

CULTURAL HERITAGE AS ECONOMIC VALUE

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

**POSITIONS
TEXTS
CONTEXT**

A Draft Companion Reader



A preview of the forthcoming homonymous volume,
presented at the occasion of the
1st InHeriT International Conference

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Promoting Cultural Heritage
as a Generator
of Sustainable Development



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edited by
GEORGE MERGOS, NIKOLAS PATSAVOS



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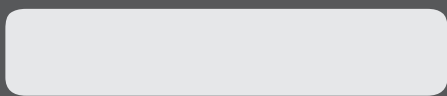
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introduction





Isadora Duncan dancing at the Acropolis, Athens. Photo by Edward Steichen, 1921.

Cultural Heritage as Economic Value: Economic Benefits, Social Opportunities, and Challenges of Cultural Heritage for Sustainable Development and the Role of InHeriT

George Mergos and Nikolas Patsavos

Over the last decades, in an era of holistic and integrative thinking for sustainable development, cultural heritage is gaining attention of scholars and policy makers as an instrument for sustainable development. Critics consider use as a threat to heritage, leading to commercialisation, exploitation and destruction. It gains momentum, however, the view that cultural heritage has economic value and that heritage preservation occurs when heritage elements are in actual use, thus generating revenue to sustain preservation.¹ 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. 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.²

Economic science has recently developed pertinent tools and concepts, initially used for environmental goods and resources that are suitable in assessing the economic value of Cultural Heritage resources. The use of these economic tools in the assessment of the economic value of cultural heritage has been the subject of research in the European Research Framework Programme and has produced very interesting results that can assist in designing public policies for sustainable development and smart growth.³

Cultural Heritage is a complex concept, constantly evolving through time, and combining cultural, aesthetic, symbolic, spiritual, historical and economic values.⁴ This conference and the homonymous forthcoming collective volume aim to contribute to the design and analysis of cultural heritage public policies

1 Council of Europe Framework Convention on the Value of Cultural Heritage for Society, (CETS No. 199).

2 Dümcke C. and Gnedovsky M. (2013). "The Social and Economic Value of Cultural Heritage: literature review", European Expert Network on Culture (EENC).

3 EC (2011) "Survey and outcomes of cultural heritage research projects supported in the context of EU environmental research programmes - From 5th to 7th Framework Programme", DG Research – Environment, EUR 24490 EN.

4 Ilde Rizzo and Mignosa Anna (Editors) "Handbook on the Economics of Cultural Heritage" Edward Elgar Publishing.

by examining the economic value of cultural heritage, its contribution to sustainable development and the financing of investments for heritage enhancement. In this, they two are planned as the foundations on which InHeriT, a multi-disciplinary 3 year ERASMUS+ project, is going to develop further its objectives and actions.⁵

The InHeriT project

In line with the transversal policy priorities for education, training and youth, as defined by Europe 2020&ET2020, InHeriT aims at contributing to 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.

Cultural Heritage in Europe 2020 Strategy

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, the World Bank, UNESCO and the EIB consider built cultural heritage especially 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:

⁵ 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.

- Culture and heritage is still a ‘dormant’ capital that calls for more attention, and
- 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. Attempting to address both, one realises a serious gap in the following:

- Lack of public awareness of the development possibilities underlying cultural heritage regarding society as well as public agents and private sector stakeholders.
- Lack of social initiatives which would build, based on the previous tools, new entrepreneurial partnerships investing on local and regional cultural heritage.

InHeriT's Objectives

Thus, InHeriT brings together transnational expertise that will:

- Increase public awareness for the sustainable development potential of cultural heritage.
- Establish social initiatives that would build entrepreneurial partnerships investing on local and regional cultural heritage.

These will be attained by:

- Creating a platform as an interactive tool for information and communication.
- Evaluating and assessing relative international good practices.
- Developing material that will be useful for training individuals in cultural heritage in general and related social entrepreneurship initiatives in specific.
- Customising the pedagogical material by allowing its adaptivity to different local contexts.
- Organising seminars and hands-on workshops, together with open lectures and on-line videos for deepening as well as disseminating project outputs.

Project outputs will benefit:

- Participating transnational and local organisations for fostering social entrepreneurship and other economic development initiatives linked to cultural heritage at regional and local level.
- 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.
- 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.
- 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.

The Conference and the Volume

Distinguished experts from a wide representative array of European and local academic, administrative and market institutions are gathered to discuss on the economic value, management and financing of cultural heritage. They will explore various dimensions of the increasingly complex relationship between cultural heritage and sustainable development and will produce material that will be used later on by InHeriT in increasing public awareness. The focus will be 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 through formal presentations, round tables and group discussions addressing such questions as:

- How could positive and negative economic pressures be reconciled?
- Which economic and social strategies are most effective in today's financial environment?
- What role can and should the public and private sectors play?
- Both theoretical and empirical contributions that examine relevant issues and policy options are essential to this debate.

Topics and research questions covered include, but are not limited to, the following:

- Economic value of cultural heritage. The socio-economic impact of built heritage. The nexus between heritage, tourism and sustainable development. Links to urban regeneration and local development. Theoretical and empirical contributions.
- Management and enhancement of cultural heritage. Management strategies and tools. Reconciling conflicting objectives. Governance of cultural heritage systems. What role can and should the public and private sectors play?
- Investment needs and financing tools. Investment needs for heritage enhancement. Innovative financing instruments of cultural heritage projects. Public Private Partnerships. Finance tools for urban regeneration and local development.

These issues are contextualized at the occasion of the current volume at hand by means of short positions presenting with suggestions for further collective development, detailed texts challenging specific hypotheses and demonstrating the relative data and a brief reference to the European institutional framework, definitions and policies-tools at hand. This set is hereby forming a draft companion reader which is expected to help specify the discourse already unfolding along both InHeriT's implementation in general and the contributors to the conference and the book in specific. Opening the agenda described beforehand is clearly a challenging though highly innovative task which may eventually be broken down to the following keys⁶:

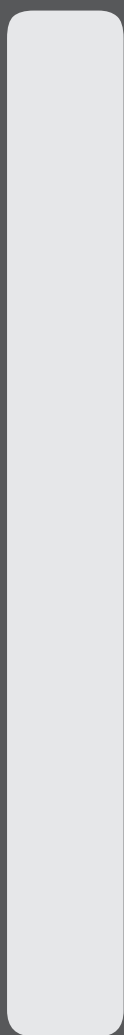
6 Licciardi, Guido and Amirtahmasebi, Rana (Editors) (2012). "Foreword", in: *The Economics of Uniqueness: Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development*, Washington: The World Bank, p. xix.

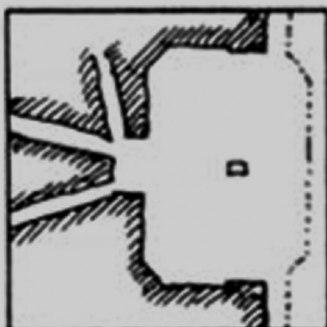
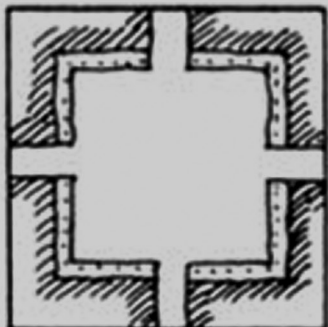
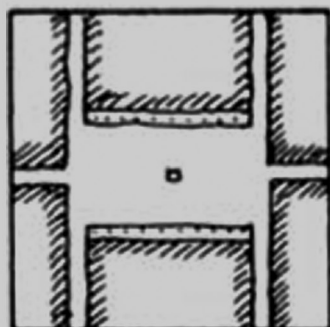
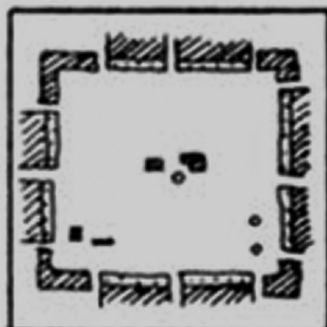
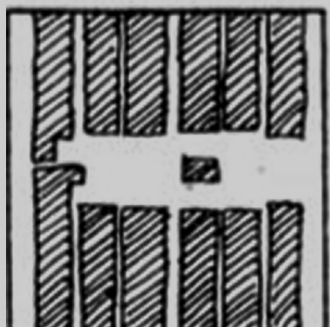
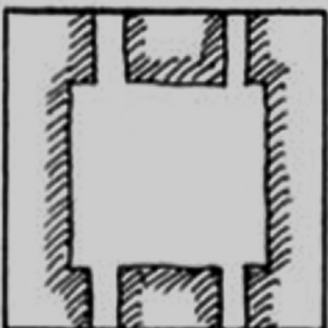
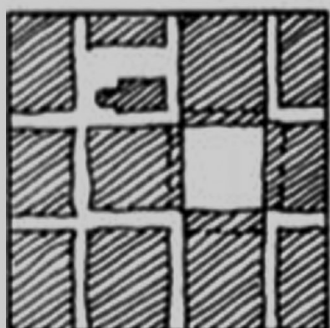
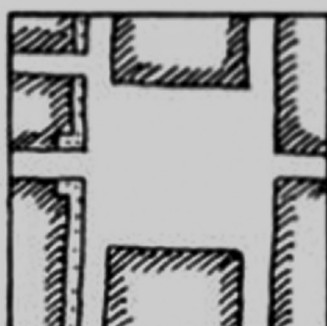
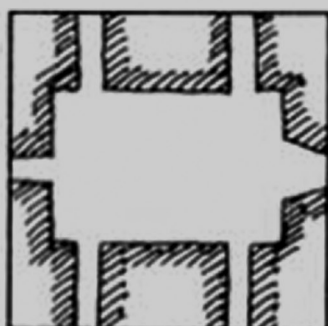
- How could the need for conservation and preservation of heritage be balanced with the need for change? This would entail a dynamic new set of definitions, principles and tools developed on behalf of the experts.
- How could this expertise be grounded on a social engagement and consensus, thus also help redefine the new social value of heritage and culture? This is indeed an even more difficult endeavour asking for the direct and involvement of all societal stakeholders and sectors.

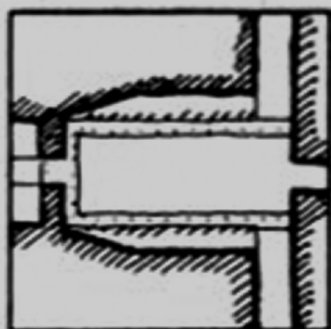
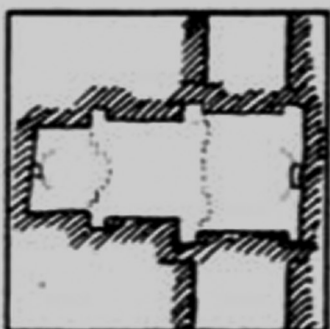
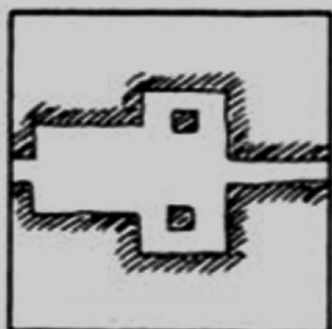
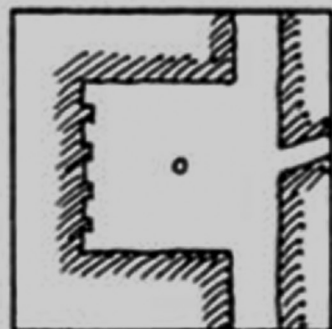
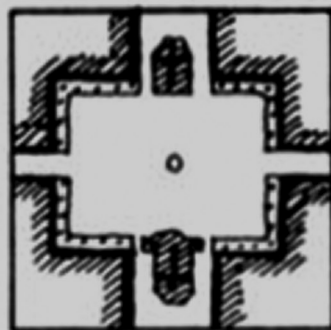
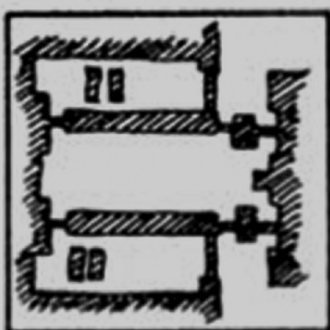
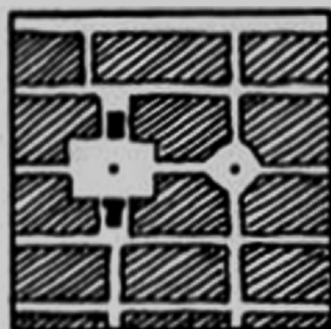
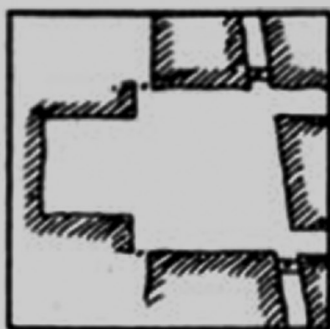
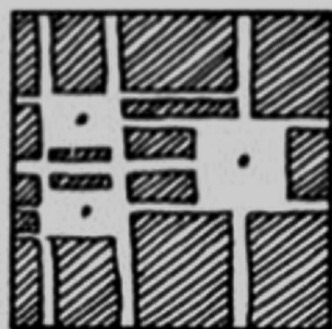
Working and contemplating on the above would yet call us to rethink the new meaning of the Friedrich Nietzsche's dictum that "the capacity to build a new future depends on our ability to see a fundamental continuity with the strengths of the past."⁷

⁷ Nietzsche, Friedrich (1980). *On the Advantage and Disadvantage of History for Life*, trans. Peter Preuss (Indianapolis, IN: Hackett Publishing Company, Inc.), p.12.

positions







Toward an integrated approach to funding cultural heritage for Europe

Contribution by the European Investment Bank to funding Cultural Heritage projects¹

Mario Aymerich

FOREWORD

In 2012 the World Bank published the book on the economics of cultural heritage². 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.

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- 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 development³. The intention of this self-standing document is twofold. On the one hand, it explores the most relevant European policies in which cultural heritage has a significant role. On the other hand, it identifies international public sources of funds that can be used to enhance/rehabilitate cultural heritage assets.

1. 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 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.

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. The Economics of Uniqueness. Investing in Historic City Cores and Cultural Heritage Assets for Sustainable Development"; edited by G. Licciardi and R. Amirtahmasebi.

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.

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.

2. 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 Policy⁴, 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

4. http://europa.eu/pol/pdf/flipbook/en/research_en.pdf

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)

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.

Characterization of the Europe's top regions for creative and cultural industries

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.

***High Level Horizon 2020 Expert Group on "Cultural Heritage"*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.

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

Horizon 2020 program

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 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.

3. 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

6. <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0320:0469:EN:PDF>

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 Co-

hesion 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).

The *European Regional Development Fund* (ERDF)⁷ 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.

7. <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0259:0280:En:PDF> and <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32013R1301>

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)⁸ 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.

8. <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:32013R1304>

The *European Cohesion Fund* (ECF)⁹ focus its objectives on the development of basic infrastructures (in particular in the transport sector)

9. <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0281:0288:EN:PDF>

and therefore, cultural heritage is not mentioned.

4. EU COMMON AGRICULTURAL POLICY (CAP)

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 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*¹⁰ will continue to support restoration, maintenance, and upgrading of cultural and natural heritage of villages, rural landscapes and high nature value sites.

10. <http://eurlex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:L:2013:347:0487:0548:EN:PDF>

The EAFRD also addresses related socio-economic 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.

5. 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.

Within the *European Maritime and Fisheries Fund*¹¹, 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.

11. <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=celex:32014R0508>

6. EU ENVIRONMENT POLICY

The *EIA Directive*¹², adopted in 1985, applies to the assessment of the effects of certain public and private projects on the environment. Several

12. <http://ec.europa.eu/environment/eia/eia-legalcontext.htm>

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 Network¹³

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

13. http://ec.europa.eu/environment/nature/legislation/habitatsdirective/index_en.htm
http://ec.europa.eu/environment/nature/legislation/habitatsdirective/index_en.htm

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.

7. 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 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 II¹⁴

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.

14. http://ec.europa.eu/enlargement/pdf/financial_assistance/ipa/2014/231-2014_ipa-2-reg.pdf

Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH)¹⁵

–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.

15. http://www.coe.int/t/dg4/culture-heritage/cooperation/SEE/IRPPSAAH/default_en.asp

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.

8. EUROPEAN NEIGHBOURHOOD POLICY¹⁶

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.

16. http://eeas.europa.eu/enp/index_en.htm

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 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.

9. EU TOURISM POLICY¹⁷

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 2011 provided 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

17. http://ec.europa.eu/growth/sectors/tourism/index_en.htm

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.

COSME Program (2014-2020) and Cultural tourism¹⁸

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,

18. http://ec.europa.eu/enterprise/initiatives/cosme/index_en.htm

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 offer 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.

10. EEA GRANTS AND NORWAY GRANTS¹⁹

Iceland, Liechtenstein and Norway are partners with the EU through the Agreement on

19. <http://eeagrants.org/>

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

11. SWITZERLAND GRANTS FINANCIAL ASSISTANCE FOR THE PRESERVATION OF THE CULTURAL HERITAGE OF OTHER STATES²⁰

Switzerland aims to contribute to the preservation of the cultural heritage of mankind by means of the Cultural Property Transfer Act (CPTA),

20. <http://www.ial.uk.com/news/switzerland-grants-financial-assistance-for-the-preservation-of-the-cultural-heritage-of-other-states/>

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 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 Swit-

zerland 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.

12. THE JAPANESE FUNDS-IN-TRUST FOR THE PRESERVATION OF WORLD CULTURAL HERITAGE²¹

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.

21. <http://whc.unesco.org/en/partners/277/>

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 Bam-iyān 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.

13. THE USA AMBASSADORS FUND FOR CULTURAL PRESERVATION²²

The U.S. Ambassadors Fund for Cultural Preservation (AFCP) supports the preservation of cultural sites, cultural objects, and forms of traditional cultural expression in more than 100 developing countries around the world. AFCP supported projects include

22. <http://eca.state.gov/cultural-heritage-center/ambassadors-fund-cultural-preservation>

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 15th century 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.

14. NATIONAL PLANS FOR PRESERVING CULTURAL HERITAGE

*Spanish National Plans for Cultural Heritage*²³

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:

23. <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

24. http://www.fomento.es/NR/rdonlyres/016AB999-0119-4431-A02E040684E043BA/127754/OFOM_19322014.pdf

1.5% of major projects' budget to this purpose through an agreement with the Ministry of Culture²⁴ that currently covers the period 2013-2016. Eligible assets to be restored/re-

habilitated need to be public and declared as forming part of the Spanish Cultural Heritage.

15. PRIVATE FUNDS²⁵

In an article by Alice Walwer, it is mentioned that private structures and

25. <http://www.tafterjournal.it/2013/03/28/revolving-funds-and-building-preservation-trusts-a-new-and-efficient-way-of-preserving-european-heritage/>

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 sys-

tem 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 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.

26. <http://www.eib.org/products/blending/jessica/>

EIB involvement in JESSICA was threefold:

- 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.

16. THE LINK BETWEEN TOURISM AND CULTURAL HERITAGE

Cultural Heritage, Tourism and Urban Development

According to the World Bank²⁷, cultural endowments such as traditional architecture, unique streetscapes and historic sites are increasingly recognized as important economic resources in

27. <http://web.worldbank.org/WBSITE/EXTERNAL/TOPICS/EXTURBANDEVELOPMENT/EXTCHD/0,,contentMDK:22252625~menuPK:540720~pagePK:210058~piPK:210062~theSitePK:430430~isCURL:Y,00.html>

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 Croatia²⁸

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 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

28. <http://www.sebenica.com/userfiles/pdfs/Cultural%20Tourism%20in%20Croatia%20after%20the%20Implementation%20of%20the%20Strategy%20of%20Development%20of%20Cultural%20Tourism.pdf>

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 is evident.

17. 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 period²⁹.

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

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 extent 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.



Figure: The different subdomains identified in the collected studies mapped in the holistic four domain approach diagram. Source: THE CHCFE consortium, executive summary and strategic recommendations.

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**cultural
heritage as
economic
value:
global
challenges**

Euros are not the only fruit- Reaping the full harvest of Cultural Heritage

Graham Bell

This presentation is about challenging conventional perceptions – about how we measure value.

The InHerit project's acronym interprets sustainability as being the sustained 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 other disciplines of society and the economy? Is it truly an intrinsic and indissoluble part of every walk of life? 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,

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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.

Prelude: An environment of perpetual education?

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.

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. This is how we must tackle the issue within the wider economy but we also must address the way the sector also is characterised by silos of specialisms 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 specialisms 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.

One of the deepest concerns I have is 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 I have had in Hungary, Slovakia, Slovenia and the Balkans is an insatiable appetite among postgraduates for knowledge in cultural heritage management – and I mean 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 than 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 and linked to project I am involved with in Serbia to disseminate knowledge from re-use of a derelict synagogue. 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 I'm a partner in, six Serbs from students to senior state employees grabbed the opportunity to participate in a similar but higher level training programme.

The UNESCO centre I teach at in the west of Hungary 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. When I multiply those experiences by the six years I've been doing it and I wonder 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. I have only anecdotal information but I suspect too few. I hope to try to quantify it, which 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 is topical that this seminar meets as the UK contemplates its future relationship with the EU. I was in Hungary undertaking teaching and my research scholarship when the Scottish Referendum took place, which 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, 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 I have 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 in the west of Hungary where I teach adds the cost of a 2½ hours drive 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 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.

This tide of opinion is also reflected in another UK institution, the National Trust. 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-war 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. Now, the National Trust, soon to reach the awesome milestones of having 5 million members and over 70,000 volunteers, is very much an amenity organisation whose focus is on engagement. In many rural areas it has become the

dominant economic hub supported by a network of suppliers generating significant direct and indirect spend into the economy. 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 to readymade 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.

I have been involved in 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.

Since setting up the Hungarian Renaissance Foundation (MRA) I have 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 re-emerging 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.

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, 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 that I can 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.

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 craftworkers 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 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.

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') 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 I'm involved with 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 I've been involved with is the synagogue in Subotica in Serbia. 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, I considered 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.

For InHerit, Europa Nostra's most significant contribution has been 'Cultural Heritage Counts for Europe', of which Europa Nostra was a partner. This substantial exercise in measuring the impact across a range of parameters was inspired by national models of which the UK annual 'state of the nation' stock take was one. It resulted 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 (I was a partnership board member) which broke the stigmatisation that 'old' was in market terms, 'out'. InHerit can build on this, widening the criteria to inclusion, management and sustainability.

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.

Cultural Heritage: Investing in the future

Lina Mendoni

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.

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

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spill-over effects caused by the expanding Cultural and Creative Sector in Europe, which equally embraces the new digital economy.

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.

The results of systematic state intervention could be visible and statistically measurable both in the area of local and regional economic growth –in close relationship with external economies and the spillover effects produced by cultural tourism– and in the area of regional and social cohesion.

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 2,1 billions Euros. 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 in Epirus and Macedonia, as well as the Athens and Thessaloniki Metropolitan Railways, the total amount is truly extraordinary, especially by Greek standards.

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.

Our 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 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 economic 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.

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.

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 desti-

nations 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.

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.

The cultural landscape and public space from a transnational perspective

Dana Arnold

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.

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**the socio-
economic
development
potential
of cultural
heritage**

Athens and Koroni 2009: The Maniatakeion inception of the ‘Historical Memory and Economic Development’ discourse

Andrea Nanetti

Abstract

This paper 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. 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 than the monuments of a foreign domination. The event, conceived by Andrea Nanetti, was sponsored and organized by the Maniatakeion Foundation.

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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.

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 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 focus 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 bor-

dered 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.

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>).

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 than 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.

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 Sustainable Tourism: The Challenges

Harry Coccossis

Tourism has become a dynamic sector world-wide 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 centered on their capacities to assess impacts but also develop and implement complex multi-goal strategies involving a diversity of interests and key stakeholders.

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Cultural Heritage in Dialogue and Cultural Identity: Ancient and Contemporary Mosaic in Ravenna

Maria Grazia Marini

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 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. The city was enriched by the construction of an exceptional group of buildings, some of which are still in perfect condition, many of them richly decorated with mosaics, and whose exceptional value has recently been recognised by Unesco. Motivation for inclusion in the 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.*

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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 speech will present the experience of RavennaMosaico, a biennaleArt Festival dedicated to contemporary mosaic, started in 2009. The Festival represents an important 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 mosaic artists from all over the world come to Ravenna to exhibit, to study, to discuss and 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.

Cultural Policy and Cultural Activities in a World of Change

The model “Dynamic Perception of Cultural Activities”

George Gantzias

This paper examines the dimensions and dynamics of an expanding area of cultural policy interests: between the relationships of cultural activities, cultural economy, public interest and digital currency. Cultural activities, the public interest and digital technology are important factors in a world of change. This paper aims to stimulate discussion about cultural activities, digital technology and cultural economy. The domination of digital technology affects both the management process and financial sustainability of cultural activities in recent crisis. This paper briefly discusses the problems faced by managers to finance cultural activities in info-communication globalization. In particular, it analyzes cultural activities, digital currency and sponsorship together with the role of cultural economy in info-communication globalization. It introduces the model for managing and financing cultural activities which is called “Dynamic Perception of Cultural Activities” (DPCA). The paper concludes, by arguing, that common bases for collaboration need to be identified between the cultural activities and digital economy, and that these need to be conceptualized within the broader cultural and digital policy arenas in which cultural activities are now firmly implicated.

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**cultural
heritage in
the context
of economic
development
policy and
planning**

Cultural heritage and spatial planning: the Integrated Urban Development Plan of Paphos Municipality

Ioannis Pissourios
Michalis Sioulas

Abstract

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.

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1. Cultural heritage: an asset for urban development

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 Dragičević 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 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 (Pis-

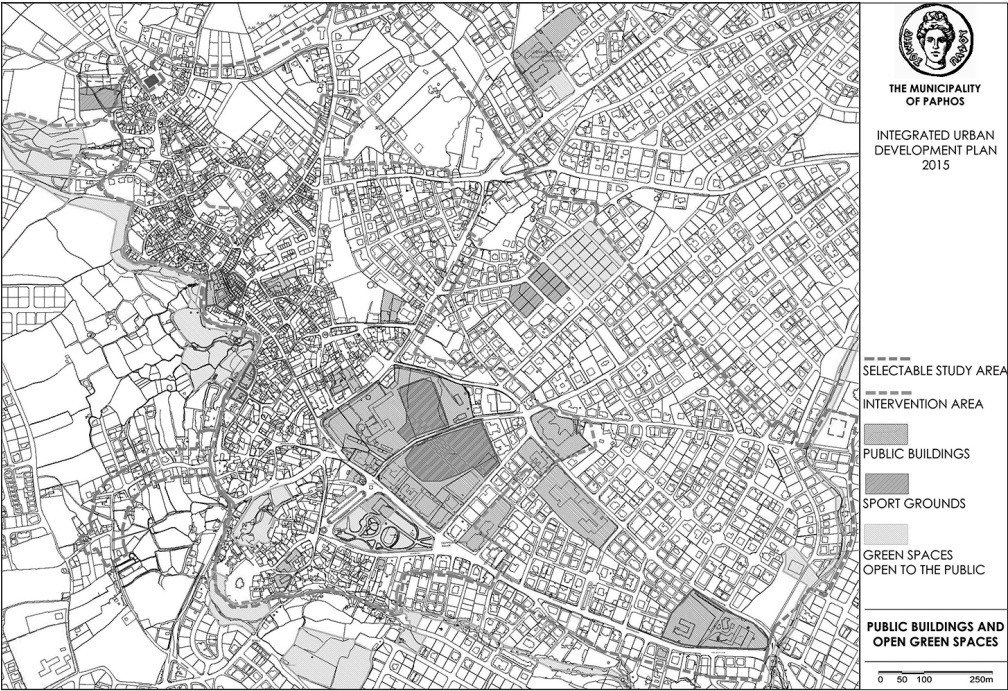
sourios 2013a), planning practice in Cyprus, as expressed by the Development Plans, does not include this basic methodological stage (Pissourios 2014a). In the opinion of the authors, this is the first time that a planning study in Cyprus has attempted to inventory urban uses at the level of unitary 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.

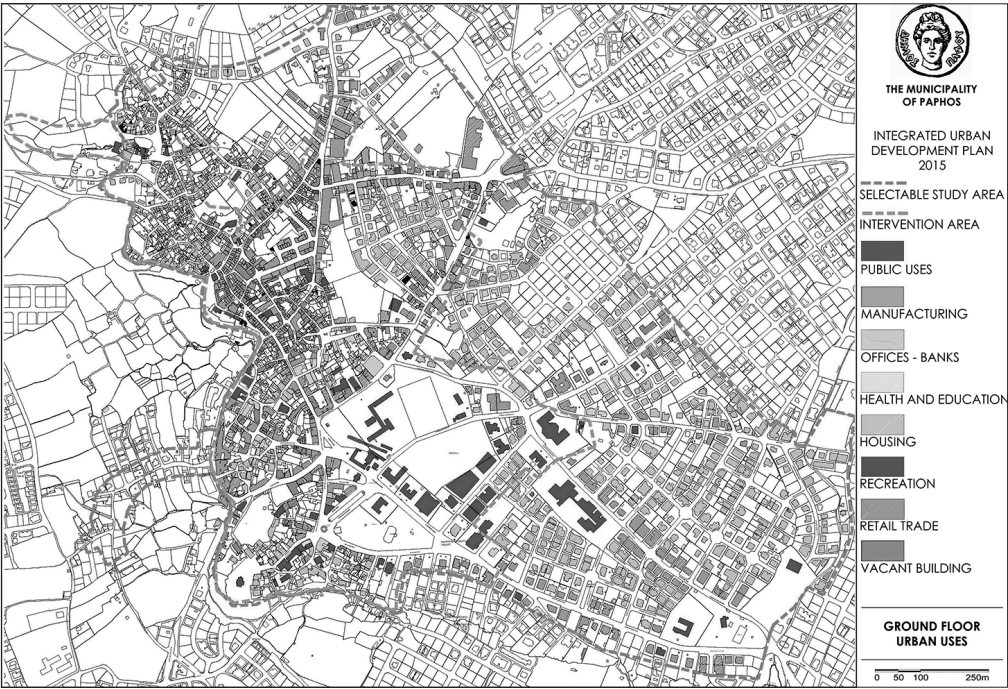
3. The delimitation and the character of the study area

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.

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.

4.1. 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



Map 10: Town centre area: suggested actions (source: Municipality of Paphos 2015).

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.

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, 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).

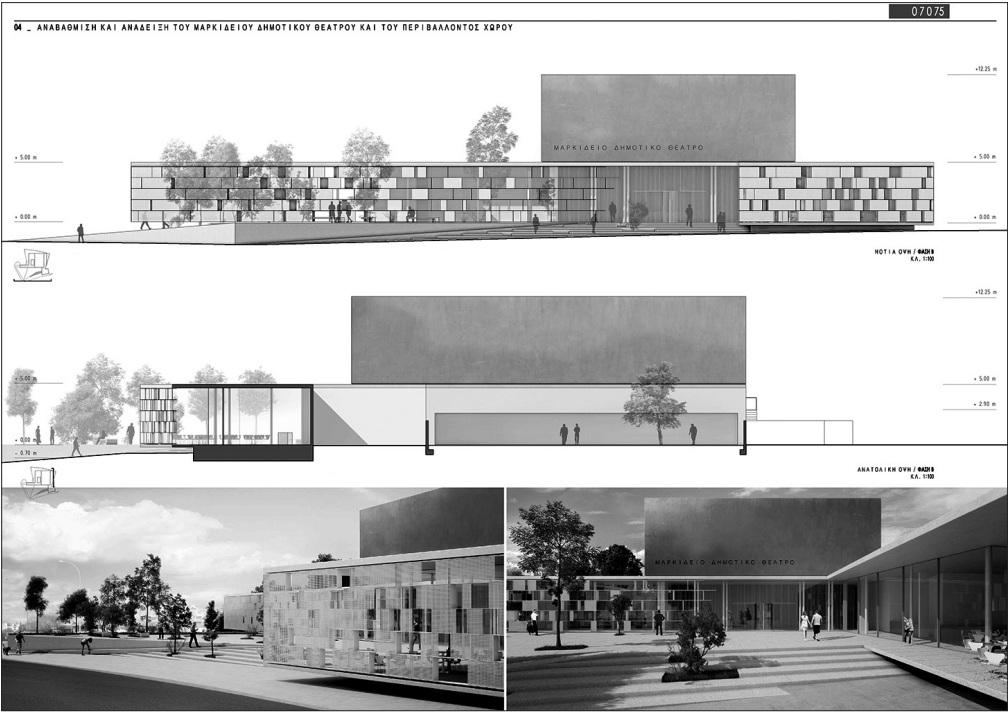
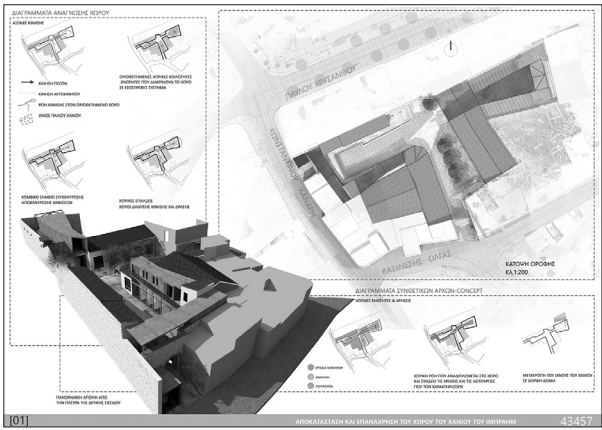


Figure 2: Façades and perspective drawings of the study for the renovation and showcasing of the Markideio Theatre and the surrounding space that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis). Team members: Christos Pasadakis, Stelios Zenieris, Charalambos Mountis).

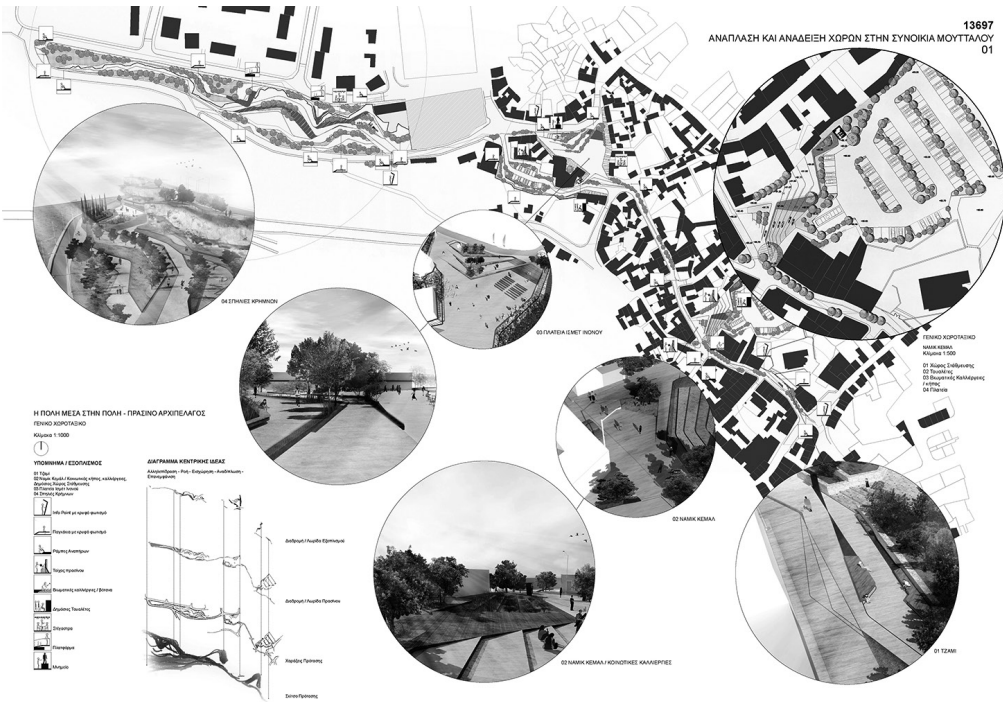


Figure 3: Master plan, views and diagrams of the study for the renovation of Mouttalos neighborhood that won the 1st prize in the architectural competition of 2015 (Architects: Chryso Onisiforou, Iliana Sokratous (mush. room studio) with the collaboration of architect Aris Stefani Vargas).

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



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).

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).

4.2. 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.

4.3. 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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Heritage as sector, factor, and vector¹: conceptualizing the shifting relationship between heritage and spatial planning²

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Abstract

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 la-

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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. An updated version of this paper is expected to be published in an international peer reviewed journal on heritage policy.

belled 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.

1. Introduction

Over the last decades heritage conservation activity across Western Europe has been shifting. Next to solitary buildings and archaeological sites, it has come to relate to the cultural landscape. 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, which recognizes that the historic environment is an integral part of our towns, cities and landscapes, rather than a world set apart. As a result, "management of change throughout the historic environment as a whole, is coming to be the main goal of heritage, aiming not to retain all historic fabric, or to protect highlights whilst all else changes around them, but to create a future in which the past in one form or another plays an appropriate part everywhere" (Fairclough, 2008, p. 301). Therefore, mainstream spatial planning policies provide a better context for new heritage approaches than heritage-specific (protective) policies, procedures and controls. Accordingly, there is a growing demand to link conservation activity more proactively with the spatial planning process. (Negussie, 2006; Fairclough, 2008; Bandarin & Van Oers, 2012; 2014).

Also in the Netherlands, a movement has appeared for a firmer integration of heritage policy and the spatial planning system (Bloemers et al., 2010). The latest national governmental vision on heritage policy (OCW, 2011) reflects the gradual shift in Dutch heritage practice from a preservationist, expert-driven and object-focused, to a more proactive,

collaborative and area-based conservation approach to the cultural heritage. The essence of this shift can be summarised by the motto for this vision: 'from collection to connection'. One of the recent milestones in this shift is the legal obligation for local and regional governments to *generically* take heritage values into account when drafting a land use plan or spatial vision, rather than (only) projecting certain artefacts. In practice, an ex ante analysis of the built and landscape heritage is required as a fundament to devising a spatial plan, and policy measures need to be formulated to ensure its conservation.

The interrelatedness of heritage and planning is far from a recent phenomenon. 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. Particularly in the Dutch context, the preservation and conservation of urban and landscape heritage have always occurred within a dynamic, planning environment (Faludi & Van der Valk, 1994). This convergence started since the extensive Dutch national planning system was introduced through the great post-war planning acts of the 1960s. Although revised many times, this planning system continues to define how the regulation and management of land can be carried out today, and the protection and management of heritage objects, sites and landscapes largely occurs through this planning system. Thus, the recent introduction of a mandatory, generic consideration of heritage values as a spatial policy objective can be seen as a further step in the integration tendency in the Netherlands, a trajectory showing (incremental) change.

In its evolutionary take, this paper argues that the planning treatment of heritage is not static but dynamic, and changes over time, resulting in different approaches of heritage conservation, creation and use. Several authors (Smith, 2006; Fairclough et al., 2008; Ashworth, 2011; Pereira Roders & Veldpaus, 2013) have discussed these shifts in approaches in heritage management 'from an 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.

Although 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, however, deal with the interrelationship of heritage and planning (for an exception see Pendlebury, 2009; 2013). What this paper thus adds to the debate, in its interdisciplinary approach, 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 creation and use. In fact, we understand the steady and incremental evolution of different approaches as a process of '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 in Dutch planning practice.

The variety in dealing with heritage in planning practice could lead to (unresolved) tension between the different approaches (Ashworth, 2011; Glendenning, 2013). Similarly, a heritage and/or planning professional might be working with one approach in mind, while another tackles the same issue using a different approach. 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. In fact, we argue that the heritage and planning community should acknowledge that different planning contexts, goals and ambitions to heritage call for a more differentiated approach involving a variable mix of preservation, conservation and re-use. 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, according to us, solving heritage issues does require the ability of heritage and planning professionals to deal with multiplicity.

Further unpacking the line of argumentation above, this paper is structured as follows. In the following section, we discuss the specific history and state of affairs of heritage management in the Dutch spatial planning system. Section 3 then deals with conceptualizing 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 4 we reflect on the differences between these approaches, and the consequences of their co-existence in planning practice. Finally, Section 5 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 stemming from an increasingly neoliberal public policy, as well as climate change and demographic decline.

2. Embedding heritage in spatial planning: the Dutch experience

As outlined above, many aspects of decision-making over heritage are located principally within the arena of statutory land-use planning, especially in the densely populated Netherlands, which has a strong tradition of intricate spatial planning due to, amongst other drivers, the location of half of its territory under sea-level. Although from its beginning, early on in the 20th century, Dutch heritage conservation (like so many other heritage regimes in Western Europe), is characterized by an emphasis on the individual monument as an artistic product, in the course of the post-war decades a more sensitive approach towards the spatial environment and historical context of objects and sites has developed.

In those early days, preservation of the historic environment was predominantly embraced by (or left to) the civic domain, in a rather ad hoc way. Central government gradually changed its position from facilitating this engagement, which mostly thrived amongst the wealthy middle-class with pioneers, into a more directive role, codified convincingly through the 1961 Historic Building and Monuments (preservation) Act. Under the responsibility of the Minister of Culture, preservation was formalized both in terms of definition - experts deciding on a national list of pre-1850 monuments - and financing through grants and tax relief. Designation became an academic exercise based on 'objective' canonical, art historical and stylistic criteria. This national 'collection' expanded further in scale and scope with the subsequent listings of 'young' (1850-1940) and recently 'post-war' heritage. The focus broadened as not just the number but also the size of the listed objects increased, as for instance with industrial heritage and archaeological sites.

The 1961 Act did not provide a formal protection category for cultural landscapes, as the responsibility for traditional landscape was considered part of nature and agricultural policy frameworks, under the aus-

3. Up until today the cultural landscape has not become a specific category in Dutch heritage policy.

pices of a different ministry³. Nonetheless, an area-based focus was introduced. The listing of 'protected townscapes' (cf. urban conservation areas) became the vehicle to link build-

ings with the architectural and historical values of their surroundings. The objective was not to exclude these areas from spatial dynamics but to adapt these forces to fit into the urban character. In several tranches, a total of 425 areas has been designated, both in towns and (parts of) historic city centres. Besides its spatial scale the protected townscape instrument signalled a first step in linking conservation with spatial planning concerns, since designation was the shared responsibility of the ministers of Culture and of Housing and Construction. Furthermore, the actual implementation and protection was realized through municipal zoning plans, the legal base of which was provided in the 1965 Spatial Planning Act (Prins et al., 2014).

The early listing tranches of protected townscapes focused mostly on 'sceneries' in small, sleepy villages; relatively static sites. Even though the instrument is explicitly not about 'freezing' the area, by excluding spatial developments, the perceived negative connotation of a protected site initially hampered listing of more dynamic urban areas. However, as the 1970s saw planning slowly turning from a technocratic to a more sociocratic approach, altering fundamentally the role of the residents of old neighbourhoods, notions of the historical city as a morphological and

4. These new ideas were codified in the 1975 Declaration of Amsterdam, advocating the conservation of heritage sites. This Charter not only related to objects of exceptional quality, but also parts of cities and villages of 'lesser' historical or cultural significance. It furthermore stressed the importance of 'integrated conservation', as a process rather than an object (Glendenning, 2013, p. 405-408).

social structure came to the forefront.⁴ This meant a major stimulus for inner-city designations. Throughout the 1970s and 1980s, policy evolution and reform established a more systematic and supportive environment for conservation whereby policy was incrementally strengthened. Conservation concerns began to feature in local development plans. Recycling old buildings, like warehouses

(Amsterdam) and hospitals (Schiekade, Rotterdam), and intensification of land use, like the conversion of barrack sites (Couperusduin, The Hague), was a main theme in so-called structure plans, drawn up by city governments. Similarly, national conservation-related legislation and policy emerged to guide and direct local planning authorities as they began to embrace conservation as a planning function.

In the early 1980s the emphasis of the protected townscape instrument shifted from the mere attractive 'view' of historic areas to the urban pattern and structure, including the grid and building heights. Pro-

tection did not just target the urban structure as a static notion. It focused on the ongoing functioning and vibrancy of the settlement in line with the historical development pattern. Thus, quite thorough transformations remained possible, as long as these fitted the urban structure. More rigid protection of objects could be achieved by listing monuments within the townscape, i.e. preservation. (Prins et al., 2014)

An important milestone in the consolidation of local preservation responsibilities –a decentralization process that has further unfolded since– was the revision of the Historic Building and Monuments (preservation) Act in 1988. Although the competence to list national monuments remained with the Minister, local authorities now also became responsible for issuing permits for national monuments, in addition to their responsibility regarding protected townscapes. Therefore the actual assessment of proposed changes to not just municipal but also national monuments became the domain of municipalities, although provided with (mandatory) advice by the Ministry (Prins et al., 2014).

In 1985, the Act on Urban and Town Renewal foresaw in a Renewal Fund. As it was linked to protected townscapes, this financial incentive not only promoted further listing, but also provided municipalities with substantial levels of financing for –and freedom in– upgrading and regenerating historic neighbourhoods. After a revision, the formal relationship between the Renewal fund and heritage policy was abandoned in 2000. No longer coupled with the significant subsidies, studies showed that protected townscapes nonetheless (continued to) form a conducive and stable (private) investment climate by providing legal security (Corten et al., 2014). Real estate values were quite secure, as planning provisions ensured that, for instance, a low-rise neighbourhood would not be impacted negatively by large-scale spatial developments. Although the instrument until this date is topic of heated debate and feared for hampering developments, the formal status became increasingly considered an asset in symbolic, emotional and economic terms (Meurs, 2011). Various evaluations show positive effects in terms of urban quality, vitality, attraction of visitors, and rise in real estate prices. The formal status is argued to cultivate local pride and belonging, which in turn materializes in public and political support for area-based heritage policy (Prins et al., 2014).

Around the turn of the twenty-first century, heritage conservation had thus become a significant objective embedded at the heart of the Dutch land-use planning system, based on a near unchallenged consensus that the protection of towns and landscapes was a fundamental purpose of planning policy. Still, the heritage field was fragmented and overall defensive in nature, operating mostly parallel to spatial professionals.

A major qualitative stimulus in changing that mentality was provided by the Belvedere Memorandum (Ministerie van OCW, 1999). The core of the policy document was the –seemingly paradoxical– notion that sustainable preservation required management of change rather than protection (*per se*). Thus, it promoted an active and development-oriented outlook on conservation, captured by the catchy slogan “preservation through development”. A second rationale was to promote workable input from the heritage and design sectors at an early stage in spatial development processes.

Belvedere did not only strive to make ‘the best’ out of the given major spatial interventions that were going on anyhow, such as development of large-scale housing areas (the so-called VINEX programme) and disruptive infrastructural megaprojects. Particularly through its underlying incentive programme (1999–2009), it reached out to spatial planners and urban and landscape designers. Spatial professionals were to be made aware of the specific qualities of the existing (historic) environment and, by bringing these to the design table, inspire better grounded projects, in fact, the ‘heritage of the future’. The Belvedere programme thus aimed at bridging preservation and development, just as well as connecting national policies on heritage with those on urban planning and architecture (Bloemers et al., 2010).

Next to its intrinsic rationale, heritage conservation had become a vehicle in the national and local policy on spatial quality. It was the height of the so-called ‘cultural planning’ era: bringing together spatial and heritage professionals in order to enhance the cultural dimensions of spatial transformations (Kloosterman & Van der Werf, 2009). Planning turned towards a project-based approach, aimed at the creation of competitive and tailor-made living environments. Within this approach, heritage was consistently seen as a logo and inherent quality that could be capitalised in order to make the city more attractive (Kop van Zuid, Rotterdam and Sphinx Ceramique, Maastricht). Public participation and ‘democratisation’ of the heritage notion was spurred by engaging politicians and the wider public and by taking an open view of what heritage entails. Also within the heritage domain, interaction between various disciplines such as archaeologists, landscape designers, architectural historians was promoted.

Thus, rather than a radical innovation, Belvedere strengthened the synergetic relation between heritage and spatial policies and instruments that had been growing over the last decades, and spurred several institutional innovations along the way (Janssen et al., 2014). Through soft policy –inspiration and incentives– the programme promoted the eman-

cipation of cultural-historical values into a full-fledged stake to be taken aboard in the consideration of interests that urban and regional planning deals with. As discussed in the introduction, this so far non-binding relation became then formalized. The legal base was first announced in the national policy brief on Modernisation of Monuments Preservation (MoMo) (Ministerie van OCW, 2009). In fact, the aim to achieve a *generic* safeguarding of cultural heritage values through spatial planning was one of MoMo's main pillars. Not just formally listed monuments or townscapes should be taken into account. When drawing a land-use plan, local authorities would need to specify how cultural-historical values (including archaeological sites) would be dealt with.

The obligation to explicitly define (a strategy for) heritage values also holds for the provincial and national level, through (structure) vision documents. The national objectives were specified in the national Vision on Heritage and Spatial Planning (Ministerie van OCW, 2011), which is tied to a more forceful Structure Vision on Infrastructure and Spatial Planning (Ministerie van I&M, 2012). Five national heritage priorities were identified, three of which are not about the conservation of heritage sites or ensembles as such, but focus on major spatial and societal challenges that affect cultural-historical features, including the energy transition, population decline and water safety. Rather than considering these dynamics a threat (only), heritage is positioned as a source of inspiration, releasing citizen support and engagement, local narratives and innovative use of historic techniques.

Further structural changes are underway. In response to the widespread call for procedural and legal simplification, the Monuments Act is merged with other heritage-related laws into a Heritage Act. However, all planning regulation dealing with heritage (i.e. building permits, townscapes, and the generic safeguarding) become part of the quite holistic "Environment Act" that combines former spatial planning law with various sector-oriented Acts, and is expected to be implemented in 2016. The connected national Environment Vision document, that is to bundle more than eighty former (sector-centred) visions, is expected to be launched in 2018. Thus, a further integration of preservation policies into spatial planning can be observed, as well as deregulation (more generic and less strict building permits) and decentralization of responsibilities. Although heritage conservation does remain a goal in itself, as a subject of policy ever more emphasis is put on its instrumental contribution to society and the economy. More planners are developing strategies of how to benefit from heritage as a significant territorial potential for spatial and economic development.

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

As illustrated in the previous section, the fields of heritage management and spatial planning have converged to a large extent. The period since the 1960s has been characterised by growing societal concern with heritage protection and the development of legislative, fiscal and planning instruments. Today, the conservation of the historic environment is a central feature of the Dutch spatial planning system. Heritage policy has become increasingly developed and formalized as an inseparable part of the 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 wider conceptions of heritage, we introduce a conceptual framework that positions the use of heritage in the context of spatial planning.

3.1 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 was, and in fact still is, subject of debate. Preserving "as found" by preventing from damage easily leads to interfering with natural processes of decay, and ultimately to reconstruction of what once was, might, or should have 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.

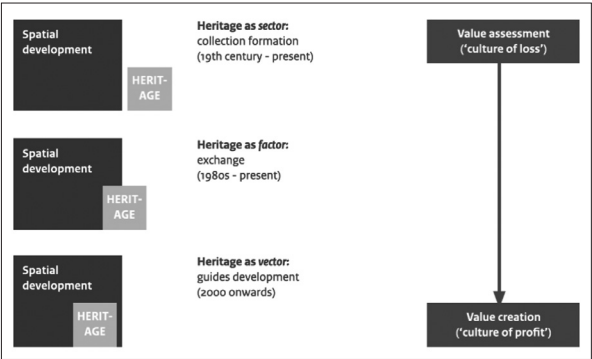
From the 1970s onward, the focus was widened from objects to ensembles, under what Ashworth labels the conservation paradigm. Next to an increase in spatial scale, conservation implies consideration of the functionality (use and adaptive reuse) of monuments and sites. After all,

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: imagined pasts. 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 sceptical 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.



3.2 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.

3.3 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 described in chapter 2). 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.

3.4 *Heritage as spatial vector*⁵: development and continuity

Spatial developments not only disrupt physical structures, they also tend to root out the stories and meanings associated with buildings and

5. 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).

6. 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'.

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 culture⁶. 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), architec-
tonic 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 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 associ-
ations (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 'bi-
ography 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.

4. 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.

4.1 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.

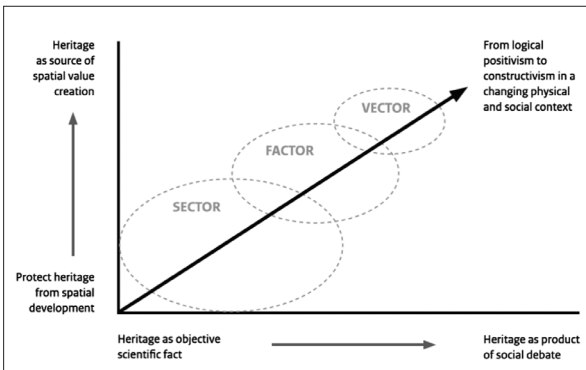


Figure 3: Transition in the heritage paradigm.

In terms of the outlook on societal, cultural and *economic value*, we observe a move from intrinsic 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 (instrumental value): 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).

4.2 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 shift (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 preservation 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).⁷

7. 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.

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. If societal challenges or policy interests invoke a new approach to heritage challenges, this does not automatically mean that heritage scholars and planning professionals should accept this shift in blind faith by criticising or letting fully go of the old institutions. This would be at odds with professional ethics in the disciplines concerned with heritage management and development. The long-standing, more sector-focused heritage values are also incorporated into new forms of planning and methodology, in a contemporary way. 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 featured in the heritage as factor approach, and the representative and intangible meanings that feature in the heritage as vector approach.

5. 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. As a result, heritage professional might be working on projects focusing on a (classic) heritage as sector approach (drawing a restoration plan for an old cathedral, for example), and others with elements from a (participatory) heritage as vector approach (setting up a landscape biography for the management of a nature conservation area, involving experts and local stakeholders, for example). Similarly, 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. Sometimes one approach works best, sometimes another; 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. Ideal heritage management should not focus on casting aside existing approaches, but instead on realigning traditional heritage practices and emerging approaches to society's advantage. 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 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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The Centre of Mediterranean Architecture in Chania

A noticeable lever for local cultural, social and economic development

Amalia Kotsaki

Since the establishment of the Centre of Mediterranean Architecture in 1997, and the subsequent establishment of the Grand Arsenal in May 2002, the city of Chania has an area of culture that was destined to become an institution for scientific and artistic life not only of Chania or Greece but also for the wider area of the Mediterranean.

Founding goal of the Centre was the one to alert the public to the serious impact of the Architecture to life and on the other to promote scientific exchanges contributing and facilitating cooperation with similar institutions in Greece and the Mediterranean.

The important program of the Centre has encouraged research thus supporting the evolution of architecture. The rich cultural programme has enabled the public throughout Crete, to enjoy a high level events. Lectures and exhibitions, that appeal not only to professional architects but to a wider audience, allow easy access to knowledge has always focused on the management of space and their relationship with the human behavior.

The Municipality of Chania, through KAM and events effecting, responsive to the needs

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of our city and standing around in our city's Architectural world highlighting and showcasing 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 institution Culture with radiation that exceeds Greek borders, transforming a local effort in an institution with highly dynamic perspective.



Figure: Chania, Crete. Photo by Frederic Boissonas, 1911.

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

Stavroula-Villy Fotopoulou

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's a relatively new Convention, ratification on behalf of States has gathered unprecedented momentum (in the first 3 years it had been ratified by more than 160 UNESCO member-States). More importantly, the implementation of the ICH Convention has contributed significantly not only to the development of management and conservation/preservation practices, but also to the re-examination of the dominant ideas about the role and meaning of heritage in contemporary societies.

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

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Heritage), 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 successfully carrying-out restoration projects of built heritage in the most financially efficient manner.

UNESCO defines intangible cultural heritage as «the practices, representations, expressions, knowledge, skills –as well as the instruments, objects, artifacts and cultural spaces associated therewith– that communities, groups, and in some cases, individuals recognize as part of their cultural heritage».

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.

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 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, 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. Marblecraftspeople possess empirical knowledge of the composition and structure of marble-bearing rock, the properties of each kind of marble, 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.

But traditional craftsmanship either in metalworks, or in pottery etc is not the only manifestation of the value of ICH for modern societies and to the practice of heritage conservation.

The Sacred Forests in Epirus

Even more important are expressions 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. 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 with the use of appropriate methods of the relevant social sciences, folklore and cultural anthropology in particular.

Dry Stone Walling

On the arid environment of the Cyclades, the art of Dry Stone Walling is the means to create a livelihood out of the wind-swept hills. Dry Stone walling refers to stone construction without the use of mortar as binding material. 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 resources in a sustainable way, etc). It is invaluable in preventing landslides, floods and in combating 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 the hand made products.

Currently we have initiated a multi-national file for the inscription of Dry-Stone on the Representative List of the Humanity and the participation of interested States is growing: Most of the SEE States participate, along with France, Spain, and –surprisingly– Switzerland.

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 results in long years of apprenticeship and laborious training. Nevertheless, it was a flourishing craft at least until the beginning of the 1990's and widely spread in every corner of mainland or island Greece. Due to accumulating pressure coming from divers environments (the EU policies on fisheries is just one, the social security system's requirements an other 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 from 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.

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.

4

industrial heritage governance and management

From a prototype industrial settlement towards a new model for regional and local development: the case of Aspra Spitia

Ioannis Karavas

Aspra Spitia, Constantinos A. Doxiadis's only European example of a complete realisation of his ekistic theory, usually illustrated with other exemplary large scale projects in the developing world such as Islamabad, was originally planned and constructed between 1961 and 1964 for the French aluminium company Pechiney and its Greek subsidiary Aluminion of Greece at Distomitika, nearby Antikyra and the historical settlement of Distomo in the Southern shore of Mount Parnassos in Voiotia, Greece. In a text originally published by Doxiadis at the Greek review ARCHITEKTONIKI in 1965, the planner and his team had the opportunity not just to present the facts related to the project, but also the principles underlying its concept and the tools they had applied in order to achieve the relative goals, as well as the criteria of its possible success. As a whole, Aspra Spitia were presented as a paradigmatic application of Doxiadis' anthropocentric attempt to revive the ancient Greek city in the context of both a radical critique to modern planning and architecture, and

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Figure 1: View of the settlement to the north. Photo by Sofianos Drapaniotis.



Figure 2: View of the settlement to the south. Photo by Sofianos Drapaniotis.

the urgent challenges of the future, culminating in the ideas featured in Doxiadis' books *Anthropopolis* and *Actions for Human Settlements*. In that sense, *Aspra Spitia*, while being an applied project negotiated by all the practical, technological-economical and social, concerns governing it, was claiming at the same time, the character of a theoretical statement and a case study able to demonstrate the validity of the hypotheses, the methods and the tools defining its epistemological identity. The case of this 'utopian' settlement in peril could indeed provide with a model for the revised future of our modernist past.

It is in this very same theoretical framework, as defined by C. A. Doxiadis, that one may today look for a new recodification of the settlement's programmatic and spatial logic in order to enhance its future social, economic and environmental sustainability and resilience to the severe risks this industrial settlements faces today. In other words, how could we assess Doxiadis' original intentions and their realisation at place? How could we define retrospectively the fifty years ongoing evolution of the settlement? What's the current situation and how could an analysis of the above allow the generation of a new proposal for the future of *Aspra Spitia*? Beyond that, what kind of more general observations on Doxiadis' ekistic vision and method could such a study allow in the light of contemporary research and values? All these questions have been the object of a continuing preliminary research project followed by the School of Architecture of the Technical University of Crete, Aluminium of Greece and Ctrl_Space Lab since October 2014. The project has already dealt with a fundamental set of historical and theoretical data and concerns, a detailed analysis of a representative part of the settlement and a pilot strategic investigation on the future of *Aspra Spitia*.



Figure 3: View of a standard building block of the settlement.
Photo by Jenny Rigou.

People, buildings, machines—recomposing the past, looking forward to the future

The contribution of the Public Power Corporation (PPC S.A.) in preserving and promoting industrial heritage in Greece

Emmanouil Panagiotakis

The contribution presents the rich history and industrial heritage of the Public Power Corporation which has been accumulated in a 66-year period of the Company's unceasing function. Furthermore, this heritage dates back to the early 20th century, when the first modern power station in the country was built by the Greek Electric Company of Thomson Houston System in order to electrify Athens and Piraeus. Thus, PPC is both the inheritor of the earlier attempts for electrification and the "generator" of the national grid, offering electric power to all the population equally, something which was itself a huge technical feat.

From the underground lignite mines of Aliv-
eri (in Euboea), to the surface mines of Ptole-
mida and the hydro- or thermo-electric power
stations, the buildings/sites, machinery, equip-
ment together with the working experience of
its thousands of men and women, comprise a

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Chairman and CEO of PPC, Greece

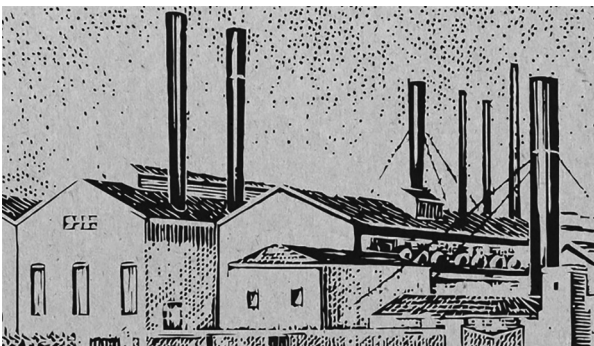
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significant asset and token of PPC's long history and its contribution to the country's economic development.

PPC S.A. nowadays takes initiatives to rescue, document, preserve and promote its multifaceted cultural reserve. As an active member of the Greek Section of The International Committee for the Conservation of the Industrial Heritage (TICCIH), it cooperates with academic and research institutes (the National Technical University, the National and Kapodistrian University of Athens, the National Research Foundation e.tc.) to achieve this. More specifically, our cooperation with the National Technical University led to the exhibition "Industrial Heritage in Greece, 1980-2015. Rescue - Research - Education" organized by the Greek Sections of TICCIH and ICOMOS. The exhibition –a retrospective of the birth and "adulthood" of the fields of industrial archaeology and industrial heritage in the country– is still in progress in the listed building of the Steam Power Station of Neo Faliro (built in 1903).

Nowadays, the Public Power Corporation is distinguished by a uniqueness among Greek enterprises: it preserves its Historical Archives (among which the Oral Archive is extremely important), the buildings/ structures/ sites, machinery and objects related to its broad activities and, therefore, it conserves a coherent corpus of tangible and intangible heritage, being committed to the aim of making it accessible to more and more people.

PPC today recognizes the significance of its cultural reserve as part of its corporate social responsibility and believes that by promoting this heritage it can achieve better development of its property and offer work opportunities.



Sustainability in cultural management: the Case of Piraeus Bank Cultural Foundation (PIOP)

Christodoulos Ringas

The Piraeus Bank Group Cultural Foundation (PIOP) supports the preservation and showcasing of Greece's cultural heritage, with an emphasis on its artisanal and industrial technology, and promotes the connection of Culture with the Environment.

The Foundation's work is carried out through:

- its Thematic Museum Network in the Greek provinces
- its Historical Archives
- its Library
- research work
- publications
- educational programmes
- cultural and academic events.

The Thematic Museums of the Piraeus Bank Group Cultural Foundation welcome over a hundred thousand visitors each year and are staffed by members of the local society. Through its Museums, PIOP creates live cultural cells in the Greek provinces. For the creation and functioning of the Museums, PIOP collaborates effectively with the Hellenic Ministry of Culture, the local and regional self-government authorities, local society, as well

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as with a broad network of specialists on environmental and cultural issues. Today, PIOP is ready to launch a new effort: to highlight the close relationship between culture and the environment, crucial comparative advantages of our country.

Over the following period, we shall gradually unfurl our new actions, with an emphasis on extraversion and taking advantage to the greatest possible degree of new knowledge, innovation and technology.

A. In the context of the principles of sustainable development adopted by the Piraeus Bank Group, and in accordance with its statutory goals, the Piraeus Bank Group Cultural Foundation (PIOP) seeks to protect and showcase the natural and manmade environment, within the framework of actions it undertakes for the preservation and promotion of the country's cultural heritage.

B. PIOP recognizes that the cultural heritage is inextricably linked not only to economic and social activities, but also to the landscape and the natural and manmade environment. In this context:

B.1 It is committed, through its thematic Museums and the special actions or programmes (national or international) it implements, to showcase the particular traits of the natural and manmade environment, by putting an emphasis on their role and significance, but also on the management practices concerning them, so as to: a) shape, highlight and protect the cultural environment/ landscape, which at present is being either created through a contemporary cultural creation, or preserved as part of our cultural heritage (material and immaterial, industrial, etc.) and b) develop social and economic activities.

B.2 It contributes to environmental awareness and promotes the principles of sustainable development, believing that the handling of contemporary environmental challenges necessitates the synergy of the State, the private sector and civil society.

C. With the objective of managing effectively the environmental impact of its activities, PIOP has developed an *Environmental Management System* (EMS) and in this respect commits itself to C. With the objective of managing effectively the environmental impact of its activities, PIOP has developed an Environmental Management System (EMS) and in this respect commits itself to a set of specific principles and actions.

Development opportunities in the context of agricultural industry heritage: The case of Pyrgos, Peloponnese

Amalia Kotsaki
Nikolas Patsavos
Panita Karamanea
Dimitris Rotsios

This paper presents with a case study concerning the formation of a development strategy for the city of Pyrgos (Hleia, Peloponnesus) aiming at restructuring and rebirthing the local economy and public life. The main issue is how to obtain a new regional role for the city while making good use of its inherent 'green' potential. The research program localizes its strategy by focusing on the area including the Xystris Industrial Complex and its extensive open space, the derelict neoclassical Manolopouleion Hospital and a network of streets connecting the above with the bus and train stations as well as with the city centre. The overall initial economic strategy gets specified using more spatial tools (eg. land uses) whereas the scales studied range from that of planning to those of urban-landscape design and architecture. Minding the specificities of Pyrgos - a typical city of the greek periphery (where there is an obvious absence of centric-

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ity and density while the rural and the urban get fused both culturally and spatially) it was not possible to transfer directly strategies previously applied in Western Europe. The answer is sought in the context of the local 'earth culture' in order to provide with a strategy steaming from a deep appreciation of Pyrgos's own inherent dynamics and their developmental potential. The case of Pyrgos, interesting in its own as it may be, could also be seen as a typical example of a modern greek peripheral city, and in this lies the possibility of generalization.



Figure: Interior detail from the derelict "Xystris Industry".
Photo by Dimitris Rotsios.

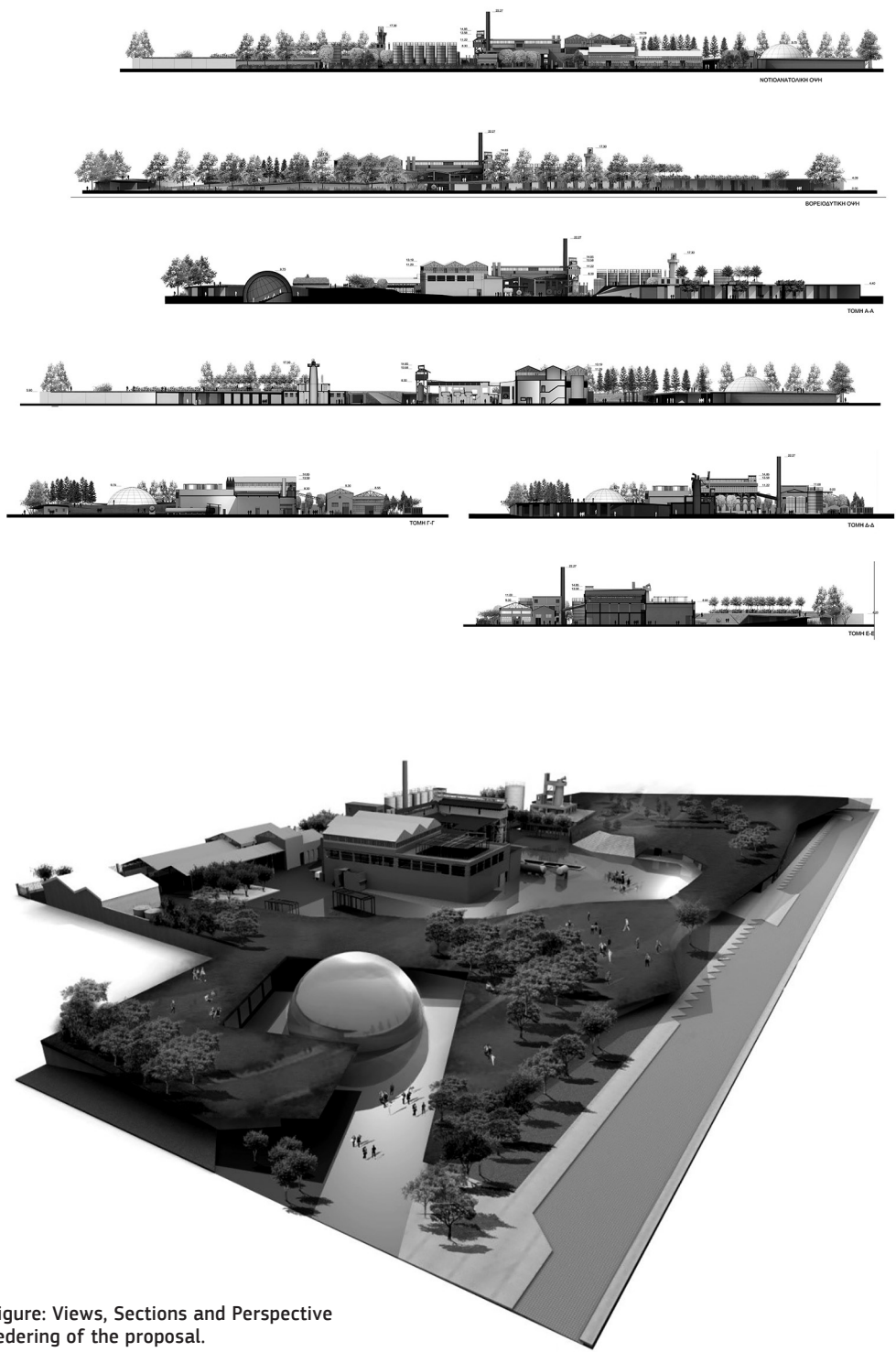


Figure: Views, Sections and Perspective redender of the proposal.

5

**cultural
heritage
management:
new
approaches**

The University in Ravenna as a driver for urban rehabilitation of Ravenna Municipality

Antonio Penso

In 1986 the University of Bologna started a decentralization process and opened 5 new university Campuses/branches, one of which in Ravenna. Fondazione Flaminia (FF) is a private not for profit foundation placed in Ravenna (Italy), that strives for the development of the University of Bologna in Ravenna Campus, the scientific research and the entrance of graduates into the world of work.

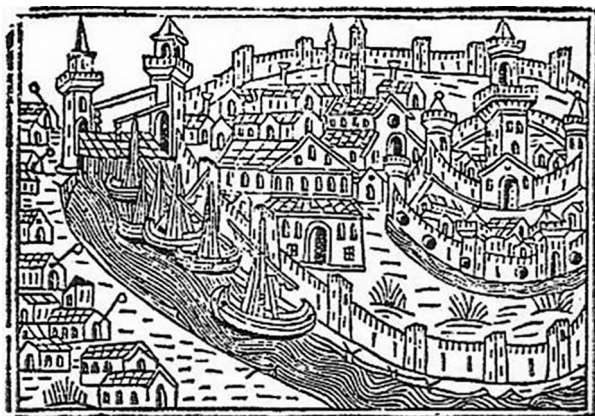
FF first job was to find and set-up spaces for classes, laboratories, libraries, on so on, in order to give to students of the University of Bologna the best facilities. Flaminia worked and is still working for the Ravenna Campus development through the design and implementation of three cultural projects: “Campus diffuso in città”, “Cittadella Universitaria” and “Residenza Universitaria”. The first two projects were realized thanks to the collaboration of FF with local public authorities. More in details, thanks to the contemporary need of the city of Ravenna to exploit some historical buildings and of FF to find places where making the many students activities, six historical

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buildings were first selected, then restored and now used as cultural tanks for the students and the citizens. These projects are a typical example of a win-win strategy, in fact the smart rehabilitation of historical buildings allowed the students to have more places and the municipality to increase the city center value giving new, innovative and young spirit to old buildings. Thanks to these rehabilitations, today, it's possible understand which and how many benefits does Ravenna earn from the university presence. The continuous increase of the number of students, researchers, professors and staff members that choose the city of Ravenna to study and work for a total of 3500 people that means real economy (restaurants, services, etc...) for the municipality and its citizens.

In addition to the design and implementation of academic entrance in the city of Ravenna, FF activities increased developing the necessary know-how to enhance the employability of graduated, PhD and researchers. More in details, FF started to work for the young professional empowering and employability systematizing three kind of activities: personalized counseling and guidance for career choices; placement and training opportunities in Ravenna and in Europe; specific projects for spreading the entrepreneurial spirit among university's students and Ravenna's youngsters. In this last topic, FF promoted the European Project ST-ART APP (www.start-app.eu) to support business ideas in the Cultural Heritage field. This free-access platform will be enriched with *InHERiT* outputs. Besides, as natural evolution of its skills and relationships, FF was accredited as Innovation Center under the High Technology Network of the Emilia Romagna Region that means that FF works also as intermediary of knowledge amongst University, companies and the municipality in the field of: energy, environment and cultural heritage promoting the development of innovation projects.



Linking heritage conservation and business development: the application of the ‘experience model’ to the Acropolis Museum in Athens

Ioannis Poullos

Introduction

Nowadays, the distance between heritage conservation and business management is being gradually narrowed, mostly because of two developments. First, cultural organisations attempt to acquire a competitive advantage in the entertainment and tourism industry especially within the current global economic crisis, while at the same time becoming vehicles for the sustainable economic and social development of the broader areas. In this attempt, they often resort to the adoption of models and practices from the business field (Poullos and Touloupa forthcoming). Second, as noted in the Nara+20 Document, i.e. a most influential agreement on heritage conservation and sustainable development, ‘emerging modes and technologies for accessing and experiencing heritage’ are recognized (ICOMOS Japan 2014). This results in the embracement of a much broader spectrum of heritage places and practices such as cases of re-enactment of heritage or fictitious heritage, while at the same time the use of the term ‘experience’

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in particular tends to open towards embracing the commercial uses of heritage (Poulios 2015a).

Within the framework of these developments, this presentation introduces a business model from the entertainment and tourism sector which has proved successful even at periods of economic crisis – the model of designing experience or the so-called ‘experience model’ (introduced originally by Gilmore and Pine 1999) – in the heritage sector, approaching heritage as a customer ‘experience’. The Acropolis Museum in Athens is used as the case study (this presentation is mostly based on Poulios 2015b; Poulios, Nastou and Kourgiannidis forthcoming).

1. The experience model: concept, key principle, and methodology

‘Experience’, differentiated from ‘service’, is a personal, particularly strong connection, based on emotions and imprinted in memory, that the company develops with its customers). Thanks to the experience, the loyalty of the customer to the company is enhanced and thus the customer becomes a ‘friend’ of the company.

The ‘experience model’ (Gilmore and Pine 1999) is based on the following principle: the transition from a ‘good’ to a ‘product’, then to a ‘service’ and eventually to an ‘experience’. In each stage of the process, the production cost increases, but profit multiplies. A company emphasises the last stage of the process, i.e. the transition from the ‘service’ to the ‘experience’, for the following reasons: firstly, the profit margin is much larger compared to the other stages; and secondly, it is much easier for a company to develop and allocate resources to this last stage rather than to the entire process.

In terms of methodology, the ‘experience model’ uses a series of tools (Gilmore and Pine 1999; Voss and Zomerdijs 2007), namely: a) designing the ‘experience’ as a theatrical play, consisting of the stage, the actors, the backstage, the audience, and the script; b) designing the ‘experience’ as a journey, consisting of experiences before, during and after the physical contact/visit of the customer to the company; and c) connecting different experience’ sites in a unified ‘destination’.

2. The introduction of the experience model to the Acropolis Museum in Athens

In May 2010, the Ministry of Culture and Tourism of Greece, in an attempt to deal with the consequences of the economic crisis (which started in 2008 in Europe, and became most evident in Greece) on Greek tourism, launched a tourism advertising campaign for the promotion of the country in the foreign and the domestic market. In the context of this

campaign, two advertising spots were produced that present the visit to the Acropolis Museum as an 'experience': a) 'You in Greece – You in Athens' targeting foreign visitors, which depicts anonymous foreign visitors describing their visit to Greece with special reference to the Acropolis site and Museum (Greek National Tourism Organisation 2010); and b) 'Greece part of our soul – the Acropolis Museum' targeting Greek visitors, which depicts an employee of the Acropolis Museum talking about the Museum and its visitors (Alliance for Greece 2010).

With regards to the introduction of the methodology of the model to the Acropolis Museum, the strongest experiential element of the Museum seems to be the emphasis on the exhibits (i.e. those exhibited in the Museum, those on the external-surrounding area / on the Acropolis site, and those that have been 'departed' and wait for their return), which could be considered the main 'actors' of the experience. Around the exhibits the following elements of the Museum are centred: the internal and the external-surrounding space (the 'stage'), the excavation area and activity (the 'backstage') and the personnel (which could be regarded as the secondary 'actors'). This emphasis on the exhibits targets the most powerful sense of the visitors (vision) calls out to the ideological background (the Classical ideals) of the visitors, mostly those from Greece and also those from the Western world.

The weakest experiential elements of the Museum are the following: a) the absence of connection between the individual services in a unified service delivery process (the 'script'); b) the absence of the connection of the visit to the Museum with the visit to the Acropolis site and to other cultural places in Athens –hence the inability to function as a 'destination'; and c) the absence of pre- and post-visit experiences– hence the inability to function as a journey.

Conclusions

The presentation shows that the methodology of the 'experience model', as formulated in the business sector, can be introduced to heritage organisations. This methodology can help heritage organisations in their attempt to acquire an advantage in the competitive entertainment and tourism industry and also become vehicles for the sustainable economic and social development of the broader areas. Heritage can be seen as a customer 'experience' – in accordance with the embracement of a much broader spectrum of heritage places and practices including the commercial uses of heritage, as noted in Nara+20.

While introducing the model to heritage organisations, it is important not simply to copy it from the business sector but to adjust it to the values and the authenticity of heritage places in question, for instance in

the connection of the Acropolis Museum to the Acropolis site. The process of the introduction of the model to heritage organisations should be undertaken by experts from the heritage sector rather than from the business sector, and emphasis should be on the educational rather than the entertainment aspect of the experience.

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Cultural Heritage and New Technologies: Experiences and Challenges from selected cases in Greece

Dimitris Varoutas

Abstract

Recent developments in ICT technologies offer new challenges and opportunities to cultural heritage ecosystems and change the paradigm of museums from custodians to content providers. Museums are facing new challenges to engage digital technologies in the traditional role which usually is to care and secure the heritage capital. Cultural heritage and ICT technologies arise new concepts and practices, such as the representation of the objects, the exploitation of digital/virtual objects versus the real ones, the visualization of archaeological and historical sites, the use and the mobility of the objects, the mediation between communities and users/customers etc.

Interdisciplinary approaches are needed which will embrace virtual and augmented reality, cognitive science, artificial intelligence, visual art history and theory, cultural communication and learning theory, social research, information management cultural studies, communications, history, anthropology, museum studies, and information management. Although the cultural heritage sector acknowledges that digital technology requires insti-

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tutions to face new challenges, many of these issues have not yet been fully imagined, understood, or critically explored outside of conference roundtables and academic handbooks.

Social networking and ICT technologies provide new means for interaction with cultural heritage. Tools and application for improving pre-visit and post-visit experience along with recommendation schemes should be exploited by museums, galleries, etc in order to improve online activities and to connect with offline communities. Collaborative experience with social media within the museums is an important issue discussed along ICT and CH experts.

In this direction, traditional approaches to cultural heritage archiving and collection management issues should be revisited in order to offer collaboration opportunities to other CH players and to entrepreneurs, working on game, tourist, publishing industries. An important issue to be discussed is how to revisit cultural archives and offer new services to visitors, entrepreneurs, other museums etc.

Several initiatives at national level have been developed within recent years. Most of them have been focused on digitizing objects and archives and introducing digital multimedia concepts through websites, computer interactives, etc. Although these developments have become emblematic of the emergence of a new museum but further developments are needed towards the introduction of ICT technologies in the museum space as a means to reflect new organization style, to bring wider audience together in a cooperative or competitive style.

In this presentation, an attempt to bring academic experiences to real cases is presented through a series of ideas and concepts from selected cases in Greece.

Social Media and marketing strategies in Heritage Tourism

*An analysis of Norway, Spain and UK
heritage public bodies*

Costas Priporas

Heritage tourism is a particular segment of the cultural tourism and tourism industry in general. Previous studies show an increasing academic interest assessing the relations between heritage tourism and social media. Social media has contributed to facilitating and enhancing the culture of participation in the way heritage is perceived and experienced. This study explores the role of social media in the heritage tourism sector in three countries, Norway Spain, and UK by focusing on their representatives' heritage bodies. This study has two main research questions: 1) what are the heritage tourism marketing strategies on social networks of the three countries, and 2) how the tension between commercial objectives and curatorial goals is being handled on social media platforms. For answering these research questions, we applied a social media marketing method based on two qualitative techniques, such as Observation of Social Media Presence and Social Media SWOT competitive analysis. Findings show that there are significant differences on how Norwegian,

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Spanish and UK heritage bodies use social media platforms to communicate with their public. In terms of competitive analysis, we can conclude that Norwegian heritage body is focused on commercial goals, UK English Heritage institution is offering a balance approach between commercial and curatorial goals, and the Spanish heritage institution is primarily concerned about curatorial goals.

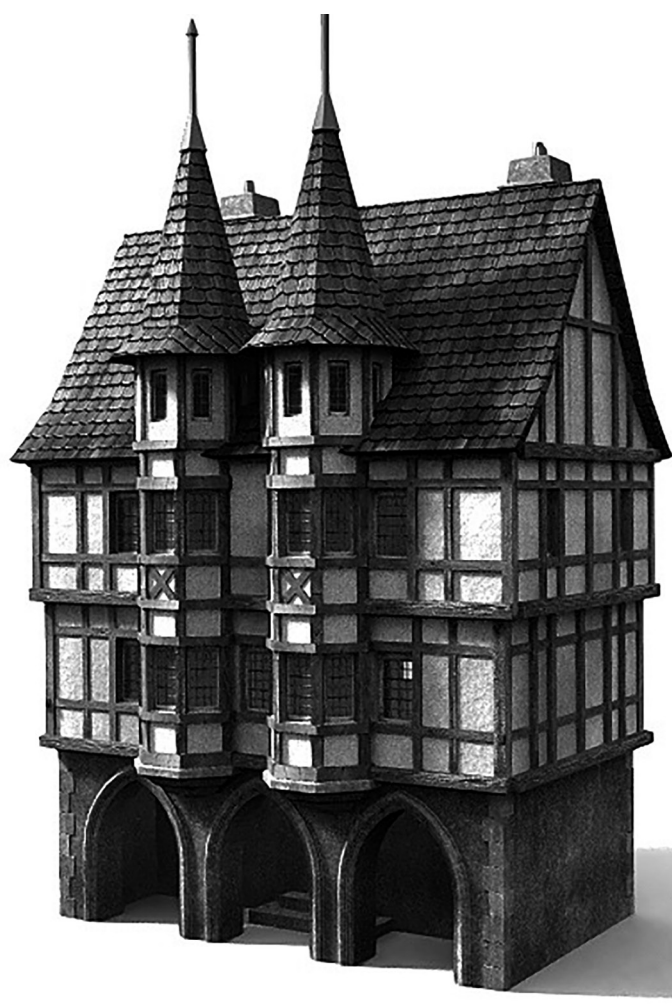
The Road to Ruin(s): How to utilise historical and cultural resources for the benefit of the community

Simon Best

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 workshop takes a business development view on how to a community might utilise the cultural and historical resources available for economic development. The workshop will look at how to identify the business opportunity that exists and how to develop a proposal around the historical and cultural resources.

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6

**cultural
heritage:
regional
and local
economic
development**

Sustainable growth through the reactivation and revival of Rural

Network for the reuse of old school buildings

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Let's summarize: We have a group of *ten neighboring villages*, forming a circle around the map very close to the town of Chania. Once flourished they produced agricultural and livestock products and carried through time the history and the culture of centuries. Each village had a primary *school* - a small building of a common typology, following the 1950 conventional building technology and focusing on the long-standing basic bioclimatic principles. The school was built in a *dominant position*, either at a high point on the hill, or opposite the church, thus forming the central square of the village together with the cafe - the place of daily meeting.

The schools were built immediately after the second war and were active for about four decades. The rural abandonment and influx to the cities gradually shut them down. Today some volunteer inhabitants try to revive the lost world. They repair, maintain and give them various uses, permanent and occasional. These rather touching and worthy efforts, remain unrelated.

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 sunshine gives a wide high quality *variety* of products, thus complete self-sufficiency in food and alternative energy level may be achieved together – with 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 is 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.

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.



Olive grove, Crete. Photo by Nelly's, 1927.

Exploring Cultural Heritage Marketing for Promoting Sustainable Tourism

Evgenia Androukaki

As tourism business becomes a substantial part of many countries' GDP, the partnership between the preservation of cultural heritage and the tourism development and sustainability is commonly acknowledged. In the current touristic market, the cultural heritage industry needs specific marketing strategy and actions to attract cultural tourists, in a way to satisfy customer needs but also benefit natural and heritage monuments, sites, museums and other relevant entities. Specialized skills are needed for the marketers in order for them to explore the market needs of and contribute professionally in the promotion of the cultural tourism products.

Specific education on the cultural heritage marketing offered in Greece, a country which represents the core of cultural heritage in Europe is both attractive and beneficial for the students who can work in the field and practice on world known cultural heritage assets. Such a program has been designed through a collaborative effort of Excelixi S.A. and the Athens University of Economics and Business, with the support of the Cultural Foundation of Piraeus Bank. Students will be taught how the

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marketing concepts and planning apply on the cultural heritage organizations increasing and managing their revenue. Through lectures, study of best practices, field trips to ancient and traditional heritage sites and by working on team projects, students will develop their skills in the modern marketing techniques and promotion of cultural and natural heritage sites. Taking into account the areas' history and identity, the tangible and intangible elements involved such as art, occupations, environment, agricultural products, food habits, etc. they will be asked to design the right marketing strategy for the promotion of sustainable tourism in the sites visited.

Cultural Heritage as a Driving Force of Local Development

The case of the Municipality of Pylos-Nestoros

Dimitris Kafantaris

Abstract

It's a common statement that culture is the heavy industry of Greece. Still, at the Municipality of Pylos-Nestoros, there has been a political investment in trying to formalise this into a specific set of priorities, challenges and tools with a parallel emphasis on the branding and the identity of the area. A wide array of cultural assets of different sorts, such as architectural, culinary, environmental et.al., have been related to projects and policies that will be discussed herein. International cooperation has added valuable leverage to these initiatives together with the engagement and active participation of local society, institutions and enterprises. The central importance of culture and cultural heritage for local sustainable and inclusive development is clearly defined by the the memorandum of the global meeting of United Cities Local Governments (UCLG).

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Είναι γνωστό σε όλους μας ότι η χώρα μας διαθέτει μια βαριά βιομηχανία που ακούει στο όνομα τουρισμός και που στις μέρες μας θεωρείται η ατμομηχανή της ανάπτυξης που τόσο επιδιώκεται.

Στη δική μας περιοχή, στο δήμο μας, η ανάδειξη της πολιτιστικής μας κληρονομιάς έχει εξέχουσα θέση στην προσέλκυση επισκεπτών από όλο τον κόσμο. Στόχος μας η δημιουργία ενός brand name που θα προσελκύσει επισκέπτες για ψυχαγωγικούς, επιμορφωτικούς αλλά και γαστρονομικούς λόγους.

Με ιστορικά μνημεία και κάστρα που ανήκουν στην παγκόσμια πολιτιστική κληρονομιά, με φυσικό πλούτο, με μοναδικά τοπία, με αρκετές δυνατότητες μορφών εναλλακτικού τουρισμού, καταδεικνύεται η ιδιαίτερη πολιτισμική ταυτότητα της περιοχής μας, η οποία συνιστά από μόνη της ένα μοναδικό πολιτιστικό φαινόμενο, ικανό να αποτελέσει πόλο έλξης επισκεπτών που θα ήθελαν να τα γνωρίσουν από κοντά.

Η πολιτιστική ταύτιση αυτή, της περιοχής μας, με την συγκεκριμένη εικόνα, αποτελεί το συγκριτικό πλεονέκτημα έναντι άλλων περιοχών και παράλληλα και λόγο υπερηφάνειας για όλους εμάς που έχουμε την τύχη να ζούμε στην περιοχή.

Ενδεικτικά σας αναφέρω μερικά από τα έργα πολιτισμού που έχουμε ολοκληρώσει μιας και πιστεύουμε ότι ο πολιτισμός μας είναι η βαριά βιομηχανία μας.

- Δημιουργήσαμε την εικονική αναπαράσταση της Ναυμαχίας του Ναβαρίνο σε συνεργασία με την Περιφέρεια Πελοποννήσου και με χρηματοδότηση μέσω ΕΣΠΑ.
- Σε συνεργασία με την Εφορία Εναλίων Αρχαιοτήτων έχουμε δημιουργήσει την έκθεση ενάλιων αρχαιοτήτων Πύλου και την έκθεση Ρενέ Πυώ.
- Στην Κορώνη ολοκληρώνεται η αναστήλωση των πρηνών του κάστρου.
- Στην Μεθώνη έγινε η αναστήλωση του Καποδιστριακού σχολείου.
- Στην Πύλο ολοκληρώνεται η μεταφορά του αρχαιολογικού Μουσείου της Πύλου στον ειδικά διαμορφωμένο χώρο εντός του κάστρου.
- Με επιτυχία ολοκληρώθηκε η αναστήλωση και η ανάδειξη του Ι.Ν Σωτήρος στο κάστρο της Πύλου.
- Επιπλέον , ολοκληρώθηκε η αλλαγή του στεγάστρου του ανακτόρου του Νέστορος και η διαμόρφωση του περιβάλλοντα χώρου.

Η πολιτιστική μας κληρονομιά αποτελεί μια σημαντική συνιστώσα οικονομικής ανάπτυξης και κοινωνικής συνοχής ενώ παράλληλα εμπλουτίζεται και με νέα προγράμματα τουριστικής ανάπτυξης όπως η ανάπτυξη της μεσογειακής διατροφής ως μέρος της πολιτιστικής κληρονομιάς μας.

Αξίζει να αναφέρουμε ότι οι χώρες που υπέβαλαν τον φάκελο και πέτυχαν την εγγραφή της Μεσογειακής Διατροφής στον αντιπροσωπευτικό κατάλογο της Άυλης Πολιτιστικής Κληρονομιάς της Ανθρωπότητας της UNESCO το 2010, ήταν η Ελλάδα, η Ισπανία, η Ιταλία και το Μαρόκο και στην συνέχεια το 2013 προστέθηκαν η Κύπρος, η Πορτογαλία και η Κροατία.

Αντιλαμβανόμαστε λοιπόν ότι η πολιτιστική κληρονομιά κάθε περιοχής είναι ένα μωσαϊκό των συγκριτικών πλεονεκτημάτων της. Και για την περιοχή μας η μεσογειακή διατροφή είναι ένα τουριστικό προϊόν το οποίο συμβάλλει σημαντικά στην οικονομική ανάπτυξη της.

Σε μια περίοδο βαθιάς οικονομικής κρίσης για τη χώρα μας, το ενδιαφέρον όλου του κόσμου για τη μεσογειακή διατροφή, δίνει μια μοναδική ευκαιρία για την παραγωγή εκλεκτών ποιοτικών προϊόντων αγροτικών και κτηνοτροφικών όπως παρθένο ελαιόλαδο, ελιές, δημητριακά, τυριά, ξηροί καρποί, μέλι και άλλα πολλά προϊόντα της πλούσιας Ελληνικής γης.

Η χώρα μας θα πρέπει να προβάλει τον διατροφικό πολιτισμό της ώστε η Ελληνική Μεσογειακή διατροφή να γίνει σύμβολο υγείας, μακροζωίας και ευζωίας.

Καθώς να προβληθεί εξίσου και ως παράγοντα οικονομικής ανάπτυξης, φιλοδοξώντας, την τροφοδοσία πολλών χωρών με προϊόντα ελληνικής γης, με παραδοσιακούς τρόπους καλλιέργειας, κτηνοτροφίας και αλιείας.

Δεν θα ήταν υπερβολή αν λέγαμε ότι η χώρα μας στοχεύει να αποτελέσει το κέντρο της μεσογειακής διατροφής του κόσμου. Για να ορθοποδήσει η χώρα, χρειάζεται να ενισχυθεί η τοπική ανάπτυξη. Και το πιο δυνατό καύσιμο είναι για εμάς τους Μεσσήνιους, η πολιτιστική μας κληρονομιά, η μεσογειακή διατροφή, ως ιμάντας προώθησης της τοπικής ανάπτυξης του τόπου μας.

Σήμερα που ο αυτοδιοικητικός χαρακτήρας των Δήμων όλης της χώρας χάνεται εξαιτίας των οικονομικών προβλημάτων και της οικονομικής κρίσης, ή μεσογειακή διατροφή φαντάζει σαν μια πόρτα εξόδου από τη δύσκολη οικονομική δυστοκία που βιώνουμε.

Οι ημερίδες, οι γαστρονομικές εκδηλώσεις και η συμμετοχή σε εκθέσεις μεσογειακής διατροφής, αποτελούν μοναδική στήριξη με θετικό πρόσημο στα προβλήματα που μαστίζουν και την περιοχή μας, την ανεργία και τη βελτίωση της ποιότητας ζωής, των συμπολιτών μας.

Εμείς, στον Δήμο Πύλου – Νέστορος επενδύσαμε και επενδύουμε, χρόνια τώρα, στην προβολή των προϊόντων μεσογειακής διατροφής της περιοχής μας, με πρόσφατο παράδειγμα την συμμετοχή μας στην πανελλαδική έκθεση τοπικών προϊόντων «Ελλήνων Γεύσης» που πραγματοποιήθηκε τον Απρίλιο στην Αθήνα.

Η Μεσογειακή διατροφή είναι τρόπος ζωής

Ο τουριστικός πλούτος της Πελοποννήσου είναι πασίγνωστος στη διεθνή αγορά, για τις όμορφες παραλίες, τα κάστρα, τους φιλόξενους ανθρώπους,

τις εναλλακτικές μορφές τουρισμού. Για όλα αυτά κάποιος πρέπει να ταξιδέψει χιλιόμετρα για να τα ζήσει. Και ναι, κατορθώνουμε με επιτυχία κάθε χρόνο να αυξάνουμε το ποσοστό επισκεψιμότητας του Δήμου μας.

Θα ήθελα να γνωρίζετε ότι κύριος στόχος αυτής της Δημοτικής Αρχής είναι η ενίσχυση της τοπικής οικονομίας και της απασχόλησης, συνιστώσες μέγιστης συμβολής στην ανάπτυξη της χώρας.

Κλείνοντας, θα ήθελα να σας αναφέρω ότι από την θέση μου ως Α' Αντιπρόεδρος της ΚΕΔΕ, στην παγκόσμια συνάντηση του UCLG που πραγματοποιήθηκε στο Μπιλμπάο της Ισπανίας, θέσαμε ως θέμα συζήτησης το γεγονός ότι *ο πολιτισμός είναι ο πυλώνας βιώσιμης ανάπτυξης για τις τοπικές κοινωνίες*.

Η φιλοσοφία του UCLG (United Cities Local Governments) είναι “Σκεφτόμαστε παγκόσμια, δρούμε τοπικά”

Οι επεμβάσεις οφείλουν να γίνονται στο χαμηλότερο επίπεδο, σε αυτό που βρίσκεται πιο κοντά στον πολίτη και από αυτούς που γνωρίζουν καλύτερα τα προβλήματα του αλλά και μπορούν να κατανοήσουν και να αναδείξουν τις πολιτιστικές ιδιαιτερότητες κάθε κοινότητας.

Οι Δράσεις τις οποίες η Σύνοδος υιοθετεί, έχουν στόχο:

- να αναδείξουν την αλληλεξάρτηση μεταξύ πολιτών, πολιτισμού και βιώσιμης ανάπτυξης. Πολιτισμός είναι οι άνθρωποι μιας πόλης και όχι -μόνον- τα αξιοθέατά της.
- να παρέχουν ένα πλαίσιο δεσμεύσεων εφικτό και αποτελεσματικό, με σαφώς μετρίσιμα αποτελέσματα.
- να καταστήσουν ακόμα πιο αποτελεσματική την Ατζέντα 21 για τον Πολιτισμό, ένα μοντέλο το οποίο έχει σχεδιαστεί μέσα από τη συνεργασία φορέων από χώρες όλων των ηπείρων και καλείται να εφαρμοστεί σε κάθε κοινότητα που το επιθυμεί από την τοπική αυτοδιοίκηση.
- να αναδείξουν ακόμα περισσότερο τον ρόλο της τοπικής διακυβέρνησης στη βιώσιμη ανάπτυξη και στην εφαρμογή πολιτικών για τους πολίτες, μαζί με τους πολίτες.
- Καθώς και να συμβάλουν στην αναγνώριση της σημασίας του πολιτισμού από τον ΟΗΕ και στην ένταξή του στην Ατζέντα για την Βιώσιμη Ανάπτυξη.

Συμπεραίνουμε λοιπόν ότι η ανάδειξη της πολιτισμική κληρονομιά έχει προκαλέσει παγκόσμιο ενδιαφέρον.

Πριν από κάθε μας δράση λοιπόν, as έχουμε στο μυαλό μας ότι η Ελλάδα θα είναι το κέντρο του πολιτισμού και της ιστορίας.

Η έννοια πολιτισμός ξεκίνησε από εδώ...

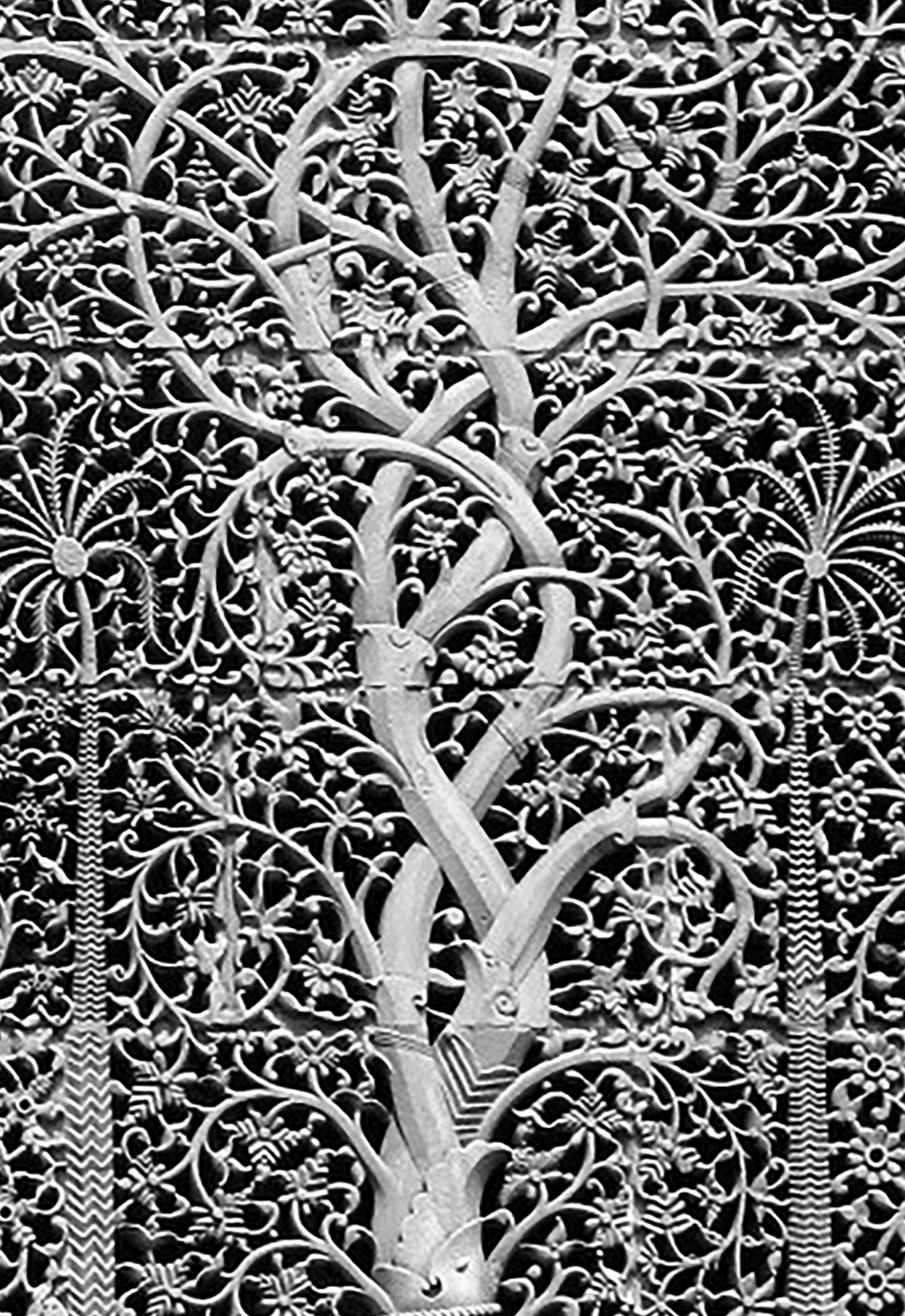
Entrepreneurial Perspectives of Cultural Institutions through digital management and digital promotion of their cultural assets

George Loumos

This paper addresses technological applications regarding the management and promotion of cultural assets. The ways the latter may interact with the visitor and the networking possibilities offered are being discussed together with the current challenges at hand according with the Europe 2020 agenda and its implications for the cultural sector. A set of common problems entailed will be touched accompanied by viable relative solutions.

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7

case studies

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

Summary

The main purpose of this study is to examine the key role that memory and its materialistic manifestations play in a particular place. Apart from being symbolic, cultural capitals and their elements are likely to generate investment both in the present and the future.

So instead of examining town-planning interventions that are being implemented in the mnemonic spaces of the city, we are to examine the strategic options that are conducive to sustainable development.

Cultural tourism is the means to achieve such development, and the only way to deploy this mean effectively is to focus on a productive set of actions that include high tech services, specialized manpower and other innovative actions.

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In order to reinforce our theoretical arguments, we present a case study concerning the museum complex (network) in Berlin (the Museumsinsel).

The “Museumsinsel” is an ideal paradigm mainly due to its architectural design, its historical value and its location (It belonged to East Berlin and it is located rather close to the Berlin Wall).

The Museum Island is a place of immense importance because it reflects a very significant part of the city’s collective and historical memory as well as Europe’s.

It exemplifies Germany’s cultural policies during the years of its debt crisis, which not only created massive financial and social problems in Germany itself, but it also caused numerous problems in its relations with its European Partners.

Due to the fact that Germany had been playing such a significant role in the posture of European affairs, Germany also desired to impose its place of honor on culture matters as well, by distinguishing Berlin as the cultural metropolis of Europe.

Berlin set in motion programs to enhance Berlin’s prestige; it restored the Museum Island and created the cultural cluster in the area, thus ‘reversing’ any negative memories that marked it.

Furthermore, the urban renewal projects that took place and the establishment of a new tourist pole strengthened cultural economy and upgraded the former rundown district.

Historic Memory and Economic Development: The Activities of the Maniatakeion Foundation for Messinia, Greece

Vasiliki Inglezou

DESCRIPTION

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 Economic Development”. It points out how culture besides being driving force to 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. That is why we are talking about “economisation of culture” and “culturalisation” of the economy.

MANIATAKEION FOUNDATION

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.

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The main 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 its wider region through three pillars of action: cultural, social and economic development. I)

“CULTURAL HERITAGE FOR ECONOMIC DEVELOPMENT”

The Maniatakeion Foundation is a firm believer that Cultural Heritage is a primary source for Economic 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 of Messinia), which can very well stand as a case study and then become showcase in the international landscape.

The Maniatakeion Foundation adheres Professor Andrea Nanetti's vision in the definition of “Heritage Science as a state-of-the-art multi-disciplinary 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” (see international conference on “Heritage Science as a Complex System” chaired by A. Nanetti and S.A. Cheong for Nanyang Technological University on January 6-7, 2014).

Southern Messenia (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 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 economic 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. The outstanding results of the researches are now tangible in his publications, culminated in the “Atlas of Venetian Messenia” (2011, EU, University of Bologna, State Archive of Venice, Italian Ministry of Culture and Ministry of Foreign Affairs, Greek Ministry of Culture, and others).

The geopolitical historical importance of Koroni through the centuries is evolving into a global cultural and economic showcase for the region as well as for the whole of 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 “Historical Memory for Economic Development” is not a vague concept... Ever since 2009 it has become our slogan and characterizes our actions. Indicatively:

- 1) 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 a film’s 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”, “Oi ippeis tis Pylou” (“The horsemen of Pylos”).
- 2) 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*.

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 landmark point of considerable interest to visitors.

- 3) 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.
- 4) On November 2009, the Maniatakeion Foundation, in collaboration with the Ministry of Culture and Tourism and the Ministry 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.
- 5) On March 10, 2013 the Board of Directors of the Maniatakeion Foundation decided on 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 were carried out by the Eforate of Underwater Antiquities.

- 6) 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 to young unemployed and unoccupied in order to develop and increase self-entrepreneurial and self-employed skills in the field of creative enterprises and historical-artistic heritage valorisation.
- 7) 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.

CONCLUSION

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 is motivated by the 2002 Budapest Declaration on World Heritage Sites, which encourages equilibrium between conservation, sustainability and development at World Heritage Sites and follows the above mentioned principles.

To conclude, 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.

Crowdfunding and Social Banking for Cultural Heritage Projects: A Greek Case-study

Paraskevi Boufounou
Louka Katseli

Abstract

Innovative Financing for Development Is an important catalyst for sustainable transformations in international level is discussed. This paper reviews the use of Crowdfunding and Social Banking and applies them to Cultural Heritage Projects. It subsequently assesses the evidence provided by the innovative crowdfunding platform developed in Greece during the recent economic crisis.

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Cultural Heritage as Economic Value and Social Opportunity

*Strengthening networks in Central Asia and
developing markets for women entrepreneurs
in textiles through SPINNA Circle*

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Introduction to SPINNA

SPINNA 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 around 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.

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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).

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 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.

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 compo-

nent 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 link between the tourism industry and the textiles industry is strong and tourism has traditionally been seen as a good market 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 markets 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 to 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 skilled 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 the 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 prior 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 Zuhra 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 Pazyryk 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 Zhanserikova 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 felting, to popularize the ethnostyle and also to promote the felt goods made in Kazakhstan to the domestic and foreign markets (AigulLine, 2016).

Suzani embroidery

“Suzani” literally means needlework, and the term has become 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 by individual women with brightly coloured yarns usually in very fine chain 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 for their trousseaus. Popular modern styles include designs based on ‘Ottoman’ embroidery designs.

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 was 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 factory, '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 in Astana about the possibilities and opportunities for creating modern traditions, which are contemporary and relevant. This has great potential in 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 they have an amazing wealth of skills at their fingertips and that by 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 market, 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 market potential and realise the opportunity to connect successfully with the target customer globally.

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.

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Present the Past, for whom, for what?

*Comparative study of public policy
for creating economic and social values
from rescued archaeological heritage*

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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).

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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.

2. Background

2.1. Governance of development-led archaeology

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.

2.2. Development of its purpose and scope

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 (Doesser 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 inaccessible 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” (Dumas 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

3.1. 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

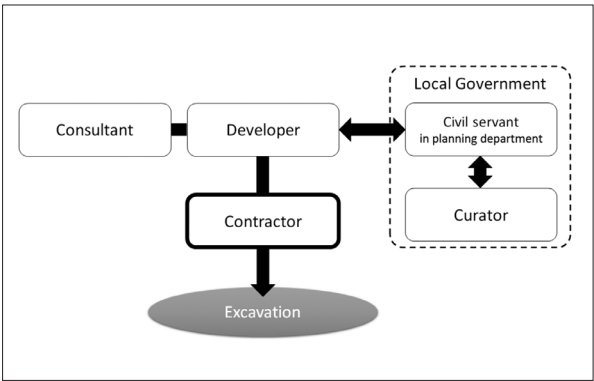


Figure 1: The simplified diagram showing organisational structure of development-led archaeology in England.

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.

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.

3.2. 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.

Organisations 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.

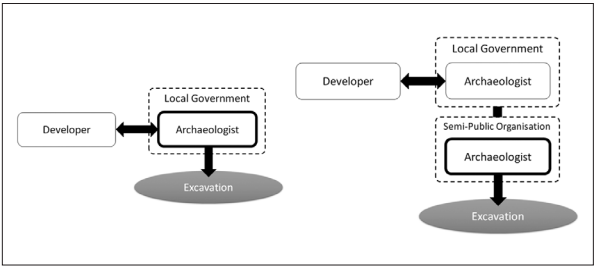


Figure 2: The simplified diagram showing two types of organisational structure of development-led archaeology in Japan.

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 an '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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Calculating the economic value of the Investments in Cultural Heritage: methods and approaches

Panos Prontzas

The impact of cultural heritage in the development of societies, cultures, and economies has a growing dynamic. The investments in cultural heritage can provide a series of economic dimensions, including the employment creation, the poverty reduction, the increasing of public revenues and the attraction of new business and new investments. The evaluation however of the economic value of the investments in cultural heritage projects has numerous important parameters and particularities. The critical parameter is to observe and assess this value. Then the economic value has to be calculated, taking into consideration the use and non-use value of these projects. Use value refers to the direct valuation of the cultural heritage project's services by those who consume; those services and those who pay. Non-use value refers to the cultural asset's existence value, to its option value or to its bequest value. Non-use values may also arise as beneficial externalities. In any case none of these values is observable in market transactions, but they have to be taken into account in the evaluation of the investments in cultural heritage projects. This approach can

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calculate properly the effects of the investments in the cultural heritage projects, providing crucial answers in the decision making process of their promotion and financing.

Indicative structure

- The economics of Cultural Heritage: current trends and parameters
- The economic and social value of the cultural heritage investments
- Calculation methods of the economic value
- Approaches
- Consequences in the policy making and cultural management–promotion
- Concluding remarks

Indicative bibliography

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Financing of the cultural heritage projects: Parameters, prerequisites and sources of funding

Elisavet Karaiskou

Abstract

Culture represents a full-grown economic sector and, cultural heritage, as such, generates impacts on the urban environment. It can be argued that, for a number of reasons, cultural heritage projects require the involvement of multiple sectors: public, private and nongovernment. The purpose of this paper is to identify the prerequisites, the obstacles and the successful mechanisms for private sector participation in the planning, development and implementation of cultural heritage projects. The different types of funding and financing mechanisms will be also addressed, giving attention to the financing instruments which are followed and applied in various countries with experience in the promotion of cultural heritage projects. In this framework, the role of international institutions and banks will be examined and their guidelines and policy recommendations for the promotion of the cultural heritage projects will be highlighted.

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Financing projects of industrial heritage: tobacco warehouse in Drama

Tzoulia Mouratidou

Introduction

The present study describes the conversion of the old tobacco warehouse in the city of Drama in a five star hotel through complex and unilateral funding. Furthermore, the analysis focuses on the financial fund of JESSICA and on the development law of 2004. In the last part of description some pictures of tobacco warehouse and hotel will be held.

Description

The project is located in the city of Drama and specifically in the historic center. It refers to an old tobacco warehouse in a luxurious hotel, that was named the “Hydrama Grand hotel”. Specifically, the location is at the springs of Santa Barbara, one of the most beautiful wetland areas. The old tobacco warehouse is characterized by archaeological and morphological structure. Outwardly, 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.

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History

In 1924, Swiss and Jewish origin 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. This action provoked the reaction of local residents. In 1932, the building was purchased by an “Austrian and Greek Tobacco Company”, which continued the production of tobacco since 1974. The process stopped and the warehouse was used only as storage and later as machine. In 2008 the building was purchased by the construction company to convert it to hotel.

The implementation and the financial funds

The “Ergoepiskeves Construction Company” is a private entity that was created for the implementation and operation of the project in 2005. The president and Chief Executive Officer of the construction company is Manolis Ledakis, who has already had one more construction company in Chania of Crete.

The project was financed by the equity of the entrepreneur Manolis Ledakis, resources from the development law and the JESSICA Financing Fund, which covered the financing gap. The total investment reached 15.073.500. This investment was included in the Development Law of 2004 and by the restrictions imposed on JESSICA in relation to the loan and the amount of the grant. The total support may not exceed the 70% of the total budget of the project according to the national support.

Analyzing the financial structure	The amount	%
Own capital	3.768.375,00	25%
Law for Development 2004	8.026.082,00	53.25%
JESSICA	1.901.933,00	12.62%
Bank Financing	1.377.109,00	9.14%
Total investment cost	15.073.498,00	100%

Source: NSRF, 2007-2013

The loan of JESSICA was granted with commercial terms by the Investment Bank of Greece as an Urban Development Fund in the Eastern Macedonia and Thrace. The amount of money was 1.902.933 Euros from the Urban Development Funds in the Eastern Macedonia and Thrace and 1.377.109 from the Pancrета Bank. The loan is about eleven years, ten years after the grace period and has a parallel duration for both banks.

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. Fundamentally, JESSICA is existing grants from the structural funds to support Urban Development Funds. The JESSICA 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 the financial instrument are the following:

- Recycling of resources. If JESSICA funds have been invested by the Urban Development Funds in project expenditures before the expiry date of the Structural Fund programming period (n+2 years, until the end of 2015). All returns and revenues that were generated by the investment can be either by the Urban Development Funds or returned to Managing Authorities for reinvestment. The JESSICA offers the possibility to Member States that face the threaten of decline of European enterprises in the next programming period.
- Leverage: the advantage of JESSICA is the fact that attract private sector's participation with the expertise to implement and manage projects.
- Flexibility: JESSICA provides a flexible approach, both because it broadens the range of eligible and the funds can be used for investments in the form of equity, loans or guarantees.
- Expertize and Creativity: enhancing the investment market

The JESSICA gives the opportunity to Managing Authorities of operational programs of the European Union to utilize the experience and the expertization of external bodies as it offers the ability to raise 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 guaran-

tees from the State will not be given for the loan and therefore there will be no impact on the government debt of Member States.

JESSICA's project eligibility

Eligibility projects for assessment by the Urban Development Funds under the JESSICA financial instrument are considered what has been included in the Integrated Urban Development Plan.

The function

The Ministry of Development, Competitiveness and Shipping was paid by the European Investment Bank. The amount of 258 million Euros from the five Regional Operational Program and the Operational Program Environment and Sustainable Development, funded by the European Regional Development Fund.

The core of JESSICA operation is the Urban Development Funds, which invest in public-private partnerships and other projects included in an integrated plan for sustainable urban development. The Urban Development Funds are eligible from the JESSICA and should have sufficiency and management, business plan, adequate budget and strong financial support.

The Urban Development Funds can be a separate legal entity or set up as a separate financial unit within an existing financial institution. The Managing Authorities will choose JESSICA to launch one or more proposals for the selection. Some of the evaluation criteria will be the investment policy, the terms and conditions of funding and the leverage rate from private investors.

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.

The Investment Bank of Greece

The Urban Development Fund for Eastern Macedonia and Thrace was chosen by the Investment Bank of Greece and will act as a separate financial unit to IBG. The Investment Bank of Greece is one of the leading banking advisors in Southeast Europe and the largest brokerage firm in Europe and in the Athens Exchange derivatives.

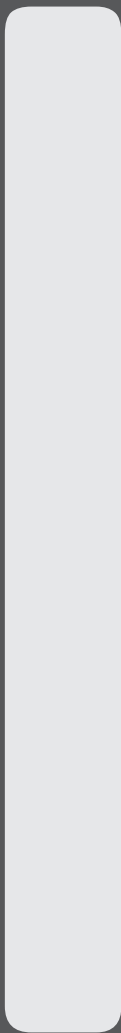
The Cost-Benefit Analysis

The conversion of the old tobacco warehouse in the city of Drama in a five star hotel aims to be the one of the most quality attraction site in the city center. The project will contribute through renaissance to upgrade the Urban Environment of the area as a factor for tourism development and improvement of life. The reuse of industrial facilities through new uses in degraded areas, improving the image of the city center and the promotion of the historical and cultural heritage. The development of entrepreneurship created new jobs. In the construction period was spent over 5000 wages for the hotel operation and was created 25 permanent jobs or 32 annual work units.

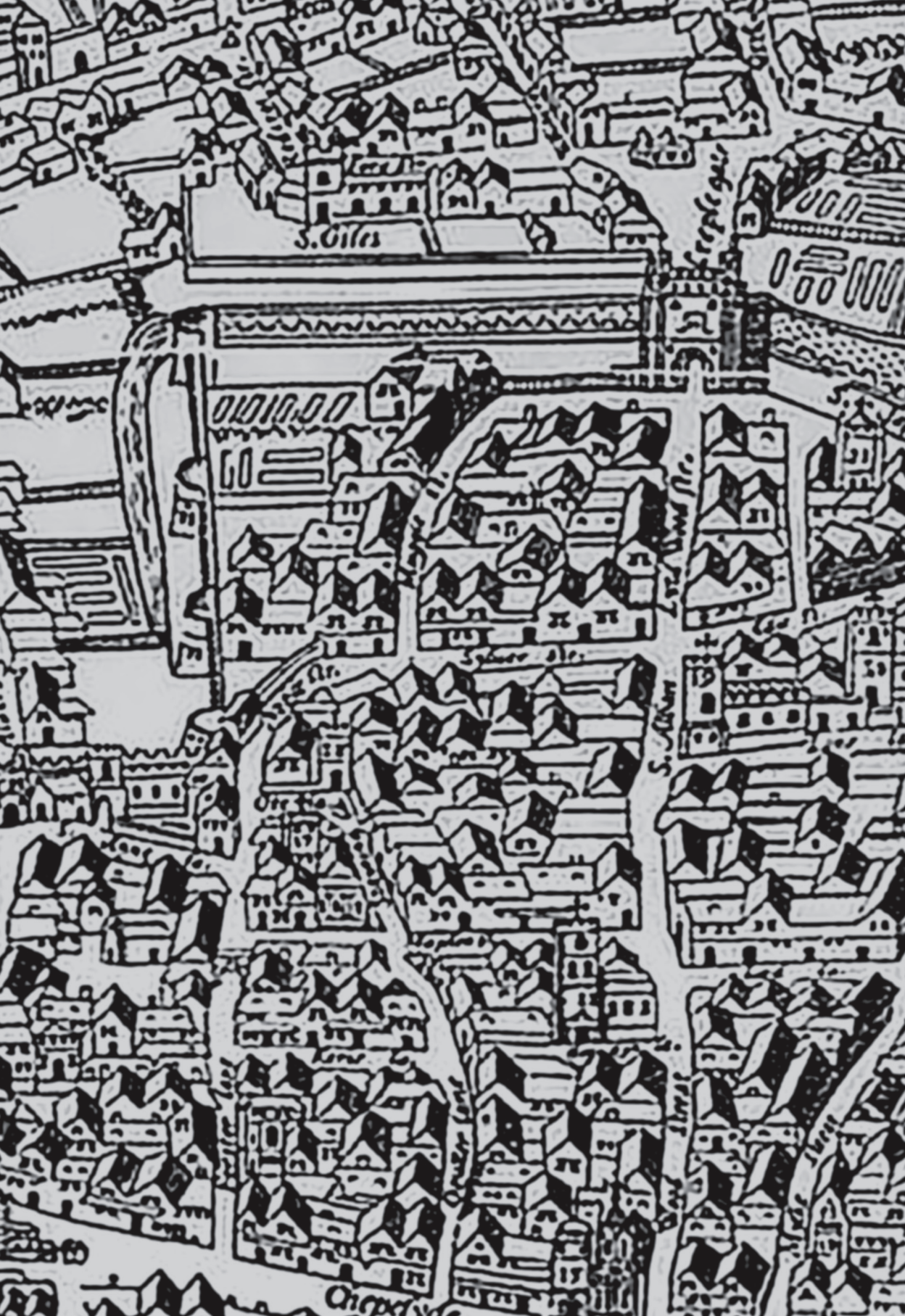


Figure: The former tobacco warehouse currently functioning as a hotel in Drama.

texts







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The Economic Value of Cultural Heritage*

Η Οικονομική Αξία της Πολιτιστικής Κληρονομιάς*

George Mergos

Γεώργιος Μέργος

Abstract

Recognizing that Cultural Heritage has economic value is important, because the country is in a period of severe economic crisis and it should make smart use of all available resources for economic growth. 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 development. In Greece, 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. This article, suggests that these economic tools can be used to value cultural heritage resources and be used in the design of cultural heritage policies. The article discusses briefly this new line of thinking on the economic value of cultural heritage resources, reviews cases from around the world where cultural heritage has been successfully used to regenerate the economy and foster local and urban development and concludes with the need to increase public awareness about this new line of thinking. An earlier version of this article has been presented in 2009 at a Conference in Koroni.

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Η αναγνώριση της οικονομικής αξίας της πολιτιστικής κληρονομιάς είναι αναγκαία σήμερα στη χώρα μας για δύο λόγους. Πρώτον, γιατί η χώρα ευρίσκεται σε περίοδο βαθειάς κρίσης χρέους και ύφεσης, επομένως η αξιοποίηση όλων των αναπτυξιακών δυνατοτήτων είναι ανάγκη και υποχρέωση. Δεύτερον, γιατί η διεθνής εμπειρία αποδεικνύει ότι η πολιτιστική κληρονομιά μπορεί να αποτελέσει μοχλό οικονομικής ανάπτυξης, απασχόλησης και ευημερίας δίνοντας λύση στο αναπτυξιακό και το περιφερειακό πρόβλημα της χώρας μας.

Η πολιτιστική κληρονομιά ως οικονομική αξία

Η πολιτιστική κληρονομιά (Cultural Heritage), ή άλλως «εθνική κληρονομιά» ή απλώς «κληρονομιά», είναι όλα αυτά τα φυσικά πολιτιστικά αντικείμενα και μνημεία, καθώς και τα άυλα πολιτιστικά χαρακτηριστικά ενός έθνους ή μιας κοινωνίας τα οποία έχει κληρονομήσει από προηγούμενες γενιές, τα οποία υπάρχουν σήμερα και τα οποία οφείλει να διατηρήσει προς όφελος των μελλοντικών γενεών. Η υλική ή ενσώματη πολιτιστική κληρονομιά (Built Cultural Heritage) περιλαμβάνει κτίρια, ιστορικούς τόπους, μνημεία, έργα τέχνης, κλπ. που θεωρούνται άξια διατήρησης για το μέλλον. Σε αυτά περιλαμβάνονται αντικείμενα σημαντικά για την αρχαιολογία, την αρχιτεκτονική, την επιστήμη ή την τεχνολογία ενός συγκεκριμένου πολιτισμού.

Η έννοια της οικονομικής αξίας της πολιτιστικής κληρονομιάς γεννά έντονες αντιπαράθεσεις. Ακόμη και η απλή αναφορά σε οικονομική αξία της πολιτιστικής κληρονομιάς αντιμετωπίζεται από ορισμένους με σκεπτικισμό ή και απόλυτη άρνηση, για λόγους ηθικούς, αρχαιολογικούς, αλλά και ιστορικούς. Θεωρούν βεβήλωση ακόμη και τη σκέψη ότι ένα στοιχείο της πολιτιστικής κληρονομιάς έχει οικονομική αξία ή μπορεί να χρησιμοποιηθεί οικονομικά. Ένα μνημείο, θεωρούν, μπορούμε να το προσεγγίσουμε μόνο καλλιτεχνικά και ιστορικά, είναι ανεκτίμητης αξίας και δεν μπορούμε να το δούμε οικονομικά, ούτε μπορούμε να του αποδώσουμε οικονομική αξία.

Ο αντίλογος είναι ότι όταν ένα μνημείο προσελκύει επισκέπτες από όλο τον κόσμο, οι οποίοι είναι διατεθειμένοι να πληρώσουν ένα υψηλό κόστος ταξιδιού αλλά συχνά και υψηλό κόστος διαμονής για να το επισκεφθούν, δημιουργώντας ταυτόχρονα αντίστοιχες οικονομικές ροές, απασχόληση, εισόδημα και οικονομική ανάπτυξη, η οικονομική αξία του μνημείου είναι αυταπόδεικτη. Με αυτή τη βάση δεν έχουν όλα τα στοιχεία της πολιτιστικής κληρονομιάς την ίδια αξία, ούτε είναι όλα τα μνημεία ανεκτίμητης αξίας.

Η χώρα μας μεταπολεμικά στήριξε σε μεγάλο βαθμό την τουριστική της πολιτική με άξονα την πολιτιστική κληρονομιά με σημαντικά γενικότερα οφέλη για την οικονομική και περιφερειακή ανάπτυξη. Αλλά και άλλες χώρες επίσης. Η Ρώμη είναι ένα παράδειγμα πόλης με ιδιαίτερη ιστορική πορεία, όπου η πολιτιστική κληρονομιά αποτελεί μοχλό οικονομικής σημασίας. Ένα πολύ πρόσφατο, επίσης, παράδειγμα είναι η ανάδειξη στα τελευταία δέκα χρόνια του ιστορικού κέντρου της Πράγας ως πόλου έλξης επισκεπτών, δημιουργώντας οικονομικές ροές και οικονομική ανάπτυξη για την οικονομία, ως σημαντική πηγή συναλλάγματος, απασχόλησης και εισοδήματος, με σημαντικές μικροοικονομικές και μακροοικονομικές επιπτώσεις. Ταυτόχρονα, όμως, από την ανάδειξη της Πράγας ενισχύεται και η συνολική εικόνα της Τσεχίας ως χώρας, με σημαντικότερα οικονομικά και αναπτυξιακά οφέλη για την εθνική οικονομία.

Επομένως, η οικονομική αξία της πολιτιστικής κληρονομιάς είναι θεμελιώδους σημασίας για τη διαμόρφωση της πολιτιστικής και τουριστικής πολιτικής, στο πλαίσιο της ευρύτερης πολιτικής για οικονομική και περιφερειακή ανάπτυξη μιας χώρας.

Πολιτιστική κληρονομιά και οικονομική ανάπτυξη

Οι σύγχρονες αντιλήψεις για την οικονομική ανάπτυξη είναι ανθρωποκεντρικές και η μέτρηση του επιπέδου ανάπτυξης απομακρύνεται από την παραδοσιακή προσέγγιση του Ακαθάριστου Εγχώριου Προϊόντος προς μια ολιστική και ολοκληρωμένη προσέγγιση που απεικονίζεται με το Δείκτη Ανθρώπινης Ανάπτυξης (Human Development Index). Στην προσέγγιση αυτή αποκτά αυξανόμενη σημασία η κοινωνική ανάπτυξη και η πολιτιστική κληρονομιά ως κεντρικά στοιχεία της αναπτυξιακής προσπάθειας σε εθνικό, περιφερειακό και τοπικό επίπεδο.

Συγκεκριμένα, παρατηρείται μια μετακίνηση στον τρόπο που προσεγγίζουμε την πολιτιστική κληρονομιά σε τρεις κατευθύνσεις: (α) από τα μνημεία προς στους ανθρώπους (from monuments to people), (β) από τα αντικείμενα προς τις λειτουργίες (from objects to functions) και (γ) από την συντήρηση των μνημείων προς την διατηρήσιμη χρήση (from preservation to sustainable use). Η κληρονομιά δεν είναι πλέον στενά ένα σύνολο από αντικείμενα, με μόνο σκοπό τη συντήρησή τους για ιστορικούς, ηθικούς και αρχαιολογικούς λόγους, αλλά ευρύτερα ένα αναπόσπαστο λειτουργικό τμήμα της κοινωνίας και της οικονομίας ενός τόπου, που συμπεριλαμβάνει πολιτικά πρότυπα, οικονομική ευημερία, κοινωνική συνοχή, και πολιτισμική διαφορετικότητα.

Η κρατούσα στον παρελθόν προσέγγιση θεωρούσε τη χρήση της πολιτιστικής κληρονομιάς ως απειλή, που τελικά οδηγεί στην εμπορευματοποίηση, την απαξίωση και την καταστροφή. Όμως, η σύγχρονη προσέγγιση θεωρεί ότι η μεγαλύτερη επιτυχία στη συντήρηση της πολιτιστικής κληρονομιάς είναι η επιτυχής ένταξή της στην κοινωνική και οικονομική ζωή και επομένως η συμβολή της στη δημιουργία εισοδήματος το οποίο θα μπορεί να χρηματοδοτήσει τη συντήρησή της.

Στο πλαίσιο των σύγχρονων αντιλήψεων για την οικονομική ανάπτυξη, η πολιτιστική κληρονομιά αναγνωρίζεται ταυτόχρονα ως ατμοσφαιρική αλλά και ως καταλύτης της οικονομικής και κοινωνικής ανάπτυξης. Το σχετικό θεωρητικό πλαίσιο αποτελείται από τρεις οικονομικές συνιστώσες: (α) την αναγνώριση της κληρονομιάς ως οικονομικού κλάδου αυτοτελώς, ο οποίος χρησιμοποιεί πόρους, παράγει προϊόντα και δημιουργεί απασχόληση και κέρδη, (β) την θεώρηση της κληρονομιάς ως αναπτυξιακού παράγοντα που λειτουργεί καταλυτικά στην αναπτυξιακή διαδικασία με την προσέλκυση οικονομικών λειτουργιών και την ενθάρρυνση αναπτυξιακών δραστηριοτήτων και (γ) την προσέγγιση της κληρονομιάς ως εργαλείου ανάπτυξης μέσω της δημιουργίας ταυτότητας ενός χώρου, τόπου, πόλης ή χώρας.

Ακόμη πιο προωθημένες απόψεις θεωρούν ότι πολλά, ίσως τα περισσότερα, οφέλη από την πολιτιστική κληρονομιά προκύπτουν στη διαδικασία χρήσης της πολιτιστικής κληρονομιάς. Οι υποστηρικτές της χρήσης της πολιτιστικής κληρονομιάς διευρύνονται συνεχώς και περιλαμβάνουν όχι μόνο οικονομολόγους και κοινωνιολόγους, αλλά και αυτούς που παραδοσιακά αντιδρούσαν στη χρήση, όπως αρχαιολόγους, ιστορικούς, νομικούς και ανθρωπολόγους. Για παράδειγμα, στη διεθνή βιβλιογραφία αναφέρεται η ανάγκη για την ένταξη της διατήρησης των αντικειμένων στον τρόπο ζωής, με τον συνεχή επαναπροσδιορισμό της αξίας μέσω της χρήσης, γιατί η μη ένταξη στην κοινωνική ζωή οδηγεί τελικά στην περιθωριοποίηση, απαξίωση και καταστροφή της πολιτιστικής κληρονομιάς, λόγω της έλλειψης πόρων για συντήρηση.

Επίσης, υπάρχουν επιστήμονες που προτείνουν την ολοκληρωμένη διοίκηση των πολιτιστικών πόρων ενός ιστορικού χώρου ή τόπου, ώστε ο χώρος και το περιβάλλον του να θεωρείται ως ένα όλον, του οποίου η ισορροπία και η ταυτότητα εξαρτώνται από την σύζευξη των επιμέρους, δηλαδή τόσο των υλικών στοιχείων (μνημείων, κτιρίων,

αντικειμένων, κλπ) της πολιτιστικής κληρονομιάς, όσο και των ανθρώπινων δραστηριοτήτων, των κοινωνικών οργανώσεων και του περιβάλλοντος χώρου.

Επομένως, η έννοια της συντήρησης των στοιχείων της πολιτιστικής κληρονομιάς μετακινείται από τη συντήρηση και αναλλοίωτη διατήρηση προς τη διατηρήσιμη χρήση της πολιτιστικής κληρονομιάς και τη διαχείριση της αλλαγής με την ένταξή της τόσο στο κοινωνικό όσο και στο οικονομικό περιβάλλον, με τρόπο που επιτρέπει τη συντήρηση και διατήρηση στοιχείων τα οποία διαφορετικά θα απαξιώνονταν και θα καταστρέφονταν λόγω έλλειψης πόρων για τη συντήρησή τους.

Δηλαδή, η συντήρηση των στοιχείων της κληρονομιάς δεν πρέπει να θεωρείται ως διαδικασία που σταματά την ανάπτυξη και αλλαγή, διατηρώντας αναλλοίωτα τα υλικά στοιχεία της κληρονομιάς. Αλλά, πρέπει να ταυτισθεί με την πρακτική της διαχείρισης της αλλαγής, ως παράγοντος που διατηρεί την ισορροπία μεταξύ συντήρησης της κληρονομιάς και διασφάλισης της ανάπτυξης. Αυτή η νέα προσέγγιση μετακινεί την σκέψη από τη συντήρηση αυτόνομων μνημείων στην συνολική διαχείριση πολιτιστικών χώρων, τόπων, πόλεων ή περιοχών. Με την ένταξη αυτή της κληρονομιάς στο ευρύτερο οικονομικό και κοινωνικό περιβάλλον δημιουργούνται οι αναγκαίες συνθήκες και πόροι για αποτελεσματικότερη συντήρηση και διατήρηση των στοιχείων της.

Η διεθνής εμπειρία

Τελευταία, η κληρονομιά αποκτά αυξανόμενη σημασία όχι μόνο στα ακαδημαϊκά περιοδικά και τις επιστημονικές συναντήσεις αλλά και σε διεθνείς οργανισμούς και σε κυβερνητικούς κύκλους, καθώς και σε προγράμματα πολιτικής τόσο σε εθνικό, όσο και περιφερειακό επίπεδο.

Μια έκδοση σταθμός είναι η δημοσίευση από το Brookings Institution το 2005 του «Historic Preservation- A Guide and Review of the Literature». Όμως, η πολιτιστική κληρονομιά αναγνωρίζεται και σε δημοσιεύσεις εθνικών, περιφερειακών αλλά διεθνών οργανισμών, όπως η Παγκόσμια Τράπεζα, ως ένας ισχυρός οικονομικός και κοινωνικός πόρος, ένα αναπτυξιακό εργαλείο, που μπορεί να χρησιμοποιηθεί ως καταλύτης στην οικονομική ανάπτυξη, να ενισχύσει την απασχόληση, να δημιουργήσει εισόδημα, να αναζωογονήσει το κοινωνικό κεφάλαιο στις τοπικές κοινωνίες και να ενδυναμώσει την επιχειρηματικότητα στις τοπικές οικονομίες.

Η νέα αυτή προσέγγιση, που αποκτά αυξανόμενη υποστήριξη διεθνώς, αναδεικνύει μεταστροφή από την αντίληψη ότι η συντήρηση της πολιτιστικής κληρονομιάς αποτελεί φρένο στην ανάπτυξη και βάρος για τους εθνικούς προϋπολογισμούς, προς μια νέα αντίληψη όπου συντήρηση της κληρονομιάς και οικονομική δραστηριότητα θεωρούνται εταίροι στην αναπτυξιακή διαδικασία. Η κυρίαρχυση πρόβλεψη είναι ότι η πολιτιστική κληρονομιά ως κλάδος της οικονομικής δραστηριότητας θα αυξηθεί θεαματικά στον 21ο αιώνα και θα αποτελέσει το κύριο οικονομικό προϊόν των χωρών, προσδιορίζοντας κατά τον τρόπο αυτό το μέλλον των κοινωνιών και σημαντικό παράγοντα της οικονομικής τους ανταγωνιστικότητας.

Σε συνέχεια των ανωτέρω αναφορών, ως λογική συνέχεια έπεται ότι η πολιτιστική κληρονομιά όχι μόνο μπορεί αλλά πρέπει να ενσωματωθεί στην οικονομική και κοινωνική ζωή των κοινωνιών για να επιτευχθεί η ισορροπία μεταξύ διατήρησης και οικονομικής ανάπτυξης που προαναφέρθηκε. Ως εκ τούτου, χρειάζεται ο επαναπροσδιορισμός των πολιτικών για την πολιτιστική κληρονομιά προς περισσότερο πρακτικά ζητήματα και η ένταξή τους σε στρατηγικές ολοκληρωμένης οικονομικής και περιφερειακής ανάπτυξης. Με τον τρόπο αυτό αντιμετωπίζονται αποτελεσματικά ένα φάσμα προβλημάτων και

προκλήσεων οικονομικής, κοινωνικής, περιβαλλοντικής και πολιτιστικής φύσεως και διαμορφώνεται μια ολοκληρωμένη αναπτυξιακή στρατηγική.

Υπάρχουν αρκετά παραδείγματα αυτής της νέας προσέγγισης για την πολιτιστική κληρονομιά ως μοχλού οικονομικής και περιφερειακής ανάπτυξης.

Στην Αγγλία, The English Heritage, είναι ο εκτελεστικός οργανισμός για την πολιτιστική κληρονομιά που επεξεργάζεται την στρατηγική της χώρας. Η Έκθεση του «The Power of Place: The Future of the Historic Environment» αναπτύσσει την κυβερνητική στρατηγική για το μέλλον της πολιτιστικής κληρονομιάς στην Αγγλία. Το κεντρικό σημείο της Έκθεσης είναι η αναγνώριση ότι το ιστορικό περιβάλλον αποτελεί σημαντικότατο οικονομικό στοιχείο στην διαμόρφωση της ποιότητας ζωής. Μια άλλη Έκθεση με τίτλο «The Heritage Dividend» εστιάζεται στην οικονομική διάσταση της κληρονομιάς και αναπτύσσει τη συμβολή της στην οικονομική και περιφερειακή ανάπτυξη, την αειφόρο ανάπτυξη, την δημιουργία απασχόλησης, την τουριστική ανάπτυξη και την αναζωογόνηση των τοπικών κοινωνιών.

Στην Ιαπωνία, υπάρχουν πάμπολλα παραδείγματα όπου η συντήρηση της κληρονομιάς και η αστική ανάπτυξη έχουν συζευχθεί αποτελεσματικά. Είναι ιδιαίτερα χρήσιμη η εμπειρία της Ιαπωνίας στη συνεργασία των τοπικών αρχών με τις τοπικές επιχειρήσεις του ιδιωτικού τομέα για τη διατήρηση της πολιτιστικής κληρονομιάς για παράδειγμα στην πόλη Nagahama. Αυτή η μικρή πόλη των 50.000 κατοίκων που στη δεκαετία του 1980 χαρακτηριζόταν από οικονομική παρακμή μπόρεσε στη δεκαετία του 1990 να επιτύχει την οικονομική της ανασυγκρότηση και αναζωογόνηση μέσα από μια σύμπραξη δημόσιων και ιδιωτικών φορέων με κεντρικό σημείο ένα έργο αναστήλωσης της πολιτιστικής κληρονομιάς και ενθάρρυνσης σχετικών οικονομικών δραστηριοτήτων.

Στην Ευρώπη αναφέρθηκαν ήδη ως πόλεις που έχουν επιτυχημένα αναδειχθεί ως πολιτιστικοί προορισμοί, η Ρώμη και η Πράγα. Όμως, ταυτόχρονα υπάρχουν πολλές άλλες πόλεις στην ίδια κατεύθυνση, όπως η Φλωρεντία, η Βενετία, το Παρίσι, και πρόσφατα το Βερολίνο. Όμως, αν και η αναφορά στις μεγάλες αυτές πόλεις γίνεται για λόγους παραδείγματος, υπάρχουν πάμπολλες μικρές πόλεις που έχουν επιτύχει αναγνώριση ως πολιτιστικοί προορισμοί και έχουν αξιοποιήσει οικονομικά την πολιτιστική τους κληρονομιά.

Επίλογος

Κλείνοντας θέλω να συνοψίσω με τρία συμπεράσματα. Πρώτον, η πολιτιστική κληρονομιά έχει οικονομική αξία. Η άρνηση αυτής της πραγματικότητας με προσήλωση σε παρωχημένες αντιλήψεις στερεί τις κοινωνίες από ένα σημαντικό αναπτυξιακό πόρο και ταυτόχρονα οδηγεί σε απαξίωση και καταστροφή της ίδιας της πολιτιστικής κληρονομιάς λόγω αδυναμίας των προϋπολογισμών να φέρουν το χρηματοοικονομικό βάρος της συντήρησης. Δεύτερον, στις σύγχρονες αντιλήψεις για την οικονομική ανάπτυξη η πολιτιστική κληρονομιά αναγνωρίζεται ταυτόχρονα ως ατμοσφαιρική, αλλά και ως καταλύτης οικονομικής και κοινωνικής ανάπτυξης. Η πρόκληση είναι η επιτυχής ένταξη της χρήσης της πολιτιστικής κληρονομιάς στο οικονομικό και κοινωνικό περιβάλλον με ένα αποτελεσματικό πλαίσιο διαχείρισης της αλλαγής. Τρίτον, η διεθνής εμπειρία είναι πλούσια σε παραδείγματα όπου η επιτυχής εφαρμογή της νέας αυτής προσέγγισης στην οικονομική αξία της πολιτιστικής κληρονομιάς αντέστρεψε την παρακμή και οδήγησε σε οικονομική και κοινωνική ανασυγκρότηση. Ιδιαίτερα σημαντική είναι στο σημείο αυτό η εμπειρία από τη συνεργασία δημοσίων και ιδιωτικών φορέων στον κοινό σκοπό.



Cultural Heritage, Local Resources and Sustainable Tourism*

Harry Coccossis

Tourism and its impacts

In the last fifty years, tourism has been transformed from a leisure activity to a major business sector worldwide. In addition, while it was concentrated in a few world cities and sites, tourism is becoming increasingly global incorporating new destinations and reaching far distant places. As tourism grows in a destination major social, economic, cultural and environmental changes occur and as a consequence tourism has become a priority field in policy making at local, regional, national, supranational and international level.

Tourism has grown fast as a result of technological and organizational changes facilitating transport at reduced costs providing opportunities for leisure and travel to a broader segment of modern societies. Evidence to this is that international tourism tripled in 25 years (1975-2000) and according to recent forecasts (WTO, 2001) it will continue to grow, more than doubling in the next fifteen years (around 2020). Europe is a primary destination for tourists as it concentrates about 60% of international arrivals (403.3 millions in 2000) at global scale and in spite of fast growing new destinations around the world it is likely to continue to represent the largest tourist market. Contemporary estimates foresee doubling of tourist arrivals in European destinations in the next twenty years or so (WTO, 2001).

The spectacular growth of tourism has brought to the attention of policy makers its potential as an engine for economic growth, but also the problems it can create if left uncontrolled. Tourism as a complex economic activity has multiple linkages to a wide range of other economic sectors and activities, thus having positive multiplier effects and a potential to act as a catalyst for economic development. Particularly, at a local/regional level it offers opportunities for employment and income, spurring regional and local economic development, which are often unique chances for many small and distant places with limited other options for development.

Tourism may have significant environmental, social and economic impacts on social structures and relations, values and attitudes, economic activity, culture and lifestyles, built environment and land use, natural ecosystems and resources etc. 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 causes displacement and in some cases dominance, leading to 'monoculture', structure and dynamics risks (Coccossis, 2001). The impacts of tourism may be quite significant in some places

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depending on tourism's relative importance and growth with ensuring. Often the negative impacts from tourism on a destination may cause such a degradation which could have negative feedback effects on the tourist activity itself. As tourism depends on the quality of the assets which attract tourism, such as socio-cultural and natural environment and the quality of services, tourism becomes sensitive to a degradation of the tourist destination.

Tourism can have positive impacts as well on a destination as it brings prospects for employment and income and as it generates multiple positive effects for other sectors. Positive impacts may be of particular interest at the local level as tourism may induce investments and improvements in quality of life. For example, better transport or telecommunication services because of tourism benefit the entire local society as well. So do environmental improvements or the availability of a broad range of shopping facilities and restaurants, etc. Not all of the impacts attributed to tourism are caused by tourism alone these are often a result of broader processes (as globalization, competition, mass culture, modernization, rural-urban population shifts, etc.) and their impacts which influence local and regional systems. In tourism destinations these changes may be triggered primarily by tourism. Tourism is perhaps the best example of an economic activity with intensive and direct relationship to environmental quality. This is best exemplified in the case of tourism and cultural heritage.

Tourism Impacts on Cultural Heritage

Cultural assets attract tourism. Tourism growth brings pressures on cultural resources but also provides a strong basis for their protection and enhancement (Coccossis and Nijkamp, 1995). History, culture and religion are elements which attract tourists in a place. They constitute thus significant tourist resources. Places of a unique cultural value, monuments and historic cities and towns, are frequented by millions of tourists every year. More and more they are incorporated in the circuits of mass tourism. So, large numbers of visitors flood monuments, museums, etc., often for a short duration creating pressures (congestion, etc.) which need to be taken care of, through management and planning.

Furthermore, urban centers attract yearly a large proportion of world's tourist flows because of the built cultural heritage but also the urban amenities, cultural traditions, cultural events and lifestyle. Tourism, brings employment and income to local societies (Walton, 2000).

However, heritage towns are particularly sensitive to excessive tourism pressures. Tourist flows and associated tourist development often affect historic towns creating conflicts. Tourism often displaces other activities from the centre to the outskirts sometimes leading to tourism monoculture dominating town centers causing a relocation of other activities (and local residents) away from the centre to the outskirts. Increase in traffic and congestion is a common problem. Uncontrolled tourist development may alter the urban fabric and the architectural character of a historic town, threatening the identity of the place as a tourism destination. Land use conflicts, access to local resources (such as museums, town centers, etc.) and services (such as mass transport), overloading of infrastructure and support systems (such as water, sewage, etc.) are also common issues leading to dysfunction and externalities (such as pollution, noise, high rents, etc.) affecting ultimately the costs of living and the quality of life. These may also affect tourism itself. The management of such conflicts becomes of the utmost importance in order to ensure the conservation of the art cities along with their socio-economic development, in which tourism can play a significant role (Borg, 2004; Russo, 2002).

Tourism in a Context of a Strategy for Sustainable Development

Societies are increasingly concerned about the impacts of tourism and develop policies to face the problems which tourism generates. A broad perspective is needed to incorporate cross sectoral issues, in a pro-active policy to take into account the social, economic and environmental tourism.

In the past environmental problems were seen as inevitable, unwanted (unintended) outcomes of human activity and economic development. In such a perspective environmental protection is considered by many as constraint to development. So the development of tourism is seen as constrained by environmental legislation. It is that development prospects depend to a great extent on environmental quality, particularly for tourism protection is essential not only on ethical grounds but because assets (natural and cultural) are the basis for human activities. Resource protection (for tourism resources) is essential for the long-term development of tourism itself, in addition to other reasons supporting heritage conservation. This brings at the frontline of public policy the issue of how tourism contributes to sustainable development. Protecting the environment was conceived as intricately linked to social and economic development (WCED, 1987). There is still no wide agreement on sustainable development. There are various interpretations of sustainability (soft vs. hard, etc.) depending on the determining role attributed to ecological perspectives. Consequently there can be various interpretations of sustainable tourism whether the priority is on sustaining growth of the activity or in protecting the environment (Priestley, et al 1996). Recent interpretations lead to a convergence which bases tourism in a broader strategy for sustainable development. Sustainable tourism development is directly linked to protecting and managing the environment as a basis for social and economic development. In a contemporary context sustainable tourism is widened to include horizontal issues such as sustainable production and consumption patterns, referring to the need for fundamental changes in tourism development patterns. This brings a new perspective on sustainable tourism as it touches on several of its key characteristics: seasonality, saturation and carrying capacity.

Seasonality or the existence of intensive peaks in using tourist resources in a widespread phenomenon and not only restricted to sun and sea destinations. Seasonality is associated often with satisfaction of destination whether at a small scale (i.e. monuments, beaches, etc) or a wider/larger one (i.e. cities, islands, etc). Saturation is not always associated with seasonality but it is often accompanying it. There are many destinations with constant pressures from tourism. Satisfaction is an expression of "overload" or excess in impacts and is often associated, from a policy perspective, with tourism carrying capacity.

More and more sustainable tourism strategies are focusing at a local, destination level (Dredge, 1999). This orientation reflects not only a broad decentralization of decision-making by transferring a range of responsibilities to local and regional authorities but also a necessity to adopt an integrated approach to policy making. This is in recognition that policy responses are more effective in addressing to concrete problems and their many cross-sectoral issues are mostly evidenced at a local/regional level. Furthermore, managing destination is easier at a local/regional level where exist land-use 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). Therefore it is at this level that a lot of attention is focusing on sustainable tourism (Westlake, 1995, WTO, 1998) as evidenced by a growing number of relevant initiatives (such as Local Agenda 21).

Tourism impacts are mostly evident at a destination (local) level. Therefore managing tourism becomes a central issue in local and regional policy making. In addition, the management of tourist destinations is often fragmented among various local, regional and national agencies which have the responsibility to control the various functions such as services, infrastructure, improvements, etc. (Bryon and Russo, 2003). So managing tourism becomes an integral part of local and regional policy and tourism becomes part of a process that will assure co-operation and coordination among all those involved. The question is whether such effort is guided by a view towards sustainable development and in this respect tourism can become a catalyst in such a process. The process consists of principles, goals, objectives and policy measures for tourist development taking into consideration the area's particularities, distinctive characteristics and features with a view to respect local capacity to support tourism. This involves seeking tourism activity in a vision of local development. Decisions for tourism should be taken in a process of participation of all major actors and the community at large. So central to this approach is establishing a process of concertation with a view to identify common platforms of action within a basic framework. As a consequence it would be necessary to develop a system of actions to mitigate the impacts and pressures of tourism while conserving and enhancing heritage assets and resources. A variety of policy measures exist which can assist in establishing such a framework. These include regulatory (land-use planning and zoning to control development, restrictions to accessibility, restrictions to activities, etc.), economic (pricing and fees, charges, taxes, incentives, etc.) and organizational (reservation systems, information, education, marketing, etc.) means (Coccossis, 2005).

A strategy or action plan may be adopted which should take into consideration some broader issues which cut across sectoral or problem specific actions and offer a broader framework to ensure coordination, complementarity and synergy of action: spatial planning, community participation, monitoring and evaluation (Coccossis and Nijkamp, 1995).

Tourism Carrying Capacity and Cultural Heritage

The concept of tourism carrying capacity has been always central in the debates about the impacts of tourism (UNEP, 1986). Tourism growth in a place may cause irreversible damages in social, economic or environmental systems and ultimately affecting tourism prospects. Therefore there should be limits on tourism development (size, intensity, etc.) often expressed as crowding or 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 large geographical 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, mooring places, etc.).

Tourism carrying capacity expresses complex issues in a simple concise concept. It can be used in a variety of functions and stages in planning and policy making (assessment, goal identification, alternative strategy formulation, awareness raising, consensus building, etc.). However its application is limited at an operational level for a number of reasons: methodological difficulties in measuring and assessing multi-dimensional and complex issues, political difficulties in accepting limits to development (particularly for a dynamic and growing activity such as tourism), societal difficulties to arrive at common 'visions', administrative inertia in adopting innovative concepts in policy making, fragmentation of decision making and difficulties in policy coordination and integration and

many more (Coccossis and Mexa, 2004). Stemming from broader deficiencies of modern societies. However, the policy context is changing encompassing integrating approaches which support the adoption and application (measuring, assessment and policy decisions) of integrative concepts such as tourism carrying capacity.

Carrying capacity is likely to become a central concern in tourism management particularly for several types of destinations (historic towns, small islands, natural parks, etc.). Selective tourism is likely to grow faster particularly oriented towards places with rich natural and cultural heritage. Places which should be protected are likely to face increasing pressures. These are probably the destinations which need the most a strategy which will base tourism growth on carrying capacity assessment. Pressures on existing tourist destinations which can remain competitive are likely to intensify further requiring putting together effective tourism management to cope with increasing pressures. In parallel, new destinations are likely to emerge, not always ready to cope with the pressures of tourism. This would require careful assessment of strengths, weaknesses, opportunities and threats from tourism growth and development in the context of sustainable development. Destinations would have to become competitive putting together a coherent strategy. A central element of such a strategy could be tourism carrying capacity assessment. It would assist 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).

Policy Issues

The requirements for implementing tourism carrying capacity impose a heavy organizational burden on local community structures, which might not have the capacity to face such a challenge. Defining and implementing tourism carrying capacity is information driven and entails an on-going process for collection and storage of data concerning the various components and dimensions of tourism carrying capacity. In addition launching a process of tourism carrying capacity assessment requires the mobilization of stakeholders in a long-term process. A number of communities do not have the capacity or political basis to sustain such a process, 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). At a destination level often responsibilities are fragmented and shared among a number of actors rendering coordination rather difficult. Furthermore, this might require that communities transcend internal social inertia, which prevents them from developing a 'vision' about their future (and strategic planning). These difficulties are exacerbated in the case of tourist destinations as a result of changes in social structure and cohesion (no permanent population, secondary houses, seasonal employment, and so on). This is often expressed through diverging interests in priorities and futures in the area. Another constraint is also overcoming the perception according to which carrying capacity (imposition of some kind of limits) is an obstacle, even a threat to the 'bonanza' seen in tourism, particularly in contemporary times during which there is a competitive environment and a priority for short-term profits over long-term costs. 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.

The above discussion highlights some of the difficulties and issues encountered in policy and research agendas when adopting tourism carrying capacity. It is certain that

as a concept tourism carrying capacity assessment is powerful and can be used to mobilize tourist destinations to review the course of development pursued and attempt to steer it towards desirable patterns. There are still many questions which arise when one moves from concept to action.

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Using WebGL to Design an Interactive 3D Platform for the Main Monuments of Crete*

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Abstract

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.

1. Introduction

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.

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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 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.

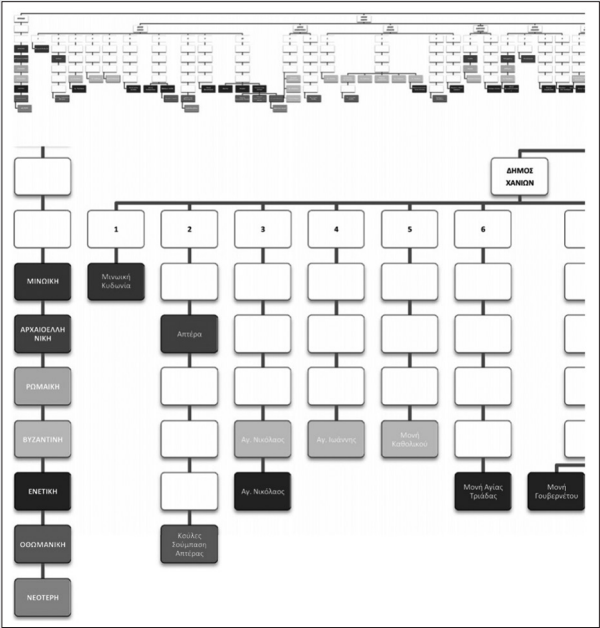


Figure 1 Clustering of monuments (based on location and historical period).

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 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

3.1 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-Android 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.

3.2 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.

3.3 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.

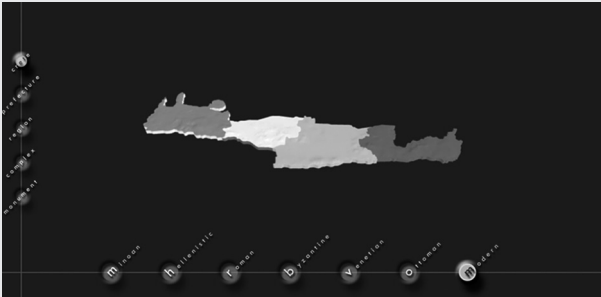
The shadows are casted by the models as well as the models receiving shadows. In order for shadowing to be implemented, the models are defined as a complex set of surfaces through the code. Therefore, specified surfaces are able to cast shadows and others receive shadows, all belonging to the same model.

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.



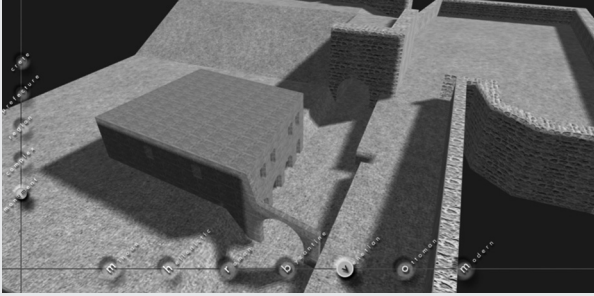


Figure 7 Rethymno old town: Monument (Pirovolio) in Venetian Period.

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.

3.4 User Interface

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 models 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 were 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.

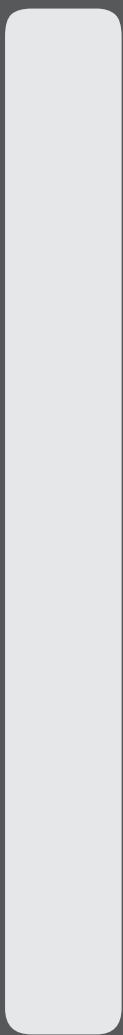
Acknowledgments

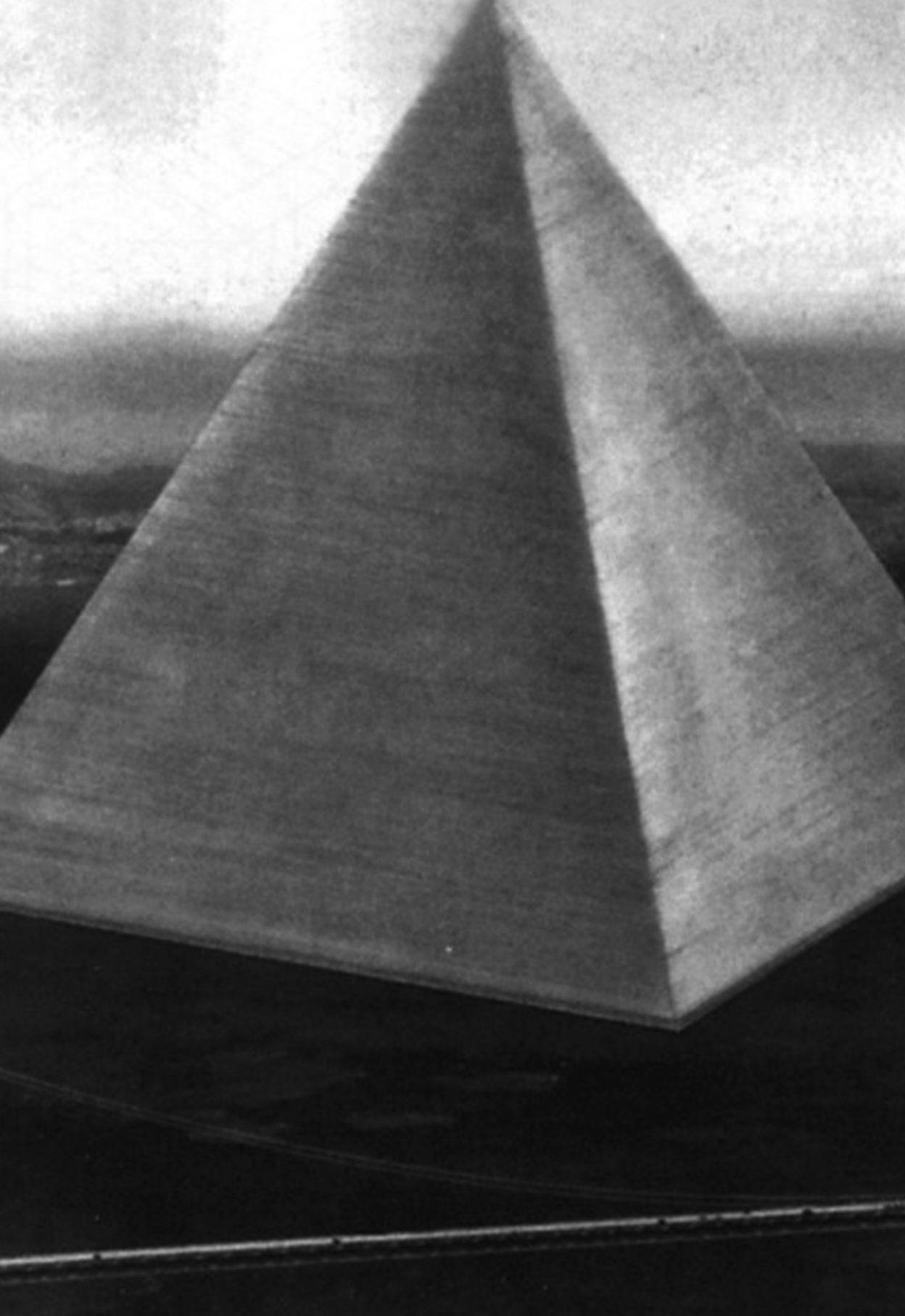
The project is funded by CYTA Hellas based on a competitive grant awarded to the Technical University of Crete. We would like to thank the students of the Technical University of Crete involved in this project: A. Charatsaris, E. Geromitsou, D. Gina, A. Karagianni, G. Kostopoulou, C. Manzetti, E. Markozani, C. Moudatsakis, D. Passas, N. Reditis, C. Sideri, S. Stefanakis, V. Vitorakis, D. Zervoudakis, S. Zouganelis.

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context







The Social and Economic Value of Cultural Heritage: literature review — EENC Paper, July 2013

available at: [<http://addict.pt/wp-content/uploads/2014/05/EENC-CD%C3%BCmcke-MGnedovsky-Cultural-Heritage-Literature-Review-July-2013.pdf>]

by Cornelia Dümcke and Mikhail Gnedovsky

1. Introduction

This bibliography aims to describe and analyse academic literature and research reports addressing the social and economic value of cultural heritage, in order to allow the European Commission's Directorate General for Education and Culture (DG EAC) to identify relevant arguments, current theoretical approaches and also experts in this field. The analysis places emphasis on publications made over the past five years within the EU but also includes references from other countries or regions as well as earlier publications which can be relevant to current debates in Europe.

The paper has been prepared following a request presented by DG EAC to the European Expert Network on Culture (EENC) in February 2013. The request emerged in the context of the implementation of 2007's European Agenda for Culture in a Globalising World, which highlights the potential of the cultural sector (including cultural and creative industries, but also cultural heritage) to social and economic development and aims to improve the availability of data in these fields. On the other hand, the request stressed the importance of the Europe 2020 strategy, the EU's mid-term growth strategy which aims to address the shortcomings of the existing growth model and to create the conditions of smarter, more sustainable and more inclusive growth – the cultural sectors are also expected to contribute to these aims.¹ A draft version of the literature review was presented in May 2013 and, following comments formulated by DG EAC, a revised text is submitted in July 2013.

The EENC has produced some literature reviews in the past, including one on 'the governance of culture'² and one on 'the public value of culture',³ both presented in January 2012. Some findings of the latter, conducted by Jordi Baltà and John Holden, are also relevant to this review on the social and cultural value of cultural heritage.

1 See 'Council Conclusions on the Contribution of Culture to the Implementation of the Europe 2020 Strategy', Official Journal of the European Union, C 175, 15.6.2011. Available at <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=OJ:C:2011:175:0001:0004:EN:PDF>.

2 Vesna Čopič and Andrej Srakar, Cultural Governance: a literature review (EENC, 2012), available at <http://www.eenc.info/news/cultural-governance-literature-review/>.

3 John Holden and Jordi Baltà, The Public Value of Culture: a literature review (EENC, 2012), available at <http://www.eenc.info/news/the-public-value-of-culture-literature-review/>.

1.1. Methodology

The literature review has been carried out by a team led by EENC members Cornelia Dümcke and Mikhail Gnedovsky, with support provided by Interarts as the secretariat of the EENC. Given the aim to present a broad and diverse list of documents, a request for contributions was disseminated in March 2013 to several networks and individual experts, including European members of the International Federation of Arts Councils and Culture Agencies (IFACCA), some correspondents of the Council of Europe / Ericarts' Compendium on Cultural Policies and Trends in Europe and experts in the EENC's core group.⁴ The request presented the main aims of the exercise and asked for assistance in identifying relevant recent documents (e.g. papers, articles, evaluation reports, impact studies) addressing these issues, preferably within the EU.

Contributions received thereafter were listed and briefly analysed, before selecting the 87 documents that would be included in the final review. An effort was made to ensure diversity both as regards the countries represented and the areas of impact and arguments analysed. Following this, the research team has closely analysed the texts selected, producing a short summary for each. When preparing the individual reviews, priority has been given to the methodology used as well as the economic, social and broader impacts identified, in relation with the EU's objectives of smart, inclusive and sustainable growth.

Documents reviewed are presented in alphabetical order, with a full bibliographic reference, a translation of the original title where this was not in English and an Internet address in most cases.⁵ Where relevant, information has also been included regarding the context in which research had been undertaken (e.g. European projects, national policy developments, international conferences, etc.) or the authors' broader work in this field. A short description of the authors and their institutional affiliation is included for each item, in order to facilitate the European Commission's identification of experts in this field.

Some of the trends and key observations derived from the literature review are presented in the final chapter.

1.2. Scope

Definition of cultural heritage

For the purposes of the present bibliography, the definition used in the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society (Faro, 2006) has been applied: [Cultural] heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time. However, in the context of the analysis of the value of cultural heritage, many authors complement this definition with a notion of heritage sector constituted by specialised activities involving heritage and related to other social or economic sectors. Consequently, two strands of analysis can be observed in the reviewed studies:

⁴ The contributors' names appear in Acknowledgements at the end of this document.

⁵ Internet references contained throughout the document are valid as of early May 2013.

- a) cultural heritage as a sector of activities on its own, which provides jobs and generates growth (direct impact, mainly economic but which can include other dimensions of development as well);
- b) spill-over social and economic effects of cultural heritage in other fields, such as agriculture, regional development, environment, science and education, tourism, technology, innovation, social cohesion, intercultural dialogue, etc.

Heritage sector is sometimes considered a part of cultural (or creative) industries. In such cases, the analysis is not limited to the issues of heritage protection but stresses also the creative potential of heritage, including its spill-over effects in other creative sectors.

Types of heritage

Some authors speak of cultural heritage in general, while others focus their studies on particular types of heritage, such as built heritage, movable heritage, archaeological heritage, etc.

An integrated approach leads to the formation of historical landscapes (sometimes cityscapes) – complex protected areas merging different types of heritage.

In some studies, natural heritage is considered a part of cultural heritage. Their authors point out that the dividing line between the two is very much blurred, as nature is always perceived through a cultural lens, and natural landscapes have often been

formed through human activity. In any case, both notions are crucial from the point of view of sustainable development.

The role of intangible heritage, as defined in the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (2003), is widely discussed. The introduction of this notion has dramatically expanded the scope and potential of heritage but it has also posed serious challenges before the heritage sector.

There is also an ongoing discussion on the issues related to recent heritage, for example that originating in the period of the Cold War or in the legacy of Communist regimes in the Eastern European countries. Some authors stress the challenging and controversial nature of this category of heritage.

Finally, there are many studies focused on heritage institutions, such as archives, museums, libraries, national parks, etc.

Value of cultural heritage

Many authors underline the difference between intrinsic value of heritage and its instrumental value. Although the present bibliography is focused, mainly, upon instrumental value, i.e. the importance of heritage for the social and economic development, it should be noted that many authors warn against neglecting the intrinsic value of heritage as collective memory of the society.

In the recent years, the instrumental value of heritage, as manifested in its social and economic implications, has been claimed by various advocates of heritage and recognised by many policy-makers. Culture (and heritage, as its indispensable part) is now considered by many authors as one of the four pillars of sustainable development on an equal footing with the others.

As confirmed by multiple studies, heritage, if properly managed, can be instrumental in enhancing social inclusion, developing intercultural dialogue, shaping identity of a territory, improving quality of the environment, providing social cohesion and – on the

economic side – stimulating tourism development, creating jobs and enhancing investment climate. In other words, investment in heritage can generate return in a form of social benefits and economic growth. This has been shown by many authors in theoretical discourse supported by numerous case studies.

At the same time, as sceptics are saying, success stories may overshadow existing failures. That is why the main purpose of the present bibliography is to guide the reader through the sources providing evidence of social and economic value of cultural heritage – to demonstrate existing achievements but also gaps in contemporary studies.

Although a considerable progress has been made in measuring the economic value of heritage in quantitative terms, both on macro- and micro-levels, there is still a long way to go. Many observations have purely qualitative nature and are not supported by reliable figures. But even the existing methodology of measuring the economic impact of heritage has not become, so far, a routine instrument in heritage planning. It has been used only occasionally and is not used at all in many countries.

Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions



available at: [\[http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf\]](http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf) July-2013.pdf]

by The European Commission

Towards an integrated approach to cultural heritage for Europe

1. INTRODUCTION: CULTURAL HERITAGE ON THE EU AGENDA

1.1. An asset for all, a responsibility for all

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 valorise it is a major factor in defining Europe's place in the world and its attractiveness as a place to live, work, and visit.

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.

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 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 recognises the specificity of heritage for preserving cultural diversity, and the need to ensure its protection in the single market.¹

¹ TFEU 36 allows prohibitions or restrictions on imports, export or goods in transit for the protection of national treasures possessing artistic, historic or archaeological value. Directive 93/7/EEC on the return of cultural objects unlawfully removed from the territory of a Member State was adopted under Article 114 TFEU, to secure the return of cultural objects which are classified as national treasures within the meaning of Article 36 TFEU. This Directive has now been recast by Directive 2014/60/EU. Council Regulation (EC) No 116/2009 on the export of cultural goods lays down provisions to ensure that exports of cultural goods are subject to uniform controls at the Union's external borders. TFEU Article 107, paragraph 3 (d) provides that aid to promote culture and heritage conservation may be considered to be compatible with the internal market, where such aid does not affect trading conditions and competition in the Union to an extent that is contrary to the common interest.

Since the adoption of the European Agenda for Culture² in 2007, heritage has been a priority for the Council's work plans for culture, and cooperation at European level has advanced through the Open Method of Coordination³. Political interest at EU level has steadily grown – cultural and heritage stakeholders recently highlighted in the Declaration on a New Narrative for Europe⁴: 'Europe as a political body needs to recognise the value of cultural heritage. Heritage reveals what it has meant to be a European throughout time. It is a powerful instrument that provides a sense of belonging amongst and between European citizens'.

There is no contradiction between national responsibilities and EU action: heritage is always both local and European. It has been forged over time, but also across borders and communities. Heritage is made up of local stories that *together* make the history of Europe.

This Communication has been informed by several years of dialogue with EU Presidencies and stakeholders.⁵ It responds to this year's invitation of the Council to the Commission to "pursue the analysis of the economic and social impact of cultural heritage in the EU and contribute to a development of a strategic approach"⁶. It examines available information on the economic and social impacts of cultural heritage and plans to improve the evidence base (section 1.2) and explores the challenges and opportunities for the heritage sector (section 1.3).

In line with the objectives of the European Agenda for Culture, this Communication presents the EU's approach to heritage across different policy areas (section 2). It then sets out the tools available at EU level, complementing national and regional programmes, to help protect and enhance the intrinsic and social value of heritage (section 2.1), to strengthen its contribution to economic growth and job creation (section 2.2), and develop its potential for the EU's public diplomacy (section 2.3).

Lastly the Communication describes the measures available to strengthen policy cooperation at different levels, and projects being developed to support new models of heritage governance (sections 3 and 4).

The overall aim is to help Member States and stakeholders make the most of the significant support for heritage available under EU instruments, progress towards a more integrated approach at national and EU level, and ultimately make Europe a laboratory for heritage- based innovation⁷.

1.2. An undervalued contribution to economic growth and social cohesion

Heritage has many dimensions: cultural, physical, digital, environmental, human and social. Its value – both intrinsic and economic – is a function of these different dimensions and of the flow of associated services. The economic value of heritage has recently

2 COM(2007)242 final and Resolution of the Council of 16 November 2007 on a European Agenda for Culture.

3 ec.europa.eu/culture/policy/strategic-framework/european-coop_en.htm

4 ec.europa.eu/debate-future-europe/new-narrative/pdf/declaration_en.pdf

5 The preparation of this communication has benefited from work done under successive EU presidencies by the Reflection group "EU and Cultural Heritage", starting with the Bruges declaration under the 2010 Belgian presidency (www.culture-dev.eu/pdf/fr/DeclarationofBrugesEN.pdf) and continuing through the 2013 Lithuanian and 2014 Greek presidencies. Important contributions have also come from the European Heritage Heads Forum and the European Heritage Legal Forum, as well as the European Heritage Alliance 3.3.

6 Council conclusions on cultural heritage as a strategic resource for a sustainable Europe adopted 21 May 2014: register.consilium.europa.eu/doc/srv?l=EN&f=ST%209129%202014%20INIT

7 ec.europa.eu/culture/policy/culture-policies/cultural-heritage_en.htm

come into research focus⁸, but only partial estimates of its importance are available. EU-wide data in particular are lacking, but sectoral and country-based studies indicate that the heritage sector makes a significant economic contribution. According to the European Construction Industry Federation, in 2013 renovation and maintenance represented 27.5% of the value of Europe's construction industry⁹. In France in 2011 heritage generated €8.1 billion¹⁰, and UK studies have shown that the historic environment can offer a high return on investment: each £1 invested generating up to £1.60 of additional economic activity over ten years¹¹.

Heritage has spill-over effects in other economic sectors. For instance, tourism is estimated to contribute €415 billion to the EU GDP¹² and 3.4 million tourism enterprises account for 15.2 million jobs¹³ – many linked to heritage, directly or indirectly. 27% of EU travellers indicate that cultural heritage is a key factor in choosing a travel destination. In 2013, 52% of EU citizens visited at least one historical monument or site and 37% a museum or gallery in their respective countries, while 19% visited a historical monument or site in another EU country¹⁴. Heritage can therefore help brand cities and regions, attracting talent and tourism.

Technology adds economic value in the heritage sector: digitised cultural material can be used to enhance the visitor experience, develop educational content, documentaries, tourism applications and games.

Heritage has great capacity to promote social cohesion and integration, through regeneration of neglected areas, creation of locally-rooted jobs, and promotion of shared understanding and a sense of community. The sector offers important educational and volunteering¹⁵ opportunities for both young and older people and promotes dialogue between different cultures and generations.

However, to increase understanding of the actual and potential role of heritage in policy development, it is important to improve systematic data on its economic and social impacts. The project *Cultural Heritage Counts for Europe: Towards an European Index for Valuing Cultural Heritage*, funded by the EU Culture programme and launched in 2013 will help address this. It will gather and analyse existing research and data, from across the EU, on the impact of cultural heritage on society and the economy. Results are expected by mid-2015. On culture data more generally, Eurostat has begun developing a set of regular European statistics, which is also expected to produce results in 2015.

8 www.eenc.info/newshe-social-and-economic-value-of-cultural-heritage-literature-review

9 www.fiec.eu/en/library-619/key-figures.aspx

10 www.economie.gouv.fr/files/03-rapport-igf-igac-culture-economie.pdf

11 hc.english-heritage.org.uk/content/pub/HC-Eng-2010

12 www.wttc.org/site_media/uploads/downloads/european_union2014.pdf; ECB reference exchange rate, US dollar/Euro for 2013 is 1,3281

13 epp.eurostat.ec.europa.eu/statistics_explained/index.php/Tourism_industries_-_economic_analysis

14 EUROBAROMETER Survey on the attitudes of Europeans towards tourism ec.europa.eu/public_opinion/flash/fl_328_en.pdf EUROBAROMETER

15 www.europanostra.org/UPLOADS/FILS/Amsterdam_declaration_as%20adopted%20by%20GA_11062011.pdf

1.3. A sector in transformation: heritage as a source of social innovation for smart, sustainable and inclusive growth

Facing challenges...

The heritage sector is at a crossroads.

Public budgets are decreasing, as is participation in traditional cultural activities¹⁶.

Urbanization, globalisation and technological change are diversifying potential audiences.

High tourist influxes are a mixed blessing – increasing revenues but also environmental and physical pressures.

Digitisation and online accessibility of cultural content shake up traditional models, transform value chains and call for new approaches to our cultural and artistic heritage.

Trafficking of cultural artefacts remains a difficult issue requiring action at European and international level.

Global warming and climate change, in particular rising sea levels and the increased occurrence of extreme weather events, can put cultural heritage at risk.

These challenges all need to be addressed to ensure the sustainability of Europe's cultural heritage.

The heritage sector must also adapt management and business models and develop new professional skills, working with authorities not through one-off, isolated interventions, but by making the valorisation and preservation of heritage part of broader long-term development plans. The involvement of private stakeholders through public-private partnerships should also be further explored.

It is clear that many public policies have an impact on heritage, and heritage in turn has many impacts in other policy areas. Therefore a more integrated approach to heritage conservation, promotion and valorisation is needed in order to take into account its manifold contribution to societal and economic objectives, as well as its impact on other public policies.

... and seizing opportunities

The heritage sector is already reinventing itself to meet new challenges.

Conservation is increasingly geared towards preserving and enhancing a whole cultural landscape rather than an isolated site, and also becoming more people-centred. Old approaches sought to protect heritage by isolating it from daily life. New approaches focus on making it fully part of the local community. Sites are given a second life and meaning that speak to contemporary needs and concerns.

Digitisation and online accessibility enable unprecedented forms of engagement and open up new revenue streams. E-learning tools promote wider access to cultural content in homes, schools and universities, and allow people to generate, reuse and add value to content, enhancing the value of cultural collections.

As heritage sites become public spaces that produce both social and environmental capital, the cities and regions that host them turn into drivers of economic activity, centres of knowledge, focal points of creativity and culture, places of community interaction and social integration; in short they generate innovation and contribute to smart, sustainable and inclusive growth, in line with the objectives of the EU 2020 strategy.

¹⁶ EUROBAROMETER Special Report 399, 2013, on Cultural Access and Participation: ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf

Museums and archives are also evolving, including by digitising collections, connecting them in open networks and making them more widely available to citizens (though the percentage of digitised heritage available online remains small, because of the resources required for digitisation, and to a minor extent, for copyright clearance¹⁷).

Museums are increasingly community-oriented, led by people and stories, for instance proposing heritage-based narratives that weave the personal stories of community members into the interpretation of larger historical events. They place audiences on a par with collections, at the heart of their activities, do not shy away from exploring sensitive and difficult issues, and address contemporary topics that speak to more diverse audiences.

Historic cities, towns and villages face the most complex problems in terms of preserving the fabric of European identity while generating sustainable growth and employment. But they also show that wise heritage management can be successful and sustainable, for example through the energy-efficient re-use of historic buildings, and the promotion of greener transport and cultural tourism. Thanks to the attractiveness of their urban and natural environments, heritage sites often host clusters of cultural and creative industries. Much of Europe's cultural heritage is also embedded in rural areas and remote regions, often closely linked with the natural environment; here innovative forms of community-oriented management can greatly improve their economic and social potential.

2. TOWARDS AN INTEGRATED APPROACH TO CULTURAL HERITAGE

Cultural heritage is central to the European Agenda for Culture, making a significant contribution to all three of its objectives:

- *promotion of cultural diversity and intercultural dialogue* - because of its intrinsic and societal value, heritage is a pivotal component
- *promotion of culture as a catalyst for creativity* - heritage contributes through its direct and indirect economic potential, including the capacity to underpin our cultural and creative industries and inspire creators and thinkers
- *promotion of culture as a vital element of the Union's international dimension* - European expertise in cultural heritage is highly respected internationally

While policies for maintenance, restoration, accessibility and exploitation of cultural heritage are primarily national or local responsibilities, cultural heritage is directly addressed in several EU policies, including culture, environment, research and innovation, education, regional policy and customs cooperation.

To support the European Agenda for Culture, a new generation of EU instruments has been developed - starting with the Creative Europe and Horizon 2020 programmes - which need to be better known and mobilised. The EU supports major joint conservation efforts (for example in the Parthenon and the site of Pompeii)¹⁸, funds cutting-edge research, and participates in the elaboration of new, more open narratives about Europe's heritage; it also contributes to raising awareness through prizes and other initiatives, often in cooperation with civil society.

17 www.enumerate.eu/fileadmin/ENUMERATE/documents/ENUMERATE-Digitisation-Survey-2014.pdf

18 The European Investment Bank, in cooperation with Europa Nostra, also supports the protection of the seven most endangered sites in Europe, selected annually: www.europanostra.org/7-most-endangered

To strengthen Europe's position in the field of cultural heritage preservation, restoration and valorisation, there is a need to:

- encourage the modernisation of the heritage sector, raising awareness and engaging new audiences
- apply a strategic approach to research and innovation, knowledge sharing and smart specialization;
- seize the opportunities offered by digitisation; to reach out to new audiences and engage young people in particular;
- identify skills needs and improve the training of heritage professionals and
- continue developing more participative interpretation and governance models that are better suited to contemporary Europe, through greater involvement of the private sector and civil society.

To achieve these objectives, the European heritage sector needs more opportunities for larger- scale networking, and peer learning within and between Member States.

2.1. Enhancing the intrinsic and societal value of cultural heritage in order to promote cultural diversity and inter-cultural dialogue

Research and innovation

Pooling resources in order to apply the latest technologies and stimulate new scientific approaches can greatly improve the understanding, preservation and dissemination of cultural heritage. The EU has long supported cultural heritage research within the framework of its research framework programmes, promoting EU excellence in heritage research.

Under the *Seventh Framework Programme for Research and Technological Development*, around €100 million were invested in projects related to key aspects of protection, conservation and enhancement of cultural heritage, addressing also cultural interactions, museums, identities and linguistic diversity, cultural landscapes and dedicated research infrastructures.

The *Joint Programming Initiative Cultural Heritage and Global Change* is an innovative and collaborative research initiative that aims to streamline and coordinate national research programmes in order to enable more efficient and effective use of scarce financial resources, exploit synergies and avoid duplication¹⁹.

Horizon 2020 is the new EU Framework Programme for Research and Innovation, with nearly €80 billion available from 2014 to 2020. It will further reinforce the EU's position in the field of cultural heritage preservation, restoration and valorisation, supporting cooperation among researchers across a broad range of themes. Opportunities for heritage-related research and innovation will be available under all three pillars of the programme: excellent science, industrial leadership, and societal challenges. The EU will support the application of cutting- edge science to heritage protection; the development of more inclusive interpretations of the past; and new methods of dissemination and knowledge sharing. The European Roadmap for research infrastructures gives priority to the creation of a new European Digital Research Infrastructure for the Art and Humanities (DARIAH).²⁰

19 www.jpi-culturalheritage.eu/ and www.heritageportal.eu

20 ec.europa.eu/research/infrastructures/pdf/esfri-strategy_report_and_roadmap.pdf

Research and innovation activities will look into the transmission of European cultural heritage, the changing patterns of identity formation, the sometimes controversial heritage of European wars, Europe's intellectual basis and cultural role in the world and the rich European collections of archives, museums and libraries, tapping into the technological opportunities brought about by the digital age. Furthermore, research and innovation is carried out on strategies, methodologies and tools needed to enable a dynamic and sustainable cultural heritage in Europe in response to climate change and natural hazards and disasters. Particular emphasis will be placed on converging technologies and on multidisciplinary research and innovation for methodologies, products and services in the cultural heritage sector ²¹.

An EU Research and Innovation policy framework and agenda for cultural heritage will also be launched, based on the contribution of a high level expert group looking at innovative and sustainable investment, financing and management of cultural heritage. It will have a multi-stakeholder approach focused on society and entrepreneurship, and provide policy support at EU and Member States level.

The Social Platform on Reflective Societies will also bring together researchers, stakeholders and policy-makers to address policy issues in a comprehensive way. The platform will support the Commission in defining an innovative and focused research agenda, including on cultural heritage and cultural expressions in Europe.²²

Connecting our heritage and making it widely available in the digital era

The digitisation of heritage contributes to the European Agenda for Culture, by improving public access to different forms of cultural and linguistic expressions. Digitising cultural heritage, making it accessible online, and supporting its economic exploitation are also activities at the heart of the Digital Agenda for Europe. Digitisation multiplies opportunities to access heritage and engage audiences; while digital tools such as 3D scanning can facilitate the preservation and restoration of physical cultural assets.

The *Europeana* cultural platform (www.europeana.eu) now provides access to some 30 million cultural objects from more than 2,500 organisations: the resources of Europe's cultural institutions are now more internet-friendly and more widely re-usable. Europeana helps develop and implement standards and interoperability in this area and provides a space where culture professionals share digital expertise. It allows Europeans to engage with their cultural heritage and contribute their own personal experiences, e.g. in relation to landmark historical events such as World War I.

However, challenges remain: digital cultural content needs to be properly managed, maintained and preserved; online rights have to be cleared; and material made available in machine-readable formats, according to open standards, with minimum resolution, interoperability and rich metadata.

At EU level some of these challenges are addressed by *Directive 2003/98 on the re-use of public sector information*²³, while *Recommendation 2011/711/EU*²⁴ on the digitisation

21 Council Decision 2013/743/EU establishing the specific programme implementing Horizon 2020

22 ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020opics/2102-reflective-9-2014.html

23 Directive 2003/98/EC of the European Parliament and of the Council of 17 November 2003 on the re-use of public sector information.

24 Commission Recommendation 2011/711/EU of 27 October 2011 on the digitisation and online accessibility of cultural material and digital preservation

tion and online accessibility of cultural material and digital preservation calls on Member States to promote the availability of databases with rights information, connected at European level (such as ARROW), and to create the legal framework conditions to underpin licensing mechanisms for the large-scale digitisation and cross-border accessibility of works that are out-of-commerce.

A number of EU projects have enabled online access to rare material. *The Europeana Regia project* has digitised more than 1,000 rare and precious manuscripts from the Middle Ages and the Renaissance. Others focus on the potential for creative re-use of digital cultural material, such as *Europeana Creative* and *Europeana Space*.

The EU has recognised film as an essential component of European heritage; the Parliament and Council have therefore recommended to the Member States to systematically collect, preserve and restore our film heritage and facilitate its cultural and educational uses²⁵. The Commission monitors the application of these recommendations²⁶ and facilitates exchange of best practices in the framework of the Cinema Expert Group/Subgroup Film Heritage²⁷. Film heritage is also central to the new Commission Communication: European film in the digital era: bridging cultural diversity and competitiveness²⁸.

Promoting cooperation, raising awareness, rewarding excellence, promoting EU flagships and remembrance

Building on the previous EU Culture programme, the new *Creative Europe* programme will support cross-border cooperation to promote the modernisation of the heritage sector. It will also improve civil society capacity to operate transnationally by supporting networks and platforms. Since audience development is a key priority of the programme, the heritage sector will be encouraged to experiment with new ways of reaching more diverse audiences, including young people and migrants.

The richness of Europe's cultural heritage and the efforts to protect it deserve to be better known by European citizens. This is primarily the responsibility of national and local authorities and of the heritage sector, but the EU also contributes with a number of pan-European initiatives.

Every year in September in 50 countries across Europe more than 20 million people enjoy access to thousands of rarely opened sites and unique events as part of *European Heritage Days*. This locally-led initiative is supported jointly by the European Commission and the Council of Europe.

The EU helps raise heritage awareness through the *European Union Prize for Cultural Heritage/Europa Nostra Awards* which celebrates exemplary heritage achievements. To date 387 sites and projects have received these prestigious awards.

The *European Capitals of Culture* (ECOC) is another flagship cultural initiative which demonstrates the potentially large social and economic returns on investing in heritage. Some ECOC evaluations have found a return of up to 8 euros for each euro spent. The ECOC title can also create a significant social and economic legacy, particularly when embedded in a long-term culture- and creativity-led development strategy (as in Essen, Lille and Genoa). A special focus for EU action is preserving the memory of key events in

25 Recommendation 2005/865/EC on film heritage and the competitiveness of related industrial activities

26 2008, 2010 and 2012 reports available on ec.europa.eu/digital-agenda/en/protection-film-heritage

27 ec.europa.eu/digital-agenda/en/cinema-expert-group-subgroup-film-heritage

28 ec.europa.eu/culture/library/reports/com272_en.pdf

the history of European integration, and in particular those tragic events – such as those linked to the World Wars– which transcend the history of individual European states. Started at inter- governmental level, the European Heritage Label highlights heritage sites that celebrate and symbolise European integration, ideals and history. It is now a fully-fledged EU initiative; the first awards were made in April 2014.

The European Remembrance strand of the *Europe for Citizens* programme aims to encourage reflection on the causes of totalitarian regimes in Europe's modern history. Activities also concern other defining moments and reference points in recent European history. The strand aims to promote tolerance, mutual understanding, intercultural dialogue and reconciliation as a means of moving beyond the past and building the future.

2.2. A catalyst for creativity and growth: making greater use of the economic potential of EU cultural heritage

Exploiting the potential of cultural heritage for local and regional 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.

Conserving, promoting and managing cultural heritage is currently well supported under the *EU Structural and Investment Funds (ESIF)*. In 2007-2013, the European Regional Development Fund allocated €3.2 billion for protecting and preserving cultural heritage, €2.2 billion to develop cultural infrastructure and €553 million for cultural services, which also benefited cultural heritage. 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).

Under the *European Regional Development Fund* investment in culture and heritage should be part of integrated and sustainable economic development strategies. It can cover a wide spectrum of activities in the public, non-profit and private sectors (in particular SMEs), pursuing investments that contribute directly to the fund's objectives and investment priorities. Investments in small-scale cultural infrastructure as part of a territorial strategy should contribute both to the development of endogenous potential and to the promotion of social inclusion and quality of life, particularly among marginalised communities, by improving their access to cultural and recreational services in both urban and rural contexts.

The *European Agricultural Fund for Rural Development* will continue supporting the conservation and upgrading of rural cultural heritage (on which €1.2 billion was invested from 2007-13), and the *European Maritime and Fisheries Fund* will finance community-led development projects that promote cultural heritage – including maritime cultural heritage – in fisheries areas.

Moreover, in the 2014-2020 programming period, urban-regeneration projects, including heritage or cultural sites, will continue benefitting from financial engineering mechanisms (i.e. equity loans or guarantees). A new Financial Instruments - Technical Advisory Platform (FI-TAP) is under preparation to replace the policy initiative JESSICA (Joint European Support for Sustainable Investment in City Areas), developed by the European Commission jointly with the European Investment Bank and in collaboration with the Council of Europe Development Bank.

Promoting tourism around European cultural & industrial heritage

The Commission promotes the development of sustainable, responsible and high-quali-

ty tourism, including products linked with cultural and industrial heritage. In addition to supporting the Council of Europe's programme on cultural routes, the EU provides grants for the creation or improvement of European cultural routes crossing several countries and joining them in a common narrative, such as the "EU sky route" aimed at putting Europe on the Worldwide Tour of Astro-Tourism or the "Liberation Route Europe" around 1944-45 events. These routes often link together lesser known destinations, thereby contributing to a diversification of the touristic offer, and lessening the pressure on other localities.

Europe's rich underwater cultural heritage – shipwrecks and archaeological sites submerged by rising sea-levels – is largely hidden, in danger through increasing human activities at sea and its economic potential unrealised. The Commission has set out plans to make available maps of these sites, protect them by ensuring that they are included in spatial plans, and realise their potential for attracting a coastal tourism industry providing less precarious employment opportunities.²⁹

Reviving old skills and developing new ones

A major problem faced by the heritage sector is the progressive disappearance of traditional skills and crafts. Demographic trends compound this situation so there may soon be a shortage of skilled workers. Newer skills – such as in information technologies – are in strong demand, but often in scarce supply.

There is a need to increase the attractiveness of heritage-related professions and to provide more opportunities for continuous training, taking advantage, for instance, of the opportunities provided by the *European Social Fund*.

Building on the achievements of the Lifelong Learning Programme, the *Erasmus+ programme* will provide increased opportunities for learning mobility and tackle skills gaps by supporting transnational partnerships between businesses, higher education and vocational education and training institutions. Knowledge Alliances (for higher education institutions) and Sector Skills Alliances (for vocational education and training) can help design and deliver curricula that meet the new needs of different sectors and better link them with the labour market. The cultural heritage sector is well placed to take advantage of these initiatives.

Ongoing work on developing heritage-related occupational profiles within the *European classification of Skills, Competences and Occupations (ESCO)* will also improve the transparency of qualifications and facilitate the cross-border mobility of specialised workers.

2.3. Cultural heritage in EU external relations

Culture is an essential asset of Europe's public diplomacy – we share our cultural values and funding programmes with our partners, paving the way for stronger ties between individuals and organisations.

The EU and its Member States are active in multilateral fora and organisations that address cultural heritage policies, such as the *Council of Europe*³⁰ and *UNESCO*³¹, and

29 COM(2014)254 on innovation in the blue economy; COM(2013)133 on maritime spatial planning.

30 The Council of Europe's 2011 Framework Convention on the Value of Cultural Heritage for Society (Faro Convention), innovatively links the common heritage of Europe to human rights and fundamental freedoms. It also contains a definition of heritage that has proved highly influential.

31 The Hangzhou declaration, adopted at UNESCO's International Congress "Culture: Key to Sustainable Development" (15-17 May 2013), calls for the full integration of culture into sustainable development strategies worldwide and for national policies and programmes to be stepped up in order to secure the protection and promotion of heritage.

conduct bilateral dialogues with third countries and regions where heritage plays an important role. There is also growing awareness in EU external policy of the risks to which heritage is exposed, and the benefits of properly designed and implemented heritage policies for promoting sustainable development, pro-poor growth and peaceful relations.

This represents an opportunity for EU action beyond the borders of the Union. There is growing global demand for European expertise in heritage³² and many Member States are willing to share their know-how to protect sites and help partner countries develop sustainable, community-based strategies.

Enhancing tangible and intangible heritage and the fight against illicit trafficking are priorities for *cooperation between the EU and Africa*. Heritage-related topics are also addressed in the *Asia-Europe Meeting (ASEM)* and in *policy dialogues* that the Commission conducts with strategic partners such as China, India, Brazil, and the European Neighbourhood Policy countries. In the *Mediterranean* region³³ in the past three years, EU development aid for the heritage sector has exceeded €70 million. In South East Europe, the Council of Europe and the European Commission have jointly implemented the *Ljubljana Process*³⁴, based on the premise that heritage programmes contribute to the stability and development of democratic, peaceful and free civil societies. Heritage management is also among the priorities of the *Kyiv initiative*³⁵, involving the countries belonging to the Eastern Partnership.

In future EU development policy, in light of the 2011 *Agenda for Change*, heritage interventions will be evaluated based on how they address development priorities such as the empowerment of civil society in local governance, conflict resolution and human rights promotion.

3. THE WAY FORWARD: STRENGTHENING POLICY COOPERATION AT ALL LEVELS

Cooperation at EU level can and does make a decisive contribution towards heritage policies and governance at national and local levels, building on Article 167 of the TFEU ('bringing...common cultural heritage to the fore') and setting out a multi-layered, multi-stakeholder framework.

Legislative action has already been taken in areas of EU competence; for example the *Environmental Impact Assessment Directive 2014/52*, whose recent revision strengthens the requirement for Member States to assess the effects of certain public and private projects on material assets and cultural heritage. In addition, in the context of the State Aid Modernisation programme, aid for culture and heritage conservation are included as a new category of aid in the new *General Block Exemption Regulation (GBER)*³⁶. The GBER significantly extends the possibilities for Member States to grant "good aid" to companies without prior Commission scrutiny, be it in the form of investment or operating aid.

The next Council *Work Plan for Culture* starting in 2015 offers the opportunity to step up cooperation between the Member States within the *Open Method of Coordination*

32 For instance, cooperation in fighting illicit traffic of cultural goods, and protection of national archives, are both explicitly mentioned in the final Declaration of the Fourth EU-Africa Summit, 2-3 April 2014.

33 www.euromedheritage.net/

34 ec.europa.eu/culture/documents/ce_precatalogue_ljubljana_e.pdf

35 www.coe.int/dg4/cultureheritage/cooperation/Kyiv/default_en.asp

36 Commission Regulation (EU) No 651/2014 of 17 June 2014 declaring certain categories of aid compatible with the internal market in application of Articles 107 and 108 of the Treaty.

37 Council Conclusions on cultural heritage as a strategic resource for a sustainable Europe, 21 May 2014.

(OMC). EU Ministers for Culture agreed recently³⁷ that heritage should be a priority area for future OMC work. Important issues in this respect include improving the evidence base for policies, innovations in heritage management, and the best use of the structural funds and other EU programmes. Heritage will also feature in the Commission's *structured dialogue with civil society*.

In order to ensure the flow of information with the Member States and civil society and strengthen the interface between national and EU policies, the Commission is working to improve access to information on EU policy and programme support for the heritage sector through a detailed *mapping exercise* of activities across the Commission services, which is being published online in parallel with this Communication³⁸ and which will be reviewed and updated regularly.

Through the Creative Europe programme, a pilot project promoting *peer-learning among cities and regions* is planned, to contribute to the dissemination of good practices in culture and creative industries, including heritage. The Commission, in cooperation with the Council of Europe, will also promote heritage-based and local-led development within the territory of the Union, by identifying new models for *multi-stakeholder governance* and conducting on- site direct experimentations.

Finally, heritage has been a significant focus for the biannual *European Culture Forum* and will continue to feature in future editions.

4. CONCLUSION

This Communication examines what the EU can do to enhance heritage's intrinsic value and take advantage of its economic and societal potential. The European experience shows that it is possible to progress from an appreciation of the uniqueness of one's own heritage to an interest in and respect for the heritage of others.

The Commission now invites all stakeholders to jointly look into how public policies at all levels, including the EU, could better be marshalled to draw out the long term and sustainability value of Europe's cultural heritage, and develop a more integrated approach to its preservation and valorisation.

38 ec.europa.eu/culture/policy/culture-policies/cultural-heritage_en.htm

Cultural Heritage Policy in the European Union

available at: European Parliamentary Research Service Blog
[<https://epthinktank.eu/2014/12/16/cultural-heritage-policy-in-the-european-union/>]



by Anne Vernet and Jonathan Gunson

The European Commission *defines* cultural heritage as including “natural, built and archaeological sites; museums; monuments, artworks; historic cities; literary, musical, and audiovisual works, and the knowledge, practices and traditions of European citizens”. Whilst the Member States are principally responsible for their own cultural heritage policy, European cultural heritage benefits from *a range of supportive measures (policies, programmes and funding)* aimed at preserving (art. 3 TEU) and promoting it (art 167 TFEU). European cultural heritage is of exceptional economic importance for the tourism industry, generating an estimated annual revenue of EUR 335 billion, and many of the 9 million jobs in the tourism sector are linked to it directly or indirectly. The EU funded project *Cultural Heritage Counts for Europe* aims to raise greater awareness on the social, economic, cultural as well as environmental impact of cultural heritage and the multiple benefits of investing in it.

In 2007-13, €3.2 billion was invested in heritage from the European Regional Development Fund; a further €1.2 billion on rural heritage from the European Agricultural Fund for Rural Development, and around €100 million worth of heritage research was funded from the 7th Framework Programme. Funding for 2014-2020 will be available to support conservation, digitisation, infrastructure, research and skills.

In July 2014 the European Commission published *Towards an integrated approach to cultural heritage for Europe*, a communication aiming to help Member States and stakeholders to make the most of the significant support for heritage available under EU instruments, progress towards a more integrated approach at national and EU level.

On 2 December 2014 the EP Commission for Culture and Education held a public hearing on “*An integrated approach to cultural heritage in Europe: State of play and perspectives*” (presentations will be available *here*; see also Europa Nostra’s *summary of the hearing*). MEP Mircea Diaconu is drafting a report on the subject (procedure file: 2014/2149(INI)).

Related EPRS products:

Keysource *Europe’s cultural heritage online* (March 2014)

Briefing *Le Label du patrimoine européen* (November 2011)

Overviews

Responsibility for policies and funding for Cultural heritage is shared between the European Commission's directorates general for Culture & Education, Research and Regional policy: *Supporting cultural heritage*/ DG Education and Culture.

Cultural heritage and Digital cultural heritage/ DG Research; *Digital Culture*/ Digital Agenda for Europe. The EU research programme supports research and innovation based solutions aiming to improve the preservation of cultural heritage (*EU research: cultural heritage*, 2013).

Culture in Regional policy/ DG Regional Policy. *Cohesion policy 2007-2013- Culture: factsheet* (May 2010). Structural funds have been used for cultural heritage projects, for an example in Italy: *Saving Pompeii with EU Regional Funds: Commissioner Hahn signs Action Plan with Italy to preserve 'jewel of European cultural heritage'* Rapid Press Release (17 July 2014).

There are three EU actions specifically dedicated to cultural heritage: the *European Heritage Days*, a joint initiative with the *Council of Europe*, provides access to thousands of rarely opened sites and unique events to over 20 million people every year; the cultural events highlight local skills and traditions, architecture and works of art; the *European Union Prize for Cultural Heritage*, or the Europa Nostra Awards, highlight some Europe's best achievements in heritage care; the *European Heritage Label* selects sites for their symbolic value, the role they have played in the European history and the activities they offer in order to bring the European Union and its citizens closer together. The first sites to receive the Label were *designated in 2013* (see also FAQ).

Analysis

The EU'S Explicit and Implicit Heritage Politics/ by Tuuli Lähdesmäki. *European Societies* 16: 3, pp 401-421, March 2014.

During the past couple of decades, heritage has become topical in a new way in Europe as the concept has been utilized for political purposes in the EU cultural policy. The EU currently administrates or supports three initiatives – the European Heritage Days, the European Union Prize for Cultural Heritage, and the European Heritage Label – that address the fostering of the transnational European cultural heritage. The article discusses the explicit and implicit heritage politics included in these initiatives.

Challenges and Priorities for Cultural Heritage in Europe: Results of an Expert Consultation/ European Expert Network On Culture (EENC), September 2013.

This document summarises the main challenges to cultural heritage in Europe identified by nine experts working in a variety of institutional contexts (for public institutions, private consultants, academics, etc.) and presents the main areas of potential involvement for the EU identified in the consultation.

The Social and Economic Value of Cultural Heritage: literature review/ Cornelia Dümcke and Mikhail Gnedovsky, European Expert Network On Culture (EENC), July 2013.

This bibliography aims to describe and analyse academic literature and research reports made over the preceding five years within the EU and addressing the social and economic value of cultural heritage.

Study on the impact of the EU Prizes for culture/ ECORYS for the European Commission, March 2013.

The study found that all of the Prizes are serving to encourage the protection and promotion of cultural and linguistic diversity in the EU to some degree; mainly through showcasing high- quality examples and providing a platform for developing a shared vision of the relevant sectors' roles. Evidence suggests the Prize for Cultural Heritage enjoys a high level of visibility and awareness in the sector and is considered to be the top European prize for cultural heritage.

EU Institutions

European Commission

Towards an integrated approach to cultural heritage for Europe (July 2014)

The Communication recognises that the contribution of cultural heritage to economic growth and social cohesion is undervalued and examines how the societal value of the sector is addressed in current actions and funding programmes. It highlights the opportunities for Member States and stakeholders to work more closely across borders and with the Commission to address the many challenges facing the heritage sector, and also to ensure that cultural heritage makes an even stronger contribution to a sustainable Europe.

Cultural heritage to gain from stronger European support/ Rapid press release, 22 July 2014

Mapping of Cultural Heritage actions in European Union policies, programmes and activities/ European Commission, July 2014.

This mapping report provides a wide (but not exhaustive) range of information about EU policies, legislation, programmes and funding opportunities relevant to cultural heritage.

Why cultural heritage needs to move with the times/ Commissioner Vassiliou's speech at the EU Presidency Conference on Heritage Commons, 23 September 2014.

Cultural heritage research: Survey and outcomes of projects within the environment theme: from 5th to 7th Framework programme/ DG Research (2012)

This study represents a synthesis of all cultural heritage research projects funded within the Environment Theme, up to 2012, through the EU's Framework Programmes (FPs) FP5, FP6 and FP7. It emerges from this analysis that the networking within and between project consortia has contributed to improving the knowledge needed for preserving cultural heritage and has created a European research community in the field of cultural heritage preservation.

Survey and outcomes of cultural heritage research projects supported in the context of EU environmental research programmes: From 5th to 7th Framework Programme/ DG Research (2011)

This study represents a first attempt to synthesise the vast amount of information resulting from the cultural heritage research projects supported under FP5, FP6 and FP7. The study examines the outcomes and the global impact of these projects.

Preserving our heritage, improving our environment – 20 years of EU research into cultural heritage/ DG Research, 2009. 2 volumes: *Volume I – Overview | Volume II – Project Synopses*.

This publication highlights 20 years of European Commission-supported research in the field of tangible cultural heritage: the first volume provides the reader with an overview of the EU's commitment to cooperation in this field and how it has developed over the years. The second volume compiles nearly 100 projects implemented since 2000.

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

Joint programming is a concept introduced by the European Commission in July 2008 and is one of five initiatives aimed at implementing the European Research Area (ERA). The concept intends to tackle the challenges that cannot be solved solely on the national level and allows Member States and Associated Countries to participate in those joint initiatives where it seems useful for them. JPICH aims at developing a joint approach to the preservation and sustainable management of Europe's cultural heritage between EU countries by designing a common strategic research agenda and to share best practice (*Citizens' Summary: EU countries join their research programmes on cultural heritage*, 2010).

Commission Recommendation of 26 April 2010 on the research joint programming initiative 'Cultural Heritage and Global Change: a new challenge for Europe'.

European Parliament

Resolutions

Resolution of 16 January 2001 on the application of the Convention Concerning the Protection of the World Cultural and Natural Heritage in the Member States of the European Union,

Resolution of 12 February 1993 on preserving the architectural heritage and protecting cultural assets, OJ C 72, 15.3.1993, p. 160.

Resolution of 28 October 1988 on the conservation of the Community's architectural and archaeological heritage, OJ C 309, 5.12.1988, p. 423.

Resolution of 14 September 1982 on the protection of the European architectural and archaeological heritage, OJ C 267, 11.10.1982, p. 25.

Resolution of 13 May 1974 on the protection of the European cultural heritage, OJ C 62, 30.5.1974, p. 5

Parliamentary Questions

- EU support for the conservation of cultural heritage E-001414/2014 April 2014
- Preservation of Europe's artistic and cultural heritage E-013174/2013 November 2013
- Preserving Europe's cultural heritage E-012254/2013 March 2013
- European cultural heritage-role in the future Horizon 2020 programme E-003785/2012 April 2012
- Horizon 2020 — Cultural heritage E-002343/2012 February 2012

Council

Council Conclusions of 25 November 2014 on participatory governance of cultural heritage (*soon to be published*, [draft here](#)). The Council invites Member States to promote a more active involvement of civil society and of the private sector in policy making.

Council conclusions of 21 May 2014 on cultural heritage as a strategic resource for a sustainable Europe. The conclusions emphasize the important role that cultural heritage

plays in creating and enhancing social capital, as well as its important economic impact and its specific role in achieving the Europe 2020 strategy goals for a smart, sustainable and inclusive growth because of its social and economic impact and its key contribution to environmental sustainability.

Council conclusions of 10 May 2010 on the contribution of culture to local and regional development

Council conclusions of 17 June 1994 on drawing up a Community action plan in the field of cultural heritage

Resolution of the Ministers with responsibility for Cultural Affairs, meeting within the Council of 13 November 1986 on the protection of Europe's architectural heritage

Council Presidencies of the European Union

Italian Presidency (2014) – TechItaly2014 – “The future of cultural heritage in smart cities”, Conference, 25 November 2014, Brussels, Belgium

Italian Presidency (2014) Measuring impacts of cultural heritage valorisation. Tools for evidence based policies Rome, Terme di Diocleziano – October 13 – 14, 2014

Italian Presidency (2014) – Heritage Commons: Towards a participative heritage governance in the third millennium, 23-24 September 2014, Turin, Italy

Greek Presidency (2014) – “Heritage First! Towards a common approach for a sustainable Europe”, Conference proceedings, 6-8 March 2014, Athens, Greece

Lithuanian Presidency (2013) – Cultural Heritage And The EU-2020 Strategy – Towards An Integrated Approach, Conference, November 13-14 November 2013, Vilnius, Lithuania. See also final statement and good practice cases.

Belgian Presidency (2010) – Cultural heritage: A resource for Europe. The benefits of interaction, Conference proceedings, 9 December 2010, Bruges, Belgium

Committee of the Regions

Draft opinion “Towards an integrated approach to cultural heritage for Europe”/ Commission for Education, Youth, Culture and Research, November 2014.

The rapporteur György Gémesi welcomed the emphasis placed on the importance of cultural heritage, not only as a factor in economic development and social integration, but also as a cornerstone of local, regional, national and European identity. While commending the fact that more resources are being made available to cultural and creative sectors under the EU's new structural funds and dedicated framework programmes, he recommended maximum synergy between them so as to ensure effectiveness and efficiency in implementing local and regional strategies for creative and innovative goals.

International organisations

Council of Europe

The Council of Europe takes Europe-wide action to help states set up systems to protect, manage and develop their cultural assets. A number of basic texts reflect the Council of Europe's work in the area of cultural heritage:

Convention on the Value of Cultural Heritage for Society (Faro, 2005).

European Convention for the Protection of the Audiovisual Heritage (Strasbourg, 2001)

European Convention on the Protection of the Archaeological Heritage (Valletta, 1992)

Convention for the Protection of the Architectural Heritage (Granada, 1985)

European Cultural Convention (Paris, 1954)

See also: reference texts and CoE publications relating to cultural heritage. CoE maintains HEREIN: Observatory on policies and values of the European Heritage, a tool to collect data and information related to financing mechanisms, legislations, documentation systems, integrated conservation strategies and awareness-raising actions among others.

PACE

Europe's endangered heritage, Report, Parliamentary Assembly, Council of Europe, February 2014. Resolution 1981 and Recommendation 2038, March 2014.

ICOMOS

ICOMOS works for the conservation and protection of cultural heritage places. It is the only global non-government organisation of this kind, which is dedicated to promoting the application of theory, methodology, and scientific techniques to the conservation of the architectural and archaeological heritage. Its work is based on the principles enshrined in the 1964 International Charter on the Conservation and Restoration of Monuments and Sites (the Venice Charter). ICOMOS' *Open Archive* provides free access to thousands of publications on the subject of cultural heritage.

UNESCO

World Heritage Centre portal.

UNESCO seeks to encourage the identification, protection and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. This is embodied in an international treaty called the Convention concerning the Protection of the World Cultural and Natural Heritage, adopted by UNESCO in 1972.

Stakeholders

ICCOMOS has compiled a short non exhaustive *overview of cultural heritage organisations* in Europe (last update: 15/10/2013).

Europa Nostra

Europa Nostra is a pan-European network which works towards the safeguarding of the cultural and natural heritage of Europe.

Why Cultural Heritage Matters for Europe? (2009)

In this position paper Europa Nostra calls for European Action and the development of a European policy for Cultural Heritage.

Just adopted: EC Communication "Towards an integrated approach to cultural heritage for Europe" July 2014.

"Europa Nostra congratulates, also on behalf of other members of the European Heritage Alliance 3.3, Mrs Androulla Vassiliou, European Commissioner for Education, Culture, Multilingualism and Youth, and the DG Education and Culture, for this new major step forward in developing a comprehensive EU strategy for the protection and enhancement of Europe's shared cultural heritage."

European Heritage Alliance 3.3

The European Heritage Alliance 3.3, an informal European sectoral platform composed of 30 European or international networks and organisations active in the wider field of cultural heritage, was launched in June 2011. The Alliance founding members bring together Europe's civil society organisations, historic cities and villages, museums, heritage professionals and volunteers, (private) owners of collections of artefacts, historic buildings and cultural landscapes, educators, town planners, etc. Europa Nostra is acting as facilitator of the alliance.

NEMO – Network of European Museum Organisations

Rethinking museum value in times of crisis: a European perspective/ Sofia Tsilidou (October 2014)

This paper discusses how European museums redefine their public value in response to societal challenges facing Europe today; how the public value of museums, as part of cultural heritage, is addressed in recent policy initiatives and developments in the EU; what is the role of NEMO, the Network of European Museum Organisations as a link between the European museum community and the EU and as an advocacy network striving to influence European policies.

NEMO Statement on the Public Consultation on the EU 2020 Strategy (May 2014)

"The reviewed and updated EU 2020 Strategy should recognize that Europe is first of all a cultural and political project, which implies a different approach, not only based on economic resources, but rather on the creation of social and cultural capital. This should be reflected through the mainstreaming of culture to all policy sectors and the adequate allocation of resources to support the European project."

URBACT

URBACT is a European exchange and learning programme promoting sustainable urban development. The network gathers 181 cities, 29 countries, and 5,000 active participants.

The untapped potential of cultural heritage: a catalyst for sustainable urban development and an internationally competitive Europe (2011)

As part of the HerO – Heritage as Opportunity project, this paper makes the case for a strong urban dimension as part of EU Cohesion Policy with a special focus on cultural heritage and historic urban landscapes. It calls for support for and investment in integrated and sustainable urban development to ensure Europe's historic towns and cities are attractive places to live, work and invest in, fully able to respond to the global challenges of the 21st century and beyond.

EU projects

Cultural Heritage counts for Europe: Towards a European Index for Cultural Heritage

The project will gather, analyse, consolidate and widely disseminate the existing data on the impact of cultural heritage – i.e. the impact on the social, economic, cultural as well as environmental. It will result in a European mapping of both qualitative and quantitative evidence-based research carried out at the European, national, regional, local and/or sectorial levels.

CHARISMA: Cultural Heritage Advanced Research Infrastructures

The FP7 funded project was dedicated to the conservation of the European cultural heritage. The project team brought together experts from a range of disciplines, including prestigious European museums, universities and research institutes, who shared information about conservation techniques and collaborated to develop new ones.

The access to the new tools developed by the research team allows conservators and restorers to identify the materials and methods used by the original artist, while the application of modern techniques and advanced tests ensure that the restoration work respects the principles of durability and compatibility.

The project website offers free access to most advanced EU scientific instrumentations and knowledge, allowing scientists, conservators-restorers and curators to enhance their research.

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What is InHeriT?

InHeriT: Promoting Cultural Heritage as a Generator of Sustainable Development is a three year ERASMUS + project 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.

Over the last decades, in an era of holistic and integrative thinking for sustainable development, cultural heritage is gaining attention of scholars and policy makers as an instrument for sustainable development. Critics consider use as a threat to heritage, leading to commercialization, exploitation and destruction. It gains momentum, however, the view that cultural heritage has economic value and that heritage preservation occurs when heritage elements are in actual use, thus generating revenue to sustain preservation. Further, there are arguments that many if not most of the benefits derived from cultural heritage are realized only in the course of actual use. 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.

InHeriT partners are the Technical University of Crete School of Architecture [GR] (leader), the University of Athens Department of Economics [GR], the Middlesex University Business School [UK], the Maniatakeion Foundation [GR], the Neapolis University of Pafos School of Architecture, Land and Environmental Sciences [CY], the Center for Mediterranean Architecture (KEPPEDIH-CAM) of the Municipality of Chania [GR] and the Fondazione Flaminia at Ravenna [IT].



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