a major development tool, which has a lot to offer, especially in regional growth. Individual sites and wider areas are truly reformed and regenerated around the axis of diachronic cultural creation, through the aesthetic quality of material goods and services that constitute the broader cultural capital. Cultural property contributes not only to symbolic values, but to real growth values as well, that is, to actual economy. In the vicinity of archaeological sites and monuments important economic activities are born and flourish. This sets a new perspective in our dealing with cultural goods, and the adoption of a sustainable development model based on the holistic and balanced management of the natural and cultural environment.

Over the last years, Greece has been facing an unprecedented financial, economic and social crisis. The ever deepening recession must be countered through new, powerful and dynamic development initiatives. It is becoming apparent that the potential contribution of Culture – in synergy with other dynamic sectors such as Tourism – to the country's economic recovery and growth can prove catalytic (NGA, 2008; Lazaretou, 2014)[8].

It is generally agreed that even though tourism is a fragile sector – usually the first to suffer in times of unrest – it is also among those that can rapidly contribute to economic recovery. In Greece, tourism consistently contributes more than 15% of the GDP, and makes up for almost a third of the trade deficit. Tourism also brings in much needed income to the local and regional economy, generates growth, and fosters employment and job creation. Recent data seem to justify these decisions: After the 2006-2010 decline, museum visitation and revenue statistics for 2011 display considerable increase by 17.5% and 3.9% respectively. In May 2012, museum visitation was up by a further 12.3%, site visitation by 25.5%, and revenue by 13.2%. The upward trend continued in the following years. In 2013 the visitation of museums increased by 17.2 % compared to 2012, in 2014 increased by 23% over the previous year, while statistic figures of 2015 show an increase of 12.4%. Respectively, and the archaeological sites, visitation increased in 2013 by 28.7 % over the previous year, in 2014 by 21.7% compared to 2013 and 2015 increased by 12.8% over 2014.

The establishment of new and the promotion of existing cultural poles can produce:

1. The diversification and enrichment of the tourism product through the specialized and alternative forms of tourism such as cultural tourism,

2. The mitigation of the seasonality of tourism,

3. The decentralization of development and the moderation of spatial concentration,

4. The regeneration of the urban fabric, and

5. Job creation.

Nineteen centuries have passed since Pausanias, the famous 2nd cent. AD traveler and geographer that wrote ten books on his itineraries in Greece became the first in a long series of renowned cultural tourists that visited the land through the centuries. Since then, many things have obviously changed. However, the fundamental elements of the Greek landscape, including all those that today we refer to as "classical heritage", remain present and constitute a paramount cultural resource. The desire for distinct

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[8] NGA Center for Best Practices, Arts and the Economy. Using Arts and Culture to Stimulate State Ecomonic Development, 2008.
For Greece, see: S. Lazaretou, Η έξυπνη οικονομία: «πολιτιστικές» και «δημιουργικές» βιομηχανίες στην Ελλάδα. Μπορούν να αποτελέσουν προοπτική εξόδου από την κρίση; Bank of Greece, Athens 2014

cultural experiences, the appreciation of beauty, and the quest for knowledge still distinguish cultural tourists from mere "sun and sea seekers".

Cultural tourism is in its own right an important policy of great potential, presenting unique development opportunities and prospects (Csapó , 2012). According to the World Tourism Organization cultural tourism accounts for 37% of global tourism, and furthermore affirms that it will continue to grow 15% each year. In Greece – as everywhere else in that matter – overall quality improvement and the diversification of the tourism product are the main desiderata. Recent research in this field has shown that regions characterized by natural and cultural wealth, that is, an appealing environment and landscape, interesting heritage sites, modern and innovative museums, abundance of contemporary cultural events and activities, constitute considerably more attractive and dynamic and tourist destinations[9].

Interventions in the cultural sector thus improve the country's attractiveness to various investment initiatives. Investors benefit from the existence of significant economic externalities, which rely precisely on the existence and effective utilization of "cultural deposits".

In areas with developmental handicaps and evident impediments and weaknesses in the main sectors of economic activity, cultural projects contribute immensely to the remedy of peripheral inequalities. The protection, conservation and overall enhancement of cultural heritage assets can truly help balance out other deficiencies, and achieve growth that can withstand present and future challenges and remain viable not just economically, but also socially and environmentally.

Within this context of fundamental principles and assumptions, our strategy and consequent project policy targeted:

1. The advancement of cultural poles in established tourist destinations of major significance with emphasis laid not only on the archaeological sites themselves, but also on the featuring of individual satellite monuments, as well as on the regeneration and upgrade of urban centers in close proximity to the main pole.

2. The strengthening and further development of new and emerging tourist destinations.

3. The upgrade and overall improvement of public space in urban centers and the emergence of new cultural poles in order to develop civic tourism.

4. The promotion of important sites and monuments in mountainous or remote areas with the aim of developing specialized types of tourism, such as religious tourism.

5. The establishment and networking of major poles along specific cultural routes.

More specifically,

1. Further development of major, already established cultural poles. These are major tourist attraction poles of international renown, including 17 World Heritage Monuments with premium cultural and tourist "labels", such as Olympia and Epidaurus in Peloponnese, Rhodes in Dodecanese, Knossos in

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[9] OECD, The impact of Culture on Tourism, Paris 2009.

Greg Richards, Tourism trends: Tourism, culture and cultural routes (2011). For an updated version of this paper (November 2014), see:

https://www.academia.edu/9491857/Tourism_trends_The_convergence_of_culture_and_tourism

Crete, Aigai-Vergina in Macedonia. Interventions there comprise integrated conservation programs, improvement of services, and the development of site and tourist management plans. The aim is to give new life to major landmarks, improve their integrity, and enhance their authenticity in accordance with established principles of conservation and management of monuments and archaeological and historical sites.

2. Support for emerging new cultural poles, especially in conjunction with the construction of new highways. Characteristic is the example of the Egnatia Motorway, partially constructed on top of and along the Roman Via Egnatia, which is now gradually being transformed into a Cultural Route that connects several Hellenistic towns of Macedonia, such as Philippoi, Vergina-Aigai, Pella, Dion etc., crossing the whole of Northern Greece from East to West. Another motorway leading from the Albanian frontier to southern Peloponnese, the so-called Ionian Motorway, also connects important sites and monuments such as Dodona and Nicopolis in Epirus, and Olympia in Peloponnese. The aim here is to create new cultural destinations by exploiting recent archaeological discoveries, to create new sites and associate them to pre-existing cultural itineraries ("wine routes" or "olive routes"), in regions that are still "non mature destinations" but show high touristic potential.

3. Improvement of City Tourism infrastructures. This objective entails the creation of recognizable "brand names" for cities, and the implementation of major urban rehabilitation programs, primarily in Athens and Thessaloniki, but also in Herakleion Crete, the old city of Corfu, the city of Larissa in central Greece etc. During the past decade, the Unification of the Archaeological Sites of Athens, the completion of the New Acropolis Museum, as well as the construction of a new concert hall, for a while created a promising momentum. Unfortunately this came to a halt because of the ensuing financial recession. To address the problem, a program for infrastructure expansion was decided. The archaeological site unification project was extended to include more areas of historic Athens, the recently discovered site of the Lykeion (the site of Aristotle's philosophical school) was developed, and projects for the refurbishment of the National Gallery and the creation of a new National Museum for Modern Art are also underway.

   Furthermore, a public-private sector partnership with the S. Niarchos Foundation resulted in a project for the creation of a grand cultural center, comprising a new Opera House and National Library designed by Renzo Piano. This project is part of the general upgrade of Athenian coastline.

It goes without saying that all the above mentioned interventions are not addressed merely to tourists, but aim profoundly at improving the lives of the city's inhabitants as well. Besides, it is impossible to perceive a successful cultural tourism project, which is completely irrelevant to or ignorant of the social and economic circumstances and needs of the local population.

4. Development of the islands, mountainous and other remote areas by creating local and regional poles, and connecting them through a carefully designed network of cultural itineraries. The interventions aim at the socioeconomic development of these areas. Statistics show that in the last 40 years touristically developed areas of Greece have significantly increased their population, and preserved their social fabric, while less developed ones suffered from unemployment and migration. Conservation works on the prehistoric citadel of Agios Andreas in the Cycladic island of Siphnos, on the ancient settlement of Skarkos in Ios also in Cyclades, on

the Monastery of St. John the Baptist in a deep ravine of Mount Menikio in Serres in Macedonia, dated in the 13th century, on the Cathedral of Goumennissa in Kilkis also in Macedonia, dedicated to Saint George, dated in the 19th century, are characteristic examples of successful projects.

In the case of Greece, the establishment of cultural routes is the most suitable way to showcase places, sites and monuments in their spatial and temporal relation. At the same time, the dialogue and planning required to create a cultural route, the cooperation on the interdisciplinary scientific level as well as on the level of local stakeholders and entire sectors of the economy, shows the way to a new kind of cultural entrepreneurship closely linked with the cultural reserve.

Under the "Economy of Experiences" (Sundbo & Darmer, 2008), cultural routes can "fill old wineskins with new wine", give new meanings and interpretations to familiar monuments, rescue and promote aspects of intangible heritage, network sites and people, produce jobs for creative people and opportunities for innovative SMEs in the broader cultural and creative sectors, including tourism and gastronomy. In the long run, they set a broader and stronger foundation for sustainable development, and in doing so they are directly linked with the biggest stake of our time: the bonding of culture with viable environmental, economic and social growth; growth, which is the strategic objective of the European Union for Europe 2020.

To sum up, we have been developing a decentralized planning model, which is based on the diffusion of infrastructures and activities and their interconnection through a system of networks.

Museums play a key role in our planning, despite the fact that according to statistics visitors prefer open air archaeological and historical sites at a 2:1 ratio. This planning, applies mainly to the 206 state museums[10], and private museums currently under official accreditation procedure. Within the framework of strategic planning, our museum policies aim, of course, to attract more tourists, but also to provide education and entertainment to the local communities. As part of the quality upgrade, we are applying modern ideas, standards and methods to the organization and operation of museums and exhibitions, by combining historical accuracy with stimulating presentation, cutting edge information technologies, pleasing environment, and attractive amenities.

Having bared for many years the responsibility for the implementation of government cultural policies in the country, a responsibility corresponding to the significance and extent of the cultural wealth of Greece, I could not but totally agree with the opinion expressed by two contemporary theorists of the economy of culture, M. Sharon Jeannotte and Dick Stanley: "as we strive to preserve our culture and share it with others, we do not express just who we are, but also how we live with our fellow men. Therefore, by promoting our culture and cultural heritage, we maintain a strategic resource as important as a nuclear arsenal or an oilfield".

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[10] Major archaeological and art museums, regional museums, site museums, local museums.

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CHAPTER 6

The Cultural Landscape and Public Space from a Transnational Perspective

Dana Arnold[1]

1. Introduction

Public open space, both its ideological character and effects, has become increasingly recognised as a topic of central importance to a broad range of disciplines. In recent years, rapid economic growth and urbanisation means space is at a premium. Open space in urban environments is vulnerable as it is easily subsumed to accommodate growing populations. Yet, historically, green open space such as public parks and gardens has been of benefit to the local community as a site of social exchange, and it has made an aesthetic contribution to the urban topography. Today the transnational legacy of these traditional urban parks can be seen as an environmental burden whilst at the same time offering a window onto the colonial past. This paper focuses on how public open space operates both as a signifier of heritage and as an agent of transformation in a transnational context. Specific reference will be made to my recent and ongoing research projects on the cultural landscapes and public spaces in China. I begin by thinking more broadly about the notion of cultural landscapes and their ambivalent geographies. Finally, I suggest some theoretical paradigms that can help us think about cultural landscapes in a transcultural context.

2. Ambivalent Geographies

Much of my collaborative work has focussed on renegotiating the intellectual boundaries of the study of urban topographies, to critically engage with past and present histories and disclose latent assumptions about 'east' and 'west' through the biases and absences in the writing cultural histories. Together these combine to produce an archive of systems of regulation and resistance in a transcultural context that help us understand the dynamics of flow across geographical and intellectual regions. These historical circumstances provide an important backdrop that has resonance with the geopolitics of today. In this way we can interrogate a range of specific instances that address important historical moments both of the displays of otherness and of cultural assimilation that span from the eighteenth to the twentieth century. This in turn reveals the volatility of meaning inherent in cultural heritage – it can be valued in different ways, at different points in time, by different societies.

Tianjin

The Chinese city of Tianjin was home to a number of foreign concessions in the late Qing Dynasty and early Kuomintang era (nineteenth and twentieth centuries). These were territories ceded by the Chinese to the European imperial powers where the diplomatic immunity and autonomy they enjoyed facilitated trade and offered physical protection to residents. Although the nine foreign concessions resulted from what can best be described as the 'gun boat' diplomacy of the British and French,

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Tianjin was not part of a western empire and the local systems of government remained discrete to each of them. The largest and most influential of these concessions belonged to Britain and France.

The architectural history of Tianjin is not the typical story of a colonial presence, nor are the current issues concerning its interpretation in the face of the dynamic expansion of present day Tianjin simply part of a post-colonial re-reading of the past. There by 'invitation' rather than force, the individual concessions, including those belonging to Britain, France, Germany and Russia express national differences in planning and design throughout the period c1860-1946, which in itself is a period of substantial political turmoil in Europe. The principal spinal road that traversed the city is indexical of this, as the name of the road changed as it passed through the various concessions. It was Victoria Road in the British Concession, which followed on from Kaiserwilhelmstrasse in the German Concession (changed later Woodrow Wilson Boulevard when this concession was bought by the Americans), and continued as Rue de Paris in the French Concession, ending as Via d'Italia in the Italian. Tianjin re-contextualises the built heritage of the West and, specifically here, British architecture and planning, as it is transposed, deracinated and juxtaposed in an eastern (non western) environment. The temporality of Tianjin gives its architecture shifting value not only from the perspective of the European concessions but also as China moved from Imperial rule to Cultural Revolution and now embraces global capitalism.

The distinctive (western) visual identity is now interpreted as the beginning of the city's globalisation. All together, the foreign concessions were spread across an area of some 15 square kilometers that bordered both banks of the River Hai. In this way control over trade rested firmly with the concessions and some had more advantageous positions on the river than others. Each concession promoted its own national commercial interests within Tianjin itself and with China as a whole. In this way the concessions surpassed the original Chinese city that stood also some way from the River Hai in terms of their physical size, geographical location and economic clout. Each concession operated as an independent entity with residential, commercial and public buildings, and infrastructure, all of which were designed to meet the needs of its residents.[2] In some respects each of the concessions can be seen as a real life 'pavilion' promoting national identity in an early version of a World Fair or Expo.

The current strategy for the urban development of Tianjin combines the renewal of these 'foreign' spaces with the desire to promote its modern identity as a world city. The aesthetic of the historic European architecture finds a reprise in the new urban topography. This new urban visual culture is indexical of Tianjin as a global city and operates as a sort of economic and symbolic capital.

3. Cultural Landscapes and projection of national /transnational identities

Present-day Tianjin following in the footsteps of Beijing and Shanghai, is undergoing rapid urban development. The skyscrapers currently under construction form part of a longer-term plan to establish the city as a centre of the financial and trading industries. But in contrast to other cities in China that have and are being transformed, recent narratives of Tianjin emphasise not only the city's international urban identity but also distinguish the architecture and public spaces dating from its origins in the nineteenth

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[2] For a comprehensive account of the development of Tianjin see O D Rasmussen, Tientsin: An illustrated outline history, The Tientsin Press Ltd., Tientsin, 1925 and W V Pennell, Tientsin, North China: The Port, its History, Trade, Industry and Community Life, Rotary Club of Tientsin, Tientsin, 1934.

century, and therefore of 'foreign' design, as being significant. These spaces present an international pedigree of Tianjin as they were designed for the numerous foreign concessions that occupied the city from the mid nineteenth to the mid twentieth centuries.

In this way Tianjin stands distinct from its major rivals Beijing and Shanghai as they strive to become world cities. The common thread is how urban space has been used to express the very different characteristics of each metropolis. This helps us to understand the complex ways in which urban space works to create globally recognized urban identities. My interest here is the role history has played, either through its absence or presence, in the construction of these modern identities and how cultural heritage can be transformed in to economic value.

Beijing and Shanghai provide us with familiar examples of the strategies employed by cities to promote themselves on the world stage. Modernity is key and this is best expressed through landmark buildings and the regeneration of urban space. To this end the 2008 Olympics enabled Beijing to portray itself as being at the vanguard of the telling of a history of the nation. This new history of China was evident in the star architecture of the venues for the games and in the substantial programme of urban renewal. The world-class buildings produced as part of the Olympic project more than adequately rose to the challenge of such keynote international architecture. Perhaps less well known is the fact that Beijing also worked to express its global credentials by aiming to be 'Green Olympic City 2008' and had the longer term ambition of becoming an 'Eco-City'[3].

Shanghai provides us with an instance of the creation of a different kind of identity. The World Exposition 2010 enabled a repositioning of Shanghai on the global stage. The international exhibition drew attention to the city's distinctive approach to architectural progress and originality in design and emphasized the primacy of urban living.

A common core of the strategies of both Beijing and Shanghai for the re-invention of urban identity is role of history. Most obviously the Olympic Games and the World Exposition are long-standing events that have put many cities in the global spotlight. Both events are prompts for the retelling of national narratives and the promotion of modernity. The preservation and promotion of a manicured past is part of this process. Tianjin presents us with a very different set of circumstances. It has not benefitted from the opportunities for an international 're-branding' that the hosting the Olympics of a World Expo afford. Instead it had embraced the future through the past. Tianjin offers us a different kind of engagement with its historic past and through this a different kind of renegotiating of its historic and present relationship with the west.

The east-west dialogues inherent in the modern urban visual culture of Tianjin prompt us to think about the complexities of place. I would like to think about this in terms of the notions of visuality and temporality and specifically how they inflect on our transcultural reading of this modern urban space [4]. The architecture and urban plan of the city survived the Cultural Revolution in China as it was seen as having cultural value. I would contend that the 'modernity' of Tianjin as a twenty-first-century global

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[3] For a comprehensive account of the development of Tianjin see O D Rasmussen, Tientsin: An illustrated outline history, The Tientsin Press Ltd., Tientsin, 1925 and W V Pennell, Tientsin, North China: The Port, its History, Trade, Industry and Community Life, Rotary Club of Tientsin, Tientsin, 1934.

[4] For a fuller history of the British Concession in Tianjin see Dana Arnold, 'Ambivalent Geographies: The British Concession in Tianjin, China 1860-1946' in Julie F Codell (ed), *Transculturation in British Art*, c1770-1930, New York and Aldershot, Ashgate, 2012, pp143-155

city is a complex category where a distinctive visual urban culture is the product of the processes of temporal transculturation. The nineteenth-century cityscape was a transnational place where numerous foreign powers co-existed. Each nation had its own distinctive (western) visual identity that had been transposed to its eastern location. This visual identity is now interpreted as the beginning of the city's globalisation. The current strategy for the urban development of Tianjin combines the renewal of these 'foreign' spaces with the desire to promote its modern identity as a world city. The aesthetic of the historic European architecture finds a reprise in the new urban topography. This new urban visual culture is indexical of Tianjin as a global city and operates as a sort of economic and symbolic capital whereby the process of transculturation becomes complete.[5]

My focus is the role public space plays in the creation of the modern identity of Tianjin and the dialogue this has with the city's past. By looking at the urban topography and aesthetic I want to ask the question what language do these spaces speak? And how the aesthetics of urban landscape, and to a lesser extent here architecture, are used in the furtherance of particular social and political aims. In this way not only does aesthetic culture reinforce that of the dominant political and social ideology but also it re-presents and re-constructs the notion of identity.[6]

I want to look one specific example of the urban landscape in Tianjin: Victoria Park which formed part of the urban topography of the British Concession. Using this particular instance, I interrogate the shifting values and meanings of urban landscape and how they are conflated in the modern city. There are many such spaces in present-day Tianjin that provide a bridge between the city's quasi colonial past and its globalized present. Indeed my interest is in the ways in which these narratives and history collide and show how the decisions of the past still influence the present. The modernity of these developments has now become history. We see them as part of the past rather than as a strand that runs from the past into the present. This viewpoint gives urban spaces a volatility of meaning through our separation of the past and the present.

For the first few decades after the establishing of the British concession in Tianjin the space occupied by the park comprised little more the open land and a rubbish heap. But in 1887, the British Municipal Council celebrated the Golden Jubilee of Queen Victoria by inaugurating Victoria Park. Its design and layout was impressive, echoing the urban parks and garden squares that were a hallmark of the urban plan of nineteenth century London. Like its London cousins it provided a place for leisure and social interaction for the residents of the concession[7]. The planting and landscaping referred to British prototypes and for several years a menagerie occupied one corner of the park. In 1890

[5] See for instance Chen Weiming, Gao Dapeng (eds.), Tianjin yinxiang (Tianjin: Tianjin Renmin Meishu Chubanshe, 2006), p. 3:
This is a city immersed in but not fettered by history
This is a city endowed with but not obsessed with glories
This is a city cherishing its own assets while embracing opportunities
This is a city facing the vast sea and opening to the world
Tianjin: a famous city whose culture is rooted in history
Tianjin: a modern international port metropolis
Tianjin: a central city that is spearheading the rejuvenation of a regional economy
Tianjin, one of the most enchanting cities in China.
[6] I develop this further in D Arnold, <<*Construire la modernité urbaine: la concession britannique à Tianjin 1860-2014*>> Outre-mers: revue d'histoire (sfhom) No 382-383 – [juin 2014] p.89-102
[7] For a discussion of the garden squares and urban parks in London see D Arnold, *Rural Urbanism: London landscapes in the early nineteenth century*, Manchester, MUP, 2006

the Astor Hotel was rebuilt in an Italianate style with elements of Anglo-Indian influence such as verandas, overlooking the new Park and the Haiho river. The park formed part of a series of public spaces that punctuated the urban topography of Tianjin. These open spaces were aimed at the various communities that populated Tianjin in the nineteenth century. Each displayed particular design characteristics of the concession in which it was located. We see this for instance in the park in Japanese concession that recalls indigenous landscape gardens. The park still exists and performs an analogous function in the cityscape of modern Tianjin. It continues to offer a feeling of respite and community for the public that visit it. As such Victoria Park offers a complex set of spatial readings and a volatility of meaning.

In this way the parks and public spaces in Tianjin become a barometer of the modernity of the present-day city and of sino-western relations in the second half of the nineteenth century. The relationship between these can be read through the work of the French philosophers and historians Michel Foucault and Pierre Nora. Nora helps us to think about these urban landscapes in a colonial context through his concept of a *lieu de mémoire*. This establishes a material, symbolic and functional site that is the product of the interrelationship between memory and history[8]. These sites embody a will to remember and record – the respective functions of memory and history. But these *lieux de mémoire* also demonstrate the ability to change their meaning and relationship to other sites. The political weighting this concept lends to sites that endure through the colonial and post-colonial era helps bring to the fore the dialectical relationship between colonial and post-colonial spaces. I want to stay with the concept of distorting mirrors but want also to collapse the space-time dimension. My focus is the Victoria Park in Tianjin but this is indexical of the sequence of attempts to create a number of national memories (in Nora's words) through landscape design that responded to a specific set of political and (colonial) circumstances. My aim is to show that in the politically-charged urban landscape of Tianjin, the will to create a *lieu de mémoire* brought with it a certain amount of cultural baggage that post-colonial theory allows me to unpack. It is here that Michel Foucault's discussion of the idea the heterotopia is useful[9]. Foucault's analysis of the spaces that act as heterotopias relies on their sustained ambiguity in relationship to other sites. A site, according to Foucault, is defined by a cluster of relations it has – in other words it is characterized by the things to which it relates rather than by its own intrinsic qualities. But certain sites have the property of being related to other sites 'in such a way as to suspect, neutralize or invert the set of relationships they happen to designate, mirror, or reflect.' In this way places exist in society that are something like counter-sites, a kind of effectively enacted utopia in which real sites that can be found within a culture are simultaneously represented, contested and inverted. It is at this point that the analogy of the mirror used by Foucault helps to demonstrate the ambiguous relationship between utopia and heterotopia:

> *I believe that between utopias and heterotopias there might be a sort of mixed, joint experience, which would be the mirror.…I see myself in the mirror where I am not, in an unreal, virtual space that opens up behind the surface; I am over there, where I am not.…but in so far as the mirror does exist in reality... it exerts a sort of counteraction on the position that I occupy.… It makes the place that I occupy at the moment when I look at myself in the glass at once absolutely real…and absolutely unreal.*

[8] Pierre Nora, ed., *Realms of Memory: the Construction of the French Past: Conflicts and Divisions*, New York, Columbia University Press, 3 vols, 1998, Foreword by Lawrence D. Kritzman, Arthur Goldhammer, trans.

[9] See M Foucault, 'Des Espaces Autres' trans. Jay Miskowiec as 'Of Other Spaces', *Diacritics* (Spring 1986): 22-27

The mirror analogy suggests an absence of temporal linearity - a moment frozen in time rather like a snap shot, whilst also acknowledging the potential for flux and change. As a result Foucault's concept of a heterotopia can allow for the passage of time as society can make a heterotopia function in a different fashion as its history unfolds[10]. But it is the static, momentary quality that is of particular use in relation to my reading of Tianjin, which presents the idea of the urban spaces as space that reflects an inverted image of London [11] . As a heterotopia the Victoria Park in Tianjin becomes an oppositional space, both in terms of its own internal dynamics between the public and private and the cultural and the useful, as well as its ability to refract London. Thinking about Victoria Park in this way enables us to see the significance of urban landscapes in their space-time location through a kaleidoscopic image of spatial oppositions, political readings, social rituals and cultural practices.

Tianjin was not, then, a colonial space. Yet it offers a means of exploring the spatial and temporal aspects of transculturation and of historicizing the processes through which it takes place. In this way we can explore the ambivalent geographies of Tianjin as it becomes at various points in time both a utopian and a dystopian site, and also an *atopia* or drifting habitation[12]. The spatial location of Tianjin gives it a quasi-colonial meaning, as there is interaction between western and indigenous Chinese architecture, as well as among that of the European concessions.

In this way the park becomes a heterotopic urban site that mirrors, re-enacts and subverts the parks in London that informed its design and function[13]. Tianjin operated in a similar way, but it presented a kind of otherness that stood outside the processes of colonization. The system of urban planning and management and the architecture reflected western (British) practices. But there were also added ingredients: the intermingling with the architecture of the other European concessions, with styles used elsewhere in the British Empire and with that of the Chinese themselves, suggesting a transcultural reading of these processes.

I want now to extend this concept and relate it to ideas about the de-racinated qualities of architecture and the mirror relationship operates between site and countersite. This is also important as it introduces Gilles Deleuze and Felix Guattari's concept of the rhizome effect of western urbanism and design as it relates to Tainjin. Here the rhizome is used as a means of exploring the idea of variable connections which can be mapped but not predicted[14]. This is helpful in thinking about the diverse and dynamic aspects of Tianjin. The city with its many European concessions is the west in the east. But the concessions have a partially de-racinated existence as the city lacks the dominance of a single colonial presence which would strengthen the link between home country and colony. Instead, the diversity of the concessions fragments some of the architectural and bureaucratic unity we might expect in a colonial city. Although the rhizome of westernization spread across the city's infrastructure, it was more a product of co-operation than colonial dominance. The randomness implicit in Deleuze and Guattari's model is helpful for our understanding of this process. In this way the multiple and ambiguous meanings of transculturation as a process come to the fore.

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[10] Foucault 'Des Espaces Autres' loc cit p 25

[11] See M Foucault, 'Des Espaces Autres'.

[12] On this point see Barthes, *The Pleasure of the Text*, 29. For Barthes atopia is a non-place that is ideal for colonial or quasi-colonial encounters.

[13] Arnold, "The Phoenix Park Dublin: An Urban Heterotopia?" in D Arnold ed. Cultural identities and the aesthetics of Britishness. Manchester MUP 2004.

[14] Deleuze and Guattari, *A Thousand Plateaus*, 12.

The ways in which these urban spaces operate is through the visual and temporal link between Tianjin's historic past and modern present. The processes of transculturation evoke a quasi colonial past and globalised actuality that allows Tianjin a connection with its international counterparts that is at once more subtle and complex than that of either Beijing or Shanghai. The rhizome of western visual culture runs deep in Tianjin and its embededness helps to consolidate the transcultural reading of the cityscape. Historic space works to create a modern identity

We might want to enquire into the reasons why 'identity' has achieved its predominant position in our own period. Perhaps the word itself is perhaps both too broad and too narrow to be greatly useful. But the word, precisely by virtue of its protean meanings, opens up a space where the narratives around the construction of cultural identities in a colonial world can become part of a broader discourse that tells and untells these stories.

What does this tell us of our readings of the globalized Tianjin. Globalization is a buzzword of our times but is it just another way of seeing and interpreting in terms of west and non-west, that is to say, a colonizing project by a different name? I would contend that the 'modernity' of Tianjin as a twenty-first-century global city is a product of the processes of transculturation. It can be argued that the nineteenth-century cityscape worked in some ways as a reflection of colonial space in terms of a dominant foreign presence that found expression in the architectural aesthetic and system of administration. The difference here is that numerous foreign powers co-existed in Tianjin and at the same time each had its own distinctive visual identity while interacting with the other concession, as we have seen in the example of Victoria Road. The concessions became a microcosm of the discourses of nineteenth-century European imperial ambition which is now interpreted as the beginning of the city's globalization. The current strategy for the urban development of Tianjin combines the renewal of the "foreign" spaces of the former concessions with the desire to promote its modern identity as a world city. The nine foreign concessions are indexical of Tianjin as a global city and operate as a sort of economic and symbolic capital whereby the process of transculturation becomes complete[15].

The ambivalent geographies of Tianjin remain as potent today as they were in the nineteenth century Tianjin re-contextualizes western architecture, and, specifically in this study, British architecture and planning, as it is transposed, deracinated and juxtaposed in an eastern (non western) environment that is not colonial in origin. The new dimensions that this brings to the ambivalent geographies of architecture offer fresh opportunities for re-thinking cultural heritage in a globalized, transcultural context.

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[15] This point is developed further in 达纳·阿诺德 Dana Arnold 赵纪军 译 Tr. by Zhao Jijun 场所的复杂性∗:对天津的跨文化解读 The Complexities of Place: Transcultural Readings of Tianjin, 新建筑·New Architecture, China, 5/2012 pp18-20

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CHAPTER 7

Heritage as sector, factor, and vector: conceptualizing the shifting relationship between heritage and spatial planning[1]

Joks Janssen, Eric Luiten, Hans Renes, Eva Stegmeijer [2]

1. Introduction

Heritage is a concept that is constantly in flux, whose substance and meaning are continuously being redefined by society. From such an evolutionary perspective, it is inevitable that parallel approaches and practices have developed for dealing with heritage in the context of spatial planning. Old notions become institutionalised and continue to exist alongside more recently established notions. While most scholars acknowledge the existence of various (diverging) heritage approaches, one of the major defining features is often neglected; their distinctive outlook on and contribution to spatial dynamics. This article analyses the shifting role and purpose of heritage management in Dutch spatial planning. Based on the evolution in Dutch heritage practice, a conceptual frame is introduced that typifies three approaches to engaging heritage in planning, which have evolved consecutively and are labelled the heritage as sector, as factor and as vector approach respectively. Although these approaches evolved in an historical sequence, the new did not replace the old but rather gained ground amongst different actors. Thus, three quite different ways of treating the past in the present now coexist in Dutch planning practice. Although this co-existence of different approaches can raise conflict, we argue, that contemporary heritage management does not call for a one-fits-all dominant, uniform approach, but rather for a mixed-mode model, for a heritage management practice that is capable of handling a variety of diverse approaches simultaneously.

Over the last decades heritage conservation activity across Western Europe has been shifting. There is a growing recognition that the historic environment is an integral part of our towns, cities and landscapes, rather than a world set apart. Because the cultural landscape itself is inherently dynamic, preservation can no longer be the main objective. Instead, 'management of change' seems to be a more suitable definition for current conservation activity (Fairclough & Rippon, 2002). Accordingly, numerous commentators have pleaded for a more holistic, inclusive and dynamic approach of heritage management (Smith, 2006; Fairclough et al., 2008; Ashworth, 2011; Pereira Roders & Veldpaus, 2013). Academics observe shifts in heritage management 'from an

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[1] The conceptual framework, described in section three, is entirely based on an earlier work by the authors: Janssen, J., E. Luiten, H. Renes & J. Rouwendal, i.c.w. O. Faber, C.-J. Pen & E. Stegmeijer (ed. P.P. Witsen) (2014), Character sketches. National Heritage and Spatial Development Research Agenda. Amersfoort: RCE.

[2] Wageningen University and Research Center, The Netherlands; Board of Government Advisors (College voor Rijksadviseurs), The Hague, The Netherlands; VU University Amsterdam, The Netherlands; Cultural Heritage Agency of the Netherlands (respectively)

object or conservation-oriented approach towards a subject or value-oriented one [that] went hand in hand with the evolution towards an all-inclusive heritage definition' (CHCfE, 2015, p.49). However, most studies compare the 'old' (preservationist) concept to the 'new' (dynamic) concept, or even propose to highlight the one over the other (Valk & Bloemers, 2006). In this perspective, new ideas may seem revolutionary and rootless. In this paper, the assumption is that there is an evolution (instead of a revolution), and thus a relation, between old and new concepts. This relation is seldom discussed, let alone revealed in a systematic way in the (broader) context of spatial planning.

There has been limited attention for the interrelation between the various observed heritage approaches and the field of spatial planning. This is remarkable, since strategies of dealing with heritage are unavoidably played out in the spatial domain, as the decision to protect, alter or replace historic elements affects the built environment directly. Thus, it can be argued that mainstream spatial planning policies provide a better context for new heritage approaches than heritage-specific (protective) policies, procedures and controls. Indeed several authors emphasize the need for conservation activity to link more proactively with the spatial planning process (Negussie, 2006; Fairclough, 2008; Bloemers et al., 2010; Bandarin & Van Oers, 2012; 2014). While there is an expanding literature on (changes in) heritage theory and practice, just as there are numerous publications on changing attitudes in the field of planning, very few deal with the interrelationship of heritage and planning (for an exception see Pendlebury, 2009; 2013).

What this paper adds to the debate, is that it brings together heritage and planning theory. Based on the illustration of half a century of the Dutch experience of engaging heritage in spatial planning, it argues that in post-war Dutch spatial planning three different heritage approaches have evolved: heritage as spatial *sector* (preserving heritage by isolating it from spatial dynamics), heritage regarded as a *factor* in spatial dynamics (heritage as an asset and stimulus to urban regeneration), and heritage embraced as a *vector* for sustainable development (heritage determining the direction of spatial projects and developments). Although these three approaches evolved in an historical sequence, the new did not replace the old but became adopted by some of those involved in the process of heritage management. In fact, we understand the steady and incremental evolution of different approaches as a process of 'layering' or 'sedimentation' (Steen et al., 2015). New layers were added without fundamental change to (let alone redundancy of) existing layers. This means that at least three quite different ways of treating the past in the present now coexist and in some cases even coincide in Dutch planning practice.

The variety in dealing with heritage in planning practice not only results in different, parallel ways of working. It could also lead to (unresolved) tension between the different approaches (Ashworth, 2011; Glendenning, 2013). Current planning practice, however, does not call for a uniform mode that can be applied to all heritage issues, but rather for one that is capable of handling a variety of diverse elements simultaneously, involving a variable mix of preservation, conservation and reuse. Key to contemporary heritage issues is the ability to realistically assess the potentials of a site in view of its surroundings (e.g. other sites but also societal challenges) and apply different approaches accordingly. Therefore, the ability of heritage and planning professionals to deal with multiplicity is the key to successful heritage management.

Further unpacking the line of argumentation above, this paper is structured as follows. In the following section, we conceptualize the embedding of heritage in spatial

planning. Drawing on the academic debate, we reframe the evolving Dutch heritage practice into a conceptual framework that schematically models the increasingly interlinked nature of heritage policies and the spatial domain. In Section 3 we reflect on the differences between these approaches, and the consequences of their coexistence in planning practice. Finally, Section 4 discusses the need for a multi-layered approach to heritage management, as it is facing a new round of institutional and societal challenges including budget cuts, decentralisation and liberalisation trends, as well as climate change and demographic decline. As a result of these new challenges, the heritage sector needs to secure a new position for itself within the spatial planning system.

2. Positioning heritage in spatial planning: sector, factor and vector

The idea of integrating cultural heritage in Dutch spatial planning is not entirely new. It was already on the agenda in the 1920s and 1930s. During these pioneering years of Dutch spatial planning, architects, town planners and nature conservationists like Pieter Verhagen and Dick Hudig pleaded for preservation of built and landscape heritage by adapting it to the requirements of the present. In their opinion, design with history in mind should be part and parcel of every planning action. However, after the Second World War, these notions of cultural history as a resource for planning and design, received little attention. The Germans had fostered an interest in local customs and folklore during the years of the occupation, and thus after the war concern for heritage became a questionable topic.

This trend went even further during the heyday of the reconstruction period, when a modern discourse emerged, dominated by a rational perspective on heritage. In the 1961 Monuments Act this rational perspective became institutionalised. It constituted the first national act on the protection of cultural heritage ever adopted. The Act can be seen a pursuit of an objectifying, quantitative approach to heritage. It not only served as an administrative instrument for the conservation of historic buildings, but also of larger spatial structures. Protection of these structures was possible by means of the instrument 'village and urban conservation area', which granted protection to townscapes. With respect to these townscapes, it was not the Minister of Culture but instead the Minister of Housing, Spatial Planning and Environment who granted protection.

During the 1970s and 1980s the administrative boundaries of the Monuments Act were gradually getting in sight. Not every street profile can reasonably be protected. Post-war mass housing with the accompanying urban patterns and derelict industrial landscapes were ill suited for protection by means of the Monuments Act. The appearance of the post-war residential districts, for instance, is characterized by low-density building, the corresponding public greenery, and much repetition in architecture. It would not make sense to place all these dwellings on the historic buildings register, but is is just as pointless to preserve just one or a few 'museum dwellings'. The post-war residential districts and post-industrial brownfields form very large ensembles which should be 'protected' in a different way.

In the 1990's, the situation started to change. The meaning of heritage broadened; the term began to refer not only to integral landscapes and structures, but also personal stories and memories. Fuelled by new policy documents, most notably the so-called Belvedere Memorandum (Ministerie van OCW, 1999), heritage was incorporated into the dynamics of spatial change. For the first time, a national approach was adopted regarding reuse and development, in which, for example, factories and former industrial landscapes that have fallen in disuse are fitted into plans for spatial development.

Following the new 'preservation-through-development' approach, in 2008 the Dutch government undertook a modernisation of its Monuments policy. In order to stimulate an 'area-based heritage policy', the so-called MoMo Policy Paper (Ministerie van OCW, 2009) was drafted and approved by Dutch Parliament in 2011. It led to both the amendment of the Monuments Act, as well as the Spatial Planning Decree (both in force on 1 January 2012). As a result, regional and local governments are now legally obliged to take heritage values into account when drafting a land-use plan or spatial vision; this means that they have to make an analysis of the built and landscape heritage when devising a plan and formulate the necessary measures to ensure its conservation. The modernisation of Monuments policy further merges the traditional sectoral legislation for heritage and separate spatial legislation. Dutch heritage policy is gradually being formed by development-oriented spatial planning.

The above mentioned changes in legislation demonstrate how well heritage care has emancipated and become part of the debate on spatial planning. Heritage policy has become increasingly developed and formalized as an inseparable part of the Dutch spatial planning system. However, shifting ideas on heritage management cannot be just understood in relation to the regulatory regimes of spatial planning only; shifts also derive from the evolution of wider conceptions of cultural heritage. After summarizing these shifting conceptions of heritage, we introduce a conceptual framework that positions the evolution of heritage notions in the context of spatial planning.

Evolution of heritage conceptions

Over the last decade, different schools of thought on heritage have emerged. There are at least three dominant interpretations of the term 'heritage', as put forward by Grijzenhout et al. (2007), who speak of heritage as a collection (in a repository), a 'make over', and a cultural representation. Ashworth (2011) re-framed these interpretations as preservation, conservation and heritage, respectively, and related them to the planning domain. It is through these interpretations that transformation, conservation and traditional preservation of historic buildings and landscapes can meet in spatial plans and projects (Bosma, 2010).

Preservation, as Ashworth (2011) states, aims at maintaining the current state, preventing for or mitigating changes, in order to safeguard historical features for the future. As preservation became institutionalized, legislation, subsidies and government agencies were introduced to list and protect notable buildings. While in terms of spatial planning the adage is to isolate the object from developments, at the level of materials, the ethics of intervention is subject of debate. Preserving "as found" by preventing from damage easily leads to interfering with natural processes of decay, and ultimately to reconstruction what has been. Regardless of the position chosen in the intervention spectrum, preservation is focused on keeping the object untouched, regardless of how profoundly its context changes.

From the 1970s onward, the focus was widened from objects to ensembles, under what Ashworth labels the conservation paradigm. Conservation implies consideration of the functionality (use and adaptive reuse) of monuments and sites. After all, it is unrealistic to preserve entire historic districts without these being used. Thus, Ashworth observes that besides heritage professionals, the arena is entered by politicians, urban managers and spatial planners, bringing along their policy objectives and present-day needs as a justification for (financing of) conservation. Rather than a goal in itself based on intrinsic qualities, conservation becomes part of revitalization and regeneration schemes, a 'subgenre' often referred to as 'conservation planning' (Pendlebury, 2013).

The (potential) synergy of interlinking heritage policy rationales (transmitting the inheritance of the past) with the planning doctrine of providing a high quality environment is also referred to as 'integrated conservation' (Corten et al, 2014).

The third view that Ashworth distinguishes is the heritage paradigm, which stretches the instrumental outlook on historical objects a bit further to solely serve present and future needs. Accordingly, narratives, relics and spaces are actively shaped into heritage. Heritage is a process, a message, an outcome: pasts are imagined. The selection of which (why, how, by and for whom) historical features are activated and transformed into heritage products differs in time and according to changing needs, fashions and discourses. Every place has a past and therefore infinite supply of potential heritage that can be developed as a place-making tool. Thus, heritage production is dynamic but has to deal with the infinite nature (i.e. listing) and success (i.e. monument and historic precinct stock) of the earlier strategies of preservation and conservation (Ashworth, 2011).

Each school of thought poses a number of questions for heritage management (preservation, conservation and/or transformation), and can partly be characterized by their attitudes to spatial planning: from a rather skeptical position to a more hopeful one, and from a 'culture of loss' to a 'culture of profit' (Kolen, 2007). If we relate these schools of thought to the domain of spatial planning (and the different planning discourses) we can, somewhat schematically, discern three possible approaches in which the use of heritage in spatial planning can take shape (figure 1); heritage as sector, as factor, and vector respectively.
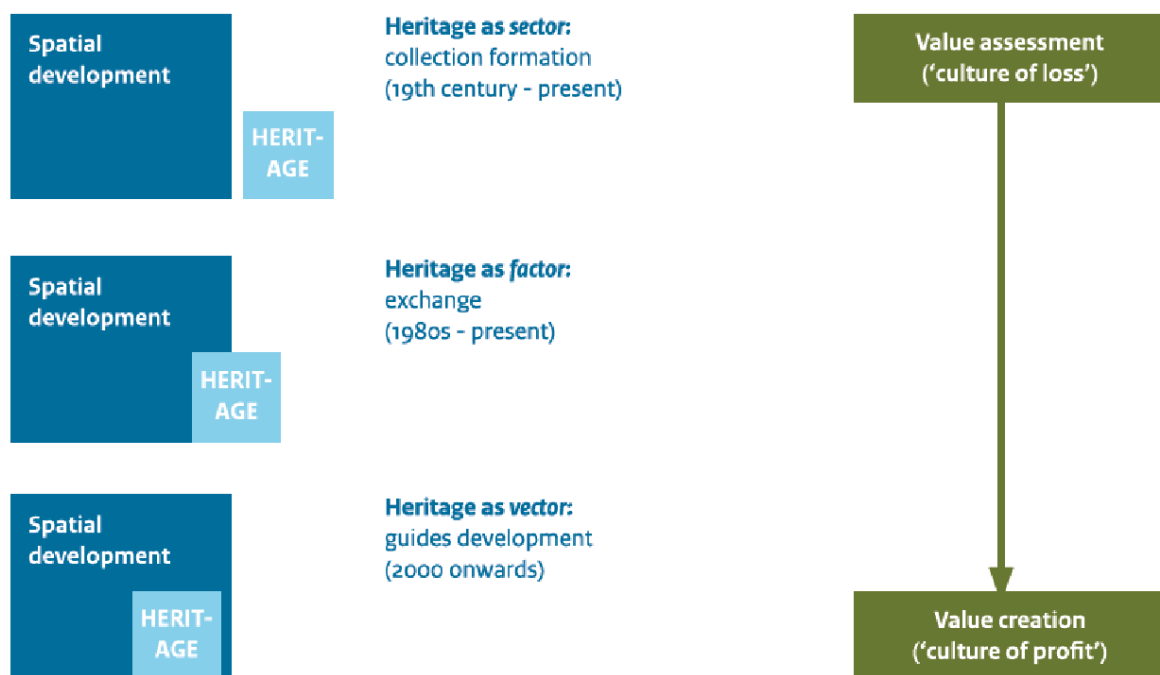
Figure 1: Interaction between spatial planning and heritage management

Heritage as a spatial sector: protection and collection formation

This approach that appeared around the turn of the 20th century is based on the notion that social and spatial dynamics pose a constant threat to the cultural heritage. Counteracting forces must be organised to prevent possible loss, to save what is irreplaceable in historical terms. Heritage was increasingly embraced by the national government and officially institutionalised (see chapter 2) from 1961 onwards and the term 'heritage sector' was coined.

The term 'sector' refers to a system of policy, legal and financial frameworks in which a well-organised profession, trained on the basis of cultural and historical studies paradigms, works to preserve for posterity and sustainably manage heritage. The system is government-driven to a significant extent, and focuses on forming (national) collections of historical objects and landscapes (sometimes very literally: Thurley, 2013). According to this approach, buildings and sites fare best when they are isolated from spatial transformation by being listed as protected monuments. Grant systems and other flows of funding are designed with this in mind. Heritage professionals decide on the basis of strict selection criteria concerning authenticity and originality what is valuable and what deserves protection.

The heritage as sector approach seeks to highlight the greatest possible contrast between the past and the present. Rather than a holistic concern with heritage issues, what is expressed is a desire to maintain the 'authentic' material substance and external appearance of threatened structures. The focus is mostly on technical and instrumental issues associated with the musealisation and the material integrity of heritage objects, including physical preservation and the development of methods for assessing the value of cultural heritage objects.

Dutch examples of the sector approach generally concern meticulous renovations of undisputed historic icons such as the Royal Palace on the Dam square in Amsterdam or the windmills of world heritage site of Kinderdijk. Adaptation to current needs, for instance energy efficiency, is of secondary importance, although possible as in the case of the renovation of the listed former bank premises De Tempel in The Hague. The energy rating of this office building has been upgraded from the lowest, most energy-inefficient (G) to the highest (A) without affecting the building's original features.

Heritage as a spatial factor: negotiation and revitalisation

In the 1980s and 1990s it becomes clear that not all historical objects can be preserved in good physical condition in the same way, paving the way for a 'mixed-mode'. Rigorous protection is then reserved for a selection of the heritage of particular historical value. In other cases, a more dynamic approach is gaining ground, where heritage is seen as one of many factors that contribute to the quality of place. The dynamic approach fits the inherent dynamic nature of heritage: as town- and landscapes age, and the social and economic conditions under which they were created change, adaptation, renewal and re-use become necessary. In the context of the emerging comprehensive regeneration strategies of entire urban (and later also rural) areas, the preservation and revitalisation of heritage became a negotiable factor in market-driven spatial development.

Heritage experts take their place alongside investors and developers as custodians of historical awareness underlining the potential of heritage in adding quality to the project (cf. Ashworth's conservation paradigm). They actively seek contact with spatial planners and policy-makers and provide input for the planning process at all levels in the form of arguments for and knowledge of cultural heritage, not in order to disrupt plans in their initial stages, but to enrich them. The motto "preservation by

development" refers to this process of balancing between conservation objectives and spatial change (Janssen et al., 2014).

The heritage as factor approach focuses not on individual objects, but on the transformation area as a whole. The aim is therefore not so much value assessment and rigorous consolidation, but the enhancement of economic and cultural value. Attractiveness becomes a more important consideration, in the attempt to create an appealing and interesting living environment. At the same time, authenticity becomes less of an argument. Depending on the situation, integrated renovation is just as much an option as is radical alteration or even well-argued (partial) demolition. After all it is not so much the fabric of heritage that is key, as is contact with the present; the degree to which heritage can be productively linked with other claims on space, such as recreation, housing and water management.

In this approach, research is by definition multidisciplinary. Input is needed from various academic disciplines, including non-heritage disciplines. Recent practical examples of the heritage as factor include the New Dutch Waterline Project which is developing this military defences line in the landscape into a structure that informs the public and provides opportunities for recreation and enterprise, even exploring possibilities for energy production; and the redevelopment of the Rijkswerf shipyard in Den Helder, which now features homes, bars and restaurants.

Heritage as spatial vector[3]: development and continuity

Spatial developments not only disrupt physical structures, they also tend to root out the stories and meanings associated with buildings and districts. This cultural shift in understanding heritage became apparent with the introduction of the concept of 'intangible heritage': from material culture to the inclusion of performed culture[4]. What used to be called folklore, developed into a recognized repertoire of practices and the enactment, transmission and reproduction of these. The shift entailed a change in focus: from artefacts to people, their memories, genealogical links and scientific reconstructions of historical events. They impart a narrative structure to the past.

Knowledge about what happened in a district, town, street or building can inspire and guide development to the next stage in both a physical and non-physical sense. Concepts underlying, or stories attached to buildings and landscape can lead to design themes for spatial interventions (Labuhn & Luiten, forthcoming). For example, in the case of monuments of social housing, social ideals are "fixed in urban development principles (such as Howard's garden city), architectonic principles (the efficient house, the practical kitchen), principles of collectivity (the design of a community and the layout of outdoor space) and the social commitment (public housing as a public

[3] At the international level, the notion of heritage as a 'vector' for sustainable development has been discussed at the workshop Partnership for World Heritage Cities – 'Culture as a Vector for Sustainable Development', organized by the World Heritage Centre and local authorities in Urbino (Italy) in November 2002. Participants concluded that heritage is a human and social cultural element that goes beyond the static notion of 'groups of buildings'. They drew attention to the social and cultural riches, which are just as important in determining the essential and unique qualities of cities and landscapes (Bandarin & Van Oers, 2012, p. 106).

[4] Owing to the Intangible Heritage Convention of UNESCO, the concept of intangible heritage has come to the forefront of the international cultural debate on heritage and identity. It coincides with a more general awareness of the so-called 'softer sides' of heritage, with more attention to identity processes, meaning, and experience, sometimes labeled 'the emotional turn'.

responsibility)" (Meurs, 2016, p. 56). As such, the link between the history of a district or site and contemporary planning is made not through physical structures, but through intangible factors such as stories or traditions. This can be useful when few physical traces of the past remain or when the past does not manifest itself in a way that immediately conjures up associations (e.g. archaeological finds that are preserved in situ). Therefore we describe this approach as a vector, which inspires and guides spatial planning in the broader sense, supplies it with a historical context.

One form of research that ties in well with this approach is the 'biography of landscape' – an account of the life of a constantly changing cultural landscape (Kolen, 2005; Bloemers et al., 2010). The biographical approach is not merely a matter of recording historical facts, accounts and events; it also imparts a measure of chronological coherence. It requires trans-disciplinary collaboration between heritage disciplines and between academic and non-academic sources of knowledge. It can be a useful tool for revealing the layers of history in a landscape in the dynamic context of spatial planning, and of presenting it in an attractive way to planners and designers.

In this development-oriented view, heritage managers are keen to set current activities and initiatives in a dynamic spatial and temporal continuum. Here, traces of the past are like the illustrations in a book; they help interpret the story, make it accessible, but it makes little sense to isolate and preserve them in time or space. Without the associated narrative, the historical context is soon forgotten and the physical forms and patterns that remain lose their meaning. The heritage as vector approach is less reliant on the government or the market. Through an active dialogue with the public and businesses it attempts instead deliberately to tie in with broader society, which is where the narrative exists.

A well-known and recorded Dutch example is the WIMBY! Project (Provoost & Vanstiphout, 2000). Here, cultural heritage analysis acted as a catalyst for the revaluation and restructuring of the post-war district of Hoogvliet near Rotterdam. The transformation was shaped by the ideals underlying the original design of the district and the social and cultural ties that have grown there over the years: both planned and unplanned, physical and non-physical. Continuity was reflected in functions, attachments and stories, but not in the physical building structures.

3. Changing paradigms or expanding repertoire?

In the previous section we outlined three different approaches to heritage in spatial planning and chronicled their developments. What connects these approaches is their emphasis on a careful interpretation of history, and the fact that historical artefacts are regarded as the most important indicators of history. The main difference lies in how they interpret the relationship between heritage and spatial planning, which is based on a more existential difference in outlook, rationality, and legitimacy. Although it would be beyond the scope of this paper to examine these differences in detail, we would like to distinguish between the three approaches on a fundamental, institutional and academic level. By doing so, we try to illuminate how each approach frames, studies and deals with heritage issues, and how they relate them to spatial developments. We subsequently argue that, despite these essential differences, not a full paradigm shift has occurred, but rather a diverse layering, which allows heritage professionals to switch between approaches in line with the specific challenge at stake.

Fundamental, institutional and academic differences

In *fundamental* terms, from a broad social, philosophical and cultural perspective, the successive development of these different approaches can be interpreted as a transition from modernism, via post-modernism to 'fluid or late modernism'. Although the advent of heritage management in the early 20th century was to some extent a response to modernism in urban planning and architecture, the associated heritage as sector approach was, in a philosophical and cultural sense, influenced by modernism itself. This is characterised by faith in (hierarchical) government and, by extension, in scientific academic expertise. It can be traced in the inherently modernist process of scholarly selection of heritage buildings and landscapes. From this perspective, the selection, listing and management of heritage, is a largely specialised activity dominated by experts, who act as adjudicators of heritage values and ideals. The heritage management process is seen as an objective, verifiable activity, based on universalistic, statutory principles and definitions, closely interwoven with bureaucratic planning procedures (Smith, 2006; Smith & Waterton, 2009).

The post-modernism of the heritage as factor approach was less reliant on government, and more on the market, and focused on issues of aesthetics and spatial quality. From this perspective, a logical need arose to establish whether the economic value of the heritage could contribute to its upkeep, or even be transformed into a source of value creation in urban (and landscape) regeneration projects. This could be negotiated and agreed in public-private partnerships and other, often project-based, networks. Local authorities often participated in terms of risk and financing of urban renewal projects, by means of a public-private partnerships, in order to power the substantial renovation or refurbishment of the major heritage sites within these renewal schemes (Baarveld et al., 2014; Timmer, 2013).

The past decade has seen the advent of the era of fluid (or late) modernity. Sociologist Zygmunt Baumann (2000) describes this as an era in which everything has become fluid and we must constantly improvise. Associations are only temporary, chaos forms the backdrop to daily life, identity has become a task, public spaces a challenge. The heritage as vector approach is characterised by the emotions associated with fluid modernity and private narratives. More than ever, it is about people's mindset, not so much in the simple promotional meaning of the word, but in the sense of a deeply rooted cognitive and emotional orientation towards a place. From this perspective, heritage is regarded as a common search, an enquiring conversation about the contemporary significance of the historical identity of place in the form of location-based narratives and biographies. Management is based not so much on central control as on forging links, bringing together various parties with their own goals and ambitions, in a way that is mutually reinforcing.

From an *institutional* perspective, modern heritage management emerged around the start of the 20th century on the basis of private initiative. Quickly, however, through a process of 'institutionalisation' heritage management came to be more government-driven. Central government gradually took upon itself the role of creating the necessary conditions for historical engagement in society, of directing national heritage management, assisted by special legislation and regulations. In the 1980s and 90s there was a shift towards more market forces in Dutch spatial planning, causing heritage management to reposition itself, and become a factor in property development and integrated regeneration projects. In a parallel development, there was a shift in approach: from a preservationist, mainly object-oriented type of heritage management to a more dynamic, development-led form of heritage management. Recently, a process of 'socialisation' has got underway, whereby more scope is being created for issues of

social inclusion, public participation and co-creation. It draws attention to people as 'makers' and 'active agents' of heritage (figure 2).

Figure 2: Institutional evolution of spatial planning and heritage management

A similar process has occurred in the scale of heritage management. Institutionalisation brought a shift from the local to the national level, with central government stepping forward as the guardian of the country's monuments and historic buildings. UNESCO has also given the Dutch heritage a global dimension, particularly with the introduction of the World Heritage List in the 1970s. Since the 1980s Dutch heritage management has become gradually more decentralised, with local authorities taking over more and more tasks and powers from central government. Recently, there has been a new emphasis on localism, with owners and managers more overtly seeking new forms of use and perception. Because of the crisis and the negative or uncertain economic and demographic prospects, local governments experiment with organic incremental planning, with a greater role for individual private initiatives that seem viable and less vulnerable. Partly as a result of this shift in the role of government, there are a growing number of citizens and entrepreneurs who develop their own local, initiatives, thereby investing in the (adaptive) re-use and/or re-programming of heritage properties (Gelinck & Strolenberg, 2014).

Regarding the *academic* dimension, whereas, in the heritage as sector approach, valuing, selecting and protecting the heritage is based on the 'objective', evidence-based interpretation of canonical, art historical and stylistic information and properties, in the heritage as factor and heritage as vector approaches the heritage is seen far more as a product of social debate and engagement. This development can be described as a transition from logical positivism based on empirically observable and verifiable facts to social constructivism, which allows scope for emotion and engagement, different cultural perspectives and various forms of appropriation (figure 3). This transition corresponds with a shift in the academic approach to heritage issues: from an inward-

looking, technical and instrumental perspective focused on the 'intrinsic' value and materiality of the heritage (often referred to as 'scientific materialism') towards a more open, strategic and political perspective, in which the heritage is understood as the product of a broader social context, and in which non- material dimensions play a role alongside material considerations.
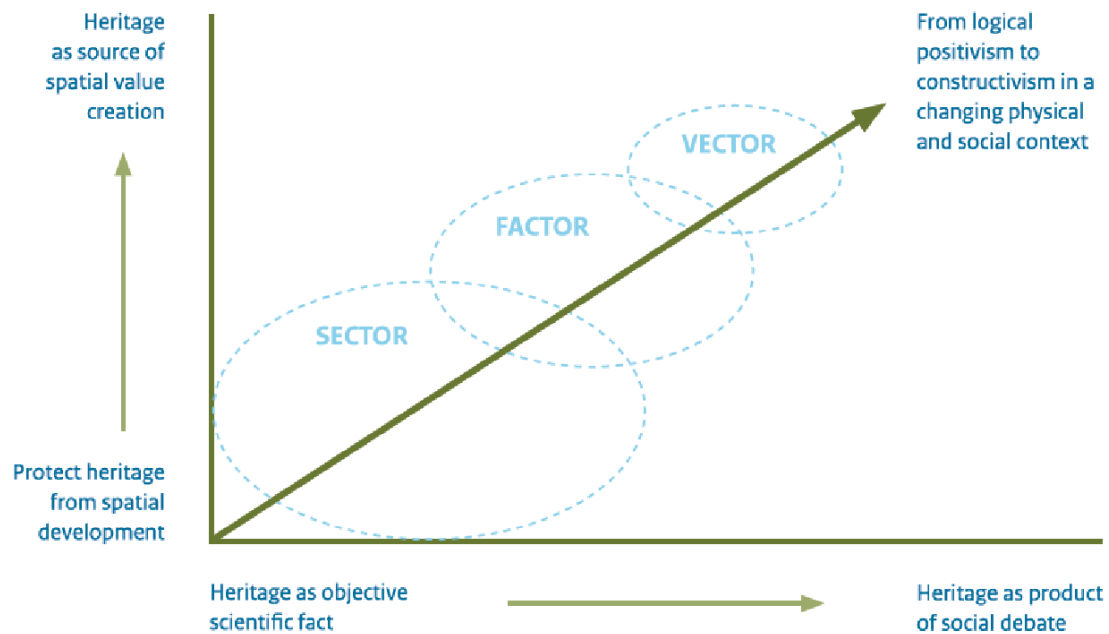
Figure 3: Transition in the heritage paradigm

In terms of the outlook on societal, cultural and *economic value*, we observe a move from emphasis on mere cultural value to a more instrumental take (Corten et al., 2014). Where the heritage as sector approach alludes to the inherent qualities of the artefacts, structures and landscapes that justify their upkeep and transmittal to future generations, the heritage as factor approach considers heritage as an economic asset: a unique selling point for the area or the city. Where heritage as factor employs mostly an economic instrumentality (regional competitiveness, return on investment, real estate market, place-branding, gentrification, regeneration), heritage as vector, we argue, broadens the scope of how heritage can contribute to society, alluding to sustainable development, local initiatives, inclusiveness and co-creation. The vector approach coincides with this broadening of the instrumental value; as heritage as factor mostly focuses on the economic value, the vector paradigm, in response to that, enriches the argumentation of the value of heritage to include more sustainable yield in societal and environmental terms (participation, social cohesion, skills, reduction of urban sprawl, re-use heritage and materials, local production etc. (cf. CHCfE, 2015)).

Layering of heritage approaches

The processes described above have led to various ways of approaching our physical past in a planning context. Our sector, factor and vector categorisation is something of an idealised typology. Distinguishing these approaches and addressing them in sequential order implies a transition, passing from one to the next; a paradigm shifts

(Kuhn, 1962). Such a change involves learning the rules of the new approach and then discarding the rules of the old one. However, in our view, that type of wholesale change is not applicable to these heritage approaches. Rather, a new perspective is superimposed over a previous approach. Using Massey's 'geological metaphor', we argue that the various approaches are akin to layers deposited on top of one another (Massey, 1984). It is therefore not a question of transition, but of 'sedimentation' (Steen et al., 2015).

The different approaches to heritage in spatial planning have certainly not precipitated any radical shifts between coordination mechanisms. Instead, they have brought about an expansion of the repertoire of heritage management. There has been a gradual broadening of the ambition, scale and scope of heritage management (from the exceptional to the ordinary, from object to site, area and, finally, the landscape, from protection to conservation in a dynamic context). In parallel, the fixed, intrinsic and rather static vision of traditional heritage management was challenged and a more dynamic, living and vibrant concept of heritage emerged. Heritage management shifted from a focus on monuments, towards the city as a morphological and social structure and, subsequently, the mentality of landscapes, including their social and cultural riches (Meurs, 2014).[5] As a result, heritage management now has at its disposal a number of mechanisms and logical frameworks for dealing with the past, which in planning practice exist in parallel and in combination, and are mutually dependent.

The latest approach – heritage as vector – is, we argue, no better or more appropriate than the other two. The three different approaches each frame heritage issues in their own way. This naturally results in different ways of formulating questions relating to current heritage challenges and, as a result, different types of knowledge formation and management strategies. The heritage as sector approach could translate the challenge posed by the climate change agenda into research into new preservation techniques to curb the degradation of heritage as a result of sea-level rise, for example, while the heritage as vector approach will be more likely to draw attention to the 'habitus' associated with the typically Dutch landscape featuring rivers, water meadows and dikes, and how this cultural dimension might guide future efforts to make the Netherlands 'climate-proof'. Whereas the heritage as sector approach looks inward - analysing the impact of climate change on the material fabric of the heritage - the heritage as vector approach adversely looks outward- searching for the place-shaping potentials of heritage in a lower-carbon economy.

We therefore see no reason to compare, evaluate against each other or even judge these three approaches to heritage. We do however see clear added value in a form of heritage management in which these different approaches supplement and enrich each other. Both the global protection of the outstanding universal values of UNESCO World Heritage sites and the protection of a characteristic yet mundane building in a small village that is given a new purpose in its community are part of this enriched heritage management. The intrinsic historical significance that plays such a key role in the heritage as sector approach, with its associated protection mechanisms, remains relevant, but in a system where there is now also scope for economic significance as

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[5] The number of objects and types of objects regarded as heritage has increased sharply in the Netherlands, including industrial and postwar reconstruction heritage. The heritage as factor approach also brought objects and areas without the status of monument or historic building into the heritage sphere and the heritage as vector approach appears to promise even further expansion – partly as a result of international agreements – to include the intangible heritage.

featured in the heritage as factor approach, and the representative and intangible meanings that feature in the heritage as vector approach.

4. Discussion and conclusion

The heritage as sector, factor and vector approaches each have their own *raison d'être* in current planning practice. This results in an increasingly mixed perspective, in which various approaches with their own principles and standards not only come to stand alongside one another in contemporary planning developments, but coexist in various combinations and differ in the significance of their overlap depending on the specific circumstances. For instance, a public-private partnership making plans for an inner-city brownfield development might be working with a heritage as factor approach in mind, while citizen groups relate to the same area using a (classic) heritage as sector approach.

Seen from this point of view, there exists significant variety in approaches in practice. This, of course, can lead to tension and conflict as the interests and discourses diverge (cf. Ashworth, 2011). In order to resolve these conflicts, current planning practice, however, does not call for a new, uniform approach that can be applied to everything, but rather for a model that is capable of handling a variety of diverse elements simultaneously. In our view, it is precisely this variety that characterises what is required of a current approach to heritage management. What is important and integral to modern heritage management is the ability to assess different heritage resources in their context (location, challenge, playing field/interests), and apply the most suitable (mix of) approaches accordingly. In this style of governance, success does not so much require a focus on the newest approach, but instead on a heritage professional's ability to deal with multiplicity. The balance this requires is more in the vein of synchronisation than it is transformation or replacement; the issue is not one of adopting a new repertoire, but instead about the art of identifying which approach is best suited for a given situation.

The need to be more selective and responsive, and identify which approach is needed for a particular situation, is fuelled by the crisis. The tasks and responsibilities of public, private and civil society partners are being adapted, alongside modification of regulations and incentives. The rules of the planning, conservation and transformation game are being re-written to take into account a fundamentally altered political, social and economic framework. These changes present new challenges for the different heritage approaches. Of course, the heritage as vector approach provides new opportunities at a time when Dutch spatial planning is abandoning large-scale, government-led and sweeping developments for more organic, gradual development strategies. The social orientation of the heritage as vector approach creates space for (dispersed) initiative, grassroots support and public participation.

However, in the new planning context, the heritage as sector approach will also be relevant and significant, albeit in an altered context and/or form. A traditional assessment of cultural and historical value is still needed for planning decisions (in environmental impact assessments, for example, or its world heritage site derivative, the Heritage Impact Assessment) and selection decisions (concerning objects from the post-war reconstruction period, for example). That is why value assessment is still a subject of research, in connection, for example, with the new Spatial Planning Act, which obliges local authorities to consider heritage interests in their zoning plans. And diagnosis of the state of the structure and maintenance of historic buildings also remains relevant when it comes to regeneration or redevelopment, particularly in the light of

new developments like climate change, the energy transition and the surplus of vacant buildings in Dutch cities. The same holds true for the heritage as factor approach. The cyclical and structural implications of the crisis – in the form of austerity, declining investment, selling of heritage property (including government property), cuts in restoration grants etc. – will require new methods and instruments for revitalisation and negotiation.

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CHAPTER 8

Present the Past, for whom, for what? Comparative study of public policy for creating economic and social values from rescued archaeological heritage

Kohei Inahata[1]

1. Introduction

Development provides challenges, and at the same time, opportunities to cultural heritage. Since economic development often conflicts with preservation of cultural heritage, most countries have a series of public policies that reconcile economic development and preservation of archaeological heritage. When it comes to archaeological heritage, intervention in development processes is called "preventive archaeology" (e.g. Carman 2015), "rescue archaeology" (e.g. Okamura and Matsuda 2010), "contract archaeology" (e.g. Kristiansen 2009), or "development-led archaeology" (e.g. Webley et al. 2012), depending on the design of its governance system. Despite their diversity, these policies have a common basic function; archaeological heritage is 'preserved' in advance of development of the particular place. In theory, preservation *in situ* is primarily pursued, but when it is impossible, the archaeological heritage is preserved 'by record' (Wainwright 1989), which is achieved through excavation by professional archaeologists. In many cases, under the principle of 'polluter pays', developers fund this process (Carman 2015).

When we have an opportunity, we should ask a question that for whom and for what we use the opportunity. Despite the huge amount of money invested in the process, these public policies usually do not have a rigid system of returning benefits to society. Since these policies have been developed and implemented with the urgent need to rescue archaeological heritage in danger of destruction by development, their focus is usually on the protection and preservation of cultural heritage, not on creating values from them. However, recently, there have been increasing criticism and pressure (both economic and political) on such policies, which could undermine political support from the public, which is the foundation of the preservation of archaeological heritage. This pressure has become greater and more serious in the age of austerity.

This study will explore potentials and limitations of attempts against this situation to create economic and social values from excavated archaeological heritage. In particular, the focus of this study is on impacts of the design of its governance on the ways in which these attempts are conducted. Firstly, I will briefly review the literature about governance of development-led archaeology and explore the development of its purpose and scope. Secondly, two cases, England and Japan, will be analysed in terms of organisational structure and the characteristic style of value creation. Finally, I will compare and discuss the relationship between the governance and the ways to create values by using the results of development-led archaeology.

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2. Background

<u>Governance of development-led archaeology</u>

Two approaches to governance of development-led archaeology

The governance for protecting archaeological heritage are broadly categorised into two contrasting approaches; 'market-based' and 'state-run' (e.g. Carver, M., 2001; Kristiansen 2009). In the 'market-based' approach, development-led archaeology is carried out within a free market as a free enterprise. The 'state-run' approach is the system in which development-led archaeology is governed by the state as a public service. The substantive differences between two systems are in organisational structure, especially the location of responsibility, demarcation between public and private sector, and position of archaeologists in the structure. While in the former system, an archaeologist works in a private organisation with a developer as their client, in the latter a government or semi-public organisation employs archaeologists who work for the public interest.

Its impacts on archaeological activities

As development-led archaeology accounts for substantial parts of archaeology today, the policies for development-led archaeology considerably affect almost all archaeological activities. Kristiansen (2009) suggests that the 'market-based' approach potentially has destructive consequences to a research-based archaeological environment in a long run. Meanwhile, Aitchison (2009) empirically reveals the relationship between differences in the two approaches and stability of archaeology-related employments. That is, professional archaeologists in the 'state-run' system are more resilient to economic crisis than those in the 'market-based' system. However, its impacts on the way in which archaeologists present their works to the public and create values have never been examined in detail.

<u>Development of its purpose and scope</u>

Archaeological heritage as a treasure

The system for development-led archaeology is, in many cases, historically developed and implemented in order to 'rescue' archaeological sites from destruction by development (Doeser 2010). As a result, protection and preservation of archaeological heritage have been the main focus of the system and "the main driver" (Carman 2015, 180) for its practice, and creating values by using its result has become second priority. In fact, many public policies about development-led archaeology do not have an embedded system to create values as an outcome.

Traditionally, a rationale for such policies is like that 'archaeological sites should be protected because they are the treasures of the people'. In this justification, an archaeological site is regarded as a 'treasure', which inherently has a static value in itself. Carver (1996, 50) pointed out that the belief behind this is that "the past is composed of 'monuments', the value of which is self-evident and could not be changed" and "[m]any of these monuments are still underground where they remain as cultural assets that await exploitation". This justification leads to lesser interests in presentation of such 'treasures' and possible neglect of non-monumental archaeological features. The large parts of the results of rescue excavations remain unpublished or published as an unaccessible report, which is called 'grey literature' (Hamilakis 2015, 726).

Archaeological heritage as an evidence for academic knowledge

Recently, some countries have begun to justify their policies by explaining that the benefits of the intervention would be widely brought to society through improving academic knowledge (Carver 2001; Doumas 1998; Wainwright 1989). In other words, archaeological heritage is regarded as "an instrument for historical and scientific study" (European Convention on the Protection of the Archaeological Heritage (Revised), Article 1)), which would "add to the sum total of human knowledge about the past" (Aitchison 2009). As a consequence, the presentation has been usually made as publishing an accessible excavation report for academic readers or an article in an academic journal.

Criticism

However, there has been increasing criticism on the current situation. Firstly, it is questioned whether or not archaeological knowledge can contribute to our future in practice. Academic knowledge is sometimes regarded as "the pursuit of an intellectual elite" within an ivory tower (Bishop 1994, 426), which often has no consequence or no obvious conclusion. Since the outcome of academic activity is often invisible for those who are outside academic circle, the traditional explanation could be perceived as "a pretext for other, not spurious, ambitions" (Doumas 1998, 6). Secondly, some people could consider, from an economic perspective, that the traditional justification is not enough to be worth to the invested money, especially in the current economic circumstances. Spennemann (2011) suggests that the traditional explanation is too far and "nebulous" concept to get appreciation from society, especially from politicians. As a result, the oft-expressed logic, 'preserving the past for the future' makes development-led archaeology a cost rather than an asset for society.

Furthermore, there is always economic and political pressure on the system and its implement. The biggest pressure is coming from developers, who pay a vast amount of money for it. In the traditional justification, they are supposed to receive no tangible benefits. It can be said that they are paying the costs only "to maintain a good public image" (Rahtz 1991, 16) or just obeying a law. The pressure on public funding also matters. Even in the 'market-based' system, public money is being invested in many parts of the system, such as maintaining museums which display materials from excavations. Especially in the age of austerity, cutting public expenditure is a quite powerful agenda for government, which often requires more greater and short-term contribution to society.

Attempts to create economic and social values

Against this backdrop, some countries have developed the ways to make rescued archaeological heritage more visible and beneficial to society beyond just adding to academic knowledge. In these attempts, significance of an archaeological site is regarded as an assemblage of multifaceted dynamic values which include economic and social values. In England, *Planning Policy Statement 5* (PPS 5) (HM Government 2010), which replaced the former planning policy about archaeology in 2010, emphasised "the importance of public participation and positions archaeology as an activity offering beneficial opportunities for enhanced knowledge" (Southport Group 2011, 60). In Japan, the central government published a report in 2008, *Future state for the protection of buried cultural properties* (Agency of Cultural Affairs 2008), which emphasises the importance of presentation of the results of rescue excavation and of maximising the benefits to society.

The ways to add and increase such values of archaeological heritage are quite diverse and wide-ranging, depending on different factors; for example, the characteristic of

archaeological heritage. When the site has a visible monumental feature, it broadens possible ways of creating values. In particular, when a discovered site has a magnificent historic value, its consequence would not be so complicated. If the situation allows, the site would be preserved *in situ*, and might be opened to the public, which could have a economic and social values to some extent. One of the famous examples is The Rose theatre in London, England. In 1989, archaeological remains of The Rose, which is famous as 'Shakespeare's theatre', was discovered by development-led archaeology at a bankside of River Thames. After a large scale campaign for preservation of the site by actors, historians and the general public, the remains was preserved in situ under the modern building and its replica was built nearby the site (Doeser 2010). Now the replica is used for a theatre, which continues to attract many people.

However, such a big discovery is quite rare. The vast majority of findings by development-led archaeology would be demolished after archaeological recording. The focus of this study is on these 'ordinary' findings. Despite its importance, there is quite few research which systematically analyses the ways to create values by using the results of development-led archaeology. Especially, it has been overlooked that the governance of development-led archaeology has a significant influence on the way these attempts are conducted. Therefore, in the next section, the impacts of the governance of development-led archaeology on the ways to create economic and social values will be evaluated, by comparing two model countries, England and Japan, as typical examples of the two contrasting approaches.

3. Case Study

 England

Legislative background and organisational structure

  The system in England apparently adopts the 'market-based' approach. Development-led archaeology is embedded in planning system by National Planning Policy Framework (NPPF). This framework is based on the principle introduced by Planning Policy Guideline 16 (PPG 16) in 1990, a quasi-legal document for advising how local authorities in England should preserve or record archaeological remains on land (DoE 1990). All kinds of archaeological sites would be considered as one of 'material considerations' in planning process. While before PPG 16 rescuing archaeological sites from development had been a reactive process, this integration made it proactive (Darvill and Russell 2002).

The introduction of the policy has created the realm of 'commercial archaeology'. The scale of market of commercial archaeology is approximately 125 million pounds per annum (estimated figure of 2008 by Hinton and Jennings 2007), which "accounts for nearly 90% of all archaeological fieldwork in England" (Darvill and Russell 2002, 3). To meet these massive demands, archaeology has become a professional activity in a service industry (Aitchison 2000; Cumberpatch and Roberts 2012, 27).

Despite its regional variations, organisational structure in general commonly has 4 types of key players in the system, which conveniently start with the same initial character; Curators, Contractors, Consultants and Clients. Curators are archaeologists mainly in local authorities, who are "wholly or partly concerned with the long-term preservation, protection, conservation, and management of archaeological remains through the application of statutory or non-statutory powers and defined publicly accountable responsibilities" (Darvill and Russell 2002, 7). Contractors are "archaeological organizations who provide contracting services in archaeological fieldwork, analysis, research, and reporting" (Darvill and Russell 2002, 7). They are mainly constituted as

trusts or private companies. Consultants are "individuals or organizations providing archaeological advice, who act as agents or representatives for others, and/or who work as intermediaries in commissioning and monitoring archaeological work on behalf of clients" (Darvill and Russell 2002, 7). Clients are developers in the most cases. They are "the sponsors or consumers of archaeological work and its results" (Darvill and Russell 2002, 8). Meanwhile, the central government rarely intervenes in the market.
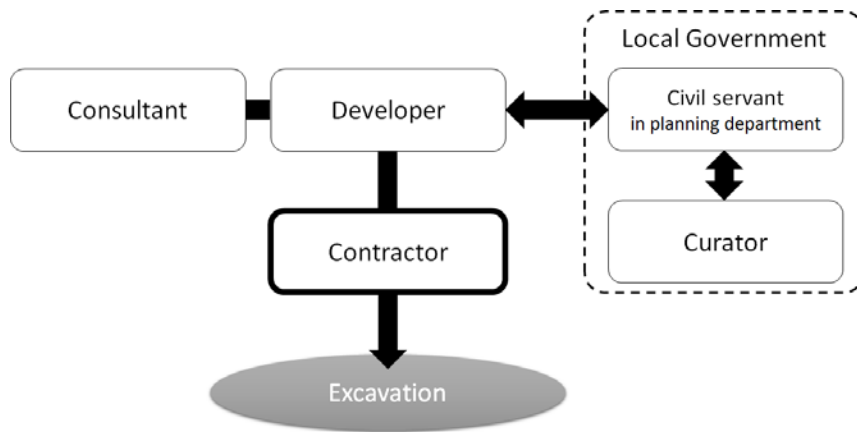
Figure 1: The simplified diagram showing organisational structure of development-led archaeology in England

Characteristic style of value creation

Among these 'C's, contractors and consultants are playing the most important role in creating values. Corresponding to the recent change in the central government policy, PPS 5 in 2010, contractors and consultants have increasingly tried to realise and provide benefits to society in various ways. Firstly, traditional ways of dissemination of the results, such as providing public lectures, publishing popular books and pamphlets for general readers, displaying at museums, are fairly common among contractors. In addition, attempts for presentation at excavation sites to local communities are increasingly popular, like pop-up museum and on-site explanation. Such dissemination aims to make an academic value of the site more visible to the public.

Secondly, there have been an increasing number of trials to involve the public in development-led excavation for making a social value. After the introduction of 'market-based' approach of development-led archaeology by PPG 16 in 1990, the system has been criticised for excluding the public. Since there has been a long and active tradition of amateur archaeology in the UK, professionalisation of development-led archaeology has deprived them of opportunities of rescue excavation. However, partly being stimulated by emergence of 'community archaeology' in the academic realm, some contractors and consultants have attempted to involve local residents and amateur archaeologists in their commercial excavation, in spite of its various restrictions such as a health and safety issue and a shortage of time and budget. The primal purpose of public involvement in archaeology is to make social benefits for those who involved by offering opportunities to build social capital and improve quality of life through sharing experience of archaeology.

Thirdly, some contractors and consultants are seeking the ways to add values on developers' business. For example, there are some cases in which consultants (or contractors) made a display of archaeological materials at an office of a developer. Museum of London Archaeology (MOLA), one of the biggest contractors and consultants in the UK, offers a gift inspired by or made of archaeological materials. Ultimately, these attempts aim to create an economic value for developers through

place-making or Corporate Social Responsibility (CSR). The unique place might attract more people, and archaeology can make a place more unique by revealing the past of the place. Place-making is a useful idea for bridging archaeological heritage and an economic value. In addition, it also might improve the quality of life of local residents around the place, which would enable companies to perform their CSR.

Japan

Legislative background and organisational structure

Japan has a 'state-run' system for development-led archaeology. Although there is a legal framework for protecting cultural property in general, rescue excavation has been based on a gentleman's agreement between the central government and developers (Negita 2014). In the agreement, it was stated that, while developers would pay for it and keep a property right, local authorities would take a full responsibility for the implementation of rescue excavation. Therefore, not like in England, who excavates an archaeological site is decided by local authorities, not developers.

Organisation has a hierarchical structure of central-local governments. At both the prefectural and municipal levels, archaeologists in local authorities usually conduct rescue excavations under the central government's supervision (Okamura and Matsuda 2010; Matsuda 2014). The department for rescue excavation is placed under the same umbrella organisation with education and museum management, boards of education (*kyouiku iinkai*) (Pathy-Barker 2006). In principle, archaeologists are working at local authorities' office, but some authorities delegates their responsibility for development-led archaeology to semi-public archaeological foundations. Due to the semi-public status of the foundations, local authorities still have a control on them to some extent, which includes personnel interchanges with educational departments and museums. In addition, even in the case of the delegation, most local authorities still keep their role of negotiating with developers.
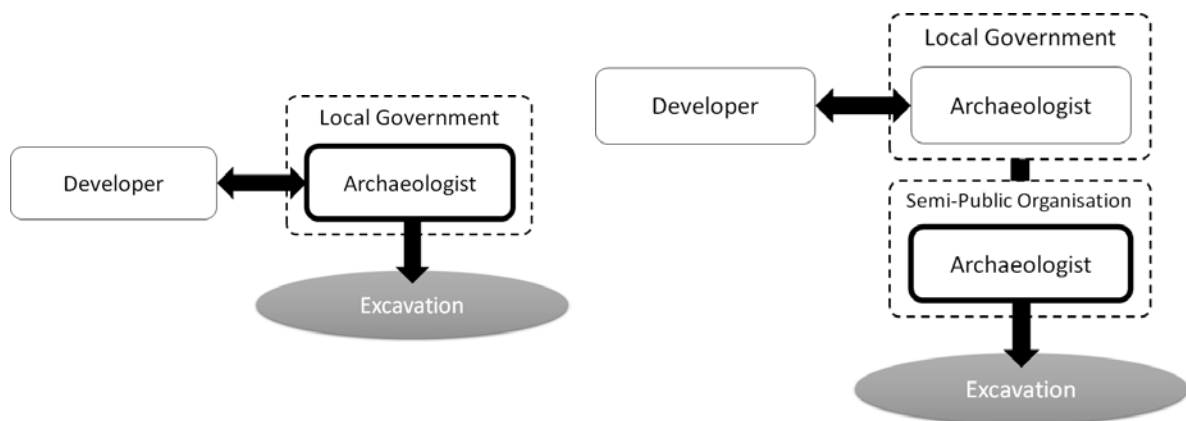
Figure 2. The simplified diagram showing two types of organisational structure of development-led archaeology in Japan

Characteristic style of value creation

Partly because of its organisational characteristic, in the Japanese system, traditional ways of dissemination of the results has been actively pursued at every level of the hierarchical structure. At the individual site level, professional archaeologists who work on rescue excavation often have a responsibility for dissemination of the results at the same time (Okamura and Matsuda 2010, 103). After rescue excavation, a one-day public presentation, '*gensetsu*' in Japanese, is commonly conducted. By '*gensetsu*', archaeologists present the results of the rescue excavation at the site to local residents

and those who have an interest in archaeology (Okamura and Matsuda 2010, 103). Despite different regional contexts, '*gensetsu*' is quite pervasive as an integral part of rescue excavation. At the local authority level, some organisations have a unit which is in charge of dissemination. The results of development-led archaeology within their territory are often presented to the local residents by traditional styles of dissemination such as public lecture, temporary exhibition, museum display etc. Furthermore, at the national level, the Agency for Cultural Affairs holds a temporary annual exhibition tour every year, featuring major excavations throughout the country, which is called "Excavations of the Japanese Archipelago".

While these attempts aim to disseminate an academic value of excavated sites, the government recently has developed the way to create an economic value, targeting on urban regeneration (e.g. Negita 2014). From 2015, the central government started a programme called 'Japan Heritage'. In the programme, the central government lists specific stories about local history and tradition, which local authorities make by connecting individual tangible and intangible cultural heritage. As the pamphlet of the programme (Agency for Cultural Affairs 2015) states, one of its aims is "to revitalize regional economies" mainly through tourism. Although archaeological site is just one of many components of its story making, it can be evaluated as an attempt to create an economic value by using the results of development-led archaeology.

4. Discussion

Setting different audiences

There are several remarkable differences in the way to create values between two cases. First of all, perceived audience is different. In England, on one hand, professional archaeologists regard developers as one of the most important audiences, as well as local community and the wider public. On the other hand, Japanese professional archaeologists do not create any values for developers. Instead, their audience is local residents who live in the region they belong to as civil servants.

The differences in organisational structure account for the formation of the perceived target audience. Firstly, the relationship between professional archaeologists and developers, who pay for excavation, is fundamentally significant. Contractors in England are directly employed by developers. They usually have to negotiate with developers, even for determining the way of dissemination. As a result, English professional archaeologists are inevitably concerned with developers. In contrast, Japanese professional archaeologists are employed or partly funded by local governments. They do not directly negotiate with developers in many cases. Secondly, the relationship with the public also affects archaeologists' attitude. Most of all, for English professional archaeologists, the public is primarily neither sponsor nor consumer. The motivation for contractors and consultants to outreach to the public is mainly to get a long-term appreciation for archaeology in general or to pursue their CSR. Moreover, the definition or boundary of local community which they are supposed to serve to is usually unclear. According to Darvill and Russell (2002, 7), some contractors "have defined operating areas while others are free to work anywhere". Meanwhile, for archaeologists in local authorities in Japan, a local community which they serve to is always clear and its residents are both a sponsor and consumer of their work, at least in theory.

Different styles of usage of archaeological heritage

The second difference is the way in which archaeologists use archaeological heritage. When it comes to creating an economic value, there are a substantial difference between England and Japan. In England, contractors and consultants often use archaeological heritage for adding an economic value for specific clients. This is quite contrasting with Japanese way, in which archaeological heritage is used for raising an economic value for the entire local community.

This is partly caused by the different perception about archaeological heritage. Kristiansen (2009) suggests that in the 'market-based' approach archaeological heritage is perceived as a commodity, while in the 'state-run' model it is regarded as a common good. It is a natural progression that a commodity is used relatively freely for every possible stakeholder, and on contrary, a common good is restricted to be used for a specific benefits of a specific stakeholder, because it should be used for the public in an equal and fair way.

In addition to the different perception to archaeological heritage, fragmentation of the professional sector in England also matters. The 'market-based' system in England brought competitive tendering which has inevitably enforced private archaeological companies compete each other (Brenan 1994). This results in fragmenting the coverage of activities and local knowledge of the companies (Hamilakis 2015; Zorzin 2015). Consequently, it has become relatively difficult to integrate individual results of development-led archaeology into local history.

Implication for narrative

These differences in the styles of creating values could lead to different types of narratives about the past. The developer-targeted presentation, which regards archaeological heritage as a commodity, tends to be a site-specific narrative, which would attach meanings and values to a specific place. Attempts on place-making are the typical example of it. On the other hand, local community-targeted presentation, which assumes archaeological heritage as a public good, could lead to narratives about local history. This is exemplified by the branding strategy of local authorities by Japanese government.

Strengths and weaknesses

It is not that which style is superior, or which is doing right. Both styles have their own pros and cons. The most strong point of the English approach is that it can directly return benefits to developers. Despite this benefit, it apparently has several severe drawbacks. The lack of time and resource always restricts potential of archaeological heritage to make values. In general, developers are not willing to pay 'extra' money for archaeology except mandate actions (Williams 2015). Moreover, if they allow doing some 'extra' work, possible economic benefits for developers is usually not big compared with their invested money. As a result, there is often little room for working on creation of values.

On the other hand, one of the clear strengths of Japanese approach is its strong relationship with the public. Ultimately, government policy is maintained by the endorsement from the public. General or specific interests and appreciation to the sites by local residents would lead to the improvement of the system through the legislation or administration process. Therefore, building political support is fundamentally important for sustainability of the system. However, on the other side of coin, the relationship with developers is much weaker than in English system. This could cause conflicts with them. In fact in Japan, both central and local governments have struggled

for a long time to deal with developers who are not willing to pay for rescue excavation or, even worse, reject conducting rescue excavation.

5. Conclusion

In conclusion, the differences between these two approaches affect the way in which archaeologists present the past, through setting different audiences and making different perceptions about archaeological sites and materials. In the 'market-based' system, archaeologists tend to consider developers as one of their target audience, as well as local community and the wider public, and use archaeological heritage as a commodity. This would result in making their narratives site-specific, prioritising economic value for individual developers. On the other hand, in the 'state-run' system, the target audience is mainly local residents and archaeological heritage is treated as a public good, which leads to make economic benefits by creating narratives about local history.

In this study, I did not include the recent development of digital techniques for presenting archaeological heritage. This area, which has been rapidly developed over the last few decades, has a huge potential to change the way and overcome limitations of traditional presentation techniques. However, the findings of this study, such as the effects of setting audience and changing the perception of archaeological heritage by public policy, could be the same if you use such new techniques. Further research is needed on this area.

Unlike architectural heritage, most of which are still visible in the current landscape, archaeological heritage needs to be excavated, interpreted and presented by archaeologists in order to have meanings and values. In other words, only archaeology can create meanings and values of buried cultural heritage. Although there is a variety of types of values which can be attached to archaeological heritage, returning benefits to society by creating economic and social values is, in my opinion, one of the most responsible, and sustainable in the long term, attitudes for a special treatment in public policy.

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CHAPTER 9

Cultural Heritage and Sustainable Tourism: The Challenges[1]

Harry Coccossis[2]

1. Introduction

Tourism has become a dynamic sector worldwide and in that respect, provides significant opportunities for development but also pressures on natural and cultural resources. Tourism has to be seen in a context of sustainable development, striving to balance economic development with social equity and environmental protection goals. As tourist destinations (whether sites or local communities) seek to face the impacts (positive and negative|) of tourism growth, there are major challenges involved in their efforts to organize their priorities and actions in a context of sustainable development. Such challenges are mostly centred on their capacities to assess impacts but also develop and implement complex multi-goal strategies involving a diversity of interests and key stakeholders.

Tourism growth and demand characteristics

Tourism is a dynamic human activity based on the need of modern society for recreation and leisure. Rising incomes and increasing availability of time for leisure have been at the basis of tourism growth in the last fifty years. It is fast growing globally and is linked to a number of economic activities having thus multiple linkages, interrelationships and impacts. Tourism has become a major economic activity worldwide. International tourism has grown from 25 million in 1950 to over 1 billion in 2014 and according to recent forecasts (WTO-World Barometer, 2016) it will continue to grow at an expected average rate of 3.8% over the next decade or so. Europe is a primary destination globally as it concentrates about half of international arrivals (608 million in 2015).

Tourism is changing as a consequence of broader social and economic changes. Globalization and the opening up of world markets have brought-in distant markets and new destinations as well as increasing competition among tourist destinations. Technological advances in informatics and transport led organizational changes in the supply of services which lowered costs of travel and spurred an 'explosion' in demand. In addition, democratization and expansion of information have brought improvements in reaching out potential customers/visitors revolutionizing the structure of tourist offer leading to even more intense competition (tour operators, airlines, hotel industry, travel agents, etc.). Broader social and economic changes reshape travel patterns, the spatial organization of tourist flows and tourist

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[1] This paper relies heavily on a published article titled:
"Sustainable Development and Tourism: Opportunities and Threats to Cultural Heritage from Tourism" in Fusco Girard, L. and Nijkamp, P. Cultural Toursim and Sustainable Local Development, UK/USA: Ashgate Publishing,2009, pp. 47-56]
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development. New areas emerge as large potential source markets (such as China and India) or as new destinations (i.e. Gulf States, China, Vietnam and others) competing with established ones.

Modern tourism is affected by changing social values. As societies turn back towards basic values, tourists become more sensitive to social, cultural and environmental issues. There is increasing concern for issues of safety and mobility. In addition, there are global changes as a consequence of demographic changes. Western populations are becoming older and maturing while eastern ones are still young and increasing. Much more important though are socioeconomic changes which affect tourism preferences. Contemporary tourists are becoming more individualistic seeking the satisfaction of their own special interests leading to the development of special types of tourism such as eco-tourism, adventure tourism, health and spa tourism, business travel and tourism, cultural tourism, etc. Mass tourism is rapidly shifting to independent tourism and special types of tourism. Therefore, tourists are seeking satisfaction of a broad range of their specific needs beyond the basic ones. Education and culture, activities engaging the visitor in local events and culture, are gaining a central role in choosing places to visit, given that basic accommodation and services are reaching more or less the same level, particularly among competing established destinations. The richness and diversity of cultural attractions offer strong competitive advantages to attract potential visitors. More and more destinations are concentrating on actively seeking to develop a broad range of leisure and recreation opportunities, offering a local lifestyle, the 'experience of a place'. Culture and cultural heritage have a central role in this context.

2. Tourism linkages and impacts

As a complex of economic activities, tourism has multiple linkages to other economic activities but also multiple impacts on the economy, society and the environment. Perhaps more than for any other economic activity, tourism has an intricate relationship to natural and cultural heritage as it depends on the availability and quality of such resources while at the same time tourism may lead to their degradation, ultimately eroding the potential for sustaining tourism. In this sense tourism is at the centre of interest in the search for sustainability and a priority field in policy making at local, regional, national, supranational and international level.

The spectacular growth of tourism has brought to the attention of policy making its potential as an engine for stimulating economic growth and development. Tourism has multiple linkages to a wide range of other economic sectors and activities, thus having a potential to act as a catalyst for economic development due to its eventual multiplier effects. At national level it contributes to the balance of payments, but also provides employment and investments for construction, transport, trade etc. At a local/regional level it offers opportunities for employment and income spurring regional and local economic development. For several small and distant places which may lack other economic development opportunities tourism offers often unique prospects. In many destinations the presence of tourism provides opportunities for better infrastructure and services to the benefit of local society as well (such as transport, banking, etc.).

The development of tourism may have positive impacts on cultural heritage directly and indirectly. Because of tourism and its positive economic –and other- benefits, special consideration is given on cultural heritage as a 'resource for tourism' extending the basis for its protection beyond its own symbolic (social) merits, or 'ethical value'. Bringing in new attention to cultural heritage as a result of tourism may bring changes to local values as well, contributing to positive social attitudes and rising public support to safeguard cultural heritage, protect and enhance it, sometimes reviving faded and abandoned elements bringing culture at the forefront of public agendas. As a result of tourism interest on culture and cultural heritage, local societies benefit as well, strengthening their sense of local identity.

Tourism, however, may also have significant negative impacts on cultural heritage. The wear and tear (physical impacts) on monuments from visitors, noise, pollution and waste (environmental), congestion, rising costs of services, land use change and competition (economic), 'commercialization of culture', 'loss of tradition' and other effects (socio-cultural) are often cited as evidence of the negative impacts from tourism.

The impacts of tourism are multidimensional, economic, social and environmental, direct and indirect, positive or negative. Tourism may affect demographic characteristics, social structures and relations, economic activity and sectoral dynamics, societal values and attitudes, culture and lifestyles, built environment and land use, environmental resources, natural ecosystems and cultural heritage.

Tourism, as a dynamic and growing activity, competes with other activities and sectors for labour, investments, infrastructure, land, water, energy and other resources. Growth and competition often leads to displacement and dominance, sometimes leading to tourism 'monoculture', abandonment of traditional economic activities, shrinking of the economic base, dependence on a single economic activity and risks. Tourism is characterized by volatility as flows (and growth) depend on a variety of exogenous factors (such as income in source markets, costs of travel, international security, etc.). So, although tourism prospects seem positive overall at a global or regional scale, destinations may struggle to remain competitive. A central issue in tourism destination competitiveness is mitigating the impacts of tourism as sometimes the negative impacts from tourism on a destination might have negative feedback effects on the tourist activity itself, particularly when these impacts affect the very basis of its growth and existence, the tourist assets and tourist experience. The extent of impacts of tourism decline in a destination might be quite significant for some areas depending on their size and tourism's relative importance and growth. Tourism depends on the quality of the cultural and natural environment as well as on the quality of services provided, both essential components of tourism attraction, particularly in an increasingly competitive world economy.

Not all of the impacts attributed to tourism are due to tourism alone as there are broader transformations and processes (as globalization, competition, mass culture, modernization, rural-urban population shifts, etc.) which may influence local and regional systems. In tourism destinations and many other places these changes may be triggered by tourism, as a fast-growing activity with multiple linkages to other activities and direct or indirect effects on society, economy and the environment. So, such effects are attributed to tourism as the dominant factor of change.

Consequently, it is not surprising that a growing number of countries, regions and local communities are increasingly concerned about the impacts of tourism and adopt

policies to confront the problems which tourism generates. While early attempts at policy making focused on establishing the basic conditions for tourism development (i.e. infrastructure, services, etc.) relying on traditional instruments (i.e. economic incentives, regulatory controls over land development and land use, etc.) it became apparent that a broader perspective is needed to incorporate cross sectoral and 'system-wide' issues. It became also apparent that a pro-active policy is necessary to anticipate and take into consideration the impacts, the social, economic and environmental aspects of tourism development and their interactions, evidenced in terms of spatial development patterns. Anticipating and managing the impacts of tourism and its growth became a central issue in national, regional and local policy making.

3. Sustainable Development and Tourism

A major concern of modern societies is to face the negative effects from growth and the development of human activities on the environment leading to protection policies. It became apparent though that development prospects depend to a great extent on environmental resources and that environmental protection is essential not only on ethical grounds but also because natural systems are essential components of man-environment interaction. Resource protection is essential for the long-term support of human activity and the quality of life in cities and rural areas is directly linked to environmental quality. Protecting the environment was conceived as intricately linked to social and economic development in a strategy towards sustainable development (WCED, 1987). The concept of sustainable development in the past decade or so has influenced the way sectoral policies are pursued, as in the case of tourism, by putting the development of a sector in a broader context of a development-environment strategy.

There is still no wide agreement on how to make sustainable development operational (Priestley et. al, 1996). There are various interpretations of 'sustainability' (soft vs. hard, etc.) depending on the role attributed to ecological conservation as there are also varying interpretations of 'sustainable development' depending on the relative role attributed to one of the three basic goals (economic efficiency, social equity, environmental conservation). Consequently, there can be various interpretations of sustainable tourism whether the priority is on sustaining growth of the activity or on protecting the environment for the benefit of the activity. If one is to keep the basic concept of balancing out the three basic goals of sustainable development, sustainable tourism refers to incorporating tourism policy in a broader strategy for sustainable development.

In the above context, sustainable tourism development is directly linked to protecting and managing the natural and cultural environment as a basis for social and economic development. In recent years there is a growing concern with the side effects of economic development policies enriching environmental policy by focusing on general social issues as well such as production and consumption patterns. This brings social responsibility of the individual and the various actors/stakeholders at the forefront of environmental and development policy agendas. An increasingly complex system of international, supranational and regional agreements and policy statements (Conventions, Protocols, etc.) is gradually put to place as a framework to support national legislation. Although sustainable tourism is an issue in the agenda, its scope is widened to include some horizontal issues such as sustainable production and

consumption patterns, referring to the need for fundamental changes in the ways the travel industry, tourists and society at large produce and consume services and resources in satisfying their needs, putting local and global sustainable development in a long-term perspective.

Tourism and protection of cultural heritage can be seen as parts of a broader strategy for sustainable development, recognizing their interdependence in a long-term view. Culture and cultural heritage are essential resources for tourism and should be managed in a way to protect and enhance their value while tourism should be developed in respect of such resources. The impacts of tourism on cultural resources become of central concern in policy making shifting the focus of tourism management at the local level where such impacts are evident.

4. Tourism Destination Management

The search for sustainable tourism strategies is shaped more and more by an increasing reliance and interest in managing tourism at the tourist destination level. This is the outcome of general trends in public policy towards decentralized decision-making systems in recognition that policy responses are effective when addressing to concrete problems at the appropriate administrative level. It is also an outcome of the fact that many cross-sectoral issues and impacts are mostly evidenced at a local/regional level. So this is an appropriate level to seek policy integration and develop appropriate action. In the case of tourism, in particular, although it is a global phenomenon and the industry is adapting to increasing economic globalization forces, the impacts of tourism are mostly evident at the local/regional level. Managing these impacts falls within the competencies of local/regional authorities (i.e. infrastructure development, land-use regulation, environmental impact assessment, etc.) and tourism becomes increasingly integrated in local area (community) management (Haywood, 1989). Even from a narrow sectoral point of view a lot of interest in recent tourism management literature focuses on "destination management" (Dredge, 1999). So, it is at this level also that a lot of attention is focusing on sustainable tourism (Westlake, 1995, WTO, 1998) as evidenced by a growing number of relevant initiatives using a variety of instruments (for example Local Agenda 21).

Therefore, tourism development depends to the capacity of local systems to anticipate and cope with tourism impacts. Issues such as 'saturation' and 'carrying capacity' become central in a discussion of tourism's impacts on a destination and their eventual negative feedback on tourist activity itself. The concept of tourism carrying capacity reflects an increasing concern that tourism cannot grow forever in a place without causing irreversible damages to the local system, whether expressed in social, economic or environmental (in the wide sense, including the built environment) terms (UNEP, 1986). Should therefore be limits of tourism development (size, intensity, etc.) in a place?

The relationship between tourism and cultural resources can be seen within this context as well. The concept of carrying capacity can be interpreted and used in many ways. For some types of destinations, such as archaeological sites, museums, monuments, etc. the interpretation of capacity can be related to crowding, that is the number of people present at a given period of time. So, tourism carrying capacity can be the maximum number of people who can use a site without causing an unacceptable alteration to the physical environment (natural and man-made) and

without an unacceptable decline in the quality of the experience gained by visitors. When applied to a larger and more complex area (i.e. an island, a historic settlement or town, a region, etc.) the concept may acquire a broader significance so as to express a maximum acceptable tourist development (number of beds, hotels, etc.) on the basis of the function of the area and the conditions of its key cultural resources or infrastructure.

In spite of eventual methodological criticisms and eventual theoretical limitations Tourism Carrying Capacity, or its variants (LAC, etc.), has a particular appeal in policy making because it expresses complex issues in a simple concise concept and is policy relevant, focusing on regulation and control of tourism growth and development (Coccossis and Mexa, 2004). Furthermore, it can be used in a variety of functions and at various stages in planning and policy making (assessment, goal identification, alternative strategy formulation, awareness raising, consensus building, etc.). Choices have to be made on the basis of local capacities to cope with tourism, its impacts and associated threats and risks. This entails a realistic assessment of strengths, weaknesses, opportunities and threats from tourism growth and development in the context of sustainable development. Destinations would have to become competitive by adopting a coherent strategy to maintain the level of development and use without serious environmental deterioration, social and economic problems or decreasing the perceived tourist enjoyment of the area (WTO, 1998).

5. The challenges

The quest for a coherent, multi-dimensional and long-term strategy for managing tourism at a destination in a perspective of sustainable development is essential. Managing tourism and its impacts on cultural heritage is a central concern of such strategy which however, often transcends local capacities to cope with complex issues. It imposes a heavy organizational burden on local community structures, which might not have the capacity to face such a challenge. Local tourism destination management requires the establishment of 'governance mechanisms' that is, processes and procedures of bringing-in the various 'interests' and actors to develop and adopt a common strategy towards tourism and cultural heritage on the basic principles of sustainable development. This might require that communities transcend internal social inertia, which prevents them from developing a 'vision' about their future (and strategic planning). It involves the adoption of an on-going process for assessing tourism and its impacts and the mobilization of stakeholders in a long-term process to resolve conflicts, accommodate various interests and concerns, particularly since some of the key actors might be outside the local system (for example the tour operators). The imposition of limits may be desirable but also entails the dangers of marginalization of the destination due to competition, unless it is used as part of a broader strategy to upgrade and/or differentiate the tourist product. Several key issues are involved in a decision to adopt a strategy towards sustainable tourism: What conditions and problems drive a tourist destination to decide to adopt such a strategy? What is the policy focus, Increasing competitiveness or Sustainable Development? What is the functional relationship between planning and destination management? Are there 'appropriate' planning frameworks that could facilitate the implementation of sustainable tourism management? Who is the driving 'actor' or 'force' for undertaking such a strategy? Are there key stakeholders? Is the local society ready to

support such endeavour? Are there critical factors? What is the role of weaknesses and threats in visioning?

There is obviously a wide diversity of tourism destinations (size and type of activity, phase of development, tourism pressures, etc.), a diversity of cultural heritage resources as well as related institutional regimes regarding their protection and a diversity of policy responses (policy frameworks). More and more the focus of tourism policy is shifting towards the local level, instituting a tourism destination management system. The basic stages of such process include: identification of conflicts/opportunities, adoption of goals and objectives, development of a strategic plan and a plan of action, implementation, monitoring and evaluation. In spite of diversity there are certain key issues which are common and have to be resolved: maintaining attraction vis-à-vis protection of cultural heritage, managing threats and risks from tourism impacts, instituting a process of review and revision of goals and strategy. However, the most challenging and demanding task is to mobilize societies at tourist destinations to review the course of development pursued and attempt to steer it towards desirable patterns. There are however many questions which arise when one moves from concept to action but this is the challenge.

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CHAPTER 10

Intangible Cultural Heritage, Local Knowledge and Sustainable Management of Cultural Assets and Environmental Recourses

Stavroula-Villy Fotopoulou [1]

1. Introduction

The Convention for the Safeguarding of Intangible Cultural Heritage has been adopted by UNESCO in 2003 and since then it has helped to bring about a significant increase in international debate about not only the nature and value of intangible heritage, but also the meaning and character of heritage more generally. While it is a relatively new Convention, ratification on behalf of States has gathered unprecedented momentum (within the first 3 years it had been ratified by more than 160 UNESCO member-States). This rapid process testifies to the great interest shown by states and heritage professionals alike for the key –concepts of the Convention and its mechanisms of implementation. More importantly, the implementation of the ICH Convention has contributed significantly not only to the re-examination of the dominant ideas about the role and meaning of heritage in contemporary societies, but also to the development of new management, conservation and/or preservation practices.

We should make a quick note on a substantial differentiation that has been developed between these two terms. Once they were used alternatively; however, experts and professionals recently tend to favour the first, in accordance with a general trend in re-defining heritage and its value for contemporary societies. According to a distinction found within the Burra Charter, created by the International Council on Monuments and Sites (ICOMOS) in 1979 and later revised, preservation means keeping an object or structure in its original state, and thereby avoiding deterioration through maintenance and/or preventive measures. "Conservation, by contrast, has more to do with the broader task of safeguarding the cultural significance of a structure or place, with cultural significance defined as "the aesthetic, historic, scientific, social or spiritual value for past, present or future generations". Not only does the task of conservation recognize the need to incorporate a certain amount of change within sites, it also recognizes that the cultural significance of sites varies for different social groups and in different time periods. Thus the term conservation more aptly describes the broader issues that are discussed in the community of heritage professionals" (Barthel-Bouchier, 2013).

The anthropological approach to culture and the refocusing of social sciences on processes (i.e. not only on products –objects, buildings etc.-of processes), have proved to be significant factors in the re-definition of heritage as an entity made up of various complex and interdependent expressions, revealed through social practices and customs. Today, it is the diversity of expressions that create the definition of heritage. "This definition, strictly dependent on the idea of the complexity of heritage, was not obvious as the habits of visual representations of the diversity of cultures through their

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simplified heritage expressions were firmly anchored in minds. African habitats and sculpture, European monuments, the lost pyramids of Latin America and the national parks of North America, etc., are no longer perceived as images par excellence of the heritage of humanity, but have acquired a new dimension, through the intermediary of the concept of intangible values. It is the quest for the meaning of cultural expressions that has paved the way for acknowledgement of a new approach to heritage. This quest, which has acquired greater importance in the last thirty years, has required us to identify the social customs and systems of beliefs, including myths, of which intangible heritage is the sign and expression. The definition of intangible cultural heritage and its better appreciation as a source of identity, creativity and diversity have therefore greatly contributed to drawing a comprehensive approach to heritage which will now apply to both tangible and intangible heritage" (Bouchenaki, 2004).

UNESCO defines intangible cultural heritage (ICH) as «the practices, representations, expressions, knowledge, skills —as well as the instruments, objects, artefacts and cultural spaces associated therewith— that communities, groups, and in some cases, individuals recognize as part of their cultural heritage». ICH is an all-encompassing concept, applicable both to tangible and intangible culture alike.

Intangible Heritage is manifested, inter alia, in the following domains:

a. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
b. performing arts;
c. social practices, rituals and festive events;
d. knowledge and practices concerning nature and the universe;
e. traditional craftsmanship[2].

In this presentation I will examine four ICH elements, all inscribed in the National Inventory of ICH of Greece (kept by the Directorate of Modern Cultural Assets and Intangible Cultural Heritage, http://ayla.culture.gr), that may help to broaden our understanding about the value of ICH in general as a crucial factor for sustainable development and more specifically its great but not fully recognized potential in carrying-out restoration projects of built heritage successfully and in the most efficient manner financially. These examples may illuminate the aptly called "subtle power of ICH" (Deacon, Dondolo, Mrubata, & Prosalendis, 2004) concerning sustainable development.

2. Tinian Marble-Craftsmanship

Built heritage is the product of craftsmanship of the past that has been put to use by craftspeople who shared the then prevalent knowledge and practices concerning nature and the universe. Those two domains of ICH (mentioned above as d. and e. in art. 2 of the 2003 UNESCO Convention) are crucial in any restoration project. The restoration works in Acropolis testify to that: the Tinian marble-craftsmen are among the key workers there because they possess a unique knowledge of marble-craftsmanship acquired in their birthplace, the island of Tinos. The knowledge is acquired mainly through non-formal education. Tinian marble craftsmanship is based on the master-apprentice model of transmission and corresponding hierarchical organization of marble-crafting workshops. Marble-craftspeople possess empirical knowledge of the composition and structure of marble-bearing rock, the properties of each kind of marble,

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[2] Article 2 of the Convention for Safeguarding Intangible Cultural Heritage, UNESCO 2003, on line: http://www.unesco.org/culture/ich/en/convention

and the manipulation of its veins. A part of this ICH element is also the making of the tools used in marble-crafting. The forgers of tools in Tinos are also providing tools to most restoration places all over Greece, where marble or stone cutting is necessary. The exceptional tradition of Tinian marble-craftsmanship has been recognized globally and the element has been inscribed in the Representative List of ICH of Humanity, in November 2015[3].

But traditional craftsmanship either in metal-works, or in pottery etc. is not the only manifestation of the value of ICH for society and more specifically for the practice of heritage conservation.

3. The Sacred Forests in Epirus

Even more important are manifestations of ICH that are linked to local knowledge and the local management of natural resources, such as water, in order to prevent floods or landslides. A good such example is the tradition of Sacred Forests (or Vakoufia) in Epirus, which we have recently included in the Greek National Inventory of ICH[4]. It is an element that combines local knowledge of sustainable water management and a system of beliefs concerning nature. Where this tradition is still observed (in Zagorochoria and Konitsa villages nowadays), it is combined with strict prohibitions on cutting wood from certain forests around the villages. Even excommunications had been used against the transgressors of the wood-cutting prohibition.

The tradition of Sacred Forests combines thorough observation and intimate knowledge of the flow of the water in the area with prohibitions that may verge on superstition. Nevertheless, it is of uttermost importance for the protection of the villages.

This intimate, local knowledge of water flows exists everywhere in Greece and its bearers are the people who live and work in the fields and the forests, like the shepherds etc. Their knowledge could be of great use if it is taken under consideration in new building projects, the making of new highways and roads around the country etc. But we must stress on "intimate": this knowledge can only be obtained through the use of appropriate methods of the relevant social sciences, folklore and cultural anthropology in particular. It can provide as precise information as the data gathered according the research methods of natural sciences (geology etc.), but in a more participatory way, an approach that takes under consideration the knowledge and the perspective of the local community.

4. Dry Stone Craftsmanship

On the arid environment of the Cyclades, the art of Dry Stone Craftsmanship is the means to create a livelihood out of the wind-swept hills. Dry Stone art refers to stone construction without the use any binding material, such as mortar, cement etc. The element is linked with customs and traditional practices associated with the organization of rural space. It has shaped numerous and diverse landscapes, forming various modes of dwelling, farming and husbandry (i.e. creating terraces for cultivation, delineating boundaries of land, constructing seasonal settlements and shelters, managing water

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[3] On-line publication of the National Inventory File: http://ayla.culture.gr/?p=151&lang=en, On-line Decision 10.b.17 of the 10th Intergovernmental Committee of the ICH Convention for the inscription of the element on the Representative List of Intangible Cultural Heritage of the Humanity: http://www.unesco.org/culture/ich/en/Decisions/10.COM/10.b.17

[4] On-line publication: http://ayla.culture.gr/?p=374 (currently in Greek only, soon to be translated in English as well)

resources in a sustainable way, etc). It is invaluable in preventing landslides, floods and in combating erosion or desertification of the land. It also enhances biodiversity. Moreover, it has been used in public works and artistic aspects of the craftsmanship have been acknowledged and accordingly exploited by contemporary artists.

The landscape that features prominently in Greek tourism posters is that of the dry-stone scales bordering the beaches. Dry stone also helps to bear in mind another important feature of traditional craftsmanship: the superior beauty of hand-made products.

Dry stone structures are directly linked to the knowledge of rocks and natural materials and, generally, to the knowledge of the environment (direction and intensity of winds and rain, risk of erosion, landslides, floods etc). During the construction of dry stone works, all these factors are taken into account, shaping and improving local natural conditions. Dry stone constructions are re-appreciated today because of their functional qualities (isothermy, regulation of ventilation and humidity) that result naturally in this kind of building -there is no need to use expensive materials for insulation, other than the locally found stones, or extra expertise, other than that of the craftspeople in any given rural community. The contribution of dry stone to natural environment, soil and water resources management, as well as the preservation of traditional settlements, is amply acknowledged.

Nowadays, several communities acknowledge that dry stone constructions constitute part of the cultural and natural landscape in which they live. Despite urbanisation and the decline in the number of permanent rural residents, over the last years, an increased interest is observed in the preservation of dry stone structures in several communities. There are more and more possibilities for restorations and new constructions, whilst the demand for such structures has expanded to new sectors of activity (environmental protection, preservation and enrichment of biodiversity, cultural and eco-friendly tourism amongst others). The skill serves as a field of research and a challenge for various experts (architects, landscape architects, ethnologists, historians, archaeologists, biologists, geologists, teachers, foresters as well as painters, poets and photographers), poised between tradition and innovation, craftwork and artistic creation.

Most importantly, dry stone craftsmanship contributes to the creation of a collective identity associated with the performance of the element at local and regional level, generating synergies and common bonds. Transmission of the craft is slow and gradual, the technique is mastered little by little through repetition and imitation, practical and theoretical learning. The process of learning in a non-formal education format promotes an affective bond with the craft and the land where it is performed. It also creates a sense of belonging to the dry stone community, which engenders ties of friendship and solidarity. Learning becomes a vital experience, strengthening relations between individuals but also between people and the land.

Dry Stone craftsmanship is used in many places around the world and this fosters the creation of networks between different cultural communities, thus encouraging the exchange of knowledge and experience as well as mutual respect and appreciation of cultural diversity.

Currently we have initiated a multi-national file for the inscription of Dry-Stone on the Representative List of the Humanity [5] and the participation of interested States is growing. States of a wide region, around the Mediterranean and beyond, such as Bulgaria, Croatia, Cyprus, France, Italy, Slovenia, Spain, and Switzerland are already

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[5] The multinational file is currently under process by the experts of the participating states. Nevertheless, the National Inventory File of Greece for Dry Stone Craftsmanship can be accessed on-line: http://ayla.culture.gr/?p=387&lang=en

co-operating with us for the preparation of the nomination file, and we have reasons to believe that more countries will express their interest in the future.

5. Wooden Shipbuilding

Wooden Shipbuilding is one of the greatest and most complex arts in modern and contemporary Greece. It is a craft based on the master-apprentice model of transmission and corresponding hierarchical organization, but there are very many different aspects of this craft, a lot of specializations that have to be orchestrated by the master shipwright in a shipyard. This entails long years of apprenticeship and laborious training. Nevertheless, it was a flourishing craft almost until the 1990's and widely spread in every corner of mainland or island Greece[6]. Due to accumulating pressure coming from diverse environments (the EU policies on fisheries is just one, the social security system's requirements another etc.), during the last decade the number of trainees in traditional shipyards is dwindling, many small shipyards are shut down and the master shipwrights are getting retired with no one to take up their place. The chain of transmission seems to be ready to break.

We are currently paving our way in order to coordinate agents form different fields of public policy and the shipwrights themselves, so that a coherent safeguarding plan can be devised and implemented. Our prioritization of safeguarding this ICH element is not solely driven by our scientific appreciation of its great cultural value. We also know from economic studies that there is economic potential in building wooden boats that now are used for leisure activities (yachting and sea tourism activities), a potential that can also create a considerable number of new jobs in the shipyards of unemployment – stricken areas such as Perama, Syros etc.

6. The "subtle power of ICH"

The spirit of the ICH Convention demonstrates vividly UNESCO's belief that culture should be considered a fundamental enabler of sustainability, a source of meaning and energy, a wellspring of creativity and innovation, and a resource to address challenges and find appropriate solutions. A belief we all share. But we have also to take stock of the current situation we live in, to adapt our activity to the wider picture that compels us to re-evaluate our priorities, particularly in circumstances such as the one we are still going through in Greece, a condition of uncertainty and change. It has been observed that the consequences of a society not being able to deal on its own terms with change can be disastrous. At the very least, inability to deal with change, means that the society no longer determines its own historical trajectory, but surrenders to outside events. Culture shapes interpretations of experience and determines the action taken to cope with change. Different cultures produce dramatically different interpretations –and even misinterpretations- of the same event, which lead to actions that can have significant repercussions, incomprehensible in terms of the original interpretation (Stanley, 2005).

The competent body for the implementation of the ICH Convention in Greece, the Directorate of Modern Cultural Assets and Intangible Cultural Heritage, has devoted a lot of effort in enhancing the value of ICH and more specifically in promoting certain aspects of intangible heritage related to sustainable development, such as the traditional crafts and local knowledge described above, with a view also to contributing to the on-going public debate on the re-appraisal of the productive dynamics of the country. We

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[6] On-line publication of the National Inventory File on Wooden Shipbuilding: http://ayla.culture.gr/?p=108&lang=en

started building the National Inventory of ICH (the main mechanism of the Convention) exactly in a period of time that our own perception of Greek productivity was at a very low point. Moreover, the image of Greece abroad was marred by various allegations. Through the Inventory we try to look at Greek heritage from a new perspective. We aim at enhancing certain aspects of Greek living traditions that could be used as guidance not only for overcoming a fiscal and financial crisis, but also for fostering sustainable development processes in economic activities.

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The Maniatakeion inception of the 'Historical Memory and Economic Development' discourse

Andrea Nanetti[1]

multum egerunt qui ante nos fuerunt,sed non peregerunt

(Who came before us did a lot, but not everything)

(L. A. Seneca 4BCE-65CE *Ep.*, LXIV, 9)

1.   Introduction

This paper collects a few considerations inspired by the two following statements, which opened two public conferences on 'reuse', one in Italy on "Heirs" (10th edition of "The Classics", University of Bologna) and one in Singapore on "Heritage as a complex system" (1st Singapore Heritage Science Conference, Nanyang Technological University).

Dell'eredità—sia essa storica o culturale, politica o personale—tutti detengono le azioni. Non tutti sanno farle fruttare. Di qui, fra l'altro, la positività e nobiltà della parola servator ('amico della tradizione') rispetto a novator ('nemico della tradizione'): un recupero non solo linguistico ma anche politico e morale ... ... con lo sguardo e con i passi rivolti al futuro.

(Ivano Dionigi, Bologna 2011)

Heritage poses the challenge of innovation in a new way: How the new integrates with the old in the whole?

(Helga Nowotny, Singapore 2014)

Through the lens of these two citations, I am revisiting here the educational outcomes of field and archival researches that I carried out since 1995 in the maritime areas that in 2010 were administratively merged in the newly established the Municipality of Pylos-Nestoras (550 sq. km, with a local population of 21,000 people) to optimize the use of public resources in Greece.

2.   The Municipality of Pylos-Nestoras and the Heritage of Southern Messenia (Peloponnese, Greece)

The islands and moorings of southern Messenia constitute the strategic node of the sea routes at the crossroads between the Ionian and Aegean seas (Fig. 1). This was *the* coast

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tract to be protected by all thalassocracies that patrolled the sea-lanes between East and West Mediterranean. Southern Messenia becomes a diachronic observatory of the full ethnological picture of the evolution of Mediterranean society and of the diffusion of its cultural models as illustrated by the works of Luigi Luca Cavalli-Sforza 1994 and Jared Mason Diamond 1999. My research interests focuses on the chorography of the Venetian periods (1207-1500 and 1685-1715), in a constant reference to the continuation of life with a strong connection to the sea since Neolithic times. This concerns both the peoples who expanded their commercial and cultural influence via the sea from the East to the islands of the Aegean and the other lands bordered by the Ionian and by the Adriatic, and those peoples who from the Adriatic and the Ionian benefitted from commercial and cultural exchanges with the eastern regions of the Mediterranean and the Black Sea until the assertion of the Mediterranean thalassocracies.

Today, archaeology and history have at their disposal the impressive fortifications of Methoni, Koroni, Old and New Navarino/Pylos, the settlements buried on the islands off their shores, and the many shipwrecks lying on the seabed along their coasts. They should be considered in conjunction with the other rich historical sources, preserved in archives and libraries, mainly Italian, but also in other European countries and in North America. This is a unique situation for the study of all aspects of Venetian colonial settings in Hellenic territories, allowing us to appreciate them in terms of continuity and/or discontinuity between their various historical phases: the Roman-Byzantine period/domination, the Venetian administration/domination (1207-1500), the first period in the Ottoman empire (1500-1685), the Venetian Kingdom of Morea (1685-1715), the second Ottoman period (1715-1828), all the way up to the French domination (1828-1831) and the Greek independence. But it was only during the nearly three centuries of Venetian government (1207-1500) that these coastal and island settlements experienced a peak of economic and trade development.

This marine, coastal and island landscape, its Mycenaean palaces, medieval castles, and other archaeological areas—which will possibly be listed as a World Heritage Site by the international World Heritage Program administered by UNESCO—are seen in this paper as the engine of a sustainable and better future for local population and a comparative case study in a global heritage science perspective. Heritage science is seen here as the state-of-the-art multidisciplinary domain which investigates and pioneers integrated action plans and solutions in response to, and in anticipation of, the challenges arising from cultural heritage issues in society: conservation, access, interpretation, and management. It takes into account knowledge and values acquired in all relevant disciplines; from arts and humanities (conservation, philosophy, ethics, history and art history), to fundamental sciences (chemistry, physics, mathematics, biology), and in addition economics, sociology, media studies, computer sciences and engineering.

3.   Research-based educational programmes for secondary and tertiary education (2000-2014)

Between 2000 and 2010 the "Methoni Summer School", based in Methoni of Messenia (Peloponnese, Greece), trained more than 400 students (from Italy, Germany, Britain, and the United States) in archaeology, photography, and Modern Greek, in collaboration with the Greek Ministry of Culture, the University of Bologna, the University of Rome, the Maniatakeion Foundation, and the City of Methoni, with the occasional support of Dimitris Koulourianos, former Greek Minister of Finance. The school programme was based on the research conducted by the Department of History

and Methods for Cultural Heritage Conservation of the University of Bologna, the State Archive of Venice, and the 26th *Ephoreia* of Byzantine Antiquities of the Greek Ministry of Culture (PI, Andrea Nanetti). Since 2007 the results of the summer school is supporting the secondary school "Liceo Fracastoro" of Verona, which is leading the project "Antica Messene" (Italian Ministry of Education special fund) with the aim to let high school students experience academic research. Between 2009 and 2010 the know-how has been transferred to a former University of Bologna MA student Andreas Tselikas, who developed his enterprise in Athens to teach Modern Greek Language and Culture to foreign students (see http://www.alexandria-institute.com).

4. Engaging indigenous stakeholders

On 2-5 June 2009, with the support of the Maniatakeion Foundation, an international conference on "Historical Memory and Economic Development", which took place in Athens and Koroni, commemorated the 8th centenary of the treaty of Sapienza (1209, see A. Nanetti 2009), when Koroni and Methoni from the French crusaders of Geoffroy de Villehardouin passed to the Venetian Republic, establishing the first territory of what would have become the *Stato da Mar*, the Venetian State of the Sea. It was the occasion to look at the Venetian heritage as a resource for the economic development of the entire area, rather that the monuments of a foreign domination.

The event, conceived by Andrea Nanetti, was sponsored and organized by the Maniatakeion Foundation. The Maniatakeion Foundation is a private, non-profit, public service institution based in Athens, Greece. It was established in 1995 by Dimitris Antonis Maniatakis and Eleni Tagonidi Maniataki. The conference was placed under the auspices of the Greek Parliament and the Italian and French Embassies. The opening remarks were made by the Speaker of the Greek Parliament, Mr. Dimitris Sioufas, the Greek Minister of Culture, Mr. Antonis Samaras (the actual Greek Prime Minister), the Italian Ambassador, Mr. Gianpaolo Scarante (today Italian Ambassador in Ankara), and the French Ambassador Mr. Christophe Farnaud, and Mr. Dimitris Maniatakis, President of the Maniatakeion Foundation. The speakers were eminent historians, archaeologists, and business operators. Over 1,000 people attended the conference, in Athens and Koroni, including Mr. Nikos Stefanou, General Secretary of the Greek Parliament, Deputy Minister of Labor Sofia Kalantzakou, Mr. Dimitris Sampaziotis, MP from Messinia, Mr. Giorgos Tryphonidis, MP from Preveza, Mr. Dimitris Drakos, Messinia Prefect, the Mayor of Kalamata Mr. Panagiotis Nikas, and Capt. Vassilis Konstantakopoulos.

5. Conclusions

Among the many results of the 2009 conference (educational activities, EU programmes, UNESCO actions, and business endeavours), one is worth to be mention here as a conclusion, for its emblematic value. Capt. Vassilis Konstantakopoulos, who died in 2012, was the Greek captain turned billionaire entrepreneur who founded Costamare Shipping. He was intrigued and interested by the paper given by Fabrizio Zappi (RAI TV, Italy) on 'cine-tourism' (Film induced tourism and territorial marketing: a new tourist product to promote a country). In his presentation Dr. Zappi analysed the relationship between famous movies and the development of tourism in Greek islands (e.g. the Island of Amorgos in the Cyclades and *Le Grand Bleu/*The Big Blue realeased in 1988, and the an out-of-the-way island of Kalokairi/Skopelos and the *Mamma Mia!* released in 2008). He was touched by a citation of Elina Messina, a researcher and expert of tourist marketing: "A territory completely depersonalized or wishing to define

its identity can find a clue to the acquisition of a new image through the communicative power of cinema". The outcome was the movie *Before Midnight* directed by Richard Linklater in 2013 (Fig. 2). The film was entirely shot in Messenia and co-funded the Faliro House Production owned the Konstantakopoulos family. Capt. Konstantakopoulos wanted a movie not merely focused on the sights of the region. He wanted a film able to open "a window to the soul of its inhabitants, inviting both the film's main characters and the audience to feel what it means to be Greek, and to show just how easy it is to fall in love with this blessed place" (P. Kokkinis 2013, p. 117).

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Cultural heritage and historical memory as a factor for the sustainable development of the modern city: a case study of the museum cluster 'museumsinsel' in Berlin.

Eugenia Bitsani[1]

1.   Introduction: the theoretical framework of the study

The main aim of this study is not to examine civil and town- planning interventions which are implemented in the mnemonic spaces of the city. Particularly, it examines the key position that memory and materialistic manifestations have in a particular place, as a symbolic and cultural capital as well as an investment factor in the present and in the future. It particularly regards a strategic option regarding sustainable development that is based on culture. Cultural tourism is the means to achieve the aforementioned. Effective deployment of this mean is the main objective out of a set of actions that include high tech services, specialized manpower and other innovative actions.

To the reinforcement of our theoretical arguments, we present the case study of the museum complex (network) in Berlin (museumsinsel). The "Museumsinsel" is an ideal paradigm because due to its architectural design, history and location (it belonged at East Berlin close to the Berlin Wall) it reflects a very important part of the city's and Europe's cultural heritage and historical memory.

 Regarding the cultural landscape theory the human environment refers to every one of man's creations, which regards the past and is connected to its historical situations and its identity and is indelibly associated with the natural environment (Sauer, 1925:pp. 33-54). Its preservations must therefore be based on a framework of complete viable and sustainable development, focusing on certain requirements such as man's need to update and enrich the quality of his life. The quest for the "message" of cultural properties has become more important. It requires us to identify the ethical values, social customs, beliefs or myths of which intangible heritage is the sign and expression.

It is generally believed that social and historical memory is generated through images of objects, as well as by spatial representation, while it is also reflected on them. The main objective of this study is not to examine civil and town- planning interventions which are implemented in the mnemonic spaces of the city. Neither does it intend to examine the practices of including and highlighting new monuments. It deals with something more general: the bonds between the past and national imagery. Particularly, it examines the key position that memory and materialistic manifestations have in a particular place, as a symbolic and cultural capital as well as an investment factor in the present and in the future.

At first level it is an investigation which concerns social presence, social meanings and materialistic representations of memory within the social formations. At a second level it examines how it is transformed through dynamic social procedures, into a 'productive

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element' of the developmental process. By saying, dynamic social procedures, we are referring to local development that is based on a cultural policy which has an explicit human -centered character and a direct cooperation with the state, the local vehicles and private initiations.

Maurice Halbwachs (1992), was the first to coin the term collective memory, citing that 'memory is not just restricted to reminiscing about and recalling the past, but it also includes a network of external to the individual relations, patterns and objects that support, objectify and embody the past. According to Halbwachs (1992) the members of a social group are those who remember. Eric Hobsbawn writes the following in one of his last books: "history is neither primordial memory nor collective traditions. It is what people learn from their preachers, their teachers, authors of history books, columnists and television commentators." (Eric Hobsbawn, 2011).

In this framework collective memory is metaphorically a construction. Its formation and establishment is in need of a specific means. Antiquity, monuments, architecture, material cultures have the ability to convey meanings and to symbolize things, by having the advantage of an image that is easily printed on the human mind.

In the other side, monuments as constructions made by man in a certain place constitute collective representations, aiming to shape collective memory (Halbwachs, 1992; Antzoulatou – Retsila, 2005). They encapsulate a narrative place that combines the "indirect" speech of history with the "direct" speech of memory and they survive materialistically and intellectually in time and space. (Antzoulatou – Retsila, 2005; Benevolo, 1997). Therefore, monuments play a pivotal role in the process of creating fixed moral values: they mark the area with a permanent durable trace, which constitutes the foundation of memory and historical cohesion of specific places.

In practice, the institutionalizing of monuments, or the protection of architectural works states man's intention to preserve something in time and space and therefore in his memory. Besides, the word monument etymologically refers to memory while from a semantic point of view; it refers to the process of stimulating the mind. (Sapounaki – Drakaki, 2005). Ancient monuments and historical buildings, monuments of past times constitute a defining feature of the city, bearing the history of a place and its residents.

According to article 1 of the law 2039/1992, "Ratification of the treaty for the protection of the architectural heritage of Europe," the term "architectural heritage" refers to the following: Monuments, which means every construction considered especially important due to historical, architectural, artistic, scientific, social or technical interest. It also includes facilities or decorative elements that are integral parts of these particular plants and facilities. Also refers to architectural conglomerations that are either urban or rural constructions, similar to each other so that they form a kind of unity that shall be bounded typographically. In addition, to the places that are regarded as complex works created by both man and nature, partly built so that they are stretches of land vastly distinct and homogeneous. They basically resemble monuments or aggregates. (Bitsani & Kalomenidis, 2007). They illustrate examples of social life in the past, while the modern surroundings of these places are mere continuations of that life. The preservation and maintenance of these buildings is not just a monumental act but it also contributes to the shaping of stimulants that will facilitate us in our effort to perceive history's course and the continuation of a certain place.

Additionally, it helps us to connect to a particular area, giving one a real sense of belonging as well as a substantial identity. (Baumeister & Leary, 1995; Antzoulatou – Retsila, 2005). So the city is the place that records the collective memory of the people.

"Collective memory constitutes one of the most vital elements, which contribute to reforming a city, functioning of course within the frameworks of society. Memory becomes the thread that permeates the whole of the complex structure of the city," cites Aldo Rossi. (Leoni, 1997)

The monument and its uses, facilitates social needs that are connected with the identity of the people and the perpetuation of important events. Our research approach consists in dealing with the "monuments" of the past, on the one hand as materialistic evidence of a certain era while on the other hand as a potential sphere of activity and as 'omen subjects' that participate in the historical procedure, that constitutes the various and disparate social and cultural identities of a place, in areas where converging ideologies, conflicting arguments and collective representations come together by referring to the past and the present. (Bitsani & Kalomenidis, 2007) have determined the philosophical and cultural management of resources: 'all the cultural goods, including cultural landscapes that have survived from the past are perhaps cultural resources." That means that they have some kind of potential value or use in the present or the future. They are 'tangible connections to the past that has survived' (Cleere, 1984). Within this context the "monuments"/ cultural places project the idea of an experienced, social (Bitsani & Kalomenidis, 2007) place (which constitutes a product of realities with various, historical and societal deposits) they are approached as places with many 'histories' that have a malleable content which is also easy to negotiate with. They are also considered as areas where various identities and ideologies (official ones as well as unofficial, prevailing / popular) converge and diverge whether they concern the past or the future.

"The protection of cultural heritage constitutes a significant part of the material and spiritual wealth of the world. Movable and immovable cultural heritage, together with the natural environment and intangible cultural heritage represent values which contribute to the education and to the social culture of society. It also has significant economic impact because, together with the natural environment, it represents a basic prerequisite for a prosperous tourist industry". (Jirasek & Harras, 2004).

The above concern the other aspect of history and their dialectic relationship with man and this aspect is of fundamental importance in order to fully understand the past and the future.

On the contrary, an abrupt violent rupture with the past and cultural heritage that has been passed over by previous generations can bulldoze determined human values and customary laws that contribute to the maintenance of social cohesion. Therefore, the cultural and architectural heritage and the listed buildings of the cities make up the key link between the cultural environment of the past and the modern environment. (Swyngedouw, 2011)

In this light its universal dimension is recognized and man's obligation is to preserve it, since the monuments are witnesses of man's existence, activities, and intervention. It represents man's connection with space, while at the same time it determines the identity of a place as well as contemporary life and its development. (Spiliopoulou, 2013). In this context, since the 1980s cultural organizations and cultural activities have been considered an essential lever for regeneration of urban economy. It is clear from the above that cultural management falls within the context of overall management of the economy since it touches upon many facets concerning the financial, social and cultural life of a country. It particularly regards a strategic option regarding sustainable development that is based on culture.

Only culture has the ability to connect the past with the present and the future, through collective memory. It also has the ability to unite people of different backgrounds. In this way, social cohesion and peaceful coexistence is ensured.

Cultural tourism is the means to achieve the aforementioned. Effective deployment of this mean is the main objective out of a set of actions that include high tech services, specialized manpower and other innovative actions. Furthermore, not only should cultural tourism be directed at the residence of a city, but also at periodic visitors/ tourists. Additionally, it should ensure social consensus and social acceptance within local societies.

These two prerequisites, plus the simultaneous pursuance of sustainable development, are facilitated by the network of museums. The contribution made by the museum is feasible mainly due to: a) preservation of collective and historical memory, which is of fundamental importance for the existence of social consensus and cohesion among permanent residence, and b) by attracting a large number of highly educated visitors and financially well-off visitors. (Bitsani, 2004)

Moreover, museum networks are a city's competitive advantage and an underlying component of its image. This is the reason why great emphasis is placed on museum networks in programs that aim to promote cities in order to ensure tourist development, hence investments which are mainly innovative.

Furthermore, the contemporary museum's viability depends on its capacity to correspond to society's needs, given the fact that government funding has been dramatically reduced. To the reinforcement of our theoretical arguments, we present the case study of the museum complex (network) in Berlin (museumsinsel). The "Museumsinsel" is an ideal paradigm because it not only is a great and emblematic network of cultural heritage institutions in all Europe but consists, a big part of the Berlin's cultural heritage and architectural heritage as well. Moreover due to its architectural design, history and location (it belonged at East Berlin close to the Berlin Wall) it reflects a very important part of the city's and Europe's collective memory and history.

2. Social and economic role of museums as cultural Heritage and historical memory institutions in the sustainable development of modern cities of Europe

The museum is the most important cultural heritage institution[2]. Palaco Medici - Ricardi in Florence was regarded as the one that delimits the beginning of museums and collections in the 15th century, having the philosophy of a private museum (Hooper-Greenhil, 2006). Then, the baton got more systematic collections, which were exposed in small galleries or cabinets of curiosities of some members of the upper class in the 16th and 17th century. The display cases are characterized as the precursor to the museums of natural history and science, while the princely galleries represent the beginning of galleries. (Economou, 2007)

In the late 17th until the 19th century, when nations become concrete, states and national economies, closed reports of nobles are housed in imposing public buildings open to the public. The museum operates as a national symbol of excellence, presenting

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[2] According to the ICOM Statutes, adopted during the 21st General Conference in Vienna, Austria, in 2007: A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment.
This definition is a reference in the international community. http://icom.museum/the-vision/museum-definition/.

national achievements or objects of conquered peoples, recognizing and reinforcing national identity.

The museum is transformed continuously, reaching in the late 19th century, the era of the Industrial Revolution, creating beyond museums and art museums, new forms of museums, including museums of folklore and ethnography. In the 20th century, the trend towards the study of tradition, which resulted in the '60s, the creation of the eco-museum. This need arose from the rapid destruction of traditional forms of life that brought outdoor life into the background behind the major urban centers. (Economou 2007) Museums are by nature social institutions. Even when performing the most basic tasks and processes, research and care for their collections, they can benefit society. In these collections, which are available to the public through exhibitions and publications, the social benefit is obtained from museum education or at least aims at this. Thus, although the term "social responsibility" is relatively new within the museum, the exercise of social responsibility is carried by museums for many years (Hamnett & Shoval, 2003).

The role and functions undertaken by most museums of cities in Europe today is very different from the task they had previously. The museums today "work" very hard to understand the audiences for whom they aim or want to aim. Thus, museums become more democratic, less elitist, more open, less introverted (Falk & Dierking, 2000).

The museums are no longer only institutions that focus on the history of the dominant social groups, the privileged, but institutions that embrace the stories of minority oppressed groups, ethnicity, gender, sexuality. In other words, museums have begun to embrace the concept of "cultural diversity". Modern museums cities of Europe are sensitized to issues concerning community and this has contributed to the cooperation with local administrations. Therefore, the development of activities organized by local authorities on behalf of the metropolis, meetings with local sociocultural groups, discussions on issues relating to citizenship and organization of events by organizations that require the participation of citizens are efforts and attempts towards this direction. To foster a sense of belonging to the city, the activities are organized by the museum, thus, breaking the classic image of museums as a guardian only of those collections that require visits once in a lifetime (Crane, 2000).

Lately, the conventional long term reports began to be replaced by short-term and thematic ones. Therefore, museums today play an increasing role in supporting the development of communities. They can be a place that helps shaping the identity of the community of the city and unite different social groups in order to regenerate through the creation of new spaces for citizens, as well as they can be a place to develop the skills and confidence of community members (Clarke, 2001).

Another type of social influence of the museum can be seen from the increasing awareness of the need to re- examine practices, urging museums to rethink their relationships with their communities and become more inclusive and collaborative.

The economic role of museums

The economic contribution of museums and their role in the community of cities in Europe is one of the areas that contribute to understanding the usefulness of those services they offer. Studies on the impact of museums have been primarily conducted among individual institutions, although several notable studies have been conducted for museums at the regional and state level (Stynes, 2002).

The museums and cultural institutions, through various events and activities create significant direct and indirect economic impacts. The artwork, collections, cultural products have their own separate market (eg art gallery sales, auctions). In addition, cultural products produced by museums, create national and international reserves of ideas or images which can be exploited by the cultural industries (advertising industry or cultural tourism) (Falk & Dierking, 2000).

Many of the museums of modern European cities are a magnet and are hubs for tourism related educational tourism. The museums therefore provide a logical starting point for better documentation of the magnitude of the economic importance of cultural heritage and cultural tourism of the state (Hall & Pain, 2006). Extensive investigations related to the cultural heritage and activity, have been made in the last five years, including numerous economic studies. The approaches differ considerably, with many studies focusing on cultural heritage and cultural organizations and others to cover the spectrum of consumer spending / visitor and studies covering both organizational and consumer spending (Krätke, 2007). Therefore, new jobs are created, unemployment and crime is being decreased, the living and spiritual level of city residents is increased. The presence of the state in economic development efforts is important. Public services are installed and provides administrative offices, political prerogative and multinationals and companies (Drescher & Iaquinta, 2002.

Cultural economy and the economy of free space play the most important role, where the tendency of cities to use the activities of museums, events and the contemporary cultural production as a main element and a tool of promotion is associated with the need of living original. (Gospodini & Beriatos, 2006)

The urban economy is constantly evolving especially in the form of new cultural and leisure industries. New types of urban renewal and regeneration appear based on the development of new cultural, entertainment and consumer spaces.

A common ground and the basis for this kind of development is the culture and therefore, we talk about cultural tourism. Culture and cultural activities are those directly associated with urban/cultural tourism, not only but also to all forms of alternative tourism and by now has passed the specialized event management, entertainment art and experiences in tourism marketing, in city branding and the elevation of cultural investment and entrepreneurship. Nonetheless, equally accepted and indisputable is that cultural expression and cultural production can play an important role in changing behavior towards minorities and immigrants, but also to overthrow the one-sided relationship of the city's image and its reality. In addition, the strengthening of the identity emerges as a need in the modern climate of 'uncertainty'. Migratory waves that expand cultural and ethnic host countries may consist of a threat to the local community along with any xenophobic sentiment. (Bitsani, 2004).

A distinct element in the city, which consists of a point of reference in regard to the point of view of the observer-with many questions on the way of its demarcation- that triggers the collective memory, becomes indispensable in the globalized era. These benchmarks are usually visible and identical either with monuments or with specific areas that refer to significant events in history, or in recent architectural interventions, which in total operate in a semiotic way to the conscious or unconscious of each observer (Gospodini, 2006). This observer may be a resident or visitor, for example, an internal or external consumer. As Bitsani said (2004, p.237) the innovative design takes place in the form of urban regeneration interventions and enriching the city with new building/ landmarks, able to attract the interest of the modern world tourism. (see also Ioannou, 2013; Benevolo, 1997).

3.   The case study of "Museumsinsel" in Berlin.

Nowadays, Berlin, especially its eastern part, is a rapidly developing metropolitan area, which is gradually transforming by adopting a new developmental model which is based on the congregation and networking of enterprises on a global scale. In addition, the federal government's actions are strongly associated with the function of the economy.

As a post-modern city its urban scene is transformed into a commercial item and the city is mainly set up by its exchangeable value. (Lefebvre, 2007) In this study the Museumsinsel is examined, in order to highlight the role that the specific museum complex plays in Berlin's sustainable development.

The reason why the specific museum complex was chosen lies in the fact that it is one recognized worldwide, two a monument of cultural heritage of UNESCO since 1999, and because cultural tourism has in fact made positive progress, contributing effectively to the development of the city.

The island of Museums (Museumsinsel) is an aggregate of five well-known museums which house a great number of collections of about 6000 years of art and cultural monuments. The museum complex is in the heart of Berlin (the former eastern part of the city) between the Spree and Kupfergraben river and located just a stone's throw away from the central road Unter der Linden and the Alexanderplatz square.

It is the biggest museum complex in the world, since it covers a stretch of land of one square mile. It includes the Old Museum, the New museum, the Old National Gallery, the Pergamon Museum and the Bode Museum (Voss, 2003).
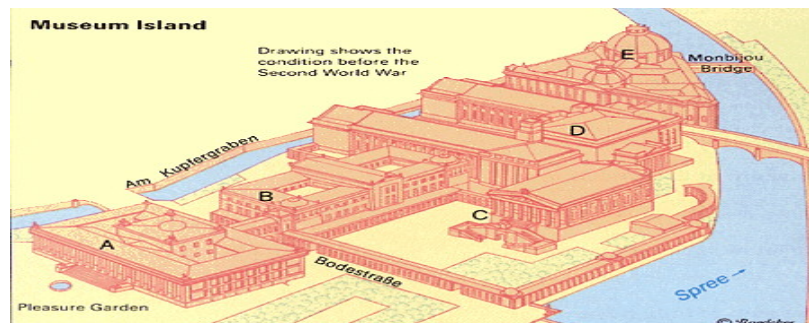
Figure 1: Map of Museum Island before the Second World War (source: http://www.planetware.com/map/museum-island-map-d-musisls.htm)

As we can see, on the southern part of the island, near the Schlossbrucke Bridge and the cathedral in Berlin, visitors are able to see the Old Museum (Altes Museum), which is tangential to the Lustgarten garden. At the back there is the New Museum (Neues Museum), as well as the Old National Gallery (Alte Nationalgalerie). On the side of Kupfergraben visitors encounter the Pergamon Museum.

Last but not least, the impressive Bode Museum is on the Northern end0 .The five museums are distinguished for their monumental architecture, as well as for the fact that they constitute emblematic buildings which basically function as symbols and magnets for the establishment of the competitive position of the city on the world stage.

In 1999 it constituted a milestone for the future of the city, and the museum complex was added to the UNESCO list of World Heritage Sites. A radical program aiming to modernize museums via the Master plan was also decided upon. Museumsinsel's special feature is that there was a networking among museums even as far back as in the

19th century. It now needs to take the new situation into account due to the escalating needs of the museum. (James Simom-Galerie, Archaologische Promenade, Archaologisches Zentrum).

In this light the implementation of a strategy with the following broad lines is currently underway: a) reinforcing the process of establishing the network of the five Museums in one region (Museum Cluster), and b) The preservation and maintenance of collective historical memory, Preventive Conservation is based on the principle inherently linked to the protection of cultural heritage and the environment. (Heuler, 2010)

 Being well aware of the role that a complex body like Museumsinsel plays, the administration of the museums and the scientific personnel, apply contemporary museological approaches Parzinger (2012), shifting the center of gravity from the exhibits towards man and his/her interests/ needs.

The clusters of museums in Berlin, that were built between 1824 and 1930, represent the implementation of a grandiose accomplishment as well as development of various approaches regarding the design of museums in that particular century. Every museum has been designed in order to establish an organic connection to the art it represents through the collections exhibited to the public. The urban and architectural features of the buildings reinforce the significance of a museum's collections – which reveal the evolution of cultures.

The museums which were severely damaged during the Second World War (especially the Neues Museum, that remained derelict till 1985, when the first measures to preserve it where taken) were reconstructed by the eastern German regime in the 1950s and 60s.

Figure 2:   Map of Museum Island (top view) source: http://whc.unesco.org/en/list/896

The old historical center of the city, which is known for its priceless cultural value, could actually lay the foundations for an urban sustainable development, provided the central administrative authorities and those who possess local authority are willing to make this possible. Immediately after the unification of Germany judicious governance and coordinated administrative bodies were formed, in order to implement this ambitious undertaking.

3.1. The museum network "Museum island" as the pillar of economic development

Both federal authorities and local society have willingly expressed that their main objective is to make a long term cultural investment with regard to the Museum Island, with a view to benefit financially while at the same time enhancing the image of the city. The cultural wealth via cultural tourism planning as a driving force for economic development of the tourist industry and it is a major priority for the local society of Berlin.

The institution collaborates with a variety of global reaching private enterprises and mass media, (AllianzeGroup, Bank of America Merrill Lynch, Bertelsmann AG, Daimler Financial Services, Deutsche Bahn AG, Deutsche Bank AG, Union Investment, Real Estate AG, E.ON AG, JPMorganChase, KPMG, LindeAG, Metro Group, Sal.Oppenheim, Siemens AG, WurthAG, ZDF) which all economically enhance the organization's (Kuratorium Museumsinsel) image, through marketing . Private grants approximately reached 2,8 million in 2012. (Eissenhauer M., Bahr A. and Rochau-Shalem E. (2012).

In order to achieve economic development it is essential that specific marketing strategies are applied those especially that promotes the unique and symbolic features of the city's historic road. Museumsinsel's role as a nucleus for the creation of a cultural product Brand is a catalyst for the economic prosperity of the city.

The number of visitors already indicates its significance as a lever of economic development as shown by the Museum's site.

	2008	2009	2010	2011	2012
Neues Museum		293.000	1.142.000	903.000	701.000
Pergamon Museum	1.298.000	1.093.000	1.035.000	1.305.000	1.410.000
Alte Nationalgalerie	240.000	313.000	364.000	305.000	312.000
Altes Museum	1.080.000	531.000	362.000	330.000	162.000
Bode-Museum	282.000	251.000	260.000	390.000	165.000
Summe(σύνολο)	**2.900.000**	**2.481.000**	**3.163.000**	**3.233.000**	**2.750.000**

Table 1. Number of Visitors at Museumsinsel (2008-2012).
Source: Stiftung Preussischer Kulturbesitz www. hv.spk-berlin.de

The museum cluster is one of cultural tourism's leading attractions in Berlin. On a whole in 2011, the percentage of visitors at Museumsinsel approached 70% out of the total sum of the State museums in Berlin, while in 2012 it reached 62%.

The museums of Pergamos have the highest percentage of visitors of approximately 30%, for the two years under review. The New Museum had a percentage of 20% in 2011; however it dropped to 15% in 2012. This decline is attributed to the global economic crisis and the recession which has become more intense since 2012. (Eissenhauer M., Bahr A. and Rochau-Shalem E. (2012).The president of the institution S.P.K. Parzinger cites that "the decline in visitors is pertinent to the fact that the funds, which were handed out by the federation for marketing and advertising have been limited to a great degree."

The restrictive policies implemented in relation to the national museums of Berlin oblige administrative bodies to raise the fees, as a result visitations decline.(2012) (source:http://www. Berliner-zeitung. de/archive/weniger-besucher-und-viele-erklaerungen, 10810590, 10694882.html, 30/4/2013). In 2012 the institution's revenue reached a total sum of 24 million euro, from all the museums that belong to the organization, in comparison to the 21,2 million in 2011.

The national museums of Berlin had a total of 4.5 million visitors in 2012(4.6 million in 2011), its best exhibition being 'Pergamos, the Panorama of an ancient Metropolis,' since 30/9/2011 till 30/9/2012 its total number of visitors reaching 1.5 million [3]. Museumsinsel's contribution to the aggregate of national museums of Berlin as far as the number of visitors is concerned, is extremely impressive, in 2012 it approached 62% (Eissenhauer, Bahr & Rochau-Shalem, 2012). This highlights its significance in the museum arena. It has the lion's share in the cultural tourism of the city. The museum complex is the most important tourist attraction in Berlin.

At this point it is deemed important to cite that from surveys frequently conducted by the museum regarding resident's opinions; it is evident that the museum and the policies in connection to it are generally approved of by the local society. In addition, it is believed that culture plays an essential role in the economic sustainable development of the city.The strategy being followed concerning tourism tends to be judged by the majority of the residents as successful (though the potential number of the tourists that Berlin can host needs to be defined). They do however, point out that development should be balanced, taking into account that needs of society as well as the general tourist attractions of that city. It is a fact that vast economic resources are being expended for that upgrading of the museum island and that the completion of the project (see more Voss 2011).

By taking into account the required annual subsidies that need to be provided by the federal budget for the maintenance of the museum, we can estimate the amount of the recourses required.

4. **Conclusions**

As it ensues from the above and the results of the research, but also from the total negotiation of the role of cultural heritage and Historic memory in the modern cities under today's circumstances whose distinct features are the crisis and globalization, undoubtedly, culture is treated as the most important competitive advantage in the modern city becoming a political priority and a main urban revitalization tool.

Nevertheless, the development of cultural tourism requires the holistic and planned utilization of the cultural resources and the cultural capital of each region. Such development requires that local communities advertise and promote their own cultural identity composed of their cultural heritage and historic memory but also the social value system, which helps maintain memory preservation and social cohesion.

The modern competitive environment, thus, creates increased demands of strategic planning. The built environment and its living surroundings are associated with the competitiveness of cities (Harmaakorpi et al. 2008). Reformations and urban development have surpassed the logic of physical design and have been incorporated into more comprehensive programs of development (Bitsani, 2004).

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[3] see: http:// www. smb. museum /pergamon-panorama / index. php ? node id= 35&lang=de, 30/1/2014

Having considered all the above we are able to infer that the balance is positive regarding the trade benefits that Museumsinsel accrues, benefiting the economy and society in general. Local authorities have essentially managed to create a whole area with structures and vehicles networking and interacting with one another (cluster).

The existence of a large number of cultural organizations is a major strategic choice, which is based on new organizational and developmental standards that are applied in order to promote the development of the city's center. (Gospodini, 2006)

In order for Berlin to gain international recognition and a comparative advantage in the competitive, globalized rapidly changing environment in a time of recession and worldwide crisis , a new strategy has been devised the will promote the development of cultural policies and in turn the infrastructures linked to them.

The case concerning Museumsinsel is indicative as to how such an emblematic aggregate inherently linked to the history of the city is used as a 'tool' in order to exert cultural policies, and whose purpose is, among other things, to the consolidation of the country's, and thus the city's international position. Based on the facts of the study, a multilevel and multipurpose effect on the general developmental process that is taking place in the area and in the suburbs ensues. The value of the adopted policies and the devised strategy is also acknowledged. Not only has the Museum network 'Museum Island' proved to be an invaluable and effective tool in connection to the upgrading of the museums and their scientific mission, but it has also proved to enhance the social and economic development of the city.

Furthermore, through cultural tourism new services develop and the already existing ones are improved substantially contributing to the quality of life of the inhabitants. In this horizon, we suggest the balance between the social and business profile of the modern cities focusing on their past throw their historic memory and their cultural heritage on the basis of which cultural tourism planning is created.

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CHAPTER 13

Investment and Financing of Cultural Heritage Projects:

Concepts and methods

George Mergos[1]

1. Introduction

With cultural heritage being one of the pillars of "Europe 2020 Strategy," and culture's increasing importance in European policies,[2] the evaluation of investments and the sources of financing of cultural heritage projects becomes a priority. This does not imply that only economic factors matter for such projects; quite the opposite. It implies that the allocation of investment funds between competing objectives, the selection and prioritisation of projects, the financial structure, and the implementation and governance of such projects are important challenges that need to be addressed (Throsby, 2016). However, such challenges are very different than those encountered when we have to evaluate and select projects in the real economy, such as industrial or even infrastructure projects. The economic impact of cultural heritage projects is non-tangible and, hence, there are no markets to provide an objective valuation of goods and services delivered. The lack of markets and the difficulty in the quantification of goods and services provided by cultural heritage projects makes selection difficult or sometimes impossible.

Fortunately, recent advances in applied economics provide solutions to these challenges. Over the past thirty years a strong stock of knowledge has been accumulated on the "Economics of the Environment and Natural Resources". This knowledge has addressed issues of quantification and evaluation of non-market goods and services, the regulation and governance of environmental systems, and the application of this stock of knowledge in the selection and implementation of public policies and projects for the protection of the environment and the mitigation of climate change.

Applying this stock of knowledge in the evaluation of public policies and the selection of cultural heritage projects makes the challenge manageable. Central to this approach is the valuation of goods and services provided by cultural heritage project. This approach does not deny the cultural, artistic, archaeological, architectural and historic value of heritage assets; it complements it with the "economic value" or the "economic dimension". It offers a tool for making the allocation of investment funds easier, it provides an "objective" assessment of what the people and markets consider valuable and, hence, what the society considers worth spending scarce public resources.

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[2] For a comprehensive exposition of the importance of heritage for the European economy and society see The *Cultural Heritage Counts for Europe* report that provides strong evidence of the value of cultural heritage and its impact on Europe's economy, culture, society and the environment, available at http://www.theheritagealliance.org.uk/cultural-heritage-counts-for-europe/. Furthermore, this report builds on a policy momentum at European level recognising the potential of Europe's cultural heritage, see for example the outcome of the 6th Conference of Ministers responsible for Heritage (April 2015).

Economics is sometimes considered a narrow discipline, ignoring or incapable of taking into account the many facets of value of a cultural asset. Putting an economic value to cultural heritage objects is considered by purists as sacrilegious or blasphemous. Art and culture, they claim, has no economic value; has only historical, archaeological, artistic, intrinsic, but not economic value. The counterargument is that markets, explicit or implicit, offer a good indication of people's preferences and, hence, an objective valuation of society's preferences. According to this approach, the elicitation of consumer preferences is an indirect indication on what the society in general wants and what people express by their behaviour as valuable and worth for spending scarce public resources on it.

No doubt, the approach of valuing cultural heritage is still controversial and is certainly less accurate than measuring, say, the output of an industrial factory, the output of an electricity generation facility, the capacity of a hotel or the harvest of a hectare of land. Yet, the sin we commit by valuing cultural heritage is of the same kind, but perhaps greater in degree, to the one we commit when we measure GDP as an indicator of well-being of a country or the economic value of a food-producing hectare of land.

This paper aims to examine how recent advances in applied economics can be utilised in the evaluation and selection of investments in cultural heritage projects. This approach has been extensively used for the evaluation of investment policies in the areas of environment and climate change. The structure of the paper is the following. First, it will address the issue of whether cultural heritage has an economic value and will provide a survey of concepts and methods in the valuation of cultural heritage assets. Then it will examine how cost benefit analysis can use these concepts in the evaluation and selection of cultural heritage projects with emphasis on concepts, methods and data. Finally, it will conclude with the issue of the financial structure of cultural heritage projects.

2. Valuation of cultural heritage benefits

This paper is focused on material or tangible cultural heritage, due to the focus of the INHERIT project. However, the concepts and methods described here are also applicable for elements of intangible cultural heritage.

Several issues and concepts that are fundamental to economic analysis are useful in the allocation of funds, either public or private, for heritage related activities. With scarcity of funds, materials and human resources being a universal constraint, choice between competing projects and activities becomes a necessity. Consequently, not all heritages related projects can be financed, regardless of their importance and hard choices must be made. In addition, there is always an opportunity cost of funds available and, thus, a comparison of benefits across sectors must be made, a comparison that becomes difficult when it involves tangible and non-tangible benefits and costs. Finally, choices are related to preferences and therefore it is important to establish whose preferences count. The consumers and the tax payers, i.e. the providers of funds, may have different preferences than heritage experts and supporters.

A strong body of theoretical knowledge has been accumulated over the past twenty years providing the theoretical framework for the economic analysis of cultural heritage related issues. The tools provided by economics for this purpose are sufficiently developed and have in most cases been applied in similar issues, for example, in environmental economics. The classical concept that is used to measure the economic

value of an asset is the "Willingness to Pay" (WTP)[3]. Therefore, everything for which the consumer and the taxpayer are willing to pay to visit, or even for its existence, has economic value. The extensive literature on the economic value of the environment and the cost of climate change offers several methodologies and approaches to concepts such as "use value", "value of non-use", "existence value", etc. for the economic valuation of goods that according to common perception have no economic value.

Approaches for valuing cultural heritage

Cultural heritage is a typical public good. Economics provides a clear definition of a public good as having two important characteristics: (a) it is non-excludable and (b) non-rival in consumption. These concepts have been used extensively in public economics to analyse public policy options.[4] Governments and NGOs or private not-for-profit organizations may step in as providers of cultural heritage goods if the private sector is not willing to do so. However, the choice of the amount of cultural heritage goods and services to be provided and the amount of expenditure needed to facilitate that supply remains unsettled. Our world is one of limited resources, hence, tradeoffs must be made either within the cultural heritage sector or across economic sectors and among competing objectives. To answer this question, economists and public policy experts make use of the theory of public goods. The right amount of a public good is determined, according to theoretical postulates, comparing marginal cost to marginal social benefit of providing more of the heritage good or service.

There have been strong objections in economic analysis in assessing the worth of heritage projects. Heritage experts and economists have not been in very good terms. Economists are usually regarded as single-minded focusing only on financial measurement, disregarding the cultural significance of heritage assets. However, when the evaluation of projects and activities involves experts from different disciplines, an opportunity is provided to open up the dialogue in expectation that there is a lot of common ground between economic and cultural approaches in the valuation of heritage. It can be claimed that an economic assessment of a heritage asset, if well done, has a lot to contribute to decision-making in public policy and expenditure selection in the heritage sector (Hutter and Throsby, 2008). This section provides a brief overview of these concepts and a broad conceptual framework for assessing value.

It is generally accepted that the significance or importance of an asset is related, explicitly or implicitly, to its value and it is important to determine what this value means, who experiences it, how it is determined, how it can be measured, and how it should be used in public decision making for determining the selection of projects for implementation and for the allocation of funds. Speaking about the economic value of a heritage asset, one does not deny the cultural value of the asset, but it adds to it an economic dimension, the economic value, that is central to the choice of allocating scarce resources and to public policy decisions.[5] The problem of determining economic value becomes more complex when it is realised that a distinction must be made in

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[3] WTP is a concept with wide use in economics. Two basic measures of the value consumers place on a good exist: their willingness to pay (WTP) to obtain it, and their willingness to accept compensation (WTA) for losing it. In the present discussion WTP is the theoretically correct measure to use (see Hanemann 2002).

[4] For a detailed discussion of these two characteristics in cultural heritage goods and services see Ready and Navrud (2002)

[5] For a discussion of the distinction between economic and cultural value, a distinction that is relevant to considerations of the value of a surprisingly wide range of cultural goods and services, see Hutter and Throsby (2008).

economic value between individual and collective value and between private and public value.

Economic analysis in the valuation of environmental assets determines total economic value of an asset as consisting of two components, first, extractive, or consumptive, use value, second, non-extractive use value and third, non-use value. The first two sum up to what is called use value. Similarly, the economic value of a heritage asset can be decomposed into consumptive, non-extractive and non-use value. This disaggregation of the economic value of a heritage asset into components makes valuation more comprehensible and manageable.[6]

Valuation methods and techniques

The standard methodology for calculating the economic value of an asset is based on the derivation of a demand curve for its services or the preferences for its existence. Following the identification of the components described above, an analyst will list expected project impacts, classified according to the type of value they are likely to affect and the beneficiary group. There are several methods used to evaluate the benefits provided by a heritage asset with a very brief overview of each technique given next.[7] Methodologies differ in approach and scope, with some measuring values directly, while others measure the contribution of different dimensions off value. Also, in some cases heritage benefits can be measured directly, while in other cases benefits are deduced and valued from observed behavior or measurement relies on direct questioning of consumers. A list of methods with a brief description of each is given next.

Market-price methods. In several cases the benefits of a heritage project enter the market and could be quantified and priced in the market. For example, in a cultural heritage project that may induce economic activities in tourism, standard techniques can be used to value these benefits. However, the problem arises in the quantification of these services, not in their valuation.

Replacement cost method. The cost of replacing a good is often used as a proxy for its value. However, given that heritage assets are essentially irreplaceable, replacement is not an appropriate approach and in such cases the appropriate approach is one of cost-effectiveness rather than of cost-benefit.

Travel cost method. This method infers value from observed consumer behavior. It derives the consumer's demand curve for the asset's services using information about the visitors' total expenditure to visit a heritage site or a heritage asset to "consume" heritage services, thus deriving the consumer's demand curve for the site's services. From this demand curve, the total benefit visitors obtain can be calculated.[8]

Hedonic pricing. Starting from the observation that market prices are in fact prices of a bundle of attributes, the use of hedonic methods is based on the principle that by

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[6] Use value refers to the direct valuation of the services of the asset by those who consume those services as private goods. Non-use value refers to the value of a range of non-rival and non-excludable public good characteristics that are common in cultural heritage assets. Such non-use values arise are non-observable in market transactions due to lack of markets for their good and services. For a detailed description of these concepts see Mourato and Mazzanti (2002).
[7] For a detailed analysis of the techniques used in valuing cultural heritage sites and assets see Navrud & Ready (2002).

[8] It is important to note that the value of the site is not given by the total travel cost; this information is only used to derive the demand curve.

examining the difference in market prices of similar goods having different attributes, one can infer the value of non-market attributes, such as environmental quality. Hedonic pricing has been commonly used to examine the contribution of different attributes to housing prices housing and to wage differences. This approach is of interest for the valuation of cultural heritage assets because many dimensions of such assets are embodied in property values. For example, a home with a sea view may have a different market price that an exactly similar home without a view and hedonic techniques allow this effect to be measured, holding all other factors constant.[9]

Contingent valuation method. This method has been used extensively with consumer surveys to estimate their willingness-to-pay (WTP) to obtain a public good or an environmental good. It aims to emulate the existence of a market for the good or service in question with a precise description of the good or service involved, sufficient detail about how it will be provided and a well stratified sample. The consumer is asked what he/she is willing to pay for the good or service. Actual valuation is obtained following different techniques. This is the most popular method used in valuing cultural heritage assets. It has been employed for the valuation of aesthetic benefits, existence values, as well as other benefits such as to value publicly or privately provided goods such as water supply and sewerage in areas without existing services. It should be note, however, that this method has been the subject of severe criticism. Critics argue that responses are likely fail to reflect true valuation because respondents do not take the exercise seriously, because of various sources of bias (in the questionnaire, by the interviewer, by the respondent), or because of misunderstandings over what is being asked. [10]

The use of an analogous case. This method refers to the use of estimates of values obtained in one context to estimate values in a different context. For example, an estimate of the benefit obtained by users of a public swimming pool in one city amy be used to estimate the benefits of users for the planning of a public swimming pool in another city. Although, this method has been criticized in the literature, it seems that benefit transfer can provide valid and reliable estimates under certain conditions, such as an identical site, identical service and similar populations. Given, however, that cultural heritage asset are unique, there are difficulties in applying this method.

3. Investment appraisal of cultural heritage projects

Measuring the return on investment on cultural heritage projects may be used as a guide for the allocation of available investment funds and, hence, it is important for planners, policy makers and local and national authorities[11]. A cultural heritage asset embodies or yields economic value in addition to whatever cultural value it embodies or yields. Economics distinguish in a cultural capital asset, as in every asset, the concept of capital "stock" from the concept of "flow of services". Hence, on the benefits side, a cultural heritage asset embodies value as a piece of capital stock, with this value expressed in cultural and economic terms, exemplified above as "use" or "non-use" value and the asset yields a flow of benefits in the form of services over time that can be identified and measured.[12] On the cost side, resources are costly. If available funds are used for

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[9] Palmquist (1987) reviews the theory that forms the basis of hedonic estimation.

[10] A vast literature has been developed on contingent valuation techniques.

[11] See for example Plaza (2006) for an example where a quantitative analysis of statistical data is used to isolate the economic contribution of the Guggenheim Museum by quantifying the museum's impact on tourism and employment and by calculating its yield, i.e. the Return on Investment and Net Present Value.

[12] See Throsby D. (2012)

the maintenance, preservation or restoration of a heritage asset, other economic sectors are deprived from such funds and therefore funds have an opportunity cost. The types of tangible and intangible costs that may result from heritage decisions are extensive and multifaceted. Tangible monetary costs can be expressed in money terms and as such they can be easily identified and measured. In addition, non-tangible costs can be identified and measured in the same way used for benefits. Therefore, the decision for the allocation of funds for cultural heritage activities takes the form of an investment project or an investment appraisal decision. The standard method used by both private and public sector entities for the appraisal of investment projects is that of cost-benefit analysis. The application of the method in the appraisal and selection of heritage related activities is presented briefly next.[13]

The Cost Benefit Analysis method in appraising cultural heritage projects.

Cost-benefit analysis (CBA) is an economic methodology or a framework to assess the economic impacts of a project or policy intervention from the perspective of society (as opposed to a private individual). CBA is widely used in the evaluation of public investments and policies. It involves measuring the benefits and costs from an activity to the society using "money" metric and aggregating those streams of benefits and costs to infer the economic and social impacts of these projects or policies to society. Using a "money-metric" is only a "numeraire," a convenient approach to compare the wider economic and social impact of a project and as such it is useful for reasons of comparison only. CBA is used to help decision making, on for example, whether a project or activity is worthwhile from the society's point of view, whether public funds should be allocated in a particular project or whether a specific public policy measure should be undertaken.

Conducting a CBA would also provide information on what it would take to make the potential benefits of an activity actually materialise (or what the pre-conditions for success in the activity are) and the progress of an activity and how it should proceed/be revised, based on the benefits and costs identified. [14]

CBA can be undertaken at any stage in the project cycle; before an activity is undertaken (*ex-ante*), during the implementation of the activity to inform progress enabling refinement, or after completion (*ex-post*) to assess whether or by how much the activity has delivered its expected economic impact.

Conducting a CBA of a heritage project would require an analysis of the policy, legal and institutional framework, baseline data for measuring costs and benefits, an analysis of alternatives and an impact assessment of the proposed activities. A brief discussion of these concepts is given next.

Measuring project costs and benefits

In the implementation of a CBA, information is needed to assess benefits and costs. In general, financial costs of an activity are relatively easy to determine. More difficult is the estimation of benefits or intangible costs. This is because the benefits of many activities, especially before a project takes place, are still only hypothetical so their true extent may not be clear. A project will normally include several activities and the impact of these activities on the heritage site needs to be predicted. Benefits may be in

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[13] See Throsby D. (2016) for an application of this method in case studies on heritage investments in Georgia and FYROM.

[14] For a discussion, see any project analysis textbook, for example Gittinger [1982]. Boardman et al (2014), Mergos (2007)

the form of avoided costs or augmented outcomes. The project's specific design is important because it determines to a large extent the magnitude of benefits and costs as well as their allocation. Trade-offs between objectives may exist and need to be considered. Further, project impact will last for many years and the project horizon should be determined. In practice, several alternative project planning ideas are considered and compared to select the most appropriate one with respect to cultural, social and economic considerations.

Predicting the impacts of a project cannot be achieved unless the situation "without the project" is understood. Establishing what is called the "counterfactual," i.e. the situation without the project, is the most difficult part of the exercise. In practice, the essential first step in a CBA is to define what would happen with and without the proposed project, including any induced effects on private sector activity and attribute the difference to the project activities. Without a clear understanding of how the project would affect the site, either positively or negatively, no economic analysis is possible.

Measuring project costs is easier. Two categories of costs must be considered when evaluating projects involving cultural heritage. The first is the cost of the proposed project activities. The second is the opportunity costs of resources employed in the project. However, measuring project benefits may be quite difficult with respect to quantification as well as to valuation. Also, it is very important to establish which groups would be affected by the project, and in what way. The value placed on different aspects of cultural heritage often depends on preferences, which are likely to vary across groups. At least three groups may be considered, residents, visitors and others. A broad categorization of a heritage project's benefits is given in Figure 1.

Figure 1. Decomposing total impact of a heritage project
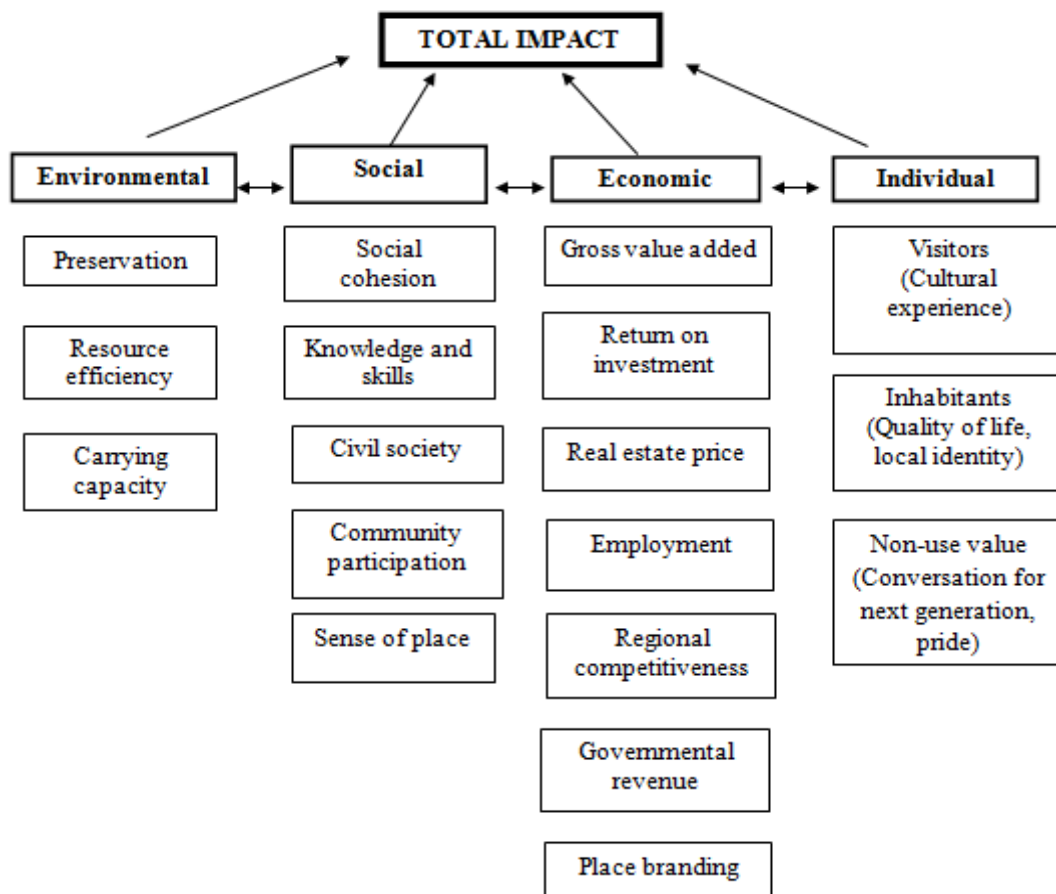
Assigning monetary values to the physical impacts of a project can be determined following the concepts and methods outlined earlier in this paper. As it was demonstrated, there are numerous techniques for assigning an economic value to such benefits or averted costs and these techniques are continuously evolving. Nevertheless, challenges exist for each and it is needless to say that it can be extremely difficult to assign monetary values to non-financial impacts of some projects.

Other considerations in Cost Benefit Analysis

Accounting for risk and uncertainty is an important consideration. As it was said above the quantification and the valuation of a project's benefits may be subject to large conceptual and data measurement errors. In addition, several assumptions needed in the implementation of CBA may not be correct because they involve forecasting in the future. To account for risk and uncertainty a sensitivity analysis is undertaken to provide the analyst with an understanding on how the decision to accept/reject the project is affected by small changes in the assumptions used in the measurement of project benefits.

The social discount rate is a second major issue. With project impacts lasting many years, the rule of accepting or rejecting a project depends on the concept of Net Present Value (NPV) of the net benefits stream. This requires the choice of a social discount rate for discounting future project net benefits. The discount rate is usually different than the market rate of interest and therefore its estimation is a controversial issue. However, since this is an economic variable that is used to compare projects across sectors and economic activities, the social discount rate for cultural heritage projects should be provided by central economic authorities.

Project success and the realization of a project's net benefits depend to a large extent on the project's governance structure. The role of the government and the local authorities is central in the sense that laws and the regulatory environment play an important role in the project's outcome and clear codes and standards relevant to heritage conservation are very important. In addition, clarifications in institutional roles and responsibilities involving heritage conservation are important prerequisite for any project's success. Cities and local authorities have a role to play by putting in place a multi-year rolling-over planning procedure that will guide the local project selection process within a broader master plan for the city or the region. The private sector has also a role by providing financial, technical and other inputs, while public-private cooperation or Public Private Partnerships (PPPs), as it is usually known, in the financing and implementation of conservation projects can address public fiscal and administrative constraints.

Cost Benefit Analysis vs. Cost Effectiveness Analysis

There are cases where many people would argue that heritage assets are so valuable they should be conserved at all costs, because of their artistic, historical, archaeological uniqueness and significance. In such cases, the appropriate method is the use of cost-effectiveness analysis. Cost effectiveness analysis finds the most effective way, not always the cheapest or the less expensive one, of achieving the desired objective. Project outcomes are measured in physical terms and the decision rule uses the cost per unit of physical output for comparison of alternative project plans. However, the cost-effectiveness method becomes of little use when there is a broad range of choice in project and programme planning. Therefore, although uniqueness might justify some minimal level of protection and conservation, additional expenditures should be subject to cost-benefit analysis.

4. Financing of Cultural Heritage Projects

We turn now to the issue of financing cultural heritage projects. The financial structure of a project is an essential component of project analysis and an important determinant of a project's outcome and impact. Heritage projects are normally financed with public funds. However, even if the need for a cultural heritage project is widely recognized, the availability of public financial resources for heritage activities is often limited and heritage projects have been more successful when they provide additional opportunities for participation by private entities, as an alternative to public financing. Although this is particularly the case in poorer countries or regions, the budget constraint is binding in every country, region or city. Therefore, alternative financing instruments, public and private, need to be considered.

Linkages between heritage projects and local or regional development, particularly through tourism promotion, are still not well defined, making banks and financial institutions careful in funding heritage conservation projects. For this reason banks and International Financial Institutions (IFIs) have mostly focused their funding activities on projects that accelerate economic and social development, on the condition that they meet their technical, economic, institutional, financial and environmental criteria.

Funding model

The funding model of heritage projects is an important issue. Traditionally, financing of investment in culture and heritage used two main modes; (a) public funding, either national or local, as public investment or as operational expenditure of public organisations, and (b) private funding from private individuals or from charities in the form of donations. However, currently, public funds are under severe stress from competing objectives and charity funds are dwindling. In addition, to ensure that heritage assets and archaeological sites will remain available to many years to come, operation and maintenance expenditures should be foreseen, in addition to investment funds. Hence, given the shortage of public and charity funds, innovative tools and models for heritage asset financing are needed that overcome the constraints and barriers present in almost every country.

A common approach in project planning is through examining the value chain that links the entire project idea to the local economic activities around it. Following this approach we need to examine alternative funding models for financing heritage project activities. Across the heritage value chain there are funding gaps that make heritage investment to depend, sometimes, entirely on public funds. However, with stringent fiscal constraints financing heritage projects from public funds becomes a nearly impossible task and there is a clear need for financial innovation and for new financing instruments to be used in heritage project attracting private sector funding.

The heritage sector offers an uncharted potential for partnerships. Public Private Partnerships (PPPs) have gained the public acceptance as an efficient financing tool for the private provision of public services or the privatization of public assets. There a voluminous literature on the subject that is not possible to review here, however, the experience from the use of this financing tool over the past thirty years is sufficiently positive. Nonetheless, the use of this tool in the cultural sector is quite uncommon. In fact, the use of PPPs in the cultural sector is relatively recent and many countries do not have the appropriate legislations in place, or the legal and administrative conditions, to allow the use of PPPs in heritage projects. PPPs can bridge the funding gap of public entities, provide interesting investment opportunities for the private sector, but they require the development of legal, institutional, policy and administrative conditions in order to offer opportunities to develop capacities, transfer of knowledge and excellence,

and foster entrepreneurship in local communities. The experience so far shows that PPPs, if properly designed, allow the public sector to participate in compliance with its own regulations, practices, and financial resources and the private sector to bring management expertise, knowhow, and financial and technical inputs.

Another innovative financial instrument is crowdfunding. Crowdfunding is tool that that has been increasingly used to finance heritage projects. Crowdfunding is a new tool to fund projects by the private sector using the social web in raising small amounts of contributions from the general public. There are several examples of successful implementation of crowdfunding in the cultural heritage sector. In fact, there are numerous crowdfunding platforms available for funding cultural heritage projects.

Funding sources

On the sources issue, public funding is the first and main source of financing heritage projects. National and local funding capabilities are often correlated with the economic conditions at national or local level. With the extensive array of possible arrangements it is impossible to deal with them in detail. It is important to underline the importance of public funding sources within each country, as a leading source of finance. International funding from IFIs is also possible only with the active support of national or local authorities.

Moreover, it should be underlined that Operation and Maintenance costs (O&M) costs become a heavy burden on national and local budgets for many years and need to be examined carefully at the planning stage. Thus, although investment support for heritage projects may come from national or even international sources, the funding of O&M costs will most probably from regional or local sources. This implies that in periods of economic instability O&M costs are the first to be cut undermining the entire heritage project rational and impact.

Although most funding for heritage projects comes from national or local sources, private involvement is also important. Heritage preservation is mostly considered an exclusively public task. But such an attitude deprives the heritage sector from a very large pool of funding in the private sector that can complement or even replace the public funds. Private financing of heritage activities is most common in Anglo-Saxon countries which have developed a variety of tools and instruments for private involvement in heritage financing.

Further, there European funding sources available for heritage projects in EU member states, even though some resources are available to candidate and neighbourhood countries. A presentation of these funding sources is given elsewhere in this volume.

Finally, the financial sustainability of a heritage project is inextricably linked to its funding model. The success in financing heritage projects depends on how the projects themselves are formulated. There is a clear need to develop conservation models that are capable of being enhanced in the long term and becoming self-sustaining. This will need the full support of the local communities and owners of heritage properties.

Projects will also have a better chance of success if they encourage public-private cooperation in the financing and implementation of conservation projects. This may require, on the public sector's side, improvement in the laws and regulatory environment, and clarifications in institutional roles and responsibilities involving heritage conservation. Clear codes and standards relevant to heritage conservation will also have to be made. Cities that have an environmental impact assessment procedure in place to approve development projects can easily include heritage criteria as an integral part of the assessment. On the private sector's side, there is a need for providing

financial, technical and other inputs to the project to enhance conservation efforts. Gathering background information and project formulation itself can be taken up by private sector entities.

5. Conclusions

With cultural heritage being one of the pillars of "Europe 2020 Strategy," the evaluation of investment and policy measures, and the identification of sources of financing of cultural heritage projects is a requirement. Recent advances in applied and environmental economics and their application in the evaluation of public policies and in the selection of cultural heritage projects provide solutions to this challenge. Central to this approach is the valuation of goods and services provided by cultural heritage projects. Admittedly, the valuation of cultural heritage assets is still quite controversial. However, when we put an economic value to cultural heritage assets, the sin we commit is of the same kind, but perhaps greater in degree, to the one we commit when we measure GDP as an indicator of well-being of a country or the economic value of a food-producing hectare of land.

The objective of this paper is to examine the issues and options related to the appraisal of projects and the selection of policy measures in the cultural heritage sector. The paper starts with the issue of whether cultural heritage has an economic value and provides a survey of concepts and methods in the valuation of heritage assets. Then it examines how cost benefit analysis can be used in the evaluation and selection of cultural heritage project and the issue of financing of cultural heritage projects. The analysis shows that CBA is a useful approach in practical day-to-day considerations on the appraisal of projects and the selection of public policy measures in the cultural heritage sector.

The discussion in this paper can be summarised as follows. First, cultural heritage assets have an economic value. Denial of this reality by adherence to old-fashioned perceptions deprives societies of an important development resource and concurrently leads to devaluation and destruction of the same cultural heritage due inability of budgets to bear the financial burden of maintenance. Second, in the modern conception of economic development, cultural heritage is recognized as both an engine of growth and a catalyst for economic and social development. The challenge is the successful integration of the use of cultural heritage in the economic and social environment with an effective change management framework. Third, the international experience is rich in examples, where the successful integration of cultural heritage into the economic development strategy has a strong positive impact at local and national level.

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Crowdfunding and Social Banking for Cultural Heritage Projects:

A Greek Case-study

Louka Katseli[1] & Paraskevi Boufounou[2]

1. Introduction

The availability of resources to finance cultural projects and cultural entrepreneurship is often quite limited. National and local authorities, constrained by stringent budgets, must reconcile many competing demands. This is particularly the case in the poorer countries of Europe, in particular those that are hit by the economic crisis. In addition, the economic crisis has reduced the ability of national and local authorities to raise private funds for the financing of cultural activities and projects. Financing the investment cost of heritage projects represents part of the overall financing needed to preserve cultural heritage while operating and maintenance costs often tend to be underestimated at the project planning stage. With public funds- local or national- ,in severe shortage, the financing of heritage projects requires the use of an array of instruments, such as taxes, subsidies, fees, grants or other public budget allocations as well as repayable banking loans, donations, private funds and other non-repayable funding instruments. Engaging effectively citizens, who are the main beneficiaries of heritage projects, to participate in their financing remains a major challenge. One of the most successful initiatives to engage the wider public in financing such public goods is crowdfunding, a new innovative instrument for cultural and social entrepreneurship.

2. What is Crowdfunding

Crowdfunding is a simple, widely known fundraising activity, by which any natural or legal person – whether an individual, business or any other body or NGO – can support financially, in line with their means, in kind or cash, various social and business initiatives that benefit the community and the environment. In return for their contributions, the crowd can receive a number of tangibles or intangibles, which depend on the type of crowdfunding. Crowdfunding involves three participants: the "crowd" or "contributors", the "beneficiary" and a "crowdfunding platform". It has created the opportunity for social entrepreneurs to raise hundreds of thousands of dollars from anyone with money to invest but also provides a forum to anyone with an idea to present it and seek support from investors.

2.1. Crowdfunding types

The different business models that are used by crowdfunding platforms can be grouped under the following broad categories:

Investment-based crowdfunding: Companies issue equity, debt or contractual instruments to crowd-investors, typically through an online platform (although this is

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not always the case). This model has been developed through a variety of funding mechanisms, often to adapt to different regulatory requirements in EU countries.

Lending-based crowdfunding (also known as peer-to-peer lending or marketplace lending): Companies or individuals seek to obtain funds from the public in the form of a loan agreement through platforms. This form of crowdfunding also comprises several variations of the basic business model arising from differences in legal structures across EU countries

Invoice- trading crowdfunding: a form of asset-based financing whereby businesses sell unpaid invoices or receivables, individually or in a bundle, to a pool of investors through an online platform. Typically investors are institutions and high net worth individuals and rates are set through online auctions.

Reward-based crowdfunding: Individuals donate to a project or business with expectations of receiving in return, usually at a later stage, a non-financial reward, such as goods or services, in exchange for their contribution. The reward may or may not be proportionate to the backers' funding; when it is proportionate, this model is also defined as pre-selling crowdfunding.

Donation-based crowdfunding: Individuals donate amounts to meet the larger funding aim of a specific charitable project while receiving no financial or material returns.

Hybrid models of crowdfunding: Combine elements of the other types of crowdfunding.

2.2. Benefits and risks

Crowdfunding campaigns provide "contributors" with a number of benefits (financial and non financial) and allows "beneficiaries" to attain low-cost capital. With crowdfunding, "beneficiaries" can find funders from around the world, sell both their product and equity, and benefit from increased information flows. Additionally, crowdfunding that supports pre-buying allows "beneficiaries" to obtain early feedback on their product. Supporters of crowdfunding argue that it allows good ideas which do not fit the stringent requirements of conventional finance to attract resources through "the wisdom of the crowd". If the project does achieve "traction", not only can the enterprise behind it secure seed funding to begin it, but it may also use the evidence of backing from potential customers and benefit from word of mouth promotion to reach and exceed its fundraising goals.

In addition, a potential outcome of crowdfunding is an exponential increase in available venture capital. Proponents also cite a number of additional benefits for companies receiving crowdfunding support such as retention of operational control as voting rights are not diluted , expansion of financing possibilities, enhanced, sponsoring options etc. Crowdfunding also reduces the risk for the investor as he/she can invest relatively small amounts compared to classic investment options, offers access to more and bigger investment networks and adopts easy and quick procedures to raise funds.

Crowdfunding has the potential to bring significant benefits to an economy in terms of jobs and growth, especially by providing an alternative funding source for start-ups, SMEs and unlisted companies. At the same time, as with any type of investment, the promotion of crowdfunding activities needs to ensure that appropriate safeguards are put in place to mitigate potential risks. .

The risks that may be posed by investment-based crowdfunding are common to those related to other forms of investment. Investors may lose part or all of their capital or not get the returns expected. Dilution is also a possibility in the case of equity crowdfunding

as is investors' inability to exit in time. Other risks arise from potential inability to price correctly the securities invested in, conflict and misalignment of interests between issuers, platforms and investors, insolvency of the platform operators in particular as regards the continuous servicing of existing claims, insufficient protection of clients' assets, lack of security of client data. Last but not last, the use of platforms for illicit activities, as well as fraud and related reputational risk for platforms have also been mentioned as potential risks associated with crowdfunding. [3]

Lending-based crowdfunding may also give rise to some of the risks listed above. Investors may not have sufficient information or may be misinformed. Platform operators could become insolvent. Conflict and misalignment of interests, security of client data, the use of platforms for illicit activities and fraud and related reputational risk also pertain to lending-based crowdfunding. Furthermore, lending-based crowdfunding is associated with specific lending-related risks such as credit risks for the lender; who may not be able to exit their investment in the absence of a secondary market for loans, or risks for borrowers who may not have sufficient information to assess their ability to repay the loan.

3.   Crowdfunding in the cultural heritage sector

Funding projects in the cultural and creative sectors have started using crowdfunding extensively. Raising contributions from a large number of people through the web has been growing substantially in recent years.

In recent years, there are several examples of successful implementation of crowdfunding in the field of nonprofit cultural and social activities In fact; there are hundreds of crowdfunding platforms in Europe available to creative professionals and cultural organisations. Finding the right platform for a project or an idea is facilitated by examining the updated list of platforms operating in Europe that allows comparisons across platforms. A platform map has been created by *Crowdfunding4Culture*. This is a list which is regularly updated and includes information on platform characteristics, such as focus, model type, language and location[4]. *Crowdfunding4Culture[5]* aims at cultural and creative professionals (freelancers as well as organisations), crowdfunding platforms, backers, as well as local, regional and European policymakers.[6]

Finding the right funding model for a project is an important step for a successful campaign. One needs to consider the different models carefully before launching a campaign. The following is a list of some important crowdfunding platforms used to finance cultural initiatives:[7]

- *Ulule*[8], France: Since its establishment in 2010, Ulule has helped raise funds for over 4,900 creative, innovation or civic projects with a 67% success rate. Ulule became the first platform with a two-pronged approach to raise money: a project

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[3] Crowdfunding in the EU Capital Markets Union, Commission Staff Working Document, Brussels, 3.5.2016 SWD(2016) 154 final

[4] (https://www.crowdfunding4culture.eu/platforms-map-0).

[5] (https://www.crowdfunding4culture.eu/about)

[6] This platform is part of a pilot project "Crowdfunding for the cultural and creative sectors: kick-starting the cultural economy", commissioned by the European Commission to IDEA Consult and its consortium partners ECN and Ecorys.

[7] See for details https://www.culturepartnership.eu/en/article/9-kraudfanding-platform-dlya-finansirovaniya-kulturnyx-iniciativ

[8] https://www.ulule.com/

manager could put up an amount needed for project implementation or arrange a pre-sale of merchandise (services).

- *Crowdculture*[9], Sweden: The financing model is an interesting feature of this crowdfunding platform. The project can attract funds by both private investors and state funds (from the culture budget of the country). The share of state money depends on the number of votes received for the project among platform participants.

- *Goteo*[10], Spain: This platform is used both for project fundraising as well as for their implementation. Goteo has a unique financing approach carried out in two rounds that last 40 days each. The objective of the first round is to collect a minimum amount to serve the project's launch. During the second round, an optimal sum is collected for project improvement.

- *Derev*[11], Italy: This is a strong interactive platform in Italy for introduction of social innovations. It provides opportunities not only for project fundraising but also for collecting signatures for petitions and ordering air time to broadcast statements or interviews.

- *Wemakeit*[12], Switzerland: This is the largest Swiss platform for creative industries. In addition, Wemakeit supports non-profit organizations by financing their projects and helping to develop local communities. During the last two years, the platform helped to launch 550 projects for the total sum of 4 million Swiss francs.

There are several issues that need to be considered in using crowdfunding in cultural heritage projects. How does crowdfunding work for the cultural and creative sector? What types of finance can one raise through crowdfunding? How does one select the right platforms? What are the dos and don'ts when setting up a crowdfunding campaign? Can crowdfunding be matched with public grants or private sponsorship? A survey prepared for the EENC addresses these questions in conjunction with the use of crowdfunding in the culture sector.[13]

4. Act4Greece: A pioneering initiative by NBG in Greece

The Act4Greece is a crowdfunding platform supported by National Bank of Greece (NBG) in strategic cooperation with organizations and foundations of international standing, namely the Alexandros S. Onassis Foundation, the John S. Latsis Foundation, the Bodossaki Foundation, the Hellenic National Commission for UNESCO, and the Hellenic Network for Corporate Social Responsibility. The platform is the first crowdfunding platform in Greece and was launched in February 1, 2016, as soon as the relevant legislation for crowdfunding was passed.

NBG is one of a handful of banks in Europe that manage tools aimed at raising funds from foundations, organizations, companies and individuals. Some of the banks implementing crowdfunding are the following:

- *ABN AMRO* was the first bank to run a crowdfunding pilot platform in 2012

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[9] http://www.crowdculture.se/en
[10] http://en.goteo.org/
[11] https://www.derev.com/it/
[12] https://wemakeit.com/
[13] See Röthler David and Wenzlaff Karsten (2011) Crowdfunding Schemes in Europe, European Expert Newtwork on Culture (EENC) Report, September 2011 for a general survey of the use of crowdfunding in the Europe in the cultural heritage sector.

- *Societe Generale* in partnership with *SPEAR* offers funding to businesses or charities to successfully implement responsible projects and to obtain a more advantageous loan thanks to solidarity savers. In 2014, 4 projects were financed with social and environmental value added for a total of 750,000 euros.

- *KBC* was launched in 2014 as a crowdfunding website *(Bolero)* connecting entrepreneurs with investors. KBC sees crowdfinance as a valuable way for innovative startups & SMEs to obtain financing.

- *Basellandschaftliche Kantonalbank* is the first Swiss bank to enter the crowdlending business. It has joined forces with Swisscom to add crowd-lending to its range of services.

- *Royal Bank of Scotland* in partnership with *Assetz Capital* and *Funding Circle* caters to SME financing (P2B lending).

- *Santander* in partnership with *Funding Circle* finances SMEs and start-ups (P2P lending).

- *Nordea* is the first Bank in Finland to offer its clients equity-crowdfunding.

- *BNP PARIBAS* is a strategic partner of the *Wissed* platform in France.

According to its founders, the Act4Greece initiative serves the vision of a viable future for Greece:

➢ a society with open horizons and equal opportunities;

➢ an economy where development will be socially and environmentally sustainable and compatible with the protection of individual and social rights;

➢ a younger generation with prospects and the opportunity to see its ideas come true;

➢ a new state-of-the-art and viable development model based on productive and active citizens, and

➢ a banking system which stands by the productive forces of Greece as well as by society in general, especially when this society is experiencing the hardships of economic crisis.

The crowdfunding platform is the key tool standing at the core of this initiative.

One of the main advantages of the use of crowdfunding platforms operated by banks (and of the Act4Greece platform in particular) is the promotion of transparency and accountability through proper compliance and supervision. For this purpose, the following procedures have been introduced in the Act4Greece platform:

- *Transparency:* each project is expected to be described in full clarity so that each participant shall fully understand the relevant procedures before deciding to participate therein. Through the platform, each interested party shall be able to pose relevant questions/requests that will be answered by a special subcommittee in line with a specific procedure.

- *Control for compliance:* All activities are monitored and checked before the commencement of their implementation in order to ascertain their compliance with the existing regulatory and legislative framework and are then approved by the competent body of the Program.

- *Accountability:* By 31 December of each year, the Management Committee is expected to submit a fundraising accountability report to the competent bodies of the Bank and the Minister of Labor, Social Insurance and Social Solidarity, as provided for by law. The implementation of projects similar to those launched by public bodies shall also require the approval of the Minister of Labor, Social Insurance and Social Solidarity. All cooperating bodies adhere to the requirements of the Program and the special terms of operation of the Program. All related documents and data are kept in a relevant file for at least five (5) years following termination of the cooperation and are available to the competent judicial and supervisory authorities, in the event of fraud or other suspicious activities.

- *Supervision of the use of funds and creation of a comprehensive profile of each donor:* All who participate as donors declare that the funds they offer in the framework of the Program are of lawful origin and are not the proceeds of illegal activities as defined by the provisions of Law 2331/1995, . Required checks shall be carried out and the relevant information will be requested for the documentation of the participant's financial profile, in accordance with the respective provisions in force. EU legislation on payment services (the Payment Services Directive) shall apply in full.

Act4Greece pioneering initiative aims at financial support and promotion of a broad spectrum of initiatives and projects in the area of social and developmental banking but also at facilitating and managing funds offered by individuals and legal entities. NBG's effort aims to achieve tangible, measurable and concrete results by financing projects in seven key social and development pillars:

1. Welfare, Health and Solidarity

2. Research, Education and Training

3. Culture and Cultural Entrepreneurship

4. Social Economy and Entrepreneurship

5. Environment and Sustainability

6. Youth and Innovative Entrepreneurship, and

7. Sporting Activities.

In its first stage (February 2016-September 2016), the Act4Greece program supported 4 projects:

- Provision of school meals to primary school students in West Attica (Pillar 1)

- Medical care and humanitarian aid to frontier islands of the Eastern Aegean (Pillar 1)

- Creation of an online educational and research platform on the Greek Revolution of 1821 (Pillar 2)

- Modernization of infrastructure of the Karolos Koun Art Theatre. (Pillar 3)

Even though it is still too early to evaluate the program, the online Act4Greece platform seems to have facilitated the creation of synergies, to have raised additional resources and to have promoted greater leverage and greater transparency.

It must be noted that the "Modernization of the Karolos Koun Art Theatre" project, was the first project in the Act4Greece platform that gathered the total amount of funds requested, against the other 3 projects that were under pillars "Welfare, Health and Solidarity" and "Research, Education and Training" that were expected to lead due to

the severe economic conditions pertaining in Greece. Therefore it is apparent that crowdfunding potential to fund projects related to cultural heritage even (or especially) in economic crisis situations.

According to one of its strategic partners, the rationale behind the operation of a crowdfunding platform was the following:

"Why use a crowdfunding tool? The reality is that crowdfunding, as a cutting edge and direct financing method opens up a host of opportunities for people, companies and organizations, whether in Greece or abroad, to support a cause that interests or moves them without wasting their time on bureaucratic procedures. Also, it is a fact that the crisis has created a new order as regards economic sustainability. Social needs, however, are unfortunately proliferating on a daily basis. Volunteers and members of NGOs, social workers, doctors, teachers and many other groups of people who are daily on the front line, do the best they can, but usually have limited resources and capabilities. Those who want to help or who can help often do not know where there is a greater or real need, or do not know how to go about offering their valuable assistance."[14]

NBG's Act4Greece program can thus be considered as a pro-growth initiative that has also contributed positively to the country's efforts to overcome a deep social and economic crisis. Considering the difficulties facing the Greek economy, the Act4Greece program acquires special significance. While it taps available resources in Greece and abroad and channels them to finance socially beneficial projects, it also provides participatory and reliable financing for start-up businesses. Throughout the economic crisis, supporting entrepreneurship has been stressed as one of the key prerequisites to reboot the economy. In view of Greece's severe credit crunch, protracted deflation and ensuing social crisis, there is an urgent need to develop parallel and alternative financing instruments   to support entrepreneurship, especially in the social economy.

Act4Greece, in its full development, will create an innovative platform that will enable broad support for entrepreneurship in new dynamic ways that had not been available hereto. Specifically, the existing platform will be used as a business tool to assist the development of new business ideas into profitable business opportunities. NBG, through its "NBG Seeds" program has for many years supported business start-ups; it is expected to embed these initiatives in the Act4Greece program and to expand financing through crowdfunding. According to the President of the Board of the Hellenic Network for CSR , the *"Act4Greece program is a collective, pioneering effort in the case of Greece, since for the first time it provides new tools that combine financing and social voluntary contributions; it reaches out to the public and legal entities and offers the same opportunity to people and agencies in Greece and abroad to collaborate on generating solutions and interventions that seek not only to heal the wounds created by the prolonged crisis, but also to provide remedies and ways to solve some of the problems, including the strengthening of the social economy and sustainable business plans."* [15]

5.   Conclusion

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[14] Part of Mr. Sotiris Laganopoulos' (the Secretary of the Bodossaki Foundation) address to the launch event of the act4Greece program on 01/02/2016
[15] Ms. Maria Alexiou's (the President of the Board of the Hellenic Network for Corporate Social Responsibility) statement to the launch event of the act4Greece program on 01/02/2016.

The availability of resources to finance cultural heritage projects is often quite limited especially in the poorer countries of Europe where the economic crisis has reduced the ability of national and local authorities to raise private funds for the financing of cultural projects. That is why the existence of innovative financing tools like crowdfunding is of vital importance for the preservation of cultural heritage and cultural entrepreneurship but also for the stimulation of the economy as a whole. The Act4Greece Crowdfunding Initiative created by the National Bank of Greece mobilizes and channels financial resources from within and outside Greece to projects which meet pressing needs of Greek society. Furthermore, it increases awareness & broadens public awareness in support of collective social and development initiatives, and entrepreneurship; it finally, highlights the value-added of solidarity and social engagement in facing common challenges.

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CHAPTER 15

Cultural Tourism & Regional Financial Development

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1. Introduction

Various academic studies have repeatedly sought to re-evaluate the significance of tourism. Globalized tourism's socio-economic place within the framework of educational, leisure and holidaying opportunities that can be offered today, has attracted particular attention. Such accounts often leave out the fact that tourism also has a history.

The traditional touristic consumption of symbols (sights, other worlds) have been extended or replaced by an experience-laden entertainment culture that is part of a new way of perceiving the world, including traveling to attend events (concerts, musicals), Themed Parks (Disneyland), festivals (carnivals), etc.

Culture is not just a path but it can be a high way for the development of a Country, Society or Region. Nowadays, even small villages try to find a key to the door of cultural development, digging in their past days to bring into light, old and forgotten customs. More developed societies have gone even further, trying to combine every cultural asset or any asset they can promote as culture. "Combine and manage properly and then, let the whole world know what we can offer". Managing culture is not the scapegoat of cultural needs that tend to become eupeptic but it is the only way to ensure the maintenance of historical buildings that are not under the public eye.

Culture is alive. It gets old and it generates the "new". About 150 years ago, no one imagined that millions of people would travel in Rovaniemi to spend their holidays in Santa Claus's village. But still, we can barely imagine of what the touristic needs and demands will be in a hundred years. We can only assume that technology will alter even the way we perceive a "trip" with virtual reality creating great expectations.

Culture requires participation and no one should be excluded from decision making policies. On the contrary, in a region, everyone is a stakeholder; everyone has something to gain or something to lose by the regional cultural development or depreciation respectively.

In the following lines, we will try to shed light on some aspects of cultural needs and actions and we will refer to the practices of the Bilbao Museum in Spain and Piraeus' Bank Initiative in Lake Stymphalia as a proof that cooperation between the private, public (national or regional) sector and individuals can be fully realized.

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2. Concepts of Cultural Tourism

2.1. <u>Tourism: From Ancient Rome to Disneyland</u>

Recreational and educational travel already existed in the classical world and, even earlier, in Egypt under the Pharaohs. In the latter, there is evidence of journeys emanating from a luxury lifestyle and the search for amusement, experience and relaxation. The privileged groups of the population cultivated the first journeys for pleasure as they visited famous monuments and relics of ancient Egyptian culture, including the Sphinx and the great Pyramids of Gizeh. The Greeks travelled to Delphi in order to question the Oracle, participated in the Pythian Games or the early Olympic Games. Herodot, a renowned Historian of Ancient Greece, with an interest in history and ethnology, pioneered a new type of research trip travelling in Egypt, North Africa, the Black Sea, Mesopotamia and Italy.

The "early", "pre-" or "developmental" phase of modern tourism is generally considered to have lasted from the 18th century to the first third of the 19th century. During this stage, touristic travel remained confined to a minority of wealthy nobles and educated professionals. For them, travelling was a demonstrative expression of their social class which communicated power, status, money and leisure. This is evident in the fact that they found renewed enthusiasm for bathing holidays and took up residence in luxurious spa towns with newly built casinos.

As early as the beginning of the 19th century, the opening up of the European system of transportations brought about enormous change by improving the mobility of tourists and creating new trends. Short-stay and day trips became popular and made use of the modern advances in transport technology.

Since the 1990s, holidays and travel are becoming accessible to every broader strata of the population. The rural population and social groups defined by age and gender (women, singles, pensioners) have taken advantage of tourism which is evident from the specific products tailored to their various demands. Disneyland in Paris, Madame Tussauds' Museum in London and boats offering dinner on river Danube in Budapest, etc. have an annual rate of millions of visitors and are still experiencing constant growth. Today's increase in cultural tourism's revenues, is mainly made up of post-modern events, visual effects, amusement and excitement.

2.2. <u>Defining Cultural Tourism</u>

Cultural tourism is defined by the World Tourism Organization (Report WTO, 2012) as "trips, whose main or concomitant goal is visiting the sites and events whose cultural and historical value has turn them being a part of the cultural heritage of a community". An important feature of cultural tourism according to this definition is the assumption that visiting cultural and historical sites and events, related to cultural heritage, is not necessarily the main motive for the trip.

Nowadays, Cultural Tourism is not just about visiting sites and monuments, which has tended to be the traditional view. Cultural Tourism also involves consuming the way of life of the areas visited.

Heritage tourism, ethnic and arts tourism, food and sports tourism and a host of other terms seem to be almost interchangeable in their usage, but it is rarely clear whether

people are talking about the same thing. Part of cultural tourism is also the traditional religious travelling. The thousands of Catholics from all around the world who visit the Vatican and other holy places, the Jews traveling to Israel, to memorials and sites of the Holocaust or Mecca - the main attraction destination for Muslims around the world, are only a few examples.

In fact, cultural tourism can be depicted by two concentric circles. The inner circle, which represents the cultural heart, can be divided into two parts, i.e. tourism of the art heritage and tourism of the arts (related to the contemporary cultural production such as the presentation of the visual arts, modern architecture, literature and others). The outer circle represents the secondary elements of cultural tourism, which can be divided into two categories: the life style (beliefs, cuisine, traditions, folklore and others) and the creativity sector (fashion, design, web and graphical design, cinema, media, entertainment and others).
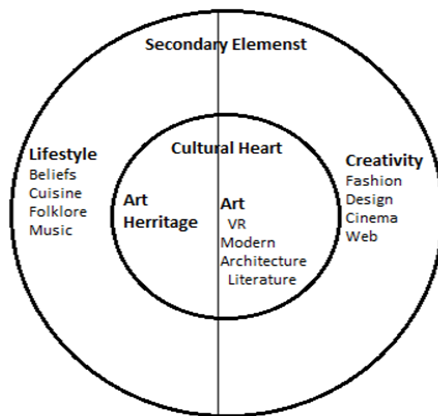
2.3. Tourism & Cultural Tourism: Significant effect in National and Regional Economy

Tourism is often seen as a global phenomenon with an almost incomprehensibly massive infrastructure. Its importance is evident from the fact that its influence thoroughly penetrates society, politics, culture and, above all, the economy. Indeed, this is the branch of the global economy with the most vigorous growth: The World Tourism Organization (WTO), ten years ago, estimated that tourism encompassed 904 million tourists who spent 810 billion euros. Furthermore, tourism supports a global system with almost 100 million employees in the modern leisure and experience industry.

Despite that visitor attractions play an essential role in tourism, within the destination's environment that largely determine consumers' choices and influence prospective buyers' motivation, many of them are located in environmentally sensitive areas. In some places, the promotion of public access may be secondary to the principal requirement to conserve a resource for its own intrinsic value.

2.4. Maintaining cultural tourism assets

An important theme of the future is local and global climatic change, whether it will be man-made or of a natural origin. The migration of climatic zones and the intensification of particular weather conditions leading to natural catastrophes, and will also change the local conditions of monuments all around the globe. Since buildings and monuments are subjected to long-term weathering processes, the growing number of cultural entities worthy of preservation is increasing. Due to this situation, improved maintenance strategies are being developed for the protection of humanity's cultural heritage, which leads to a huge rise in the costs for preservation and maintenance.

Developed countries have stepped forward to more cooperative partnerships, making fundraising for monuments' preservation more effective. National and regional authorities cannot always gather the necessary financial resources to fund cultural monuments and attractions maintenance. Although private cultural attractions can be based on a proper management of their revenues or on a modification of their business

plan, public attractions (monuments, parks, rivers, etc.) struggle to respond to minimum care. But private funding has a helping hand to offer through sponsorships.

Sponsorship investments in museums, festivals, land sights and arts have almost doubled worldwide over the past decade and they have become increasingly important both as a marketing tool for companies and as a source of funding for cultural organizations. In order to attract sponsors, organizations managing attractions should develop a Strategy containing what-to-do, when to do it and who should be contacted. That briefly includes: (a) determining an approach to attract sponsors, (b) researching the history of potential sponsors, (c) presenting a clear strategy for the monument or sightseeing venue, (d) focusing on building a strong relationship with the sponsors and (e) engaging sponsors in a decision-making policy. All that done, cultural organizations may be pleased by private organizations' will to help.

3. Turning Cultural Attractions into Profit Making Machines

3.1. Management – Marketing - Advertising (MMA)

As it was mentioned earlier, natural resources, buildings and landscapes cannot speak for themselves, promote their needs and show the world how attractive and precious they are. Managed visitor attractions can be defined as designated resources that are controlled and managed for their own sake and for the enjoyment, entertainment and education of the visiting public. Almost any attraction can be managed and lead to profit growth. Such attractions include museums, ancient monuments, historic buildings, theme parks and gardens, wildlife attractions, industrial archeology sites, amusement, leisure parks, etc.

The concept of applying systematic modern business management techniques at visitor attraction sights is still not yet fully adopted in all countries. The idea of charging for access to the primary sights of national heritage is not widely accepted, although charging is now common in most purpose-designed attractions. Concerning the range of visitor management techniques available, marketing is recognized as the best way to generate revenue, create value for money and influence the volume and seasonality patterns of site visits.

Although marketing cannot 'build' the brand of a touristic location, advertising can play a major role in the total 'image' of a certain area, helping to transform the location to a 'well-known place'. Advertising creates awareness for a product and allows targeting ideal customers. By deploying various marketing tools, organizations boost awareness for everything they do.

Specialists involved into well-known touristic locations understand the importance of advertisement, regardless the amount of money invested in an advertising campaign. The fact is that the more well-known a touristic location gets, the more visitors will spend money on the regional economy.

3.2. Best Practice of MMA

The Guggenheim Museum, Bilbao (1997), which is a museum of modern and contemporary art, located in Bilbao, Spain, opened as part of a revitalization effort for the city of Bilbao. Almost immediately after its opening, the Guggenheim Bilbao became a popular tourist attraction, drawing visitors from around the globe.

The Museum's management team took every possible action to draw the world's attention. Music video-clips, movie scenes and fashion events took place in the very first years after the opening. The effects of that advertisement were extraordinary. Visitors' spending in Bilbao in the first three years after the museum opened raised over €100m in taxes for the regional government, enough to recoup the construction costs and leave something over. Other cities without historic cultural centers now look to Bilbao as a model of extroversion and cooperativeness, for what vision and imagination can achieve.

4. Cooperation: Inviting Stakeholders to the parlor of Sustainability

All individuals and private or public entities potentially affected by natural attractions (mountains and camps, rivers, lakes, etc.) should have the right to provide their inputs and manifest their potential concerns for the sustainability and the promotion of regional assets. Participation from members of society is considered as the normative core of democracy, allowing all interested parties to freely express themselves, providing contributions aimed at aiding efforts taken for the sustainability and the development of the resources and the attractions of their region.

Expert assistance and stakeholder inputs may be particularly beneficial to enhance the quality of the sights offered to visitors. The participation of a wide number of stakeholders may be useful to raise funds and combine knowledge to deal with a problem (natural disaster, climate change, etc.) or evaluate risks and take proper actions in advance, thus diversifying the range of potential solutions. The more stakeholders contribute and participate in common actions, the more likely their proposals will be accepted and effectively implemented.

4.1. Good Practice of Stakeholders. Awareness and Motivation: Lake Stymphalia

Lake Stymphalia (Southern Greece, European Network of Protected Areas NATURA 2000) is a mountainous Mediterranean-type inland wetland with freshwater fens which provides an important refuge for migratory birds and for breeding, passage and wintering water birds. Due to climate change, the lake faces a serious threat of being turned into a swamp, causing numerous negative effects in the regional flora and fauna. Moreover, local economy is based on revenue by tourists visiting the lake.

In order to enhance the sustainability of the lake and support the local economy, actions are taken in the frame of the Program LIFE-Stymfalia, with a view to systematically remove the reeds growing in the lake. At this time, actions are funded by the European Program "Life-Stymfalia 2013-2017". Given that funds will be discontinued after 2017, the sustainability of the lake has to be self-financed. In response to the situation, Piraeus Bank S.A., The Piraeus Bank Group Cultural Foundation (PIOP) and National and Local Authorities have developed a promising plan which aims at supporting financially the continuity of the lake's cleaning. Reeds that are being removed out of the lake are converted into biomass which is then sold. Income made by the biomass sold, pays for workers' salaries who continue to remove the reeds from the lake.

The Piraeus Bank Group Cultural Foundation (PIOP), supporting the preservation and showcasing of Greece's cultural heritage, has founded The Environment Museum of Stymphalia with an emphasis on its artisanal and industrial technology. By promoting the connection of Culture with the Environment, its aim is to show the interdependence

of mankind and Nature, raise the public's ecological awareness and preserve the knowledge of the region's traditional technology.

The Museum of Stymphalia welcomes thousands of visitors each year, is staffed by members of the local society and it creates live cultural cells in the province. The Museum is a prime example of PIOP's dedication to collaborate effectively with the Hellenic Ministry of Culture, the local and regional self-government authorities, local society, as well as with a broad network of specialists on environmental and cultural issues.

5. Conclusions

Summing up, cultural heritage consists of resources in all forms and aspects (tangible, intangible and digital) including monuments, sites, landscapes, skills, practices, knowledge, music, food and expressions of human creativity (street art), as well as collections conserved and managed by public and private bodies such as museums, libraries and archives. Cultural Tourism originates from the interaction between people and places through time and it is constantly growing as a global trend. The cultural resources are of great value to regional society from a cultural, environmental, social and financial point of view and thus their sustainable management constitutes a strategic choice for the 21st century.

The attractions themselves, especially those of cultural interest, are the core elements in the overall tourism product that motivate leisure travelers. The categories of managed attractions noted herein should be actively managed, in order to both protect and conserve precious heritage resources as well as to provide access, enjoyment, entertainment and education for the visiting public.

In order to achieve (or maintain) significant financial growth of a region through cultural tourism, societies (national or local) should promote long-term heritage policy models that are evidence-based, society-driven and citizen-driven. They should enhance the role of cultural heritage in sustainable development, focusing on urban and rural planning, re-development and rehabilitation projects.

Furthermore, societies should encourage networking and partnerships between cultural heritage and other policy fields, between public and private sectors and stakeholders, in all relevant domains and on different levels of cooperation.

Organizations managing cultural sites or events preserving customs and tradition should foster necessary knowledge and skills in order to safeguard sustainable management and development of cultural heritage. The attained "know-how" should be handed to future generations, so as to improve human capital and ensure the continuous preservation of world's cultural assets and their world-wide access.

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<center>**CHAPTER 16**</center>

<center>**Cultural Heritage for Local Economic Development: Discovering Opportunities for Cultural Entrepreneurship**</center>

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1. Introduction

In studies of cultural heritage, one of the key themes to focus on, both to the benefit of tangible inherited cultural assets and for its implications from a local economic development perspective, is cultural entrepreneurship. Cultural entrepreneurship, often mentioned in brief as "culent", should be considered to form a special case of entrepreneurship, a unique sub-field of entrepreneurship studies, since it receives influence from the cultural and arts sector and all people involved in it, from agents to artists and creators.

Over the last thirty years, the cultural sector was diagnosed to turn to a significant economic sector in many economies, equally important to other segments of economies, in economic and financial terms. For example Hollywood offers a significant income resource and internationalization component for the economy of the USA and for the state and local area of California, being located not far from Silicon Valley, one of the most entrepreneurial settings of the world. Similarly Paris has been historically branded worldwide as a city that offers cultural attractions and ambience, for both its citizens and tourists who visit it for this purpose.

Culture plays a significant role in the regeneration of local and regional areas. It is argued that somehow "sprinkle a little cultural fairy dust on a run-down area and its chances of revival will multiply" (DCSM, 2004: p.5, Evans and Shaw, 2006). A series of examples are now available where many income and employment opportunities have been generated in construction, accommodation, tourism and handicraft sector by the use, exploitation and promotion of cultural heritage sites (World Bank, 2010). These cases are discussed to bring or improve community empowerment, capacity building, urban revitalisation, as well as enhance the capacity and expertise of central and local culture heritage institutions (World Bank, 2010).

From a disciplinary perspective, during an almost similar period, the disciplines of economics and economic geography, as well as local economic studies have all progressively espoused a "cultural turn", by accepting that economic phenomena and events are better understood by reference to cultural values, cultural institutions, cultural activity and to all cultural elements offering a unique identity and set of characteristic at a national, regional, local or other spatial level. The "battleground" in these disciplines is great: while previous approaches referred to "homo economicus" and his rationality, the cultural turn brought a disassociation from this model of man whose actions and deeds are subject only to economic criteria and motives. Cultural criteria may form a way of thinking, a mentality, an approach in life that may be used to express, satisfy and fulfill human needs.

An important, identifiable component of the cultural sector is the tangible assets that it inherits from its past, and the civilizations that have been created at the same territory.

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This "cultural heritage" is found in the form of monuments, historical sites, museums, libraries, archives, old theatres and buildings that express its past economic and social life, for example those concerning the manufacturing or craft past of an economic space, as well as national parks, sub-marine spaces of biodiversity, natural as well archeological interest etc.

Ever since the interest for the cultural industries in cultural policy studies has emerged, the emphasis placed solely on arts and cultural heritage policies was progressively removed (see Hesmondhalgh and Pratt, 2005). Horkheimer and Adorno (2002) have distinguished cultural industries as those industrially produced, such as broadcasting, film and recorded music, from the subsidized arts, such as visual and performing arts, museums and galleries.

More recently though, it has been realized in most advanced economies that a shift is needed from a traditional model and viewing of the cultural industry that emphasizes only the side of consumption and entertainment, towards the side of production. This shift was realised through the emphasis placed on creativity and the creative aspects of the cultural sector. First in the UK, the Creative Industries Task Force Mapping Document (DCSM, 1998) and its update (DCSM, 2001) have placed emphasis on creativity and the need to organize the creative aspects of the cultural economy. The need to manage creativity within the cultural industry has also been highlighted (Jeffcutt & Pratt, 2002). A priority was placed on what was named "creative industries". According to DSCM (2001), creative industries are those that "have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through generation and exploitation of intellectual property" (Cunningham, 2002: p. 54). The same document has identified the following activities to be part of the creative industries: Advertising, Architecture, Arts and Antique Markets, Crafts, Design, Designer Fashion, Film, Interactive Leisure Software, Music, Television and Radio, Performing Arts, Publishing and Software. As Cunningham (2002) points outs, this original list was criticized to exclude cultural heritage sector, emphasizing commercial and commercialisable achievements. A development, if not mushrooming of creative industries at local and regional sector was observed, which was associated also to local and regional idiosyncratic factors (Chapain and Comunian, 2009). This market-orientation turn was even more realized and acknowledged in EU policies about culture, which are increasingly placing emphasis on the need to organize its policies for culture and the creative sector in a more market-oriented basis, using a policy vocabulary that introduces such terms as "competitiveness", "service" and "added-value" (IFA, 2013).

Yet, for reasons related to the very nature of culture, of creativity and of the artistic work itself, not so many people working in the arts espouse the necessity of entrepreneurship in cultural matters and many among them are suspicious and disinterested in this proclaimed "wedding" between the arts and culture on the one hand and materialism, economic motives and management on the other. Several authors have written on this rivalry between arts and management (see in McNicholas, 2004).

As Koivunen (2009) points out, arts are associated with such aspects as creativity, aesthetics, subjectivity, beauty, freedom, mysteries, genius, irrationality, imagination, feelings or institution, while businesses associate with concepts lying at an opposite end, such as calculation, reason, rationality, control, effectiveness, routines and structure (Koivunen, 2009). For example musicianship or artistry is more a vocation than a profession (Koivunen, 2009) and far from being the work of a manager. Artists and managers are represented as different "tribes" that construct a certain division and clash violently (Koivunen, 2009)

Some artists fear that trade and the commercialization of art carry a potential threat against the purity of the arts. Others believe that in a post- or even trans-modern world, when all narratives are gone and everything is fragmented, such dichotomies are rather old-fashioned (Koivunen, 2009). Yet, as explained by Koivunen (2009) such dichotomies help artistic world to reproduce its own stability and traditions, separating it from the business world. For some "being an artist includes becoming the vehicle for this creative process" (Koivunen, 2009:16). However, a heritage of cultural site may provide the physical space where artists and entrepreneurs meet up, get to know each other, one that such dichotomies can be redefined and repositioned, if not smoothed.

2.   From entrepreneurship to cultural entrepreneurship: some definitions

Cultural entrepreneurship is a domain of entrepreneurship that is related to arts and culture. There is a plethora of definitions on arts and cultural entrepreneurship. Some stem from the perspective of management, emphasizing managerial aspects and the significance of the person who undertakes entrepreneurship activity in arts and culture, i.e. the cultural entrepreneur. Others focus more on cultural aspects, seeking to address the underlying debate on the simultaneous use of the terms "culture" and "entrepreneurship".

For Varbanova (2013) "entrepreneurship in arts and culture is an economic as well as sociocultural activity, based on innovation, exploitation of opportunities and risk-taking behavior. It is a visionary, strategic, innovative and social activity". Chang and Wyszomiriski (2015: 25) reach their own definition: "arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value". For them "the purpose of this management process involves an ongoing set of innovative choices and risks intended to recombine resources and pursue new opportunities in order to produce artistic, economic and social value". Aageson (2008) refers more particularly to cultural entrepreneurs as the "(cultural entrepreneurs are) cultural change agents and resourceful visionaries who generate revenue from a cultural activity. Their innovative solutions result in economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for both creative producers and consumers of cultural services and products".

Beckman, while he denied the presence of a unanimous definition of entrepreneurships within the arts, he reckoned that arts entrepreneurship has developed as a response to poor professional outcomes, pressures for accountability, and meaningful community engagement, which all resulted in the need to enhance success in arts education and professional training of artists (Beckman, 2007). From the perspective of training and university studies, cultural entrepreneurship is "the training of professionals for the creative industries who will be change agents and resourceful visionaries that organize cultural, financial, social and human capital, to generate revenue from a cultural and creative activity" (ENCATC, 2015: p.5)

A transition has been observed recently in the creative and cultural sector from "cultural worker" to "cultural entrepreneur" (Ellmeier, 2003: 3). Cultural entrepreneurship can be considered to form a distinct form of the cultural workforce. The cultural workforce is composed of many different occupations. The New England Foundations for the Arts identified as the top ten occupations in New England the following (in the order followed): i) designers, ii) librarians, iii) visuals arts and related works, iv) advertising, v) architects, vi) writers and authors, vii) editors, producers and directors, viii) musicians, ix) singers and related work and x) library assistants, clerical (DeNatale and Wassall,

2007). With the exception of the latter, the rest can all be related to entrepreneurial activity, one way or another.

Cultural entrepreneurship is undertaken because the artists, performers and creators have their own capacity, performance, skills and attitudes and are not always well aware, informed and accustomed of the methods, techniques and practices that are being used to approach the customer, to bring people in their fields of knowledge and expertise, to make them appreciate the cultural outcome and the effort required to achieve it, to disseminate information about their own work and performance, to market and advertise their own performance -in comparison to that of the others-, even to evaluate their own capacity and performance on objective criteria (as they use their own subjective judgment and criteria). At the same time that there exist many professionals in the area of the arts who are seeking to show off at the expense of the others, the work of many artists and creators that is demanding and absorbs precious capacities, skills and time, reaching and present it in an audience requires an additional hard work and dedication that a creator may not have the time, stamina or even the dedication and skills required to achieve it.

Furthermore, an artist may not be well informed for changes, innovations in the arts and performance, new approaches and non-conventional paths taken, which open up new paths in arts and may not be well appreciated at first even by the main body of cultural workforce. An intermediate between the audience and the artist or creator is someone who will understand that and will bring forwards these changes, by undertaking the relative risks that requires an entrepreneurial position and attitude. Also, as most legal systems all over the world recognize more and more the rights related to intellectual property and legal battles for the protection are more and more gained in courts, the artist may be supported in his/her work by lawyers, consultants or legal advisers and law officers supporting his or her own rights.

A main reason why an entrepreneurial activity related to arts should take place is that culture and its products and output is not found in massive quantities, as a single artist can produce few pieces of a painting or a symphony or book etc. It is the nature of the job that requires innovativeness, uniqueness, a certain autonomy and the provision of product by a single person, with his own experience, knowledge, dedication, performance, skills, talent, interest, concern, consciousness and approach that makes this work unique and limited in quantities and production and thus necessitates the exploitation of the market opportunities for its uniqueness, specification, originality and difference from the rest of the pieces produced in the field.

Cultural entrepreneurship is undertaken by cultural enterprises and people working in them or forming them. These range from single-person enterprises, such as authors and writers, architects or musicians to profitable large-scale businesses and corporations with a special organization, presidents and boards. Their role consists in building the links between the artists and creators on the one hand and the market for cultural goods and services. A special case of cultural enterprises can be considered to be cultural institutions and organisations that are semi-private, with funds allocated by private sources. For example this is the case with many museums, libraries, galleries and other sponsored initiatives and activities. Culture is also produced through public sector organizations, such as museums and libraries.

Cultural entrepreneurship is considered to be a way to create and expand cultural capital in an area or nation (Kuhlke et al, 2015). The concept of cultural capital comprises traditions, music, stories, decorations, feasts and celebrations, dress, food, dwellings and other expression of human life (Aageson, 2009). Organisation such as museums and libraries acts as repositories of cultural capital (Aageson, 2009). Partnerships may be formed to unlock the creative potential of a country or locality.

Cultural entrepreneurs are characterized by certain features. These are discussed to be common. For example Aageson (2009) considers that cultural entrepreneurs are characterized by passion, in particular their passion for culture, by vision, who makes them aware that talent is also needed for artists, an innovative character, they are vision-leaders, in the sense that they have a vision about their enterprises inside the cultural context, and that they are servant-leaders, in the sense that they are aware of the service they provide to artists and the world of culture, which they want to serve in a dedicated manner. They are also market creators, resourceful, net workers, sustainability innovators, missionaries (as they form an enterprise that is not just market-driven but also mission-driven), problem solvers, and market savvy, in the sense that they can create their own market intelligence through observation, analysis and judgment capacity (Aageson, 2009). To these points one has to add the networking skills and capacity of a cultural entrepreneur.

Chang and Wyszomiriski (2015) identify the following arts entrepreneurship components.

Table: Taxonomy of Arts Entrepreneurship Components

Leadership Vision	Leadership Tools	Personal Capacity	Personal Traits	External Environment
STRATEGIES	TACTICS	COMPETE-NCIES /SKILLS	MINDSET	CONTEXT
- New Ventures - Creative Enterprise - Career Portfolios - Community or Heritage Enterprise - Social Enterprise - Change Management – Intrapreneur	- New Marketing Approach - Audience Development - New funding Source - New Funding Approach - Networking - Partnerships - Recombination - Bricolage - New Technology	-Opportunity Spotting - Business Skill Acquisition - Professional Development: Training and Education	- Perseverance - Risk-taking - Tolerance of Failure -Open-minded	- Organization - Individual Artist or Small Business - Artistic Field -Local/ Regional Local

Source: extracted from Chang and Wyszomiriski (2015: 25)

3. Principal examples and opportunities for cultural entrepreneurship

3.1. Opportunity no1: Cultural entrepreneurs: managers of heritage site

Managing heritage sites is a principal example where cultural entrepreneurs can be found and/or get involved. The need to protect and conserve heritage sites, as well as the need to incorporate potential new uses in them, brings the need to organize all necessary information, knowledge and processes that help to promote its management.

In some countries like the UK, a heritage management plan is required for the conservation of heritage sites. Such a heritage management plan is a plan specific for managing a particular heritage site or building that involves the preparation of all necessary specifications (see Natural England et al, 2014).

Entrepreneurship is required both in the preparation of a specific management plan and its implementation. The management plan may be undertaken by estate managers, land agents, consultants or other real estate specialists, architects or civil engineers, designers, urban planners, managers, accountants or other economists.

An entrepreneurial capacity and skills are required in the implementation of a management plan, due to the decision-making often needed, not necessarily in agreement with the original, static plan. A manager will have to collect relevant information, to describe the property and assess its significance, to agree a baseline condition, to set aims and objectives to implement the undertakings, to develop a specific work programme, to monitor progress against the devised programme and review it at some pre-defined time intervals (see Natural England et al., 2014). With a work programme, resources will be allocated, priorities will be identified, a phased approach will be undertaken, annual monitoring reports may be organized, different timescales will be offered, and all key significant features will be considered (such as agricultural landscape, building repair maintenance, nature conservation, plans and strategies, recreation and access management, woodland management and other) (Natural England et al., 2014). He or she is also required to handle various management issues, such as conflicts between different uses, conflicts between conservation and economic objectives, problems arising from previous or existing management regimes, conflicts between the heritage management plan and other management plans, compliance with safety or access legislation and choices concerning limited resource allocation (Natural England et al., 2014, p. 11).

An entrepreneur or businessman may also get involved with the management plan of a heritage site indirectly. This is for example the case of consultants, professionals specialized in geographical information systems, geologists, forest or marine land experts, natural resource managers etc. A management plan may also be held by a business that belongs in the space inside or near the conservation side. This includes for instance farming enterprises that are near an archeological or natural resource site.

The work of civil engineers, contractors and real estate managers and builders should not been neglected, even if they may be involved indirectly in the conservation of heritage site, often by promoting secondary and ancillary activities and housing surrounding the heritage site or monument. For example a number of facilities may be required in old buildings and monuments to help and provide physical access to people with special needs. A multi-factorial perspective of a heritage site encompasses conservation work in urban design, architectural work, civil and mechanical engineering, work conducted by curators and conservators, and the building management systems.

3.2. Opportunity no 2: Incubation and other forms of business support services in cultural heritage sites

A special case for the driving of cultural entrepreneurship is the turning of sites of cultural heritage into business incubators or other business support services. Such business support services can be for example Incubators, Science/technological parks, relay buildings, demonstration centres, technical, design or prototyping centres, co-working spaces, fab labs or living labs, innovation accelerators or IP advice centres. In such cases, cultural heritage becomes a space for unfolding not only the forces of creativity and those of cultural entrepreneurship but more generally entrepreneurial potential of an area, regional or local.

Incubators can be physical or even virtual. A special case of incubators may be cultural incubators. These are places where enterprises from the creative sector are located. They receive business development advice, access to finance, they participate in common development projects and are supported by a network of businesses and other services (see also in Chambers and Serup (2011)). Such types of incubators are used by many states and local and regional authorities, for economic regeneration purposes.

3.3. Opportunity no 3: Museums and the turning cultural sites to places serving new cultural episodes

The use of cultural sites such as factories as permanent spaces hosting art and cultural events can be seen as a special case of cultural activity, since not only cultural heritage sites are explored and used (rather than simply conserved and protected) but, at the same time they serve broader cultural and artistic aims and purposes, in their more modern expression. Such places are art factories, creativity factories and most importantly museums. They are places were a variety of entrepreneurs can find or offer jobs, to provide an entrepreneurial, along with artistic and cultural environment. In particular museums are a characteristic example where old buildings or other sites of cultural heritage are used. For example in the streets of Plaka, in Athens, many of the old building have been used to turn the city's neighborhood to one of the few places in Europe where so many museums are gathered in such a condensed space.

3.4. Opportunity no 4: leisure events

An entrepreneur may get involved (again directly or indirectly) in the organization and implementation of heritage events or festivities at a certain cultural site. He or she may be required to conform to conservation specifications and regulations for the use and exploitation of a part of a heritage site or the whole site itself. A special permit may be needed in advance, which may be associated with some particular requirements or even traditions, and local or national ethical and moral issues, as well as penalties in the case that these are not fulfilled. For example in the Athens Herodotus Atticus theatre, a historical heritage site underneath the hill of Acropolis, it is hard for Greek popular musicians to get permit for promoting their own, popular music "hits".

Objective setting for such events and their organization may incorporate bringing people back in cultural heritage sites, making them curious and aware of everyday, daily activities held in them.

Examples of such entrepreneurs are those involved in the organization and greater performance of music activities and events, including musicians and artists in the music sector, those involved in theatrical events and drama, those involved in festivals and shows (which range from local performers and artists to technicians and producers), sportsmen and those involved in holding sports events and activities, as well as educational activities, as well as organizers of other cultural events (e.g. in literature, opera etc) that may take place in the heritage sites. Leisure events and festivities are held all over the world, at local and regional level, stemming from various existing traditions. Examples, classified by season, are spring with Easter and gardening, summer with outdoor music festivals and tennis, autumn with bonfire night and Halloween, and winter with pantomimes and sledging (Collins Resources, 2016).

An entrepreneur organizing such leisure events will have to be aware of and decide which technology to use and how, to know the most common problems, undertake the logistics of an event and plan the sequence of decisions related to logistics, find sponsors and organise public relations with them and other potential sponsors and other people involved or related to leisure (Collins Resources, 2016). Such events have an economic, as well as social, political and cultural value and they refer to various target audience.

Another group of entrepreneurs that may get involved with the use of cultural heritage for leisure purposes are entertainers, such as comedians or street musicians.

Arts sponsorship is associated to cultural entrepreneurship. The more mature amongst arts sponsors use several business practices and managerial skills, from information technology, public relations, marketing and human resource management experience (McNicholas, 2004).

One way to explore the uses of a cultural heritage site is by offering them as places for the creation, organization and undertaking of games and other recreational activities. Athletic activities and sports games can be seen as a special case of these activities. Responsible "gamification", one that respects conservation and managerial rules and obligations, and at the same time promotes creativity and responsible and effective use of resources, could act to promote growth in local and regional industries and to involve a growing number of entrepreneurs. Games may be virtual, computerized or physical, stemming from various local and regional activities that offer distraction.

3.5. Opportunity no 5: Entrepreneurs to fund, assess the financing of activities surrounding cultural heritage, insure and provide the appropriate financial and credit environment

A special type of enterprises and entrepreneurship that may be requested to use and explore the various uses of a cultural heritage site, from its conservation and restoration as a monument to its recreational, informational, gaming or other use and activity is that of financial. Financial analysts and planners are needed to asses to what extent an activity associated to cultural heritage carries the potential to bring customers, users, potential buyers of local markets and products and improve the wealth of a local economy and its development prospects. They will have to launch new products, such as equity or guarantee funds or other specific financial instruments and organize the process of assessing economic impacts, both at the level of single enterprises involved in the use, combination, exploitation of cultural heritage sites and resources and at the level of the economy, local, regional or even national.

They will help to promote investments in the protection, conservation, promotion and development of cultural heritage and monuments (e.g. the digitilisation of a site) and support the regeneration process (EU, 2012: p. 13). They will also finance innovative activities and promote both innovativeness and creativity, in association with financial, economic or other broader targets. These targets may involve effects triggered on local and regional innovation, research and development, exports and internationalization, social cohesion and well-being, economic diversification, tourism, cluster development, branding strategy, sustainable development, education and lifelong learning, integration and cultural development (EU, 2012: p.20).

Entrepreneurs may get involved with the creation of the appropriate credit environment for building-up clusters of cultural and creative industries, for setting-up innovation hubs, and spaces nearby or inside cultural heritage sites that will reveal the wealth of cultural heritage sites. Their activities inside a site of cultural value may be directly or indirectly associated with promoting and revealing the value of a cultural heritage sites.

They may also be asked to insure a cultural site. Like in arts, where the work of a painter or a singer is promoted by a manager that realizes the potential to promote such music and organize its marketing, its transferring to local, regional, national or international audiences and make it even more presentable and more relevant to the needs, interests and concerns of such audiences, the manager of a cultural site is someone who realizes the potential wealth from marketing the whole site and undertakes the duty to do it, based on his knowledge of markets, his managerial skills, and his contacts with local people and

those involved in the use and conservation of the site. Since his work may benefit many people, including domestic enterprises, tourist agents and others, such work can be undertaken by enterprises of more than one person that can included artists, managers, financial assessment activities etc.

Such entrepreneurs may require the work of consultants, with special financial skills on the preparation of mapping studies, on the formation of strategic alliances and the creation of institutional framework for setting up cultural and creative industries and firms, as well as for raising awareness and information services, devising strategies and providing policy measures (EU, 2012: p. 16). The latter will all create most favourable preconditions for a number of skeptical entrepreneurs and hesitant creditors that will think several times before investing their funds and monies and undertake the relevant risks. Forming the appropriate credit conditions may reduce risk-taking or may appear to reduce risk-taking for several entrepreneurs. Access to finance is one of the most significant problems, since creativity may involve the use of some initial funds to explore market opportunities and its limits, as well as to establish a solid market product.

A special type of consultants, those specializing in business incubation and the provision of consulting facilities may also find jobs in cultural sites explored for such purposes (incubation) and for the regeneration of local economies.

The diagram below is indicative of the various economic activities requiring management and planning, which can be undertaken by managers and entrepreneurs in cultural and creative industries (in Estonia).
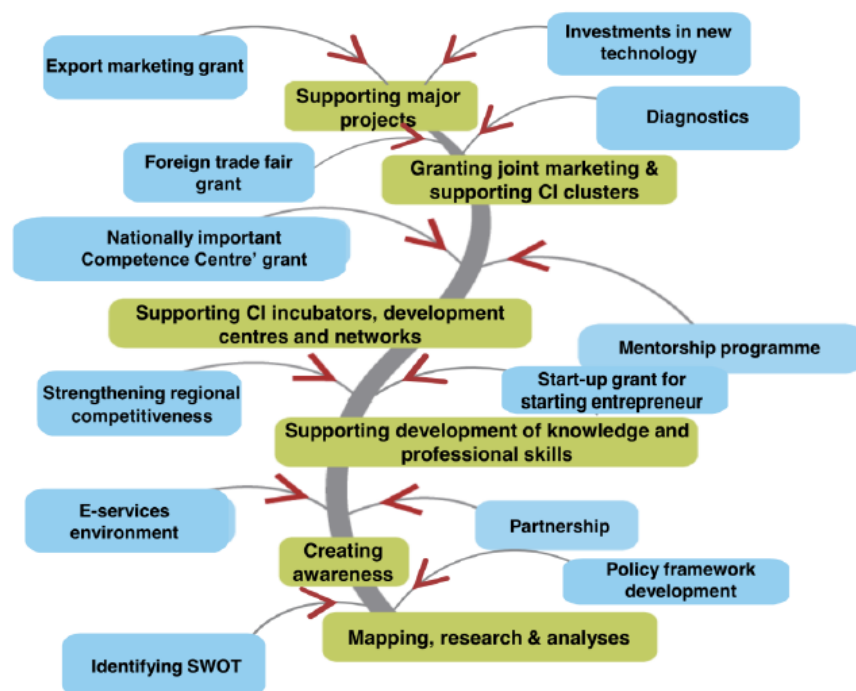
Source: Enterprise Estonia[61], CCIs support value-chain

3.6. Opportunity no 6: Geo-informatics, Geographical Information Systems and applications for entrepreneurship in cultural heritage

Cultural heritage sites, such as buildings, old houses, areas of old architectural interest, ruins and derelicts, or even natural landscapes and marine and sub-marine archeological treasures and spaces, have all an important characteristic: they have a specific location in

space that does not move. It is primarily for this reason that their characteristics and specifications, such size, height, and other dimensions, lighting, their present state, their uses –present and mostly historical- and many other characteristics associated with their particular location, present or primarily those in the past, that are either still available or can be extracted from historical archives and knowledge (tacit or not), can all be used in geo-information applications.

Such applications may concern their protection and conservation, the building of new facilities (e.g. accessibility routes), extensions or facades, historical projections or their animation (2D or 3D), the revealing of new historical dimensions, new uses, new aspects that relate to their historical value and use.

An entrepreneur in such cases is someone that will bring together all the necessary human resources, capital and technology (including g.i.s. or other software). He or she will set a platform, provide the information technology and application, decide how to start using it, decide under which conditions to use it, manage decisions about the use of information from the cultural heritage, conform with regulations and obligations, written or moral, for its protection and conservation, undertake the responsibility for any damage or harm caused by its use, and protect any property rights associated with the use of cultural heritage sites. Many professions, such as geo-informatics engineers, specialized in GIS and geo-technologies architects and other engineers, 3-D designers as well as lawyers or tourist operators and intermediaries will also profit from employment opportunities, both as employees and as entrepreneurs.

3.7. Opportunity no 7: Entrepreneurs involved in iconic building (through culture) in heritage sites

Entrepreneurs may undertake a crucial role in building the icon of a local or regional area or contribute in their own, multiple ways. Examples of icons, such as the Guggenheim Museum in Bilbao, the Sydney Opera House or the Disney Concert Hall in Los Angeles, are all promoted with the support, initiative or secondary help of some particular entrepreneurs, direct o indirect. The classic article of Dimaggio (1982) on cultural entrepreneurship explains how entrepreneurs in the 19th century in Boston have realized the need to organize high culture structures in the city of Boston and help to understand that such efforts are taken not only by the state but also by people whose drive is entrepreneurial and are capable to diagnose or foresee the cultural needs or appetite of a local society, as well how and the steps through which one can possibly satisfy them.

4. Final comments

The use of entrepreneurial forces of a locality or region to promote cultural heritage value may contain potential threats. Gentrification and the displacement of traditional inhabitants can be a negative aspect of entrepreneurial activity undertaken at a heritage site. Thus, building on local entrepreneurship skills and potential to overcome problems emerging from the increase of values in places surrounding a heritage site, may be an actual opportunity for local economies. Local inhabitants share the interest for promoting conservation and preservation activities, a sense of belonging, and an interest for intangible values related to the tangible assets, all required ensuring the continuity of such values (The Getty Conservation Institute, 2010).

Entrepreneurial activities in cultural heritage sites require the building of managerial and business capacity and skills in local and regional populations, which are not necessarily educated or informed about business opportunities. Local people may be peasants, farmers or artisans, they may be lack digital skills, necessary knowledge about the use of technologies, the use of machines, technical skills or other tools required for experimenting with potential uses of cultural sites and organizing their exploitation

(Bakali, 2015). Creativity and the capacity of a local economy to organize its cultural industries and to provide a certain pool of local human resources capable of undertaking active part in the unfolding of creative potential is something that is built also through education (Creative Partnerships, 2006).

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CHAPTER 17

Calculating the economic value of the Investments in Cultural Heritage: methods and approaches

Panagiotis Prontzas[1]

1. Introduction

The notion of cultural heritage can be defined as a legacy of tangible and intangible attributes in the natural and cultural environment. It is a broad concept and can encompass landscapes, historic sites, built and biodiverse environments, cultural practices, knowledge and living experiences. Cultural heritage is a record and expression of historic development in the essence of diversity within national and local identities as an integral part of modern life that provides a compelling reference point for growth and change (ICOMOS, 2002). The preservation as well as the enrichment of cultural heritage is the connecting link between the past, present and the future providing an overall positive effect through multiple social, economic and environmental benefits.

Even though cultural heritage in societies is priceless and is considered as a public good, efforts should be made in order to quantify the benefits of cultural investments. This quantification can provide the measurable benefits, in order to prioritize the allocation of resources, enhance rational investment decisions, as well as to be able to acknowledge the economic realities regarding heritage and conservation efforts. There are several evaluation methods that can be used with the most popular being the hedonic pricing method, the contingent valuation method and the travel cost method, with the contingent valuation method (CVM) prevailing as the most common form of stated preference technique (O'Brien, 2010).

2. The value of the cultural heritage and the need for its calculation

Cultural heritage constitutes a powerful driving force of inclusive local and regional developments; it creates considerable externalities, as well as supports rural and urban development and regeneration. It is therefore of importance to actually ensemble these benefits into three main groups: economic benefits, social benefits and "other spillovers". The economic benefits relate to the cultural heritage value that constitutes a contributor to the attractiveness of regions / rural areas, attracts private investments and provides effective marketing strategies (Richtscheid, 2001). The social effects relate to the benefits that arise from investments in cultural heritage and create jobs, promote creativity and innovation and act as a catalyst for sustainable heritage-led regeneration. The third group (the "other spillovers") includes the effects of cultural heritage investments in the tax revenues, the protection and revitalization of historic building and site stock and the promotion of the historical, social and cultural knowledge.

However, despite the fact that everyone can recognize these values and these positive effects of cultural heritage, it is very difficult to measure and evaluate them. The question is: why? First of all, because the diversity of these values and their changes

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over time create many structural difficulties in their calculation process. Secondly, the valuation of cultural heritage investments shall take into consideration commercial and non-commercial effects. The availability however of the required data for the calculation of these effects is not given - it takes working time to identify and provide them. At the same time we have to tackle with the increased requirements, since there is a need for a robust method that would provide satisfying answers to all the issues concerning the valuation of cultural heritage and also provide an approach to the holistic concept of heritage value, not just to specific segments of heritage (Dümcke, 2013).

In any case we have to overcome these problems and that is because we need the economic valuation of cultural heritage. This need initially derives from the fact that there are significant economic dimensions in the heritage decision making process. Of course, arguments for heritage preservation are generally based on historical, archaeological, and cultural assessment, but in any case we should take into consideration the economic parameters of these decisions. The second point, for which we need the economic valuation of cultural heritage, is that we are facing limited resources for the maintenance of heritage sites. Therefore choices must be made. The final point is that if the alternative is to put cultural heritage value equal to zero, the cultural sector would be damaged. Ignoring economic preferences can lead to the undervaluing and under-pricing of cultural assets.

Moreover, economic valuation can be used to help a number of policy decisions. First of all, in the management of cultural sites, since the economic valuation helps in assessing what type and degree of conservation measures should be undertaken as well as in the estimation of the demand for a cultural asset (World Bank, 2012). In addition it helps in the ranking of cultural heritage characteristics and in setting priorities. Secondly the economic valuation is very useful in the financing of cultural heritage investments, since it quantifies the gap between benefits to the community provided by cultural heritage and the incurred costs for this provision. At the same time it provides information regarding the funding strategy and it investigates whether subsidies to cultural heritage are justified. Apart from that, the economic valuation is very crucial in the resource allocation, since it is able to appraise and rank interventions in the cultural sector, while it can assess which sites are more worth the investment at the given time.

3. Methods to calculate the value

But how can we identify the cultural heritage economic value? First of all we have to split it in two bundles: the use value, which refers to the goods and services that flow from it that are tradable and priceable in existing markets. This value can be easily expressed in terms of price. The second bundle is the non-use value. Non-use values are economic values that are not traded in or captured by markets; however individuals would be willing to allocate resources to protect them. This non-use value can be split in 3 terms: the *option value*, which refers to the value for individuals who have never visited the cultural heritage site but wish to do it in the future, *the existence value*, where individuals value a heritage item for its existence -even though they may not experience it- and *the bequest value*, which refers to the value of the knowledge comprised by cultural heritage that will generate benefits for future generations.

How can we calculate these values in monetary terms? Three basic methodologies approaches have been developed. The first method is hedonic pricing. It is based on the idea that house prices are affected by a house's bundle of characteristics, which may include nonmarket cultural factors, such as historic zone designation. The extra price of a house in an historic area can be a measure of this historic zone's designation. The second method is called travel cost. It measures heritage values through the proxy of

travel expenditures related to the heritage sites. It uses differences in travel costs to a cultural site in order to infer the value of this site. The last method is the contingent valuation. It is a direct stated preference method where respondents express their willingness to pay in relation to the consumption of the cultural heritage asset or their willingness to accept for their loss of welfare.

These techniques and valuation methods have been used in many cases and provided very useful results in the decision process for the evaluation of the cultural heritage investments. Here we present some typical examples of these evaluations. These methods have been used for the estimation of the economic value of museums, such as the National Museum of Sculpture in Spain (Bedate, 2004) and the Tate Modern Museum in the UK, of heritage buildings, such as the Mogoşoaia Palace in Romania, of historical sites, such as the Culemborgerwaard and Tieler site in the Netherlands (Filip, 2011). Moreover these techniques can be used for the evaluation of cultural buildings or concert halls, such as the Vara Konserthus in Sweden, or even more of thematic museums such as the Nordic Watercolour, in Sweden too (Armbrecht, 2014).

4. The contingent valuation methodology: strengths and limitations

The contingent valuation methodology as aforementioned is one of the most common means of quantifying cultural heritage investments. The method, and hence the name, involves directly asking individuals through a survey of their willingness to pay, contingent on a specific hypothetical scenario (Chiam, 2011). The methodology to implement an evaluation through the CVM entails five separate steps: a. Construction of a hypothetical market, b. Obtaining the data, c. Estimating average WTP/WTA, d. Estimating bid curves and, e. aggregating the data (Oslo, 2004).

In constructing a hypothetical market, a scenario is created which corresponds to a real –world situation within which a person interviewed would have to answer to. It sets the reason for payment which is the project, constructs a method of payment, such as direct payment, payment to a contribution or support particular tax and sets a provision rule which is the mechanism by which the public good is to be provided as a function of the stated value. In the second step a limited sample of underlying population (income, education, age) is selected and goes through an interview either person to person, through a computer, mail, or telephone. The objective of this step is to define the Maximum Willingness to Pay (WTP) for the implementation of a cultural investment (corresponds to compensating surplus), the Minimum Willingness to Accept (WTA) to abstain from such an investment (corresponds to equivalent surplus). Furthermore the WTP can be examined in regards to avoid the deterioration of a heritage asset (corresponds to an equivalent surplus) as well as the WTA to accept the worsening of a heritage asset (corresponds to compensating surplus). Using the answers provided, the third step is to estimate average maximum willingness to pay and the minimum willingness to accept, straight forward with open- ended and bidding game formats and the fourth step is to define the bid curves in order to find a best fitting function from the material collected. The fifth step, responds to the aggregation of the data and the conversion of mean bids to population aggregates and to utilize the derived bids and bid functions for benefit transfers.

While conducting the interviews an array of limitations may arise due to a possible lack of time and resources in order to obtain a satisfactory sample of answers. First of all, many people may not be reached, resulting to a low answer rate, while those reached may not provide explanations for the answers given and not allow follow up interviews (Lvova, 2013). In the same context, individuals, when asked, will tend to concentrate on the project to be valued giving more importance to the proposed project than they

normally would, because they were simply asked about it, overstating their true valuation so to seem to value something of cultural importance (O'Brien, 2010). In addition, the answers given to the questions may be problematic, containing an array of anomalies and biases, such as an anchoring bias in the initial valuation figure uncorrelated with the description of the project, a vehicle bias through specific payment preferences, a scope bias through an already allocated amount to cultural activities, embedding due to lack of understanding of the project, major differences between WTP and WTA due to fairness ideals and informational bias that may arise depending on the person conducting the interview (Oslo, 2004).

Regardless of the above, the contingent valuation technique when implemented correctly, has great flexibility, allowing valuation of a wider variety of non-market goods and services than is possible with any of the indirect techniques. It is the only method available for estimating nonuse values which are derived through the respondents' willingness-to-pay (Rahim, 2008). The CVM is known to be a well-established means for the quantification the non-market demand for cultural goods and services. It is practically based on a model of economy that is comprised of individual decision makers who behave rationally in striving to maximize their own utility, that the preference systems between goods are well behaved, that individuals are the best judges of their own welfare and each individual carries the equal weight in the aggregation of preference (Throsby, 2003).

5. Implementation and Case studies

The CVM accepts that consumers have well-defined preferences for public goods and that this demand can be measured by the amount of other goods that they are prepared to sacrifice to acquire a unit of the good in question (Chiam, 2011). Generally, CVM works under a well-behaved preference system between goods and the social welfare function contains no arguments other than the welfare of the individuals of which society is composed. Generally, CVM accepts that consumers have well-defined preferences for public goods and that this demand can be measured by the amount of other goods that they are prepared to sacrifice to acquire a unit of the good in question (Chiam, 2011). The main issue to be addressed while conducting with a CVM evaluation is the information gap between the questioners and the respondents. The amount of information provided to the respondents is critical to their judgements, with well-informed judgments are better than ill-informed judgments.

A case study on a CVM conducted in valuing cultural heritage, and specifically in regards to the economic and cultural value of the Colosseum in Italy stated the following problem statement: "To what extent are undergraduate students of Dutch, German and Finnish universities aware of cultural heritage in general and, in particular, of the Colosseum, are they willing to contribute to its conservation and to what extent do these three different groups differ?". The target group was undergraduate students from Finland, the Netherlands and Germany and the main questions asked related to the significance of cultural heritage sites, the value of the Colosseum and the form and extent to which they are willing to contribute to its preservation. The interviews were conducted via e-mail and Facebook, with a total of 133 replies. The main results is that the vast majority (85,6%) have visited a cultural heritage site and 93% of those who have not visited the Colosseum wish to have an option to visit it. The majority of respondents are willing to pay entrance fee to the Colosseum (€5 to €15) and 77% are eager to assist the preservation either through donations, taxes or voluntary work. The actual outcome of the study was that a clear significance of cultural heritage could be recognized, there is a high bequest value since people appreciate the preservation of the

cultural monument and the economic value of the Colosseum could be identified as considerable, because the target group values it cultural (Lvova, 2013).

Another case study was conducted for the "Rescue Archaeological knowledge's Valorization Program", a hypothetical local program designed with the specific aim of valorizing the changes in the cultural capital of two southern Portuguese regions. The program proposal included the creation of a range of cultural goods and services based on the archaeological knowledge. If the program is implemented, it will be expected that local society may have a new cultural stock, and flows of new different cultural goods and services. People will use such newly created cultural goods and services for education, recreation, cultural, touristic or other type of reasons. The target group consisted of both sexes, aged between 18 and 80 years old, residents in the three Municipalities - Serpa, Vidigueira and Moura - where excavation spots belong. The research questions set were: "Do you want to co-finance the program: YES or NO?" and "How much, on average, are you willing to contribute to …, on a monthly basis and for five years?" to 391 people through face to face interviews.

The results are that 56.2% have positive, although moderate, opinion in what concerns archaeology as a whole, 92% strongly agree with the idea of using the rescue archaeological knowledge as inputs to increase local cultural offering for educational, cultural, and socio-economic motives, 78.9% of the sample declared not to be available to finance (NO answer), 18.2% responded affirmatively to be available to finance (YES answer) and those respondents reporting a positive (YES) willingness to participate in co-financing the cultural program declared to be able to offering a maximum of €4.24. The representative sample's individual is willing to pay on average, a maximum of € 0.66 or €1.24 per month, during five years. Those willing to offer financial input did "because it is important for future generations having knowledge about our ancestors" (altruistic bequest non-use value), "because this type of valorization favors the economic dynamics of the region" (indirect use value), "because it is important to conserve and disclose History, the local area and its heritage, even if it does not already exist materially" (intrinsic non-use value). The total economic value of the cultural program for the community by using the responses amounts to €1.325.339 (Mendes, 2013)

6. Conclusion

The need to preserve culture is immense and the reasons are well known. But, it is now more than ever vital to develop the methodologies that will allow for the optimal investments to take place in cultural heritage. This way, not only will the heritage sites be properly preserved, but they can be developed and be made available to the broad public, consequently enhancing their importance as landmarks not only to the local and regional communities but in some cases to the whole world. After all, culture is a legacy that must be enveloped by all. The need for evaluating cultural investments is indisputable. It is a process that not only quantifies the economic, social and other effects, but also assists in fully comprehending non-monetary values in monetary terms. Its use can allow for prioritization and optimization of investments to either enhance the actual site, or to develop a local region or community. At the end a successful cultural investment can prove to be the starting point of a new era of investments that proves to be beneficial for all.

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CHAPTER 18

Financing heritage projects: Critical Parameters and Sources of Funding

Elisavet Karaiskou[1]

1.   Introduction

Culture represents an entire and unique economic sector and, even more cultural heritage, as such, generates impacts on the urban environment. In this framework, cultural heritage projects include not only the planning and carrying out of conservation but also sustaining the (tangible) heritage after the intervention has been completed. The historic urban environment in particular poses specific and urgent challenges as to its conservation and requires a multidisciplinary approach with the involvement of the public as well as the private sector in the financing and development strategies that need to be planned and adopted.

In this framework, it is of particular interest that only a small part of heritage places are characterized as public monuments and may be preserved exclusively for interpretive purposes. Therefore, in order for heritage sites to be sustained over time, it is crucial that they are somehow valued, used and perceived as having a purpose. Another important aspect of heritage sites is their inevitable change. This comes as a result of the physical effect that the natural or urban environment may have on the heritage place or the adaptation that the site is being subjected to, in order for it to be somehow sustained by its owners. However, one must distinguish between sustaining a place of some cultural/ historic significance and carrying out a heritage site conservation project. More specifically conservation is about the careful management of the place in ways that preserve, sustain and interpret heritage significance[2] .

The purpose of this paper is to identify the critical characteristics of cultural heritage projects as well as analyze their financing options. First, we will address the sectors involved in heritage projects and their potential role in conservation and redevelopment of cultural heritage. Next the analysis will identify the special features of heritage brownfields as the main bulk of heritage projects. Financing tools for attracting investment for heritage brownfield projects will concern the following part of this study, either as individual incentives or financing techniques incorporating a number of tools and incentives. In this framework, the role of public private partnerships as a promoter of cultural heritage projects will be addressed, as well as Revolving Loan Funds (RLFs) and the Land value capture finance (LVF) mechanism. Finally, the study will focus on a case study of industrial heritage brownfield project in Greece: Lavrion Technological and Cultural Park.

2. The basic characteristics of heritage projects

It can be argued that, for a number of reasons, cultural heritage projects require the involvement of multiple sectors: public, private and non-government. Regarding the public sector in many parts of the world the government has historically been the largest single business enterprise and holds a substantial number of sites, buildings, and structures that service its business. This legacy of public buildings includes a vast

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[1] Panteion University, Greece
[2] Mac Donald, 2011

number of monumental buildings and whole infrastructure systems that have great cultural significance to society. The reduction of publicly managed services has led to a surfeit of heritage places in need of new and contemporary uses. Changes in use and patterns of ownership that often ensured consistency in management across a group of buildings can have an impact on cultural heritage significance, and this is a particular challenge for sites formerly owned by government.

Industrial heritage sites constitute a particular type of valuable heritage that usually has faced significant changes in use, over time and require creative approaches in order to apply sustainable solutions for their ongoing use and care. Industrial and other large complexes constitute cases of heritage which are facing large, complex issues that usually should be incorporated in wider urban regeneration schemes. Churches and places of religious worship are another example of heritage that may suffer from declining use, which requires special attention and poses challenging issues as to their conservation and redevelopment[3].

The private sector, on the other hand, usually demands incentives to take on a challenge such as a cultural heritage project, which may be in the form of financial or planning incentives. Heritage elements are often seen by the private sector as the most challenging aspect of a project, as they frequently involve additional legislative restrictions (due to heritage laws or policies), perceived or real additional costs, limitations on the areas of new development, and concern that there are limitations on a change of use. Heritage and most particularly urban heritage is subject to different legislative definitions and, therefore the scope and institutional framework dedicated to heritage conservation varies around the world4 and such differences in definitions and approaches contribute to the difficulty of attracting financial support, particularly from the private sector, for cultural heritage conservation[5].

These issues result to a gap between the investments required to conserve a heritage asset and its subsequent increase in value (often referred to as "heritage deficit")[6]. There are increasing numbers of examples in which there has been little government involvement outside the legislative one and in which the third sector has also played a significant role. Even so, to devise creative financial solutions for the rehabilitation of historic urban areas by leveraging a combination of available resources from the private and public sector can be challenging as well as complicated. Also, Rojas and Castro (1999) deal with the problems of financing cultural heritage from another perspective: the institutional weaknesses of organizations protecting heritage as well as society's perception that heritage is the concern of only a cultural elite and not society as a whole constitute factors that discourage lending for heritage projects.

3. Urban heritage brownfield projects

Many cultural tangible heritage conservation and rehabilitation projects can be characterized as brownfield projects. Urban brownfields are defined as any land in a city that has been used in the past and is not now available for immediate use without some type of intervention[7] and can be partially occupied or vacant[8]. In the cases of cultural

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[3]Mac Donald 2011.

[4]For example, in China, heritage is defined as "immovable physical remains […] that have significance" (ICOMOS 2000), whereas in Vietnam cultural heritage comprises both tangible and intangible elements (ASEAN 2000).

[5]Starr, 2010.

[6]Mac Donald & Cheong, 2014.

[7]Brownfield sites are often corresponded to land that has been contaminated, usually due to former industrial activity (Syms, 1999). However, recent studies (see for ex. WB, 2011) use the extended definition, which we also adopt in the present study, and consider brownfields as sites where the natural environment is not necessarily

heritage, brownfield sites may include a variety of cases, from specific buildings of historical interest to sites including both buildings and open areas, where the conservation concern also includes objects, equipment or even intangible heritage (such as historic industrial sites where traditional manufacturing techniques were being applied). In any case, it may be argued that if the value capital of a city is its urban heritage, and we consider two cases of brownfields (natural and cultural), the depreciation of this urban capital is caused either by site contamination (in the natural brownfield) or due to its derelict and blighted status (in the cultural brownfield)[9].

Brownfield (natural and cultural) urban sites, when considered in the context of a conservation and redevelopment project, share the characteristics of public goods especially in terms of externalities (negative and positive) and risks (such as site, construction and operating risk). Additionally, brownfield investments include two other risks: uncertainty about the actual redevelopment costs and uncertainty about future land value. Therefore, such projects may be considered as unattractive for private investors and, given the public good characteristics mentioned, brownfield cultural heritage investments could be established as public sector investments.

Theory as well as practice has, however, shown that the redevelopment of cultural and natural heritage is closer to a form of hybrid public good investment[10] and the public sector can't be expected to be the sole investor and provider of such projects. Even so, the role of government and public administration is crucial for the development of heritage brownfield sites, since the private sector would provide suboptimal heritage and brownfield redevelopment. More specifically, due to the presence of risks and externalities, particularly loan and credit risk, which correspond to the inability of borrowers to make loan payments, and sometimes due to coordination problems among private agents without public intervention, the private sector would not provide the optimal level of brownfield and heritage conservation investments[11].

Investing in cultural or natural urban brownfields must represent a cash flow project for the private sector and be linked with the sale and commercial operation of the redevelopment property. Even if during the last 10-15 years the private sector seems to be promoting policies of meeting socially and environmentally responsible corporate goals, businesses are more likely to get involved in socially responsible projects when their investment is linked to a significant financial rate of return[12].

4. Investing in Heritage Project

In order to improve the private investment level and increase site attractiveness to the point where the market will take hold of the sites and exploit their potential, the government may apply policies that are designed to broaden the scope of heritage brownfield redevelopment by including both natural and cultural heritage as well as eliminate legal obstacles for such projects. Finally, the public sector can provide direct and indirect financial incentives in order to attract interest in heritage brownfield development. Such incentives can be also characterized as "Market Enhancements" and through them public agencies aim: a) at improving the market environment by sharing, or modifying, the costs and/or risks faced by the private sector, or trying to enhance the

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contaminated and there is continuity between the past and the present, thus fulfilling the heritage characterization. See also Alker, et al, 2000.

[8] WB, 2012

[9] WB, 2011

[10] Dasgupta and Serageldin 2000; Serageldin, 1999

[11] Isham and Kaufmann 1999

[12] WB 2011; Mac Donald & Cheong, 2014

market values likely to be achieved and b) motivating, underpinning or compelling sustainable practices, and/or inhibiting, restraining or eliminating unsustainable practices in redevelopment[13].

These incentives are usually financial tools, which should be applied uniformly (to avoid distortion of competition), be reliable, effective and sufficient to facilitate the achievement of targeted objectives and finally be easy to administer. Such financial incentives are[14]:

- Cash grants

Cash grants can be used to deal with specific costs and for "cost-value gap funding", in which case only those projects that can demonstrate a need for assistance to become commercially viable actually receive assistance.

- Soft loans

The advantages of providing capital on less than commercial terms over commercial loans could involve favourable interest rates, pay-back period and pay-back conditions, including the use of forgivable loans.

- Tax incentives

These can provide a cash-flow cushion for developers which makes the project numbers work. Such tax incentives can take a number of forms: rate reductions, tax exemptions, tax abatements, tax credits, grace periods and tax forgiveness.

- Risk insurance and relief

Government can take two types of action in order to provide risk insurance incentives: regulating the insurance sector or offer insurance itself. Risk insurance products that may be used are either a) stop-loss-policy, which the party undertaking the remediation to cap or fix the costs prior to remediation, or b) post-remediation-policy coverage, which deals with additional costs if further remediation must be performed. Risk insurance and relief can also be provided by the government Apart from securing or offering in its capacity as project initiator or regulator.

- Liability relief

Liability issues are often subject to national legislation which varies across EU countries, but sometimes local authorities or non-central public legal entities can assume liability for future risks once given remediation requirements are met

- Capital attraction incentives

These incentives can take various forms, among which loan guarantees (ensuring a minimum return for the lender); subsidising interest payments; subordinated loan agreements by government; offering assistance or information which can reduce underwriting and documentation costs

- Planning and land assembly assistance.

In this group of incentives the government can find and take on numerous low – cost or no-cost initiatives of attracting and assisting the private sector. For example, the public sector can offer title clearance activities to improve ownership status of the site (reduced fragmentation of ownership).

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[13] For more see documentation related to projects RESCUE
(http://www.eugris.info/displayproject.asp?Projectid=4517) and CABERNET
(http://www.eugris.info/displayproject.asp?Projectid=4415)
[14] Groenedijk, 2006

Apart from just providing financial incentives, the public sector may contribute to heritage brownfield redevelopment by adopting financial techniques, where such incentives may be incorporated. Techniques of this nature have been developed in recent decades in order to attract private investors as the primary source of funding for such projects. Financial techniques applied for heritage brownfield projects include Revolving Loan Funds, Land Value Finance and Impact Investment Funds as well as Public Private Partnerships.

5. Revolving Loan Funds

Revolving Loan Funds (RLFs) could be described as "pools of capitals" from which the revenues are reinvested into a specific activity. RLFs are formed with initial seed capital and then used to provide "soft" loans projects. The fund is replenished as loans are repaid and then reused for new projects of the same nature (e.g. heritage brownfield projects). Governments may provide the initial seed capital, but it is not unusual for private actors such as private developers and financial institutions to be involved in the RLF's initial financing as initial[15] .

In the last ten years there has been a significant rise in the number of a certain type of RLFs, investing in urban development projects, namely Urban Development Funds (UDFs). In the same framework previously described for RLFs, UDFs promote self-sustaining mechanisms of the financial resources (non-grant) within the structure of funds designed for urban social, economic and environmental objectives. Such financial vehicles build portfolios of revenue-generating projects by providing loans, equity or guarantees that are later repaid by project revenues or cost savings. In order for this mechanism to foster investments in complicated projects such as heritage brownfield projects, UDFs' time horizon must therefore be long-term in relation to the definition of a portfolio of urban mixed-use developments.

Evidence of urban development funds financing brownfield projects can be found in the USA, where EPA Brownfield Revolving Loan Fund[16] offers low-interest or no- interest loans. Also, in the U.K the Hearth Revolving Fund[17] is a non-profit privately financed organization with charitable status, which restores historic buildings in Northern Ireland, usually as dwellings. However, the most widely applied case of UDF in Europe has probably been JESSICA (Joint European Support for Sustainable Investment in City Areas), the European Commission policy initiative. This initiative was developed during the 2007-2013 programming period[18] by the European Commission and the European Investment Bank (EIB), in collaboration with the Council of Europe Development Bank (CEB). JESSICA's objective has been to define a system of financial UDFs by using revolving financial instruments to support sustainable urban renewal and regeneration projects. One of the features of JESSICA UDFs' is the capacity to use the Structural Funding contribution, thereby ensuring long-term sustainability for the urban development. Moreover, the additional resources from the private sector offer the fund the ability to create stronger incentives for the urban

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[15]Groenedijk, 2006; Walwer,A. , 2013
[16]https://www.epa.gov/brownfields/types-brownfields-grant-funding
[17]http://www.hearth-housing.org.uk/About%20us.html
[18]For the programming period 2014-2020 the JESSICA initiative will not be launched. However cultural heritage investments are possible under the specific regulations of cohesion policy (the overall budget is €325 billion). The relevant funds are the European Regional Development Fund (ERDF), the European Social Fund (ESF), the European Agricultural Fund for Rural Development (EAFRD), and the European Maritime and Fisheries Fund (EMFF).

heritage project to perform better, thus increasing the efficiency and effectiveness of public resources[19].

6.   Land Value Finance

Land value capture finance (LVF) is a flexible mechanism which is based on the assumption of recovering the capital cost of the investment by capturingsome or all of the increase in land value caused by investment[20].

The increases in land value may be captured directly or indirectly through their conversion into public revenues (fees, taxes, exactions, or other fiscal means). LVF follows a four-step process: 1) value creation (the site has a potentially increased value due to the initial public intervention), 2) value realisation (the site's value has increased due to private intervention), 3) value capture (the private investor has gross profits from which the public sector draws back revenues) and 4) value recycle (the public sector uses the captured revenues for urban projects).

In some instances, according to financing needs and the project's general environment, value can be captured at different intervals and/or rates. This may be the case when, in order to create value and pay for the initial intervention, the public sector seeks to take out a loan against the future value which will be captured. Also, LVF project deals may demand that value is captured and recycled on commercial completion. (Urban Land Institute, 2009).

It must be noted, that LVF is usually applied in cases where wider social goals are pursued and the recycled lad value is reinvested in this context (for instance LVF in heritage brownfield redevelopment is employed in order to achieve a wider public goal, such as discouraging urban sprawl). There is a number of successful exampled of LVF for urban heritage brownfields, especially in the USA. However, there have been incidents of speculation, resulting in land price spirals and distortions in land supply which effectively restricted the desired social objectives[21].

7.   Impact Investment Funds

Impact investments may be defined as "*actively placing capital in businesses and funds that generate social and/or environmental good and a range of returns, from principal to above market, to the investor*"[22]. In other words, impact fund investors place their capital in order, not only to achieve social and environmental goals, but also to generate profits. Heritage conservation and redevelopment generates social and environmental wealth, but at the same time the project implementation may offer significant returns to investors. Therefore, heritage brownfields constitute the right candidate - projects for an impact investment fund's financing.

In order for Impact Investment Funds to meet their objectives, however, they must certainly fulfil two basic conditions: a) seek and secure private sector involvement, and b) balance their investment portfolio, so that it engages in socially and environmentally responsible and/or ethical investments in cities, particularly in brownfield areas, instead of simply seeking to meet short –term profit-driven goals[23].

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[19]WB 2012
[20]Medda, et al. 2008; Smith and Gihring, 2006; Bowes and Inlannfeldt, 2001; Andelson, 2000
[21]World Bank, 2011; Otoya and Loaiza, 2000
[22]Bridge Ventures and Parthenon Group, 2010
[23]WB, 2011

Experience shows that impact investment funds offer significant prospective for heritage financing. In the last fifteen years, it increasingly seems that, apart from profit, as primary motive, the private sector actually seeks to include meeting socially responsible corporate business targets. In this framework, a growing number of multinational corporations get involved in conservation efforts in countries where they develop their operations or where there are projects that relate to their own industry. Apart from investing in impact investment funds, however, this involvement may also be formalized through a Public Private Partnership, which is analyzed in the next section of this study.

8.   Public Private Partnerships

There is no universally accepted definition of Public Private Partnerships (PPPs), but for the purposes of this study we may adopt USA's National Council for Public-Private Partnerships (NCPPP) definition, according to which "*PPPs are a contractual agreement between a public agency (federal, state, or local) and a private sector entity. Through this agreement, the skills and assets of each sector (public and private) are shared in delivering a service or facility for the use of the general public. In addition to the sharing of resources, each party shares in the risks and rewards potential in the delivery of the service and/or facility*". Importantly, PPPs are transactional, containing a contractually defined exchange of skills and services in a mutually beneficial sharing of risks and responsibilities on the part of all partners. Without such a transaction, any collaboration between the public, the private, or the third sectors remains a basic service contract, network, collaboration, or alliance[24].

The most important characteristic of public private partnerships is the long-term relationship that is formed between the involved parties. Partners are committed in a collaboration that doesn't end once the physical project is delivered, but continues to exist for a long period of time, which often extends to more than 20 years[25]. The success of urban heritage PPPs (as in all partnerships), depends on the efficient allocation of the costs, benefits, and risks among the partners according to who is best suited to assume them.

According to the European Commission, PPPs can be distinguished to partnerships of purely contractual or of institutional nature. In the case of contractual PPPs, the partnership between the two sectors can take various forms always based on strictly set contractual terms. Otherwise, a public private partnership can be "institutionalized", with the establishment of an entity jointly (usually a Special Purpose Vehicle – SPV) controlled by all partners[26].

One important aspect of both contractual and institutionalized PPPs, is their increased administrative cost as well as the need for high quality know-how on b of all parties. This often is beyond the capacity of local authorities, thus restricting their participation in such schemes. Equally, the costs for private firms to prepare studies and other documentation, as well as safeguarding bank loan approvals and to participate in a call for tender may be so substantial that works as a deterrent, limiting the number of participants and thus competition. Therefore, appropriate support and cost recuperation mechanisms must be in order if PPPs in heritage conservation are to be successfully adopted.

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[24]Mac Donald and Cheong, 2014
[25]Sack, 2004
[26]EC, 2004

Concession contracts are a subcategory of contractual PPPs. The operation and management of such PPPs are usually funded through user-fee finance. For example, a government might contract with a private company or SPV to operate a heritage site redeveloped to function as a museum. The private company operates and maintains the museum and maybe the rest of the heritage site and receives a profit through the collection of user fees. Another subcategory of the contractual model, private financing initiatives (PFIs) are agreements in which the public sector organization contracts with a private sector entity to finance, design, construct, and operate a facility and provide associated services of a specified quality over a sustained period for an agreed fee by government. This model has principally been adopted in the U.K. and has been applied in various urban regeneration schemes.

When PPPs are adopted for projects involving heritage buildings or sites, they usually include retention of public ownership of the heritage asset through long-term leases or options to repurchase or lease back the asset after rehabilitation[27]. More generally, not selling land right out but maintaining a ground rent (lease) based on a percentage of the let-able rent achieved by the developer, can be a tool to capture the uplift in land value after the initial phases of development. In cases of heritage brownfield PPPs, integrated contracts can be used to capture the uplift in economic values after redevelopment through the concession mechanism, since operating and maintenance contracts may be newly procured or renegotiated after a certain period of time[28].

Public Private Partnerships (PPPs) have been playing an important role in urban regeneration schemes for over 40 years, and such case studies are therefore widely reported in the related documentation[29]. In this framework, the close relationship between regeneration and conservation has long been important to the use and development of urban PPPs[30]. PPP financing may be used specifically to deliver the conservation components of a project or, in other cases, these components are delivered through the inclusion of other financial instruments tools -such as grants or tax incentives-, or instruments -such as Urban Development Funding or Impact Investment Funding-. The fact that EU's JESSICA UDF has been launched with a view to leveraging additional resources for urban renewal and development public private partnerships (PPPs) in the European regions[31].

Finally, we should mention the increased importance of PPPs that are not of a purely project finance nature. These are partnerships which usually also involve the third sector. Fox et al, (2005) describe the structure of tripartite partnerships in regeneration projects as utilizing three different models:

Parallel implementation: The three sectors work independently to achieve coordinated and complementary activities. In this model, one sector needs to lead and oversee coordination of all the sectors' efforts and lead an appropriate committee or similar body.

Joint venture: A formal, legally binding joint capital partnership with funding from the private and public sectors—such as a special purpose vehicle (SPV). The third sector may play a role in decision making but will not contribute financially.

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[27]Rypkema, 2008
[28]Groenedijk, 2006
[29]See Jones and Pisa (2000);van Boxmeer, and van Beckhoven (2005);Kyvelou and Karaiskou, 2006; Karaiskou, 2007.
[30]Mac Donald & Cheong, 2014
[31]Triantafyllopoulos & Alexandropoulou, 2010

Participatory development: In this model, a decision-making and coordinating body with no legal standing is composed of representatives from the three sectors.

As with all partnership models, each presents pros and cons, depending on the specific circumstances of the project in question.

9. Industrial heritage conservation in Greece: The case of Lavrion Technological and Cultural Park (LTCP)

The Lavrion Technological and Cultural Park (LTCP) is an organization founded in 1995 with the initiative of the National Technological University of Athens (NTUA). The LTCP was redeveloped on the grounds where the old French Mining Company of Lavrion (CompanieFrançaise des Mines de Laurium)was situated and operated from 1875 to 1981 and which constitutes a unique industrial heritage monument, of both archeological and architectural value. LTCP is considered one of the most important brownfield projects of industrial and cultural heritage regeneration in Greece[32].

Lavrion today is a town of about 10.000 inhabitants, located approximately 60 km southeast of Athens and north of Cape Sounion, where the famous temple of ancient god Poseidon is situated. Since antiquity, the area had been known for its silver and lead ore deposits which played a significant role in the development of ancient Athens. The silver of Lavreotiki offered Athens significant funds which supported its rich and marvelled- until today- artistic and architectural activity, as well as provided a comparative advantage in winning crucial war conflicts such as the naval battle of Salamis against the Persians in 480 BC. Moreover the ancient mines of Lavrion are internationally recognized for having applied a unique geological, mineralogical, mining and metallurgic knowledge[33].

The interest in exploiting the silver mines in Lavrion was revived in 1861[34], followed by the establishment of the "Hellenic Company of Lavrio Metallurgies" in 1873 and later, in 1875, of the "CompanieFrançaise des Mines de Laurium". This offered Lavrion the advantage of accommodating some of the first heavy industry initiatives in Greece, thus being the first hellenic city to use telephone (1882) and electricity (1887). The French mining company continued its operations in Lavrion until 1981, when all mining activities were seized, however the metallurgical activities continued, under the government controlled greek company "EMMEL S.A.", until the end of the same decade.

When the National Technical University of Athens (NTUA) in 1989 formally expressed an initiative for the conservation of the former mine company's grounds in Lavrion and its transformation into a Technological and Cultural Park, most of the site's ownership issues between the Greek State and the French company had not yet been resolved. Also, due to the long term industrial exploitation, the grounds suffered from contamination, theextend and severity of which had not yet been fully determined and estimated. Therefore, the project of establishing a Technological and Cultural Park demanded a series of political, administrative and legal actions as well as funding all necessary preliminary studies.

Notably, during the period 1990-1995:

- The greek state formally declared all of the former French Mining Company of Lavrion's sites and installations (buildings, mechanical or other equipment, wells

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[32]Brebbia, 2006
[33]Korka, 2009
[34]see Panas & Mpaloglou, 1994

etc) as historical monuments[35]. Apart from the main industrial complexes, every other relevant construction in the wider area, covering almost 120.000m^2, was also included.

- The greek state decided to buy all sites and installations from the French Mining Company in 1992, in order to proceed with NTUA's initiative of creating the Technological and Cultural Park. For this purpose a concession agreement for these sites was signed between the NTUA and the Ministry of Culture.

- NTUA's initiative for the establishment of the Technological and Cultural Park in Lavrion received financial support from two companies: "Greek Shipping" («ΕλληνικάΝαυπηγεία») and the Public Electricity Provider Company ("ΔΕΗ») offered 500.000 drachmas and 20.000.000 drachmas respectively in 1991.

- The NTUA decided in 1994 the establishment of a Special Purpose Legal Entity for the Management and Development of NTUA's estate, with the sole purpose of supporting the Technological and Cultural Park of Lavrion. By summer 1995 all administrative actions for the institutional establishment of the Park as well as all preliminary studies for conserving and restoring the sites had been completed under the responsibility of NTUA, with the participation of its academic, research and administrative staff as well as undergraduate and postgraduate students.

Taking under consideration the project's size and complexity, the need for external financing was crucial. It must be noted that since the beginning of NTUA's initiative, the University authorities aimed at receiving European funding, considering the project's impact: the site represents tangible (as well as intangible) heritage of unique value inarchaeological, industrial and architectural terms. Indeed the project was included in the 2nd Structural Funds programming period and received a total amount of €15,23 million (European grant financing combined with the necessary national contribution).

Project management wasundertaken by the NTUA and the scientific administration was assigned to the Senate's Scientific Committee of Lavrion, headed by NTUA's deputy Dean. It is important to underline that the local community of Lavrion actively and positively participated in the LTCP project, especially during the period 1995-1997. Both the Municipality as well as the Labour Centre of Lavrion took part in the Senate's Scientific Committee of Lavrion in order to set the principles of redeveloping and operating this significant heritage site.[36] A representative of the Technical Chamber of Greece was also member of this Scientific Committee.

Apart from the interventions on buildings and mechanical equipment, the first project completed in the Park was the contaminated soil clean-up. The project was funded through the Park's general European Structural Funds aforementioned program and was based on NTUA's original study published in spring 1995. This sub-project took place in spring 1996, with the collaboration of The Municipal Enterprise for the Development of Lavrion. The Park's first large-scale planning and construction/rehabilitation phase lasted until 2001. Later, in 2005 a new project of contaminated soil clean-up and rehabilitation took place, receiving €7,86 million of European funding combined with national funds through the Ministry of Development.

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[35]Ministerial document ΥΠΠΟ/tΙΛΑΠ/Γ/874/17644/14.2.92, Government Gazette 293/Β'/29.4.92, amended with the Ministerial Document ΥΠΠΟ/tΙΛΑΠ/Γ/1658/25228/29.3.95, Government Gazette 491/Β'/1.6.95
[36] For more on this topic see following tributes (in greek): "Λαύριο", Δελτίο Συλλόγου Αρχιτεκτόνων, Αθήνα 1992; αφιέρωμα «Τεχνολογικό Πολιτιστικό Πάρκο Λαυρίου», Σύγχρονα Θέματα, 58-59/1996; "Τεχνολογικό Πολιτιστικό Πάρκο Λαυρίου, Μελέτες και Έργα 1994-1997", Ε.Μ.Π., Αθήνα 1997.

From the beginning there was a clear need to sustainably finance the Park's operation without circumventing its character as cultural and industrial heritage. NTUA's overall intervention strategy for the former mining industry of Lavrion and the LCTP's operation was based on four pillars[37]:

- Adopting an Economic and Business model which would ensure both the Park's self-reliance as well as its sustainability.

- The Park's featuring operations should be of specific high standards, in accordance to the buildings 'heritage identity.

- Meeting socially responsible targets by creating new jobs.

- Meeting environmental criteria, regarding the site's decontamination and environmental sustainability.

The Technological and Cultural Park of Lavrion extends to an open area of 250.000 m^2, and includes 18 buildings of 13.000 m^2, housing the Park's accommodated businesses, activities and services. 14 of these buildings (12.000m^2) were rehabilitated through LTCP's general financing scheme (EU and National combined funds as formerly described). Regarding the rest 4 buildings (1.000m^2), 2 were financed through funds dedicated for NTUA's scientific research labs, while the rest 2 were self-financed through private resources dedicated by the enterprises accommodated [38] in these buildings.

Today, 10.000 m^2 of the Park's buildings house private enterprises and business operations, while 3.000 m^2 accommodate the Park's cultural activities as well as operational supportive services. The LTCP functions as a self-sustained business since 2000 and its operation and maintenance is mainly financed through the Park's commercial (mostly leases for businesses offices and conference tourism activities) and cultural activities.

 LTCP claimed and has earned the title of being the sole Technological Park in Attica, specialized in fostering activities in fields of applied science, such as telecommunications, robotics, laser technology, energy saving technology, nautical technology and shipping. Most importantly, the Park constitutes a rather successful case of sustainable heritage brownfield conservation and redevelopment project, where both public and private financial resources and know-how were dedicated. On the whole, the Park's development was based on forming multi-level partnerships, involving Central and Local Government agencies, a large University Institution and its scientific community, private donors and enterprises, as well representatives of the local community.

10.   Conclusions

Although cultural heritage shares many public goods characteristics, its conservation and redevelopment is not necessarily financed exclusively through public funds. However, a lack of private funds' availability is revealing the particularities of such

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[37]NTUA, 1997
[38]For more information: http://www.ltp.ntua.gr/research

projects, causing an investment gap. There are a number of financial incentives and tools which can and have been used successfully to attract private investment in cultural heritage conservation and redevelopment projects. Moreover, public private partnerships have been widely employed for urban regeneration schemes around the world and are now being tried in heritage projects, where they may take a number of forms according to the scheme's specific needs. The case study examined reveals the importance of multi-level partnerships, including finance and know-how from all sectors in order to achieve a heritage project which is financially, socially and culturally sustainable.

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PART II:
CASE STUDIES

CHAPTER 19

Cultural Heritage in Dialogue and Cultural Identity
Ancient and Contemporary Mosaic in Ravenna

Maria Grazia Marini[1]

1. Introduction

Ravenna is an ancient city in the Emilia-Romagna region in the North East of Italy, on the Adriatic Sea, known all over the world for the richness of the early Christian and Byzantine artistic heritage dating from the 5th and 6th centuries. In those times, during the slow decline of the Latin world, Ravenna was the main political and cultural centre of the West: the last capital of the Western Roman Empire, capital of the Gothic kingdom, capital of Byzantine Empire in Italy. At that time the city was enriched by the construction of an exceptional group of buildings, some of which are still in perfect condition, most of them richly decorated with mosaics, and whose exceptional value has recently been recognised by Unesco. Motivation for inclusion in the UNESCO World Heritage List quotes: the site is of outstanding universal value being of remarkable significance by virtue of the supreme artistry of the mosaic art that the monuments contain, and also because of the crucial evidence that they provide of artistic and religious relationships and contacts at an important period of European cultural history.

All eight buildings composing the site – the Mausoleum of Galla Placidia, the Neonian Baptistery, the Basilica of Sant'Apollinare Nuovo, the Arian Baptistery, the Archiepiscopal Chapel, the Mausoleum of Theodoric, the Church of San Vitale and the Basilica of Sant'Apollinare in Classe – show great artistic skill, including a wonderful blend of Greco-Roman tradition, Christian iconography and oriental and Western styles.

The Mausoleum of Galla Placidia

[1] Director, MAR (Ravenna Art Museum)

The Neonian Baptistery
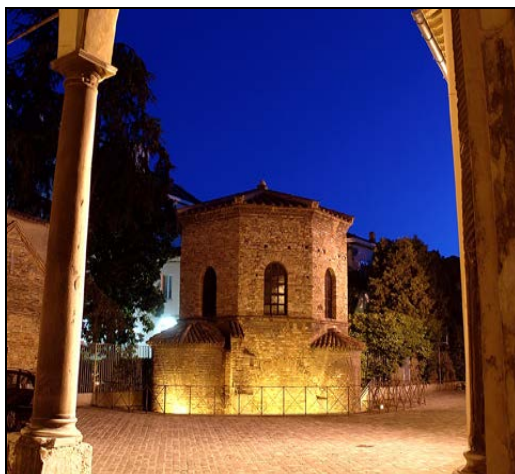
The Basilica of Sant'Apollinare Nuovo

The Arian Baptistery

The Archiepiscopal Chapel

The Mausoleum of Theodoric

The Church of San Vitale
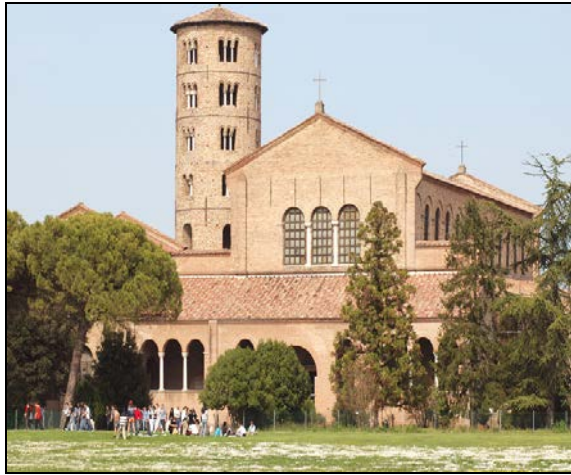
The Basilica of Sant'Apollinare in Classe

Ravenna is not only an ancient city; it is also modern and contemporary: a city where the many activities of the art of mosaic create new and original possibilities. Mosaics represent the cultural basis and the identity of Ravenna: the presence of ancient mosaics has encouraged the great tradition of preservation of the cultural heritage, still widespread. Today the important art production and the role of the city as the capital of an international movement for the research and production of mosaic are eminent issues in the cultural policies of the city, and drivers for sustainable development.

The paper will present the roots of the contemporary mosaic culture, established in the last part of XIX century, and the experience of Ravenna Mosaic, a biennale Art Festival dedicated to contemporary mosaic, started in 2009.

2. Mosaic in the 20th century restorations, studies and copies

Corrado Ricci was the founder - in Ravenna - of the first Italian Monuments Authority in 1897. He began modern and systematic campaigns in 1895 to restore the city's cultural heritage. The two restorers working with him, Azzaroni and Zampiga, to accomplish to their duties, made copies of the mosaics on tracing paper. After the First World War works had to be resumed on Sant'Apollinare Nuovo and the Neonian Baptistery due to Austrian bombardment. The church of San Vitale underwent three distinct restoration campaigns between 1898 and 1935.

The activities undertaken by Corrado Ricci for the protection of the mosaics of Ravenna and the lack of a curricula development in the art of mosaic led in 1924 to the establishment of the School of Mosaic, within the Ravenna Fine Arts Academy. The first announcement underscored the need to train expert restorers for preservation of the city's monuments and artists to maintain its *genius loci* and to continue "the tradition of such a noble art".

The School was headed by Giuseppe Zampiga, restorer and great connoisseur of the mosaic language, who was succeeded in 1935 by Renato Signorini, director until 1976. The Mosaicists Group was set up in 1948 – after WW II, from the Academy of Fine Arts, and

with the main aim of restoring the damaged monuments. The Group played a leading role in the main restoration campaigns of the immediate post-war period, furthermore obtaining important commissions in Italy and abroad. These mosaicists were able to execute life-size copies of antique works, extremely faithful to the originals, which were widely appreciated at international level thanks to an itinerant exhibition, inaugurated the first time in Paris (1951). The *Exhibition of Antique Mosaics from Ravenna* has been travelling all around Europe in the last years.

In 1959 the *Modern Mosaics* exhibition was produced, studying the relationship between the mosaics and their preparatory cartoons. Cartoons were requested to artists (Renato Guttuso, Mattia Moreni, Emilio Vedova, and Marc Chagall). Translation of the pictorial expression into the morphology and syntax of mosaic was a refined critical operation. Each translation involved an interpretation of the source text – the tracing paper – for intrinsic differences, but also for extrinsic ones of cultural milieu, stylistic references and visual practices between the two artists. Modern Mosaics, and their tracing papers are actually exhibited at the Mar, the city Art Museum.

In 1965, on the occasion of the 7th centenary of the birth of Dante Alighieri, the city commissioned an exhibition of mosaics inspired by *The Divine Comedy*. Ten artists decided to confront themselves with the cantos of the *Inferno* while five chose the *Purgatory* and six favoured inspiration from the *Paradise*, all in absolute freedom of expression and figurative language. The cartoons were then transposed into mosaics by Ravenna mosaicists, most of them belonging to the Gruppo Mosaicisti. The works since 2012 have been on show at the Museum TAMO – Tutta l'Avventura del Mosaico – All the Adventure of Mosaic.

In 2006-2007 a two year specialisation in Mosaic was added to the three year course at the Fine Arts Academy. Since 2008 Mosaic has been the main course of study cooperation between the Ravenna Academy and leading figures of contemporary art in creating mosaic works has been continuous over recent decades.

3. A contemporary city

Documentation and urban furniture

The City Art Museum is also home to the International Centre for the Documentation of Mosaics (CIDM), started up in 2003 with the aim of supporting and developing the study, the research and the promotion of mosaics. CIDM is currently working on several projects related to the mosaics, including the organization of conferences about mosaics and the creation of databases for the collection of relevant information available online.

Moreover, the whole city is involved with traces of contemporary mosaics: flowerpots realized by young artists and placed along the streets; street signs and benches contribute to the issue of contemporary identity of an ancient city.

Facing Future and Ravenna Mosaico

The first edition of Ravenna Mosaico, at biennale International Festival of Contemporary Mosaic started in 2009, is an opportunity to combine the artistic tradition of Ravenna with contemporary and innovative issues. Mosaic artists are given the chance to express themselves in the most suggestive venues of the city: museums, gardens, religious places, libraries, shops

and open spaces. Mosaics are taken out of their usual settings – churches, schools and ateliers, and are integrated in the urban space. During the Festival artists working with mosaic come to Ravenna from all over the world to exhibit, to study, to discuss and to share: the Festival's aim is to sustain the city cultural identity, to combine it with a deep awareness of its past, to project it in the future.

The first edition (October 10th – November 24th, 2009) promoted new mosaic experiences in the urban landscape, in order to turn the city itself into a global showcase and a cultural workshop, made of contamination, experimentation and the combination of tradition, heritage, contemporary ideas. In addition to "Opere dal Mondo" - "*Works from the World*" in the Church of San Domenico, a central space for creative urban projects, other exhibitions were set up in the Classense Library (a tribute to Egypt, a solo exhibit by Daniele Strada focused on books), in the courtyard of Oriani Library (Installations) and in the City Convention Centre. Contemporary mosaic artworks were brought into the sacred space of the garden of San Vitale and into the flooded crypt of San Francesco. New creative solutions were to be admired in the most iconic locations of the city. New mosaic road signs were made and placed throughout the city, in order to create an itinerary of the different exhibition spaces. A search for artistic identity found its complete expression within the Festival: the aim of which was to show our art, to share it, to be prouder and prouder of ancient and modern heritage.

The second edition of the Festival took place in 2012, between October 8th and November 20th, with a larger collaboration network and an increased international dimension. The Festival became a chance of openness towards the world, an opportunity to welcome artists and visitors from different countries. The mosaic installations were brought to the renovated Franciscan Cloisters, a solo exhibition paid tribute to a great Israeli mosaicist, Ilana Shafir, well known for the use of different materials in the artistic composition. A work by the collective group CaCo3 was set up in the Arian Baptistery, an illusionary soft cloth made in mosaics in ideal communication with the ancient mosaic of the cupola, *Christ being baptized in the Jordan River*. This edition of RavennaMosaico raised the awareness about the idea that a contemporary identity is only made possible with a clear feeling of the past. The Art Museum of the City – which in the previous edition had displayed some new mosaic works, beside its historic collection dating back to the 50s – followed this direction by establishing the GaeM award, dedicated to young artists working with mosaic in its traditional forms, as well as in some new innovative forms. Mosaic of Cultures became the title of Ravenna's bid in the competition of the 2019 European Capital of Culture.

The third edition – from October 12th to October 24th, 2013 – was organized in the very core of the bid. The programme included many exhibitions and events with artists from all over the world, who recognized the city as the centre of their own inspiration or of their artistic education. An international conference on the teaching the mosaic art took place, while the mosaic schools of Ravenna and Spilimbergo were put in comparison in the exhibition space of the Manica Lunga of the Classense Library. A solo exhibition was set up for the Bulgarian maestro Iljia Iliev; thanks to a European project the young Slovenian artist Andreij Koruza took part in the Festival; the school of Alexandria presented a collective exhibition at TAMO Museum. New technologies were adopted in occasion of the GAeM award, with screenings, projections and social media.

The Franciscan Cloisters, next to Dante Alighieri's Tomb, were invaded by contemporary mosaics, so that two of the most important symbols of the city, the mosaic art and Dante, were brought together. Ravenna was more and more aware of its role as a city of culture and hospitality as well as a centre for new artistic productions.The 2015 edition took place from October 10th to November 18th and found its central exhibition spaces at the City Art

Museum and at Palazzo Rasponi dalle Teste, one of the most fascinating locations of the city, recently renovated and available for cultural events and public use.

Palazzo Rasponi hosted 11 exhibitions, among which a tribute to France, while 2 were held at the Museum. Some numbers: 41 mosaic artworks in "Opere dal Mondo" section, from 21 different countries, three mosaic carpets. The 12 signs of the zodiac realised by a great mosaicist and restorer – Ines Morigi Berti – who had died the previous year at the age of 100. 90 mosaic artworks in the shape of light bulbs made of fluorescent material in a very suggestive installation. 160 symbols from different cultures and thinking were combined in one great installation. 25 artworks selected for the young artists' award. 40 shots describing the realisation of the only mosaic work in Balthus's production, which is now preserved at the Museum and which was on display at Milan Expo 2015. 21 art books at the Gallery of the publisher Edizioni del Girasole, curated by Rosetta Berardi, artist, editor and vice-president of AIMC. 34 spaces all over the city with events, exhibitions, meetings dedicated to mosaic in all its forms. 8 mosaic benches, made in Holland for the Social Sofa Project, 5 of which were acquired, in order to make them part of the street furniture of Ravenna. One international conference about archaeological studies and the reflection on the art of mosaic in contemporary times, an international workshop on mosaic-making with guests from Russia and Turkey. 33 meters of wave shaped mosaics were created for the entrance of the future Archaeological Museum in Class. 12 Tour Operators visiting the city during the Festival. Beyond the international dimension of the Festival, a new attitude towards collaborative work came up, something that has its roots in ancient tradition and that we somehow rediscovered thanks to the engaging and enthusiastic atmosphere of the Festival. It gave us the chance to set new goals and explore new territories, such as the public art.

I would like to end this article with a reflection on public art using a statement of one of the Turkish guest of our International workshop. Nezlin Zabci, an artist who works with street furniture and flower boxes, presented her work saying that "Mosaic is a connecting art". Mosaic connects tiles; it creates visions out of fragments. Mosaic features an ancient and innate collective dimension. Some works are made possible only because of a collective effort. A collective dimension which is needed today, more than ever, not only in the field of art.

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CHAPTER 20

Promoting cross-curricular competences in cultural heritage:
The ST-ART-APP project

Antonio Penso[1]

1. Introduction:

In the current European economic climate, research indicates a critical need to respond creatively to "Vocational Educational and Training" VET and upskilling requirements. Through the adaptation and integration of innovative contents of a LLP Project, named I-CAMPUS, the ST-ART APP project aimed to develop skills and enhance self-employability by creating connections between VET, education and labour market by working with transnational partners in the field of Creative enterprises and Cultural Assets and Heritage.

It was generally agreed that the successful promotion of the cross-curricular key competences, transversal skills and attitudes, required a different, non-traditional pedagogic approach and changes in school organisation and culture management.

The partnership was composed by public and private vocational training institutes, SMEs and Foundations active in the support for self-employability. Thanks to the high quality of the Consortium of partners composed by organisations from six European Countries (Italy, Greece, Unite Kingdom, Denmark, Hungary, Portugal) and Croatia, the project wanted to provide youngsters and entrepreneurs with tools that allowed them to start up and improve their business in the sector of Creative enterprises and Cultural Assets and Heritage.

Thanks to the project direct beneficiaries acquired transversal capabilities and skills such as critical thinking, sense of initiative, problem solving, risk assessment, decision-making and constructive management of feelings. Furthermore, the project allowed the organisations of the vocational education sector to work with partners from across Europe, exchange best practices (Focus group), increasing and improving their staff expertise. The transfer of Innovation was users 'need-oriented, each partner conducted the need analysis of the specific project target and then, designed the best way to fulfil the users' need through the ST-ART APP tools. Partners debated also the results in a Round Table and worked together to create new support for delivering a user-friendly set of key-skills.

By running this action, the project intended to deliver a transferable VET skills set (On line platform social and Web 2.0 – mobile application for IOS and Android) with the aim to build capacity, employability and opportunities in entrepreneurship in Creative enterprises and Cultural sector for all across the EU. The tools were tested in Workshops and experimented in each partner countries for 6 months. In order to create awareness about the results achieved, a series of dissemination and visibility activities were organized, in particular seven National Seminaries and one Final Open Day.

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[1] Director, Fondazione Flaminia, Italy

The long-term impact of this project has been to promote the self-employability culture, increasing in the meantime, the internationalisation of the providers of VET, developing a true example of interactive and effective didactic tool for indirect beneficiaries, trainers of VET.

2. The need of promoting cross-curricular competences

ST-ART APP project addressed the need of youngsters and entrepreneurs to have more knowledge skills and competence in the framework of Cultural Assets and cultural heritage sector, to facilitate the creation of new start up idea and reinforce existing businesses.

The European Union has the largest number of worldwide cultural sites on the Unesco World Heritage. Furthermore, the sociological changes triggered by the spread of the information society, coupled with the increasingly important and acknowledged role played by culture in social bonding, have created a new demand of cultural contents and creative services. This is the birth of the cultural business, a new sector that is starting produce important economic results especially in terms of employability of youngsters.

The field of Culture and Creative Industries defined in this way does not equate to any particular economic sector and therefore is not covered by sectorial surveys. It includes activities in numerous areas of social and economic life, which are not always identifiable in economic classifications. As reported in the Cultural statistics published by EUROSTAT, cultural employment, meaning both employment in cultural occupations in the whole economy and any employment in cultural economic activities, was estimated at 5.9 million people in EU-27 and accounted for 3% of total EU GDP, about 500 billion of euros yearly. However, in the EU 29% of persons working in the cultural field are nonemployees (i.e. self-employed or family workers), compared with 14% in the total working population. The highest ratios of nonemployees can be found in Italy (53% of cultural employment), the Netherland and Greece (35%). Nevertheless, creative industries play a major role in promoting technological and social innovation and contributes to the creation of the knowledge economy.

The Lisbon Strategy states that Europe must become the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs, as well as greater social cohesion. Education and training systems are at the core of this agenda and should play a leading role in achieving the goal described as well as the need for a quantum shift in policies, provision and attitudes in order to meet the requirements of a knowledge-driven society and economy.

However, it has been recognised that meeting the challenge requires major changes in education and training systems to provide citizens with skills to live and work in an information society and economy. The project is the result of a practical demand of partners that work every day in their countries, at different operative levels and ask for the dissemination of innovative methodological approach in VET for contributing to concretely solve the demand in the world of work for transversal skills.

The skills that a person needs to develop to realize his potential through creative enterprise or cultural business, comprehend some elements that refers to the acquisition of key competences (digital and technological competences, entrepreneurship, foreign languages) and enhancing of personal attitudes. ST-ART APP, in particular intended to promote the acquisition of two specific key competences:

<u>Sense of initiative and entrepreneurship:</u>

It refers to an individual's ability to turn ideas into action. It includes creativity, innovation and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports individuals, not only in their everyday lives at home and in society, but also in the workplace in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by those establishing or contributing to social or commercial activity. This should include awareness of ethical values and promote good governance.

Cultural awareness and expression:

It refers to the appreciation of the importance of the creative expression of ideas, experiences and emotions in a range of media, including music, performing arts, literature, and the visual arts. The project results contributed to produce effective change in didactical approach for learning activities related to supporting youngsters that want to develop their potential through enterprise.

Give them the opportunity to define a roadmap for the development of personal models of careers and the activities related to VET for workers and entrepreneurs was a common need that the Consortium wanted to cope through this project.

The project partner and activities

ST-ART APP project aimed to create the basis for rising interest about Creative and Cultural enterprises, promoting the acquisition of key competences in VET through the implementation of innovative and interactive didactic tools. The project activities were organised to define specific didactic tools and methodologies to support beneficiaries in the acquisition and the use of knowledge, skills and qualifications to facilitate personal development, employability and the active participation in the European labour market.

The project was meant to be adherent and connected to working life in order to make VET more responsive to labour market needs and more supportive of inclusive growth, and anticipate skill and competence needs and their integration in VET provision. Tablets, smartphones, and all other last generation "mobile" tools are now well known and massively used. These tools open an interesting scenario in the training multimedia area. The advantage of these products is to be portable (the notebook on the contrary is in fact "transportable"), multimedia and open to the e-book world.

The new multimedia tools made attractive the acquisition of key competences in VET related to the self-employability in creative enterprises among youngsters and people interested in creating cultural and creative businesses.

The project activities, products and results contributed to:

1) The development of the Community as an advanced knowledge-based society.

2) Improve the quality and increase the volume of cooperation between organisations providing learning opportunities, cultural and creative enterprises, social partners and other relevant bodies throughout Europe.

3) Enhance the attractiveness of VET in the domain of development of enterprise in Cultural Assets, Heritage and creative industries, facilitating the development of innovative practices in the field of vocational education and training other than at tertiary level, and their transfer, including from one participating country to others.

The contents and methodology already developed in the I Campus virtual platform (project funded by the European Union in the framework of Lifelong Learning Programme - Leonardo da Vinci) were transferred and adapted to a new sector for acquisition of key competences in continuous vocational training, for the development of enterprise culture and training of young people, adults, workers, entrepreneurs.

I-Campus involved the adaptation and integration of innovative contents and results of two LLP Projects, in public and private vocational training, education and business systems in Italy and in Europe (Portugal, Cyprus, Slovak), with updated contents and units in E–Learning. The I-Campus Project on Second Life was an experimental project that has been thought in order to activate virtual simulations on starting up and managing an enterprise.

The platform created in the previous project was a Virtual Campus on Second Life, where everyone can share written and audio contents, meet other users to exchange information about business, for the activation of joint ventures between enterprises (real or simulated), to develop benchmarking activities. Using Second Life as a virtual interface allowed users to use the interaction as a training mode without limits of space and time. The didactic tools made in I Campus, already tested, have produced good results in terms of impact and quality of the contents.

In order to reach the new target group, materials needed to be adapted and then transferred to the new mobile support to enhance the availability and dissemination of this new content. In particular, the transfer of innovation process lead to the creation of the following products, still available:

1) St-art-app website: http://www.start-app.eu/index.php/project;

    Where is possible find information about the project aims and activities, and access to the training platform after the login.

2) ST-ARP APP Platform: (http://project.start-app.eu/LoginStartApp.aspx)

    The e-learning training platform available for both pc and mobile supports (iOS and Android). It is divided into two units: "The Roadmap to Enterprise" and "Cultural Framework":

The Roadmap to Enterprise contains learning units useful to lead the learners from the idea definition to the definition of the business model. In particular, four units are focused on the idea: Prepare, Perceive, Prototype and Produce, that is dedicated to the business model design.

The Cultural framework section it is meant to be a place where to find targeted documents, inspiration and best practices on the Cultural Industries and Cultural heritage fields. It is structured with the following table of contest:

• Introduction
• Awareness
• Framework Analysis
• Best- practice: innovation
• Best practice: management

The learning materials are available on different type of multimedia supports such as: pdf, video and slides, and in the languages characterizing the consortium of partners. The project activities were designed to transfer the successful VET training product, I-campus platform, to a new setting in particular:

1) To A new target group, youngsters that need to realize their potential through creative enterprise or cultural business;

2) In a specific sector: St-art-app project aimed to adapt, transfer and introduce the methodologies and innovative products already developed for the development of enterprise culture, to the domain of Cultural Assets and Heritage;

3) In new countries: Italy, Denmark, UK, Croatia, Portugal, Hungary, Greece;

4) Through a new multimedia tool: a mobile application (Smartphone or tablet) operative with iOs and Android.

The issues addressed benefited from a European-level approach as the Culture and creativity represent a fundamental characteristic of the Knowledge economy. Moreover, it has enhanced across EU what is defined as Key competences at EU Level: The Sense of initiative and entrepreneurship; and Cultural awareness and expression.

Partnership

The Consortium was composed by 10 partners, from 7 European countries: Italy, UK, Portugal, Croatia, Hungary, Denmark and Greece:

1) Fondazione Flaminia (IT): It is a private no profit Foundation born in 1989 thanks to local public and private bodies to carry out promotional and support activities for the development of the University, of scientific research and of higher training in Ravenna and in Emilia Romagna, IT. The activities of the Fondazione Flaminia consists in: favouring the connection, integration of the scientific and cultural structures of the territory; favouring the entrance in the labour market of students and course attenders also by granting specific scholarships; promoting collaboration amongst Universities, cultural institutions, high schools and training schools; developing activities in the research field, in any public and private sector, in the production and contracting sectors, and stimulation synergies between the University and the production world. Furthermore, Flaminia supports activities of student organizations, financing cultural activities that they propose.

2) ECIPAR di Ravenna srl (IT): It is a technical and vocational secondary education institute, linked to the CNA of Ravenna (National Confederation of Artisans and SMEs). Its mission is to support the development of innovative skills and knowledge and increase the expertise mainly in SMEs and craft enterprises of the Province of Ravenna and support the growth of human resources with activities in local schools and in collaboration with universities. Ecipar carries out training and consultancy for business, quality certification, VET. In the past Ecipar has developed two Leonardo da Vinci projects: I campus (2009-2011), that merged the methodologies and innovative products of INNOVCOM and CIELI, for the development of enterprise culture and training of young people, adults, workers, enterpreneurs; and Cieli (2005-2007), that developed the educational model CIELI (Competition, Innovation, E-Learning, Internationalization) for spreading entrepreneurial culture to students of secondary schools.

3) Panebarco & C. (IT): funded in 1995, is set in Ravenna and is specialized in video productions, interactive applications, multimedia products and 3d reconstructions. The company mainly develops digital projects in the field of education and cultural heritage. With a strong expertise in 3d reconstructions, Panebarco & C. has delivered virtual solutions and video production to enhance the fruition, promotion and also preservation of cultural heritage.

4) ECIPAR Regione Emilia Romagna (IT) is the organization for training and innovative services provided to SMEs, promoted by the Confederazione Nazionale dell'Artigianato. Among its targets, there are research, elaboration, systematization and dissemination of "knowledge" that are useful for SMEs. Founded in 1982, ECIPAR is a non-profit making limited liability consortium company. ECIPAR is a member of the European Benchmarking Forum promoted by the EU Commission and is actively engaged in the diffusion of benchmarking across Italy. It is promoter of the Association "Benchmarking for success-Italia".

5) Highland Opportunity (UK) is an Enterprise Trust wholly owned by the Highland Council. It provides business support to the the Highland business community through its delivery of the Business Gateway contract - advisory support for start up and existing businesses, loan funding to businesses and social enterprises, agents for the Prince's Trust, delivery of the Enterprise Europe service on behalf of the European Commission. "Development" carries out activities related to the relations between schools/VET and job market/business. One of the priority economic sectors in the Highland economy is that of the Creative Industries. Highland Opportunity provides a range of support services to this sector which represents around 15% of its customers. Highland Opportunity has got specific skills related to the entreprise development through didactic activities in schools, promoting the entreprenurial culture with several methodologies and start-up simulations.

6) Universidade de Évora-Laboratório HERança CULtural Estudo e Salvaguarda (HERCULES) (PT): Conscious of its role as a regional and national centre for science, technology and culture and of the cultural heritage legacy of Alentejo region and Portugal, the University of Évora, has invested strategically in this field over the last decade. Particularly significant was the creation in 2008 of the HERCULES Laboratory for the Study and Conservation of Cultural Heritage through European EEA Grants and its 2010/2012 reinforcement with a mobile unit and a microscopy and microanalysis unit with the financial support of EU by a National Strategic Reference Framework QREN-PORA grant, which correspond to a total investment of over 3.5 Meuros. The HERCULES lab has developed over the years interdisciplinary collaboration with national and international SME and academic partners joining expertise to explore new areas in analysis, policy and programs in the field of cultural heritage and research, rapidly becoming a national reference on Cultural Heritage/Conservation.

7) SEENORDA (HR): SEENORDA is founded with the purpose of promoting, improving and linking development agencies of Southeast Europe. Within the objectives for which the association was established, some of the specific duties and activities are: development of technical and scientific projects and programs related to the development and cooperation between regions and countries in Southeast Europe, organizing and carrying out professional training programs; promotion of business cooperation, technology transfer and commercialization of research activities and projects. One of SEENORDA's main goals is also to create awareness and understanding for the entire spectrum of regional development issues. In order to do this, SEENORDA provides its members and key stakeholders with a range of valuable information, tools and resources on an on-going basis. This includes creating and using different models of transfer of knowledge among different actors, sharing of best practices, providing access to the established tools that help the members grow and maintain a strong, diverse economy, identifying emerging issues and trends in the field, distributing regular and timely information bulletins and delivering relevant content. SEENORDA's members have a vast experience in research and development of models, analysis and cooperation with different sectors and stakeholders, including universities, schools and other educational and cultural institutions and organizations.

8) Institute for Social and European Studies Foundation (HU): it was created to host public debates on European history, integration, cross border cooperation among diverse societies and to play and active role during the last decade in initiating and

realizing new research and training programs in European integration studies. It provides the public space for regional civil society organizations and programmes in English. ISES has a long tradition of openness to civil society actors, in its teaching, publications and public outreach programmes, including also representatives of business and government. Courses as well as lecture series are open to civil society and the general public. Internationally recognized for its top-quality research and innovative teaching by the European Commission, ISES was designated a Jean Monnet European Centre of Excellence in 2010. In 2012, ISES was awarded a UNESCO Chair in Cultural Heritage Management and Sustainable Development.

9) FLE - Foreningen af Lærere i Erhvervsøkonomi (DK): FLE is the organisation of Business teachers in Denmark, that involve 170 teachers with higher education in Denmark and our main work is to support schools and teachers in developing teaching and education in the areas of business, innovation and pedagogics. On the other hand, we have close contact to the Ministry of Education and in cooperation we develop teaching and education. We work on implementing new media in teaching such as mobiles, iPads and in general digitalizing teaching and spread this to teachers and schools for inspiration. Therefore, we have comprehensive experience in working with new media. FLE has got the main network of Danish schools involved in spreading enterprise culture among youngsters.

10) MANIATAKEION FOUNDATION (HL): The Maniatakeion Foundation is a private, non-profit, public-service institution for the preservation of the rich cultural heritage and the authentic character, as well as the promotion of the social and economic development of the town of Koroni, Greece. The Foundation has organized a variety of cultural, social and economic activities, of local, national as well as international scope. Examples: a) International Conference on: 'Historic Memory and Economic Growth'; b) partnership in Future Leaders Programme (organized by consulting company Hay Group, and addressed to Greek post-graduate students of diverse backgrounds), with the aim of preparing a plan for the development of Koroni based on the exploitation of its culture; and c) leading role – on the part of the community of Koroni, and in collaboration with communities from Italy, Spain, and Morocco – for the inscription of the Mediterranean Diet in the UNESCO 'Representative List of the Intangible Cultural Heritage of Humanity'.

3. Results and impact

The methodology designed for the project was based on the past experience of the project I-Campus. Didactic tools and instruments were integrated and made available on an online platform with updated contents and units in E–Learning. The new multimedia tool: a mobile application for smartphone and tablet for iOS and Android system, allowed users to use the interaction as a training mode without limits of space and time.

The project also aimed to improve the VET systems and in support the development of entrepreneurial skills at transnational level through the following IMPACT AREAS:

- Innovation of professional curricula (skills and knowledge)
- Increasing technical capacity following market trends
- Implementation of action for providing youngsters with ICT skills
- Strengthening youngster's identity, promoting training and increasing of skills useful in the European job market.

- Spreading of innovative best practices for a global approach for the entrance and permanence in job market.

The DIDACTIC MATERIALS were produced in respect of the four-main characteristic of the on-line training:

- Modular (Learning Object -LO) users are free to choose time and way of content approach.
- Interactivity: user cac interact with didactic contents
- Complete: each module corresponds to a specific LO
- Interoperability: didactic contents are available on different technological supports.

To test the training contents each partner organised pilot activities involving around 250 people. The impacts of St-Art-app project can be summarized as following:

- the project has positively impacted the innovation of professional curricula in terms of skills and knowledge
- It increased the technical capacity of learns and VET providers in the sector of Cultural Assets and Heritage
- It Implemented of actions for providing youngsters with ICT skills;
- It spread of innovative best practices for a global approach for the entrance and permanence in job market.
- It spread of innovative methodologies of training for VET organisations and final users.
- Users experimented the interactive training, having the possibility to use interaction as learning methodology limitless and timeless.
- Users acquired new skills and knowledge about the start-up of cultural and creative enterprises.

4. Conclusion

The St-Art-app project reached successfully the project's objective and results. The keys success factors of the project were:

1) The users 'need oriented approach, guaranteed the adherence and coherence with both the VET needs and learns. This methodology has covered all over the project activities that have lead to the definition of the project products

2) The good management and coordination between partners, confirms that good design management, sharing responsibilities and tasks can lead to high impact on the quality of teaching methods and cross-curricular approaches.

The high participation of learners during the testing phase, (more than 250 students tried the educational units) and the extremely positive feedbacks received, underlined that students are interested in improving their competencies, developing entrepreneurial mindset. Moreover, the project utline the need to strengthen the cross-sectoral of university curricula.

The improvement of the training materials of St-art-app is fundamental to keep the training course coherent with the work labour needs and changes and spread the opportunities between students to improve their soft and transversal skills.

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CHAPTER 21

Cultural Heritage as Economic Value and Social Opportunity: SPINNA Circle

Emma Dick[1] & Rupa Ganguli[2]

1. Introduction

SPINNA[3] Circle (also known as SPINNA) is a non-profit organisation focused on empowering women in fashion and textiles globally. It was established in the UK in 2012. The concept was first set up as SPINNA – The Women's International Textile Association in the Netherlands in 2010.

SPINNA's global membership network is based on a 'hub-and-spoke' approach, with membership hubs in several locations worldwide centred on the power of local knowledge from local members in all locations. Hubs may comprise individual members, businesses and/ or partner organisations connected globally through SPINNA's online networking portal and offline through events and projects according to local members' needs. The aim is to grow these hubs sustainably into bricks and mortar facilities with support services and equipment to facilitate the growth and development of local enterprises in fashion and textiles, owned and managed by women.

SPINNA works in three key ways to achieve its aims to enable gender empowerment and sustainable business practices: (i) through networking and connecting members together to form a global collaborative peer support network online and offline; (ii) through developing and delivering mentoring and training programmes, in response to the needs of local members; (iii) through promoting the work of SPINNA members and enabling and strengthening market linkages and sales potential.

SPINNA has implemented projects in various parts of the world since 2011 including South America, Central America, Africa and Europe. The global membership base comprises women textile artisans, entrepreneurs, designers and businesses which support SPINNA's mandate to work towards gender equality and responsible practices in production and consumption in the fashion and textiles supply chain, in line with the UN Sustainable Development Goals (SDGs).

2. Central Asian Case Study

This paper presents a case study focused on projects designed and implemented by SPINNA Circle for member businesses and artisans in Central Asia and the Economic Value and Social Opportunity presented by the intangible cultural heritage of textiles in Central Asia. In terms of considering the intangible cultural heritage presented by these

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[3] Activity of a project for strengthening networks in Central Asia and developing markets for women entrepreneurs in textiles through SPINNA Circle.

artisans and textiles businesses, SPINNA could be considered an important cultural intermediary for the recognition of value and the continual evaluation and evolution of textiles cultural heritage as a social opportunity for artisans and businesswomen in Central Asia. In forming a connection between the producers and consumers of fashion and textiles, SPINNA may be considered a disruptive agent of change, working to empower workers at multiple stages of the supply chain, and impacting the conventional global structures governing the production and consumption of fashion and textiles.

In 2013, SPINNA successfully secured funding from USAID through a competitive request for projects to work with women owned or managed textiles businesses in the Central Asian Republics. In 2014, SPINNA and Middlesex University London signed a Memorandum of Intent (MoI), setting out areas of mutual areas of interest to collaboratively pursue activities and projects that build economic growth and enhance research and business opportunities for artisans and designers, women entrepreneurs and professionals in the fashion, textiles and accessories industries. Working in this collaborative way between business, academia and artisans in the development sector, trans-disciplinary perspectives emerge on the mechanisms through which cultural heritage is identified, valued and developed by the multiple stakeholders.

Over 2013-14 and 2015-16, SPINNA has been working with women textiles artisan-entrepreneurs in Tajikistan, Uzbekistan and Kazakhstan in Central Asia, developing and delivering training and capacity building programmes for participants and promoting their work in showcase activities in UK and Central Asia to create market linkages and opportunities for the artisans to develop sustainable business networks which will survive beyond the timeframe of the funded project.

SPINNA worked together with Middlesex University London to develop some of the training elements of the workshops for the Central Asian projects. Kiran Gobin from Middlesex University London is a Lecturer in Fashion Design and a specialist in metric pattern cutting and works with some of the designers and key industry figures in London Fashion Week. Kiran worked together with SPINNA to design, develop and teach a training programme that delivered knowledge of metric pattern cutting and production skills at the University of Technology and Business in Astana, Kazakhstan and to members of the Women's Development Agency in Khjuand, Tajikistan. Participants included students, artisans and business owners

Central Asia has been classified as one of the economically least integrated regions of the world. Discussion of this case study highlights some aspects of the increasingly complex relationship between cultural heritage and sustainable development practices in business and provides some positive notes for looking at the role that public and private sectors can play in working together to create local and regional hubs of development, in this case centred around textiles and traditional handcraft skills, thus contributing to building "smart, sustainable and inclusive" economies regionally.

3. Central Asian Cultural Heritage

The Central Asian Republics (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan) which gained independence from the Soviet Union in 1991, all face the same dilemma: how to legitimize the borders of a geo-political entity inherited from the recent Soviet past while the only available and functioning identity reference points are those dating from the mediaeval period? The shifts in identity that have emerged from the redefinition of the national identities of these young republics continue to be an uncommon phenomenon with serious political consequences… In an attempt to reconstruct national identities without calling into question the borders inherited from

the Soviet Union, the region's mediaeval and Islamic past were re-evaluated and exploited as a new component of identity, thereby making it possible to overcome ethnic and group divisions. (UNESCO, 2009:21)

The role that textiles play in signifying national and ethnic identities within Central Asia is key and provides both unifying and divisive concepts about identity. In Uzbekistan particularly, a close link has been established between the cultural heritage of the built environment and the retailing of local textiles and craft products, as historic buildings are converted into craftsman development and heritage centres. The l ink between the tourism industry and the textiles industry is strong and tourism has traditionally been seen as a good mark et locally for traditional textiles and handcraft products. But visiting tourists on their own are not a large enough market to sustain livelihoods for the artisans and business women of the region, and this project has encouraged the participants to think beyond local tourism mark ets and towards the opportunity of collaborating together with artisans, designers, retailers and entrepreneurs in Europe to look for a larger potential target audience for their creative products.

Some of the key examples of traditional textiles which are currently being produced in the Central Asian Republics are described below. These photographs were all taken by SPINNA during needs assessment missions to the region in December 2013 and June 2015. Throughout the projects in the Central Asian Region, SPINNA has sought to work with local communities of textiles artisans and entrepreneurs to help them understand the economic value of their textiles skills and think about how to connect these with the economic opportunities that exists for them to connect to UK, European and US markets and how this builds a great social opportunity for the future development of strong sustainable communities of female-led enterprise within the Central Asian Republics.

Ikat weaving

'Ikat' comes from the Malay word "mengikat" meaning to tie or t o bind. Ikat fabric is made from yarns where either the warp or the weft, or in some instances, both sets of yarns are tie-dyed prior to the cloth being woven on a simple loom. The dyeing process involved is highly ski lled and results in sometimes multiple dye-baths being used, resulting in brightly coloured eye-catching designs with a distinctive 'feathery' edge' to the designs, where the ties have shifted around a little in t he dyeing and warping-up process. In Central Asia, the technique is often referred to as abr, adras, atlas and other terms. Most ikat designs in Central Asia are warp-ikats, where only the warp-threads are tie-dyed p rior to weaving. Ikat fabrics are woven in many parts of Central Asia, including Tajikistan and Kyrgyzstan, but it is Uzbekistan which has been particularly successful in promoting ikat as an element of national Uzbek cultural heritage, with great concentration of specialist artisans in the Ferghana valley. SPINNA member Zukhra Inat, from Tashkent, Uzbekistan, works with the skilled artisans and designers in Yodgorlik Silk factory to create her fashion collections.

Patchwork

Patchwork or "pieced work" is a form of needlework that involves sewing together pieces of fabric into a larger design. The larger design is usually based on repeat patterns built up with different fabric shapes (which can be different colours). These shapes are carefully measured and cut, basic geometric shapes making them easy to piece together. Patchwork techniques can be dazzlingly complex in their execution, with radial designs and intricate star-patterns adorning wall-hangings, ladies garments, table linen and used in many other innovative ways, combined together with other techniques such as gold-work embroidery (zardosi), ikat weaving, tambour embroidery. SPINNA

member Nilufer, from Khujand, Tajikistan, manages the Orasta workshop in Khujand, Tajikistan, which produces a wide array of designs in meticulous patchwork designs.

Tambour embroidery

Many types of embroidery use a tambour hook, including Central Asian Suzani embroidery. Tambour embroidery is worked on fabric stretched tightly in a frame, which is then attached to a lap or floor stand to allow the embroiderer to use both hands. Chain stitch embroidery using a tambour hook is worked from the top surface of the fabric, with the right side of the work, facing the embroiderer. However, when a tambour hook is used for beading and sequins, the beads are threaded onto the working thread and the design is worked from the backside of the fabric, with the wrong side of the fabric marked and facing the embroiderer. Tambour embroidery is also done with a special hand machine for an 'all over look', and may be combined with hand stitching and other techniques for a rich decorated surface.

Felting

Felting is a process of entanglement of animal fibre in all directions, usually involving heat, moisture and pressure applied to the animal fibres, appropriately done to form a soft and homogeneous mass. The technique was originally devised in nomadic communities of Central Asia from the 5th to 3rd centuries BCE. Some early impressive examples of an inlaid and appliquéd felt designs from the Altai Mountains region of P azyryk can be seen in the Hermitage museum in St Petersburg, one of the greatest museum collections of artefacts from Central Asia in the world. Artisans in Kazakhstan and Kyrgyzstan have really concentrated their efforts on felting as a specialist technique and relate this very strongly to proud notions of nomadic cultural heritage. SPINNA member Aigul Zhans erikova from Almaty, Kazakhstan, is a master artisan and successful business woman whose business Aigul Line LLP aims, to restore and to preserve the ancient Kazakh craft of f elting, to popularize the ethnostyle and also to promote the f elt goods made in Kazakhstan to the domestic and foreign markets (AigulLine, 2016).

Suzani embroidery

"Suzani" literally means needlework, and the term has become as associated most specifically with large embroidered panels made throughout Central Asia, particularly in Uzbekistan. Patterns are drawn out over several narrow loom-widths of fabric, which are embroidered b y individual women with brightly coloured yarns usually in very fine chai n stitch, or so-called 'Bukhara' couching stitch. These narrow strips are then sewn together to form large rectangles of fabric, used as wall-coverings, and throws. Within Uzbekistan, each region is associated with a different series of traditional patterns, motifs and embroidery stitches, regarded as 'authentic' to that area. Skill in embroidery is deemed as a very important part of a women's traditional value in Central Asia, and girls may help each other to complete highly refined embroidered items f or their trousseaus. Popular modern styles include designs based on 'Ottoman' embroidery designs.

4. Training Workshops

Training workshops conducted as part of this project sought to build upon participants' knowledge and skill in local textiles heritage and bring technical and business development skills to complement these. Workshops on Product Development & Market Trends and Marketing & Business Development were designed for the participants to understand the opportunity to develop products in line with a marketing

strategy and to use their skill sets towards creating high quality marketable products. Both workshops focused on activities based on small group work, to inculcate a collaborative approach, encouraging and enabling female enterprise in the region. Training workshops took place at the Kazakh University of Technology and Business in Astana (KazUTB), Kazakhstan and with the Women's Development Association in Khujand, Tajikistan. These activities emphasised the economic value and social opportunity for women artisans and entrepreneurs of the unique intangible cultural heritage presented by their traditional textile skills.

Kazakhstan

At the Kazakh University of Technology and Business in Astana, Kazakhstan, students in the Department of Technology of Light Industry and Design are taught in their main curriculum various elements of 'traditional' and 'modern' design and the students observed in 2016 by the SPINNA team had put together an exciting range of fashion design collections which included elements of design motifs taken from Kazakh 'nomadic' cultural heritage and fused with ideas of contemporary international sportswear, eveningwear, and bridal wear to produce fresh ideas of what 'contemporary traditions' might look like for young people in Kazakhstan.

The SPINNA masterclass in metric pattern cutting was attended by 56 participants from across all areas of the staff, management and students of KazUTB. There was a lot of excitement about the masterclass and members of the senior executive team of the university attended to provide encouragement and support to the participating students. Staff members from the Department of Light Industry and Design, including the Dean and Head of Department were in attendance, along with several faculty members. Key representatives from the local factory, Utaria, were also present and participated eagerly in the masterclass.

Participants engaged with the trainers and understood the process of pattern cutting, however many had not tried it themselves. They were very interested in the demonstration and questions were asked throughout. It was an interactive and very enthusiastic group.

Response to the training was positive. The students' design work on the template was adventurous, and had some current and contemporary references. The participants were not afraid to venture away from the example set. Some of the participants took longer to sew their jackets and a couple of groups did not finish on time, but expressed their vision well in the review session

The explanation and use of pattern cutting blocks was very helpful to the participants, simple terms and terminology was explained. It seemed to improve their understanding of the subject i.e. technical terms such as notches, seam allowance etc.

The participants worked well in composite teams with differing skill levels, (from novice to more skilled industry participant) which were crucial in completing the task successfully. It is anticipated that the students will be able to integrate knowledge of what they learned into their regular curriculum, by staying connected to SPINNA and forming further international supportive relationships with institutions like Middlesex University.

Staff and students at KazUTB work with great enthusiasm to create and refine the ideas of modern traditions in their studio work. Students experiment with felting techniques, incorporating inlaid designs from nomadic culture, and mix these with more contemporary fabrics like denim and black stretch fabrics. Models at the student fashion show wear elongated pointed hats with veils covering their faces, along with PVC-look trousers and platform shoes, accompanied by the sounds of traditional Kazakh music.

The students learn both traditional techniques and the university has also partnered with a local high tech factor y, 'Utaria', to give them advanced knowledge of industrial production methods for clothing design. This is part of the dual system of education in Kazakhstan, part classroom-based, part industry-based.

There is a genuine curiosity and enthusiasm amongst staff , students and factory management to work towards creating contemporary traditions which relate to powerful notions of Kazakh cultural heritage and are relevant to contemporary lifestyle in cosmopolitan Kazakhstan, but at the same time there is a tacit understanding that these ideas are somehow different to contemporary international 'fashion' which fills the department stores, shopping malls and magazine pages circulating in the Kazakh capital. Through building close relationships with local industry partners, such as Utaria, international peers and institutions, such as Middlesex University London in the UK, a dialogue is emerging i n Astana about the possibilities and opportunities for creating modern traditions, which are contemporary and relevant. This has great potential i n encouraging future generations of creative designers in Kazakhstan to use their contextual understanding of local cultural heritage while offering commercially well-designed clothing and textile products to global markets.

Tajikistan

Tajikistan is a poor, mountainous country with an economy dominated by minerals extraction, metals processing, agriculture, and reliance on remittances from citizens working abroad (CIA, 2015).

Skilled artisans and entrepreneurs are faced daily with challenges of providing financially for themselves and their families in rural areas where there is inconsistent opportunity for employment and limited market access opportunity to export goods and services, through lack of connectivity and network connections. In Tajikistan, women in particular face economic hardship. According to official estimates, 1 million Tajik men work in Russia – which is one-eighth of the country's population and roughly half of its working-age men. With a per-capita GDP of just $2,800 (CIA, 2015 est.) Tajikistan is the world's most dependent country on money sent home by migrant workers abroad, almost all of them in Russia. Such remittances, which according to the World Bank represent about half of Tajikistan's GDP, have begun to fall as Russia's economy stalls. Developing business opportunities for women has never been more salient to this country.

Suzani embroidery, ikat weaving, patchwork, braid-making, and the up-cycling of old fabrics are the most interesting product categories from Tajikistan. The textile industry in Tajikistan is very rich with hand-skills and techniques and has a very long history. This is in itself very attractive to a sophisticated UK / European customer. The type of intricate skills that women artisans in Tajikistan have, are almost impossible to access or find in UK / Europe. Textile skill levels of some of the women in Tajikistan were outstanding and the enthusiasm to learn and work together as a team was inspiring. The use of these intricate skills along with the availability of exquisite older fabrics from Tajikistan found in the local market place made this a potentially interesting offer. This would work very well with the sophisticated European customers' wish to source sustainable fashion and textiles products which come with an interesting and authentic story about the maker. This opportunity was explained to the participants during the training workshops.

The concept, structure and organisation of the global fashion industry was introduced to the participants as part of the training workshop on Marketing & Business Development as being based on constant seasonal change and the logistics of the international fashion calendar explained. The presentation emphasised that showing on a catwalk is not the

only way to promote clothing and it is not appropriate for some brands-designers-businesses to do this. The participants were introduced to the idea that a fashion show was a promotional activity organised on the part of the fashion brands and that the buyers' schedule must allow them to travel from New York to London to Paris to Milan (and other cities globally) in order to make and place orders.

The concept of trends was explained in marketing terms. Current international trends were introduced and shown to be an organising principle by which the fashion media explains new designs to the consumer and highlights what is / or is not fashionable and desirable to buy. There was an audible "Ahhhh" around the room when the images of ikat designs used by international designers were shown and designs that are currently fashionable in Europe. The concept of "cultural appropriation" was discussed with the participants in Khujand. This really seemed to hit home as they realised that educated consumers in Europe and the US are interested in craft and the handmade. They realised that the y have an amazing wealth of skills at their fingertips and that b y understanding their target customer and by differentiating their products aimed at local customers in Khujand, with those aimed at tourists visiting Tajikistan, and products aimed at an export mark et, they could open new doors and avail of many opportunities to expand their businesses. A key focus was to encourage participants to understand their own strengths (as emphasised by a S.W.O.T exercise) so that they would be able to assess where they were best suited across the value chain i.e. a designer / an artisan / a retailer / a combination.

Understanding their own market level and their own target customer was emphasised as key to successful marketing of their business. The participants were introduced to the concept of the 'Artisan Story' and encouraged to create their own, including small pieces of personal information about their own designs, beliefs and lives to reach out to form a link to the consumer.

Artisan skills were perceived as an older person's profession in Tajikistan until four years ago but now there is a proactive policy of the Tajik government to encourage and support young people to learn craft skills and to develop an enterprise solution. However this needs to reach the masses and show results so that younger people remain interested and take this up as a profession. They also need to see the mark et potential and realise the opportunity to connect successfully with the target customer globally.

5. Conclusion

There is a further need for fine-tuning of textiles skill sets to move from 'handicraft' to 'hand crafted.' The majority of women artisans in Central Asia are used to working as handicraft providers. This is very different from becoming a mainstream supplier to the mid – high end of the fashion and interiors design market. This has higher value and more business associated with the orders, but the expectations are higher and the requirements are more stringent. In this way cultural heritage is embedded into potentially marketable cultural products, and the values and metaphors associated with the history, culture and geography of the region become part of the marketing and promotion strategies of the designers and businesses.

The overall aim of the USAID-funded SPINNA project is to help build capacity in the region and to increase the competitiveness and visibility of women in textiles and clothing in Central Asia, by strengthening of networks and building SPINNA Circle hubs locally and regionally, thus providing a solution for sustainable business practices while developing market linkages both locally and internationally. The project also aimed to build upon existing SPINNA networks in Uzbekistan and Kazakhstan through

facilitating design collaborations between the countries and promoting regional textiles skills so as to enable the growth of sustainable trade regionally and internationally for women artisans.

With the support of this USAID-funded project, SPINNA has been able to reach and train almost 100 women in the Central Asian region. In the most recent training activities, SPINNA has reached more than 30 businesses including women of all ages in Khujand, North Tajikistan. The focus has been to encourage participants to recognise the value of their own cultural heritage by providing market intelligence about how aspects of traditional textiles and cultural heritage are used within the global textiles-led fashion and interiors markets. Through raising awareness of the powerful value of their own traditional textiles skills, SPINNA was able to demonstrate the great potential for sustainable business opportunities and possible sources of income. All participants in the training workshops were keen to engage in further training and opportunities to develop products for the global market that were both 'traditional' and 'fashionable' and wanted to understand more keenly the market mechanisms that would allow them to sustain, maintain, and regenerate elements of local cultural heritage that would otherwise would not be economically viable for them to preserve, celebrate, or learn technical mastery of.

Through connecting women entrepreneurs and artisans with each other to form local 'hubs' and global communities, it is envisaged that these businesses will continue to develop beyond the scope of the funded period of the project and continue to form the basis for a sustainable enterprise eco-system for female enterprise in Central Asia. All this is based on a strong personal connection with the intangible cultural heritage as presented through the medium of textiles to create social opportunities for empowering women and girls.

The project provides an interesting set of examples and discussion points to thinking about designing public policies for sustainable development and smart growth that takes cultural heritage, the agency of the artisan, and collaborative business enterprise, as their core values.

Cultural heritage and spatial planning in Cyprus: The Integrated Urban Development Plan of Paphos Municipality

Ioannis Pissourios & Michalis Sioulas[1]

1.   Introduction

Cultural heritage: an asset for urban development

The article focuses on the presentation of the Integrated Urban Development Plan prepared for the historic town centre of Paphos by the Municipality of Paphos. The purpose of the article is twofold. On the one hand, the article aims at identifying the methodological peculiarities of the Integrated Urban Development Plan, something that allows for a better understanding of the complex nature of such plans. On the other hand, the article presents the proposed actions, which, though focused on the protection and promotion of the cultural heritage of the historic town centre of Paphos, ultimately form a comprehensive scheme that enhances the economy and the social life of this part of the city.

The cultural heritage, particularly the material remains that it includes (monuments, groups of buildings and sites), has in that last decades been closely linked to the concept of sustainable development, for which, together with other forms of capital (natural and/or human), it forms a significant resource (Svendsen and Sørensen, 2007). A number of studies have demonstrated the economic benefits which can accrue from the cultural heritage and the important role it can play in the revival of urban areas (Gražulevičiūtė, 2006). According to Milena Dragićević Šešić and Ljiljana Rogač Mijatović (2014), the cultural heritage is not a relic of the past, but a dynamic field of development, especially for tourism. More specifically, it can contribute significantly to the attractiveness of urban space for visitors and investors, reinforce the characteristic identity of a location and improve the standard of living of the inhabitants (Tønnesen et al., 2014). Today, many cities use their cultural heritage as an essential urban development strategy (Tønnesen et al., 2014), while international organisations, such as the United Nations, emphasise the need for a more effective utilisation of the cultural heritage on all levels of development policies and practices (Bandarin et al., 2011).

In this context, our article focuses on the presentation of the *Integrated Urban Development Plan* (Municipality of Paphos 2015)*,* prepared for the historic town centre of Paphos by the Municipal Authority (similar plans were also prepared for the other three large cities of Cyprus, Nicosia, Limassol and Larnaca), as a case study in which development and heritage coexist. This plan, which is already being implemented, was prepared under the operational programme *Competitiveness and Sustainable Development* of the National Strategic Reference Framework, and as part of the goal *Investment in Growth and Jobs* of the Cohesion Fund. The main objective of the Plan is

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the revitalization of the historic town centre and the strengthening of its sustainable development by implementing actions organised in three groups:

a) protection and promotion of cultural heritage,

b) enhancement of the competitiveness of small and medium-size enterprises, and

c) promotion of employment and alleviation of social exclusion.

Our purpose in presenting this case study is twofold. On the one hand, the article aims at identifying the methodological peculiarities of the Integrated Urban Development Plan, something which allows for a better understanding of the complex nature of such plans. In this direction, the paper also presents and discusses the initiatives undertaken by the participants to allow the Plan to confront these peculiarities and attain the best possible outcome. On the other hand, the article presents the proposed actions, which, though focused on the protection and promotion of the cultural heritage of the historic town centre of Paphos, ultimately form a comprehensive scheme that enhances the economy and the social life of this part of the city.

2.   Some methodological considerations on the preparation of the Integrated Urban Development Plan

Urban development in Cyprus is based on a two-tier hierarchy, as defined in the Town and Country Planning Law of 1972. *Local Plans* form the top end of this hierarchy and are prepared for major urban areas or regions undergoing intensive development pressure. In these plans, the basic urban policies are set and, based on these policies; a detailed land use plan is formulated. *Area Schemes* at the lower end comprise a more detailed version of the Local Plans and are prepared for smaller areas, usually for the area of the city centre. In terms of procedure, urban development is the responsibility of the Department of Town Planning and Housing under the supervision of the Planning Board. The latter sets the basic strategies and policies that will be applied, while the former deals with the operational application of these strategies and the preparation of the final *Development Plans*, i.e. the Local Plans and the Area Schemes. These Development Plans have to be submitted to and approved by the Ministerial Council before they come into force, and both are subject to revision every five years or sooner (see Pissourios 2014a). Apart from the above plans, any municipal authority can, on its own initiative, prepare additional plans (master or detailed, comprehensive or sectoral). However, such plans cannot alter the regulations of the Development Plans. Thus, in this planning context, the Integrated Urban Development Plans comprise complementary planning instruments/schemes with restricted planning rights.

However, the preparation of an Integrated Urban Development Plan exhibits other interesting peculiarities compared to a Development Plan, since:

A)   It covers a broader thematic content. Specifically, the actions of the Plan cover a wide range of issues, relating to the built environment (e.g., renovation of historic centres), to the economy (e.g., diversification of local economy), to social issues (e.g., alleviation of social exclusion), to modern technology (e.g., application of a Content Management System) and to the environment (e.g., utilisation of renewable energy sources). As a result, the highly diverse nature of this Plan has a direct impact on its complexity, both with reference to the selection of the participating stakeholders, and with reference to the actions selected, as well as to the hierarchy and complementarity of the latter.

B)   It includes both spatial and non-spatial goals, for the implementation of which significantly different tools and means have to be employed. The above also

entails the collaboration of various governmental and municipal Departments for the implementation of the proposed actions. In this context, it is clear that a potential fragmentation of the implementation of these actions among different participants and departments will inevitably have a negative impact on the final performance and added-value of the Plan, or, in reverse, the management of the Plan by only one department will lead to its implementation by less skilled participants.

C) The study area of the Plan is not pre-defined. More specifically, the Department of Town Planning and Housing performed an initial delimitation of the wider area (indicated as *Selectable study area* in Map 1), indicating the historic town centres as the most appropriate areas for the preparation of the Plan. However, within this broad area, the Municipality concerned had flexibility in specifying the final study area (indicated as *Intervention area* in Map 1), a decision that required a well-structured agenda of priorities.

Map 1: Territory of the Municipality of Paphos, with the boundaries of the *Selectable study area*, the *Intervention area* and the locations of the three actions complementary to the *Integrated Urban Development Plan*.

Moreover, the preparation of such a Plan for a Cypriot town generally, and for Paphos in particular, comprises an even greater challenge, as:

D) Even though Greek Cypriot and Turkish Cypriot properties co-exist in the same urban environment, different development rights are attributed by legislation to each of these types of property (see *The Turkish Cypriot Properties -Management and Other Matters- Law*).

E) In 2017, Paphos will be the European Capital of Culture, for which certain cultural and other actions have been planned. Some of these actions will be realised through the implementation of the Integrated Urban Development Plan.

Because of these peculiarities, the planning team was led to take a series of crucial methodological decisions:

First, the planning team chose to collect and analyse a wide spectrum of data on the existing situation and the tendencies of change, both in the historic city centre, which is the main focus of the Plan, and in the surrounding area, e.g., the city of Paphos as a

whole. On the basis of this inventory and analysis, it was possible to arrive at the final delimitation of the area of intervention and the appropriate handling of the Turkish Cypriot properties, for which the possibility of intervention is limited (see points C and D above and section 3 below).

Secondly, in order to be able to include actions that address the most important deficiencies of the area in a series of social, economic, technological and environmental issues (see point A above), the planning team chose to distribute questionnaires to a) hotel managers in Paphos, b) businessmen in the city centre, c) the general public and agencies of the District of Paphos and d) inhabitants of the city centre. The questionnaires were different for each group and concerned both general issues of the functioning of the city and views on specific planning proposals.

Thirdly, because of the multiplicity of agencies involved (see points B and E above), the planning team foresaw the coexistence of different priorities of intervention. In order to address this probability, while working on the Plan the team organised a series of intermediate presentations and meetings with the participation of invited stakeholders, among them the main planning group, composed of members of the technical service of the Municipality and external collaborators, representatives of city agencies, representatives of the Cultural Capital 2017 agency, and representatives of independent agencies, such as faculty from Neapolis University Pafos.

The above decisions were taken empirically, probably without any conscious effort on the part of the planning team to resolve methodological issues and problems that appeared during the work on this peculiar type of planning study, for which there was little earlier planning experience or technical knowledge available. However, the decisions are closely related to crucial points of urban planning theory.

In particular, on the issue of the collection and analysis of a wide spectrum of data on the existing situation, our decision is entirely consistent with the basic methodological framework of urban planning, which foresees an independent stage of analysis before any spatial intervention. This framework was first set out by Patrick Geddes (1915) and has been significantly developed by a series of later researchers (for example, see McLoughlin 1969, Faludi 1973, Lagopoulos 1973). However, although the distinction between the stage of analysis and the stage of the planning proposal are today standard practice internationally (Pissourios 2013a), planning practice in Cyprus, as expressed by the Development Plans, does not include this basic methodological stage (Pissourios 2014a). In the opinion of the authors, this is the first time that a planning study in Cyprus has attempted to inventory urban uses at the level of unitary types.

A second contribution concerns the use of participatory planning processes, with the distribution of questionnaires and the organisation by the planning team of presentations and meetings with invited stakeholders. Participatory urban planning has been a basic axis and issue of debate in contemporary urban planning theory and practice since the 1990s (see Healey 1997). The Cypriot planning system has attempted to make use of some types of participation, but the general picture is unsatisfactory, since participation is limited to the possibility on the part of the public to be present and to submit objections to the proposed plan.

3. The delimitation and the character of the study area

As mentioned above, during the preparation of the Integrated Urban Development Plan, the planning team collected a wide spectrum of data on the existing situation in the wider area of the historic city centre (i.e., within the *Selectable study area*, see Map 1), in order to define the precise area of intervention (i.e., the *Intervention Area*, indicated

in Map 1). The analysis of the existing situation was based on the inventory of the following:

▪ Large free open spaces in the area, including the open spaces of public buildings, sports installations, and of course public green spaces open for general use (see Map 2).

▪ Land uses at street level in the following eight categories: public uses, small industry, offices and banks, clinics and tutorial centres, residential, recreational, retail trade, and spaces with no use (see Map 3).

▪ The functional condition of the buildings, estimated according to three categories: good, acceptable, and poor condition (see Map 4).

▪ The age of the buildings, classified into four categories: before 1960, 1960-1974, 1974-1990, and after 1990 (see Map 5).

▪ Legally protected buildings (listed buildings) and buildings and streetscapes showing notable morphology (see Map 6).

▪ Parking spaces in the area, distinguishing between public parking lots, private parking and roadside parking spaces (see Map 7).

▪ Bus connections for the area, noting routes and bus stops (see Map 8).

Map 2: Public buildings and open green spaces (source: Municipality of Paphos 2015).

Map 3: Ground floor urban uses (source: Municipality of Paphos 2015).

Map 4: Building condition (source: Municipality of Paphos 2015).
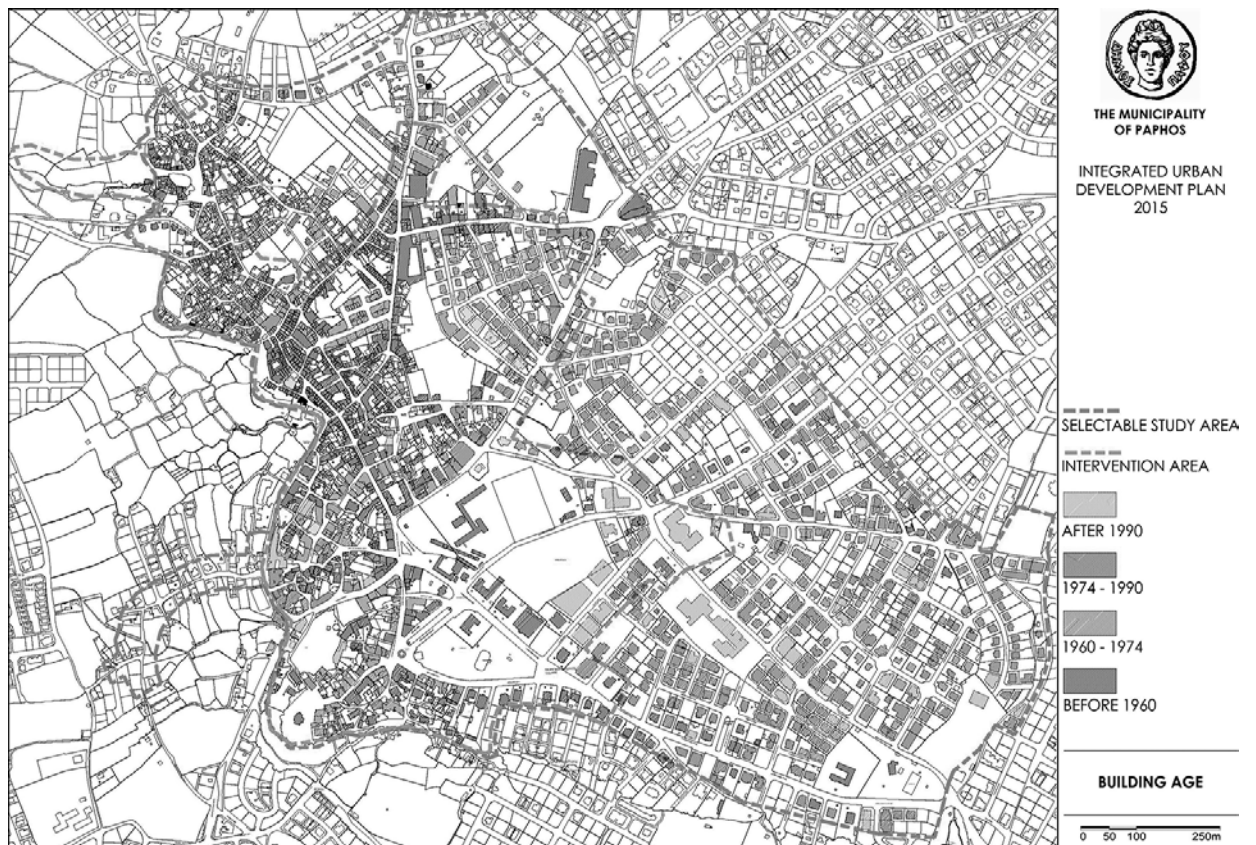
Map 5: Building age (source: Municipality of Paphos 2015).

Map 6: Listed and other interesting building (source: Municipality of Paphos 2015).
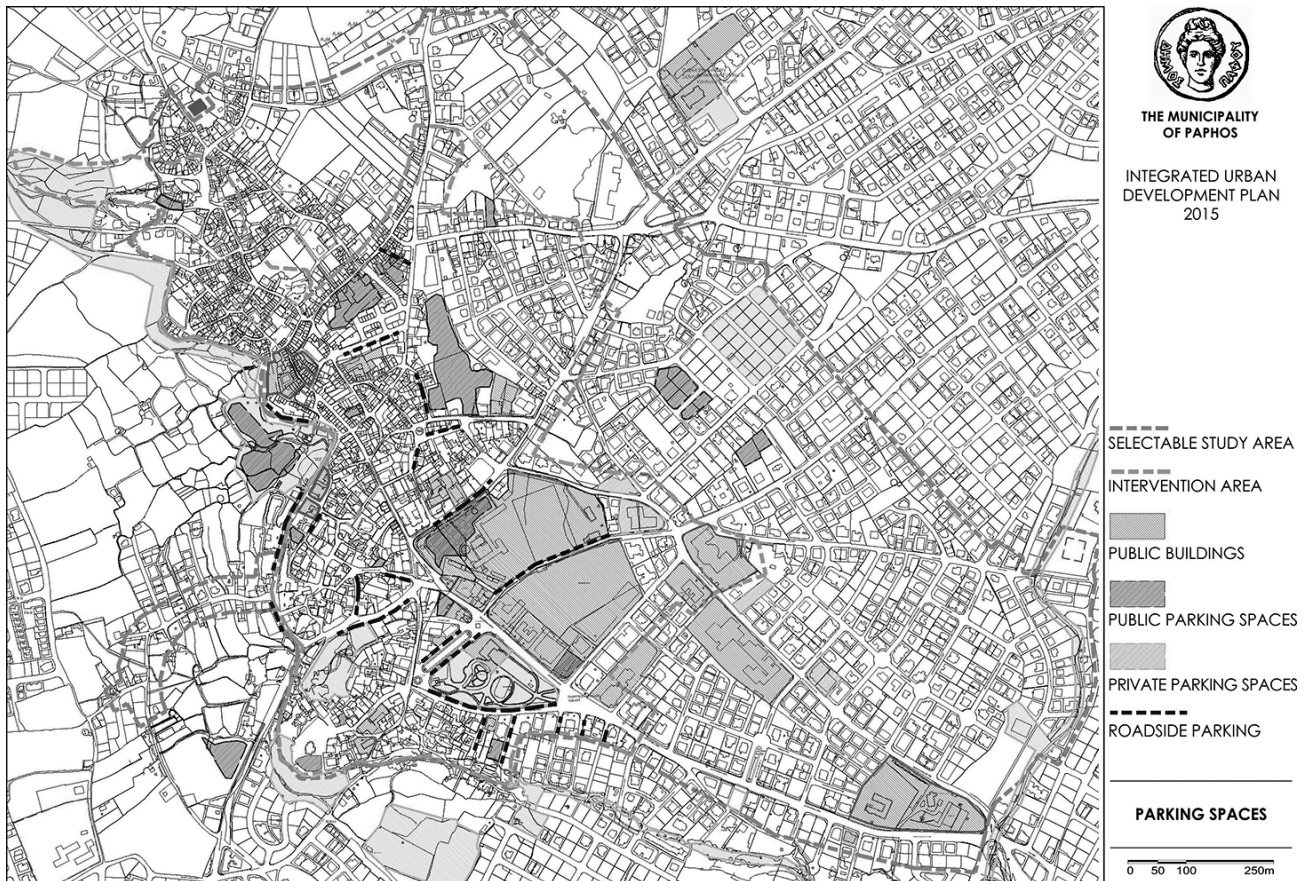
Map 7: Parking spaces (source: Municipality of Paphos 2015).

Map 8: Public transportation (source: Municipality of Paphos 2015).

Map 9: Sub-areas of the Intervention area.

The above analysis allowed us to outline the spatial structure of the Selectable study area, which is reflected in the definition of the four sub-areas presented below (see Map 9), each one of which has certain specific characteristics:

▪ *The area of the historic centre par excellence*, which includes the traditional commercial centre of Paphos and is the only purely commercial area of the city. This is also where the majority of the city's public services are located.

▪ *The area of the neoclassical buildings*, which is marked by a strong concentration of buildings of neoclassical morphology.

▪ *The Mouttalos area*, which borders the historic centre par excellence and is a natural extension of it, both functionally and in terms of architectural morphology.

▪ *The remaining central urban area,* defined as the wider urban centre. This area, though mainly residential, has an important concentration of commercial uses along the main road axes.

For each of the above areas, a SWOT analysis was prepared (for example, see Table 1: SWOT analysis of the historic town centre), the results of which showed that the three first areas show strong cohesion, both with each other and in terms of the potential interventions of this type of plan. For this reason, these three areas comprise the study area of the Integrated Urban Development Plan. Within this study area, the Plan needs to address the following main economic, cultural and spatial problems:

▪ Deteriorated and inadequate urban infrastructure.

▪ Inadequate organisation of public space.

▪ Squares transformed from spaces of social gathering and contact to traffic nodes.

- Gradual abandonment and continual deterioration of significant building stock.

- Tendency to decline of the area as economic centre.

- Qualitative and functional deterioration of built space.

- Decline of cultural activities.

- Loss of unified spatial identity.

- Retention of the cultural differentiation of urban space into Greek-Cypriot and Turkish-Cypriot areas.

Table 1: SWOT analysis of the historic town centre of Paphos.

Strengths	Weaknesses
▪ High concentration of economic activities (commerce and services) ▪ High concentration of public services ▪ Concentration of cultural infrastructure and activities ▪ Historic and traditional character of space ▪ Presence of different social groups ▪ Presence of building stock able to support development of soft tourism and businesses	▪ Lack of elements characteristic of a contemporary commercial centre, lack of functional spatial organisation ▪ Lack of infrastructure to accommodate the disabled ▪ Neglect of the development of the area on the basis of its cultural and architectural heritage ▪ Poor availability of space for new development ▪ Inadequate infrastructure for pedestrian and bicycle traffic

Opportunities	Threats
▪ The touristic character of the coastal areas of the city creates conditions for attracting tourists to the centre ▪ The area shows dynamic growth of entrepreneurship, since the crisis and unemployment rate have created pressures in favour of private initiatives and the development of innovative businesses ▪ Significant potential for strengthening existing cultural uses and leisure spaces and creating new ones	▪ The dynamic growth of human activities may put pressure on the natural environment and the cultural stock of the intervention area ▪ Probable further strain on the infrastructure of the centre and the building stock, due to abandonment, inadequate maintenance and uncontrolled modifications to buildings ▪ Further increase in the competitive development of other areas of the city, resulting in lowered economic activity in the city centre ▪ Increased levels of poverty and social exclusion due to the prolonged economic crisis

4.   The policies and the actions of the Plan

As mentioned above, the Plan foresees three, thematically distinct actions. The first action concerns the cultural heritage, the second aims at small and medium-size enterprises, and the third addresses employment and social exclusion. For each action, different principles and goals were defined and different projects proposed for the accomplishment of its goals. Taken together, the actions aid the revitalisation of the wider historic city centre, its economic development and its social progress and well-being, while contributing directly or indirectly to the protection and promotion of its cultural heritage, though such a perspective is not clearly stated in the plan.

a. Protection and promotion of cultural heritage

Among the goals of the first action – protection and promotion of cultural heritage – emphasis is placed on the multidimensional role of the cultural heritage and the benefits that can accrue from its protection and display. Reference is made to the role of cultural heritage as "a powerful factor for balanced growth," with mention among other things of the social and economic development of the city through increased employment and the strengthening of social cohesion.

In the above action, the cultural heritage is limited to the material remains of the historic cultural context of the location, with no reference to possible ways of protecting and promoting its non-material aspects. In this context, the projects proposed concern the restoration and reuse of four historic buildings and the renovation of three urban units in the city centre. The four buildings are the Central Market, the historic Chani of Ibrahim, the historic cinema-theatre Attikon, and the Markideio Theatre, four relatively recent historic buildings of which only the first two have been designated monuments. For urban renovation the planning team selected the commercial centre and Kennedy Square (the most centrally located square of the city), the urban unit defined by the Town Hall, the historic schools of Paphos, the Public Garden, the Metropolis and the Ethnographic Museum, and the badly degraded Turkish-Cypriot neighbourhood of Mouttalos (see Map 10).

The Plan proposes the transformation of the historic Chani of Ibrahim into a unique hub for traditional crafts, innovation and cultural activities (see Figure 1), and the cinema-theatre Attikon into a cultural multiplex and conference centre. The stage of the Markideio Theatre will be modernised and upgraded to offer infrastructure for conference tourism (see Figure 2). For the Central Market, the proposal suggests interventions for modernisation and a viable functioning. For the commercial centre and Kennedy Square, the Plan proposes radical changes in the spatial structure, with traffic regulations, pedestrian streets and the creation of parking spaces. In the urban unit around the Town Hall the Plan proposes extensive pedestrianisation and other urban interventions to make the renovated area a landmark for the city, with the capacity to host a wide variety of cultural and social activities. Finally, for the Turkish-Cypriot neighbourhood of Mouttalos, which is inhabited mainly by Greek-Cypriot refugees, the Plan proposes an extensive reconfiguration of public space, redesign of the central square and renovation of façades (see Figure 3), to counteract the social and economic isolation of the neighbourhood.

Map 10: Town centre area: suggested actions (source: Municipality of Paphos 2015).

The choice of the above buildings and locations as spaces for intervention and the proposed new uses for them accords with longstanding demands of the local community, with older plans that the Municipality had not been able to realise in the past, and with measures identified as necessary for the city to function as Cultural Capital of Europe in 2017. Plans for the individual projects were drawn up by private teams through architectural competitions, as well as by the technical service of the Municipality.

Given the scale of the historic centre, these projects, which are already being realised, taken together constitute a dynamic intervention in the structure and function of the city centre. In addition to the protection of the buildings and locations concerned, the completion of the projects is expected to bring about a large-scale revitalisation of the image of the city, encouraging new activities and kick-starting private initiatives, creating jobs and economic development (see Bandarin et al., 2011).
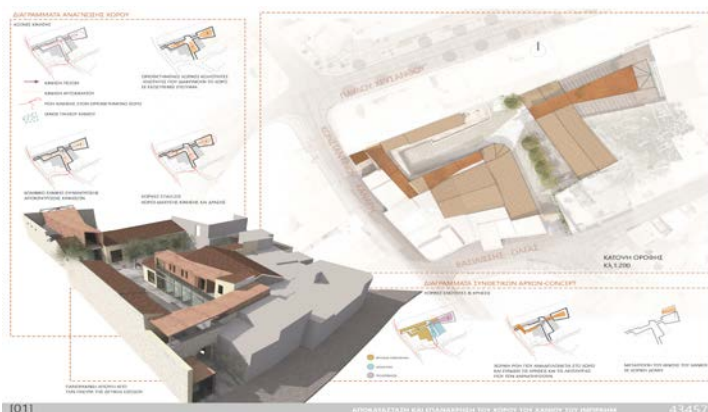
Figure 1: General floor plan, perspec tive drawing and diagrams of the study for the restoration and reuse of the Chani of Ibrahim Kahn that won the 1st prize in the architectural competition of 2014 (Architects: Dimitris Loukaidis, Mary Savva Filippou, Chrysafeni Theodoulou, Nearchos Theodoulou, Sofia Bayiartaki, Maria Prokopiou).

Figure 2: Façades and perspective drawings of the study for the renovation and showcasing of the Markideio Theatre and the surrounding space that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis). Team members: Christos Pasadakis, Stelios Zenieris, Charalambos Mountis).

Figure 3: Master plan, views and diagrams of the study for the renovation of Mouttalos neighborhood that won the 1st prize in the architectural competition of 2015 (Architects: Chryso Onisiforou, Iliana Sokratous (mush.room studio) with the collaboration of architect Aris Stefani Vargas).

The restoration and reuse of the building stock of the area, the availability of new infrastructure and social services in the renovated areas and the creation of new uses of a public character can be the catalyst for a reversal of the continuous decline of the historic centre. Similar extensive interventions in historic city centres around the world have shows that they can quickly lead to the revival of all of these areas.

The expected positive consequences of the above projects, however, also involve the risk that other areas of the city with characteristic building morphology, that form part of its cultural landscape, may become the object of interventions that endanger this quality. This may happen, for example, to the very large number of notable buildings in the city identified by our inventory (see Map 6) which are not listed buildings or protected by other legal provisions. In this context, and according to the internationally established principle of the holistic protection of historic places (see The Declaration of Amsterdam, 1975), our proposal could in the future be completed by an additional action plan, which would make special provisions for the use of the valuable building stock of the city, together with other measures and actions of an administrative and financial nature, through which it would be possible to control and assist these probable development tendencies. It would be particularly useful if at the same time the study would include the protection and promotion of the intangible heritage of Paphos, following the concept of the promotion of the total ¨Historic Landscape" of the city, which is not limited only to the built architectural heritage (Bandarin and Ron van Oers, 2012).

Map 11: The general structure plan for the unification of archaeological sites at Kato Paphos that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis) & Panayiotis Panayi. Team Members: Christos Pasadakis, Stelios Zenieris).

b. Enhancement of the competitiveness of small and medium-sized enterprises

The second action – enhancement of the competitiveness of small and medium-sized enterprises – specifies two general goals: a) access to services and improvement of the quality of life for the inhabitants, and b) development of human resources. For the accomplishment of these general goals, the programme sets two specific aims: a) tourism and culture, and b) development and employment in the digital economy.

In this part of the plan, tourism is of particular importance given the large tourist traffic in the wider area and especially in the coastal zone of the city. In order to strengthen the tourist industry in the city centre, which currently receives a limited number of tourists compared to the size of the tourist flows in the wider area, the Plan focuses on alternative forms of tourism, specifically cultural, religious, therapeutic and conference tourism. This part of the Plan also gives special importance to technology, specifically digital technology as a source of information and as encouraging the growth of entrepreneurship. This action, in addition to formulating general directions for reaching the above goals, also proposes two specific projects of a supporting character: a centre promoting innovative businesses and a centre for vocational training.

By encouraging the development of these forms of tourism and the development of entrepreneurship through technology, the Plan aims once again for the revival of the historic centre. In this context, although this is not explicitly stated, the Plan also indirectly supports the goals of the first action, that is, the protection and promotion of the cultural heritage. This is possible if, as suggested above, additional studies control and direct such actions, so that the revival of the historic centre does not have consequences negative rather than positive for other historic areas of the city centre.

   c. Promotion of employment and alleviation of social exclusion

The last action – promotion of employment and alleviation of social exclusion – focuses on vulnerable social groups: immigrants, the disabled, specific cultural or religious groups, long-term unemployed, drug addicts, etc. The goal of the action is to further their social inclusion and the social cohesion of the city. To achieve this goal, the action proposes specific and distinct measures for each of the above categories of inhabitants, however without immediately realisable projects. For example, for immigrants the Plan proposes the creation of reception services, Greek language classes, measures for raising awareness among the public, etc.

The inclusion of this action in the Integrated Urban Development Plan of Paphos Municipality is particularly important, because the long decline of the historic city centre has caused a massive accumulation of individuals belonging to these vulnerable social groups. Without the measures foreseen in this action, it is likely that the first two actions proposed for the revitalisation of the wider historic centre will lead to an increase of their problems. In terms of development as well, the inclusion of these groups in the community of the city can encourage private initiative and indirectly, if appropriate direction and control is exercised by the government and the Municipality, provide further support for the protection and promotion of the cultural heritage.

5.   Complementary actions

As mentioned earlier, the Integrated Urban Development Plan was drawn up under the operational programme *Competitiveness and Sustainable Development* of the National Strategic Reference Framework, and under the goal *Investment in Growth and Jobs* of the Cohesion Fund. Also, for the purposes of implementation of the Plan, the Department of Town Planning and Housing defined the historic town centre of Paphos

as the most appropriate area for the preparation of this Plan, allowing, however, for a more detailed delimitation of the final *Intervention area* within this *Selectable study area*. Because of these limitations, all of the proposed actions of the Plan had to: a) concern projects that could be included in the National Strategic Reference Framework and be financed by the specified goal of the Cohesion Fund, and b) be located inside the Intervention area. These limitations made it impossible to include three particular actions in the Plan. However, these actions, which are expected to be financed from other sources, are mentioned in the Plan as *complementary actions*, since they contribute to the achievement of its more general goals (see Map 1).

Unification of archaeological sites at Kato Paphos

This action concerns primarily urban design interventions in an area with a high concentration of separate archaeological sites, located between the historic centre of Paphos (known as Ktima) and Kato Paphos, the present-day harbour of the city. The purpose of the action is twofold. On the one hand, it aims to unite the fragmented archaeological sites in a unified whole, and on the other, to improve connectivity between Ktima and Kato Paphos. The first goal, the unification of archaeological sites, is expected to contribute to the sense of ownership of the monuments on the part of city inhabitants and tourists and to their inclusion in the creative process of the formation of a new cultural identity for the city (see Maps 1 and 11). As to the second goal, the qualitative and functional upgrading of the space between Ktima and Kato Paphos is expected to improve the connectivity of the former with the touristic coastal areas of the city and, in consequence, make it easier for tourists to reach the historic city centre.

Bus terminal

Following the same train of thought as above, the upgrading of the Central City Bus Terminal, located in the historic city centre, is expected to facilitate the movement of local inhabitants and tourists to and from the centre (see Map 1). In this sense, the upgrading of the Central City Bus Terminal is expected to lead to an important improvement in the accessibility of the historic centre.

Remodelling of the Archaeological Museum

The remodelling of the Archaeological Museum, which is already well advanced, is directly related to the goals of the Plan, since it will contribute to the enrichment of the cultural offerings in Paphos and to the improvement in accessibility of the city centre (see Map 1).

6.   Elements of evidence-based planning in Cypriot planning practice

It is clear that the overall intervention includes actions which cover an unusually wide range of planning sectors. This characteristic of the Plan further complicates the already difficult process of monitoring the outcomes of a spatial planning intervention. The difficulty of monitoring outcomes is due to:

a) the nature of the outcomes, which are not always tangible or measurable (f.ex., the creation of a unified spatial identity),

b) the nature of the actions, which aim at producing benefits which may not be immediately apparent, but will accrue over time (f.ex., improving the competitiveness of businesses),

c) the multiplicity and high degree of complementarity of the actions, which makes it difficult to distinguish what particular action led to or contributed to which particular result (f.ex., growth of tourism).

The need to monitor the outcomes of the Plan developed at the instigation of the Department of Town Planning and Housing, which was the agency responsible for the evaluation of the Integrated Urban Development Plans drawn up for the largest cities of Cyprus. In the same spirit, the Department proposed the systematic use of indices to substantiate the need for each action. Specifically, as became clear in the course of its correspondence with the Municipalities involved, each Plan must include:

a) Clarification and documentation, using quantitative indices, of the following issues:

- Negative demographic development and presence of vulnerable social groups.

- Unemployment, poverty, delinquency, illiteracy and low educational level.

- Problems related to entrepreneurship.

- Lack of social infrastructure.

- Lack of green spaces and public leisure spaces.

- Presence of significant traffic/transportation problems and pollution.

- Problems related to the cultural heritage.

- Generally degraded built environment and lack of basic infrastructure.

b) Clarification of the transition from the analysis of the data (whether from field work or from the Statistical Service) to the actual need for intervention, and from there to the specific actions proposed.

c) Clarification of the expected outcomes resulting from the implementation of the proposed actions and of the manner in which these outcomes will address the phenomenon of urban decline.

It is clear from the above that the Department of Town Planning and Housing relied on a particularly interesting approach to urban planning, known as *evidence-based planning*, an approach with important implications for planning theory (Pissourios 2013b & 2014b), planning practice (Pissourios 2012 & 2015), and the relationship of theory and practice (Pissourios 2013a). Historically, this approach appeared in the mid-1990s and flourished in particular during the last decade in Great Britain. A milestone in its appearance is provided by the election to power in 1997 of the Labour Party, which introduced the use of evidence to guide political action (Solesbury 2002). This is basically a pragmatic approach, which promotes good practices and "solutions that work" rather than specific ideological positions, and insists on the measurement of the quantitative aspects of what it calls evidence (Campbell 2002). It is obvious that this approach raises certain crucial theoretical issues, such as: a) what constitutes evidence and when, how and by whom is it recorded? b) can a quantitative analysis of such evidence lead to the determination of the best political intervention? (Campbell 2002, Böhme 2002) and finally, c) how is the knowledge thus produced related to the exercise of power? (Solesbury 2002).

7.   Discussion

The Integrated Urban Development Plan of Paphos Municipality is a multidimensional plan, whose central axis, however, remains the protection and promotion of the cultural heritage. The proposed interventions that affect the cultural heritage are clearly defined and cover a variety of scales of the urban environment, from restoration of buildings and building complexes to interventions in open free spaces of historic interest and linear renovations. The new uses proposed for historic buildings provide for the installation of services covering a wide variety of activities related to culture, tourism,

leisure and local commerce, allowing the historic centre to regain its multifunctional and nodal role in the life of the city. However, the cultural heritage of the area is not limited to the stock of buildings which forms the focus of the Plan, since it also includes a wealth of other material and intangible witnesses to the history of the place. Although the Plan protects and showcases a wide variety of significant historic buildings and building complexes, it does not define other actions or measures that would aim at a more general policy of protection of the area's other cultural remains.

In addition to the above conclusions, it is interesting to note some more general issues concerning urban planning methodology, since this Plan appears to constitute a special case of planning intervention, diverging in several respects from current Cypriot planning practice. As is clear from the presentation above, these divergences can be identified both in the extension of the analytical stage and in the strengthening of the participatory process

In the opinion of the authors, the source of these divergences must be sought in the directions given by the supervising agency, which was the Department of Town Planning and Housing. Specifically, the Department's expressed desire for documentation of the existing situation, documentation of the transition from the analysis to the proposed actions and clarification of the expected results of the actions in countering urban decline inevitably led the planning team to adopt an evidence-based approach to the planning process. The positive effects of this approach concern not only the final quality of this particular Integrated Urban Development Plan, but also all of Cypriot planning practice. In particular, we consider that this Plan can serve as an example of best practice for existing Development Plans: it demonstrates the value of an independent stage of analysis, systematic connection of analytical data and relevant actions, and a mechanism for monitoring outcomes (Pissourios 2014a).

In conclusion, the Integrated Urban Development Plan of Paphos Municipality is a planning study which, applying a specific methodology, combines spatial planning and cultural heritage in order to achieve multidimensional goals which can make a significant contribution to the balanced and sustainable development of the city.

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Legends

Map 1: Territory of the Municipality of Paphos, with the boundaries of the *Selectable study area*, the *Intervention area* and the locations of the three actions complementary to the *Integrated Urban Development Plan*.

Map 2: Public buildings and open green spaces (source: Municipality of Paphos 2015).

Map 3: Ground floor urban uses (source: Municipality of Paphos 2015).

Map 4: Building condition (source: Municipality of Paphos 2015).

Map 5: Building age (source: Municipality of Paphos 2015).

Map 6: Listed and other interesting building (source: Municipality of Paphos 2015).

Map 7: Parking spaces (source: Municipality of Paphos 2015).

Map 8: Public transportation (source: Municipality of Paphos 2015).

Map 9: Sub-areas of the Intervention area.

Map 10: Town centre area: suggested actions (source: Municipality of Paphos 2015).

Map 11: The general structure plan for the unification of archaeological sites at Kato Paphos that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis) & Panayiotis Panayi. Team Members: Christos Pasadakis, Stelios Zenieris).

Figure 1: General floor plan, perspective drawing and diagrams of the study for the restoration and reuse of the Chani of Ibrahim Kahn that won the 1st prize in the architectural competition of 2014 (Architects: Dimitris Loukaidis, Mary Savva Filippou, Chrysafeni Theodoulou, Nearchos Theodoulou, Sofia Bayiartaki, Maria Prokopiou).

Figure 2: Façades and perspective drawings of the study for the renovation and showcasing of the Markideio Theatre and the surrounding space that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis). Team members: Christos Pasadakis, Stelios Zenieris, Charalambos Mountis).

Figure 3: Master plan, views and diagrams of the study for the renovation of Mouttalos neighborhood that won the 1st prize in the architectural competition of 2015 (Architects: Chryso Onisiforou, Iliana Sokratous (mush.room studio) with the collaboration of architect Aris Stefani Vargas).

CHAPTER 23

Historic Memory and Sustainable Development: An insight perspective by the Maniatakeion Foundation for the town of Koroni, Municipality of Pylos-Nestoras, Greece

Vasiliki Inglezou[1]

"Heritage anchors people to their roots, builds self-esteem and restores dignity. Identity matters to all vibrant cities and all people."
Rachel Kyte, World Bank Group Vice-president

"History is knocking at our door. Are we going to pretend we cannot hear?"
Jacques Delors, ex President of the European Commission

1. Introduction

The aim of the paper is to demonstrate the experience of the Maniatakeion Foundation based on the project idea proposed by Professor Andrea Nanetti to the Board of Directors as strategic asset since 2009: "Cultural Heritage for Sustainable Development". It shows how culture drives economic and social development, increases social inclusion, shapes identity, provides social cohesion, drives innovation, creates jobs and enhances investment climate.

Culture is at the heart of a series of activities that have become increasingly important in modern economies. These activities, built on heritage and arts, apply knowledge, skills and disciplines which are developed in cultural traditions and use aspects of culture as points of reference.

The economy of culture entails respectively the cultural and creative sectors, which are growing sectors, developing at a higher pace than the rest of economy. In the "creative sector", culture becomes a "creative" input:

1) The characteristics of cultural and creative assets are that they promote essentially for a local population, its language and culture.

2) Culture and innovation play a crucial role in helping regions attract investment and tourism.

3) Culture is the main driving force for tourism.

The above-mentioned are the three dimensions of culture: political, economic and social. That is why we are talking about the "economization of culture" and the "culturalisation of economy".

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[1] Director, Maniatakeion Foundation

2. Maniatakeion Foundation: Background and Experience

The Maniatakeion foundation is a private, non-profit, public service institution based in Athens, Greece. It was established in 1995 by Dimitris Maniatakis, an economist and businessman and Eleni Tagonidi Maniataki, a literary writer.

The pain purposes of the Maniatakeion Foundation are:

A) Increasing public awareness and appreciation of the historical and cultural presence of the Messinian town-fortress of Koroni in Greek history.

B) The Foundation's emerging into an active cultural, developmental and social centre through internationalization actions that will highlight its mission.

C) Localizing and internationalizing the comparative advantages of Koroni and the wider Messinian region through three pillars of action: cultural, social and economic development:

    i) The Maniatakeion Foundation perceives culture as a social good; it supports cultural events of high quality, supports actions that bring people close to their cultural heritage and collaborates with cultural institutions that promote artistic expression.

    ii) The Foundation continuously seeks to generate social and humanitarian work with the cooperation of other legal bodies, through initiatives that focus on Koroni (Messinia) and its residents.

    iii) The Foundation seeks to promote the economic development of Koroni and its wider region through actions that aim to promote sustainable mild, charitable and profitable ventures.

When we turn our attention to the examination of history and link it with the present, we discover the potential and comparative advantages of the area, which lead to the path of prosperity and further development.

Few places enjoy the opulence of history and cultural heritage as the Messinian land. Messinia generously includes both. Its historical monuments, historical tradition, local history and heritage are evidences of their presence in the history of the Greeks from antiquity to the present day.

The Foundation has organized a variety of cultural, social and economic development activities, events of local, national as well as international scope, i.e. 1) International Conference on "Historic Memory and Economic Development", 2) partnership in Future Leaders Program, addressed to Greek post-graduate students, 3) International Workshop "Greece 2014: What is next after the crisis?", 4) International Conference "Crisis in the Eurozone and its impact on Northern Europe", 5) International Workshop "Exporting agricultural products of high quality", 6) Leading role as technical advisor of the Municipality of Pylos-Nestoras –on behalf of the Community of Koroni, and in collaboration with communities from Croatia, Cyprus, Italy, Morocco, Spain and Portugal- for the inscription of the Mediterranean Diet in the UNESCO's Representative List of Intangible Cultural Heritage of Humanity, its safeguarding and promotion, 7) Core partner in ST-ART APP Project: Creation of an Interactive Learning Space for Developing Entrepreneurial Skills in Cultural Assets and Heritage and 8) Core partner in InHeriT Project: Promoting Cultural Heritage as a Generator of Sustainable Development.

3. Cultural Heritage for Sustainable Development

The Maniatakeion Foundation is a firm believer that Cultural Heritage is a primary source for Sustainable Development and can help guide strategic policy choices.In search for new economic and life quality models, local provincial realities are the greatest future challenge that we face. Most of the world populations increasingly gather in big cities to find a job, study, or simply to survive. Information technologies offer the chance to challenge this trend. Indeed, cultural heritage can be the most valuable source for economic and life quality developments in places like Koroni (town in Messinia), which can very well stand as a case study and then become showcase in the international landscape.

The Maniatakeion Foundation adheres to Professor Andrea Nanetti's vision in the definition of "Heritage Science as a state-of-the-art multidisciplinary domain which investigates and pioneers integrated action plans and solutions in response to, and in anticipation of the challenges arising from cultural heritage issues in society such as: conservation, access, interpretation and management. It takes into account knowledge and values acquired in all relevant disciplines; from arts and humanities (conservation, philosophy, ethics, history and art history), to fundamental sciences (chemistry, physics, mathematics, biology), and in addition economics, sociology, media studies, computer sciences and engineering" (see International Conference on "Heritage Science as a Complex System").

Southern Messinia (county in which Koroni is located) is a rare mixture of natural and intercultural heritage, which provides a unique overview on the history of the Greeks from the Mycenaean period to the present day**.** Euripides, one of the three great tragedians of classical Athens, wrote about the magic of the Messinian landscape with its many streams, the wonderful climate and the abundance of castles in one word: "kallikarpos", which means the one with good products and fruits.

Koroni's cultural heritage is becoming a tool for the sustainable development of the region as well as a reference point for Cultural Europe. In this field, the activities of the Maniatakeion Foundation move from the historical researches carried out by Professor Andrea Nanetti in Italy and Greece between 1995 and 2010 with the financial support of the University of Bologna and the Onassis Foundation. The outstanding results of the researches are now tangible in his publications, culminated in the "Atlas of Venetian Messenia".

 The geopolitical historical importance of Koroni throughout the centuries is evolving into a global cultural and economic showcase for the region as well as for the whole Greece. The aim is to transform Koroni into a branded tourist and cultural "product", an internationally renowned sustainable tourist destination based on its cultural and natural beauties.

Thus, for the Maniatakeion Foundation "Cultural Heritage for Sustainable Development" is not a vague concept. From 2009 it has become our slogan and characterizes our actions.

Indicatively:

a)   The Maniatakeion Foundation launched its 1st International Conference on "Historical Memory and Economic Development" on June 2-5, 2009 (Athens and Koroni) under the auspices of the Greek Parliament and the Italian and French Embassies in Greece in commemoration of the 17th century Treaty of

Sapienza, which transferred Koroni from the French to the Venetian Republic. The conference papers focused on the relationship between historical facts and monuments, their recollection, presentation, and re-interpretation on one hand, and, on the other, the influence of history in conscience and economic development. Among the many interesting papers was the one presented by Fabrizio Zappi (executive director in RAI television) with the title "Movies as global promoters for local realities".
In his paper he used statistics to point out films value as a "tool" to promote the image of a country.

Since then a lot of movie shooting has taken place in the Municipality of Pylos-Nestor (Koroni, Methoni, and Pylos) such as: "Before Midnight", "God Loves Caviar", "Οι Ιππείς της Πύλου" ("The horsemen of Pylos"), etc.

b)   As part of its cultural and developmental activities, the Maniatakeion Foundation announced an open competition on January 2010 for the preparation of a complete design relating to the unification of the archaeological, historical, religious and tourist sites of Koroni as part of a single Cultural Park.

This design competition comprised the Castle of Koroni, the Church of Panagia Eleistria and Zanga beach and its main focus was to include the development of a brand for the Cultural Park, developing a communication and an advertising plan, preparing proposals for info-materials and signage as well as preparing financial data relating to project implementation.

The purpose of the design competition was to safeguard the natural and cultural heritage of the area, and its archaeological, historical, religious and tourist sites, and to promote Koroni as a modern town, offering high living standards to its residents and as a destination point of considerable interest to visitors.

The proposals for the design competition would highlight the historical importance of Koroni and the beauty of the surrounding area which are comparative advantages that the town has to offer and would include the monuments, the environment and the routes linking them in an integrated whole.

The best project presented to the Foundation was the one developed by the Meduproject summer school team (University of Bologna).

c)   On March 2010 the Maniatakeion Foundation, in collaboration with Hay Group, ran the "Future Leaders" program. The program aimed to draw up a strategic and business plan, focusing on two priorities: i) highlighting Koroni's cultural heritage and ii) utilizing that heritage to bolster the local community and economy. The business plan was presented to representatives of the Maniatakeion Foundation, the Municipality of Koroni and other relevant agencies. It was an exceptional endeavor whose slogan was the phrase: "Koroni in our hearts". It envisioned Koroni as a castle-town that provides its residents with a high standard of living and visitors with an exceptional experience, given Koroni's strong identity.
The strategic priorities on which the business plan was based, were to highlight the town's cultural dimension, to ensure environmental protection, to improve living standards for its residents, to bolster tourism, to nurture strategic partnerships and last but not least, to develop its local economy. The business objectives were to improve the urban fabric, use renewable energy sources,

develop cultural activities, improve social services, improve tourism services, develop new infrastructure and create communication and marketing services.

d) On November 2009, the Maniatakeion Foundation, in collaboration with the Greek Ministries of Culture and Tourism and of Rural Development and Food, strongly supported and contributed to both, writing and editing all necessary data for the candidacy dossier on behalf of Koroni and furthermore coordinated all local bodies on the transnational application file for the inscription of the Mediterranean Diet in the Representative List for the Safeguarding of the Intangible Cultural Heritage of Humanity of UNESCO.

The Greek Ministries, in collaboration with relevant ministries and other institutions in Spain, Italy and Morocco, have taken the initiative to highlight the cultural value of the Mediterranean Diet in order to inscribe it in the representative list of UNESCO. Greece chose Koroni to support the Greek participation, because it combines the triangle local food-tradition-story. On November 16, 2010 the Mediterranean Diet was inscribed in the Representative List of UNESCO and Koroni, Chefchaouen (Morocco), Cilento (Italy) and Soria (Spain) were declared Emblematic Communities.

In this context, the Maniatakeion Foundation has been assigned as the technical advisor of the Municipality of Pylos-Nestoras, taking initiatives as well as actions, in order to promote UNESCO's decision. It collaborates with the Network of the Emblematic Communities of the Mediterranean Diet in order to safeguard and promote the cultural dimension of the Mediterranean Diet.

After the initiative of Croatia, Cyprus and Portugal to participate in the nomination of the Mediterranean Diet in UNESCO on December 4, 2013, the Intergovernmental Committee decided to re-inscribe the element in the Representative List of Intangible Cultural Heritage and to declare Emblematic Communities the cities of Hvar and Brac (on behalf of Croatia), Agros (on behalf of Cyprus), Koroni (on behalf of Greece), Cilento (on behalf of Italy), Chefchaouen (on behalf of Morocco), Tavira (on behalf of Portugal) and Soria (on behalf of Spain).

It is significant to highlight that the Mediterranean Diet embraces all people living in the Mediterranean basin. Beyond states and regions, the most important thing that one should keep in mind is that this nutritional model is associated with history and tradition.

e) On March 10, 2013 the Board of Directors of the Maniatakeion Foundation decided upon the Foundation's economic participation in cooperation with the Municipality of Pylos-Nestoras for the rehabilitation studies of the damages done to the Castle of Koroni. Specifically, the Board of Directors decided to finance the underwater archaeological survey around the Castle of Koroni and the corresponding cape, which was consequently carried out by the Eforate of Underwater Antiquities.
It must be stressed out that it was the first time that the Municipality of Pylos-Nestoras, the Maniatakeion Foundation and the Ministry of Culture cooperate and proceed with common actions in order to restore the Castle of Koroni, a unique archaeological site that gives identity to the area and additionaly assists substantially towards the sustainable perspective of Koroni.

f)   October 2013-September 2015: The Foundation participated as a core partner in "ST-ART APP Project: Creation of an Interactive Learning Space for Developing Entrepreneurial Skills in Cultural Assets and Heritage" (Leonardo da Vinci Program-TOI).
The Project addressed young unemployed and unoccupied in order to develop and increase self-entrepreneurial and self-employed skills by creating connections between VET, education and labour market and by working with transnational partners (public and private vocational training institutes,   SMEs and Organisations and Foundations active in the support for self employability) in the field of creative enterprises and historical-artistic heritage valorisation.

g)   September 2015-August 2018: The Foundation participates as a core partner in InHeriT Project: Promoting Cultural Heritage as a Generator of Sustainable Development" (Erasmus+ Programme), aiming to increase public awareness on the economic value of built cultural heritage and its crucial role in generating regional and local development contributing thus, to building a "smart, sustainable and inclusive economy" in Europe with high levels of employment, productivity and social cohesion.
Its strategic objective is to increase public knowledge on the sustainable development potential of cultural heritage and to establish social initiatives building new entrepreneurial partnerships investing on local and regional cultural heritage. The programme outputs are expected to benefit: 1) participating organisations, 2) individuals at local and regional level, as the final beneficiaries of the project, 3) The entire regional and local societies, 4) the authorities responsible for the development and implementation of relative institutional frameworks and initiatives.

4. Final Remarks

In an up-to-date international approach, cultural heritage management measures are more successful in protecting and promoting cultural heritage when they are successfully integrated into the social and economic life of the area, and consequently contribute to generating income which can be used to finance ongoing management of the cultural heritage. In this process, the Maniatakeion Foundation adheres to the 2002 Budapest Declaration on World Heritage Sites, which encourages equilibrium between conservation, sustainability and development at World Heritage Sites and follows these principles.

It is the Foundation's belief that a properly designed action plan with the following objectives will lead to large scale business activities and will make the local cultural heritage more competitive in the international market. Namely:

1)   Highlighting and protecting the natural and cultural environment.

2)   Improving the lives of residents by creating conditions that will contribute to the retention of local populations.

3)   Differentiating products and increasing the added value of local cultural heritage.

4)   Developing entrepreneurialism.

5)   Promoting actions that bolster employment.

Cultural Heritage for the Maniatakeion Foundation is seen and approached as the most valuable asset for sustainable economic and social development and as a case study in the region of Koroni.

5. Conclusions

It is true that Greece is experiencing a prolonged economic and social crisis and is in search of a new development strategy in the complex and ever-changing socio-economic environment, which is characterized both by multiple challenges in all aspects of the public sphere. The emergence of a new concept is inevitable. A new concept which would identify reforms and adjustments not only in economy, but would apply equally to the concept of sustainable development with emphasis on the cultural dimension.

Cultural Heritage is perceived as a trustee of the common values that constitute not only the local identity as well as the national identity and, simultaneously, as a fundamental factor for sustainable development that can contribute to multiply that goal. The benefits from the utilization of cultural resources are not only economic, but extend to areas such as the strengthening of identity among members of a community, social inclusion and cohesion, improving the quality of the environment, development of intercultural dialogue, etc.

Cultural heritage is currently at the heart of the dialectic for sustainable economic development. While traditionally it was apprehended as part of public investment and not as part of the growing economy, nowadays it is common belief that it plays a key role in modern social and economic life at local, regional and national levels, contributing significantly to employment growth for the whole working population, increases investment in research and development, improves the level of education and social exclusion and strengthens ties with other nations.

Cultural heritage does not provide us only with the standards of sound management through traditional ways and techniques, resources for economic development and innovation and tools for social integration etc., it furthermore plays a key role in economic development and business competitiveness. According to studies, the cultural and creative sectors represent around 4.5% of EU GDP and nearly the 4% of employment (8.5 million. Jobs - much more even, given their impact on other sectors). Therefore it constitutes a dynamic sector.

And to quote Melina Mercouri, the ex Minister of Culture of Greece, "If we lose our cultural heritage we are nothing."

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The Road to Ruin(s): How to utilise historical and cultural resources for the benefit of the community

Simon Best[1]

"When I see some coloured stones on the floor I think how many people I can get to go past and how much can I charge them; when I see some dabs of paint on a wall I think will that look good on a T-shirt and how much can I sell it for; when I see an old building I think can that be made into a boutique hotel and how much can I charge per night."

One of fastest growing tourism sectors is visits to various communities' cultural and historical resources (Timothy & Nyaupane, 2009). These visits if management effectively can be seen as a tool for the alleviation of poverty, the economic development of a community as well as preserving a community's cultural and historical resources. However, there are a number of factors that critically impact on a community's ability to utilise their cultural and historical resources. This essay takes a business development view on how a community might utilise the cultural and historical resources available for economic development. The essay will look at how to identify the business opportunity that exists and how to develop a proposal around the historical and cultural resources.

There seems to be a dilemma when looking at ways of retaining historical and cultural resources. On one hand you need to consider the value to the community of the resources and once that value is established what is the cost of keeping those resources. Making choices around these two factors is difficult and the choices become harder when the resources need to generate sufficient income to maintain them. No matter how important the resource, a commercial decision will need to be made that will almost certainly conflict with the ascetic value of the historical or cultural resource. In order to understand the difficulty there are two notions that need to be fully understood. The first is what does business do and the second is what culture is.

When asked what businesses do, most people respond by saying that they make money (profit) or provide goods and services. However, this is actually a consequence of the actions businesses undertake, rather than what they do. Of course they are expected to make money and in order to do so they need to provide goods and services, but what is the purpose of those goods and services? Fundamentally, businesses solve problems by exploiting resources. The problems exist because you can no longer look after yourself by exploiting those resources. Since the industrial revolution we have been unable to provide goods and services that we need to live. Before the industrial revolution, almost everyone would grow food and material for clothing, both basic survival needs, either individually or in small communities. Our excesses were traded for more

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sophisticated tools and equipment that not only made the growing of food and material that much easier, but also move us further away from the processes.

Since the industrial revolution we have developed a reliance on business to provide even the most basic necessities needed for a comfortable life. But, businesses do far more than that. Businesses have evolved an influence on you in a way that profoundly affects your life.

Fundamentally, you are who you are because of business. You dress the way you do because of business; you eat the food you eat because of business and your choices about the entertainment you enjoy is because of business. This influence even extends to who you are friends with. Social attraction is partially triggered by the clothes you wear and the places you visit. You are much more likely to be friends with someone who wears clothing you find attractive and visit a place you enjoy visiting. In fact businesses are aware of this and shamelessly exploit this in order to influence your buying decisions.

Understanding what businesses do makes it a lot easier to identify opportunities to commercialise historical and cultural resources. Understanding that you need to solve a problem for the customer enables you to begin to identify how that problem might be solved through engaging with your historical or cultural artefact or activity.

Yet what exactly is culture? It is often presented as historical buildings, food, clothing, music or dance. However, this is not really what culture is. Like making money or providing goods and services, historical buildings, food, clothing, music or dance are actually consequences of culture, they are not culture in themselves.

Primarily, culture is the expression of superiority of a set of principles through actions and or artefacts. These actions and artefacts are developed and retained over many years and become embedded within the social fabric of a community. Yet they are not static. They may change as other factors influence from outside the community and at times they may even lose value or be rejected completely.

The idea that culture is the expression of superiority of a set of principles through actions and or artefacts is certainly contentious, and is often met with resistance. Yet one might argue that if culture is not an expression of superiority why anyone would look to save the traditions of that culture. Furthermore, there would be little support to continue the traditions. Additionally, these artefacts and actions are embedded within the social structure of the community where the artefacts and actions reside. An example of this can be seen where a building of important historical significance is not valued by the local community, and consequently the building is demolished. You have your culture because you believe these are the best actions and artefacts that represent who you are and what your community represents, but maintaining these traditions comes at a cost. Many cultural artefacts and actions disappear because there is no money to retain them.

It is often only by taking a commercial approach to cultural heritage that you can preserve the tradition of that cultural heritage. The business opportunities for cultural heritage lie in solving the problems of the customers not by solving the problems of cultural or heritage site; and as a consequence of solving the customer problems the community benefits. In other words in developing a cultural or heritage artefact or activity commercially you need consider what problem does your cultural heritage solve not for the community but for the customer?

Bearing in mind that you are asking the customer to buy into your notion of superiority in order to solve a problem they have there are four critical factors that need to be considered as these four factors create the framework within which the customer's

problem lies. These four factors form the basis of the problem you are trying to solve for the customer using your cultural heritage.

The four factors are not presented in any particular order. The first one to consider is the social and prestige value of your cultural heritage artefact or action has to the customer. Essentially, the customer is asking will engaging with this artefact or action enhance my social standing. What they want is to look or feel better as a result of participation. For example they may consider the value of being able to return home and boast about the engagement as a solution to their problem.

The second factor is economic. You are trying to get a customer to stick their hand in their pocket and give you money in return for the opportunity to experience the cultural heritage. So one of the things that cross their mind is whether the experience is going to be value for money. They need to know that it is financially viable to take part in the experience your cultural heritage offers.

The next two factors are quite closely linked. The first of these two is the acceptance of new ideas. The majority of people are reluctant to change and so many challenge the cultural heritage in terms of considering just how far they need to open their mind and have their own cultural values challenged. For example, they may ask to what extent they would be willing to look at an artefact that presents evidence that contradicts their own cultural values. Lastly the customer's vested interests come into play. The customer's own cultural identity may be challenged by your cultural heritage. As a result the customer would need to consider to what extent they need to move outside of their comfort zone in order to enjoy the exchange. Some cultural artefacts may be quite confronting to some people and this may need to be considered.

All 4 of these factors are interlinked and cannot be considered in isolation. If they cannot take away a solution to their problem when they go home at the end of their visit, you are still are left with the activities and artefacts and no income. Clearly, understanding what business does, what culture is and how customers make decisions is critical to developing your cultural heritage commercially. If you fail to address any one of these points you will lose the customer and then you are on the road to ruin and not ruins.

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CHAPTER 25

A successful example of development: Anavra Magnisias

Iakovos Rigos[1] & Helen Tsirigotis[2]

For ten years, from 1998 until 2008, a Greek village, Anavra Magnisias, has been declared first in Greece and third in southern Europe (Portugal, Italy, Greece, Spain), in the field of development. What is this village? We visited Anavra and we talked with the ex-president of the community Dimitris Chr. Tsoukalas, and his contributor and wife, Mahi Karali. Anavra Almirou Magnisias is a highland community in west Orthi, in 1000 meters altitude. Now, there are 500 permanent residents. Almost 100% of the population is engaged in farming, with both small and big animals (5000 cows, 15000 sheep, 4000 pigs) of free range. Free range means bio farming. This is one also of the reasons why Anavra Magnisias is phenomenal for the Greek standards, since all livestock is included in biological programs.

But what else constitutes the "Anavra phenomenon"? Until 1991, Anavra used to be a deserted mountainous, farming village, where people – 300 permanent residents back then – and thousands of animals, where living together inside the community. The streets where made out of dirt, and there was no basic infrastructure, public spaces or public buildings. Health care and social welfare were totally absent. The road connection with Lamia was problematic, while the connection inside the Magnisia County with Almiros and Volos didn't exist.

Until 2007, the population of Anavra doubled. Nobody leaves Anavra, especially the young. In the coffeehouse of the central square, one can see more young people than retirees, a rare image for a Greek village. 80 modern farming installations were built, in three farming parks outside the village, but still in a close distance. There are ultramodern community slaughterhouses (with systems of HACCP, ISO code E.E. number S64), with two slaughter lines for big and small animals. The second line can also work as a bio line, and it's the only one in a public slaughter house in Greece. Today, in 2016, in the 7th year of crisis, the unemployment rate of Anavra is still 0%, while the area is among the ones with the highest income in Greece. In the village, there is a two-seat all-day elementary school and kindergarten. The school building includes a house for the teacher, while the community clinic building, a house for the doctor. In this way, the problem of absence that is usually observed in Greek province was solved. In addition, in the village were constructed: the Livestock Folk Life Museum, two lecture halls, a Citizen Service Center, a fully equipped indoor gym, football (5x5 Olympic type) and basketball fields, while a two-floor parking lot in the central square helps with the problem of traffic and parking, especially the cold winter days. Two central squares were renovated, paved and designed to work as the center of the village, for cultural and entertainment events. All the streets were asphalted and a drainage system is being constructed.

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Three big development projects that protect the environment and highlight nature and culture, are the Aeolian Park in Alogorahi (1650m altitude) and the Enviromental Cultural Park "Goura" in the springs of Anavra (240 acres). Two more Aeolian parks are under construction. Also, not far, there are three climbing parks, able to offer breathtaking experiences to visitors interested. Finally, a hydroelectric project was auctioned and is under construction.

What was really the secret of success? The determined, unbridable, inspired, with common vision, and for many years elected president of the community, Dimitris Chr. Tsoukalas, his contributor, wife, architect and NTUA professor, Mahi Karali, a tight and capable group of colleagues, a long-term and properly prioritized strategic planning, the acceptance and participation of the residents in the program, and the use of national and European funding programs. The re-election of the president, and the continuation of the program, was achieved in the simplest way possible: Dimitris Chr. Tsoukalas carried out all he promised, and more. In this way, he instantly won the trust and the collaboration of the residents, very important factors for the success of the program. The proper use of the funds, the exclusion of any political party from the conduction of the project and the loyalty of the leading group, even at the expense of personal life, were also the key to success… "We didn't deal with political parties, personal ambitions and political games.." (extract from an interview of Dimitris Tsoukalas that was published in "Parapolitika" newspaper, in 4.6.2013). Anavra has today all the infrastructure needed to provide a comfortable and stable residency, as well as a quality of life, enviable even by big city residents.

Let's see now, what is the connection between the "Anavra project" and ours, the Keramion County. Anavra is a mountain village that has no traditional character. Although, it has been a community since the 6th century AD, two earthquakes (1956 and 1980) and two wars (the WWII and the civil war), destructed its traditional form. So, what a visitor would see today is modern buildings, most of them built after 1981. Because of these reasons, it's not possible to have a strong and quality architectural identity.

An important characteristic is that farming has been, and still is, the main profession for the majority of the residents for centuries. Because of farming, occurred the development of secondary occupations, centered on processing the wool and the leather (shoes, tsarouhia), and also the existence of many laboratories that used the power of water (mantani, dristeles, watermills), because of the springs of Anavra which form Enipeas, that flows in Pinios river.

Another vital element is the natural environment. The area of the Anavra community extends in altitude from 700m to 1650m. The flora is wild, with a very small percentage of agricultural crops. In addition, the mountains of the area are famous for their rich flora and fauna. Because of the continuous human presence for 15 centuries, one can find ruins of old structures, mostly defensive ones, that were built from the 3rd century BC until the 3rd century AD, and also a small church on the top of the mountain (Profitis Ilias), that may be connected to an ancient temple of Zeus.

Apart from the unknown to the general public ancient ruins, Anavra has basically two comparative advantages: Farming and natural environment. What are the comparative advantages of Keramion County? Although we still didn't finish the research, it seems like farming, agriculture and natural environment. They both are "unimportant" villages. From first sight, they are not impressive. A visitor would easily pass them by, especially if he has already been in the archeological site of Apteron, or in other famous (or not) monuments in Chania County. Although the climatic conditions differ from

Anavra, they have in common the large percentage of sunshine, the mountainous character of the ground, and the rich flora and fauna.

The particular character of a place, the need to exploit the possibilities and the challenges of the environment, develop knowledge, experience, skills and a way of life. This is called the intangible culture, which accompanies the material one. It is visible through techniques for land farming and animal farming, the use and the variety of products, and the celebrations that are always connected to nature, livelihood from the land, religion or prehistory. The rhythmical movement while working, became rhythm for dances, rhythm for music, feeling.

Another common characteristic of these two communities is the small scale, something that is true for most of the country's residencies. Because of this element, the "Kallikratis" law (a law that requires the minimum number of residents to be 2000) makes no sense. What Greek village has today population larger than 2000 residents? Small scale and small communities have always been part of our culture. I ask to learn: Was it an EU demand? No they reply, it's ours the rough and imperfect design, its ours the fundamental failure, it's not somebody else's fault.

What happened then with Anavra? In 1998, the "Kapodistrias" law, made an exception for Anavra for several reasons. Unfortunately, after the "Kallikratis" law, in 2011, Anavra is now part of the Almiros County and has lost its autonomy. As a result, important infrastructure projects are postponed. For example the project for district heating for the houses, public buildings and frozen streets in the winter, using animal dung, logging residues, dried leaves and branches. The project has been designed, and it is ready to be applied in order to get a fund for its realization, from the EU. But for several reasons, the application is still not sent by the major of Almiros County (because the study of the project cost was not applied on time).

Similar to the Anavra case, this intangible cultural heritage is the wealth of the periphery of Keramion County. This wealth, material or intangible, for now is dormant. The strategy for the revelation of its economical dimension, and the required actions under conditions of sustainable development, is our subject.

Sources: verbal information and texts concerning Anavra: Dimitris Chr Tsoukalas and Machi Karali

CHAPTER 26

Sustainable growth through the reactivation and revival of Rural Network for the reuse of old school buildings

Iakovos Rigos[1] & Helen Tsirigotis[2]

Our proposal is to plan the reuse of these buildings and integrate them into a common network of activities in order to achieve a sustainable environment, the employment of the local workforce, and at the same time create a cultural product.

The buildings, the place and the people are considered a whole. The data of the place are: the privileged climate with extended sunshine and a short winter period, the varied and intense terrain and vegetation, olive trees, vineyards, the small scale, the long history and the fact that the Minoan and Cretomycenean culture constitute the matrix of the current western culture.

The climate offers the best conditions compared to any climate zone, as well as the possibility of prolonged stay outdoors. Crete s sun shine gives a wide high quality variety of products, thus complete self-sufficiency in food and alternative energy level may be achieved together – wit h the use of modern technology. We would also like to refer particularly to the Cretan cuisine and the Mediterranean diet, which is officially recognized, as the healthiest, the most delicious one and is a nutritional model internationally.

Since ancient times, the diet was based on olive oil, wheat, legumes wine and their derivatives. The land generously produces a wide variety of wild greens, herbs and spices, both for pleasure and as raw material for medicines. The Cretan flora is 1/3 of the total Greek flora and i s considered to be one of the richest in Europe. This rich flora, favors the development of animal breeding. Thus In the above-mentioned key products we may add meat, milk, cheese and wool. The diet of the animal abstained from chemical sprayings and drugs, is the key to quality (organic farming). Fortunately this factor still exists in mountainous Crete. All the above produced, technology know how and skills of universal value.

Nowadays nature is poisoned. The trends for large transnational industrial units that want to maximize profits; to annihilate the small, local, quality production and control everything, is defiantly apparent in all areas. Television is generally controlled and flooded by industrialized food advertisements. In Crete one notices a significant change from the traditional Mediterranean diet, in favor of the standard industrialized one. Is there a place in the European Union that agricultural and livestock products are produced with the absence of antibiotics hormones and is not mutated? In the area of the former municipality Keramia in Crete with mountainous topography and the comparative advantages that already are mentioned, this is demonstrably possible.

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To conclude we propose the following activities of the Network:

1. To investigate the specificity and the existing possibilities of each settlement based on the economy, the expertise and its resources.

2. To organize the production of organic products consisting the *Mediterranean diet* without any use of antibiotics or hormones.

3. To promote the exclusive use of local biodiversity seeds (a seed bank already exists in Chania).

4. To organize and assist organic breeders in the network.

5. To promote the packaging, the marketing and organize the distribution of products.

6. To organize the presentation and briefing of the activities of the Network to visitors, tourists and local government services.

7. To organize cooking workshops with the participation of visitors – tourists, as well as the production of soap from olive oil.

8. To organize The Mediterranean diet Museum including related, tools and professions.

9. To organize festive events referring to the related traditional celebrations (eg. milk festival, Hoirosfagia etc.).

10. To include the trekking - mountaineering network to the visitors activities.

11. To integrate the old schools as the heart of its activities thus giving them again an educational role, eg. to become vocational guidance centers including professions and out of the framework of academic studies and extreme specialization.

12. To design the production of solar and wind energy, aiming to the self-sufficiency of energy of all network settlements (initial pilot implementation in school buildings for symbolic reasons also).

13. To connect the network with relevant experimental models in Greece and worldwide.

It is the need that creates the simple, trusted, and timeless structures. Today there is an urgent need for a repositioning of values and priorities. We would like to emphasize on the quality of nature and redefine the values that are afflicted by a hostile environment. This ambitious program should begin with careful steps and evolve based on programming.

In recent years, hopeful innovative actions have taken place in Greece such as - the Anavra village in the county of Magnesia, the primary school in the county of Rethymnon at Fourfoura village - prove that self-sufficiency is possible, creating a high quality sustainable environment is possible, promoting creativity is possible, resistance to current decadent economy models and ways of thinking is possible, always with love and respect for the place and life. The meritocracy, the common sense, the overcoming of difficulties, the hard work, the love and the sincere cooperation between participants will ensure success.

CHAPTER 27

Sustainability in cultural management: the Case of Piraeus Bank Cultural Foundation (PIOP)

Christodoulos Ringas[1]

1. Introduction

PIOP is a public benefit foundation, subsidized for its operation by Piraeus Bank. It supports the preservation and promotion of Greece's cultural heritage, with emphasis on traditional and industrial technology and carries out the planning and implementation of actions and programmes related to culture, while at the same time it enacts an important part of the principles and targets of the Group's commitment to Corporate Responsibility. PIOP aims towards the functional interconnection and equal promotion of culture and the environment through the Museums' action plan in the Greek periphery. Thus, the Foundation, and the Bank accordingly, contribute definitively and effectively to the cultural life of Greece.

The Piraeus Bank Group Cultural Foundation's primary statutory targets are:

- To educate society on the need to preserve and safeguard the traditional cultural character of Greece as well as its natural environment and industrial development and to develop standard methods for their implementation.

- To safeguard, record and promote tangible and intangible cultural heritage and identity, in Greece and abroad.

- To create and operate model museum units of traditional local production techniques or other cultural centers through which highlight the cultural heritage and identity

- To safeguard and record Greek traditional and industrial technology, to record the Piraeus Bank Group's history through safeguarding and organizing its archives and to contribute to research on traditional technology and industrial archaeology.

- To contribute to Greece's cultural and economic development by means of research, promotion and exploitation of its cultural reserve.

- To protect and manage the natural, urban and cultural environment.

- To preserve and highlight landscapes within the framework of sustainable growth and to promote environmental and social awareness to citizens and relevant institutions.

The Piraeus Bank Group Cultural Foundation's primary statutory targets are fulfilled through:

- ➢ The creation and management of an extensive network of thematic technological museums in the Greek regions. These museums do not belong to PIOP or the

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Bank but to the Local Authorities or the Greek State. In accordance with the planning agreements, the Foundation shoulders the museums' exemplary operation, covering their operational and maintenance costs and managing their collections and cultural events for 50 years. Following that period, the owners of these museums take on these responsibilities, if they choose to do so.

➤ Implementation of research programmes and serving the research needs of the scientific community.

➤ Operation of a historical archive connected to the economic – banking, industrial and agricultural– history of Greece and dissemination of the archive to the specific and general public.

➤ Publishing of scientific works.

➤ Organization of cultural actions.

➤ Strengthening of rescue actions.

➤ PIOP's involvement in public dialogue in order to shape and influence cultural policies.

Building on the extensive experience and expertise it has accumulated; the Foundation has designed and prepared a new strategic action plan of thematic redirection and development. The action plan is based on the central thematic axis "Culture and Environment" and is divided into four thematic sectors: a) Creative City, b) Nature and Cultural Heritage, c) preindustrial - Industrial Heritage, d) Intangible Heritage. The action plan is linked inextricably with the new prospects in the fields of culture and the environment in Greece and internationally, offers the competitive advantage of interdisciplinary approach and highlights the close relationship between culture and environment, with emphasis on extraversion and taking advantage of new knowledge, innovation and technology.

This thematic expansion and revision of PIOP's statute, which now incorporates the environment into its statutory goals on a par with culture, allows PIOP to closely monitor prospects emerging in the fields of culture and the environment, both in Greece and abroad. Consequently, operational interconnection and promotion on an equal basis of culture and the environment are being designed by means of the PIOP Museums action plan, through new thematic priorities, such as "Cultural Landscapes" and "Historical Centers".

Museum Network

The Foundation has utilized European funding, in order to create, in collaboration with the Greek State, a network of thematic museums in the Greek regions. The Museums of the Foundation's Network aim to contribute to the promotion of our country's production history, through safeguarding, recording and promoting traditional ways of processing local natural resources, while simultaneously acting as live culture cells (150 cultural events and 100 educational programmes per year), offering to regional societies the tools necessary for their cultural reconstruction.

The Museum Network consists of nine thematic technological museums that showcase and preserve local traditional and industrial technology. These Museums are:

1. The Silk Museum, in Soufli

2. The Open Air Water-Power Museum, in Dimitsana (Peloponnese)

3. The Museum of the Olive and Greek Olive Oil, in Sparta (Peloponnese)

4. The Museum of Industrial Olive-Oil Production of Lesvos, in Aghia Paraskevi.

5. The Rooftile and Brickworks Museum N. & S. Tsalapatas, in Volos

6. Museum of Marble Crafts, in Pyrgos on the island of Tinos

7. The Environment Museum of Stymphalia (Peloponnese)

8. The Chios Mastic Museum, on the island of Chios

9. The Silversmithing Museum of Ioannina

The Foundation ensures the sustainability of these museums by covering all of their operating expenses and ensuring their proper management based on a central administrative system. Each museum has a dedicated monitoring committee involving local partners and representatives of the Ministry of Culture, Education and Religion. The smooth operation of museums includes addressing all ordinary and extraordinary management issues: maintenance and extension work, support events, Museum Souvenirs and Publications, canteens, and Museum shops and further enrichment of their collections (management of digital data, maintenance-storage, digital programs, etc.).

Besides the increase of tourism in remote or island areas, the operation of these Museums contributes to the economic development of local communities. All of the supplies for the Museums and products sold in their canteens are provided by local producers and entrepreneurs. The personnel of the Museums are inhabitants of each region where the Museums are located and are regularly and extensively trained in order to continually upgrade the standard of services and security provided to visitors.

The total number of visitors exceeds 1 million throughout the Museums' operation, while 72% of visitors, on average, receive free admission. The continuous rise of visitors to the Foundation's Museums, from 110,000 visitors in 2013 to 148.000 visitors in 2015, demonstrates the importance of these museums for the economic and cultural development of the regions that host them. It is worth noting that the implementation of a large part of its actions, PIOP has absorbed 35 million €from European funds, as the construction of the Museum Network was fully covered by European funding.

It should be noted that despite the economic crisis (and consequently the culture crisis), the museums marked a 13.9% increase in visitor numbers compared to 2014. Visitor numbers stem from the support provided by the local communities, which recognize the benefits of the promotion of their cultural identity and contribution to the local economy, and from continuous renewal of cultural actions – by means of periodic exhibitions, lectures, conferences and a multitude of other cultural events.

Data from a recent survey in the Museums of the Foundation demonstrates the importance of this support, since 50% of visits are accredited to recommendations (word of mouth), 88% of visitors indicate a clear intention to suggest visiting the Museum to friends or acquaintances and 77% of visitors answered thought that they would most likely visit the museum in the future.

All the Museums have Multi-Purpose Halls, which are vibrant cultural areas where educational programs, exhibitions, lectures, seminars and other events take place. The Halls constitute a useful tool for the Museum Network's operation, for interconnection with the local society and wider promotion of the Foundation. The events held in the Halls are mainly organized and coordinated by the Foundation with the possibility of providing the Halls for third-party use on a case-by-case basis and mainly in the framework of serving the needs of local communities. The organizing of high-standard cultural events in the Multi-Purpose Halls of the Museum Network aims to establish the Museums as permanent cultural centers for the local communities in which they operate. The Foundation organizes artistic and scientific actions which are related to the

character of each museum or are presented in the whole network; it often collaborates with local bodies and houses their events in its Multi-Purpose Halls.

Promotion of intangible cultural heritage

A focal point for the Foundation is the protection, promotion and study of Greece's intangible cultural heritage. Thus, the Foundation has made a decisive contribution to and provided scientific support for the first two Greek inscriptions of the elements of intangible cultural heritage on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. These are: a) the Know-how of cultivating mastic on the island of Chios, which constitutes the first exclusively Greek nomination to be inscribed on the List at the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage annual Convention (Paris, 24-28 November 2014) and b) the Tinian Marble Craftsmanship, with the General Conference of the Convention for the Safeguarding of the Intangible Cultural Heritage approving its registration in the Representative List at its 10th annual meeting (Namibia, 30 November – 4 December 2015). These two elements of Greek intangible cultural heritage are on display at two of the PIOP Museums: the Museum of Chios Mastic on the island of Chios and the Museum of Marble Crafts on the island of Tinos. In this way, PIOP contributes substantially to the promotion of intangible cultural heritage and to the support of the regions which host the Museums of the Network.

In recognition of PIOP's contribution to this promotion of Greece's intangible cultural heritage and highlighting of its cultural capital, PIOP received accreditation by the States Parties of the Convention for the Safeguarding of Intangible Cultural Heritage to act in an advisory and consultative role in the Intergovernmental Committee of the Convention. In the same framework, over 30 specialized actions were organized at the PIOP Museums, with the aim of promoting Greece's of intangible cultural heritage.

Research Programmes

At the same time, PIOP supported more than two hundred research and educational activities and initiatives for the preservation of traditional, artisanal and industrial technology of our country. Research is the supporting base of the Foundation's threefold action: research, exhibition, publication. Research work provides a solid basis for PIOP's threefold strategy: research/exhibition/publication. The programmes are designed on an interdisciplinary basis and based on the Foundation's long-standing, renowned and specialized experience in specific thematic research and the development of similar innovation.

. The results of the research project are utilized in:

• The creation of thematic technological museums.

• The enrichment of museum collections.

• The organization of exhibitions,

• The publication of studies, often setting the basis for existing bibliography,

• The creation of promotional tools for local economies

• The digitization of research output which contributes to research development

• The contribution of the Foundation in nationwide cultural interventions on behalf of Greece, in collaboration with well-established cultural institutions.

With regard to topic selection, emphasis is placed on traditional technologies, the country's natural resource management, tangible and intangible cultural heritage of the recent past.

Regarding the thematic of the research programmes, emphasis is placed on traditional technology, the link between culture and the environment, management of the country's natural resources, the material culture produced up to the recent past. The priority is to review the most important sectors of Greek economy, special products and production techniques, local traditions of specific areas also developed and cultural tourism issues. The organization of scientific and experiential activities, with emphasis on the production of new and promotion or popularization of previous research findings, is important. The organization aims to assist local communities in exploiting their cultural heritage, to achieve self-awareness and cultural and economic development.

Historical Archives

Moreover, the Foundation undertook the rescue and organization of the Group's historical archives, which reflect not only the industrial and artisanal history of our country, but also the social and economic conditions that shaped and formed these historic periods. For this reason, the Foundation completed the reconstruction of a former industrial building in Tavros, an old industrial region in Athens, the premises of which are dedicated to archival operations and functions related to the research, academic and educational community and the general public.

The Foundation's Historical Archives support historical research and the Bank's operations. The Historical Archives organize and manage all the archives of banks, organizations, businesses and individuals that are directly associated with the business activities of the Piraeus Bank Group. Its operation is defined by a) the present-day requirements for cultural management of accessible, historical archives and of multiple, environmentally-friendly services, b) international experience, c) Piraeus Bank Group's Corporate Responsibility commitment to culture.

The target of the Historical Archive (HI) is to promote the importance of preserving the memory of the archival sources and utilize the archive material by multiple recipient groups. HI operation is not only connected to research and academic groups but also to the educational and artistic communities, local communities and the general public.

The Historical Archive holds the archives of the 6 banks acquired by Piraeus Bank Group as well as the archives of bodies and businesses related to the banks, thus Piraeus Bank, Chios Bank, Macedonia-Thrace Bank, ATEbank, Geniki Bank, the Hellenic Industrial Development Bank-ETBAbank), archives of 4 state financial institutions, 55 businesses, 5 private archives and 2 associations. The located archive material is in excess of 16.000 meters long so far and dates to the 1920's. Unbound documents, ledgers, stocks, maps, plans, photographs, audio-visual material, 3-D objects, rare and specialized editions are all part of the collections. By means of this material, a significant part of the economic (agricultural, industrial and banking), and social history of 20th century Greece is reconstructed. The HI also holds and manages a large section of the Group's semi-active archive in order to serve requests by Piraeus Group.

The Archive provides research information on a multitude of topics such as the basic structures and institutions of the Greek economy, Greek agricultural and industrial policy over decades, important aspects of the banking system, rehabilitation of refugees from Asia Minor, the agricultural cooperative movement and foreign aid to post-war Greece. Some of the research topics of specialized researchers or the general public include branches of study of key production sectors and services, specific aspects of state finance policy, cases of research of businesses or of local and regional development, environmental, local and labor history. The aggregate of PIOP's HI provides answers to the key topic of development in Greece in the 20th century, in the economy as a whole and in individual sectors.

Library

Operation of a library, highly specialized in museum studies and cultural management, constitutes one more key action for PIOP. The Library possesses titles relating to the fields of research and action of the Piraeus Bank Group Cultural Foundation, but also of the Piraeus Bank Group more generally. In 2013, work began on incorporating former ATEbank's Library and by 2015, 93% of the collection had been incorporated, consisting mainly of economic and agricultural material. Already including approx. 59.000 Greek and foreign language titles as well as over 132.000 issues of periodicals, it is constantly being enriched in order to better serve the research and education communities. In the Central Section of the Library free access is given to digital databases, which were the fruit of the Foundations research programmes:

a) Information on technology through Archives and Libraries of Venice (the result of a research program on technology in the Greek regions of the post-Byzantine period, by PIOP in collaboration with the Greek Institute of Byzantine and Post-Byzantine Studies of Venice),

b) Greek Musical Instruments (the result of a research program from the Department of Music Iconography of the School of Fine Arts, Aristoteleio University of Thessaloniki).

Since July 2104, the PIOP Library has been a member of the Hellenic Economic Library Network (HELIN). In this framework, in 2015 a Scientific Conference was held at the Bank of Greece entitled "The contribution of economic –themed libraries in research and development". Library users may access to part of its catalogue electronically, visit the Library premises and participate in the actions organized (seminars, educational programs, theatrical plays and workshops for children and adults).

The Library has also implemented, as a permanent educational activity, the narration of children's books from PIOP publications by theater educators. The need to serve another group of readers – children aged 4-12 – led to the decision to create a children's reading room (remodeling, purchase of books) to allow for implementation of educational programs.

Publications

Another key activity of the Foundation is the publication of works that cover a wide range of research fields, such as the history of technology, industrial archaeology, museological studies, cultural sites, historical centers, intangible heritage, and economic history. At the same time, the Foundation's publications are mainly in coordination with the thematic Museum Network's actions and are often the result of the research programs that are in progress, have already been completed or presented to research or broader communities. They also include submitted studies which are within the framework of the Foundation's statutory objectives. The fact that PIOP publications are selected as university textbooks shows the extent of their success in the scientific world. There are also publications with more popularized orientation. At the same time, continuous efforts are made to include more collections of works that are basic handbooks of international bibliography in the three new PIOP thematic fields: intangible cultural heritage, cultural sites and historical centers.

Education

Realization of educational actions for lifelong learning in the Museums and its offices in Athens is one of the Foundation's core operations. PIOP provides educational lifelong learning actions at its Museums and offices in Athens.

The Piraeus Bank Group Cultural Foundation abides by its statutory goals, especially of preserving the cultural heritage in relation to the promotion of the production history of Greece. In this framework, for a fourth consecutive year, PIOP has been offering educational programs to schools in Attiki (primary and secondary education). These programs are designed by specialized PIOP employees – archaeologists - museologists, with specialization in museum education, historians, and IT specialists – at times in collaboration with external partners. These programs contribute to the enrichment and development of teaching targets, they are original and innovative and they serve the teaching and educational needs of the Curriculum by enriching them, expanding their educational goals on all levels, providing significant and scientifically-derived knowledge and recommending relevant bibliography. The sources that are utilized are the primary historical sources, archival material, artifacts from the PIOP Museum collections, related bibliography, articles and collections, maps, photographs, topographic maps and architectural plans, oral accounts and traditions, works of art, travel journals, songs, films, press clippings, pages from school books, websites and selected internet sources. With the aforementioned sources, specific and actual needs are covered, an interdisciplinary connection is achieved between cognitive and school subjects and the possibility is provided to utilize additional sources of information from PIOP publications and from the specially designed educational folders that are supplied at some of the programs and are provided free of charge to the schools that will be participating in them.

In the Foundation's educational programs, the recommended methodological techniques are also adapted accordingly for students thus allowing for group work according to their inclination and interests. At the same time, it is emphasized that students' participation at all stages of the process is experiential – active, creative and not passive. The educational programs are offered free of charge.

Participation in national and international scientific institutions-partnerships

Participation in national and international scientific and educational institutions constitutes a key action point for PIOP, and its aims are:

- Contribution to the shaping of cultural policies (announcements/lectures/speeches by PIOP executives in scientific fora, participation in actions organized by the Hellenic Ministry of Culture and Sports, collaborations within the NSRF framework, participation of the Ministry of Education, Research and Religious Affairs in PIOP Museum Monitoring Committees).

- Participation in research and academic partnerships in international scientific programs: a) "European Cultural Hologram. Innovative Approaches to Heritage Toward Europeanisation" in the framework of H2020-REFLECTIVE-SOCIETY-2015 of the Horizon 2020 program, b) "European Museum Web Radio" in the framework of the Creative Europe program.

- International networking with scientific institutions, associations (UNESCO, TICCIH, ICOM Greece, ICOMOS, TIMS, European Museum Academy - EMA, European Association for Banking History (EABH) e.V., International Council on Archives, Business Archives Council, the Society of Greek Archivists (SGA), General State Archives, Digital Research Infrastructure for the Arts & Humanities (DARIAH) etc) and with European networks for know-how transfer, the observance of "good practices", enhancement of opportunities for scientific collaborations and the pursuit of common project funding.

PIOP measures and analyzes the effects of its actions on target groups by means of:

- ✓ Systematic data collection on visitor numbers to the Foundation's Museum Network.

- ✓ Visitor log books at the Museums of the Network.

- ✓ Systematic recording of requests, comments and complaints.

- ✓ Continuous contact with all interested parties and response to written requests and comments.

- ✓ Organizing satisfaction and experience surveys for Museum visitors.

- ✓ Qualitative and quantitative analysis of website.

- ✓ Monitoring of response from the e-newsletter "piopnews" recipients.

- ✓ Monitoring press releases.

- ✓ Consistent press clipping and record-keeping of articles in order to monitor the effects of PIOP actions.

PIOP's Communication Strategy

The Foundation's communication strategy regarding dissemination of information of its actions is defined by its close relationship to the Piraeus Bank, the institutional establishment it abides by, the distinctiveness of its field of operation and the scope described in its Statutes. In this framework, communication of the Foundation's work and its significance to the general public is pursued by all appropriate means: lectures, seminars, conferences, exhibitions, films, periodical and book publications, organization and preservation of archive collections, utilization of all means of communication and any other activities that may serve the Foundation's objectives. Continuous upgrading of the Foundation's website www.piop.gr enabling it to offer many new technical capabilities on a par with the largest Foundations and Museums worldwide.

Culture and environmental corporate responsibility principles

In the framework of integrating environmental principles into its operations and procedures, PIOP has obtained EMAS (Eco-Management and Audit Scheme) and ISO 14001 certification for its buildings. In 2015 as well, in the context of the Foundation's approved environmental programs, a series of energy efficiency studies and targeted interventions were undertaken at the Museums' buildings and electromechanical equipment and at PIOP's premises in Athens. These actions aimed at improving their energy efficiency and consequently further reducing the Foundation's environmental footprint. The Foundation is registered in the Greek EMAS Register (registration number EL-000110), in accordance with the No. 50486/1466/10.27.2014 Ministerial Decree.

Key targets for the near future

PIOP's key target for the immediate future remains the even greater dissemination of its work to multiple public groups, thus further expanding PIOP's influence on the cultural map of Greece. The Foundation will continue its high - quality actions in the Greek periphery thus supporting local communities on both a cultural and economic level. Similar actions will be realized in PIOP's Historical Archive and Library, with a wide range of target groups in Athens.

The Piraeus Bank Group Cultural Foundation Museum Network

Silk Museum, Soufli: The Silk Museum in Soufli, presents the different phases of sericulture and silk manufacturing in detail and focuses on how the town of Soufli became a major silk-producing centre in the late 19th through to the mid-20th century. The Silk Museum initiates the visitors to the pre-industrial procedure of silkworm rearing and the processing of silk and introduces them to the architectural, social and economic context of the period that made the town of Soufli a major silk-producing centre in Greece.

Open Air Water-Power Museum, in Dimitsana (Peloponnese): The Museum highlights the importance of water-power in traditional society. Focusing on the main pre-industrial techniques that take advantage of water to produce a variety of goods, it links them to the history and daily life of the local society over the ages. The Open Air Water-Power Museum has restored traditional installations and water-powered mechanisms. The workshops are surrounded by thick vegetation and abundant running water, where you can go for a walk. Their permanent equipment has been repaired so that it is now in working order.

Museum of the Olive and Greek Olive Oil, in Sparta (Peloponnese): The Museum displays culture, history and technology of the olive and olive oil production in the Greek realm, from prehistoric times to the early 20th century. The Museum's objective is to highlight the ineffable relation of the olive with the identity of Greece and, more

generally, the Mediterranean basin. The olive and olive oil are presented here from different optical angles: the economy, nutrition and the olive's uses, religious worship, art and technology. The Museum of the Olive and Greek Olive Oil offers visitors the opportunity to see the very first testimonies about the presence of the olive tree and the production of olive oil in Greece and discover the contribution of the olive and olive oil to the economy and to everyday life: nutrition, body care, but also now outdated uses, such as lighting.

Museum of Industrial Olive-Oil Production of Lesvos: The Museums presents the industrial phase of olive-oil production in Greece. It focuses on the changes brought about by the introduction of mechanical motion on the process of olive-oil production and approaches the contribution of the region's inhabitants to the production process with sensitivity. Its objective is to showcase greek industrial heritage in the sector of olive-oil production and incorporate it into the broader architectural, social and cultural context of the period. The Museum is housed in the old communal olive press of Aghia Paraskevi on the island of Lesvos. The buildings and the mechanical equipment have been restored in an exemplary fashion. Thus, you can observe how the equipment functions and how the factory evolved from steam power to diesel engine operation. At the same time, you will acquaint yourselves with daily life at the «People's Machine», the communal olive press of Aghia Paraskevi, and realize how pioneering for its times the process of communal property was and what its repercussion was on the region's social fabric and economic structures.

The Rooftile and [...]seum is housed in the old Rooftile and Brickworks Factory of Nikolaos and Spyridon Tsalapatas, in Volos (Thessaly). It presents daily life in the factory, as well as all the production stages of different types of bricks and tiles. Its objective is to showcase the historical identity of the town of Volos and to contribute to the preservation and promotion of its industrial

heritage. The N. & S. Tsalapatas Rooftile and Brickworks Factory was one of the largest of its kind. Its workshops and industrial facilities have been restored and today constitute a rare surviving example of an industrial complex in Greece. In the factory's installations, the production chain has been reconstituted step by step: trolleys, clay silos, grinders, compressors, cutters, dryers, the imposing Hoffmann kiln, as well as end products, bricks and tiles of different kinds.

The Museum of Marble Crafts, in Pirgos, on the island of Tinos: The Museum of Marble Crafts, is a unique example presenting the technology of marble, a material that holds a particular place in the architecture and art of Greece, from antiquity through to the present. The permanent exhibition, which describes the intricate meshing of tools and techniques used in working marble in a detailed and live manner, puts an emphasis on the pre- and proto- industrial Tinos, the most important centre of marble crafts in Modern Greece. In parallel, it highlights the social and economic context that the local workshops evolved in. The Museum of Marble Crafts of Tinos allows you to see firsthand an impressive number of authentic objects, flanked by interconnected representations of a quarry, of a marble-craft workshop and the assembly/positioning of a bishop's throne. The exhibition's audiovisual material brings to life the traditional work methods of the quarryman and the marble craftsman.

The Environment Museum of Stymphalia: The Museum aims to show the interdependence of mankind and Nature, focuses on their harmonious coexistence in the Stymphalia basin. Its objective is to raise the public's ecological awareness and preserve the knowledge of the region's traditional technology. The Museum is located on the slope of one of the verdant hills surrounding Lake Stymphalia where, according to mythology, Hercules confronted and slew the Stymphalian birds. The first module of the Environment Museum of Stymphalia provides information on the region's environment and its importance. In the second module, visitors will discover how the

region's environment influenced the development of human activity, and in particular that of traditional professions.

The Chios Mastic Museum: The Museum Mastic is located in the medieval villages in southern Chios, the unique point of the Mediterranean where the mastic Pistacia lentiscus var. Chia, from which the mastic is produced, is cultivated. The Museum intends to highlight the productive history of the cultivation and processing of the mastic, which integrates the cultural landscape of the island. Emphasis is placed on timelessness and sustainability of this product, given the inscription of traditional mastic production on UNESCO's representative list of Intangible Cultural Heritage of Humanity in 2014.

The permanent exhibition deals with mastic as a unique natural product. In the introduction, visitors can learn about the mastic tree and mastic, the resin that was recognized as a natural medicine in 2015. The first section is dedicated to the traditional expertise of mastic cultivation. The second section presents the historic gum management process of mastic production that formed the rural and habitable landscape of southern Chios. The third section is dedicated to the cooperative exploitation and processing of the mastic in modern times, which marks an important chapter of the production history of the island. Particular reference is made to the modern uses of the mastic. The museum experience is completed outdoors, where the public comes into contact with the plant and the natural environment in which it thrives.

The Silversmithing Museum of Ioannina: The Museums is situated within the Castle of Ioannina (Its Kale) and more specifically in the western rampart of the southeastern acropolis. The main objective of the permanent exhibition is to present the technology of Silversmithing through its timeless dimension and to describe the intricate meshing between the tools and techniques used. Simultaneously, the emphasis given to Ioannina,

and to the wider region of Epirus, highlights the socio-economic context in which the local workshops evolved, as well as the region's particular cultural identity, which is closely related to Silversmithing.

CHAPTER 28

The growth of consciousness towards cultural built heritage in Albania:
A descriptive historical approach

Hevjola Sherifi[1]

1. Introduction

A historical description about the growth of consciousness towards the cultural built heritage will be introduced in this paper. By analyzing the reasons and explaining how consciousness has evolved towards the Cultural Built Heritage in Albania before the Second World War and Communism regime, I aim to explain how the situation regarding the treatment, protection and conservation was before the transition process. Meanwhile, providing a description of the scope and framework of Albanian legal and institutional framework on cultural heritage, since the beginning of the transition until 2006, I will attempt to identify the approach of the last years.

2. Consciousness towards Cultural Built Heritage

Before the Second World War

In Albania, the national legal framework protecting the Cultural Built Heritage was enacted after the country proclaimed independent in 1912 (Papa, 1972), at the beginning of the 20th Century, as in most countries of the developing word (Hardoy and Gutman ,1991). The typical and major negative feature of this first conservation law concerned the definition of cultural heritage, which was limited.

In this truncated and problematic conservation legal framework, the Albanian government gave approval to two agreements on archaeological excavations, in 1923 with the French government and 1927 with the Italian government respectively. These events embrace a sort of increased sensibility towards cultural heritage (Papa, 1972).

Another law followed in 1929 "On national monuments" appeared to be more complete as it contained critical details; nevertheless, it did not foresee developing issues concerning conservation of Cultural Built Heritage and the provision of the necessary funds for their protection. This law was copied from other European countries (Meksi, 2004). It mentions preservation and conservation of cultural heritage but it does not state the manner of implementation of this process, thus the law does not even provide formal allocation of funds for cultural heritage (Papa, 1972).

Following this, the law recognized the procedure of restoration and even demolition of cultural heritage, but with prior permission by a specialized authority at the Ministry of

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Education. This authority did not exist even though it was legally sanctioned by law. Furthermore, other fragile issues regarding the destiny of cultural heritage, such as its destruction or alienation, were permissible by law and a mere approval from the Ministry of Education was necessary to execute these. However in many cases such actions implemented without any permission (Papa, 1972).

Another deficiency of this conservation law was the absence of a proper study and a mapping of cultural heritage. No one was aware of the sites and monuments of Cultural Built Heritage that were preserved by the Albanian state. Formally Cultural Built Heritage was protected by law, however they were unattended by any state authority or specialized individuals, as a consequence they have been continuously demolished and damaged (Papa, 1972).

The legislation of that period shows distinctive lack of a more complete law on national monuments, which was not approved until the end of World War II. However at that time society came for the first time into contact with a legal discipline that acknowledged these assets, even though it was an abstract concept for the perception level of that time.

After the Second World War

Even though, the scope of this paper is not focusing on conservation cultural heritage during the dictatorial regime, the author will shortly mention the evolution of the conservation law, in order to provide a background of the legislative situation inherited in the transition period. The new Albanian Government paid significant attention to cultural heritage after World War II. This is demonstrated with several laws and regulations approved in order to conserve and protect the cultural heritage (Riza, 2004).

The Albanian state, being a communist country and uncommunicative with other nations, stressed the consolidation of the conservation law. Using its ideological policy, the communist state realized that nationalism could further strengthen its position by attending the national heritage, which could evoke the depth of Albanian history. This is proved by the fact that only four years after the World War II, in 1948, "The conservation of the rare natural and cultural monuments", law was approved.

In 1955, this law was completed with the regulation "On the conservation of cultural monuments", according to which the country's monuments were put on special lists from the body in charge at that time. These monuments, which were considered to have a great importance, were declared by the Council of Ministers (CM).

In 1961, the CM decided to list the cities of Berat and Gjirokastra as museum towns, and on the same decision the archaeological heritage of Durres was under protection. In the same year, a special regulation for the protection of the cultural heritage of the city of Berat was announced. As a result of professional supervision of the monuments and their characteristics, the regulation determined this classification, as follows:

Monuments of the First and Second Category: The monuments of the first category are protected in general, as all the other monuments, those of the second category are only treated and restored on the outer part, while the inner part can change in conformity with inhabitant's necessities. We are not mentioning other cases of classification included in this decision, because they are not included in this research study.

In 1963, a new list of monuments was announced, where 471 monuments were included; this list continued to grow in the coming years, and until nowadays there are approximately 2377 monuments included (Meksi, 2004). In 1971, the new law for "The conservation of

the rare natural and cultural monuments" was passed. Differing from the 1948 law, this regulation helped in solving new problems arising from activities damaging the Cultural Built Heritage, including the professional and management aspect. A year later the law was followed by a special regulation "For the protection of cultural and historical monuments", where the notion Cultural Built Heritage was given more detailed definition including urban historic areas.

In 1989 the regulation for the protection and restoration of the archaeological heritage of Durres was introduced which, while applying the same principles of the regulation for the museum city of Berat, added something new in the Albanian experience, as it brought under protection the buried heritage of the city of Durres, which preserves highly significant archaeological heritage. The advantages of these laws during the period under communist leadership were as follows:

A specialized body was created to oversee the Cultural Built Heritage and the procedure that followed on this purpose, called the Institute of Sciences and later in the year 1965 was also founded the Institute of Monuments of Culture (Riza, 1997). The law clearly determined the restoration of Cultural Built Heritage issues and how the necessary expenses would be covered. Another aid determined by law was for the Cultural Built Heritage to be placed into the possession of certain individuals, establishing criteria for co-financing. Thus, the expenditure made for the conservation of private owned monuments, when they were of first category, 50 % were covered by state, whereas for second category 30% were covered by state and 70 % by the owner.

Funds delegated to conservation of cultural heritage were substantial compared to the state budget of the time. Each year a number of 30-35 objects would be restored in each of the main towns in Albania (interview Riza, 2006).

YEAR	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
Number of restored monuments	190	186	171	138	181	206	165	161	198	185

Table 1 The number of monuments restored in the years 1975- 1984

The Cultural Built Heritage was protected during the urbanization process and against uncontrolled development, not because there was any special clause in the conservation law regarding this occurrence but the communist dictatorship at that time rigorously controlled the shifting of population. Regarding the constructional progress, the state had the role of a firm regulator and controller. The regulations in the communist period could not be broken, because the penalties were serious, these penalties evolved as a request for law effectiveness.

Another advantage that brought the development of this law was the classification that it did to cultural heritage. The cultural heritage was classified as tangible and intangible. In the Table 2, the definition of the classification of the intangible heritage is explained.

Table 2

1. Centres, zones and regions, dwelling and non- dwelling of archaeological historical, ethnological architectonic and engineering value. Here are included also objects which can be classified as ruins, or over 100 years old.

2. Urban, architectonic and historic ensembles, buildings or non-building construction of particular values, of over 100 years old.

This was an important step in the consciousness towards the cultural heritage. For the first time for the cultural heritage the concept of the architectonic value and urban assembly was introduced. Through the categorization of Cultural Built Heritage (monuments of the second category), the growth in the capacity of living in the urban areas, classified as historic centers or areas without damaging the monument, was possible.

Given that state policies were centralized, the responsibility of the local government was not mentioned at all, as this term was not applied, as there existed the "people's councils and the executive committees" in charge of protecting Cultural Built Heritage, they co-ordinated the respective organs in case of damage, (this is not an advantage, but a characteristic). In the year 1962 Albania becomes a member of ICCOMOS. This membership made the close communication with the protection criteria of Cultural Built Heritage possible (Papa, 1972).

The transition period

During the transition period, the law for the protection of the Cultural Built Heritage was amended six times, in 1994, 2001, 2003, 2006, 2008 and 2009 respectively. The changes from the former laws came as a result of the economic, social and political changes that the Albanian society underwent. The country passed from a centralized command control economy to capitalism. As a consequence new social interactions influenced the situation in which the Cultural Built Heritage was placed. For example, the private activity in the vicinity of the Cultural Built Heritage or close to it did not previously exist. This phenomenon appeared in Albania during the transition period and consequently it had to be regulated by law.

Thus, the law of 1994 includes for the first time in this category human activity towards Cultural Built Heritage, clearly determining the control of specialized bodies in cases when the Cultural Built Heritage is used for private purposes. For the first time the law takes into consideration the professional and private activity towards the monuments of culture, *article 15,* including also the private sector, as a contributory factor to the protection in the Cultural Built Heritage. Furthermore, for the first time the law gives permission for cooperation with foreign specialized institutions that express their willingness to collaborate in the protection of Cultural Built Heritage, or provide finance for restoration projects, *article 20 and 21.*

In the law of 2001 and 2003, compared to the former law, we see that there is an effort made to better articulate the former provisions and to better determine the terminology for the cultural heritage (interview Cami, 2006). Compared to the previous laws these amendments introduce weaknesses in the competences of the specialized institution, Institute of Monuments (IoM) delegating more power to the respective Ministry, (interview Gjipali, 2006). Another institution, which had been inexistent, was introduced in the law, in order to increase the supervision and the protection, especially in the archaeological sites; this is the Institute of Archaeology (IA), (interview Korkuti, 2006).

In addition, the element of sanctions was strengthened as compared to the previous law, in order to preclude the penalties (purposeful damages of Cultural Built Heritage, illegal constructions close or above built heritage). The maximum fine in law for the year 1994 was Leke 100 000, about $1000 US, while in the current law, the maximum fine has been raised to Leke 5 000 000, $50 000 US. But for the lack of data we cannot give information if any fine has been applied by the responsible institutions.

3.   Institutional framework

<u>The pre-transition period</u>

This institution depended on the Ministry of Tourism, Culture, Youth and Sports (MTCYS). The dependency on the Ministry was one aspect of the implementation of the state's policies. IoM, also dependent on MTCYS, was the Regional Office of Monument of Cuture (ROMC), whose duty was to follow the concerns in order to intervene and apply treatments in the built heritage on site for the respective regions. Based on the division of the territory into region, was respectively one ROMC for each region. The institutional framework for the administration of issues that are related to Cultural Built Heritage in Albania has undergone substantial changes paralleling the changes in the law for cultural heritage and the governmental initiatives. In the pre-transition period, the situation was such that all issues which were connected to the professional treatment of the cultural heritage, were centralized in a single institution, IoM.
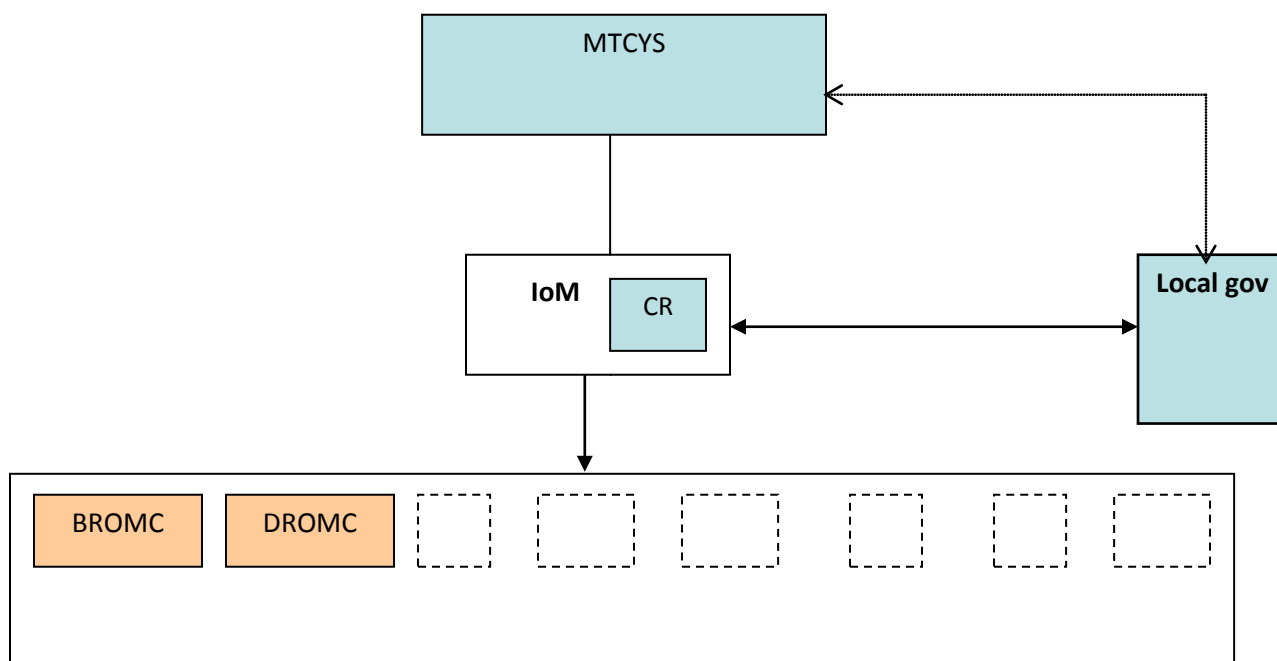
Figure 1. The institutional framework before the transition period

In this scheme the IoM had all the competence related to project design, study, and implementation of the interventions in Cultural Built Heritage. The IoM was organized in different departments and its overall activity was administrated by a Scientific Council (SC) and the Committee of Restoration (CR). These were two important links in the functioning process of the IoM and the capacity decision making process. The Scientific Council's job was principally to oversee research activity and the publications. The job of Committee of Restoration was to supervise and administrate the work that was directly linked to the criteria of intervention and treatment of the built heritage, supported by the international acts for Cultural Built Heritage, (interview Cami, 2006). Its work began with the supervision of each restoration project, and continued during the time that project was being implemented.

Transition period

During the transition period, the development of the legal framework was reflected by changes in the previous laws, and parallel to this, changes in the institutional framework for Cultural Built Heritage also happened. Changes in the legal framework for the protection of built heritage and the subjective tendencies of the governmental elite (the ministry's personnel), precipitated sensible changes in the division of professional competences related to Cultural Built Heritage, see Figure 2 (interview Cami, Riza, Gega 2006). As regards decentralization, the responsibilities of the specialized institution of IMC were to some degree delegated, subjoining their centralization in central government (interview Mesiti, 2006). ROMC depending upon the IoM were converted to units depending directly from MTCYS.

CR now renamed to the National Council of Restoration, once an important decision making body of the IoM, comprising the best specialists in the restoration field, is now separated from the IoM as a result of the new changes, and it was given the status of a distinct institution that is situated amidst MTCYS and IoM. The change in its composition did not add any advantage on capacity, because a majority of its members are not specialists, as they come from the personnel of MTCYS and consequently are subject to regular change (interview Riza, Cami , Gega 2006). Its position along with the change in its structure, have rendered its presence in the administration and assessment of restoration projects impossible.

In cases that the areas defined as historic are composed by archaeological sites and a rich archaeological environment (as in the case of Durres city), there is the intervention of the respective institution, IA, which is a section of the Academy of Sciences and not upon the central government. IA is divided in regional sub units, so-called archaeological units.

In general, in the laws of transition period are marked by the co-operation of the central government with the Academy of Sciences and with specialized institutions. Before the transition period, the legal competences for restoration or other functions on archaeological sites belonged to IoM, while during the current period there was also the participation of IA. In the amendments law no. 9048 date 07.04.2003 "For Cultural Heritage" the institutional framework has changed by establishing new institutions for increasing the protection, conservation, revitalization and promotion of cultural heritage. The current situation is very complex and it will be a subject to analyze in a different paper.
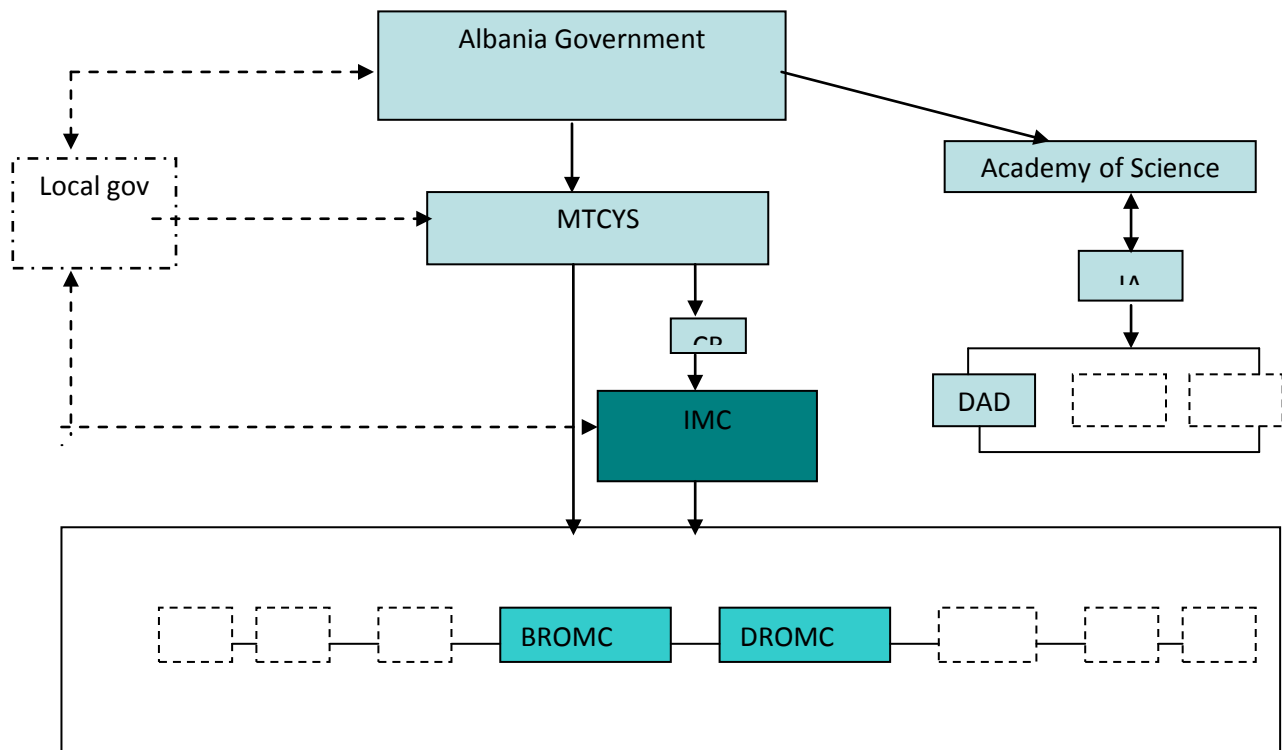
Figure 2. The institutional framework of 2006

4. Conclusion

In conclusion, we notice that the consciousness towards the built heritage has progressively grown from the previous century until today. Within this line, it can be distinguished a difference from one period to another up to the beginning of the '90's. It is worth mentioning that the Albanian State has been conscious of its duties towards the protection of the built heritage and the need to preserve it for coming generations. This is very clear in the legal and institutional framework and from the financial support given to build heritage. We believe that the differences noticed before the transition period and even today, have to do with the lack of the accompanying measures; the transition to democracy has had brutal effects on Albania and especially in the whole state institutional system.

Within a very short period, of 15 years there are made 6 amendments in the law for Cultural Heritage, respectively in 1994, 2001, 2003, 2006, 2008, 2009 showing that the Albanian institutions are not properly positioned yet, and naturally produce a deficiency in the stability of laws that come. The frequent amendments of the law are also an indicator of the government's immature towards built heritage; in this paper the differences in the institutional and legal framework of the recent years, 2006, 2008, 2009, are not reflected. Currently, the Ministry of Culture has announced the preparation of a new law, which has not been discussed with interested actors, local governments units, private experts and non-governmental organization.

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CHAPTER 29

Using WEBGL to Design an Interactive 3D Platform for the
Main Monuments of Crete[1]

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1. Introduction

Conceptualization of information allows improved visualization and manipulation of large amounts of data. Especially in digitization of cultural heritage and when aiming at presenting more than one monuments, abstraction of information becomes the key solution. Our proposed application aims to present the main archaeological monuments of Crete through a conceptual 3D model and their evolution through time. The technical implementation is based on WebGL allowing the user to navigate among the main monuments and approach them gradually and interactively through different levels of detail. Furthermore, the ability to switch between the seven historical periods offers a comparative study of their evolution in time. Conceptualization and abstraction of information through varied levels of detail allows the application to be available to anyone on the web, being computationally light and easy to use.

Our goal is to design an online platform open to the public for the promotion of the cultural heritage of Crete, through a simple, user-friendly intuitive environment. Our prime challenge has been how to manage such a large amount of information over the internet, in a transparent, light and simple way for the end user, in addition to offering the ability to compare the monuments' and cultural regions form and structure, during the main historical periods in Crete's history. The idea is simple: instead of presenting information to its full extend available up front, we break it into nodes, levels of abstraction, called "Levels of Detail", providing the minimum information needed at each given time. Information is stored on each object, each monument, along with its different Levels of Detail consisting of Crete; Prefecture; Region; Complex; Monument.

Crete is the largest island of Greece, famous for its rich cultural history dating back to the Middle Paleolithic age, 128,000 BC. Standing out as the most emblematic phase of the island's multi-layered contribution to global and national history, is, undoubtedly the era of the Minoan civilization (2,700-1,420 BC). Still, a large number of monuments have been documented throughout the different historical periods, the most important of which are the following seven: Minoan; Classical & Hellenistic; Roman; Byzantine; Venetian; Ottoman; Modern.

   Crete being one of the places where most of the cultures which have developed in the Mediterranean have interfered, it is crucial to provide the public with the possibility to produce personal multiple cultural representations and interpretations of the island's

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polyvalent cultural, historical and geographical scape. It is not intended to promote a strictly architecture-based limited image of Crete's past, but a dynamic understanding of its hybrid cultural identity. In that sense, the points of reference are not strictly based on a 'high culture' agenda; apart from traces of an 'official' historical past, such as the Minoan Palaces and the Byzantine Monasteries of the island, local networks of vernacular settlements and places invested with local myths, legends and events are also to be included. In that sense, addressing history of architecture as part of culture and not just as a catalogue of important buildings per se, it is aimed to unfold the ways in which architecture has been developing in Crete as a witness of the inherent cultural dynamics of change and adaptivity as well as tradition and continuity. Sites symbolizing the unity of local culture as well as contested places indexing the dialectics of local and regional conflicts form an equal part of our localized references. This is the way to turn all this information into something engaging with the interests of the contemporary cultural traveler.

2. Concept of the Cultural Platform

The targeted users for this application are mainly tourists with a varied degree of general interest in history, architecture and archeology. This application helps them plan their visits to monuments and provides them with extra information about how these historical sites have evolved through time. It is a helpful and useful tool that can be easily used by a basic internet user.

Most 3D reconstructions of cultural monuments have focused on the photorealistic depiction of these monuments (Ragia et al. 2014). The schematic visualization of monuments adopted in this paper, presents the monument with only its essential features without descriptive details (Sifniotis et al. 2006). In this way, the user is provided with the necessary information in order to perceive a complete picture of the monument.

Herein, the challenge is to present a well structured as well as open in its possible readings array of diagrammatic information operating more as the matrix for direct as well as less straightforward meanings on behalf of the user. The sheer concept of the diagram stands at the core of the platform's innovative concept. Knowledge acquisition and interactivity are not necessarily supported and enhanced by an already 'stable' and closed in its interpretation pseudo-realistic render. On the contrary, the diagram, in its abstraction as well as open-ended character functions as an initiator of possibilities and potentialities. Added to that, this is indeed the best way to optimize the available storage and processing technologies with the bulk of 3D information so that the cultural platform provided operates effectively on the Internet.

The 3D diagrammatic visualization depicts the monument without falling short of information, eliminating unnecessary details that can be acknowledged in the near future once the user visits the monument. Therefore, accurate textures for each monument have been avoided and replaced with generic, abstract, textures –which in addition allow for radical shrinkage of the model's total size. After all, the platform does not seek to replace physical reality and the need to engage with it. What is being sought after is no more than an enlarged synergy between the physical and the virtual for the sake of the visitor.

The grouping of monuments is initially based on their geographic location. Each pin represents a monument or a group of monuments that are geographically close. The user, depending on the monument s/he wants to visit, focuses on a region (pin), in which s/he is informed about that monument or about neighboring monuments for which s/he was not informed. The user may observe the 3D visualization of the

monument in a specific time period, as well as its evolution in time, up to the contemporary period. In this way, s/he is informed about the form of the monument in earlier historical periods as well as about its potential proximity to other important monuments of the same period or other.

At this stage, the monuments that are being presented are the following:

• Kydonia (Chania): Minoan period

• Aptera (Chania): Hellenistic, Roman, Venetian, Ottoman and Modern period

• Yali Camisi (Chania): Ottoman and Modern period

• Venizelos' Residence (Chania): Modern period

• Agora (Chania): Modern period

• Arkadi Monastery (Rethymno): Byzantine, Venetian period

• Etia Villa (Lassithi): Venetian period.

The classification of monuments is based on their geographic location. Crete is divided into four areas (corresponding to the administrative sub-peripheries/ 'prefectures') while and each one is subdivided into a concrete number of municipalities. Each monument is geographically located in a single municipal unit.

Each pin represents a monument or a group of monuments that belong to the same municipal unit and are geographically close.
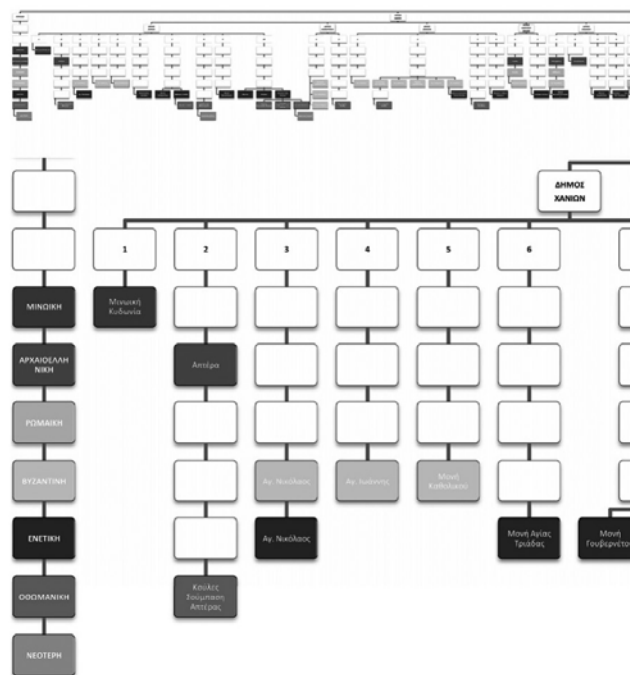
Figure 1 Clustering of monuments (based on location and historical period).

There are five (5) levels of detail as follows:

1. Crete, divided into four prefectures (Figure 3)

2. The Prefecture: in this level each prefecture is depicted along with the pins of the monuments. The orange color represents the pins in the time period selected from the horizontal axis of historical periods, while pins in red transparent color

315

represent monuments from earlier historical periods, which have not suffered any change or addition in the running historical period (Figure 4).

3. The Region: a part of the municipal unit appears with the monuments of each historical period while the monuments of earlier periods, are depicted with transparency (Figure 5).

4. The Complex: this level presents the cluster of monuments along with the monuments separately, depending on the historical period that we select from the horizontal (Figure 6).

5. The Monument in more detail (Figure 7).

It is essential to also note that, independently from each monument and its specific characteristics, what prevails is a common `language' of representation that runs through the application. In particular, in the level of the Region, the monument that we are each time interested in is presented on a part of the map of the respective municipal unit, along with neighboring monuments, thus allowing the user to grasp its context both in terms of the other monuments in proximity and of the surrounding urban fabric. The diagrammatic view allows the user to 'supplement' with his own eyes what is visually there based on historical information and the visitor's own interests and past experience.

3. Technology

WebGL

The technology utilized for the implementation of the cultural platform presented in this paper is WebGL. WebGL is a cross-platform, royalty-free web standard for a low-level 3D graphics API based on OpenGL ES 2.0, exposed through the HTML5 Canvas element as Document Object Model interfaces. WebGL is a shader-based API using GLSL (OpenGL Shading Language). GLSL is a high-level shading language based on the syntax of the C programming language employing constructs that are semantically similar to those of the underlying OpenGL ES 2.0 API, adapted for JavaScript. Notably, WebGL brings plugin-free 3D to the web, implemented directed into the browser. Today, WebGL runs in desktop and non-IOS web- browsers such as Mozilla Firefox, Google Chrome, Safari, Opera and the latest version of Internet Explorer. WebGL was selected as the main 3D programming framework for our application mainly because applications are loaded directly to the browser without the need of a plug-in.

Three.js is a cross-browser JavaScript library used to create and display animated 3D computer graphics on a Web browser. Three.js scripts may be used in conjunction with the HTML5 canvas element at a higher-level than WebGL. The advantages of using the Three.js framework instead of native (or raw) WebGL is that the Three.js library has a lot of constructors ready for use and long WebGL code could be replaced by a few lines of code when Three.js is employed. Moreover, the Three.js platform provides model loaders necessary for the display of the 3D models of the monuments.

3D Models

The 3D models of the monuments are developed in Google Sketchup and exported as Collada files (.dae) as required by the Three.js platform. It is important that the 3D models consist of a small number of polygons as they are being downloaded by users through the Internet in real time. For this reason, the 3D models are modeled in an abstract form without, though, losing the appropriate mesh detail that makes them recognizable and unique. It is also significant that the system is scalable to

accommodate a growing number of monuments as well as different parts of Greece or any other country; therefore, intelligent data manipulation so as to reassure easy and fast on-line access is paramount.

Implementation

We have developed an application for 3D interactive presentation of cultural monuments of Crete (Figures 2-7). The platform implemented in WebGL visualizes each cultural monument in five spatial levels of detail representing initially Crete as a whole, then by prefecture, region, complex of monuments and finally focusing on the actual monument. Simultaneously, each level of detail is visualized in seven 7 different time periods, e.g. Minoan, Hellenistic, Roman, Byzantine, Venetian, Ottoman, Modern. For the first time, the user is able to virtually visit Crete across regions and time. The user interface consists of two bars, one vertical and one horizontal representing the level of detail and the time periods respectively (Figure 2). The user could click on the desired level of detail and historical period in order to view in 3D the appropriate representation by simple interaction with the mouse. They could also navigate inside the 3D models by performing simple mouse events interactively. The canvas of the application is as large as the browser window. The viewpoint set when each 3D monument or region is initially loaded is specified as the optimal rendering view for the user. The user could zoom- in/out using the scroll wheel of the mouse, or move the position of the camera by drag and drop in order to visualize the 3D model from a different point of view. The 3D models are intended to be clickable adding historical information and further images as the site is being developed.

Appropriate lighting of the 3D scenes significantly enhances the perceived sense of photorealism and presence. After experimenting with various lighting configurations, we set the parameters of the directional lights provided by the Three.js platform, setting their intensity and position in order to achieve the most aesthetically pleasing result.

The shadows are casted by the models as well as the models receiving shadows. In order for shadowing to be implemented, the models are defined as a complex set of surfaces through the code. Therefore, specified surfaces are able to cast shadows and others receive shadows, all belonging to the same model. In order to keep the web site simple for non-expert users, we use the Three.js's *sprite* which stores in an array the position of the mouse. The position of the mouse as well as the projection of the models on canvas could be combined with an appearing label offering information about each model.

Figure 2 User Interface of the platform, horizontal axis representing historical periods, vertical representing level of detail
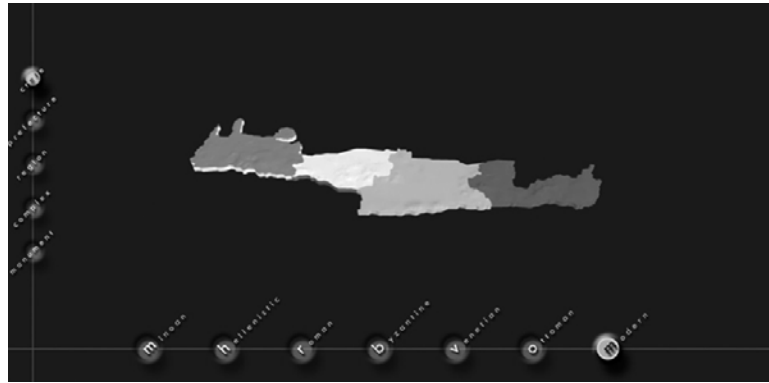
Figure 3 Crete in Modern period.

We setup a database for the models and their associated information using Ajax technologies enabling the asynchronous loading of suitable 3D models without reloading the page. Ajax is a group of interrelated Web development techniques used on the client-side to create asynchronous Web applications.
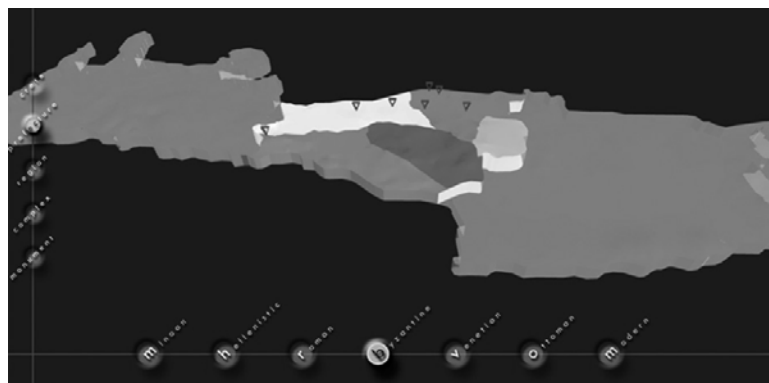
Figure 4 Prefecture in Byzantine period.

Figure 5 Rethymno old town: Region in Ottoman Period.

Figure 6 Rethymno old town: Complex in Modern Period.

Figure 7 Rethymno old town: Monument (Pirovolio) in Venetian Period.

Such technologies are necessary because of the sheer size of the 3D models which require optimized loading so that users do not quit the application. Ajax supports the loading of the application without unaccepted latency.

<u>User Interface</u>

The user interface was kept simple and easy to be operated by the user. The most important element of the application is the 3D canvas where the 3D mode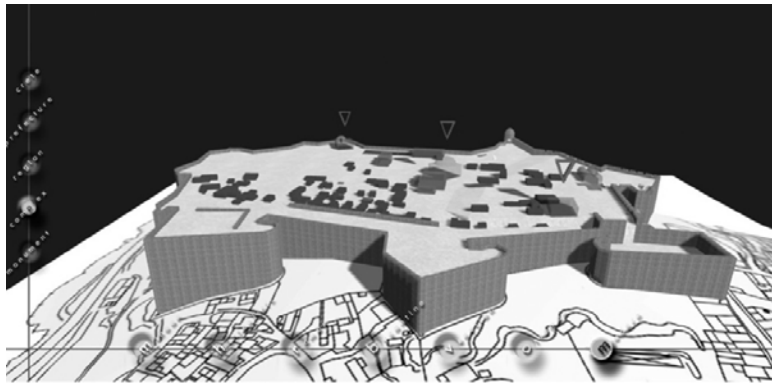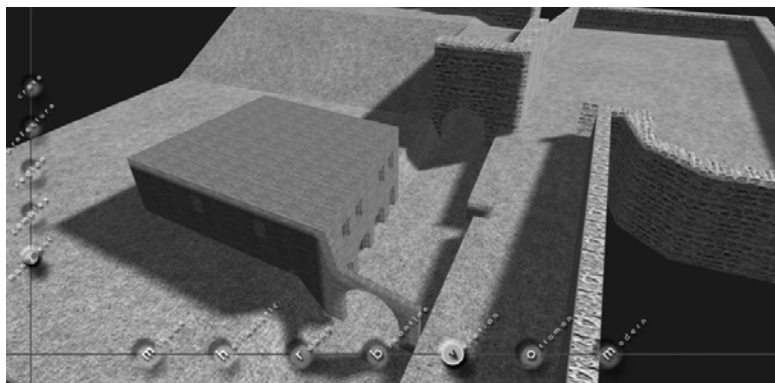ls are being visualized (Figure 2). At first we constructed a paper prototype of the interface of our application which helped us to understand the flow between screens and user interactions. A paper prototype enables the visualization of the user interface based on the successful succession of screens. It showcases which interface elements are more important to put emphasis on and how intuitive it is for our typical user, for instance, a tourist.

The paper prototype was shown to a small set of people, mainly the developers and the researchers in the project. The main web page of the application was designed based on the observations related to the paper prototype so as to avoid elements of the user interface that were not completely understood as well as adding elements that were missing. The user interface consists of two main axes; a horizontal which is the time axis and a vertical which is the spatial axis. The time axis is composed by seven buttons that corresponds to seven main historical periods. The spatial axis consists of five buttons, each one of them corresponding to different spatial levels starting from the most general to the most detailed one.

The design of the buttons is simple and abstract. The colors of the clickable buttons were selected for their contrast with the background which is dark grey. The most important elements of this interface are the two axes; therefore, no other elements were added in order for the design to be clean and simple. For the same reason, we placed the buttons over the 3D canvas that led to a problem. The letters of the buttons in full zoom-in mode while interacting with a 3D model were not readable, so we placed a semitransparent box behind the letters of the two axes to enhance their readability. At every level of the spatial and time axis a help button is found. By pressing it the user can locate information and a search bar for easy and quick information access.

When the user selects the last level of detail of the spatial axis visualizing an interactive monument, a menu is appearing offering certain options. At the right side of the screen a double arrow appears and when the user slides it, a slide menu is available including monument information. The user can select photos, videos, historical and general information associated to each monument etc. The user's choice is being displayed on a pop-up window which is viewed over the 3D canvas and by interacting with the arrows at both sides photos or videos can be viewed. The idea behind user interface decisions was to build an interface that is comfortable to use, also through touch screen devices.

4. Conclusions and Future work

We have developed a web-based interactive platform for the 3D visualization of cultural monuments in Crete across regions and historical periods. The platform offers a comprehensive view of the wealth of Crete's cultural heritage and its evolution in time. The first phase of the platform will be online and fully functional in October 2014. In the future, the platform may incorporate social media characteristics so as to be more appealing to young people. For example, users could be offered the possibility to leave comments, rate monuments, keep track of monuments visited and also provide recommendations to the users based on their previous ratings.

3D modeling of monuments was mainly based on historical texts, sketches and drawings. Further development of our modeling approach would be to import primary and secondary monument information from different sources. Primary data may include measurements from field observations, mainly survey. Secondary data may consist of information that has already been processed or imported in other datasets. Digital recording in archaeology is widely used and photogrammetry is one major acquisition technique. Data from aerial and close range photogrammetry may also be imported. The idea would be to enrich our prototype with the integration of photogrammetric data, which provide valuable information about the facades of the monuments and the location of the monuments.

An additional component of the system would be the integration of our prototype with a Geographical Information System (GIS). GIS is a powerful tool for data storage, management, analysis and visualization and involves mathematical functions for further analysis of archaeological data. GIS information could be combined with location-based services so that in future extensions, the application is aware of the position of the user and automatically loads the relevant information if, for instance, the user is near or at the area of a cultural site.

University of Crete involved in this project: A. Charatsaris, E. Geromitsou, D. Gina, A. Karagianni, G. Kostopoulou, C. Manzetti, E. Markozani, C. Moudatsakis, D. Passas, N. Roditis, C. Sideri, S. Stefanakis, V. Vitorakis, D. Zervoudakis, S. Zouganelis.

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CHAPTER 30

**The Center of Mediterranean architecture in Chania.
A noticeable lever for the local cultural, social and economic development.[1]**

Amalia Kotsaki[2]

1. Introduction

The Centre of Mediterranean Architecture (CMA) is part of a municipal enterprise that has its headquarters in Chania. It was founded in 1997 after the initiative of the Municipality of Chania and is funded by both the Municipality of Chania and the Greek Ministry of Culture. The main aim of the Center is to organize and supervise various activities and programs, with a rich and extensive content, focusing on Mediterranean architecture and environment. The CMA was founded in the 1990s, a time of optimism for Greek architecture. Following the interest of the cultural agencies of the city, it was decided that the cultural profile of the Centre would be architecture, a decision that was announced to the Ministry of Culture in October 1994.

2. The building

CMA[3] is housed in the Great Arsenal since 2002. The Great Arsenal is located at Katexaki Square and Tompazi coast at the old harbor of the historical city of Chania. After a peculiar history that had spanned four centuries, the building has high historical, artistic and scientific importance and makes up a considerable part of the local cultural heritage. The first arsenals in Chania where built in 1497. Gradual additions resulted in two imposing groups, one with five dockyards on the east end of the port, and the other one on the north waterfront with a set of seventeen. The last one of those, the Great Arsenal was completed in 1600. In 1872, a further story and a wooden roof were added. The building was used to house important public functions: the School of the Christian Community in 1872, the theatre in 1892, the municipal hospital in 1923 and the town hall from 1928 to 1941. The bombing of 1941 damaged it. The west wall, the roof and all the timber elements were destroyed.

In April 1997 the Greek Ministry of Culture, proposed the restoration and reuse of the Great Arsenal. On 22 July 1997, the architect Professor Y. Kizis, architect submitted a preliminary conservation proposal, which was approved by the Ministry of Culture, and the Central Archaeological Board on May 20 in 1998[4]. The main idea of the proposed restoration project was to compose architecture and structure: the wooden load-bearing structure would support the main building and organize the central spaces and the circulation.

The interiors were unified around a central lobby, which had several functions, with sliding partitions that created secondary spaces. The first floor was wide open with natural light bathing the interior from ceiling to ground floor, stairs, bridges and balconies which offered multiple views of the building. The visible timber structure highlighted the reference to the monument's past. The building of the Great Arsenal in new use received a warm welcome from the public.

3. CMA today – Aims and Functions

More specific, the goal of the CMA is to alert public to the serious impact of Architecture on life and to promote scientific exchanges, contributing and facilitating cooperation with similar institutions in Greece and the Mediterranean. Moreover, CMA aims at:

- The promotion and development of the city of Chania and in general of Crete through the architecture and the environment, as major cultural expressions.
- The promotion of interventions in major issues about architecture, city and natural environment in reference to other related and artistic expressions in whole Crete
- The search of the Mediterranean identity in terms of architecture, city and natural environment in reference to other related and artistic expressions.
- The creation of a network among different related institutions and foundations in Mediterranean, promoting the extroversion and the exchanges of common cultural goods.
- The promotion of cultural tourism and the development of the local economy.

The rich cultural programme of CMA has enabled the public throughout Crete, to enjoy various events and activities. Lectures and exhibitions of CMA appeal not only to professional architects but to a wider audience, allowing easy access to knowledge and information on the management of space and its relationship with the human behaviour. The Municipality of Chania, through CMA, responds to the needs of the city and supports the architects of the island by highlighting and presenting their projects in Greece and other countries. This discrete and persistent effort in the field of culture over the years has established the Centre as an active and reliable cultural institution with radiation that exceeds Greek borders, transforming a local effort in an institution with highly dynamic perspective.

The main aims of CMA are implemented through a series of thematic events and activities:

1. Forum "CMA for Chania"
   1a. The "The city of Chania has the floor"
   Meetings, conferences, presentations on contemporary issues of major importance for the city, with the participation of operators, scientists and citizens
   1b. "In CMA I learn"
   Education-workshops for adults focusing on architecture, the city and the environment
   CMA is a host institution for interns (students of architecture from Technical University of Crete or National Technical University of Athens)
   1c. "The CMA for children"
   Educational programs and actions for children relevant to architecture, the city and the natural environment of the Mediterranean

2. Forum "Routes in the Mediterranean"

Collaborations with similar operators from different countries around Europe with double direction

2a. Thematic events cycle: "Mediterranean Traces", events relevant to culture, development and tourism like conferences, workshops, highlighting of archives (lectures, concerts, dance, theatre, literature, poetry and architecture)

2b. Thematic events cycle: "Paths, Webs and Nets"(Conferences, Workshops, Exhibitions, Lectures, Concerts, Dance, Theatre, Literature, Poetry aiming at promoting the cultural networks around the Mediterranean base.

2c. Annual Lecture

Invitation of an internationally recognized speaker in the area of architecture or urban planning in the Mediterranean.

3. Forum: "Crete and Unesco"

Meetings, conferences, events, briefings, exhibitions and other activities, aiming at the promotion of the procedure for the monuments of the cultural heritage of Crete to be included on UNESCO World Heritage List.

4. Architectural editions
5. Organization of the shop of CMA
6. Organization of an annual trip
7. Permanent exhibition
8. Free events and activities related to celebrations etc.

International collaborations with:
- UIA, TICCIH, Entre deux mers region de l'aquitaire-bordeaux, France
- MaPs Mastering Public Spaces Bologna
- Collaborations with Schools of architecture of Izmir, Nicosia, Venice, Geneva and Shanghai
- Collaboration with the Foundation le Corbusier in Paris
- Collaboration with the Foundation Lozan Mubadilleri in Instabul
- Collaboration with the government of Latvia

Many research programs:
- InHerit Promotional Cultural heritage as a generator of Sustainable Development in the context of ERASMUS+ - IKY.

Examples - EVENTS & ACTIVITIES OF CMA

✓ Industrial Heritage in Greece 1980-2015 Rescue- Research-Education, Exhibition and Conference 17-18 October 2015

The exhibition was organized by CMA in collaboration with the Greek Department of TICCIH (International Committee for the Conservation of the Industrial Heritage) the Greek Department of ICOMOS , School of Architecture of National Technical University of Athens and the Department of Architecture of Technical University of Crete. The event presented an overview of the conservation industrial heritage field, the ways of analysis, documentation, assessment, reuse and revival of important monuments of the industrial heritage of Greece.

Reference to Eλ/ Le Corbusier Chania , Summer 2016

The set of events "Reference to Eλ/ Le Corbusier – Chania" during the summer of 2016 were organized by CMA in collaboration with different operators in Greece and abroad. The set of events included two exhibitions, one day conference, reading marathon,

lecture, essay competitions, a series of educational activities for children and two publications. The events were realized in order to celebrate the 50 years of the death of the famous modern architect Le Corbusier. They contributed to the strengthening of the national and international presence of CMA including CMA to the international network of important architectural events. The events attracted millions of locals and visitors of different age and culture, who came to the city in order to participate to the different activities. The reaction of local and international press and mass media to the events was positive, contributing to the promotion of CMA as a cultural institution of utmost importance for the city but also for the whole country.

✓ Chania Sub- regional workshop. The unexplored potential of biosphere reserves around the Mediterranean. Chania- Crete, 3-5 October 2016

This International Workshop is being co-organized by the UNESCO Regional Bureau for Science and Culture in Europe, the Samaria Gorge Management Body and the Region of Crete, with the support of the MAB Secretariat and of the Greek MAB National Committee. It aims to contribute equally to the sharing of good practices for the sustainable development of island and coastal Biosphere Reserves of the Mediterranean region, and most specifically to facilitate an exchange of experiences and good practices among Biosphere Reserves. Moreover it strengthens skills and knowledge of key BR stakeholders with the view of enhancing their managerial and communication capacities while addressing the current emerging challenges in island and coastal BRs. It lays the ground for possible common actions and joint projects dealing in particular with the promotion of Biosphere Reserves as "Sustainable Tourism Destinations", and thus contributing to the effective launching of the "Biosphere Destinations" MAB initiative in the Mediterranean region and inspiring the local stakeholders of the Gorge of Samaria BR with particular reference to the periodic review process they are subject to (related mainly to the zonation scheme) as well as the new direction they want to take in tourism development. It explores in this framework the possible synergies among the Biosphere Reserves and Geoparks networks in Crete and in the region.

4. The economic and cultural value of CMA

It is an indisputable fact that CMA, since its foundation, has contributed not only to the economic development of the city of Chania but also to the wider area. Its contribution is multilateral, long-term and short –term. More specifically, CMA has contributed to:
➢ The cultural image of the city in Greece and abroad
➢ The attraction of visitors who have special interests (eg. Architecture) and belong to "formal" tourism.
➢ The development of international co operations and networks which aim to synergy.
➢ The promotion of the research in international level in the field of architecture, city, environment and cultural management.
➢ The lifelong learning in the above fields.
➢ The rise of children's interest in architecture and the city.
➢ The economical development of the local market through editions and items of special design for CMA's shop.
➢ The development of conference tourism since it holds many conferences per year.
➢ The promotion of dialogue on the issues of the city, architecture and environment aiming at informing the competent bodies and evoking the public awareness for the inscription of the local monuments on UNESCO World Heritage List. Consequently, the architectural and urban planning problems of the city are outlined and the dialogue among the local authorities and the citizens is being

promoted. Moreover, CMA reinforces the collaboration among different cultural agencies and institutions (Greek French Club, Goethe Institute, Club of the friends of Italy, Club of the Architects, Technical Chamber of Greece Department of West Crete etc.)

5. Conclusion

On the one hand the above mentioned economic and cultural results of the function of the Centre are visible and present many development potentials. On the other hand, the efforts of the Centre are confronted to different inherent problems. CMA belongs to KEPPEDHX –CMA a charitable business of the municipality of Chania, from which it is financed. CMA has to hire its spaces to private owners and agencies for conferences, lectures and events in order to be able to encounter financial needs.

A crucial question that rises is: Can architecture, as the main objective ensure the function of CMA as a Centre devoted to architecture during the whole year? How many visitors can the Centre attract during the winter period? Is the city of Chania so interested in architectural field that the Centre can justify its founding profile?

Taking as granted the low interest of the citizens for architecture, the function of CMA as a Centre of Mediterranean Architecture, does not consist a profit economic motive for the municipality to finance unless it includes other more profitable activities. Therefore the economic support of CMA would demand at least the contribution of the Greek Ministry of Culture and the Architectural Department of the Technical University of Crete. Through such an administration, CMA could not only justify its profile but also contribute to the development of the cultural heritage of the city, which consists its keystone for development.

1.   Introduction

The economics of preservation is a new field that calls for an interdisciplinary approach. Although it employs economic concepts and methods, and its use has been increasing rapidly over the past twenty years, it is still rather less developed compared to other economic fields. Preservation of old buildings is a typical public good that adds value to the urban environment. But the economic evaluation of a public good is difficult. Economics provides a clear definition of a public good as one that is non-excludable and non-rival in consumption. These concepts have been used extensively in public economics to analyse public policy options and, hence, given that governments operate under a budget constraint, public expenditure on preservation should be evaluated about its impact on local well-being.

There are a number of specific questions that need to be answered in a public policy decision for preservation. What is the economic impact of preserving an old building? What is the rational for preserving an old building by changing its use instead of creating a new building? What is the justification of public policies and other investment instruments, such as capital grants, tax breaks or interest rate subsidies? What kind of economic analysis and methodology could be used to provide evidence based decision support for public policy in historic preservation?

This paper aims to examine some of these questions in the context of a particular case study, the preservation of an old industrial building in a provincial Greek city, Drama, and its new use as a luxury hotel. Drama, about 150 km north-east of Thessaloniki, is a regional capital of a prefecture in Eastern Macedonia with a population of about 60.000. It is a typical provincial city in Greece. The city, until recently, had not realized the importance of tourism development and the role of tourism as a lever of local and regional economic development. The lack of tourism infrastructure and hotel units, both in number and level of services, did not allow the city to compete with other tourist destinations in Greece, including neighboring destinations in Northern Greece.

The paper is structured as follows. First it provides a brief exploration of the economics of preservation as a discipline and it reviews some of the work that has been done in the field. It is not a formal review but an eclectic approach that aims to consider the concepts and methods that are useful in considering the economic impact of the preservation of an old building into a new use. Then it provides a description of the case study and its context. An examination of the budget and its financing follows with particular attention to the financing tools available through the European Structural Funds and the Investment promotion instruments of Greek public policy. Then the

economic impact of the project on the local and regional economy is discussed and the methods used. Finally, the paper concludes with the main aspects discussed.

2.   Economic impact of preservation on the local and regional economy

Retaining, adapting and reusing existing buildings are essential parts of regeneration and sustainable development. Lots of benefits may result ranging from tangible environmental and economic benefits to less tangible benefits such as place identity and social cohesion. Existing buildings, whether they are of great historic significance or not, form a significant part of the real estate asset with opportunities for change and reuse. Both qualitative and empirical studies have presented a strong case for the social, economic and environmental benefits of retaining and reusing existing buildings. Economic impact is often expressed in statistics relating to several different aspects of historic preservation, such as rehabilitation work on buildings, heritage tourism, production of housing.

Tangible economic benefits

There has been much debate on the economic possibilities and viability of adaptive reuse as different corporations and companies seek to find sustainable ways to approach their corporate or retail sites.[3] There are many outcomes that affect the economic return of adaptive reuse as an avenue to reuse of a given site. Factors such as the reuse of materials and resources as well as a lesser need to involve energy, both in terms of labor and machine powered, can effectively decrease the monetary funds needed for companies to establish sites. According to advocates, historic preservation has aided in local economic and community revitalization, increased tourism and employment, and preserved regional history, culture, and pride. Historic preservation has potential to act as a development tool, not just growth, because it creates jobs and increases tax bases and property values, as well as improving the quality of life and the living environment.

Numerous studies have now proven that maintaining and reusing buildings can be as cost effective as replacing them with a new structure.[4] An Investment Property Databank survey of 2002 on office buildings in reused buildings confirms that investment in an existing building produces equal returns to new build with the added advantage of being 'green'.[5] The economic costs differ from project to project and some professionals go as far as to assert that new build is always more economical and renovation is universally more expensive,[6] due to their own involvement with adaptive reuse projects.

Others claim that the return on investment is enhanced when using an older building because of the savings involved. In terms of profitability, there are also assertions that adaptive reuse projects often have an uncertainty to their profitably that newer

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[3] Hyllegard, K., Paff Ogle, J., Dunbar, B. 2003, *Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process*, Journal of Interior Design Vol. 29, No.1&2, pp. 32-49

[4] See also Latham, D., 2000, *Creative Reuse of Buildings*, Donhead Shaftesbury , Volume 1, and Mason Randall, September 2005, *Economics and Historic Preservation: A guide and review of the literature*, The Brookings Institution Metropolitan Policy Program for a summary of literature to date on this.

[5] English Heritage, Royal Institute of chartered surveyors and Drivers Jonas. Heritage Works, no date

[6] Blackburn, L. 1983, *What Developers Think of Historic Preservation*, Urban Land Vol.42, pp.8 –11

developments lack. When looking for funding to build, these considerations must be addressed. The actual variance will always be case specific depending on both the quality and the size of the building.

There are also the benefits felt in the wider regional economy, through increased inward investment due to the attractiveness and increased safety of a place or the benefits of a growing tourism economy[7]. In terms of energy consumption re-using or adapting an existing building also has a number of tangible environmental benefits. Using the existing stock reduces the use of new materials and the environmental impacts connected to their production, while the embodied energy of the existing material is preserved and not wasted.

Urban Regeneration

The collapse of city's industrial and manufacturing economy or simply changes in the urban growth and productivity patterns leaves many inner city areas blighted by unemployment, riddled with poor housing and socially excluded from more prosperous districts. Every city has pockets of underused and underutilized land or distressed and decaying urban areas. These pockets of underused land weaken the city's image, livability, and productivity. Urban regeneration is the attempt to reverse that decline by both improving the physical structure, and, more importantly and elusively, the economy of those areas.[8] As the National Trust for Historic Preservation explains, when historic buildings and neighborhoods are torn down or allowed to deteriorate, a part of our past disappears forever. When that happens, we lose history that helps us know who we are, and we lose opportunities to live and work in the kinds of interesting and attractive surroundings that older buildings can provide.[9] Recently the use of historic preservation has also begun to be viewed by cities and towns as a means to economic development and urban renewal. In all regeneration programmes, public money is used as an attempt to pump prime private investment into an area. Urban regeneration can have many positive effects. Replenished housing stock might be an improvement in quality; it may increase density and reduce sprawl; it might have economic benefits and improve the global economic competitiveness of a city's centre. It may, in some instances, improve cultural and social amenity, and it may also improve opportunities for safety and surveillance.

Intangible and social benefits

Existing buildings can be also seen as a vast resource and opportunity for creative thinking. Each building is different and requires its own unique solutions, where 'the balance between the existing building and the new use is variable dependent upon character, condition and the needs of the use'. Where customising solutions to existing buildings may be seen as an additional cost, added value is achieved through the unique character of the spaces.

While the process of adaptive reuse is a decision often made purely by companies establishing a particular brand or presence, there are often criteria for deciding whether a building should be conserved and reused or just demolished for the area of land it occupies. Some of these determining criteria include:[10]

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[7] Orbasli Aylin, 2009, *Re-using existing buildings towards sustainable regeneration*, BArch
[8] Weaver Matt, March 2001, *Urban regeneration - the issue explained*, www.theguardian.com
[9] National Trust for Historic Preservation: https://savingplaces.org/
[10] Hyllegard, K., Paff Ogle, J., Dunbar, B. 2003, *Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process,* Journal of Interior Design Vol. 29, No.1&2

- The societal value of a given site; that is, the importance to the community of the use of a site by community members or visitors.

- The potential for the reuse of a particular site; the physical damage sustained to the site and its support of future use, the character of the existing site in terms of the proposed reuse.

- The historical importance of the site; in terms of both the physicality of the streetscape and the area, as well as of the role of the site in the community's understanding of the past.

- The environmental conditions of the site; whether the site is suitable climatically or can support the proposed environmental work needed in the site.

Historic buildings add value to a place through their variety, character and a sense of familiarity which will increase its use and improve safety. Even in a relatively modest environment, historic buildings contribute to the character of a street and townscape, and help define a sense of place. On the other hand industrial buildings are often robust by nature and offer various opportunities for imaginative adaptive reuse from office buildings to loft apartments.

These also translate into positive social benefits. In regeneration projects heritage buildings can also be a focal point, a familiar and well-loved building or even a landmark with a distinctive identity. Such buildings attract tenants or occupiers seeking distinctive buildings[11] which may also be seen as a way of expressing a business' brand identity. Time has proven that there is a viable new use for most buildings and over the years some very imaginative solutions have emerged[12] and it is often a case of finding uses and occupiers that suite the type and style of building

With the debate of adaptive reuse as a sustainable avenue in the development of key sites, there are many advantages to using certain sites for redevelopment. One of these advantages is the site's location. In many cases, historical sites are often located in the centers of large cities. Due to the spatial development of a given area, these buildings can often be heritage-listed and therefore sold as an entity, rather than just for the land that they occupy which the new tenants then have to retrofit the building for their particular purpose. Older buildings also often have a specific period character through the detailing and joinery of their constructed eras that newer or reconstructed developments lack. In certain cases such as the hospitality industry, the grand character of a site can influence the feel of their building and are used for maximum potential to enhance the site's physical attractiveness to a client.

Sustainability

The potential and value of the existing building stock has to be recognised as part of sustainable development. Sustainable development concerns not only environmental targets but also economic, social and cultural ones. Regeneration itself has been identified as a growth industry[13]

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[11] English heritage, royal institute of chartered surveyors and Drivers Jonas. *Heritage Works,* no date

[12] Tiesdell, S., Heath, T., 1996, Revitalising *Historic Urban Quarters*, Architectural Press, Oxford.

[13] English Heritage, Royal Institute of chartered surveyors and Drivers Jonas. *Heritage Works,* no date

centers of large cities. Due to the spatial development of a given area, these buildings can often be heritage-listed and therefore sold as an entity, rather than just for the land that they occupy which the new tenants then have to retrofit the building for their particular purpose. Older buildings also often have a specific period character through the detailing and joinery of their constructed eras that newer or reconstructed developments lack. In certain cases such as the hospitality industry, the grand character of a site can influence the feel of their building and are used for maximum potential to enhance the site's physical attractiveness to a client.

Historic preservation benefits local economies because it:

❖ creates a bond between a community and its citizens;
❖ has significant and ongoing impact beyond the project itself;
❖ increases the demand for labor and increases business for local suppliers;
❖ is an effective economic development strategy, regardless of the size or location of a community, is an ideal economic development strategy for attracting and retaining small businesses;
❖ stabilizes neighborhoods and creates viable business districts;
❖ [and] effectively targets areas appropriate for public attention.
❖ It has also been connected to saving tax money by reusing buildings and infrastructure, conserving resources, preventing urban sprawl, revitalizing community centers, and can impact and encourage private investment in an area by demonstrating public commitment to an area.

3.   Description of the project and the context

One of the most successful conversions of old industrial buildings is the case of an old tobacco warehouse in Drama which is now reused as o hotel The city of Drama is located 45 minutes from the airport of Kavala connecting the region with the rest of Greece and abroad. It is considered to be vibrant and welcoming and attracts visitors to the area because of the entertainment options offered: the ski center of Falakro Mountain attracts many visitors throughout the winter season, landscapes with unique beauty and rich natural environment, mountains, rivers and lakes, canyons, caves and rare protected forests, cultural events and rare religious treasures. All these unique sights can contribute in maximizing the potential of the region and the development of several alternative forms of tourism.

Byzantine churches and monasteries on the wider area are a pole of attraction for religious visitors. Gastronomic tourism in combination with the excellent traditional flavours (influences from the Black Sea and the East, highly agricultural and dairy products, fine local meat) and the Winery are some of the sectors to be further developed. The International Short Film Festival of Drama during September every year is of great artistic interest and attracts artists participating in or attending the festival. As regards business tourism, although the business of the prefecture shows reduced growth, sectors of agriculture, timber, marble and wine have an excellent record.
Marble sector has picked up in recent years growing steadily; some of the largest and most modern industrial plants for mining and processing of marble have settled in the area presenting a major exporter to the Arab countries, Europe, USA and Japan. These companies have a large number of professional visitors from Greece and abroad. The number of professionals staying in the city of Drama together with its agents and pharmaceutical companies and medical professionals is an important number of the total

size of visitors to the city. In recent years (since 2004) several major local, national and international conferences have been organized in Drama.

One the most beautiful buildings of the town is the Hydrama Grand Hotel which was transformed from an old tobacco warehouse, to a luxurious 5* hotel. The building is located in the historic center of the city and listed by the Ministry of Environment as a remarkable building with unique architectural and morphological character (OG 163D / 01.03.1988, Decision No 10432/432). The old tobacco warehouse, radically renovated, it is characterized by special archaeological and morphological features; In the exterior, the building was renovated, preserving its original form, while the interior frame and floors remained as they were. A coffee-restaurant, a jazz bar, a conference hall and a wine cellar in honor of wine growers in the region embellish the hotel.

The Hermann Spierer Tobacco Warehouse

In 1924, Swiss tobacco merchant, Hermann Spierer bought two plots near the springs of Santa Barbara on behalf of his company. The tobacco warehouse was built by Konrad von Vilas architecture; the building had four floors; the ground floors are divided by a cross wall. The building because of its big size (for that time standards) caused a strong reaction of local residents. In 1932, the building was purchased by an "Austrian and Greek Tobacco Company", which continued the production of tobacco until 1974. The process stopped and the warehouse was used only as storage. In 2008 the building was purchased by a private entity construction company.

The building of the old tobacco warehouse is one of the main attractions of the city of Drama; it is included to all tourist guides and photographed as a reference point and symbol of the city. The size of the building enables the development of an integrated hotel product, with comfort to create spaces that may be standalone hospitality. It is located in the most beautiful area of the city, in the historic center with beautiful houses and picturesque streets.

4. Budget and financing

The economic crisis caused a dramatic deterioration in the liquidity and capital adequacy of the Greek banking system, which greatly limited the ability of Greek banks to provide new funds, leading commercial banks not expressing interest in providing long-term financing. Thus the main reason for project financing through the JESSICA loan was mainly the lack of liquidity of the banking system to fund this project. The project was financed by private equity, resources from the development law and the JESSICA Financing Fund which covered the financing gap. The total investment amounts to 15.073.500€

Development law of 2004

The project was financed by 54% from the Development law of 2004. The law was enacted to strengthen the entrepreneurship in the Greek territory, enhancing the motivation of private investment in economic development and regional convergence.

The sector includes tourism and particularly the modernization/renovation of hotels to traditional four star hotel category.

JESSICA-Joint European Support for Sustainable Investment in City Areas

The beginning of the financial instrument was made with the signing of the financing agreement of the Greek Republic and the European Investment Bank in July 2010 for the establishment of JESSICA. JESSICA is not a new source of funding for the Member States; it is developed by the European Commission and the European Investment Bank, in cooperation with the Council of Europe Development Bank (CEB).

The advantages resulting from using JESSICA financial instrument are the following:

➢ Recycling of funds – as long as JESSICA funds have been invested in eligible project expenditure before the expiry date of the Structural Fund programming period, then any returns/receipts generated from that investment can be either retained or returned to Managing Authorities for reinvestment in new urban regeneration projects. For those Member States facing a prospect of reduced EU grant funding in the next programming period, JESSICA offers the opportunity to create a lasting legacy for the current funds;

➢ Leverage – a significant implied advantage of JESSICA is its potential ability to engage the private sector, thereby leveraging both further investment and, perhaps more critically, competence in project implementation and management. Private sector investment can, in some instances, meet the requirements for the Member State's match-funding contribution (Regulations require that Member States make a contribution, alongside the Structural Funds, to their Operational Programmes. This percentage of "own funds" can be different in each Member State.). Despite the fact that JESSICA allows grant receipts to be "transformed" into repayable investment, they are not repayable to the European Commission and should therefore not be regarded as public sector debt;

➢ Flexibility – JESSICA provides a flexible approach, both in terms of broader eligibility of expenditures and in the use of JESSICA funds by way of either equity, debt or guarantee investment;

➢ Expertise and creativity – Member states, managing authorities, cities and towns will benefit from expertise of the banking and private sector. JESSICA could also act as a catalyst in urban areas to enhance the investment market and therefore complement other initiatives or sources of funding that may already exist in the Member State. Involvement of the private sector, however, will still need to take account of "State Aid" rules.

The JESSICA gives the opportunity to Managing Authorities of operational programs of the European Union to utilize the experience and the expertisation of external bodies as it offers the ability to rise additional private funding in order to promote sustainable urban development. The Managing Authorities want to utilize instruments that can contribute resources from the operational program and the financial institutions, banks and other investor contribution's.

Given the fact that the projects will not be funded by grants, the contribution of the Operational Program in Urban Development Funds will be recyclable enhancing the sustainability of investment activity. The guarantees from the State will not be given for the loan and therefore there will be no impact on the government debt of Member States.

The rationale behind JESSICA

The financial recession caused a reduction of liquidity and capital inadequacy of Greek banking system, which limits the ability of Greek banks to provide new loans. Commercial banks do not express interest in providing long-term financing. Therefore, the main reason for JESSICA financing was mainly the lack of bank's system liquidity.

5.   Impact on the local and regional economy

Today, the old tobacco warehouse constitutes a living organism that contributes significantly to the region's sustainable development; it constitutes a strong cultural pole of attraction, contributing to:

- The amplification of the local cultural reserve

- The preservation and promotion of the industrial heritage

- The development of cultural tourism in the wider region

The conversion of the old tobacco warehouse in the city of Drama in a five star hotel aims to be a high quality attraction site in the city center. Through old warehouse reconstruction, the project will contribute in:

➢   The upgrading of the urban environment of the area as a factor for tourism development and improving the quality of life in the region
➢   Has significant and ongoing impact beyond the project itself.
➢   The reuse of industrial facilities through new uses in degraded areas
➢   Improving Drama image of the city center and the promotion of the historical heritage.
➢   Increases the demand for labor and increases business for local suppliers;
➢   Support the development of entrepreneurship, creating added value for the region through the creation of new jobs. During the construction period over 5000 wages were needed; the basic hotel operation requires 25 employees.

The facades of the building before restoration

The facades of the building after restoration
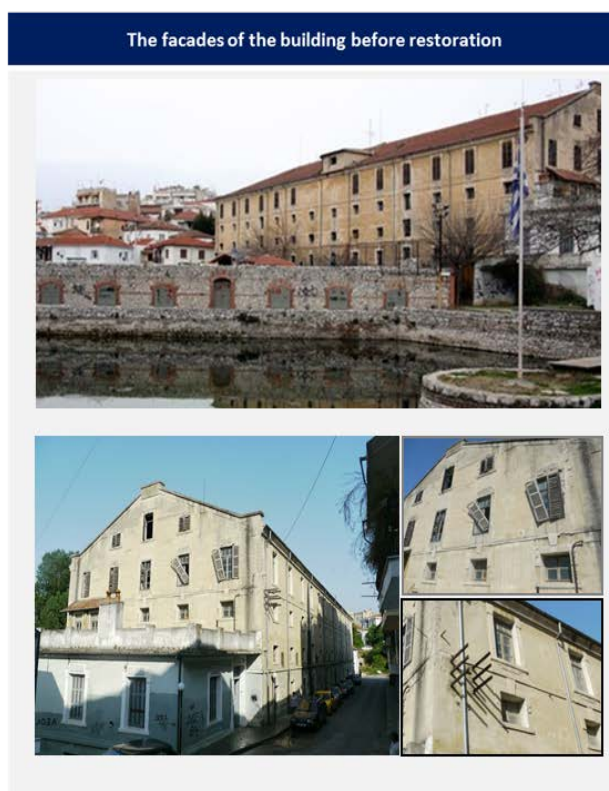
6. Conclusions

Preserving historic buildings is vital to understanding our nation's heritage. In addition, it is an environmentally responsible practice. By reusing existing buildings historic preservation is essentially a recycling program of 'historic' proportions. Existing buildings can often be energy efficient through their use of good ventilation, durable materials, and spatial relationships. Investment in cultural heritage (and other forms of culture) are often claimed to be beneficial for a local economy, not only in terms of cultural consumption, but also in the form of increased employment and income. (Bowitz, & Ibenholt, 2008) An immediate advantage of older buildings is that a building already exists; this is the case of the old tobacco warehouse in the city of Drama which was reconstructed and "transformed" to a 5* hotel which has already resulted strong economic impact on local development.

However, given that preservation has a strong impact on the entire urban environment, there is still need for a multidisciplinary approach as remains to develop appropriate methodologies for the measuring of the economic benefits of preservation.

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CHAPTER 32

People, buildings, machines - reconstructing the past, looking to the future: The contribution of Public Power Corporation in rescuing and promoting Greek industrial heritage

Maria Mavroidi[1]

With this contribution, we intend to present the rich history and industrial heritage accumulated over 66 years by the uninterrupted operations of the Public Power Corporation (PPC). We are going to present a case study or operational example with a focus on the Company's current turn towards a strategy for rescuing and promoting cultural heritage which shall benefit both the employees and the community, a strategy which undoubtedly comprises of cultural management policies and practices that contribute to sustainable development and are part of a modern concept of Corporate Social Responsibility. We hope that this presentation is a useful example of how a large company – in fact, the largest production company in Greece – addresses the challenges of rescuing, protecting and managing cultural heritage.

However, it is necessary and useful to first determine the concept of industrial heritage within the broader context of cultural heritage. So I will refer to an international document, highlighting the modern understanding of industrial heritage diversity, a distinctive feature which dictates its own particular terms and conditions and finally "weaves" a canvas onto which any discussion pertaining to the economic value of cultural heritage becomes meaningful in its own right.

The document we refer to is the "Nizhny Tagil Charter for the Industrial Heritage" (2003). According to this Charter "*industrial heritage* consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as places used for social activities related to industry such as housing, religious worship or education." Industrial heritage is a study field of *industrial archaeology*, "an interdisciplinary method of studying all the evidence, material and immaterial, of documents, artefacts, stratigraphy and structures, human settlements and natural and urban landscapes, created for or by industrial processes".

Let us make a brief historical overview.

When in 1901 the Greek Electricity Company (EHL) of Thomson-Houston de la Méditerranée System was awarded the concessions to electrify the Athens-Piraeus railway, the need to build a hub for efficient power generation became most apparent. In 1903 the Thermal Power Plant (TPP) of Neo Faliro became operational in order to serve the electrification of the railway and industrial plants, as well as the lighting of Athens.

[1] Historian - Industrial Archaeologist /In charge of PPC Historical Archive

The electrification of Athens, especially during 1924-1927, was a field of financial competition. The crowned winner in this competition was the English Power and Traction Finance Company Ltd. in 1925. The "Power" company built a modern plant in the bay of Agios Georgios in Keratsini (1929) and later became the Athens-Piraeus Electric Company, the largest of all electricity companies in Greece before the establishment of PPC. The great change came with the establishment of the Public Power Corporation on 7 August 1950 and the implementation of energy projects, such as the construction of power plants, the use of local natural resources (lignite and water), the construction of thousands of kilometres of transmission and distribution electricity lines and many power transformation substations. However, the central pillar of Greece's electrification was a huge project of acquisitions, which began in 1956 and ended in 1968, and saw the acquisition of 415 electric companies. Thus, PPC, in addition to its own history of 66 years, also became the heir of this first period of electrification.

By 1970 PPC had managed to establish a national electricity grid throughout Greece and to provide equal access for all to electricity. PPC is the first Greek public company to rescue its archival wealth already since 1980 by relevant legislation. However, the systematic effort to create and promote the Historical Archive only began in 2002-2003, when the necessary organizational arrangements had been finalised.

Today, PPC's Historical Archive gathers, records, sorts and makes available for research important Company archival units, firmly respecting its commitment to the scientific community. In 2003, an Oral History Archive was set up, promoting collective memory and revealing unknown aspects of the Company's history. This Archive documents and highlights PPC's industrial heritage (buildings, machinery, tools), while contributing to the study of Greece's history of technology.

The Historical Archive is a great ark of cultural and industrial heritage presenting a unique interest both in terms of the Company's own history and its people, and Greece's economic and social history. At the same time, the Historical Archive has expanded its activities in the field of policy planning focusing on the preservation and enhancement of PPC's rich industrial heritage as evidence of its enormous production and technological contribution to the country. A first systematic intervention was a pilot project to record/document the historic mechanical equipment and the facilities of the former Aliveri Lignite Mines, which became the basis for the "Aliveri 2006" exhibition, along with a collection of oral testimonies of old employees and the preservation of the plant's historic archive.

The recording and documentation of historical equipment and facilities at the SES of Neo Faliro led to the revival of a proposal to create a PPC Museum. These escalating actions, along with some others, led to curating a retrospective exhibition "Industrial Heritage in Greece, 1980-2015. Rescue - Research - Education" of the Greek TICCIH and ICOMOS sections, which was hosted in the "T" building of the Steam-Electric Station of Neo Faliro, and is currently in progress. The specific PPC industrial monument selected was listed in 1986 (one of the first such listings) and making part of it available to the public signals the beginning of a new strategy that steadily moves towards rescuing, preserving, documenting and promoting the Company's unique cultural heritage. Meanwhile, the dedicated exhibition "PPC and its history" presents comprehensive and eloquent archival and photographic documents, as well as items/equipment coming from all PPC business sectors (lignite mines, production, transport/transmission, distribution).

Every conservation and management policy of industrial, and also of cultural, heritage must be firmly anchored in its interpretation – an eminently historical subject –

therefore it should be established on linking the specific to the general and the "material" to the "immaterial" heritage: in other words it should link, i.e. industrial remains (buildings, machines, tools) to their social and economic context.

Given the above, we would like to draw attention to the fact that today the PPC, in addition to its other achievements, holds a "first" among Greek companies: it makes available the collective memory of thousands of employees, its accumulated expertise, its buildings and machinery, its invaluable archival documents, i.e. a coherent set of active and inactive wealth, tangible and intangible heritage, which only a company of PPC's size, duration and nationwide presence could ever produce.

From the Steam-Electric Station of Neo Faliro to the facilities of the Aliveri and Ptolemais Lignite Mines, the physical remains of electrification are the imprints of PPC's rich productive activity throughout Greece, the tesserae of an important cultural heritage. As active members of the Greek Section of the International Committee for the Conservation of the Industrial Heritage (TICCIH) we aim to construct a composite/"holistic" consciousness and approach to this multifaceted heritage in order to "communicate" it to the scientific and wider public. We believe that the sustainable reintegration of inactive historical facilities under a sustainable approach is becoming a necessity and could be a guide for adopting a policy that will treat the stock of industrial land and buildings as a valuable resource in need of protection.

The Role of Cultural Heritage in Local Development
of the Region of Messinia, Greece

Eleni Aliferi[1]

It was great pleasure that I accepted the invitation to participate in this international conference on "Cultural Heritage As Economic Value: Economic Benefits, Social Opportunities and Challenges of Cultural Heritage for Sustainable Development". Although I am in charge of the Messinia Region, I will not limit myself to the boundaries of my own Regional Unit, but I will also expand to the whole of the Peloponnese, just like culture transverses and connects us all. Indeed, for many people the concepts of culture and development are ambiguous. In the Peloponnese, and in Messinia which I serve, Culture is connected with all aspects of our economic and development activities. With PDO and PGI products, with tourism, with development as a whole. Culture, our heritage, is not just part of a value chain called "the Peloponnese", but for us, it is a fundamental skill that gives us a unique and sustainable Comparative Advantage.

In California, USA, they may be proud of their Silicon Valley of technology companies. We, in Greece, should be proud of the Peloponnese, the Silicon Valley of Culture. I am not aware of any other place in the world with such a concentration of World Heritage monuments as we have here, in the Peloponnese. Where else could you visit the Temple of Apollo Epicurius, Epidaurus, Ancient Olympia, Mystras, Mycenae and Tiryns, all within a short time. It will not be long before our very own Ancient Messina is also included in the pantheon of world cultural routes. Next to our world heritage sites, there are 150 traditional villages, more than 20 museums, a great number of significant monuments, monuments protected by the state, as well as a significant number of modern history monuments.

The Peloponnese Region hosts some of the most important international cultural events in Greece. The most popular and globally prestigious is the International Festival, most of which is held in the ancient theatre of Epidaurus, and also the International Dance Festival of Kalamata. Local folklore events taking place in every corner of the Peloponnese bring us back to time and introduce us to the core of our culture, our identity. For this reason, culture is seen as a development driver for the Peloponnese and Messinia. We seek to transform culture from a mere object of passive consumption into a productive force for the Peloponnese. Through targeted actions we link the contemporary development dimension of culture to innovation and job creation. Culture serves as a promotional industry for regional development in the Peloponnese, affecting every pillar of local economy.

Our goal, as highlighted from the outset, is to unlock the potential of culture and our rich historical heritage and to link cultural tourism with our quality products. The brand identity we use to address international markets is Mythical Peloponnese, which is unique and consistent, and transverses all three dynamic pillars of our economy. Thus making evident their interconnection.

I will not talk just about tourism; it is clear that a cultural journey through the Peloponnese is a goal for many international travellers. I will also talk about the connection with our

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[1] Regional Vice Governor of Peloponnese, in charge of Messinia Region. Speech at the international conference on "Cultural Heritage as Economic Value".

products. When we participate in large trade fairs, e.g. the Anouga Food Fair in Cologne and SIAL in Paris, when our producers exhibit their products, further to the quality of products, the culture of the Peloponnese also becomes our goodwill. People are impressed to learn that these products have the blessing of the goddess Demeter and the strength of Hercules, they are amazed when they discover that these are the very same products used once upon a time by the ancient Spartans. Our unique microclimate is not the only contributing factor to the development of these products, but also our many centuries of civilization. This is why our specialised portals and promotional materials dedicated to our products also contain important information on the Peloponnese culture.

In the vital area of tourism, we have managed to create a line of culture-based experiences, tourist routes that visitors may live and experience. These culture-oriented dynamic empirical products are found on the Mythical Peloponnese Portal, social media, mobile apps, brochures, everywhere. We have also created the very first online listing platform for cultural events in the Peloponnese, at Peloponnese events.

Another important initiative was the programme undertaken and implemented by the Region of the Peloponnese to update the instruments of all philharmonics and musical associations of the Peloponnese. A subsequent action was to establish the Peloponnese Choir Festival. Similarly, under joint organization, we aim to enhance any cultural event held in our region, as well as those we attract through coordinated actions. Nonetheless, our most critical intervention concerns upgrading cultural and archaeological sites, having implemented in the past year a programme that exceeded 80 million Euros for our region.

For Messinia, we financed some major, but most importantly integrated, interventions to restore monuments of all historical periods, which were then made available to the community and are part of people's lives, following the modern concept that cultural management policy is no longer static but dynamic. A typical and bright example is ancient Messina. The works were carried out by Petros Themelis and the reconstructed spaces are not "merely viewed in awe by the visitor" but are also the heart and driving force of the economy of culture.

This model of interconnecting culture, tourism and products has yielded significant results by attracting, for example, triathlon and cycling event along the UNESCO monuments of the Peloponnese, holding cultural culinary events, attracting cruises and an increased number of air travellers. We enrich this model with the sun and the sea, our culture, and gastronomy, to create a unique multifaceted and intriguing product.

We are not alone in this effort. The University and the Technological Institute of the Peloponnese stand by our side as our allies. Take the example of Messinia for instance, where the Region, the Archaeology and Cultural Resources Management Department and international networks attract Chinese students for a summer school in Messinia and the Peloponnese focusing on culture. This is also what Professor Themelis is trying to do in Ancient Messina by creating empirical products which will enable the visitor help and experience the actual site excavation.

You know much better than me that cultural tourism is a very serious affair, with more than 80 million international cultural trips by Europeans and a trade volume exceeding 60 billion Euros. We can and we will succeed in putting the Peloponnese and Messinia on the map of study tours. Linking tourism with Culture and optimising the rich historical heritage and modern culture is a must if we are to achieve a sustainable and viable development.

Enhancing Kalamata and the rest of Messinia as a core for the development of international

cultural events is critical to us. To this end, we have set a strategic goal to support Kalamata as European Capital of Culture for 2021.By focusing on our culture, we manage to forge broader interregional and transnational collaborations, to operate portals and transeuropean network nodes, and to interconnect dynamic centres and regions. Interlinking routes of culture, heritage and quality products is the future of marketing. And we make all this happen by submitting joint competitive European proposals along with our partners.

However, we still have a long way to go before we reach our goal. For this purpose, in the next programming period we have already included some important projects which approach culture from a developmental perspective. Some of these are Culture-dedicated online services and online content available on personal computers, tablets and smartphones, in support of alternative forms of tourism.

The resulting material and the relevant databases should be able to also feed global content-sharing services. The applications specified in the new programming period will be able to support:

➢ E-ticketing to our archaeological sites.

➢ The collection, organization and online viewing (website development of related applications for tablets and smartphones) of information related to cultural destinations.

➢ A virtual reconstruction of cultural events.

➢ The promotion of traditional architectural techniques/methods and buildings of unique architectural value.

➢ The digitization of common tourist and cultural resources, routes, maps etc.

➢ City guide applications for convenient tours, cultural attractions, information on offers and markets, hotels, restaurants, events, etc.

➢ Electronic museum guide applications: Tours, popular exhibits, location maps, museum news etc.

➢ Electronic archaeological site guide applications: Reconstruction of the area as it was in antiquity, and additional touring features, information etc.

Finally I would like to mention that we, at the Peloponnese Region, apply one principle when it comes to planning our development policy, that culture should not be viewed as an addition to development policy, but an integral part of planning in order for it to be complete. I prescribe to the words of Javier Perez de Cuellar, one of the most remarkable Secretaries-General of the United Nations, who notes that "development divorced from its human or cultural context is growth without a soul."

CHAPTER 34

Cultural Heritage as an Engine of Growth and Local Development
in the Municipality Pylou-Nestors, Greece

Dimirtios Kafantaris[1]

It is a well-known fact that the "heavy industry" of Greece is tourism and that tourism is currently considered the engine of the urgently sought development. The promotion of cultural heritage in our region and in our municipality is key to attracting visitors from around the globe. We aim to establish a brand name for our municipality that will appeal to visitors seeking recreational, educational and culinary activities.

Our world class cultural heritage of historical monuments and castles, our pristine nature, our unique landscapes and many forms of alternative tourism on offer demonstrate the unparalleled cultural identity of our region, which in itself may be described as a unique cultural destination, capable of becoming a significant tourist attraction. The cultural identity of our area with its multifaceted image is its true comparative advantage over other areas, as well as a matter of pride for all of us who have the good fortune to live there. I will mention just a few of several cultural projects we have completed, since we share the belief that our culture is indeed our "heavy industry".

- We created a virtual representation of the Battle of Navarino in collaboration with the Peloponnese Region, funded through the NSRF.
- In collaboration with the Ephorate of Underwater Antiquities we have created the Pylos Underwater Antiquities Exhibition and the René Puaux Exhibition.
- In Koroni, the restoration of the castle's banks is currently being completed.
- In Methoni, the Kapodistrian School was restored.
- In Pylos, the transfer of the Archaeological Museum of Pylos to a suitably prepared area within the castle is being finalised.
- We have successfully completed the restoration and enhancement of the Church of the Transfiguration of the Saviour within Pylos Castle.
- Furthermore, improved the conditions for visiting the Palace of King Nestor of the Homeric time and redesigned the surrounding areas.

Our cultural heritage, tangible and intangible, is an important component of economic growth and social cohesion of the municipality. At the same time, it is being enhanced with new tourism development projects such as the development of the Mediterranean diet as part of our intangible cultural heritage.

It is worth mentioning that the countries that submitted the application folder and obtained the inclusion of the Mediterranean Diet in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2010 were Greece, Spain, Italy and Morocco; Cyprus, Portugal and Croatia were added in 2013. We see that the cultural heritage of each region is in fact a mosaic of the region's comparative advantages. When it comes to our Municipality, the Mediterranean diet is a tourist product which contributes significantly to economic growth.

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[1] Mayor, Municipality of Pylos – Nestoras, Regional Unit of Messinia, Speech at the international conference on "Cultural Heritage as Economic Value".

In these times of deep economic crisis for our country, the global interest in the Mediterranean diet presents a unique opportunity to produce fine quality agricultural and livestock products such as virgin olive oil, olives, cereals, cheeses, nuts, honey and many other products of the rich and fertile Greek land. Our country should promote her food culture and make the Greek Mediterranean diet a symbol of health, longevity and welfare. It should be viewed equally as a factor of economic growth, aspiring to supply many countries with Greek produce cultivated and grown using traditional crop, livestock and fisheries practices. It would not be an exaggeration to say that our country aspires of becoming the global centre for Mediterranean diet.

For Greece to return to a growth path, we need to strengthen local development. And for Messinia, the most powerful driver for local development is cultural heritage, i.e. the Mediterranean diet. Keeping in mind that the self-governing nature of municipalities across the country is under threat of being dismissed as a result of financial problems and the economic crisis, cultural heritage becomes a way out of the difficult economic recession that the country is experiencing.

The workshops, culinary events and participation in Mediterranean diet fairs positively and strongly support our region in resolving its afflictions, combating unemployment and improving the quality of life of our citizens. We, at the Municipality of Pylos-Nestor, have been investing and still invest in promoting the Mediterranean diet products of our region. Most recently we participated in "Greek Taste", a nationwide trade show of local products which was held in Athens, in April 2016.

The Mediterranean diet is a way of life. The tourist richness of the Peloponnese is renowned in international markets for its beautiful beaches, castles, hospitable locals, and alternative forms of tourism. To experience all these, you would need to travel long. And admittedly, we do manage, year in, year out, to increase the number of visitors to our municipality.

The main goal of this Municipal Authority is to strengthen the local economy and employment, being the major contributors to our country's development. In closing, I would like to inform you that in my capacity as Senior Vice President of the Union of Hellenic Municipalities, I raised as an agenda item the fact that culture is a pillar for sustainable growth for local communities at the UCLG global meeting in Bilbao, Spain. The UCLG philosophy is "think globally, act locally". Interventions should stem from the lowest level, closer to citizens, by those who are most familiar with the issues, and can understand and highlight the cultural characteristics of each community.

The Actions adopted by this Session are intended to:

- Highlight the interdependence between people, culture and sustainable development. Culture is equally the people of a city, and not only the city sights.
- Provide a feasible and effective framework of commitments, with clearly measurable results.
- Render the Agenda 21 for Culture more effective, as a model designed through the collaboration of authorities coming from countries all over the world to be adopted on a voluntary basis by any local government.
- Highlight the role of local governance in sustainable development and the implementation of policies for citizens, together with citizens.
- As well as contributing to the recognition of the importance of culture by the UN and its integration in the sustainable development agenda.

We conclude that the promotion of cultural heritage has sparked worldwide interest. Before we act, let's bear in mind that Greece is the centre of culture and history. The idea of culture was born here.

ANNEX

OTHER CASE STUDIES OF BEST PRACTICES

FROM EUROPEAN PROGRAMMES

Belfast: cultural quarters

Context

Belfast has a comparatively small amount of physical heritage remaining and few internationally outstanding historic assets. Whilst the urban settlement has a long and complex history, much of the current historic stock of buildings dates from the late nineteenth and early twentieth century. There has tended to be a cultural and economic presumption in favour of new development rather than the continued use of older structures and this continues to pose a threat to those historic buildings remaining and consequently to the city's cultural identity and historic character. As a consequence of the administrative arrangements in Northern Ireland the City Council has, unusually in Europe, little control over the preservation and presentation of this heritage. It nevertheless has a duty to maximise benefit from the city's remaining heritage assets as part of a commitment to its citizens to provide the best quality of life possible along with a vibrant economy. Both local people and visitors to Belfast identify 'character' as a key element in the 'values' that distinguish the city – a concept that is recognised as intangible, hard to define, mutable and easy to destroy. One way, however, in which this idea has been applied in Belfast, is the designation of cultural quarters. These should be thought of not as the geometrical division of the city – but rather as closer to the French quarter – distinctive, geographically defined, cultural entities.

Description

Belfast's 'cultural quarters' are based on the identification of 'area-based' character that reflect and celebrate the city's diverse cultural identity. The concept aims to maximise 'benefit' in particular from the city's physical heritage recognising the potential contribution of heritage qualities not necessarily identified or protected through official designation. When successful, the process increases confidence, local ownership, inward investment, and local and tourist usage - to the overall social, environmental and economic benefit of the city.

The cultural quarters consist of the Cathedral Quarter, the Queen's Quarter, the Titanic Quarter and the Gaeltacht Quarter based on the areas around the St. Anne's Cathedral,

the Queen's University, the former Shipbuilding Yards and the Falls Road respectively. Each quarter is different and fulfils a distinct function bolstering and preserving the city's overall character and identity. Cathedral and Titanic Quarters are examined in detail as case studies in their own right and Queen's and Gaeltacht are briefly described below.

Queen's Quarter takes its name from the Queen's University of Belfast, originally established as a college of the Royal University of Ireland in 1847, gaining its current title and status in 1907. The key built heritage element of the University is the mid-nineteenth century neo-Tudor Lanyon building set back from a main traffic route behind green lawns and adjacent to an important early nineteenth century Council-owned

public park which includes historic structures and landscapes and houses an element of the national museum. Surrounding housing - mainly late nineteenth to early twentieth century - reflected a variety of social status. There is now considerable commercial usage and in many cases property prices make parts of the area unaffordable to the student population. The area was regarded as safer than many during the Troubles. Post conflict prosperity has further increased pressure on character, not helped at times by development proposals insensitive to the historic building stock.

The Gaeltacht Quarter, although a defined area of about 1.6 sq. km in West Belfast centred on the Falls road, does not relate principally to physical structures, but rather to a cultural affinity to the Irish language. The Irish Free State regarded the native language as the key element of national identity and designated for special treatment 'Gaeltacht' - areas where it still predominated after a dramatic decline across most of the country during the nineteenth century. The language became closely (but not exclusively) associated with the struggle for independence from Britain. West Belfast is a geographically and culturally distinctive area where a growing confidence has been expressed through increased interest in the Irish language, including the emergence of schools in which it is the medium for instruction. The Good Friday Agreement in fact led to organisational and financial support for the Irish language. Unlike the Republic of Ireland, in Northern Ireland English has been the official language and the decision to support this process is part of the current political accommodation and, as such, has considerable social and cultural significance. In many ways, therefore, language for the Gaeltacht Quarter plays the same role as built environment in the other quarters – a key indicator of identity rather than aiming to encapsulate the totality of the areas character. As elsewhere, this has been expressed through public art – both official and unofficial (murals), increased activity and cultural festivals, which have been supported by the Council. The Quarter designation has also been a focus for broader economic regeneration. A report was commissioned in 2004 by the government departments of Culture, Arts and Leisure, Social Development and Enterprise, Trade and Investment. This declared that the Quarter was 'An extraordinary opportunity, born of extraordinary circumstances, demanding an extraordinary approach.' and advocated a strategy which focused on wealth creation, drawing on a cluster of Irish Language and Cultural based enterprises and activities, with significant tourism potential.

Budget and financing

Costs vary significantly as a consequence of the different approaches and range of agencies in each quarter ranging from major capital expenditure on signature new buildings such as in the Titanic quarter to smaller projects in the Cathedral quarter aiming to act as a catalyst for regeneration (see case studies). A range of funding has been and continues to be attracted to the cultural quarters as an ongoing part of, for example, Government departments and the City Council fulfilling their functions relating to public realm, cultural events and tourism promotion. EU funding has also been successfully obtained including c. €1.5m spent on specific heritage-related signage in the quarters and city centre.

Impact

The designation as a Quarter has both literally and conceptually sign-posted the area as attractive and important to visitors and citizens. Minor public realm intervention supports and emphasises character. Events and cultural activities promoted by the Council in the park within the Queen's Quarter have been vital in making explicit the diversity and vigour inherent in the area, as well as bringing in new audiences –

particularly families who may not have connected with a place presumed to be dominated by young adults. The University also runs a major international cultural festival during winter months that opens up and supports a variety of venues and puts considerable amounts into the local economy.

The Gaeltacht Quarter has also been a considerable draw to tourists, attracted by its distinctiveness and a desire to see and understand important sites in the history of the Troubles. Interestingly, there is every sign that this interest is growing and is sustainable as the events themselves become more remote in time. These visitors help facilitate a reflective process for locals which adds validation to a community which at times has been marginalised and is still under economic pressure containing some of highest levels of deprivation in the whole of Northern Ireland. While the economic benefits have yet to be maximised, there is some evidence that interest and appreciation of the built environment has increased.

Cultural quarters draw on many of the success factors common to other heritage projects, such as depending on the identification and use of specific character and engagement with communities. As a result there is potential for more to be rolled-out without necessarily diminishing impact. They offer the chance for tourists to engage with the local and authentic. This multi-factoral approach has proved economically successful, drawing in private as well as public investment.

The plethora of agencies and government departments as in Northern Ireland however can either lend strength or equally lead to sporadic implementation and a lack of coordination– for example public realm work may not proceed at the same time as other improvements and thus have diminished effect. Success can itself pose a threat where an influx of tourists can also dilute distinctiveness and new found prosperity can raise prices driving out the local population and lower level cultural activity - in turn destroying the character upon which the Quarter depended.

Lessons

The concept of cultural quarters demonstrates:

1. The value of Identifying an areas distinctiveness making its heritage character explicit and providing a framework to facilitate and celebrate diversity.
2. That Quarters need to be adaptive and flexible over time drawing on a full range of tools and approaches – ranging from enhancement of the public realm to organisation of festivals and events.
3. The importance of focusing as much on people as on buildings in promoting and regenerating an area.
4. Those Quarters can validate and support local communities, add value to the quality of life and bring considerable economic benefits.
5. That to be successful they must draw on genuine character and authenticity and connect with local people as well as tourists.

Source: Investing in Heritage, A guide to successful urban Regeneration

City of museums: Investing in new generation museums
(Aarhus in Denmark)

Context

Aarhus is Denmark's second largest city, home to 325,000 inhabitants, and a further 1 million people living in the Central Denmark region. Over recent years, Aarhus has reached several milestones in its efforts to become an international knowledge centre: a number of international businesses have decided to establish or expand their activities in Aarhus; and Aarhus University has been ranked among the top 100 world universities. More and more international employees, researchers and students are coming to Aarhus. Aarhus also has Denmark's highest degree of specialisation in architecture and design. Aarhus is a growing city and is undergoing a phase of major changes. By 2030 Aarhus is expected to accommodate an additional 75,000 residents; 50,000 new work places; and 15-20,000 more students, compared to 2005. Large social housing areas from the 1970s are being renovated and former industrial areas are being transformed into central neighbourhoods. The city views this current period as a unique opportunity to change its image from a provincial city to a large city, not just in terms of size but also in terms of mentality, character and values.

Arts and culture are an essential part of the process of changing the city's physical infrastructure. They are seen as drivers of economic growth in terms of attracting new citizens, companies and tourists. In the strategic document "Cultural Policy 2014-2016 Vision", the arts, culture and creativity are placed at the heart of the city's identity. Cultural policy is closely coordinated with other municipal policies, such as business development, urban development, international strategy, sports and leisure, children and youth, health, as well as libraries and citizens services.

Public libraries have an important role to play in Aarhus and actively contribute to culture-led urban regeneration in the city. They are rapidly developing into community and civic centres that embrace far more than the traditional lending of books. An example is Urban Mediaspace Aarhus, the new central library that opened in June 2015. It is a hub for citizens to access municipal services and knowledge through traditional and new media.

Description

The museum sector is a key political focus for Aarhus municipality. Over the past 12 years, heavy investments have been made in building and refurbishing museums. Three museums in particular have contributed to giving Aarhus a leading position as a tourist destination in Denmark:

- Den Gamle By - The Old Town Museum is a national open air museum of urban history and culture. It allows visitors to experience what it was like to live and work in a Danish market town in the olden days. The museum is currently expanding to include new town districts portraying 1927, 1974 and 2014 with authentic shops and homes as well as modern exhibition halls.

- ARoS - Aarhus Art Museum is a new main art museum in Aarhus and oneof the largest museums in northern Europe.It showcases major special exhibitions and international art installations as well as its own collections of art from the 19th century to present. The building opened in 2004 and was complemented in 2011 by a spectacular "Panorama rainbow" installation by Studio Olafur Eliasson (275 tons of coloured glass and steel).
- Moesgaard Museum is a brand new museum focusing on prehistory and ethnography. It presents a collection of anatomically precise reconstructions of human species. It uses innovative narratives and settings with light, sounds and animations.

These museums have adopted truly user-centered approaches. They present compelling stories focusing on people and concentrate on developing new exhibition designs and story-telling formats. This includes initiatives for groups with special needs. This innovative approach attracts both more visitors and visitors from new target groups to the museums - and to Aarhus – and has enabled a new and broader societal outreach. One example is the "apartment of memory" in the Old Town museum. Furnished in the style of a 1950s apartment, it allows elderly people, and especially people with dementia, to see, hear, smell and feel the past, often leading to short moments of clarity. ARoS is also currently developing new methods to introduce contemporary art to visitors through art shows, live journalism and "meet the artists" sessions.

The city administration has not allocated additional financial resources to these new developments but has nonetheless played a key role in supporting as nonetheless played a key role in supporting the development of local museums. It acted as a broker between museums and politicians and helped coordinate joint activities. In the cases of ARoS and Moesgaard the municipality decided to allocate extra support to the running costs and has helped the museums to lobby for additional state subsidies. The municipality was very closely involved in the Panorama Rainbow project: through high level representation, on the project's steering group and by contributing to solving problems that arose during the various phases of project development. In the case of The Old Town Museum, the national cultural ministry was originally opposed to the plans to develop a modern quarter, and political support from the city was instrumental in making the project possible.

One of the city culture department's recent objectives has been to foster more cooperation between museums in Aarhus. The aim is to join forces in terms of marketing, ticket sales and other ad hoc projects. The culture department is also involved in a tourism consortium working with local stakeholders on international marketing and cultural tourism.

Budget and financing

The three museums are partly funded by public operating grants from the state and municipality, and partly through internally- generated revenue and financial support from sponsors, private foundations and businesses. There are no financial resources specifically dedicated to better cooperation between museums (only staff working time).

Impact

In 2014 ARoS attracted 536,000 visitors; the Old Town museum 499,000 and Moesgaard 95,000 (between 10 October and 31 December). Every third tourist in Aarhus is a cultural tourist and the three big museums are the main drivers of the growth in cultural tourism. Aarhus is one of the fastest growing cities in Europe in

terms of tourism. The three main museums have been successful in securing large grants from foundations that contribute to the construction of buildings, facilities entrance revenues. Furthermore, indirect economic impacts arising from both local and international visitors led to increased revenues in the hospitality and business sector.

Transferability

- Profiling Aarhus as a key and touristic hub in Scandinavia.
- Providing new public spaces and cultural institutions which represent new models for libraries, museums, cultural productions, community centres and learning environments.

Sustainability

The museums are continuously expanding at a significant pace. Currently, Den Gamble By is finishing building its modern areas, while ARoS is planning a spectacular project, which is expected to increase the total number of visitors per year to 750,000.

Lessons

It is not always about the money; city administrations can support local cultural organisations in various ways:

1. By facilitating meetings between different actors involved during project negotiations or in case of conflicts
2. By acting as a broker and fostering more and new cooperation between local actors and with external actors, such as tourism organizations.
3. By coordinating joint communication and promotion campaigns.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies

Restoration of an old town: Verona's military architecture

Context

This case study outlines the City of Verona's program of sustainable management and development of its internationally important military fortifications. It deals with this significant challenge to many of Europe's fortified towns through the provision of leases for military architecture owned or controlled by the municipality. These leases are granted to public bodies, foundations, non-profit associations, businesses and professionals as a means of securing the restoration and conversion of the former military buildings to sustainable new uses. Verona was listed as a UNESCO World Heritage Site for its urban structure representing some 2000 years of history and because it is an outstanding example of a city that has been fortified during several periods that shaped European history.

The remains of the fortified Roman city, the Scaligeri walls encircling the city interspersed with castles, the Venetian fortress, the grandiose arrangement of the Hapsburg fortress, a cornerstone of the famous Quadrilatero, are all striking examples of military architecture unparralled elsewhere in Europe. The city walls extend over 9 kilometres in length and their associated architectural elements (city gates, towers, curtain walls, crenulations, ramparts and trunnions, moats, embankments, glacis and posterns) occupy almost 100 hectares of land. The countryside and hillsides surrounding the city are dotted with 31 forts (19 still standing), once forming the last most forward defence for the imposing Hapsburg stronghold.

The city and its districts have over time substantially encompassed the entire defence system with development in some instances adversely impacting on aspects of the fortifications. Today the challenge is how to protect and sustain this important aspect of the city's cultural heritage and to realise its potential as an economic, environmental and social-cultural resource. To this end, a provision has been approved to lease some of Verona's Military Architecture to private bodies, associations, businesses and professionals awarding successful applicants the lease for the property free of charge, in return for their undertaking projects to renovate the properties.

Description

In June 2004, the COVAM. (Committee for the Enhancement of Military Architecture) adopted a program to implement a policy of "sustainable management and development".

The program endeavours to create a partnership between the Municipal Administration and the associations, businesses and professionals needed to implement the restoration and development of Verona's defence system, while exploiting in full the latter's economic and social potential.

COVAM has established a framework of criteria and regulations that must be adhered to as part of the lease to ensure compatible new uses and sympathetic restoration of the buildings and fortifications. To date the nature of the lessor/lessee relationship has focused primarily on agreements with the associations using the buildings rather than overall accessibility of the fortifications. This has led to the emphasis shifting to a

partnership approach between the association or business and the municipality to take account of the need to ensure the greatest promotion and accessibility of the sites, while identifying an acceptable urban function for each property.

Leases granted are governed by the provision that the lessee undertakes works and services within the structure, as defined in the project submitted. The lease is granted upon payment of a fixed rent calculated in proportion to the property's upkeep, maintenance and management costs. Calls for tender are made annually for all available properties or those whose lease is coming to an end. The lease may be granted for a term of up to 30 years. Applicants have to provide the Committee with a description of the activities they intend to carry out in the building(s) and outlining how such activities comply with the provision set out in the lease. Specific criteria applied include the:

• Quality and nature of the restoration and preservation works

• Use and activities to be carried out in the building

• Accessibility and the degree the property's potential is exploited

• Quality and type of services offered to visitors.

The example of Forte Gisella

The Forte Gisella is situated in south Verona in the Santa Lucia area. The lease was awarded to the Santa Lucia Association who will enjoy the free usage concession for 25 years reviewed on a three yearly basis. The Association presented a proposal, in conformity with the current regulation, providing for the restoration and future maintenance and management of the property with the aim of restoring the condition of the fort, re-establishing environmental areas and creating a youth hostel. In addition, the Association will promote summer recreational and social activities such as music, theatre and dancing and other events for the Santa Lucia community. Part of the premises will be used as exhibition an area about the Veronese defensive history. There will be public access to the whole site, organised guided tours, a refreshment room, a reception area for tourists and car parking.

The proposals are to be financed by:

• The profits of the refreshment-room, youth hotel and parking activities

• Voluntary work

• Funding secured from public and private bodies (Municipality, Region, Foundations).

The Municipality of Verona will monitor the activities of the Association, through review and renewal of the three-year concession contract.

Budget and financing

No costs to the Municipality are currently anticipated. The leaseholders are permitted to receive funding to carry out the works they propose.

Impact

• A significant contribution to the preservation and enhancement of the city's historic heritage through the fortifications being restored and used as premises for associations, businesses, etc often without financial cost to the municipality.

- The wider contribution the sustainable regeneration of the fortifications make to the economic, social and environmental development of the city of Verona and its surroundings.
- The creation of an integrated support system for the activities of organizations operating in the fields of social security, leisure, protection of the environment and of human and civil rights.
- The promotion and use of the city's walls and forts, in line with the UNESCO management plan.

Lessons

The COVAM scheme is relatively new and as such there is limited experience of operating the scheme and of identifying the lessons learnt to date. The scheme however potentially offers important lessons for the large number of historic towns faced with the challenge of sustaining their historic legacy of military architecture – buildings and structures which often prove difficult to convert to modern day uses. The potential lessons include:

1. The importance of recognising the contribution of military architecture to the identity of fortified historic towns and the opportunity these assets bring to promote and enhance the overall value of cultural heritage to both citizens and visitors
2. The need to respond creatively to the difficult challenge of restoration and conversion to sustainable new uses in organisational and financial terms - involving as in the case of Verona the State, the Region and local bodies to support the implementation of enhancement projects
3. The opportunities to involve community associations and volunteers in caring for the heritage thereby helping sustain the heritage, supporting community development and facilitating public access and involvement.

Source: Investing in Heritage, A guide to successful urban Regeneration

World heritage management plan for the old town: (Bavarian city of Regensburg)

Context

The Bavarian city of Regensburg, located on the banks of the Danube, was a flourishing trading hub throughout the Middle Ages (11th to 14th centuries), endowing the city with a unique medieval centre, attracting thousands of visitors every year. The city has sought to make the most of this unique cultural heritage and invested in the restoration and preservation of the Old Town since the 1960s. In 2006, the "Old Town of Regensburg with Stadtamhof" was included in the UNESCO World Heritage List. The World Heritage site spans over 182 ha and 984 historical buildings, and is surrounded by a "buffer zone",

With specific urban planning rules, of more than 775 ha. Since then, a core focus has been to sustain and manage adequately the heritage site. A World Heritage Management Plan (WHMP) outlining how the universal value of the World Heritage should be preserved was officially endorsed in the wake of UNESCO award in 2007.

Description

The Regensburg WHMP is a model plan for cities and regions to manage large-scale heritage sites. The Official application dates back to 2004 and the WHMP were implemented in June 2007. Adopting an innovative and inclusive approach, the municipal team co-designed the current plan during the HerO project in 2012, working actively with a broad range of experts and citizens to decide on the right course of action. These stakeholders formed a "local support group" that was divided into smaller units to work on specific points of WHMP. These units then carried out an extensive survey of the citizens of Regensburg (World Heritage Dialogue forum) and mustered strong local support. Whilst the city of Regensburg is primarily responsible for implementing the plan, the local support group structure still oversees the whole process.

As a result, the WHMP is both action-based and interdisciplinary, and it was conceived as a process in which all the relevant stakeholders are integrated via specific steps.

Eight main fields of action were identified through the process, with concrete solutions designed in each field

1. Tangible cultural heritage, where public and private investment in safeguarding heritage is supported via dedicated funds or incentivized through architectural prizes. Additionally, studies and analysis are carried out to ensure the site's sustainability (visual integrity of the old town, but also flood management and the promotion of future flexible uses of existing buildings).

2. Culture and tourism to improve visitors' experience on site (World Heritage route, developing services matching international standards) and to propose a strategic approach to the local cultural offering (museum plan and partnership with regional artists).

3. Economic development, promoted through a program supporting start- ups, as well as by limiting vacant retail spaces. Local shops and restaurants are also promoted through a quality label.

4. Housing, taken into account when new projects are foreseen in the area, with a view to ensuring social diversity (social plan) and quality of life.

5. Mobility, promoting cycling and local public transportation.

6. Urban planning and development – as outlined above, the specifities of the Old Town are accounted for in all urban planning documents.

7. Environment and leisure to balance environmental interests with the preservation of historic buildings.

8. Awareness-building and research to promote the World Heritage site locally and through international networks.

Perhaps more important, the WHMP allows for flexible responses to any new issue that may arise, as continuous monitoring is undertaken. The World Heritage Dialogue forum is maintained on a yearly basis, ensuring that citizens' voices are continuously taken into account.

Local urban planning has long foreseen specific measures for the historical site. The current version of the WHMP (2012) was developed as a result of the activities developed under HerO (Heritage as Opportunity), a network of cities funded under the URBACT II programme in 2012. Safeguarding and maximising the potential of the Old town is streamlined in the urban development plans of the city. The strategy for culture adopted in March 2015 adopted a user – driven approach to cultural policies. Its main priorities lie in democratising and decentralising the local cultural offering, ensuring access to culture for all citizens. It also promotes local cultural production, for example through music festivals. Regensburg is also a partner of the INTERREG project Herman as well as the regional secretariat of northwest Europe for the Organization of World Heritage cities.

Budget and financing

The city of Regensburg benefitted from approximately €10 million for restoration projects involving both public and private stakeholders from a federal scheme supporting UNESCO World Heritage sites. Furthermore, with the support of the European Regional Development Fund, Regensburg has been able to fund numerous projects for the conservation and development of historical and cultural heritage properties, enabling it to allocate additional resources to the World Heritage area. A tax relief scheme dedicated to cultural heritage also contributes to securing private investors for the site, but no accurate data is available on this.

Impact

The WHMP has greatly contributed to structuring concrete actions that are ready for implementation and have been discussed with a broad variety of stakeholders, which will make the result very tangible and real. The Old Town is estimated to have a very positive impact on local retail, as a gross annual turnover of approximately €1.3 billion is achieved by the 1,400 shops around the city. The scale of the heritage area makes it difficult to collect data on the number of visitors, but over 300,000 entries were accounted for in the visitor centre in 2011.

Transferability

The management model in itself, though anchored in a local context, is highly transferable.

Sustainability

The WHMP has some guiding principles, as mentioned above, for which concrete actions secure the future of the World Heritage site in Regensburg. The World Heritage site is also included in the Urban Planning Framework for the Inner City 2025: providing a long-term vision for the sustainable development of the Regensburg city centre. In addition to sustaining the heritage site itself, Regensburg is also in the process of developing a strategy for CCIs to further develop its local creative ecosystem. A creative cluster was set up in 2014 and regular networking events are held to activate local creative communities.

Lessons

- The methodology used to design the management model was documented by the HerO network and the city of Regensburg actively disseminates information though its international networks.
- However, stakeholder interest was so high that it was a challenge to manage the right format for meeting the local support group to develop the WHMP. Efficiently managing public interest can prove to be an issue when engaging in a structured dialogue at local level.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies

Old buildings – New uses

Barcelona Art factories: Old Industrial spaces, New cultural uses

Context

Barcelona has become one of the European references for urban renewal. The transformations orchestrated by the city in recent decades involved major investment in cultural infrastructure. Substantial efforts have transformed and rehabilitated city cultural venues and infrastructure and created new cultural centres. Part of the transformation was driven by major events hosted by the city (from the 1992 Olympic Games to the 2004 International Forum of Culture, hosted in the Montjiuc and Diagonal areas). More recently, new cultural centres, public libraries, art factories and fab labs have been developed as civic spaces in the new scheme of several Barcelona districts. In just the last three years, three new museums (Design Hub, El Born and World Cultures) have opened. A creative and technological district has been developed in Sant Martí, attracting high tech and IT enterprises. The Montjuïc area – already home to many museums, cultural centres and theatres - is also being subjected to a profound transformation to raise its profile as a cultural district. This transformation was made possible thanks to a strategic vision and series of urban plans with a high degree of sophistication adopted since the 1990s. The New Metropolitan Regional Scheme approved in 2010 identifies culture and creativity as a strategic sector to be developed in the years to come.

The main challenge addressed by the project is the reconversion of the city towards a model based on culture, creativity and knowledge. Barcelona Art Factories aims to foster and promote professional creative activities via innovative collaboration between artists, creative professionals and the public. It improves the conventional paradigm of promoting access to culture (primarily through infrastructure for dissemination and consumption, such as libraries and community centres, and through other civic activities), exploring strategies also focused on creation and production. In using new access points, the aim is to foster new engagements. Such a transformation is also geographical: the project is looking to decentralise the cultural supply to the several city districts. Equally important, the initiative responds to the demand of creators and collectives for spaces adequately equipped for artistic production.

Description

The case of Barcelona Art Factories is exemplary. Initiated in 2007 as a programme to transform nine obsolete industrial sites into public venues that drive culture and innovation, this dynamic network of municipally-owned facilities is adding a growing number of heretofore unused spaces for cultural purposes. It now comprises over 30,000 square meters for artistic and cultural creation and production. Some of these factories have a long track record of supporting creative talents, such as Ateneu Popular 9 Barris, Hangar and Nau Ivanow. Newer facilities in various artistic fields, run by agents and institutions, have joined the initiative: La Central del Circ, Graner, La Seca and La Escocesa. A

100% municipally run factory, Fabra i Coats, has been set up as the central hub of the project. The goal of the overall project is to put creativity, knowledge and innovation at the heart of the city's policies.

Barcelona Art Factories goes beyond traditional paradigms of access to culture, by building bridges with other professional networks (educational, social, business, academic) that allow for cross-sectorial initiatives. It aims to offer young creative talents the opportunity to hone their skills and take their fisrst steps down the path of professionalisation. In this respect, the factories are conceived as powerhouses for local development, as they promote projects on international platforms and promote strategic positioning and projection of a unique identity, vision and hallmark. The cultural centres are places for experimentation, creation, innovation, training and open discussion. In addition, Barcelona Art Factories promotes a new model of management that eschews the usual trend of government administration which creates uniform and standard management networks. Here the administration works directly with the different groups that run the facilities, who are the ones that really shape, structure, and make the project grow. The factories have inspired many other projects in the country and abroad.

Budget and financing

Barcelona Art Factories benefits from diversified financial contributions. Approximately 70% of the budget comes from municipal funds, complemented by Community funds (10%), private funds (10%), national funds (5%) and EU funds (5%).

Impact

Barcelona Arts Factories has proven to have positive impacts in terms of artistic/cultural production. These new cultural facilities promote a range of activities and provide space for citizens' socialisation. They encourage cultural participation and encourage citizens' identification with their territory.

A sophisticated project to define impact indicators is ongoing. The City Council wants the factories to have systematised activity monitoring and an instrument to evaluate results. For example, Hangar, one of the most consolidated art factories, by 2014 had developed 14 laboratory projects for artists, advised 41 artists, provided 871 days of occupation in its polyvalent spaces for rent, employed 24 co-workers, operated 10 residences with a rate of occupation near 80%, logged 2,110 days' worth of rented material for artistic production (video, audio, photography), hosted 7 research or residency projects, enrolled 169 persons in a lifelong learning course, 92 in peer-to-peer art courses and more than 2,000 in open programs, hosted 40 local artists in residence and supported 9 presentations in other locations in Spain and abroad.

Sustainability

The variety of funding models of each "art factory" requires that the assessment of the sustainability of each project be carried out individually. In general, these are new public-private partnerships whose success depends on the degree of financial involvement and managing capacities of each public and private actor.

A long-term perspective has already been planned as regards the future of art factories, in Barcelona and beyond: "Factorial", an international meeting of art factories which took place in Barcelona in October 2014, kicked off a series of events involving multiple actors on a single platform. Through workshops and discussions on mobility,

social return, governance and infrastructure, art factories from Europe exchange practical knowledge and good practices.

Lessons

- Regenerate old and disused infrastructure: use the spaces for creative purposes.
- Ensure the success of public-private management: partner with creative professionals with some degree of maturity (in terms of professional groups, management capabilities and certain initial levels of internationalisation).
- Adapt to the different characteristics of the spaces and partners: flexible partnership models with room for evolution and improvement.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies

Red Star Line Museum: use migration stories to foster dialogue
(Antwerp in Belgium)

Context

Antwerp (516,000 inhabitants) is Belgium's second city and the largest city in the Flemish Region. The port of Antwerp is one of the largest in Europe and has always played a key role in the city's development. As a departure point for Europeans migrating to North America at the end of the 19th and beginning of the 20th centuries, Antwerp has since become a place of immigration. Today, 173 countries are represented in Antwerp and 80% of the locals are of Belgian nationality.

Since Antwerp's golden age in the 16th century, the city, which was once home to baroque painter Peter Paul Rubens, has always been a centre of culture. Antwerp was European capital of Culture in 1993. The title prompted a broad consultation of the city's cultural sector and laid the groundwork for new ideas on how to change structures, better involve people, and bridge the gap between citizens and politicians. Today, cultural policy planning in Antwerp is still very much influenced by the dynamics that were set in motion more than twenty years ago.

Cultural heritage, local cultural policy (community-based art, public libraries, cultural centres) and the arts are strategic objectives within the overall city policies. The arts and the creative sectors are also included in the local strategic goals for education, youth policy and economy.

Access to culture and heritage is a key priority within the local cultural strategy. Cultural heritage is considered to be a common resource for inhabitants and visitors to appreciate the past as a source of knowledge, inspiration and joy. It is also seen as an asset in local planning policy and as a driving force for city development.

Description

Between 1873 and 1934 more than two million Europeans travelled with the Red Star Line company from Antwerp to America. They originated from all over Europe. In 2004 Antwerp city council decided to turn the former buildings of the Red Star Line shipping company into a commemorative site. The city bought three of the company's former warehouses that had together served as a control station for third class passengers wishing to emigrate to the New World. A design team restored the ruined buildings to its condition between 1921 and 1934 and the Red Star Line Museum opened in September 2013. Until recently, it was the only migration museum on the European mainland housed in the original departure halls.

The Red Star Line Museum is part of a vast urban renewal program for Antwerp's old harbour quarter, *Het Eilandje* (The Islet). The area is rapidly becoming a new hotspot for tourists, creative industries and young locals.

The contemporary migration museum was conceived to breathe new life into the historic site. Through a state-of-the-art interactive exhibition that is spread out over two of the three buildings, the highly contemporary and participatory museum tells a universal story of migration based on the thoroughly documented stories of passengers

who transited in the buildings. It also provides space for artistic reinterpretations, introspection and dialogue.

A strong focus is placed on narrative scenographies and personal stories. Museum guides who have their own migrant backgrounds share their stories with visitors. The museum also collaborates with schools and adult education programs to collect migration stories. The museum has been involving inhabitants with migrant backgrounds in a co-creation process since 2009. It uses a "Red Star Line Transit Bus"- an old city maintenance van transformed into a travelling storytelling device.

On the outside, it invites people to find out more about the Red Star Line and share their own migration stories. The van travelled to many schools, adult education centres, neighbourhood parties and markets. Meanwhile, in the cosy interior salon hundreds of new and old residents of Antwerp were invited to learn about the European emigrants of the Red Star Line and share their own migration stories with the museum. A selection of these stories is now featured in the permanent exhibition.

With the help of, and in a permanent dialogue with its diverse audiences, both locally and internationally, the museum collects and investigates personal migration stories from the perspective of those who experience or have experienced them, and (re) valorises them as important pieces of heritage. More than 1,400 family mini-collections linked to the migration of an ancestor have been collected since the opening the museum.

The museum has cooperated with contemporary artists, writers, photographers, cartoonists, and television documentary and theatre makers to create autonomous cultural products inspired by the memory of the Red Star Line emigrants. Most of these were co-produced by the museum. The museum also puts emphasis on reaching out to and involving very diverse audiences, for example through monthly evening openings for students taking Dutch language courses and family days organised in cooperation with migrant associations.

In the multifunctional "museum warehouse", the Red Star Line Museum has developed a program that aims to compare the century old stories of the emigrants on the Red Star Line with more recent migration flows and personal stories. In the year following its opening, the museum invited two contemporary local artists to reflect on the annually summer travels that Antwerp families with Moroccan and Turkish roots make to their countries of origin. "Home sweet Home" was part of an extensive commemoration program of 50 years of Moroccan and Turkish immigration to Belgium. It comprised several local exhibitions, theatre performances and participatory artistic projects throughout the city. One of them was developed by the "*UiThuis*" cultural centre in Hoboken, an old industrial district that was home to first Moroccan "guest workers" in town. "*UiThuis*" partnered with young locals, mosques and Antwerp-based artists to create a short fiction film called "Fistful of memories" describing how youngsters from Hoboken deal with the migrant heritage of their parents and grand-parents, and with the cultural diversity 50 years of migration has created in the city.

Transferability

The Red Star Line Museum faced two main challenges:

  Regenerating Antwerp's old harbour quarter (Het Eilandje) through a vast urban renewal program. This program also includes the MAS museum, Antwerp's new city museum, closely located to the Red Star Line museum. The opening of MAS in 2011 was a stepping stone in the restructuration of the area.

Developing a cultural space and heritage platform where city residents and visitors can experience and get involved in the collection, preservation and dissemination of migration-related cultural heritage. As the emphasis is on life stories and other 'biographical heritage', the museum tries to engage all audiences – those with a recent migration story and those who believe migration is about others – in the valorisation of migration stories as valuable and shared common heritage. In a city where migration has always played a central role, the museum invites visitors to reflect on and consider the universality of migration, then and now. Controversial and divisive as it may often be, the migration experience is something we can all relate to when it is told as a story of everyday people.

Lessons

- Involve locals to co-create the project at all stages, from pre-opening to everyday activities. Working with different local communities has helped shape the museum and its activities, and has had an impact on social inclusion and participation of the new immigrant city population in cultural activities.
- Working in close cooperation with adult education schools (especially Dutch-as-a-second- language schools) has been crucial.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies.

Temple Bar district: Large scale renewal of a touristic and cultural hot spot (Dublin)

Context

Dublin is the capital of and largest city in Ireland. Beyond its impressive historic and cultural heritage, it is an academic and artistic centre (museums, theatres) with a vibrant cultural and entertainment life (festivals, concerts, creative districts and events). Dublin was the European Capital of Culture (ECoC) 1991, shortlisted for World Design Capital 2014 and has placed a bid for ECoC 2020.

From the 1990-99 Urban Pilot Scheme to the 2010-17 Dublin City Council Culture Strategy to the 2016-22 Metropolitan Development Plan, there has been a continuous tradition of culture and heritage deeply integrated into national and local policies. Culture and heritage are identified as high priority sectors and the main measures deal with built heritage, and the promotion of and access to arts, culture and tourism. They are considered a field of investment and economic growth as well as key assets in preserving and increasing the attractiveness of the city and the area.

Description

Temple Bar is a historic district of the medieval centre of Dublin that was at risk of full dismantlement in the 1990s, due to the setting up of new industries.

The Temple Bar district underwent a thorough culture-led rejuvenation which touched upon multiple areas such as the preservation of cultural heritage, urban regeneration, image and attractiveness, tourism and creative entrepreneurship. With this holistic approach, the Temple Bar district became a reference for culture led development.

The rejuvenation process originates from a grassroots initiative taken up by the city of Dublin, when artistic and cultural associations in the area called on local authorities to restore and preserve the cultural heritage of the district. Intervention by the city mainly focused on heritage preservation until 1995, while in a second phase the focus was on cultural activities aimed at further improving the attractiveness of the district for citizens, visitors and creative businesses. After 10 years of redevelopment, Temple Bar entered a management phase where balancing the needs of its cultural, tourism, retail and residential sectors took priority, while continuing to develop and pilot innovative solutions in its urban program.

The district is now hosting an unparalleled concentration of cultural venues and organisations including:

- Temple Bar Gallery for visual artists, which hosts a program of talks, events and educational activities that engages visitors and communities with artists and art-making. It is also home to more than 30 artist studios
- The Ark, a cultural centre dedicated to educating children across artistic fields: theatre, music, literature, art, film, dance and more, with a program of performances, exhibitions and creative workshops.

- The Irish Film Institute for the promotion of Irish cinema, including media literacy initiatives, as well as conservation and preservation of film heritage. It also shows a curated selection of Irish films on-site.

This concentration of leading cultural organizations forms a creative cluster across the whole district, with key stakeholders ranging from local authorities to creative organisations.

Nowadays, the core issue is to preserve the authenticity of the district due to the high influx of tourists, and especially on:

- Preservation of cultural heritage against risk of new construction;
- Development of economic activities in a historical neighbourhood;
- Recent gentrification issues with rising real estate and retail prices across the area.

Budget and origin of funds

Interventions were mainly financed under the Urban Pilot Scheme from 1990 until 1999. In total, a significant amount of the €255 million in structural funds was invested in the whole rejuvenation project over time. This funding also had an important leverage effect on additional public and private funds, as this sum represents only 10% of the total budget injected in the project (around €2.5 billion).

Impact

- The number of cultural and creative companies in the area grew from 31 in 1993 to 80 in 2011, the total income from €10 million to €700 million (total turnover) and the number of people employed from 240 to about 700.
- At least 140 new businesses, including 108 ground floor retail units, have been established, and the initiative has created around 1,900 long-term jobs in the cultural and service industries, together with 3,000 temporary jobs in development and construction.
- The quarter now attracts 40,000 daily visitors during peak times of the tourism season. Over 500,000 people attended cultural events in Temple Bar in 2011, including 17,000 who participated in a wide range of workshops, classes and talks given by the artists and makers at the centre of the Cultural Quarter. Temple Bar is also ranked in the top 10 of Dublin brands internationally.
- 133 residential apartments, 63 new retail units and seven hotels were constructed by July 1996.

Sustainability

The initiative has been included in the 2016–22 City Development Plan as well as in the 2010-17 Dublin City Council Culture Strategy plan where a sustainable vision for the district is promoted, tackling notably gentrification and district overcrowding issues. It is mentioned as a development cluster and therefore worthy of protection and attention. There is a conservation commitment for the Temple Bar district as it has been designated an Architectural Conservation Area (ACA). The district is now financially independent, which shows the long-term and sustainable impact of initial cultural (heritage) investment.

Lessons

Success factors:

- Fine-tuning and constantly refining the local strategy to achieve the right balance and timing of intervention concerning very different stakeholders (from artistic organisations and creative businesses to retail and bars/restaurants).
- Combining creative industries and "evening economy" eventually led to the successful development of "24-hour activity" in the area.
- Rejuvenating a derelict area through artistic intervention.

Obstacles:

- Achieving architectural and urban coherence between new buildings and the existing historic fabric.
- Tensions between the original artistic community of the area and the development of tourism businesses.
- Problematic location of pubs and restaurants on certain streets close to residential units.

Establishing a future-proof blueprint for the development of the district is instrumental to having a very clear idea of the challenges and issues that are addressed through the Temple Bar project. The purpose is to make a project that will be passed on to new generations who look after it so as to make it sustainable, including the knowhow and skills behind the project.

*Source: Culture for cities and regions, Successful investments in culture in
European cities and regions: a catalogue of case studies.*

Transformation of the former Sparta Power Company into a Museum: The Museum of the Olive and Greek Olive Oil Sparta (Peloponnese)

Context

The Museum of the Olive and Greek Olive Oil opened to the public at the end of 2002. It is housed in the building of the old Sparta Power Company (IES), in the heart of the Prefecture of Laconia, one of the main olive producing regions in Greece. It functions under the responsibility of the Piraeus Bank Group Cultural Foundation, and will continue to do so for a period of fifty years since its establishment.

Description

The building of the former Sparta Power Company, which belonged to the Municipality of Sparta, is a characteristic Greek industrial building of the interwar period.

The Municipality of Sparta conceded the building of the former Sparta Power Company to the Piraeus Bank Group Cultural Foundation, with the objective of creating the Museum of the Olive and Greek Olive Oil. The project was included in the Regional Operational Program of the Peloponnese and was financed through the Second and Third Community Support Framework.

The building was radically renovated. Only the main (northern) façade was preserved, which was incorporated into a modern construction. The imaginative architectural shell was adapted to the museological requirements of a pioneering museum. The new construction is reminiscent of industrial buildings and offers visual escapes towards the surrounding area, the neighbouring olive grove and the Taygettus mountain range. The Museum's Multipurpose Hall was built along similar specifications. It hosts activities that invigorate the cultural life of local society and the region (organization of conferences/ lectures, temporary exhibitions, events, etc.) The Museum of the Olive and Greek Olive Oil, in Sparta (Peloponnese), transports you to the culture, history and technology of the olive and olive oil production in the Greek realm, from prehistoric times to the early 20th century.

The Museum's objective is to highlight the ineffable relation of the olive with the identity of our country and, more generally, the Mediterranean basin. The olive and olive oil are presented here from different optical angles: the economy, nutrition and the olive's uses, religious worship, art and technology. The Museum of the Olive and Greek Olive Oil offers you the opportunity to see the very first testimonies about the presence of the olive tree and the production of olive oil in Greece:

- Rare fossilized olive leaves, 50,000-60,000 years old, from the island of Santorini, the oldest findings offering proof of the presence of the olive tree en Greece

- Linear B Tablets of the 14th century BC (exact replicas), with the first written testimonies about the olive and olive oil.

For each historical period you will discover the contribution of the olive and olive oil to the economy and to everyday life: nutrition, body care, but also now outdated uses, such as lighting.

You will also see how the olive acquires a symbolic dimension in the mythology, religion, the manners and customs of the Greeks. Examples of ancient and

contemporary art prove the place held by the olive in Art and how it was - and continues to be - a constant source of inspiration for Greek artists.

On the ground floor, discover the evolution of the technology used to produce olive oil, from ancient times through to the proto-industrial period. Here you will see:

- Exact replicas of a Prehistoric, a Hellenistic and a Byzantine olive press

- An impressive wooden double press with a winch from the neighbouring village of Xirokambi

- An olive press from the island of Lefkada, which documents the survival of animal power in the 20th century

- Models representing the functioning of engine-powered olive presses.

A separate module is devoted to the production of soap, domestic and industrial: from the large cauldron (*harani*), still used by old-fashioned housewives to make soap, to the soap-vats used in industry.

At the end of your visit, maps and information leaflets direct you to archaeological sites of olive oil production and to traditional olive presses that can be visited in the Peloponnese and the rest of Greece, so that you might pursue your journey of discovery.

Impact

Today, the Museum of the Olive and Greek Olive Oil constitutes a living organism that contributes significantly to the region's sustainable development**.** In 2004, the Museum won the first prize of the Hellenic Institute of Architecture, in the competition «Architecture Awards», under the category «Public Works».

Budget and financing

Funds for the Museum´s realization were made available through the regional Operational Program for the Peloponnese (the Second and Third EU Structural and Cohesion Fund)

Source: Piraeus Bank Group Cultural Foundation

An old factory comes to life: The Roof tile and Brickworks Museum

N. & S. Tsalapatas (Volos, Magnesia)

Context

The N. & S. Tsalapatas Rooftile and Brickworks Factory was founded in 1926. Its total area covered 22,000m2 (236,806ft2, or approximately 5,44 acres) and the installed power of its equipment was 300HP. It was an important productive unit, whose products were known throughout Greece. During the peak of its activity, it employed 250 people. Up to 1978, when it stopped operating, the fires of the famous Çïffmann kiln went cold only during the German Occupation (1940-1944), and twice more during the devastating earthquakes of 1954-56 that shook Volos.

The Rooftile and Brickworks Museum opened its doors to the public in 2007. It is housed in the N. & S. Tsalapatas Rooftile and Brickworks Factory, in Volos. It functions under the responsibility of the Piraeus Bank Group Cultural Foundation, and will continue to do so for a period of fifty years since its establishment.

Description

In 1995, the Municipality of Volos bought the complex in the context of the URBAN Program. Over the period 1998-2001, the factory's buildings were rehabilitated, with a view to creating a multipurpose cultural venue. In 2004, the Piraeus Bank Group Cultural Foundation accepted the undertaking of creating a model Rooftile and Brickworks Museum in the factory's main facilities $(5,000m^2$, or $53,820$ ft^2). The project was completed in 2006.

Over the period 1998-2001, the factory's buildings were rehabilitated, with a view to creating a multipurpose cultural venue. In 2004, the Piraeus Bank Group Cultural Foundation accepted the undertaking of creating a model Rooftile and Brickworks Museum in the factory's main facilities $(5,000m^2$, or $53,820$ ft^2). The project was completed in 2006.

The Museum is housed in the old Rooftile and Brickworks Factory of Nikolaos and Spyridon Tsalapatas, in Volos (Thessaly). It presents daily life in the factory, as well as all the production stages of different types of bricks and tiles. Its objective is to showcase the historical identity of the town of Volos and to contribute to the preservation and promotion of its industrial heritage. The N. & S. Tsalapatas Rooftile and Brickworks Factory was one of the largest of its kind. Its workshops and industrial facilities have been restored and today constitute a rare surviving example of an industrial complex in Greece.

In the factory's installations, the production chain has been reconstituted step by step: trolleys, clay silos, grinders, compressors, cutters, dryers, the imposing Hoffmann kiln, as well as end products, bricks and tiles of different kinds. Thus, the Tsalapatas Factory «functions» once again, bringing to life:

- All the production stages of bricks and tiles
- The daily life of the workmen who were employed at the factory.

Your acquaintance with tile- and brick- manufacturing becomes more direct thanks to the models and abundant audiovisual material the Museum possesses. The Museum

organizes educational programs with games and activities, for schools and group visits, such as the program «Building bricks and tiles», where the children play with miniatures of the factory's machines.

Impact

Today, the Roof tile and Brickworks Museum constitutes a strong cultural pole of attraction, contributing to:

- The amplification of the local cultural reserve

- The preservation and promotion of the industrial heritage

- The development of cultural tourism in the wider region of the Magnissia

  prefecture.

Source: Piraeus Bank Group Cultural Foundation

The old Communal Olive Press of Aghia Paraskevi turns into the Museum of Industrial Olive-Oil Production of Lesvos

Context

Among the Aegean islands, Lesvos stands apart in that it is a unique example of intense industrialization, which started in the 1880s. When Ottoman rule ended (1912), the island had a total of 113 machine-operated olive presses, 6 oil mills extracting oil from olive-pomace and 14 soap-works. The local conditions of economic development and the island's favourable geographical position offered a fertile ground for the introduction of mechanical motion**.** The Ottoman administration's policy, which facilitated tax-free imports of European machinery and equipment and offered tax exemptions and ownership rights to foreign nationals, also favoured this industrialization trend.

The Communal Olive Press of Aghia Paraskevi was founded in 1910 on the initiative of the village's inhabitants and, because of this, was named «ôïõ Êééÿ ç Ìç÷áíÞ» (The People's Machine). Its creation corresponds to a double innovation for the agricultural world of Aghia Paraskevi: the use of the most modern technological means towards improving the production of olive oil and the progress of social ideas to such a degree that the establishment of a communal enterprise was proposed, its aim being to defend the social interests of Aghia Paraskevi. Thus, the communal press was established so as to become the means of ensuring the financial resources needed for the community's educational and social work. It started operating in 1911 and functioned uninterruptedly for almost 55 years. In 1967, the olive press finally shut down, as the military junta arrested most of the communal council's members.

Description

In 1985, as part of the effort to save Lesvos' industrial buildings, the premises were transformed into a multipurpose cultural venue. In 2004, the Municipality of Aghia Paraskevi granted the use of the building to the Piraeus Bank Group Cultural Foundation so as to create the Museum of Industrial Olive-Oil Production of Lesvos.

The museum opened to the public in September 2006 and is now one of the centres of the island's cultural life and a living monument of its industrial heritage. The Museum presents the industrial phase of olive-oil production in Greece. It focuses on the changes brought about by the introduction of mechanical motion on the process of olive-oil production and approaches the contribution of the region's inhabitants to the production process with sensitivity. Its objective is to showcase our industrial heritage in the sector of olive-oil production and incorporate it into the broader architectural, social and cultural context of the period.

In the main building, you will familiarize yourselves with the basic stages of olive-oil production: crushing the olives, compressing the olive pulp and separating the olive oil from the water. You will also see the flourmill, which functioned in a complementary manner during the summer months when the olive press was out of use.

In the old storage rooms for olives, you will discover the work cycle relating to the production of olive oil:

- The cultivation and care of the olive tree

- The production of sub-products (olive-pomace, kernel oil, soap)

- The marketing and distribution of olive oil in Greece and abroad

- Professions and activities linked to the production of olive oil.

Lastly, you will learn the history of the «People's Machine», the communal olive press of Aghia Paraskevi and realize how pioneering for its times the process of communal property was and what its repercussion was on the region's social fabric and economic structures. The Museum organizes educational programs with games and activities, for schools and group visits, such as the program «From the olive to olive oil», where the children acquire an understanding of the process of olive-oil production at the factory.

Budget and financing

The project was included in the 2000?2006 Regional Operational Program of the Northern Aegeanand was financed through the Third Community Support Framework under the aegis of the Hellenic Ministry of the Aegean.

Source: Piraeus Bank Group Cultural Foundation

The Silk Museum in Soufli housed in the Kourtidis old Mansion

Context

Konstantinos Kourtidis (1870-1944) was a doctor, scholar and politician. In his time, the Mansion was a centre of national decisions for Thrace. Built in 1883 by local craftsmen, it is a building of outstanding architectural beauty and a notable example of Thracian bourgeois architecture. In 1976, Maria Kourtidi-Pastra, Konstantinos Kourtidis' daughter, donated the Mansion so that it might become the Silk Museum. As a result, systematic historical, ethnological and architectural research was undertaken, with a view to organizing the Museum's permanent exhibition on the town's tradition of sericulture and silk manufacturing. In 2007, the Museum closed temporarily for the renovation of its premises and the radical reorganization of its permanent exhibition.

Description

The Silk Museum was expanded and reopened according to contemporary museum practices. The new permanent exhibition creatively incorporated contemporary technologies and audiovisual means. Today, the Silk Museum offers a live experience of the old Thracian tradition of sericulture and silk manufacturing.

The Silk Museum presents the different phases of sericulture and silk manufacturing in detail and focuses on how the town of Soufli became a major silk-producing centre in the late 19th through to the mid-20th century.

The Silk Museum initiates you to the pre-industrial procedure of silkworm rearing and the processing of silk. It introduces you to the architectural, social and economic context of the period that made the town of Soufli a major silk-producing centre in Greece.

On the upper floor you shall acquaint yourself with details from all the phases composing the cycle of sericulture:

- The production and hatching of the seed (silkworm eggs)
- The mulberry tree and the silkworm
- The different stages of the silkworm's development (instars)
- The weaving of the precious cocoon (mounting of the branches and harvesting)
- The cleaning and sorting of the cocoons
- The silkworm's stifling and the completion of its lifecycle.

Following this, discover the stages of silk manufacturing through authentic exhibits, supported by audiovisual material:

- Reeling or the unwinding of the cocoon's thread
- The dyeing and weaving of silk yarns and fabrics

The documentaries projected in this section of the exhibition help connect sericulture and silk manufacturing to a specific space- and time- frame: the local society, economy, architecture and culture. Special mention is made to the Givre Brothers' Silk Mills,

equivalent to a «registered trademark» of Soufli at the time. In the module «Costumes of Soufli» you will admire unique accessories of the Soufliot attire. The Museum organizes educational programmes with games and activities, for schools and group visits, such as the programme «Let's weave», where the children are taught the cycle of sericulture, the process of weaving and the dyeing of silk yarns and fabrics.

Budget and financing

The project was funded by the European Union and the third community support framework, regional operational program for the East Macedonia-Thrace 2000-2006.

Source: Piraeus Bank Group Cultural Foundation

Fondazione Aquileia: Innovative tools to bring new audiences to an archaeological site (Friuli Venezia Giulia region).

Context

With 1,230,000 inhabitants, the Friuli Venezia Giulia region has always been an important meeting place of cultures between Western and Eastern Europe. The regional economy mainly relies on small and medium sized enterprises specialised farming and tourism. The town of Aquileia was founded by the Romans in the second century. At that time it was a major European city and counted 100,000 inhabitants. Today only 3,500 live there and the population is ageing. Aquileia is a rural town with an economy based on agriculture.

Despite its small size, Aquileia is home to various cultural organisations, thus offering a vibrant cultural context. Aquileia's archaeological site has been on the UNESCO World Heritage list since 1998. The site includes the remains of ancient houses and paved roads, numerous mosaics, residential neighbourhoods revealing the city's urban history, late antique walls, market structures, burial places and a basilica complex. Some of the remains date back from the first century BC.

Culture, creativity and tourism are a specific priority area within the "smart specialisation strategy" developed by the Friuli Venezia Giulia region as part of the 2014-20 ERDF operational program. The region foresees developing and consolidating local cultural and creative industries. Organisations, such as the Fondazione Aquileia, active in the fields of archaeology, restoration of mosaics and stones, architecture, graphic design, communication and ICTs will be supported by this policy.

Description

Fondazione Aquileia is the body in charge of the management and valorisation of the archaeological site. It was founded in 2008 to improve coordination among government entities dealing with the conservation and enhancement of the cultural heritage of Aquileia and to strengthen the cultural and touristic potential of the archaeological site. Fondazione Aquileia opens the site to the public, prepares strategic plans, promotes the development of cultural tourism and carries out operations of research, conservation and restoration.

Fondazione Aquileia developed participatory processes and implemented new cultural and promotional activities, thereby strengthening the positioning of the archaeological town as a hub for culture. The following events and activities have been developed in order to attract new audiences:

- The Aquileia archaeological film festival.
- "Tempora in Aquileia" ("Reenactment of the Foundation of Aquileia"), a three-day annual event with re-enactments of historical scenes from the Roman times.
- "Aquileia Lab", an educational laboratory for young children inspired by the lives of the ancient Romans.

In parallel Fondazione Aquileia has developed a series of innovative tools and products to increase the attractiveness of the archaeological site, including:

- 65 3-D reconstructions of the most relevant parts of the archaeological site, 12 videos, and interactive information boards.
- The "Antica Aquileia 3-D" app, which provides an overview of the city as it appeared in ancient times, thanks to 3-D reconstructions.

Developing transnational cooperation through EUfunded projects, in particular with countries from theBalkan region, is also a key objective of Fondazione Aquileia. These include "Tech-tour", linking technology and tourism to promote two European cultural routes through Aquileia (one Roman and one Byzantine) via the use of new augmented reality technologies, and "EXPO AUS" (EXtension of POtentiality of Adriatic Sites). The latter provided a comparative analysis of management plans of UNESCO sites. The project also enabled sharing experiences on management and technological innovation and fostered cross-border cooperation.

Budget and financing

The total annual budget of the Fondazione is around €2 millio. Most of it (86%) comes from the Friuli Venezia Giulia region; the rest comes from the National administration (5%), Undine province (4%), European funds for specific projects (3-4%) and private investors.

Impact

The number of visitors in Aquileia has been increasing thanks to new activities and investment in innovative tools to present the site. The opening of the Südhalle's mosaics (more than 300 m2 of mosaic pavements discovered at the end of the 19th century and never before presented to the public) attracted 30,000 visitors in 2013 and 20,000 in 2014. The Aquileia Archaeological Film Festival attracts an audience of more than 3,000. The three editions of "Tempora in Aquileia" attracted more than 400 performers and thousands of visitors. In Aquileia, the average expenditure of foreign tourists per day (€107) is above the national average.

Fondazione Aquileia has also contributed to a local change of mentality. Archaeology is no longer seen only as an obstacle to agricultural activities but as an important part of the local economy. The participation of Aquileia in five transnational projects has attracted researchers and archaeologists from various countries. In 2015 the archaeological site of Aquileia was rewarded with a Europa Nostra award for the conservation of the palaeochristian mosaics of the basilica complex (dating to 1031).

Sustainability

Fondazione Aquileia is strengthening its relations at local, regional and international level through different networks and collaborations. The Fondazione is actively participating in drawing up a UNESCO management plan with a joint approach with other sites on the Adriatic. Moreover several applications for European-funded projects are under development.

Lessons

- Make effective use of ICT to foster audience development.

- Rely on a multilevel governance system gathering public institutions at local, regional and national levels. While the partners provide strong financial support they also give Fondazione Aquileia certain autonomy to implement its projects.
- Maintain and foster the presence of a lively local cultural context. The city of Aquileia hosts around 14 associations involved in the activities of studying and enhancing archaeological heritage. It attracts tourists all year long, even in the low season, thus making the archaeological heritage a strong pillar of the local economy.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies.

Digital methods

**Creativity for TH: A participatory initiative towards strategic actions
for CCIs (Thessaloniki)**

Context

Thessaloniki is the second largest city in Greece, located in the northern part of the country, at a crossroads with the Balkans. It is a city with a long-standing cultural tradition and was awarded the title of European Capital of Culture in 1997. Cultural policy in the city is mainly designed by the Division of Culture and Tourism of the municipality, in collaboration with a range of independent stakeholders and institutions (museums, theatres, universities, NGOs). In 2011, the municipality of Thessaloniki set a number of strategic pillars to form the vision of the city for the next decade, based on the existing resources and dynamics of the city:

1. The economic growth of the city over the short and medium term is significantly based on the development of the creative industries and on investment in innovation and technology, propelled by numerous local creative and tech professionals.

2. The city seeks to apply an inclusive tourism policy in an effort to strengthen connections with neighbouring countries.

3. In connection with these economic objectives, the city foresees launching strategic urban regeneration projects aiming at supporting the creation of creative clusters throughout the city.

Description

In 2011, the municipality of Thessaloniki formed a group called the "Think-Tank",comprised of members of the local creative community (professionals, representatives of NGOs, institutions, etc.), in order to highlight the relationship between the creative economy and the contemporary urban identity of Thessaloniki, by producing new ideas through a bottom-up approach.

The idea of a creative, cultural, entrepreneurial and educational pilot project such as Creativity For.Th. started during the Think Tank working group and, consequently, designed and implemented by the two NGO initiators of the project, Dynamo project Space and Creativity Platform. Run between autumn 2012 and spring 2013, Creativity For.Th consisted of the following activities:

- A public awareness-raising campaign and "open days" of creative industries in Thessaloniki: Creative Walk involved 150 studios, ateliers, and creative agencies, spaces and businesses based in the historical commercial centre of Thessaloniki. These open days helped to showcase local creative industries to the wider public of the city.
- A cross-sector conference and workshop on the role of design and creativity in the wider economy: Designing Creative Synergies.

- BeCreative Network: development of a digital platform to strengthen the networking and promotion of the local creative community.
- Creativity For.Th Training Seminars is a capacity building (business skills, European projects, copyright) action for creative and cultural entrepreneurs and especially young creative talents.
- Mapping Creative Ecosystems: a pilot visual mapping of the creative economy was realised for the historic commercial centre of Thessaloniki.
- International Conference on strategies implemented by cities and international organisations to foster a creative economy ("Fast Forward" initiative).
- Thessaloniki Creative Cluster: a strategic design research working group organized and facilitated by DYNAMO with the participation of 20 local specialists i.e. architects, planners, designers, cultural managers , economists, IT, new media and marketing experts, for the development of a bottom-up. Creative Cluster in the old commercial and industrial center of Thessaloniki through the design and implementation of support tools for the creative community of the city.

Creativity For.Th soon became a magnet for professionals, students and businesses from Thessaloniki and the wider region, offering tools and methodologies and identifying specific actions that are needed to develop policies for the creative economy.

Budget and financing

As a basically bottom-up initiative, the project had no specific budget and was built up by various activities that have been completed according to the availability of small-scale funds, in kind support, sponsoring and voluntary work. Taking into account all the delivered activities including the available funds, sponsoring and volunteer work, the total budget was approximately €50,000.

Impact

The most important impact of Creativity For.Th is its success in propagating its dynamism for the creative economy towards other local and national organisations and grass-roots initiatives.

It strengthened pre-existing NGOs and Initiatives such as DYNAMO but also it made way for the formation of new groups and collaborations, such as DYNAMO but also made way for the formation of new groups and collaborations, such as the nonprofit organisation "Creativity Platform". As a result of the activities carried out by Creativity For.Th, these groups in turn developed a series of projects such as:

DYNAMO

- Participation as an expert in international conferences and working groups in Thessaloniki and Athens regarding Creative Economy e.g. "The Creative Economy – An Infinite Opportunity of growth, Museum of Acropolis, 18th October,
- Key Partnership to the Masters Program of the Architecture School of the University of Thessaly, which worked on the themes of Creative Economy and the specific area of Thessaloniki that Creativity For.th located its actions
- Curating and production of exhibition entitled "What we Share is What we Have in Common" which presented and disseminated to the wider public the research outcomes and the proposals of the "Thessaloniki Creative Cluster" working group

Creativity Platform

- AgroDesign, an umbrella project aiming at researching and supporting cross-fertilisation between creative industries and the agricultural and food-processing sector. It takes the form of networking activities (a large annual event and more informal activities throughout the year) that match businesses from different sectors to develop agrodesign solutions or products.
- Handpeak, a service that offers the chance to both locals and tourists to become acquainted with the creative community of Thessaloniki, via touring services (custom-made creative walks) and an online platform.
- Crunch, a series of open meetings, which aim at providing information and offering networking opportunities for the creative community regarding available funding programs and tools.

Almost two years after the end of the Creativity For.Th project, Thessaloniki's creative sector has grown in terms of economic activity, with close cross-sector collaborations (ie. agriculture, tourism). More important, creativity has become an integral part of the modern identity of the city, demonstrating how bottom-up initiatives can flourish with support and encouragement from the city administration.

Transferability

Obstacles:

- Lack of funding
- Few similar relevant activities in Thessaloniki and Greece, so finding assistance and expertise (public and private initiatives/organizations with a strategic approach) was challenging. As learning from other local initiatives was impossible, an original approach had to be designed from scratch.
- Low level of trust between institutional stakeholders and creative professionals so getting both categories of stakeholders on board for joint activities was very challenging initially.

Lessons

- Strong personal involvement from the initiators of the project and volunteer work were crucial, given the low budget available.
- Creativity For.Th tapped into the creative capital and urban environment of the city and demonstrated its strong potential for local development.
- Lack of other similar initiatives allowed Creativity For.Th to quickly become a flagship project locally.
- CCI policies need to originate from both institutional stakeholders and the creative community for sustainable impacts.
- Support co-creation methodologies and initiatives to involve end-users in planning and discussions of local activities.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies.

PACT: Pooling efforts to address rural isolation
(Centre - Val de Loire in central France)

Context

Centre - Val de Loire is a political and administrative region in central France. The region has established itself over the years as an essential actor in the development of cultural policies. The areas on which it has focused its attention, both as a promoter and agent, are cultural creation and dissemination and the managing of the rich heritage it boasts. Such emphasis was guided by the regional authorities and developed in a specific chapter for culture in the land planning framework "Schema Regional d' Amenagement et de Development Durable du Territoire" in 2011. The document states that the region set for 2020 the target of achieving culture for all- which means addressing rural isolation –with heritage and creativity as priorities.

A key challenge is to overcome the multiplications of single and isolated cultural initiatives in rural areas, which impedes the existence of a comprehensive and far-reaching cultural agenda, due to the scarcity of resources. Only collective efforts between a variety of stockholders can respond to this need. The plan also tries to solve the issue of cultural access by those who live outside central urban spaces. The challenge is to find an efficient tool to provide a real decentralization of the cultural offer, and reach the most remote territories and more isolated audiences in order to tackle inequalities in access to and financing culture.

Description

In 2011, the region designed a new policy instrument, the Artistic and Cultural Territorial Projects, or "Pact", approaching culture as a dimension of rural planning and involving a variety of actors.

The practice is a complete framework of cultural policy to disseminate cultural activities over the territories, through partnerships between professionals and citizens on the one hand, and several municipalities on the other. Eligible institutions are municipalities, associations of municipalities, local associations or regional national parks. Based on an evaluation of the cultural offer available in a territory, PACT projects are elaborated in partnership with local officials and cultural actors. They must be adapted to local specificities and the territory covered be the project must be home to at least 5,000 inhabitants. The PACT instrument therefore encourages collaboration between small towns, which creates a coherent local cultural development while avoiding cultural concentration in large cities and urban areas. At the last stage, the projects are submitted to the region, which is in charge of studying the cases and funding the successful proposals.

Through the PACT instrument, the region supports a wide range of activities: theatre, concerts, festivals, conferences, debates, exhibitions, etc. Cultural events are organized

in facilities such as theatres, libraries, music schools but also facilities not specifically dedicated to cultural events, such as companies and local cultural heritage monuments.

In the selection process, special attention is given to financial disadvantage people with little access to culture, as well as to people with disabilities. Priority is given to projects in rural areas, implemented by more than one municipality (in order to encourage cultural cooperation between towns) and involving regional artists.

The region launches PACT calls for proposals every year. Two types of contracts can be granted under the PACT instrument: a three year contract to support cultural events, or a one-year contract (renewable) to support the emergence and development of regional projects. In this case, the region, through its regional cultural agency " Culture O Centre", provides tailor-made advice and technical support for the project's elaboration.

PACT aims to achieve wider cultural dissemination by reaching new audiences and supporting creative and cultural activities in areas where they are lacking or non-existent, especially disadvantaged and rural areas. The instrument reflects the desire to undertake a real cultural mediation, combining the involvement of both amateurs and professionals: along with the pooling efforts of several public entities, this is one of the two pillars of the instrument. It has been conceived as a tool to fight rural depopulation and a means to meet the needs of the inhabitants of these areas.

Budget and financing

The budget for PACT evolves as follows:

- 2013: €2,656,365
- 2014: €2,856,034
- 2015: €2,987,283

The budget is made up of several contributions, for example in 2014: 53% from the municipalities, 29.5% from the region, 9% from private sponsors, 7% from the country ("department"), 1.28% from the national administration and 0.08 % from the EU LEADER Program.

Impact

The pact instrument has shown good results, four years after its implementation, such as a growing number of territories and municipalities offering cultural or creative events in the region (increase of 54.1%) and in the number of residents reached by cultural and creative events (28.7% more). In total, PACT project affect more than 32% of the Centre regional population, as of 2013. Furthermore, the content of cultural events has changed since the introduction of the PACT instrument with a constant rise of artist residencies and literary events. The number of commissions of new artistic work is also rising. In addition, the number of projects implemented by municipalities has diminished in favour of projects run by groups of municipalities, which is precisely the outcome sought by the instrument. The PACT initiative has also promoted the presence of regional and local artists in cultural programming, involving them in the cultural life of the spaces but also generating growing interactions between them.

Sustainability

The program is based on public grants from municipalities, regions and countries ("departments"). In this sense the sustainability of this "public policy"will depend on the political commitment.

Lessons

- Ensure financial stability and foster communication in isolated areas: encourage municipalities to apply together for cultural projects and form partnerships with professionals and citizens.
- The existence of a solid bureaucratic/administrative background is a necessary condition.

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies.

KulttuuriKauppila Art Centre: Artistic residencies for local development in rural areas (municipality of Oulu, Finland)

Context

Ii is a small municipality in the province of Oulu, a region with low population density but with some competitive assets such as strong traditional industry, ICT expertise, excellent R&D and education supply, clean environment and high quality of life. The municipality of Ii is committed to using creativity and green energy as drivers of development. Nowadays Ii is a business location hosting environmental enterprises, high-tech businesses and advanced services. Since 2008, Ii has hosted the ART Ii Biennale of Northern Environmental and Sculpture Art which produces site-specific artworks for the cultural tradition areas of Li

The Oulu Regional Development Plan 2020 proposes improving operating conditions to influence the development of cultural and creative industries. In addition, cultural heritage, citizen well-being of citizens and touristic initiatives are included in the visions of the region in so far as they touch on the cultural and creative industries. The Council of Oulu region prepared a specific planning document for "Creativity - Development of the creative economy. 2018", whose goals are to make Oulu competitive and attractive, consolidate the creative business sector, improve the quality of life through culture and art, and achieve all these objectives through a collaborative model between educational institutions, research and public art centres, creative professionals and artists, and cultural operators and other sectors that could be beneficiaries of the inputs of creative sectors (tourism, construction, trade, health, welfare services, etc.)

Description

The KulttuuriKauppila Art Centre is an integrated project led by three local artist (Helena Kaikkonen, Sanna Koivisto and Antti Ylönen), in collaboration and cooperation with the municipality. It includes

- an art centre with extensive summer exhibitions;
- an atelier house with the studios of the founding members of KulttuuriKauppila and other visual artists;
- a tailored residency program for international artists;
- a training program and networking spaces for Finnish professional visual artists;
- an innovative arts education program to bring arts education to schools;
- the production and promotion of the "Art Ii. Biennale of Northern Environmental and Sculpture Art", where outdoor projects are created with the locals.

The origin of the project is an artistic initiative and results in a three-phase EU project (Interreg IIIC). The educational activities are financed by a 2012 - 2014 project under the European Regional Development Funds. The initiative also presents a comprehensive approach to the artistic process, ranging from education and training to creation to diffusion and building audiences. The KulttuuriKauppila Art Centre opened

in 2006. The Art Ii. Biennale held its first edition in 2008. The program for arts education was developed for the period 2012-14. The centre's first objective was to provide a space for international artistic residencies in a region where there was no offer in 2006, by transforming a geographically peripheral place into an important node in the visual arts. In Finland, visual arts indeed tend to concentrate in the largest urban areas. The centre raises the profile of the area as a visual arts destination, with a strong link with endogenous resources related to the environment, landscape and site specific artworks.

Budget and financing

The centre receives around €23,000 annually from the KONE Foundation for its educational program.

Impact

KulttuuriKauppila has properly articulated the centre and the interest of three individual artists with the resources of the territory. The institutional framework is clearly oriented towards promoting culture, education in arts and artistic training. The artist-in-residence program has raised the already been praised as an arts education model. Nowadays Ii provides high quality exhibitions for local residents, and also attracts tourists. KulttuuriKauppila has already held four editions of the Biennale, and provides around six residences annually for international artists. In fact, the success of the educational dimension of the project encouraged the municipality of Ii to invest significantly in arts education. In terms of communication and branding, 70% of respondents to a 2009-10 media survey indicated that the centre contributes to Ii's positive image.

Transferability

KulttuuriKauppila is a good example of balance. The tension between local/global or heritage/ contemporary creations is well managed by combining the international components of the Art Li Biennale (residencies) with local specificities and endogenous resources. As stated in the presentation of Biennale "As a typical of environmental art, the works of the Art Li Biennale are not only positioned in a specific location but their birth is affected by the temporal, local, and cultural circumstances of the location in question". The Biennale gives local residents and the international art community a chance to come together and interact.

Sustainability

Although KulttuuriKauppila started as an artist's initiative, the municipality of Ii soon detected the potential opportunities posed by the project and joined the local policy structure, ensuring adequate funding. But the centre has also been concerned with establishing strong partnerships with agents and public and private institutions both regionally and internationally. The main funder of the Art Ii Biennale is the KONE Foundation, an independent and unaffiliated organization which aims to promote Finnish research, arts and culture.

Lessons

- Integrate local specificities in the design of the project to facilitate interactions between local and international actors.

- Develop specific activities that make the most of rural areas and do not replicate blindly urban models.
- Combine capacity building (education and training) with more visible activities that contribute to developing tourism (Biennale).

Source: Culture for cities and regions, Successful investments in culture in European cities and regions: a catalogue of case studies.

Social Initiatives

Consortio de la Ciudad Monumental: Involving local actors in the preservation and dissemination of cultural heritage (Merida, Western Spain)

Context

The unspoilt rural land of Extremadura is characterised by proximity "Archaeological Ensemble" was listed as a UNESCO World Heritage site in 1993. In Mérida there is a strong relationship between the heritage protection and urban development. Such a link is reflected in the city's Special Protection Plan, which uses instruments to make the urban development distribution compatible with heritage protection. An important part of the city's planning activity has been related to the heritage research, documentation and protection, with the aim of integrating existing valuable sites in new urban spaces.

Description

The Consortium of the Monumental City of Méridawas created in 1996 as a joint instrument for coordinating the many activities of institutions involved in managing of the town's heritage. The consortium implemented the Special Protection Plan. The consortium aims to achieve the conservation, restoration, documentation/research and valorization of the archaeological and monumental sites through innovative partnerships involving citizen participation and private actor contributions. It seeks to obtain public participation in heritage dissemination with the final objectives of contributing to heritage protection and promoting economic growth, social inclusion and education. Four different initiatives, implemented by the consortium, can be distinguished:

- The "Mecenas" initiative is open to citizens, associations, institutions and companies, which can become patrons of heritage sites and receive advantages in return (free entrance, shop discounts, special events invitations, etc.).
- "The School adopts a monument" initiative allows for the participation of schools in heritage protection and knowledge dissemination. Schools sponsor a monument and develop activities around it during the year, with privileged access to the site.
- The "Heritage Emeritus" initiative is a program of social volunteering, with the ultimate aim of promoting and facilitating access to heritage, especially to those groups that are at risk of poverty or social exclusion (unemployed, sick, from disadvantaged areas etc.). Through these programs, citizens can discover heritage and become involved in visits. Cultural volunteers support consortium staff, and help raise awareness about heritage sites.
- The "Emerita Lúdica" initiative develops historical recreation activities to promote Mérida's Roman heritage. Each annual edition becomes a prime tourist attraction both for the city and the region, when for a few days, numerous recreational activities set in Roman times are performed by leisure associations, with the participation of artists and companies.

Budget and financing

The 2015 budget totals €3,291,453. As opposed to most cultural initiatives, private funding and income (75%) exceed public funding (25%). Private funding is composed of patrons' contributions in the "Mecenas" and "Emerita Lúdica" initiatives, the schools' sponsorship in "The School adopts a monument", and entrance fees. For 2014, public funding was comprised of contributions from the regional government's Education and Culture Council (81%), the City Council (6%), the Ministry for Education, Culture and Sport (5%), the regional government's Parliament (4%), the province of Badajoz (3%) and the province of Caceres (1%). For 2015, the consortium expects 68% of revenue to come from entrance fees, 16% from public entities, 9% from hiring spaces and sales and 7% from patronage. By way of comparison, the 2014 culture budget for the municipality of Mérida was €537,300.

Impact

The set-up of a consortium has been acclaimed by UNESCO, which rewarded Mérida with a "Good Practice" label in the category "Good Management Model of Historic Heritage". It was also awarded the First Prize for Cities of World heritage in Spain in 2008. At the international level, the influential Lianorg Travel Guide named the Roman Architectural Ensemble of Mérida as one of its top destinations for Asian tourists in 2015. The consortium project was designed to thrive on limited financial resources, in part by attracting significant local community involvement in heritage appreciation. The educational part of the project is successful, with 18 educational centres now participating in the "School adopts a monument".

This means that all city primary and secondary school students participate in activities, such as cleaning the surroundings of monuments, theatre, poetry, storytelling or educational games related to the "adopted" monument. Others impacts are related to the money raised through sponsoring. Between 1,500 and 2,000 people and local businesses are engaged in the project through the "Mecenas" initiative. Ten workshops or seminars were organised in 2014 and as many guided trips in Spain and abroad for the benefit of the patrons. In 2014 and 2015, the consortium budget increased by 6.8% thanks to private contributions.

Finally, among the impacts on tourism and economic activities (including the archaeological sector), "Emerita Lúdica" attracted more than 30,000 people and involved more than 400 volunteers in the last two years. Throughout the year, Mérida's heritage receives more than 500,000 visitors, 12% of them international.

Sustainability

The consortium model has proven to be successful and sustainable. The bottom-up approach and the involvement, participation and co- responsibility of residents and local businesses ensure sustainability from the demand side. The educational dimension guarantees a long-term appreciation of heritage, while the use of archaeological sites as touristic assets makes heritage a sustainable resource. The "Mecenas" initiative ensures the intrinsic financial sustainability of the monuments' preservation in the long run, with increasing funding and sponsorship. The consortium's successful promotion of cultural heritage has encouraged the regional government to replicate it in other cities of Extremadura, particularly for the "The School adopts a Monument" initiative.

Source: Culture for cities and regions, Successful investments in culture in
European cities and regions: a catalogue of case studies.

Redesign public space

Flowers in Warsaw: seeding a new life to an ancient tradition

Context

Warsaw is the capital of Poland and has 1.7 million inhabitants. Around 25% of the urban area is composes of fields, parks and green areas. It is an economic centre with strong manufacturing, financial and commercial sectors. The city has been going through a huge transformation since the 1990s and its centre is now characterized by a skyline of skyscrapers and high rise buildings. Sustainable development has been high on the local political agenda since 2007. Recent environmental investments include a new sewage treatment plant covering 100% of the city's area, modernized public transport, a new rent-a-bike system and new recycling systems.

Warsaw is home to over 400 public cultural institutions, and the number of private institutions is rapidly growing. "City of Culture and its Citizens_Program of culture development in Warsaw until 2020" is Warsaw's first cultural strategy. It was developed following the unsuccessful candidacy to become European Capital of Culture 2016. The main objectives include the development of culture in its diverse manifestations, fostering citizen participation and consolidating the city's positive identity. Another key objective is to make "a more unfettered use of parks and greenery areas" in order to make urban space "more and more aesthetic, available and friendly". The development strategy and the social strategy also give an important role to culture as a means to foster intercultural dialogue and improve social integration.

Description

Warsaw in Flowers is a competition aiming to enhance the city's aesthetic and to expand green areas. It is an old tradition that started in 1935 but was then stopped for more than 30 years. Its rebirth took place in the 1970s as a grass-roots initiative by the friends of Warsaw Society. However, the number of participants slowly declined to about 200 in 2013, mostly elderly people. In parallel, various ecological initiatives became more and more popular among young people in Warsaw, such as "green guerillas", urban gardening, city farming and city beehives. These two phenomena encouraged the city's heritage department to relaunch Warsaw in Flowers with an emphasis on ecology, sustainable development and social integration. The aim of the competition is now to spur more Warsaw residents to action, to transmit the older generation's experiences in gardening to young people and to show elderly people new trends and ideas. The competition invites citizens to plant flowers around their houses, public spaces and yards. A series of awards are given for the best flowered balconies, loggias and windows, gardens, buildings, public spaces and settlements housing. The competition is organised into three categories: individuals, neighborhoods and private institutions. It is widely promoted through Internet, social media and open meetings. Winners are offered the opportunity to exhibit photos of their work in an open space of the city centre and get recognition from the local media. A special prize is also given in person by the mayor. Intergenerational dialogue is key to the concept: meetings are organised where older participants give advice on how to start gardening. Each

Summer an intergenerational dancing festival is organised, with music selected by the 80-yar-old *DJ Vika and friends*, Poland's oldest DJ's. The aim is to entice people to get out of the house, take responsibility for their neighborhood and become active citizens. The competition also actively involves artists presenting their green art and ecologists talking about their work and passion.

The competition's 32nd edition takes place in 2015. It focuses on supporting neighborhood activities and considering the urban flora in a wider context. Fostering green areas is indeed suitable not only for the aesthetics of the city and ecology but also as an opportunity for joint activities, such as developing urban agriculture or enhancing neighborhood relations. The 2015 edition is curated by Kwiatuchi, an artistic duo specialized in public space interventions that emphasize cooperation, participation, reprocessing and ephemeral activities. The duo is setting up "advice centres" in order to implement workshops on specific topics such as bees in the city or edible plants.

A key challenge for the city is to increase its citizens' engagement, taking into account the growing elderly population. Another challenge is that, although green areas comprise one quarter of the city, these areas have been neglected in the past and are unfit for diverse contemporary use, which has implications for general well-being and the city's image. This case study addresses both challenges, by calling for enhancing the city's green areas, fostering intergenerational dialogue and boosting citizens' participation.

Budget and Financing

For the 2015 edition, the budget is around €45,000, 90% of which comes from public funds (Warsaw City Council) and 10% from private funds (gardener shops, non-profit organizations). Essential support is also provided by volunteers and media partners. The annual budget for culture is around €50 million (not counting infrastructure), which represents 3% of the city's total budget and an average of €30 per citizen. The city budget dedicated to culture is growing by 5% to 7% each year.

Impact

In 2014 the number of participants in the competition grew up by 50% (from 150 to 300), among which about 25% were young people. The festival engages citizens, promotes ecology and social integration and supports participation in city life. The ecological issue mainstreamed in local activities cultivates cooperation in the neighborhood and makes residents feel responsible for their local environment.

Sustainability

The project started in 1936. The high degree of involvement of residents and the city is clearly one of the leading sustainable aspects of the initiative. The will to foster intergenerational dialogue and to find participants is crucial to keeping this event sustainable.

Lessons

The Warsaw in Flowers competition could easily be adopted to other cities and regions. Similar urban embellishment activities are common in Europe but the formula, and its participants, is ageing. Practical tips include a) Involving young and creative curators to rejuvenate and old concept and b)Making the most of the knowledge of senior participants.

Source: Culture for cities and regions, Successful investments in culture
in European cities and regions: a catalogue of case studies.