

Cultural Heritage & Sustainable Development

An Educator's Handbook

edited by
Ioannis A. Pissourios
Michalis Sioulas



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ΠΟΛΥΤΕΧΝΕΙΟΥ
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Foreword

It seems that the title of the particular Research Program (*InHerIT: Promoting Cultural Heritage as a Generator of Sustainable Development*), and in more specific terms of the present *Educator's Handbook*, is a genuine and at the same time, brave attempt and an exercise to compromise a historically inherent contradiction.

Historically, "Cultural Heritage" has essentially been ignored, or consciously and polemically destroyed by consecutive civilizations, in order to establish and enforce their own status.

Furthermore, and especially in the early stages of "modernism" and in the name of progress, "cultural heritage" has been taken as a hindrance to any kind of development, sustainable or not.

It should be mentioned however, that although this is an overall impression, there have been cases -like Le Corbusier for instance- where cultural heritage, in more general terms, has been incorporated in their designs, but also have formed the ideological and theoretical foundation of their thinking.

On the other hand, the reliance on the past by "most-modernism", reduced "cultural heritage" into a set of simplistic, purely visual images.

In any case, it is certainly an optimistic sign, the present concern about "cultural heritage" and its positive place in the context of "sustainable development".

In this respect, the present *Educator's Handbook*, is structured in five modules, everyone of which, comprises specific issues, in respect of different aspects of the Program.

What has to be stressed however, is that the overall concept and structure of the "Handbook", constitutes a clear example of a cultural object in itself. And this is its strength beyond its content. It is in fact a contemporary cultural medium, and as such it is a genuine cultural message.

Congratulations and many thanks to the editors, Ioannis Pissourios and Michalis Sioulas, for this valuable piece of contemporary culture.

Solon Xenopoulos, Architect

Dean of the School of Architecture, Land and Environmental Sciences,
Neapolis University Pafos

Professor Emeritus, National Technical University of Athens

Preface

This book is an Educator's Handbook for seminars on Cultural Heritage and Sustainable Development, but it can also serve as the main textbook in related undergraduate and postgraduate courses. It is a collective work and intellectual output of the InHeriT: Promoting Cultural Heritage as a Generator of Sustainable Development, a joint interdisciplinary international ERASMUS+ project (No 2015-1-EL01-KA204-014085), which aims to increase public awareness on the economic value of built cultural heritage and its crucial role in generating regional and local development.

InHeriT partners who collaborated for this Handbook were the School of Architecture of the Technical University of Crete (GR), the Department of Economics of the University of Athens (GR), the Business School of Middlesex University (UK), the Maniatakeion Foundation (GR), the Center for Mediterranean Architecture of the Municipality of Chania (GR), the foundation Fondazione Flaminia of the University of Bologna (IT) and the School of Architecture, Land and Environmental Sciences of Neapolis University Pafos (CY).

The structure and the topics of the Handbook were determined following a series of actions, meetings and discussions among the abovementioned partners. These included an International Conference held in Athens in May 2016, a Focus Group held in London in October of the same year, and a Pilot Seminar held in Ravenna in March 2017.

This Handbook is comprised by five Modules, each focusing on a special aspect of the relation between cultural heritage and sustainable development. Each Module includes a number of Sessions and Participation Activities. Moreover, at the beginning of the Handbook there are detailed notes on how to use this Handbook, as well as an introduction to basic principles and essential concepts on cultural heritage and sustainable development. All included Sessions and Participation Activities are accompanied by presentation files (.ppt), available for download in the InHeriT's webpage (<http://www.inherit.tuc.gr/en/project/intellectual-output/>). However, it should be addressed that the Editors of this Handbook carry no responsibility on the included material of these presentation files.

Responsible for the preparation and editing of this Handbook were the Lecturers of the School of Architecture, Land and Environmental Sciences of the Neapolis University of Pafos, Dr. Ioannis Pissourios and Mr. Michalis Sioulas. The coordinator of the whole InHeriT project was the School of Architecture of the Technical University of Crete. Assistant Professor Iakovos Rigos was coordinating the project and Adjunct Lecturer Nikolas Patsavos was the project manager. The project was regulated by IKY, which is the State Scholarships Foundation of Greece.

We hope this collaborative work to be of help to other colleagues and educational institutions around the globe, as well as to contribute towards increased awareness on the identification, appraisal, protection and development of built cultural heritage towards a more sustainable society.

Special thanks to Professor Solon Xenopoulos, Dean of the School of Architecture, Land and Environmental Sciences of Neapolis University Pafos, for mentoring and useful discussions, as well as to Dr. Natia Anastasi and the Neapolis Research Office for their wide support. In addition, we would like to express our appreciation for the support we have received from Dr. Andreas Moleskis, Director of Administration and Finance of Neapolis University Pafos and from Associate Professor Amalia Kotsaki for her contribution in the publication of this book. Last but not least, we would like to thank all InHeriT partners for their excellent collaboration, and especially Assistant Professor Iakovos Rigos and Adjunct Lecturer Nikolas Patsavos for the coordination and the management of the Project, as well as Professor George Mergos for his decisive role in the structuring of this book. We gratefully acknowledge the financial support of ERASMUS+.

Ioannis Pissourios & Michalis Sioulas,

Editors



View of the abandoned "Germanina Estate" complex (early 20th century) in Geroskipou, Cyprus (© Ioannis Pissourios, 2018).

A Quick Overview of the Handbook

This Handbook is designed to facilitate the preparation of a seminar in the field of cultural heritage and sustainable development. Its primary aim is to support both the person in charge for setting up and organizing the seminar, as well as the educators that will actually conduct the seminar day by day. As such, the Handbook includes the followings:

The chapter “**Setting up a Seminar on Sustainable Development and Cultural Heritage**”, which is dedicated to organizational issues of the seminar. In specific, it describes, among other things, the selection of the target groups, the appropriate number of participants, the selection criteria of educators, as well as the planning of the actual seminar.

The chapter “**An Introduction to Sustainable Development and Cultural Heritage**” which provides an overview on the relation between cultural heritage and sustainable development, in order to support an introductory speech at the beginning of the seminar, to initiate a general discussion on cultural heritage and sustainable development, or to serve as a starting point for further study and to draw on general context. Naturally, the edited volume “*Cultural Heritage and Sustainable Development: Economic Benefits, Social Opportunities and Policy Challenges*”, edited by G. Mergos and N. Patsavos, can also serve the aforementioned purposes.

A series of **five Modules** comprises the main corpus of the Handbook. These are organized so as to allow educators to choose and deliver all, or just a number of the included Modules/Sessions/Activities, according to the number and targets of the trainees, as well as the duration of the seminar. Each Module focuses on a certain general topic on the relation between cultural heritage and sustainable development. Each one is also divided to a number of independent, and, at the same time, highly associated, specialized Sessions, accompanied by a Module Activity, such as a site visit, a meeting with stakeholders, or a workshop.



Snapshot from the 2nd InHerIT Local Seminar held at Neapolis University Pafos in 2018 (© Nicolas Patsavos, 2018).

Setting Up a Seminar on Sustainable Development and Cultural Heritage

This part of the Handbook is dedicated to organizational issues of the seminar. Here, the person, or the team of people in charge for setting up, organizing and running the seminar, will find useful information.

1. Who sets up the seminar?

Organizing and/or coordinating a seminar is, generally, time-consuming and challenging. However, with the right allocation of duties among the people engaged in the preparation of the seminar, with proper planning, and with some experience, the seminar can be organized successfully and quickly.

Having in mind that a seminar requires planning throughout the last detail (even though, last minute decisions will always have to be made), collaboration should be the primary characteristic of the organizing team. However, this does not imply that there will be no allocation of duties. On the contrary, the Seminar Manager, the people that will serve as educators, and the administration assistants need to be aware of their respective roles and duties. Of equal importance is that all these people, are not only aware, but also have agreed on their individual roles.

2. Selection of educators

Most probably, there will have to be a selection process on the individuals that will serve as educators during the seminar. This is of great importance, as educators form the larger portion of the organizing team. As the seminar brings and links together various fields of knowledge, organizers will need to look for a range of experts with adequate knowledge in architecture and urban planning, in economics, in business management and entrepreneurship, and in recent technological advances in the promotion of cultural heritage.

However, the final selection of appropriate educators will depend on the specific topics that will be selected for the actual seminar. Thus, in the beginning of each Session a list of experts that can conduct the specific session is given.

3. Target groups of the seminar

In some cases, the target group of the seminar (i.e. the trainees) would be those who will take the initiative for having the seminar (for example, the members of a Municipality

Council), and in such a case the target group is already defined.

However, in most cases the Seminar Manager is the one that has to initiate the whole procedure, including the organization of the relevant call for participation. Propable participants of this seminar may be found among:

- Employees in the public sector, or in local administration.
- Stakeholders of various backgrounds and with various interests.
- Archeologists, preservetionists, architects, planners and engineers.
- Land developers and other entrepreneurs.
- Members of NGOs with expertise in cultural, social and/or environmental topics.
- College and University students.
- Individuals with advanced cultural and environmental consciousness.
- Policy Makers.

4. The number of participants

Having a small number of participants may lead to limited exchange of knowledge and restricted learning opportunities, increasing also the average cost of the seminar per participant. At the same time, too large number of participants may halter the opportunity of each one to express his/her opinion, limit their engagement and restrict the learning process. Thus, we believe that the learning efficiency of the seminar can be maximized when the number of participants is around 20 people.

Smaller or larger number of participants should be considered with adjustments to the training process, as hands-on activities become boring or cumbersome respectively. Also, in the occasion of a very large audience, the possibility of its division into groups has to be considered, albeit this is an option with impact to the length of the seminar, or to the number of involved educators and the related cost.

5. Forming the group of trainees

Having the right number of trainees, about 20 participants, does not guarantee, by its own, the learning success of the seminar, especially if the group is characterized by in-harmonious characteristics. Thus, we would recommend the formation of a group of trainees after considering:

- *The homogeneity in their education level.* If some participants are experts or advanced in cultural and environmental issues, while others are unaware of the basics in these fields, this would ultimately impose obstacles in the learning curve of all.
- *Their diversity.* While having a homogeneous group of trainees is a positive attribute, having a too homogeneous group of trainees (e.g., archeologist that work for the Department of Antiquities) may lead to limited exchange of different views

and opinions. However, excess diversification of the participants may lead to miscommunication issues among them and a very slow procedure of learning. The above criteria also apply in characteristics other than the participants expertise, such as: age, sex, social class etc.

- *Social or cultural peculiarities.* In some cultural environments, women prefer to express themselves only in the absence of males, while in other cultural environments this may be true for people of different social or occupational hierarchy. Such peculiarities have to be considered and must lead to analogous adjustments of the group of participants.

Apart from the above, the final synthesis of the participants should also take into consideration:

- Probable imbalances in the willingness to learn.
- Probable funds that are given to cover the cost of the seminar for certain participants.
- Any language barriers.

6. Budget

The cost of the whole seminar is the most crucial aspect of the whole event. However, an estimation of the cost can not be given in advance, because it relates:

- to the number of trainees attending,
- to the length of the seminar,
- to the number of participating educators and their possible compensation,
- to the selection of the hosting location
- to transportational costs,
- to the infrastructure and equipment that is already in place, and
- to the cost for consumables, prints, catering etc.
- In any case, the budget to be adjusted to available resources, coming from sponsorships, fees, or other funds.

7. Needed equipment and other expendables

The minimum requirements in equipment and infrastructure for this seminar are:

- A small conference room of appropriate size to house the learning activities depending on the number of participants, and a small catering unit (if needed).
- A computer with internet connection.
- A projector connected to the computer.
- A flip chart.

- Stationeries, such as markers, pens and paper blocks.

Additional equipment or/and consumables may be needed for workshops, and various Participation Activities that accompany and support each Session or Module. For this purpose, each Participation Activity of this Handbook is accompanied by a list of needed equipment and consumables.

8. The length of the seminar

A full-time (morning and afternoon session) five-day seminar is presented herein, however, shorter versions may also be designed, either by skipping a certain Module, or by skipping a Session or a Module Activity. Such adjustments depend on the intended objectives and expected learning outcomes of the seminar, as well as on the educational level and the preferences of the participants.

9. The timing of the seminar

Scheduling of the seminar depends on its length and the needs and constraints of the target group. In specific, some people or organizations may prefer to participate during working hours, while others may prefer the opposite. Though this seminar is scheduled as a five-day course, the authors of this Handbook acknowledge that it is significantly harder to accommodate this duration, than a one day seminar. In case that there is mixed composition of participants (e.g., university students together with employees of the private or public sector), then it may be a good idea to run a preference poll, or to set up a weekend seminar.

10 Training methods

In this manual you will find a variety of training methods, such as:

- presentations,
- assignments,
- group discussions and role-playing,
- workshops,
- site visits and
- meetings with stakeholders.

The authors recommend that, in case of customization of the seminar, the educators include a variety of these training methods, as each one adds in the learning process in a different way. For example, presentations may be used to convey knowledge, but group discussions are most appropriate for critical assessment of the offered knowledge and for motivating expression of different opinions. Assignments and workshops allow for the application of acquired knowledge, while site visits and meetings with stakeholders introduce the trainees to real world problems and practices.



Historic lighthouse at the rocky edge of a Greek island (© Ioannis Pissourios, 2017).

An Introduction to Sustainable Development and Cultural Heritage

In recent decades the list of elements forming the cultural heritage of a place, is constantly expanding. National Governments and international institutions (e.g. UNESCO) have declared as listed cultural entities (in addition to archaeological sites and outstanding buildings of distant historic periods) humble human creations, such as vernacular houses and settlements, historic industrial remains and infrastructure, gardens, geophysical formations, historical routes, traditional techniques, customs, etc.

These tangible and intangible evidences of the history of humanity, which need protection and enhancement in order to serve the goal of sustainable development, constitute a complex reality for the contemporary societies and the institutions that represent them, in local, national and international level.

Even at the end of the 20th century, the value of culture and cultural heritage in sustainable development was not well studied, understood and recognized in the various international declarations or conventions (Auclair and Fairclough, 2015) and was not included in the core of the published agendas of various international organizations. However, this stance nowadays is changing and the importance of cultural heritage in social well-being is commonly accepted. Numerous studies have proven that cultural heritage can significantly foster sustainable development (Grazuleviciute, 2006), while, sustainable development has been widely accepted as the “biggest global challenge of the 21st century” (Soini and Dessein, 2015).

During the last two decades, the contribution of cultural heritage in sustainable development has been continuously acknowledged by several international organizations like UNESCO (Auclair and Fairclough, 2015) and has obtained a centralized role in these organizations' development strategies (Mergos and Patsavos, 2017). In 2005, the Council of Europe with the Faro Convention recognized the great value of cultural heritage for the society. In 2013, the “Hangzhou Declaration” of UNESCO set culture as the fundamental element of sustainability (Auclair and Fairclough, 2015), while the “EU-2020 strategy” recognized that cultural heritage can considerably contribute to its objectives for a “smart, sustainable and inclusive growth” (Mergos and Patsavos, 2017).

Cultural heritage and especially built heritage can play an important role both in the environmental, economic and social dimension of sustainable development (Tweed and Sutherland, 2007). Built heritage also has an important role on the revival of urban areas, it can significantly contribute to the attractiveness of urban space for visitors and investors, reinforce the characteristic identity of a location, and improve the living standards of the inhabitants (Tønnesen et al., 2014). The sustainable future of places with long historical continuity and identity is strongly connected with their past and with the preservation of their unique “sense of place”, or their unique *genius loci* (Nasser, 2003).

The commercialization of cultural heritage resources and the emerging evidence that it will be one of the most important sectors in future economies, brings up the risk of experiencing an over exploitation process (Hassler, Algreen-Using and Kohler, 2002). This risk is reinforced by the fact that economic growth remains, by and large, the highest priority in the policies implemented by most states (Giddings, Hopwood and O' Brien, 2002). The above reality combined with the cultural globalization risk of the 21st century, (Grazuleviciute, 2006) are major threats on the protection and development of cultural heritage.

Simultaneously, though generated from dimensionally opposite origins, there is a significant threat to the preservation of cultural heritage, and especially to the one that relates to historic buildings and structures, by the state's "protectionism" of the monuments. In some European countries, for example Greece, such a "protection policy" in conjunction with a misguided sense of ownership, implemented by the Ministry of Culture, or other relevant organisations/ministries hinders growth. The lack of resources to protect monuments from the state budget and the refusal to engage the private sector in the rehabilitation, reuse and management of national monuments leads, in the long-term, many of these monuments to their deterioration and alienation from the contemporary society.

Both approaches, dealing with monuments as products for consumption, which often leads to their overexploitation, or keeping them as they are, excluding them from the needs of modern society, are not sustainable practices. The concept of preservation of monuments expresses the need for continuation of their existence and the preservation of their values in the benefit of both the present and the future generations. This approach implies and demands actions such as conservation, restoration and re-use of the monument, within a framework of principles that respect their particular characteristics and values. In certain monuments, repeated soft conservation actions are sufficient for their sustainable protection whereas other monuments require more drastic restoration actions. In most cases defining hospitality for a new use is necessary to make them sustainable entities, according to theorists of the preservation studies (Nasser, 2003).

Cultural heritage in the 21st century should be people-centered rather than object-oriented, and should not be perceived as an end-product (Auclair and Fairclough, 2015). On the contrary, it should be an integrated part of society and everyday life, as well as a catalyst for the interaction between people and their society (Auclair and Fairclough, 2015). It should not be perceived as relic of the past, but as a dynamic field of development (Dragičević Šešić and Rogač Mijatović, 2014). Cultural heritage, according to Faro Convention, must serve the society rather than being served by the society (Auclair and Fairclough, 2015).

In accordance with this framework and the modern way of thinking, sustainable protection of cultural heritage is getting more complicated than ever before, requiring interdisciplinary approaches, long-term strategies, stubborn planning, clear management policies and significant financial resources. In order these difficult and long lasting processes to be activated and work properly, public awareness for the sustainable development potential of cultural heritage is necessary. Similarly, the proper cooperation of the private and public sectors, of NGO'S and of other institutions or organizations, under the guidance of a wide range of well-educated scientists such as architects, urban planners,

archaeologists, economists, managers etc., is absolutely essential.

This Educator's Handbook for seminars on cultural heritage and sustainable development tries exactly to aid to the education of people from various social and academic backgrounds, positions in the public or private sector, on a series of theoretical and practical issues, which were considered by the editors and contributors as important for the protection and "use" of cultural heritage in a sustainable way.

In this framework, this Handbook has been structured in five modules each covering different groups of topics and participation activities with thematic relevance. These are designed so as to be individually organized each one a separate day of the above-mentioned seminar. Each module focuses on a special aspect of the relation between cultural heritage and sustainable development and serves different objectives and learning outcomes. The overall goal of the Manual is to be a valuable tool for the organization of seminars, which can educate individuals on the issue of the interrelation between cultural heritage and sustainable development, increasing public awareness on the crucial role that cultural heritage should gain in the contemporary societies, generating and sustaining regional and local development.

The objective of the first Module, *Building a Common Language*, is to introduce trainees to the basic concepts of cultural heritage and sustainable development, creating a common communication language among them. The first Session of the module, *Introduction to the Seminar on the Promotion of Cultural Heritage as a Generator of Sustainable Development*, is an overall introduction to the whole seminar. In specific, it explains the concept, the objectives and key issues that will be discussed throughout the whole seminar. The second Session, *Cultural Heritage: Values, Definitions & Concepts*, is dedicated to the terminology that is widely used in heritage studies, to concepts that relate to the preservation and restoration of historic buildings and sites, and to the values that preservationists usually assigned to the monuments. The third Session, *The Economics of Cultural Heritage: Basic Concepts & Definitions of Heritage as Economic Capital*, introduces trainees to the economic dimensions of cultural heritage, increasing understanding in the role of cultural heritage in economic and social development. The first Module is closing with a site visit to historic buildings and/or sites, where restoration, reuse and enhancement projects have been carried out recently. This activity aims to familiarize trainees with good practices in the protection of monuments and with the complex parameters that have to be satisfied in order to be sustainable.

The objective of the second Module, *The Social Capital & the International Experience in Cultural Heritage*, is to educate trainees: a) on the current UNESCO and European Union policies and strategies, which relate to the role of cultural heritage in sustainable development, and b) on the impact of culture intelligence and social capital in the development of cultural heritage by entrepreneurs. The first Session, *UNESCO: Experience, Policy Objectives, Challenges & Global Ideas*, is devoted to the UNESCO, as it is the international leading organization in cultural issues, and it focuses in the way that UNESCO understands the association of cultural heritage and sustainable development. The second Session, *EU 2020 Strategy and the Role of Culture & Heritage*, is devoted to the European Union's view on cultural heritage and to EU policies and programmes. The third Session, *The Impact of Cultural Intelligence and Social Capital in Building, Preserving, and Com-*

mercialising Cultural Heritage: An Entrepreneurial View, explains how cultural heritage, cultural intelligence and social capital are closely interlinked. It also explains how the most commercially viable artefacts can be identified and the factors that can influence decisions on future investments in heritage projects. The Module is closing with a workshop on *Social Capital and Social Entrepreneurship*, where trainees are asked to study two case studies and discuss issues related to social capital and buying decisions.

The third Module, entitled *Space, Place and Cultural Heritage*, is devoted to the beneficial role of monuments to urban space and their important value in place-branding policies. Specifically, the first Session, *Contemporary Uses for Historic Buildings & Regeneration of Urban Centers*, examines issues regarding the protection and reuse of historic buildings and sites, and explains the vital role of these actions in the regeneration of downgraded historic cores of contemporary towns and cities. The second Session, *Urban Planning and Cultural Heritage: From Analysis to Policy-making*, offers a basic understanding of the relationship between urban planning and cultural heritage, informing the trainees on the basic concepts of urban planning, on the positive role of cultural heritage to the achievement of certain urban goals and on appropriate methodology for surveying cultural heritage within urban environment. The third Session, *Cultural Heritage and Place Branding for Local & Regional Development*, takes an entrepreneurial perspective to the notion of cultural heritage and place-branding, explaining that cultural heritage, as an integral part of place identity, it can be a significant strategic feature for place-branding strategies. The third Module is closing with site visits in successfully implemented urban regeneration projects, in order for trainees to become familiarized with the architectural and urban dimensions of cultural heritage, and to gain an understanding of the multidimensional positive impact of such regeneration projects.

The fourth Module, *Appraisal of Cultural Heritage Projects and Economic Planning*, focuses on the acquainting of the trainees with the process of formulation, planning and appraisal of cultural heritage projects and activities as part of comprehensive local economic development strategy. The first Session, *Economic Planning and Appraisal of Cultural Heritage Projects*, focuses on how a cultural heritage project can be structured in the form of an investment project, and on an overview of the methodology of cost-benefit analysis, which can prove the economic and social feasibility and financial viability of such a project. The second Session, *Economic Value of Cultural Heritage Goods and Services*, presents the indirect ways needed to be followed in order to assess the economic value of cultural heritage assets. The third Session of the fourth Module, *Cultural Heritage and the Local Economy*, discusses the need for inclusion of cultural heritage projects and activities in local development planning and issues related to their financing. The fourth Module is closing with a series of meetings with local authorities, local opinion makers and the local entrepreneurial community, in order for the trainees to gain an understanding of the views and perceptions of the local leaders and policy makers.

The fifth and last Module of the Handbook is dedicated to *Innovation and Creativity* and explores specialized issues in the sustainability of cultural heritage which, at the same time, allows for a thorough and applied reappraisal of the notions and tools discussed throughout the seminar. The first session, *Skills and Competences in the Field of Cultural Heritage and Sustainable Development*, is focusing on the “fluidity” concept and interdis-

ciplinary nature of cultural heritage, explores the impact of education and learning on promoting cultural heritage in a sustainable manner. The second session titled, *Adaptive Reuse: Sustainable Strategies for our Futurist Past*, is focusing on the strategic notion of “adaptive reuse”, which inevitably highlights the question of the value of the existing built fabric, which can be a strong resource that calls for our attention in terms of social, economic and environmental sustainability. The third session, *Cultural Heritage and Creative Industries: A Case Study of Thematic Innovation Clusters*, presents new approaches to urban regeneration based on the creative networks. The Module ends with a Workshop on *Business Planning of Cultural Heritage Projects*, which gives to the trainees the opportunity to work on real life cultural heritage projects, taking a valuable experience on decision making process in these kind of projects.

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Peace2Peace Women Bicommmunal Collective: "Revisiting Mouttaltos", Paphos 2018 European City of Culture, St. Sophia Mosque (Cami-i Kebir), Cyprus (© N. Patsavos)

MODULE 1

Building a Common Language

This is the first module of the seminar. It is designed in a way allowing for the building of a common understanding of the fundamental notions, terms and priorities entailed within the interdisciplinary as well as innovative field of cultural heritage, in itself a composite of culture and heritage, and sustainable development in its threefold sense – economic, social and environmental sustainability. Thus, situating this module at the beginning of the seminar only reveals half of its importance, be that, at the first place, to operate as an introduction. However, it is suggested that its contents should be critically revisited throughout the whole seminar. A meaningful task indeed would be to attempt, while conducting future implementations of the seminar material, to update this first module in the sense of using it as open participatory platform able to register another participants' group priorities, stakes and feedback. After all, a common ground may addressed in two ways: either as an uncontested foundation, which is clearly not the case when working on such a dynamic and innovative field, or as an opportunity for new adaptive forms of knowledge and practice.

As it is the case with all five modules of this seminar, this first one is also divided in three parts covering the following general topics: a. an initial discussion on the basic remarks and concepts motivating InHerIT: Promoting Cultural Heritage as a Generator of Sustainable Development, b. a critical set of definitions and notions describing the continuous evolution of cultural heritage and its theoretical approaches, c. a similar session on the fundamental concepts and definitions of cultural heritage as an economic value.

Structure of the Module

SESSION 1: Introduction to the Seminar on the Promotion of Cultural Heritage as a Generator of Sustainable Development

Authored by N. Patsavos

SESSION 2: Cultural Heritage: Values, Definitions & Concepts

Authored by N. Patsavos

SESSION 3: The Economics of Cultural Heritage: Basic concepts and definitions of heritage as economic capital

Authored by G. Mergos

SITE VISIT: Site Visits to Historic Buildings and Sites

Authored by M. Sioulas & I. Pissourios



Cultural Heritage Counts for Europe, Holistic Approach Diagramme about Cultural Heritage Sustainability.

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SESSION 1

InHeriT: Promoting Cultural Heritage as a Generator of Sustainable Development *

Cultural Heritage is a complex concept, constantly evolving through time, and combining historical, cultural, aesthetic, symbolic, spiritual, but also economic, social and political dimensions. It includes a wide range of archaeological sites, monuments, objects, traditions and culture, but not only. As a concept, it brings to mind monuments, buildings and artifacts inherited from the past, but today it includes many other aspects of human creativity and expression, even photographs, documents, books, instruments, towns and natural sites. It is both tangible and intangible. It is much more than preserving, excavating, displaying, or restoring a collection of old things. Furthermore, cultural heritage is today considered an activity with far-reaching economic and social impact. Whilst it is a part of the historical past, it is an element of the living present, as well as a constituent of the future to be created. It should be the subject of public reflection and debate on what is worth saving, what priorities should be put on preservation and what the economic effects of heritage activities are. Cultural heritage can operate as a platform for local recognition, as a medium for intercultural dialogue, as a means of aesthetic reflection, and as a generator of sustainable development; it is a component of urban and regional planning, a factor of economic development at regional and local level, a generator of identity and branding for places and a viable basis for a new generation of tourism investments.

This session, following the path of InHeriT's precedent, from its conception to its realisation, aims at sharing with the trainees the project's priorities and tools, while, supporting them build their own agenda throughout their participation in the sessions and activities to follow.

Objectives of the Session. Participants will:

- Gain an understanding of the fundamental reasoning supporting the idea that cultural heritage may prove a most valuable contributor to sustainable development.
- Navigate through a set of elementary notions supporting the need for more collective work on the promotion of the ideas suggested in the previous point.
- Be called to discuss on the above and further elaborate their own personal and group motivation for the seminar.

Learning outcomes of the Session:

- Participants will be able to identify the structured reasoning supporting InHeriT's vision and mission.
- Participants will be able to define the fundamental stakes entailed within the current European policies framework for cultural heritage and sustainability.
- Participants will be able to appreciate the basic contradictions challenging the above.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 1i.ppt
Topics 1-2	25 min	Presentation		1-17
Participation Activity 1	10 min	Group discussion	Theorises Topics 1-2	18
Topic 3	15 min	Presentation		19-31
Participation Activity 2	10 min	Group discussion	Summarises the whole Session	32

* The session can be delivered by architects, economists, cultural managers, preservationists, cultural theorists, archaeologists, cultural entrepreneurs, EU projects managers.

TOPIC 1: InHeriT at a glance

This topic describes and explains InHeriT: Promoting Cultural Heritage as a Generator of Sustainable Development project. It presents its aims, partners, outputs, activities and resources. InHeriT is presented both as an innovative approach and as a critical case study available for decodification.

TOPIC 2: InHeriT concept and Europe 2020

This topic further develops InHeriT within the wider context of the EUROPE 2020 policies framework priorities. InHeriT's strategic objectives are situated on the 4th pillar of EU 2020 strategy for a smart, sustainable and inclusive growth. Cultural Heritage is addressed as an important capital resource, as also defined by the OECD, the World Bank, UNESCO and the EIB. InHeriT steams for an analysis of the relative challenges and opportunities among which a serious gap in public awareness is identified. The topic ends by presenting the possible stakeholders who could benefit from the project.

TOPIC 3: Heritage economics at a glance

This topic initiates with reference to how one may define a vision and a mission for a local or international stakeholder in the field of cultural heritage development when initiating a relative project. Key concerns from the global experience are helping address InHeriT's own objectives. What's the economic rationale underpinning a possible heritage investment? Which are the most fundamental questions at hand that need to be answered before starting a new project? On the level of a local community, are there any city-wide benefits? How are heritage investments related to tourism? What are the basic finance tools available? How have relative investments generally evolved after the Second World War in Europe? What would the above mean and what's the most important contradiction challenging any future project?

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PARTICIPATION ACTIVITY 1: History for life

Discuss the following dictum:

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

(Nietzsche, Friedrich, On the Advantage and Disadvantage of History for Life)

Duration	Needed equipment	Procedure
Minimum duration of 15 minutes, but can be lengthier, depending on the discussion.	<ul style="list-style-type: none"> □ One computer connecting to projector for presentation purposes. □ A flip chart to note down the various selections of the trainees. □ A pack of A4 sheets. 	<ul style="list-style-type: none"> □ Announce the discussion topic. □ Solve any first questions. □ Analyse the initial phrase in its discursive elements. □ First discuss its parts in the sense of important words in it and their possible meaning, in terms of their relative historical meaning in the context of late 19th century, when Nietzsche wrote it. Use the board for that. □ Then attempt to rephrase it by using participants’ own understanding of its original meaning. Use flip notes on the chart for that purpose and move them -reorganise them following participants’ remarks and observations. □ Reframe the meaning of the dictum in the context of topics 1 and 2 in the session. □ Attempt to end up with a common phrase of why and how this phrase could be useful in an attempt to theorise the basic challenges InHerIT addresses.

Objective of and discussion of the activity:

Through discussing the saying by Nietzsche you are expected to challenge the participants' perceptions about the use of the past for the sake of the present. Friedrich Nietzsche's *On the Advantage and Disadvantage of History for Life*, written in 1874 as part of his second "Untimely Meditation," has been read as an essay on the crisis of 19th historicism. His criticism is in the recognition "that the power of the past to enforce its claims on the future always forms a threat to the project of modernism". Nietzsche's aim is to direct society towards the proper usage of history, which would fulfill its function of serving life. In addition, by emphasizing the view that history is not an end in itself, but rather a means to serving life, Nietzsche illustrates how history can be used as a tool for modernisation and progress. In order for modernity to be a successful rupture from the past, man must know when to suspend the influence of the past and be able to move beyond it; this ability to only look forward is necessary for the new directions that modernity calls for. Nietzsche defines three types of historical thinking: the monumental (examining the past with the explicit intent of finding models for one's own life), the antiquarian (defining the importance of history as an autonomous value) and the critical (the one matching the dynamic perception he stands for). It is very important to make sure participants are actively enabled to move critically through the following steps:

- a. Define the historical context of Nietzsche's phrase.
- b. Define its relation to InHerIT and contemporary EU policies and priorities.
- c. Understand the critical questions underpinning the whole area of cultural heritage and its sustainable development.

PARTICIPATION ACTIVITY 2: Value and price

Discuss the following dictum:

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

(Oscar Wilde, *The Picture of Dorian Gray*)

Duration	Needed equipment	Procedure
Minimum duration of 15 minutes, but can be lengthier, depending on the discussion.	<ul style="list-style-type: none"> □ One computer connecting to projector for presentation purposes. □ A flip chart to note down the various selections of the trainees. □ A pack of A4 sheets. 	<ul style="list-style-type: none"> □ Announce the discussion topic. □ Solve any first questions □ Analyse the initial phrase in its discursive elements, mainly the notions of 'price' and 'value' which are often misunderstood as meaning the same thing. □ First discuss its parts in the sense of important words in it and their possible meaning, in terms of their relative historical meaning in the context of late 19th century, when Oscar Wilde wrote it. Use the board for that. Do not invest more than 2-3 minutes in this. The phrase may be comparatively discussed in the light of the Participation Activity 1.

- Then attempt to rephrase it by using participants' own understanding of its original meaning. Use flip notes on the chart for that purpose and move them-reorganise them following participants' remarks and observations.
- Reframe the meaning of the dictum in the context of the session.
- Attempt to end up with a common phrase of why and how this phrase could be useful in an attempt to theorise the basic challenges InHerIT addresses.

Objective of and discussion of the activity:

As shown in the previous presentation slide (no.31), the keys to any investment in local cultural heritage are social consensus and engagement, thus the negotiation of a new social value of cultural heritage. Cultural heritage is an irretrievable social-cultural asset on which future progress and development may and ought to be based. Still, it is important to distinguish the two registers of 'value', meaning: a. what is cultural heritage, and b. why is it important. These questions relate to a series of stakeholders be that: international organisations, national and local authorities, and, last but definitely not least, local communities and the people with which these communities want to communicate and collaborated for the sake of their future. Participants should be helped understand that managing cultural heritage may prove a highly controversial, though unavoidable endeavor. Common misunderstanding greatly depend on not realising the difference between the two terms discussed herein. This whole topic is more thoroughly presented in the third session of this module as well as in modules 3 and 4 of the seminar. It basically defines the way one may interrelate a socio-cultural study of heritage to its economic perspectives.

NOTES



© Frederic Boissonas, 1907.

SESSION 2

Cultural Heritage: Values, Definitions & Concepts *

Culture refers to the organized system of knowledges, beliefs according which a social group, structures its function and its perceptions, standardizes its activities and selects among alternatives. This is a system of socio-cultural thinking and acting that we may recognize in its projection to both architectural and natural space (man-made or not). All people, whether recognized authors, artists, scholars and scientists or common laymen and others, producers and consumers, participate in the cultural network(s) in their own way. In that sense, culture, though social and cultural relation are often conflictual and dynamic, is an inclusive concept which emphasizes on issues of uniqueness and identity. Any territory is associated with the cultural legacy that has been passed down from generation to generation. This makes it possible for the communities to place themselves within a timelessness, which confers distinctive characteristics to a given territory and constitutes the base of the construction of a common cultural identity. It is advisable to identify the most significant cultural elements, both material and immaterial, attached to a territory, and which are regarded by the population as bearing particular spiritual and symbolic meanings.

This session gradually introduces the participants to discursive analysis of the shifting values, definitions and concepts regarding culture in general and cultural heritage in specific. It is based on a thorough review of relative literature and international treatises, but it is designed in a way emphasising on the meaning of terms and not on their relative reproduction.

Objectives of the Session. Participants will:

- Gain an understanding of the fundamental conceptual toolkit regarding culture and heritage.
- Navigate through a set of elementary notions supporting the need for more collective work on the promotion of the ideas suggested in the previous point.
- Be called to discuss on the above and further elaborate their own personal and group motivation for the seminar.

Learning outcomes of the Session:

- Participants will be able to identify the structured reasoning supporting InHerIT's vision and mission.
- Participants will be able to map the fundamental stakes entailed within the current global and European policies framework for cultural heritage.
- Participants will be able to appreciate the basic contradictions challenging the above.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 1ii.ppt
Topic 1	15 min	Presentation		1-8
Participation Activity 1	10 min	Group discussion	Refers to Topic 1	9
Topic 2	15 min			10-14
Participation Activity 2	10 min		Refers to Topic 2	15-16
Topic 3	15 min	Presentation		17-19
Participation Activity 3	10 min	Group discussion	Summarises the whole Session	20

* The session can be delivered by architects, cultural theorists, preservationists, archaeologists, historians.

TOPIC 1: Mapping the meaning of cultural heritage

This topic maps out the various meanings of cultural heritage following a guided tour through international treatises and global ideas. Emphasis is given to the issue of identity, in the sense of how cultural heritage is understood as formative element of a community's feeling of belonging. Equal importance is given to explaining how relative concepts have shifted, throughout the 19th and 20th centuries towards including a much wider and dynamic perspective regarding what is cultural heritage and how it may identified and represented. In this topic, the former is followed via focusing on the territorial inscription of cultural heritage. The concept of the 'cultural district' is eventually presented as the most contemporary tool at hand. The model of the cultural district is also explained in the way it has been applied by InHerIT on its own Local Context Studies.

TOPIC 2: Species of culture

Moving from the territorial terrain of cultural heritage to conceptualisations more closely related to the field of cultural studies, this short topic attempts a more holistic framing of the terms and notions discussed at the occasion of Topic 1. Emphasis is given on the controversies around cultural heritage, in itself a field entailing both cultural antagonism and the possibility for cultural cooperation. A short history of how relative definitions have moved towards an agenda of inclusion and participation allows for the further elaboration of the above, together with the presentation of a controversial example.

TOPIC 3: Culture makes sense

This topic culminates the institutional and cultural history of the notion of cultural heritage along Topics 1 and 2. It shifts to the level of a more anthropological inquiry which, though, ends up back to the territorial and geographical terrain. Cultural landscapes are presented as a term, which though being descriptive and not interpretative in its nature, helps visualize and represent the whole array of ideas discussed along the whole session. It is in these landscapes where the whole set of human artifacts, immaterial cultural practices and natural heritage elements may be correlated. The session argues for the

need of specific cartographic methods representing visually what, in other means, is no more than a list of unrelated registers (for example listed UNESCO sites and immaterial heritage practices). If any policy is to be designed, this should be based on a territorial representation of the cultural dynamics of a specific cultural district and community.

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PARTICIPATION ACTIVITY 1: Mapping cultural heritage

Discuss the following question:

“What could be the possible use of the attached Chania Cultural District Map for the sake of policy makers, planners, cultural institutions and organizations, entrepreneurs and other local (or not) stakeholders?.” The slide includes a map from InHeriT O4, Local Context Studies.

Duration	Needed equipment	Procedure
Minimum duration of 10 minutes, but can be lengthier, depending on the discussion.	<input type="checkbox"/> One computer connecting to projector for presentation purposes.	<input type="checkbox"/> Announce the discussion topic. <input type="checkbox"/> Suggest that participants have at least three ‘looks’ at the map, each time re-reading it in a different way.

	<ul style="list-style-type: none"> □ A flip chart to note down the various selections of the trainees. □ A pack of A4 sheets. 	<ul style="list-style-type: none"> □ Solve any first questions. □ Analyse the problem by insisting on the fact that what we need to understand is why and how a map could help design a new public or other cultural heritage policy and/ or initiative. □ First discuss what the stakeholders would expect from a map. □ Then attempt to ask participants, representing themselves a possible set of stakeholders, to share with the group their own experience from mapping their own cultural districts for the sake of designing their own policies and projects. □ Reframe the discussion by asking the group to pin up a list of how a map should be designed in order to help the above. □ Attempt to end up by correlating this discussion with the cultural district definition in this session as well as with relative references to the O4 re-
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Objective of and discussion of the activity:

It is very important to make sure participants are actively enabled in the following three senses:

- To develop the capacity of reading a map in various ways.
- To define what they would expect from a cultural district map.
- To understand the critical importance of cartography for obtaining a solid, though adaptive, inclusive and dynamic, base for any future policy and/ or project.

PARTICIPATION ACTIVITY 2: Athens and “Athens”

The activity develops in two equal parts.

Part A. Discuss the following question:

“Just before the construction of King Otto’s Athenian Palace in early 19th century, famous German architect Karl Friedrich Schinkel proposed they should be built on the Acropolis Hill. What could that mean regarding the classicist architect’s perception of the greek past?”

(The slide includes a picture from Schinkel drawings)

Part B. Discuss the following historical statement by Architect Leo von Klenze, addressing the King of the Hellenes at the occasion of the first restoration works at the Acropolis of Athens:

“Your Majesty has marched today, after centuries of barbarism, for the first time on the Acropolis, following the path of civilization and glory, the path of such

equals as Themistocles, Aristides, Kimon and Pericles.

This (the Acropolis) is ought to be the symbol of Your glorious Kingdom in the eyes of the people.

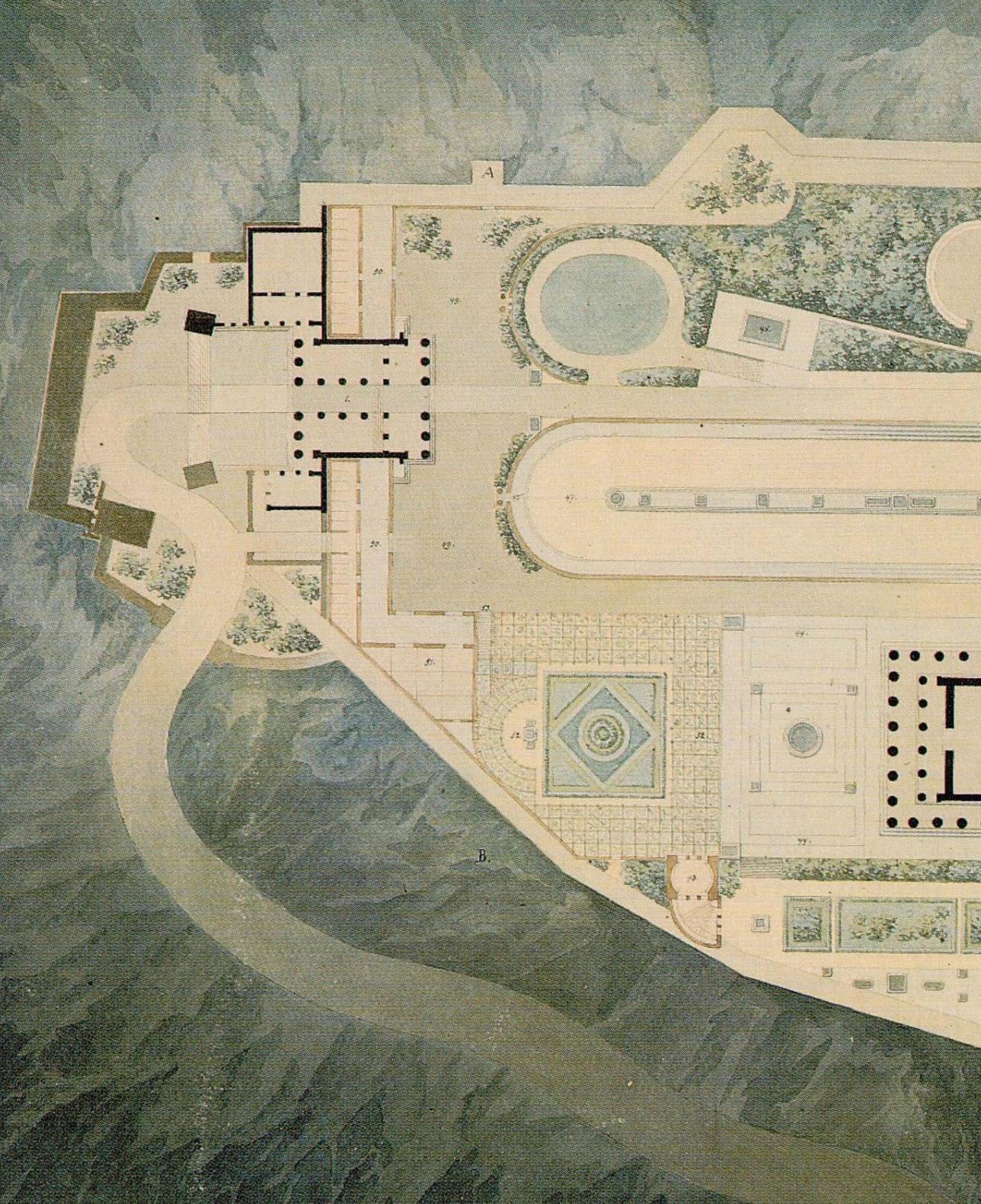
All remains of barbarity should be removed and the traces of the glorious past should come to light again as the solid foundation of a glorious past and future. Greece is delivering back to the civilized world, clean from any barbaric addition, a noble monument of the Hellenic spirit”.

Duration	Needed equipment	Procedure
Minimum duration of 15 minutes, but can be lengthier, depending on the discussion. Time is divided equally between the two parts of the activity.	<ul style="list-style-type: none"> □ One computer connecting to projector for presentation purposes. □ A flip chart to note down the various selections of the trainees. □ A pack of A4 sheets. 	<ul style="list-style-type: none"> □ Announce the first discussion topic. □ Solve any first questions. □ Analyse the question by insisting on the fact that a classicist architect inspired throughout his work from antiquity seems to be contradicting his beliefs by proposing a new edifice together with the remains of the Parthenon and the other Acropolis monuments, themselves the outmost respected symbols of classical architecture and culture. □ Ask the participants to argue on the possible reasons behind Schinkel’s attitude and proposal. Was it an issue of the idea about the possible relation of the past and the present? Was he understanding the past in a rupture or a continuity with the present? □ Before attempting to finalise the discussion, move on with the second slide and Leo von Klenze’s public speech. □ Reframe both Schinkel’s proposal and the current slide within the context provided by Klenze, where the issue of ideology is more clearly stated. Ask participants to identify terms and notions symbolizing the ideological polarities at hand. □ Attempt to end up by correlating this discussion with the overall contemporary discussion about how does cultural heritage relate to local and international culture, and how has ideology shifted to new territories in our days.

Objective of and discussion of the activity:

It is very important to make sure participants are actively enabled in the following three senses:

- To develop a critical understanding of the two ‘statements’ historical context.
- To define what they could be useful as a reference for contemporary discussions.
- To understand the relativity of any perception of cultural heritage, and, thus, the adaptive and evolutionary nature of the overall discourse.



Karl Friedrich Schinkel's proposal for King Otto of the Hellenes Royal Palace on the Acropolis in Athens.

PARTICIPATION ACTIVITY 3: Cultural Heritage Semiotics

Discuss the following question:

“What’s the possible meaning of Umberto Eco’s conceptual diagram on the value of a cultural object/ work? In this, attempt to use relative examples of your own choice”.

The slide includes a semiotic diagram by Umberto Eco. *Intentio Operis* means the intention of the work of art-cultural artifact (the artifacts objective properties in a sense, beyond its meanings), *intentio auctoris* means the intention of the author (creator of the artifact), and *intentio lectoris* refers to the intention of the ‘reader’-consumer-user of the cultural artifact.

Duration	Needed equipment	Procedure
minimum duration of 10 minutes.	<ul style="list-style-type: none"> □ One computer connecting to projector for presentation purposes. □ A flip chart to note down the various selections of the trainees. □ A pack of A4 sheets. 	<ul style="list-style-type: none"> □ Announce the discussion topic. □ Solve any first questions. Try to make participants focus on what the diagram could mean and not on its technical terminology. □ Analyse the question by giving yourself a possible example. □ Ask the participants to propose examples from their own experience. □ Reframe the discussion by making reference to some of the examples presented as related to the overall session. Thus, emphasise how any cultural heritage asset may correspond to: a. a set of objective properties it carries, b. an array of reasons and ideas behind its original creation, and c. a dynamic set of ideas, perceptions and values attributed to it by the communities relating to and identifying with it, both in terms of how they use it and why it matters to them. □ Attempt to summarise by highlighting that any possible new concept regarding the revalorization of a cultural heritage asset will be based on a new interpretation of its meaning (part C of Eco’s diagram) related though to parts B and A. In a way, the fact that cultural value is defined both by means of an artifact’s inherent properties and its extrinsic ones, closely reminds of how sustainability is defined as way to correlate the dynamics of change (positive externalities) with the attributes

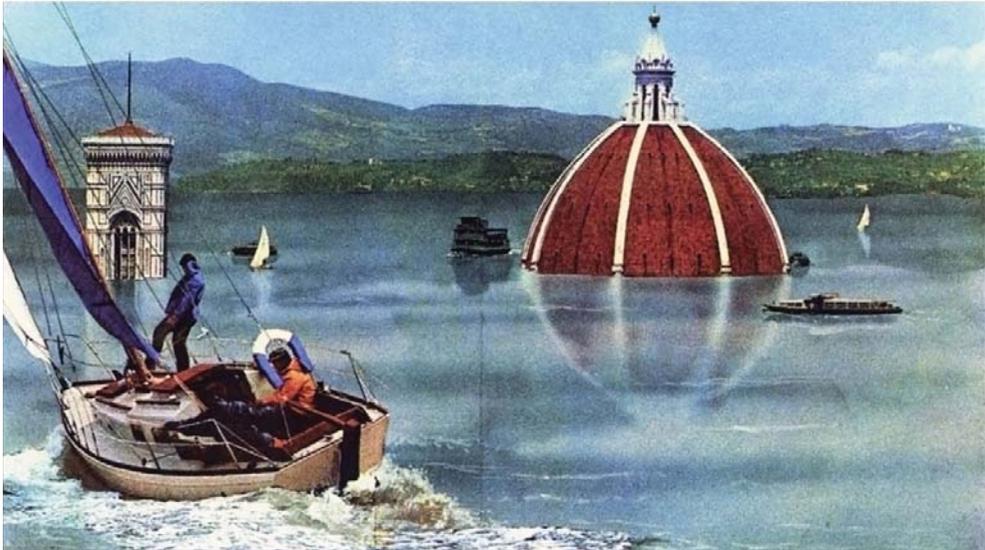
Objective of and discussion of the activity:

It is very important to make sure participants are actively enabled in the following three senses:

- To develop a composite understanding of the three different ‘sides’ synthesizing

and identifying the cultural meaning and importance of any cultural artifact.

- To develop the capacity to use this scheme for the sake of real cases.
- To understand the polyvalent and participatory agendas one need to develop for the sake of a more active relation of cultural heritage assets with everyday life and the sustainable development of a local community and territory.



© Toraldo di Francia. Source: <http://www.bmiaa.com/superstudio-50-at-maxxi-rome/>

Superstudio, Salvataggi di centri storici italiani (Italia vostra), Firenze, 1972.

NOTES

The castle of Methoni -actually a fortified city- is one of the most important and the most beautiful castles in Greece. It was built by the Venetians after 1209 at a strategic location, on a rock penetrating the sea and is separated from the land by an artificial moat.



SESSION 3

The Economics of Cultural Heritage: Basic Concepts and Definitions of Heritage as Economic Capital *

Cultural heritage is a witness to history and identify. Recently, there has been an increase in the awareness that heritage is effectively protected and preserved when it is part of everyday life and when it is included in the economy of leisure and lifelong learning. Furthermore, cultural heritage represents precious economic and social capital, important for sustainable development and for human well-being for the present and for future generations.

This session introduces participants into the economic dimensions of cultural heritage and increases understanding across scientific disciplines and common people in debating issues related to the role cultural heritage in economic and social development. Generally, people are more willing to accept that cultural heritage has historical, archaeological, architectural and cultural value, but are hesitant to accept that the same cultural heritage has economic value as well. This session aims to acquaint participants with the main challenge that decision makers are facing today, that of balancing protection with use and sharing, reconciling preservation with change, and recognizing the strong development potential of cultural heritage for society. It addresses first the issue of balancing protection and sharing. Then, it continues with the economic definition of cultural heritage and the main economic and social characteristics of cultural heritage as social and economic capital and public good. Finally, it concludes with a brief overview of the economic approaches used to assess the development contribution of cultural heritage assets to the economic and social development of a city, region or country.

The Session aims to acquaint the participants with the following concepts:

- The challenge of balancing protection and sharing of cultural heritage assets.
- The basic concepts and definitions of cultural economics as a field, as well as the concept of cultural heritage as economic and social capital assets.
- An overview of the main economic methods and tools used to assess the strong sustainable development potential of cultural heritage.

The participants will learn:

- To appreciate the need and social benefits of balancing protection and sharing of cultural heritage.
- To understand the scope of cultural economics and the concept of cultural heritage as economic and social capital.
- To get acquainted with the economic methods and tools used to assess the strong sustainable development potential of cultural heritage.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 1iii.ppt
Topic 1	15 min	Presentation		1-7
Participation Activity 1	10 min	Group discussion	Assists Topic 1	8-9
Topics 2	15 min	Presentation		10-19
Participation Activity 2	10 min	Group discussion	Assists Topic 2	20-21
Topics 3	15 min	Presentation		22-29
Participation Activity 3	10 min	Group discussion	Assists Topic 3	30-31

* The session can be delivered by a development economist with knowledge of the concepts of cultural economics, economic planning, social cost benefit analysis and the methodologies used in environmental economics. He should also have knowledge of sustainable development issues and development planning at the local level.

TOPIC 1: The challenge: Protection and sharing of cultural heritage assets

Preservation of heritage assets should aim at protection, but also at making heritage assets publicly available for learning and recreation. Cultural heritage is important for sustainable development and for human well-being for the present and for future generations. In the context of the present European economic situation of limited public funding, lack of adequate financing for the preservation of heritage assets leads to monument destruction and heritage loss for the society for ever. It is therefore important to find new innovative mechanisms to finance the preservation and protection of cultural heritage assets, as well make them available for the benefit of the society at large and of future generations.

Today heritage is no longer regarded strictly as a set of objects, with the sole purpose their preservation for historical, ethical, and archaeological reasons, but more broadly as an integral functional part of society and the economy of a country or a place, including political models, economic prosperity, social cohesion, and cultural diversity. This implies a shift of thinking in three directions in the way cultural heritage assets are approached: shift from monuments to people, shift from objects to functions, and shift from maintenance of monuments to sustainable use.

TOPIC 2: Cultural economics – Basic concepts and definitions

Economics play today an increasing role in society. The economics of cultural heritage as a field has seen great growth with the advent of new technologies creating productivity improvements in how culture is shared and consumed. Societies, in allocating scarce financial resources for heritage preservation, are confronted with economic difficulties, but also opportunities.

The economics of cultural heritage as a field of study aims to answer questions such as the following. Is cultural heritage important for the economic development of a city, region or country? Could one consider heritage assets as social and economic capital? How do economists define price and value and how do they measure the economic value that

an individual (or the community) receives from cultural heritage assets? How do economists measure the contribution of heritage assets to the economic and social well-being of a region or country? How do economists measure the employment and income generation from an investment in a heritage asset? What economic methods do they use to put priorities between alternative investment projects or policy measures? Finally, the sustainable development potential of heritage assets, and the influence of economic and business thinking present a significant challenge to the heritage conservation field.

TOPIC 3: Revealing the sustainable development potential of cultural heritage.

Cultural heritage has a strong sustainable development potential and requires addressing several economic investment and policy issues. Decision makers are facing, also, the challenge of what economic tools/approaches should they use to assess the economic development potential of cultural heritage assets of their region. Economists approach cultural heritage development from various angles. As an economic sector separately using resources, generating products, and creating jobs and profits, thus applying the usual economic sector analysis; As a project or as a policy measure encouraging development activities having an impact on employment, income and social cohesion, thus, using social cost benefit analysis; And, as a development strategy through branding of a place, city, or region, thus using economic development strategy analysis. Before selecting investments, it is necessary, to have a general sector strategy for the cultural heritage sector of a place, such a city, region or country. Finally, the public debate over prioritizing investment and policy measures for cultural heritage should be based not on power, but on reason and sound methodology. The proper tool for the evaluation of public policy options is the socio-economic analysis, better known as Social Cost Benefit Analysis (CBA).

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- Rizzo I. and Mignosa A. (2013), *Handbook on the economics of cultural heritage*. Edward Elgar Publishing.

PARTICIPATION ACTIVITY 1: Discussion and exchange among participants on protection and sharing of cultural heritage with reference to specific cases in Europe

Participants will be asked to take a position on the issue of protection and sharing of cultural heritage of a region, city or place showing them specific cases from Europe. In slide 8 the issue of balancing preservation with sharing and use is presented to help participants understand the issue. Then the slide 9 presents cases from Europe with different emphasis on protection, and on sharing and use. In the upper left picture, the castle of Kalamata, Greece is in poor condition. No visitors are allowed to enter the castle for safety reasons and a grove of pines has developed into it creating conditions for dilapidation. The castle has a long history from ancient times but it is better known as the seat of Frank knights (1205-1410). The cases on the bottom left are from Euboea, Greece during the medieval period with hardly any visitors or conservation. The cases on the right are from Bergen (Norway) where the German houses have been reconstructed from the beginning, however with the same techniques and material used at the time, and the other two are from Croatia and Central Europe where the cultural assets were restored and given to public use.

The instructor can access also these and other cases of castles and towers in internet:

https://en.wikipedia.org/wiki/List_of_castles_in_Europe

<http://www.kastra.eu/castleen.php?kastro=kalamata>

<http://www.kastra.eu/castleen.php?kastro=methoni>

Duration	Needed equipment	Procedure
10 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Present slides 8 and 9 and explain the issue. <input type="checkbox"/> Solve any questions. <input type="checkbox"/> Let people discuss among themselves about a position. <input type="checkbox"/> Start discussion and exchange based on the argumentation of the participants.

Objective of and discussion of the activity:

The objective of the exercise is to help participants understand the concepts of protection and sharing of cultural heritage assets and the issue of balancing protection and sharing. Participants are asked to put themselves into the role of a decision maker who has to decide how to manage the cultural heritage assets. They are asked to discuss, comment on and compare different approaches used for cultural heritage assets in different countries in Europe. The instructor may ask participants to take position on which approach is better and more efficient in protecting the cultural heritage assets, respecting historical values, increasing sharing and availability to the people for lifelong learning and recreation, and preserving them for the future generations. Also, on their contribution to the sense of place of the people, and on place branding. The cases are

from different parts of Europe and are shown on slide 9 with emphasis on protection (left) and on sharing and use (right).

Key questions that participants will be asked to address and discuss:

- When is better protection of local cultural heritage assets achieved, in order to make them available to future generations, in the cases on the left of the slide or on the right?
- When is respecting of the historical value of the assets better, in the cases on the left of the slide or on the right?
- When is better sharing and use of local cultural heritage assets achieved, in the cases on the left of the slide or on the right?
- When local cultural heritage assets contribute more to the knowledge of local history and identity, in the cases on the left of the slide or on the right?

PARTICIPATION ACTIVITY 2: Discussion of the role of cultural heritage as a generator of sustainable economic development

Participants are shown the same cases from Europe which they have seen in Activity 1. In slide 20 the issue of economic value and of the contribution of cultural heritage assets to local economic development is explained to help participants to understand the issue. Then the slide 21 presents cases from Europe with different contribution to tourism activities, local employment and income. In the upper left picture, in the castle of Kalamata, Greece, no visitors are allowed to enter the castle for safety reasons. The cases on the bottom left are in Euboea from the medieval period with hardly any visitors. The cases on the right are from Bergen (Norway) where the German houses have been reconstructed with the same techniques and material used at the time and the other two from Croatia and Central Europe where the cultural assets were restored and given to public use, attracting millions of visitors.

Duration	Needed equipment	Procedure
10 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Present slides 20 and 21 and explain the issue <input type="checkbox"/> Solve any questions <input type="checkbox"/> Let people discuss among themselves about a position <input type="checkbox"/> Start discussion and exchange based on the argumentation of the participants

Objective of and discussion of the exercise:

The objective of this activity is to help participants understand the economic value, employment potential, income generation capacity, local production and exports, and finally the role of cultural heritage assets in local economic development. Participants are asked to put themselves into a position of a decision maker in a city or region that has cultural assets such as in the cases from different parts of Europe shown in the slide. They are asked to discuss, comment and compare on different approaches used for cultural heritage assets in different countries in Europe. The instructor should generate discussion and exchange between participants on which approach to heritage assets is better in stimulating economic activity by increasing attraction of visitors from outside the region and the country. Also, when is the cultural assets' contribution to place branding on local economic development.

Key questions that participants will be asked to address and discuss:

- When are heritage assets stimulating economic activity, attracting more visitors to the place from outside the region and the country, in the cases on the left of the slide or on the right?
- When are heritage assets contributing more to employment, income, production and exports, in the cases on the left of the slide or on the right?
- When local cultural heritage assets contribute more to the local economy and society, in the cases on the left of the slide or on the right?
- When local cultural heritage assets contribute more to the local wellbeing, in the cases on the left of the slide or on the right?

PARTICIPATION ACTIVITY 3: Public awareness on the development potential of cultural heritage assets

This activity starts with a general discussion on how people perceive the role that heritage assets can play in generating sustainable development at the local level (slide 30). Then, participants are shown the results of the survey on public awareness and are asked to comment on them (slide 31). A more detailed description of the survey and the results is given in the Project's Intellectual Output O4.

Duration	Needed equipment	Procedure
10 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Present slides 20 and 21 and explain the issue. <input type="checkbox"/> Solve any questions. <input type="checkbox"/> Let people discuss among themselves about a position. <input type="checkbox"/> Start discussion and exchange based on the argumentation of the participants.



Alba Carolina Citadel, Romania

Alba Carolina Citadel is the crowning attraction of Alba Iulia. Within this star-shaped citadel are museums, churches and the Unification Hall that sealed the union of Transylvania with Romania in 1918. Originally constructed in the 13th century, the present fortification dates mostly to the 18th century. If you're short on time, focus on the dazzling Coronation Cathedral and National Union Museum. Ideally, spend a full day strolling museums, posing at grand gateways, and idling in cafes. The citadel is free, but the museums carry entry charges.

© Kiki Vasilescu, 2015 Source: https://commons.wikimedia.org/wiki/File:Cetatea_Alba_Iulia_din_aer_toamna.jpg



Snapshot from a site visit of the InHerIT group at Methoni castle, Greece.



SITE VISIT

Site Visits to Historic Buildings and Sites

The first day of the Seminar should be completed with one or more visits to historic buildings and/or sites, for example medieval or modern monuments, archaeological parks etc., where restoration, reuse and enhancement projects have been carried out recently.

The aim of the above site visits is to familiarize participants with good practices in the protection, reuse and enhancement of historic buildings and sites and make the attendees aware of the complex parameters that have to be satisfied for such a project to be sustainable.

Ideally, in order to serve the above objectives, the historic buildings and sites chosen by the organizers of the seminar, should be areas of intervention that are considered both by the local scientific community and by the local community as successful both in designing, and in economic and management issues.

Besides the appropriate selection of projects, special attention should be paid to the selection of professionals who will give guided tours. These people should be well aware of the course of implementation of these projects, and in position to explain to the trainees the initial objectives set forth, the sources and amounts of funding, the procedures for awarding the necessary studies, the development of the construction works and the current management and operation of the site. They guides should also explain the difficulties and challenges presented throughout the course of the project, pointing out both the benefits that have emerged and the possible weaknesses of present day and future. Such individuals may be officials of local authorities, government officials, entrepreneurs, engineers and others.

Due to the limited duration of the action described, the projects that the trainees will visit should not be more than two, and should be proximate to each other. Tour guides should take into account time required for getting to the site, the desired duration of the guided tour and allocate time for short on-site discussion sessions.

For greater effectiveness of the action, projects presented to the trainees should concentrate on different characteristics that may relate, for example, to the site's added value as monument or their ownership status or their financing and operation methods.

Upon completion of the action the trainees are expected to have an increased understanding of the key issues relating to sustainable development of cultural heritage-the main goal of the action, but at the same time, they are expected to have an increased communication amongst them. This first hands-on contact with the subject matter will allow the trainees to formulate a clearer picture and hence have a more fruitful contribution to discussions and workshops of the following seminar days.



Aldo Rossi, Il Teatro del Mondo, La Biennale di Venezia, Punta della Dogana, 1979.

MODULE 2

Cultural and Social Capital: International Framework & Experience

The seminar's second module is focusing on the notions of cultural and social capital as defined internationally in the context of such international organisations as the United Nations and the European Union, as well as in the relative bibliography. The emphasis is given in a hands on approach highlighting the ways cultural and social assets and values have been instrumentalised in the context of specific policies and programmes. Starting with a reference of the global Sustainable Development Goals for 2030, an agenda set by the UN Assembly, the first session moves at mapping the important challenges and opportunities SDG's have set for UNESCO and cultural heritage. As also explained along the first module, the careful balance between preservation and change lies at the core of the whole discourse about sustainable development and cultural heritage. This new mission demands a dynamic shift towards a far more dynamic and adaptive new strategic consensus among both the preservationists' community and other stakeholders in the field of culture and heritage, such as cultural entrepreneurs and creative professionals, local and regional authorities and academics. The EU has set an even more forward thinking goal for 2020. This meant that the European Commission had to implement a series of programmes and initiatives in order to promote and support cultural heritage as a sustainable development asset with a high social impact. After all, cultural heritage is, by definition, a social product and it's only in this sense that its economic value may also be conceptualised. The last session of this module applies an entrepreneurial perspective and adopts a twofold aim: first, it reflects on the interrelation between cultural heritage, cultural intelligence and social capital. Second, the emphasis is given to the four key factors affecting people's buying decisions. The underlying difference between the value and the price of a cultural artefact will be the starting point of the fourth module in this seminar, while the cultural specificities of a 'branded' place will be part of the third module.

Structure of the Module

SESSION 4: UNESCO: Experience, Policy Objectives, Challenges & Global Ideas

Authored by N. Patsavos

SESSION 5: The European Union Framework: The European Commission for Culture & Heritage - The CULTURE Pillar

Authored by N. Patsavos

SESSION 6: The Impact of Cultural Intelligence and Social Capital in Building, Preserving, and Commercialising Cultural Heritage: An Entrepreneurial View

Authored by S. Best

WORKSHOP: Cultural Intelligence and Social Capital in Building, Preserving, and Commercialising Cultural Heritage: Developing a Framework

Authored by S. Best

CULTURE URBAN FUTURE

SUMMARY

GLOBAL REPORT
on CULTURE
for SUSTAINABLE
URBAN
DEVELOPMENT



United Nations
Educational, Scientific and
Cultural Organization

Sustainable
Development
Goals

SESSION 4

UNESCO: Experience, Policy Objectives, Challenges & Global Ideas *

The introduction of the Global Sustainable Development Goals (SDG) for 2030 by the United Nations Assembly has triggered a parallel trend of adjacent policy frameworks by other international and national authorities, including the European Union (which has put forward an even more ambitious time frame for 2020), the World Bank and others. As far as cultural heritage is concerned, UNESCO, the UN's official body for all issues related to culture and education, has had to face an important challenge, as to define new opportunities. In its initial constitution, UNESCO was responsible for the 'preservation' of the global cultural heritage capital. This mission needed a serious update in order to be able to adopt to the more dynamic agenda of the 17 SDG for 2030. The session discusses how, within UNESCO's bodies, this whole issue has been addressed in a way leading to new ideas about monuments and heritage. UNESCO has implemented a series of changes covering a vast array of heritage fields, such as built heritage (monuments, sites and cities), natural heritage and intangible heritage, described in documents like the Quito Report and UN Habitat III. In this way, UNESCO has managed a quite difficult task since, in the initial 17 SDG there was no direct reference to cultural heritage as one of the priorities and, thus, the whole issue, had to start from proving how culture could contribute to them in an indirect way. What is suggested is that any local or more specific policy and project should always start by attempting to answer the same agenda in a similar fashion.

Objectives of the session:

- Participants will gain an understanding of the basic global definitions of sustainability and the relative objectives.
- Participants will study how sustainability has been introduced in the field of cultural heritage by UNESCO, the leading international organisation for culture.
- Participants will be aware of how sustainability may be applied in the field of cultural heritage in most of its aspects.

The participants will be able:

- To navigate throughout the basic sources of information regarding sustainable cultural heritage globally.
- To define and analyse the fundamental international policies frameworks and objective.
- To appreciate how to similarly structure their own reasoning when called to design and implement a new relative project.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 2i.ppt
Topic 1	10 min	Presentation		1-6
Participation Activity 1	10 min	Discussion	Refers to Topic 1	7
Topic 2-4	30 min	Presentation		7-28
Participation Activity 2	20 min	Discussion	Refers to the whole Session	29

* The session can be delivered by architects, urban planners, landscapers, cultural managers, archaeologists, and museologists.

TOPIC 1: Sustainable development goals

This topic introduces the participants to the global sustainable development goals (SDG) for 2030 as defined by the UN General Assembly. Participants are intended, on the one hand, to shortly realise the importance of the above goals and agenda, and, on the other, to understand the new challenge they presented to UNESCO as an organisation mainly responsible for the conservation of global cultural and natural heritage. Navigating throughout UNESCO's website, the participants are guided along a path of links carefully highlighting the need for change with which UNESCO was urgently faced. As mentioned also in MODULE 1, the whole agenda regarding the introduction of sustainability in the field of cultural heritage meant one needs to carefully balance between preservation and change. Although one would expect UNESCO and cultural heritage to be clearly represented in one the global sustainability goals, this is not a fact. Thus, UNESCO had to adopt its vision and mission attempting to find new opportunities and a new role for cultural heritage in the global attempt to further define and implement the 17 SDG's.

TOPIC 2: UNESCO for sustainable development

Through a more focused discussion on specific policy and strategy documents prepared by UNESCO, participants are presented with the specific ways UNESCO has managed to adopt to the need for a new conceptual set of priorities and concepts. The organisation's basic mission has been rephrased by reference to 9 of the 17 SDG, while, more specific examples of how this may occur are being shortly discussed emphasising on the possible combinations of interdisciplinary actions and priorities. In that sense, cultural heritage is proved to be an essential part of most SDG policies since culture and nature are probably the most fundamental assets as well as objectives of sustainable development.

TOPIC 3: HABITAT III. Culture and urban future

Regarding historical urban environments and architecture in specific, following the Culture: Urban Future report issued at the occasion of the HABITAT III International Conference on human settlements in Quito-Ecuador, a detailed set of principles, objectives and tools has been produced as a key reference document for any new policy and intervention regarding the ways built heritage could both profit from the SDG 2030 Agenda as

well as contribute to its rightful implementation. As clearly stated within the Convention, culture and heritage are recognised as active participants to society's future and development.

TOPIC 4: Culture for sustainable urban development

In the last part of the session, participants are discussing an even more focused example regarding the possible role of the cultural domain in reaching SDG 2030. This is thematically organised in three parts, focusing on people, the environment (natural and built) and the relative policies. In short, empowering culture to promote human and inclusive cities would entail human-centered management and design of inclusive, tolerant and creative cities. Improving the quality of the environment would translate into addressing the human scale of compact, resilient cities with inclusive public spaces and safeguarded identities. Last but not least, integrating culture in urban policies in order to foster sustainable urban development would mean a combined interest in social, economic and environmental sustainability. This would most probably lead to the need for a more inclusive and participatory fair system of governance.

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PARTICIPATION ACTIVITY 1: Discussion

- Could you summarise the basic objectives leading to the definition of the 17 Global Sustainable Development Goals?

Through this question or a similar one try to have the participants to realise the reasons why the United Nations, as a global organisation, had to define the 17 SDG's.

- Could you identify some goals missing in this list?

Through this question or a similar one you should attempt to further scrutinise the 17 goals while also 'empowering' the participants to work themselves as a small forum responsible for a similar political discussion. It is important to understand the need for an agenda which is both holistic – comprehensive and not exhaustive (and, in that sense, closed).

- Could you try to describe the possible meaning of the stated goals?

Through this question or a similar one try to have the participants analyse and rephrase the possible meaning the goals could take when understood both in general and more specific terms. In that sense, you could also ask the participants to explain the goals by reference to specific examples stemming from their own personal and institutional experience.

- Could you identify the goals most closely or indirectly related to culture and cultural heritage?

Through this question or a similar one try to have the participants prepare for the next topics where the role of culture and heritage in and within the above is more clearly described and explained. Thus, participants are guided through an hierarchical and structured understanding of the whole discourse on sustainability.

PARTICIPATION ACTIVITY 2: Discussion

- What's the MOST important difference between the current 2030 SDG UNESCO agenda and its initial preservation-centered one?
- Which objectives inform the relative strategy?
- Which challenges do they answer to?
- Which tools could have an impact?
- How do you perceive the role of historical cities in this agenda?

Through this structured set of questions, participants are asked to summarise the session and represent, in their words and via reference to their own personal and institutional experience, the reasoning behind the introduction of sustainable development in the field of cultural heritage and built heritage in specific. You should attempt to make sure they may both clearly answer each one of the questions and be also able to critically engage with their possible meaning in the context of their own local and personal culture and city.

Piazza del Popolo Notte d' Oro event, Ravenna, Italy.



SESSION 5

The European Union Framework: The European Commission for Culture & Heritage - The CULTURE Pillar *

The European Commission (EC) as well as the other EU governing bodies, are addressing the field of culture and heritage through a polyvalent, though hard to identify and follow set of policies and programmes. The session is attempting to introduce participants to how the cultural sector is defined and supported by the EC as a driver for sustainable growth. An important factor in the design and implementation of relative frameworks and applied policies tools is the visibility of all relative initiatives as well as public awareness and participation. EUROSTAT, EU's statistics body, has only recently started to measure cultural heritage in its surveys. In this, InHerIT has been pioneering in its attempt to map out public opinion in three local regions, Chania, Pafos and Messinia. The Work Plan for Culture 2015-2018 has identified four overarching priority areas for action, subdivided into three to four topics each. In each case, specific points for actions, possible outputs and instruments are being described, while, specific impact factors are proposed. This is yet another case of how horizontal and sectoral priorities are structuring EU policies. In the session, cultural heritage is presented in the wider context of culture and social innovation. Cultural heritage is a resource for Europe, bringing many social and economic benefits, in terms of intercultural dialogue, social cohesion and economic growth, and promoting European excellence in the sector. The three programmes structuring the EC Culture Pillar, namely the *2018 European Year of Cultural Heritage*, *Creative Europe* and *European Capitals of Culture* are being shortly presented.

Objectives of the session. Participants will:

- Gain a basic understanding of EU policies and programmes for culture and heritage actions and programmes.
- Address certain fundamental topics, such as the importance of social awareness and participation in any relative action or programme.
- Be mobilised in the sense of understanding the balance between the European and the local-regional value of a cultural asset, activity or project.

Learning outcomes. Participants will:

- Obtain a fundamental 'EU Literacy skill' in order to be able to navigate throughout the complex structure of EU initiatives and policies frameworks.
- Be able to map out specific projects and relate them to both the priorities they answer to and the tools they use.
- Be able to identify specific opportunities within the EU framework in order to design their own possible projects and activities in the field of cultural heritage and sustainable development.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 2ii.ppt
Topic 1	5 min	Presentation		1-3
Participation Activity 1	15 min	Discussion	Refers to all Topics	4
Topic 2	5 min	Presentation		5-7
Topic 3	10 min	Presentation		8-9
Topic 4	10 min	Presentation		10-12
Participation Activity 2	30 min	Discussion	Refers to the whole Session	13

* The session can be delivered by architects, urban planners, landscapers, cultural managers, and cultural entrepreneurs.

TOPIC 1: The European Commission role & actions at a glance

This topic explains the importance of the culture sector for Europe and what's the European Commission's role in its promotion and support. Looking briefly at what has been done so far, in terms of the relative allocated budget and the basic programmes and actions, participants are also presented with the basic policies references and framework.

TOPIC 2: Cultural statistics - EUROSTAT

This topic is introduced in order to both highlight and discuss the importance of public awareness and participation, an issue which has been central in InHerIT and has been only recently addressed by EUROSTAT and its EUROBAROMETER opinion polls. It's commonly agreed that one of the most fundamental obstacles all EU policies and actions have to address is how to more openly and widely engage with the European people. Statistic surveys may offer a useful objective tool for both designing new policies and understanding their impact.

TOPIC 3: Cultural heritage and CULTURE

This topic explains the Work Plan for Culture 2015-2018, adopted by the Council in December 2014. It has defined four overarching priority areas for action, subdivided into three to four topics. Each topic contains one to four action points, as well as an indication of the outputs to be delivered and the instruments to be used to that end.

TOPIC 4: EU programmes & funding

This topic presents three of the most publicly recognised programmes of the European Commission regarding culture and heritage, namely, the European Year of Cultural Heritage 2018, Creative Europe and the European Capitals of Culture. These three programmes, vary in most of their programmatic features, though share some common goals such as promoting and supporting common European cultural values as a means

towards a more sustainable future. Their importance for local development within the wider European framework is also emphasized. Participants are expected to contribute to the discussion by sharing their own personal experience from the three programmes presented.

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PARTICIPATION ACTIVITY 1: Discussion

- Which European actions on cultural heritage are you aware of and what do you know about them?

Through this question or a similar one try to have the participants sharing their own experiences from the various projects and programmes the EU Commission has been supporting in the field of culture and heritage so far.

- Do you understand why cultural heritage is a ‘horizontal priority’, and what would that mean for the relative EC policies, programmes and activities?

Through this question or a similar one try to have the participants redefine the possible meaning of the above terms. Participants should be motivated to draw a possible diagrammatic map of the policies, programmes and activities they mentioned in question no 1.

- How could you measure the impact or relative policies, programmes and activities you have experienced?

Through this question you may introduce the participants to the importance of cultural statistics. Thus, this is an opportunity to introduce Topic no 2 following.

PARTICIPATION ACTIVITY 2: Assignment

Define, shortly present and discuss funding and support opportunities in the following sectors of EU action:

- Education.
- Cohesion Policy.
- Digital Culture.
- Research and Innovation.
- Science.
- Internal Market, Tourism and Entrepreneurship.
- Competition.
- Maritime and Environmental Policies.
- Citizenship.
- External Relations and Development.

Duration	Needed equipment	Procedure
30 min.	Participants should have access to wifi internet and 2-3 laptops in order to look for the relative information and prepare short presentations.	Participants should be divided in small groups in order to prepare for 3-4 short presentations. Groups should contain participants with different backgrounds and experiences. The first task would be that all groups together decide on how to divide the ten sectors between them. So, each group should be expected to research about 3 maximum 4 sectors. This should not take more than 2-3 minutes. Each group should work on a similar template presented by the instructor. "What? Why? What?" are the three questions that each group should answer by means of a short (5 minutes presentation it needs to prepare and share with the rest of the groups). Following the presentation from all groups, the instructor should have prepared a first set of questions allowing to trigger further discussion with all participants regarding the material presented.

Objective of and discussion on the exercise:

The assignment aims at using the skills and knowledges participants have gained so far in order to further present and discuss a field which, by its own nature, may not be fully presented through a simple lecture. It should be clearly stated that the session needs both parts, the instructor and the participants, to be engaged with the production of relative knowledge. After all, the basic skill expected is that the participants, in the near future, will be capable of navigating themselves through the available information resources and also share this skill with other people they may be working with at their own institutions and organisations.



Temple of Apollo, Figaleia – Arcadia, Peloponnese, Greece

© Christina Stathopoulou

NOTES

Durdle Door is a natural limestone arch on the Jurassic Coast near Lulworth in Dorset, England.



SESSION 6

The Impact of Cultural Intelligence and Social Capital in Building, Preserving, and Commercialising Cultural Heritage: An Entrepreneurial View *

This session takes an entrepreneurial perspective to the notion of cultural heritage and the process to commercialise artefacts. The session is in two broad parts. The first part looks at how cultural heritage, cultural intelligence and social capital are closely inter-linked. The presentation investigates each factor, cultural heritage, cultural intelligence and social capital and gets the participants to reflect on how they view these factors. In order to develop cultural heritage commercially understanding the role cultural intelligence and social capital can play is helpful. By building trust and developing reciprocity within a community around the preservation and commercialisation of a culturally significant artefact is important. In this first part the participants build a common understanding of the factors they will then use in the following workshop. In the second part understanding how people make decisions to buy things helps determine which cultural artefacts have the greatest chance of success. By considering the four key factors that affect buying decisions enables a community to identify the most commercially viable artefact. These four factors, Economic, Social or Prestige, Acceptance of New Ideas and Vested Interests influence decisions on what to spend money on. This part explains how these four factors can be used. This presentation leads directly to the Workshop titled “Cultural intelligence and social capital in building, preserving, and commercialising cultural heritage: Developing a framework” and the presentation titled “Planning to commercialise a cultural heritage artefact.”

The objectives of this session are:

- To provide the participants with an overview of the links between cultural heritage, cultural and social capital.
- To develop the participants understanding of how people make decisions when buying something.
- To enable the participants to initiate a plan to commercialise cultural heritage artefacts.

The participants will be able:

- To identify and discuss various aspects of cultural and social capital and how they relate to the commercialisation of a cultural heritage artefact.
- To demonstrate the ability to recognise and explain the four key factors that affect buying decisions.
- To articulate how cultural and social capital influences the success or failure of a business.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 2iii.ppt
Topic 1	3 min	Presentation	Introduce cultural heritage triangle	2
Participation Activity 1	10 min	Activity	Discuss and answer questions	3
Topic 1	5 min	Presentation	Presents possible answers	4
Participation Activity 2	10 min	Activity	Discuss and answer questions	5
Topic 2	5 min	Presentation	Presents possible answers	6
Participation Activity 3	10 min	Activity		7
Topic 3	5 min	Presentation	Presents possible answers	8
Topic 4	5 min	Presentation	Looks at buying decisions and links to cultural and social capital	9
Topic 5	5 min	Presentation	Using the four factors	10
Participation Activity 4	15 min	Activity	Refers to the whole Session	11

* The presenter needs some understanding of the connections between cultural intelligence, social capital, and entrepreneurship. Ideally, they have taught social capital and entrepreneurship up to 2nd year undergraduate level.

TOPIC 1: Cultural heritage triangle and cultural heritage

In this topic we introduce the framework used to consider the three critical factors of cultural heritage, cultural intelligence and social capital. What the framework shows is the interaction between cultural intelligence, social capital and cultural heritage. Your cultural intelligence defines you on a personal level within a community, which enables you to contribute and drawn from the community, and these both contribute to the building and preservation of cultural heritage. This in turn informs and constructs your cultural and social capital.

This topic also provides possible answers to the questions that the participants may have asked in Activity 1. It draws together views that will provide the participants an understanding of how they might consider cultural heritage artefacts within their community that they might commercialise.

TOPIC 2: Cultural intelligence

This topic provides possible answers to the questions that the participants may have asked in Activity 2. It draws together views that will provide the participants an under-

standing of how they might consider their own and their communities' cultural intelligence. This enables them to understand how certain cultural artefacts are prioritised.

TOPIC 3: Social capital

This topic provides possible answers to the questions that the participants may have asked in Activity 3. It draws together views that will provide the participants an understanding of how they might consider the social capital that exists within their community, and how that might be engaged to utilize a cultural artefact for sustainable development.

TOPIC 4: Commercialising cultural heritage

This topic looks at the four key factors that the community needs to take into consideration when determining what artefact can be commercialized. The factors relate to the influences that either encourages people to buy or not buy something. These four factors also inform the community on which artefacts are best suited to commercialise.

TOPIC 5: Building, preserving and commercialising cultural heritage

This topic discusses and explains how the four factors are used to help determine which cultural heritage artifact should be commercialised.

BIBLIOGRAPHY

- Best S. (2017), The Road to Ruin(s): How to utilise historical and cultural resources for the benefit of the community. In G. Mergos and N. Patsavos (Eds), *Cultural heritage and Sustainable Development: Economic benefits, Social Opportunities and Policy Challenges*. Chania: Technical University of Crete, pp. 302-304.
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PARTICIPATION ACTIVITY 1: Cultural heritage

There are many misconceptions about cultural heritage. Understanding what cultural heritage is in the broader context will enable the participants identify what cultural heritage artefacts their community has. This in turn enables them to make better decisions about which artefacts to commercialise and contribute to sustainable development.

Duration	Needed equipment	Procedure
Allow 8 minutes, approximately 2 minutes per question.	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sheet of flipchart paper per group. <input type="checkbox"/> Coloured markers. <input type="checkbox"/> Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> <input type="checkbox"/> Form small groups of 2 or 3 participants. <input type="checkbox"/> Each group to answer the four questions. <input type="checkbox"/> Each group to summarise their answers on a flipchart page. <input type="checkbox"/> Post each group answer on the wall for all to see. <input type="checkbox"/> Keep the flipchart for the Workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cul-

Objective of the activity: The purpose is to start the participants thinking about what cultural heritage means to them. It links directly to the next step in this session. It is also directly connected to the workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cultural heritage artefact.”

PARTICIPATION ACTIVITY 2: Cultural heritage

There are many misconceptions about cultural intelligence. Understanding what cultural intelligence is in the broader context will enable the participants identify what cultural intelligence means within their community have. This in turn enables them to make better decisions about which artefacts to commercialise and contribute to sustainable development.

Duration	Needed equipment	Procedure
Allow 8 minutes, approximately 2 minutes per question.	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sheet of flipchart paper per group <input type="checkbox"/> Coloured markers. <input type="checkbox"/> Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> <input type="checkbox"/> Form small groups of 2 or 3 participants. <input type="checkbox"/> Each group to answer the four questions. <input type="checkbox"/> Each group to summarise their answers on a flipchart page. <input type="checkbox"/> Post each group answer on the wall for all to see. <input type="checkbox"/> Keep the flipchart for the Workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cultural heritage artefact.”

Objective of the activity:

The purpose is to start the participants thinking about what cultural intelligence means to them. It links directly to the next step in this session. It is also directly connected to the workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cultural heritage artefact.”

PARTICIPATION ACTIVITY 3: Social capital

There are many misconceptions about social capital. Understanding what social capital is in the broader context will enable the participants identify what social capital means within their community have. This in turn enables them to make better decisions about which artefacts to commercialise and contribute to sustainable development.

Duration	Needed equipment	Procedure
Allow 8 minutes, approximately 2 minutes per question.	<ul style="list-style-type: none"> □ 1 sheet of flipchart paper per group. □ Coloured markers. □ Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> □ Form small groups of 2 or 3 participants. □ Each group to answer the four questions. □ Each group to summarise their answers on a flipchart page. □ Post each group answer on the wall for all to see. □ Keep the flipchart for the Workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cul-

Objective of the activity:

The purpose is to start the participants thinking about what social capital means to them. It links directly to the next step in this session. It is also directly connected to the workshop titled “Developing a framework using cultural and social capital to commercialise cultural heritage” and the presentation titled “Planning to commercialise a cultural heritage artefact.”

PARTICIPATION ACTIVITY 4: Discussion and Questions

Participants are encouraged to question the presentation and develop their understanding of the cultural heritage triangle.

View of the Corfe Castle on the Isle of Purbeck in the English county of Dorset.

© Jim Champion, 2012. Source: https://commons.wikimedia.org/wiki/File:Corfe_Castle3.jpg





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WORKSHOP

Cultural intelligence and social capital in building, preserving, and commercialising cultural heritage: Developing a framework *

In order to develop cultural heritage commercially both cultural intelligence and social capital play a significant part. Building trust and developing reciprocity is important within a community. Equally understanding how people make decisions to buy things and the influence of cultural intelligence and social capital is important. This session takes an entrepreneurial perspective to the notion of cultural heritage and the process to commercialise artefacts. Through two very different case studies this session engages the participants in an exploration cultural heritage and cultural intelligence and social capital, as well as the buying decisions of the consumers for these two cultural heritage sites. The session builds on the previous session on cultural heritage and cultural intelligence and social capital in an applied way. Using what they learnt in the earlier session on cultural heritage and cultural intelligence and social capital, the participants first analyse the case studies and identify key factors in the cases relating to cultural intelligence and social capital, and then buying decisions of consumers who make the cultural heritage sites successful. The participants then apply their learning and skills to their own projects. From this they should have the basis to develop a business plan that would enable them to commercialise a cultural heritage site.

This presentation is directly connected to the Workshop titled “Cultural intelligence and social capital in building, preserving, and commercialising cultural heritage: Developing a framework” and leads to the presentation titled “Planning to commercialise a cultural heritage artefact.”

The objectives of this session are:

- To enable the participants to explore the links between cultural heritage, cultural intelligence and social capital using two case studies.
- To enable participants, apply their understanding of how people make decisions when buying something.
- To enable the participants to initiate a framework of the links between cultural intelligence and social capital and cultural heritage artefacts that could be commercialised.

The participants will be able:

- To show sensitivity to various aspects of cultural intelligence and social capital and how they relate to the commercialisation of a cultural heritage artefact.
- To prepare a framework that shows aspects of cultural and social capital in relation to the 4 buying decision factors.
- To define how cultural intelligence and social capital influences the success or failure of a business.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Workshop*	Duration	Details	Notes	Related slides on file: 2iv.ppt
Topic 1	2 min	Review cultural triangle	Reinforce these concepts	2
Topic 2	2 min	Review buying decisions	Reinforce these concepts	3
Participation Activity 1	5 min	Read case studies	Read the case studies and made some notes	4
Participation Activity 2	12 min	Sydney Opera House	Answer questions and prepare a poster	5
Participation Activity 3	12 min	A village house in Istria	Answer questions and prepare a poster	6
Topic 3	3 min	Sydney Opera House	Review possible answers to activities	7
Topic 4	3 min	A village house in Istria	Review possible answers to activities	8
Topic 5	3 min	Buying decisions	Review possible answers to activities	9
Participation Activity 4	20 min	Own project	Follow instructions on the slide and create a poster	10
Participation Activity 5	5 min	Review posters	Post comments on poster	11
Participation Activity 6	5 min	Questions	Summary questions on activity	12

* The presenter needs some understanding of the connections between cultural intelligence, social capital, and entrepreneurship. Ideally, they have taught social capital and entrepreneurship up to 2nd year undergraduate level.

TOPIC 1: Cultural Heritage Triangle

This topic is a revisit of the same slide in the earlier presentation. The purpose is to refresh the memory of the participants and provide a slide that will guide them as they complete the activities in this workshop.

TOPIC 2: Customer buying decisions

This topic is a revisit of the same slide in the earlier presentation. The purpose is to refresh the memory of the participants and provide a slide that will guide them as they complete the activities in this workshop.

TOPIC 3: Sydney Opera House

This topic provides possible answers to the questions that the participants may have provided in Activity Two. This summary looks at some of the cultural intelligence and social capital factors connected to the case. It helps the participants to identify some of the cultural intelligence and social capital factors that might affect their own project.

TOPIC 4: A village house in Istria

This topic provides possible answers to the questions that the participants may have provided in Activity Three. This summary looks at some of the cultural intelligence and social capital factors connected to the case. It helps the participants to identify some of the cultural intelligence and social capital factors that might affect their own project.

TOPIC 5: Buying decisions

This topic provides possible answers to the questions that the participants may have provided in Activity Two and Three. This summary looks at some of the issues that influence buying decisions by consumers connected to the case. It helps the participants to identify some of the issues that might influence consumers when they buy the participants project.

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CASE STUDY 1: Sydney Opera House

Iconic buildings are often used as symbols of the cities they inhabit. Paris has the Eiffel Tower; Athens the Acropolis, Rome the Colosseum, and New York the Statue of Liberty. In some cases, iconic buildings come to represent countries rather than cities. For example, Egypt's pyramids. Although located within Cairo they are more associated with the country than the city, and Peru has Machu Piccu which is far from the capital, Lima. In Australia, the iconic building that is often associated with both the country and a city is the Sydney Opera House (Wirth, & Freestone, 2003). Considered by some as the as one of the most iconic 20th century buildings in the world (Pritzker Prize, 2003), many instantly recognise it. Yet, there is an irony in that it almost never got built.

The idea of building an opera house in Sydney is interesting in its self. Australia culture has often been seen as strongly macho with a robust attraction to physical sports. Australian fame comes mostly from the sporting field. So, one might think the construction of an opera house to have been improbable. Today, the idea of demolishing the building is unthinkable. However, it almost never got built. The idea for an opera house began in the late 1940's and following an international design competition an architect from Denmark, Jørn Utzon, was awarded the contract. Almost from the first day it was conceived until it opened in 1973 there were controversies (Yaneva, 2012). Engineering issues and cost overruns were only part of the problem. Political opposition in the form of a lack of interest in the arts and architecture only made things worse. On one side were those that opposed the building of the Sydney Opera House, and the other were those in support (O'Ybole, 2004). This led to public debate that was often intense and sometimes ferocious.

The two opposing camps were more or less equally sized, yet came from substantial different cultural capital backgrounds. The support for the construction of the building was initiated by student architects and people from the performing arts such as musicians. Those opposing the building were essentially made up of people with little interest in architecture and the performing arts. At times the two opposing camps clashed in the streets of Sydney, occasionally resorting to violence.

At one stage, the New South Wales Government of the time considered cancelling construction of the building and further political opposition saw Utzon resign (O'Ybole, 2004). The resignation of Utzon led to protests in the streets of Sydney calling for his return (Duek-Cohen, 1967-1998). The debate continued to rage as construction continued. It was only as the beauty of the building emerged the number of objections fell (Australian Government, 2011).

In 2007, UNESCO recognised the value of the building and designated a world heritage site. In registering the Sydney Opera House as a world heritage site, its preservation is guaranteed. However, this come with one caveat. During the construction, there was little political support and today this continues. As a venue for the performing arts it

must stand almost on its own. Unlike many other cultural icons, the Sydney Opera House gets very little financial support from the government. Like many mega-projects it certainly cannot make enough money to survive (Flyvbjerg, 2014) from the performances, and to do so would make the cost horrifically high for audiences. What the Sydney Opera House has done is to cash in on its status. Much of its income comes from commercial activities such as gifts and souvenirs, tours; including the opportunity to climb the sails, and its restaurants.

The story of the Sydney Opera House is part of a wider debate around the construction, preservation, and commercialisation of cultural heritage. It demonstrates how cultural capital and social capital influence the things we treasure. Today, every Australian sees the Sydney Opera House as an important symbol of who and what they are; not because of the fantastic performances it puts on, but because of what the building is and what it represents. Few may ever attend a concert or an opera at the Sydney Opera House, yet, they proudly embrace the building as theirs.

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CASE STUDY 2: A village house in Istria

(Note: Names and exact location of the village have been changed at the request of the participants)

The village where the house of in this case study offers great historic sites, rich in tangible and intangible cultural heritage such as buildings, local traditional festivals, food specialities, beautiful coastline, and green countryside (Craith, 2007). Agriculture is the main source of employment. The centres of social activity are the local church and water well; where stories were and are told, and play takes place. However, over the years,

like so many rural communities the young left the village for the bigger cities. This has seen the village slowly shrink and commercial activities decline.

The community values of the village inspired Franca to consider her project. Like many older communities spontaneous and convivial support is deeply engrained in the village life; people would just turn up to help. An example of this was the restoration of the local church. People contributed different skills and equipment to make it happen. As economic changes impacted on the village and Franca's family they adapted to different activities in order to sustain the family and community.

Following a period of travel and living overseas, Franca felt the urge to return to her origins and find a way to honour her personal heritage. She had inherited from her Grandfather, a small house that was over 350 years old in a small village in rural Istria, Croatia. It was in this house that Franca grew up in and built a strong emotional attachment. The house had deteriorated somewhat and some of the features had been removed or covered up. Franca saw an opportunity to honour her grandparents, the work they did on the house, by preserving and refurbishing a local artefact and develop it into a small business.

Growing up in the house, Franca had watched her grandfather restore and build features in the house, such as stone arch windows and a staircase. Under layers of cement was the original hand cut stone wall. As Franca grew up in the house she heard the stories of the house; it had been a bakery, housed animals, a taverna and a family home. Franca's idea is to restore the house and open it up for holiday accommodation. Yet, the house will be more than just some where to stay. Customers will be immersed into the history and heritage of the house. Using artefacts from the family's life, the house will tell the story of the family and its position in the village community. An opportunity to share and preserve the property, within the cultural heritage of the property, family, and village.

The project is not without risk. Having been away for so many years relationships with other villagers are not as strong as they may have been had Franca not left. While there are several new and modernised houses, the village has a tranquil and undisturbed feel to it. Opening the village to outsiders who want to become part of village life, even for just a short time may be resisted (Tucker & Emge, 2010). While the village economy has adapted over the years, it has always remained inward looking, this change is very outward looking. So traditional activities may be diluted (Vodeb, & Nemeč, (2010).

The story of Franca's efforts is as much part of the wider debate around the construction, preservation, and commercialisation of cultural heritage. It also demonstrates how cultural capital and social capital influence the things we treasure. The intent to restore the house is driven as much by a desire to preserve Franca's heritage as it is by the desire to make money.

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- Craith M. (2007), Cultural Heritages. Process, Power, Commodification. In U. Kockel and M. Craith (Eds), Cultural Heritages as Reflexive Traditions. London: Palgrave, pp. 1-18.
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- Vodeb K. and Nemec R. (2010), Potential tourist destination development in the Istrian countryside. *Tourism and hospitality management*, 16(1):75-84.

PARTICIPATION ACTIVITY 1: Case study

There are two case studies (see: Case Studies 1 and 2). The first case is about Sydney Opera House, an iconic building that almost never got built. The case looks at how cultural intelligence and social capital influenced both the support and opposition for the building. It also looks at what factors influence people to interact with the building as consumers. The second case is a very different story. It looks at the effort a person returning to their village with the intention of saving a 350-year-old building and converting it into high value accommodation. It also looks at the cultural intelligence and social capital that will affect the project and the factors that affect consumers decision to use the accommodation.

Duration	Needed equipment	Procedure
Allow 5 minutes.	<ul style="list-style-type: none"> <input type="checkbox"/> Case study handouts. <input type="checkbox"/> Note paper. <input type="checkbox"/> Pen or pencil. 	<ul style="list-style-type: none"> <input type="checkbox"/> Individually read the case. <input type="checkbox"/> Make notes of the cultural intelligence and social capital factors that are evident, and the factors that influence the buying decisions of the consumer.

Objective of the activity:

The purpose is to start the participants thinking about what commercialising cultural heritage means to them. It is directly linked to the next step in this workshop, and the previous presentation and the following workshop.

PARTICIPATION ACTIVITY 2: Sydney Opera House

In groups the participants should review their notes and discuss the cultural intelligence and social capital factors. They also need to discuss factors that influence the buying decisions of the consumers visiting and using the building. The participants need to prepare a poster of their conclusions.

Duration	Needed equipment	Procedure
Allow 12 minutes, this includes 3 minutes for very brief presentations of the posters.	<ul style="list-style-type: none"> □ 1 sheet of flipchart paper per group. □ Coloured markers. □ Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> □ Form small groups of 3 or 4 participants. □ Each group needs to answer the four questions on Slide 5. □ Each group to summarise their answers on a flipchart page. □ Post each group answer on the wall for all to see.

Objective of the activity:

The objective is to get the participants to analyse cultural intelligence, social capital issues and understand through the case study how they influence cultural heritage. It also enables the participants to develop their understanding of how consumers make buying decisions around a particular artefact. It is directly linked to the next step in this workshop, and the previous presentation and the following workshop.

PARTICIPATION ACTIVITY 3: A village house in Istria

There are many misconceptions about social capital. Understanding what social capital is in the broader context will enable the participants identify what social capital means within their community have. This in turn enables them to make better decisions about which artefacts to commercialise and contribute to sustainable development.

Duration	Needed equipment	Procedure
Allow 12 minutes, this includes 3 minutes for very brief presentations of the posters.	<ul style="list-style-type: none"> □ 1 sheet of flipchart paper per group. □ Coloured markers. □ Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> □ Form small groups of 3 or 4 participants. □ Each group needs to answer the four questions on Slide 5. □ Each group to summarise their answers on a flipchart page. □ Post each group answer on the wall for all to see.

Objective of the activity:

The objective is to get the participants to analyse cultural intelligence, social capital issues and understand through the case study how they influence cultural heritage. It also enables the participants to develop their understanding of how consumers make buying decisions around a particular artefact. It is directly linked to the next step in this workshop, and the previous presentation and the following workshop.

PARTICIPATION ACTIVITY 4: Participants project

The participants are to undertake the same activity as in slides 4 and 5 in regard to their own project. They should use the questions in these two slides to help formulate their analysis of their own project. They should refer to the information in slide 3 in regard to buying decisions consumers may make regarding their own project

Duration	Needed equipment	Procedure
Allow 20 minutes, this includes 3 minutes for very brief presentations of the posters.	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sheet of flipchart paper per group <input type="checkbox"/> Coloured markers <input type="checkbox"/> Tape or blutac to post answers on the wall <p>You will need three or four projects relevant to your locality to hand out if the participants do not have a project of their own.</p>	<ul style="list-style-type: none"> <input type="checkbox"/> Retain the same groups. <input type="checkbox"/> Each group to briefly discuss the group members project and select one project to analyse. <input type="checkbox"/> If they do not have a project you should have prepared some to distribute that are topical to your locality. <input type="checkbox"/> Each group needs to answer the four questions on slide 5 and 6, and refer to slide 3. <input type="checkbox"/> Each group to summarise their answers on a flipchart page. <input type="checkbox"/> Post each group answer on the wall for all to see.

Objective of the activity: The objective is to get the participants to apply what they have learnt to a project of their own choosing. They should create a framework that they can then use in the last workshop; preparing a basic business plan to commercialise their project. It is directly linked to the next step in this workshop, and the previous presentation and the following workshop.

PARTICIPATION ACTIVITY 5: Discussion

This is an opportunity for the participants to share what they have prepared and get other opinions on their ideas. They need put their third poster up next to the first two and invite the rest of the cohort to come and view the posters and post comments using post-it notes on the posters. The participants will need their posters in the final workshop on basic business planning.

Duration	Needed equipment	Procedure
Allow 5 minutes.	<ul style="list-style-type: none"> <input type="checkbox"/> Pens. <input type="checkbox"/> Post-it notes. 	<ul style="list-style-type: none"> <input type="checkbox"/> Post the posters on the wall. <input type="checkbox"/> Get one group member to remain with their poster to answer any questions. <input type="checkbox"/> The rest of the cohort should visit each poster and leave a comment. <input type="checkbox"/> Get groups to collect their posters and take them to the next workshop.

Objective of the activity: The objective is for the groups to give and receive critical feedback from their peers.

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Building at the corner of Trikoupi and Aischylou Streets in the old city of Nicosia, Cyprus.

MODULE 3

Space, Place and Cultural Heritage

This module focuses on acquainting the trainees with the beneficial role of historic buildings and sites in the urban space and their important value in place branding policies. Specifically, the first session of the module, entitled *Contemporary Uses for Historic Buildings & Regeneration of Urban Centers*, analyzes issues regarding the restoration and reuse of historic buildings and sites as a constructive tool for urban regeneration policies. It introduces the trainees to the multiple social and economic benefits of allowing coexistence between the past and the present, to the complicated decision-making process, and finally the challenges and limits in using cultural heritage.

The second session, *Urban planning and cultural heritage: from analysis to policy-making*, is devoted to the correlation between urban planning and cultural heritage. It offers an understanding on the basic concepts of urban planning, on the positive role of cultural heritage to achieving certain urban goals, and on appropriate methodology for surveying the cultural heritage in an urban entity.

The third session, *Cultural Heritage and Place Branding for Local & Regional Development*, helps the trainees develop an understanding on place branding, providing an overview of the links between cultural heritage and place branding. The module is closing with site visits in places where major regeneration projects were recently completed. Main objective of these visits is to familiarize trainees with the architectural and urban dimensions of cultural heritage and to provide them with an understanding of the multi-dimensional positive impact of such urban regeneration projects.

Structure of the Module

SESSION 7: Contemporary Uses for Historic Buildings & Regeneration of Urban Centers

Authored by M. Sioulas & I. Pissourios

SESSION 8: Urban Planning and Cultural Heritage. From Analysis to Policy-Making

Authored by I. Pissourios & M. Sioulas

SESSION 9: Cultural Heritage and Place Branding for Local and Regional Development

Authored by C. Priporas

SITE VISIT: A Site Visit to a Regeneration Project

Authored by I. Pissourios & M. Sioulas



Street view of the recently regenerated historic center of Pafos, Cyprus.

SESSION 7

Contemporary Uses for Historic Buildings and Regeneration of Urban Centers *

This session examines issues regarding the protection and reuse of historic buildings and sites and explains the vital role of these actions in the regeneration of downgraded historic cores of contemporary towns and cities. The session has been structured around the following five topics:

- Introduction of the trainees to the basic concepts of the urban space and explanation on the tangible and intangible elements that constitute its complex realities.
- Analysis on why historic urban spaces often need regeneration projects, quotation of common basic problems and subsequent examination of the various actions towards desirable regeneration.
- Actions of restoration and reuse of historic buildings and sites, explanation of multiple social and economic benefits of allowing coexistence between the past and the present.
- Discussion on the complicated decision making process, the challenges and the limits in the use of cultural heritage and explanation of basic parameters, which can affect the reuse policies.
- Presentation of various examples mainly from Europe, of good practices in restoration and reuse projects, in order to communicate to the participants the extensive adaptation capabilities that those buildings and structures normally have.

The session is closing with an assignment, in which participants are called upon to decide among different reuse proposals of a submissive monument, thinking the advantages and disadvantaged of each one for the monument itself, its urban environment and the local society, in which it belongs.

Objectives of the session:

- Participants will gain an understanding on the role of the reuse of historic buildings in urban regeneration.
- Participants will be introduced to the challenges and decision making process regarding reuse of historic buildings.
- Participants will be informed of good practices in urban regeneration through the reuse of historic buildings.

The participants will be able:

- To understand the extensive positive impact of restoration and reuse projects in downgraded urban centers.
- To discuss the foundation of policies regarding reuse of historic buildings.
- To identify good practices in urban regeneration projects.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 3i.ppt
Topics 1-2	15 min	Presentation		1-11
Participation Activity 1	10 min	Discussion	Assists Topics 1-2	12-13
Topics 3-5	30 min	Presentation		14-31
Participation Activity 2	20 min	Assignment	Assists Topics 3-5	32-36

* The session can be delivered by architects, preservationists, urban designers and town planners.

TOPIC 1: Introduction

In this topic, the educator should introduce the trainees to the basic concepts of urban space. Having in mind that some trainees may not be well, or at all, informed/educated on urban studies, the topic should draw on:

- The last decade's rapid expansion and the ongoing transformation of the urban centers.
- The definition of the urban space.
- The various tangible and intangible elements that constitute the complex realities of urban space.
- The strong coexistence between past and present in historic urban centers.

TOPIC 2: The need for regeneration and the possible actions

In the second topic, the educator should explain to the trainees why historic urban spaces often need Regeneration Projects and the kind of actions that should be undertaken in order to achieve regeneration. In order the educator to explain the necessity for conducting Regeneration Projects in a lot of historic urban centers, he/she can refer to the following examples:

- Huge amount of abandoned buildings, which often exist in historic centers.
- Bad condition and misleading uses of various historic buildings in historic centers.
- Limited contemporary social services.
- Possible downgraded condition of open urban spaces and lack of contemporary urban amenities.
- Possible traffic problems.
- Decline in the economic activities that used to be accommodated in such buildings
- Habitation of such places mainly by elderly or socially marginalized people
- Safety concerns

Later on, the educator should discuss the possible actions that can be undertaken for desirable regeneration. These actions could include but not be limited to:

- Restoration and reuse of these buildings and structures
- Improvement and enhancement of the public open urban space
- Provision of contemporary social services
- New traffic arrangements and the improvement of the public transportation

TOPIC 3: The role of restoration and reuse in historic urban centers

In the third topic and for the rest of the session, the educator should discuss issues related only to restoration and reuse of historic buildings as one of the major tools for the regeneration of historic urban centers. Specifically, within the third topic the educator should explain to the trainees the numerous ways that restoration and reuse of historic buildings can assist the regeneration of historic urban centers. In specific, the Educator can discuss the issues below:

- The vital role of tangible cultural heritage of a historic city center in the preservation of its historic continuity, which forms its specific identity.
- The enrichment of spatial qualities and every-day experiences of citizens, through the protection of the multi-layered historic urban environment.
- The opportunities for accommodation of new uses in historic buildings that can enrich the uses and activities of historic urban fabric.
- The elimination of vacant spaces.
- The capital investments and new jobs that can be created.

TOPIC 4: New uses. Decisions and limitations

In the fourth topic the educator should discuss the decision making process in reuse of historic buildings and the limits in use of cultural heritage. At this point the educator should explain that every historic structure has its own values and its own particularities and for that reason each specific project is a unique case. In order to discuss this condition the educator can explain for example: that some structures are more adaptable to new uses than others, that sometimes use of a historic building is protected by law, that some areas are very sensitive and cannot host uses that may appropriate for reuse of a building, that in some cases an appropriate use to the character of the building may not be economically efficient, that in other cases a building can host some new uses but society may not be willing to accept them, etc.

After this discussion, the educator should explain the following set of parameters, which normally lead to a decision for reuse of a historic building:

- The architectural, historic and other values of the historic building.
- Its authentic use or its more than one historic uses.
- Its current condition.
- Its adaptation capabilities.

- Its location (e.g. the character of the local area).
- The perceptions and needs of the local society.
- The necessary funding and the economic efficiency of the proposed investment.
- The social benefits that can arise.
- The legal framework.

TOPIC 5: Good practices

Finally, in the fifth theoretical topic the educator should present to the trainees some good practices of reuse of historic buildings and structures that aid to the regeneration of historic urban spaces. Through those examples the educator should show the extensive adaptation capabilities that those buildings and structures normally have. This is maybe the best way to explain to the trainees all the ways cultural heritage can be explored and how beneficial such actions can be for the regeneration of their surrounding environment.

The educator can present to the trainees examples from the region, where the seminar is taken place, or widely known examples like the High Line Project in New York, the Dominican church in Maastricht, the Auditorium Nicollo Paganini in Parma etc.

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PARTICIPATION ACTIVITY 1: Discussion

Questions:

1. Which are the main problems according to your personal view of the historic center of this town/city?

This question will make trainees to think about the real life problems of a historic urban area, which is familiar to them.

2. What kind of actions do you believe are most necessary for the improvement of the historic center of this town/city?

This question will help trainees to rethink the various regeneration actions that have been already presented.

PARTICIPATION ACTIVITY 2: Museum or book store?

Let's hypothesize that there is an abandoned medieval church of 1,500 sq. meters in the historic center of a town. The municipality of the town, which is responsible for the monument, has two options for its protection. The first one is to restore the monument and open it again for the public as a museum of itself spending 2 million euros and putting later on an entrance ticket, which will only cover its operational expenditure. The second one is to accept a proposal from a local entrepreneur to operate the monument for 50 years as a book store of 2,000 sq. meters covering by himself the expenditures of its restoration and reuse which is estimated to be about 3.0 million euros. According to the architectural study all the interventions will be reversible in the future.

Some elective members of the municipality argued in favor of the first option and some others of the second one. Please, state which can be the arguments of the two different groups of the municipal authority.

Duration	Needed equipment	Procedure
20 minutes, but can be lengthier, depending on the discussion	<ul style="list-style-type: none"> <input type="checkbox"/> One computer connecting to projector for presentation purposes. <input type="checkbox"/> A flip chart to note down the various selections of the trainees. <input type="checkbox"/> A pack of A4 sheets. 	<ul style="list-style-type: none"> <input type="checkbox"/> Announce the exercise. <input type="checkbox"/> Answer to any questions. <input type="checkbox"/> Leave 5 minutes for the trainees to answer. <input type="checkbox"/> Start discussion, based on the selections of the trainees.

Objective of and discussion on the exercise:

The objective of this exercise is to introduce the trainees to real life restoration and reuse dilemmas. In particular trainees would be put in a position to decide among different reuse proposals considering advantages and disadvantages. Each of these alternatives has its own strengths and weaknesses, which can be briefly discussed. Finally, the trainer with the trainees can discuss among other possible solutions, understanding the way that the decision making process is normally being elaborated.

Possible answers:

Arguments of the group which prefers the reuse of the church as museum:

- The monument should remain in public use.
- The monument should not lose its cultural character.
- The proposed commercial use is not compatible with the spirituality of the monument.

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View of the recently restored and reused monument "*Khan of Ibrahim*" in Pafos, Cyprus.

Constructions for the opening ceremony of
Raphos 2017 – Cultural Capital of Europe, held
in the recently renovated city centre, Cyprus.



SESSION 8

Urban Planning and Cultural Heritage. From Analysis to Policy-Making *

In 1996, Habitat II related cultural heritage to urban planning, to local development and to social well-being, while in 2017 Habitat III elaborated further on the sustainable leveraging of cultural heritage, both tangible and intangible, in cities and human settlements. Integrated urban and territorial policies and adequate investments at national, subnational and local levels were suggested in order to highlight the role that such policies play in rehabilitating and revitalizing urban areas and in strengthening social participation and the exercise of citizenship.

Albeit the wide support (provided by various academic books and official documents) on cultural heritage as a pillar of sustainable urban development, the application of this relationship remains challenging, due to the limited integration of cultural heritage to the broader framework of planning practice. The main reasons that cause this inadequate integration can be identified in:

- The limited understanding of the wider public on the positive role of cultural heritage to the achievement of economic, social and environmental urban goals;
- The methodological difficulties in the identification and quantification of the positive effects related to the preservation and development of cultural heritage;
- The long-term influence of these positive results in the everyday life of the citizens;
- The occurring large upfront investment cost for preserving cultural heritage, especially when this investment is compared to other cheaper alternatives, which may also have immediate positive impacts;

The objectives of this session are:

- Participants will gain an understanding on the basic concepts of urban planning.
- Participants will be informed on the positive role of cultural heritage in urban planning.
- Participants will be introduced to the analytical phase of, and the decision-making process in urban planning.

The participants will be able:

- To identify the various stages and methodological alternatives of an urban intervention.
- To elaborate on the positive dimensions of cultural heritage preservation in urban planning.
- To contemplate and hold discussions on the principles of policies relating to listed buildings.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 3ii.ppt
Topic 1	25 min	Presentation		1-11
Participation Activity 1	15 min	Assignment	Assists Topic 1	12-13
Topics 2-3	15 min	Presentation		14-31
Participation Activity 2	20 min	Assignment	Assists Topics 2-3	32-36

* The session can be delivered by urban planners, urban geographers, architects and other similarly qualified people.

TOPIC 1: Basic concepts in urban planning

In this topic, the educator should introduce the trainees to the basic concepts of urban planning. Having in mind that trainees may not be well, or at all, informed/educated on social/planning studies, the presentation should draw on:

- The definition of the urban planning scale and its differentiation to other scales of planning or designing (i.e. urban design, which deals with small segments of a settlement, and regional planning, which deals with networks of settlements).
- The general objectives of urban planning, for the trainees to understand the multidimensionality of a spatial intervention.
- The methodological procedure of urban planning, paying special attention to the fact that planning is based on an extensive analytical phase and comprises an ongoing cyclical procedure.
- The final outcome of an urban plan, which mainly includes spatial policies that are realized through appropriate land use zoning.
- The differences between negative and positive land use planning, with references to appropriate examples.
- The differences between top-down and bottom-up approaches to planning, by advancing on the merits and weaknesses of each approach.

TOPIC 2: The role of cultural heritage in urban planning

The preservation of tangible cultural heritage remains challenging in today's urban planning practice, hence, this topic is devoted to the introduction of the trainees to the social, economic, environmental and spatial advantages witnessed after the preservation and development of tangible cultural heritage.

For serving the aforementioned objective, the presentation may include a list of such possible advantages, accompanied by respective examples and case studies. For maximizing the educational power of this Topic, the educator should select and discuss case studies which are familiar to the trainees. Generally, such advantages relate to:

- *Society*, as cultural heritage reinforces the feeling of belonging and the historical continuity of the society, assisting the formation of a people-centered society.
- *Economy*, as cultural heritage is highly linked to the tourist sector, which boosts

the local and national economy.

- *Environment*, as preservation of the built heritage entails preservation of natural resources.
- *Urban planning*, as the preservation and development of cultural heritage improves the attractiveness and uniqueness of a place; improves the aesthetics of the city and the pluralism of architectural and urban forms; allows the development of bottom-up interventions and the generation of specialized uses; leads to the preservation of old or the formation of new landmarks.

TOPIC 3: Surveying cultural heritage

In this topic, the educator should introduce the trainees to the concept of the cultural district, an area with high concentration of tangible heritage elements, usually listed buildings or archaeological sites. The importance of this concept lies in allowing individual cultural elements to form a larger area of interest (i.e. a cultural district), enabling their study in the urban planning scale.

After the identification and delimitation of a cultural district, the urban planning methodology indicates the survey and analysis of its special characteristics. During the presentation of this topic, the trainer should underline that the various elements of tangible heritage contained in a cultural district possess numerous attributes, and as a result the selection of characteristics with special interest to urban planning is crucial to the economy of the study. Thus, the development of a classification tree, starting from cultural heritage as a whole (root of the classification) and ending to the attributes of a special type of a cultural heritage element (leaf of the classification), is important to the selection of those attributes that serve better the objectives of a certain study.

Based on the survey of cultural heritage on the basis of the selected attributes, various cartographical representations and statistical tables can be produced, and this material is necessary to the formation of an evidence-based decision making process.

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PARTICIPATION ACTIVITY 1: To plan, or not to plan

A small village in a mountainous area loses its population year by year has now only 50 permanent residents in the village. The President of the Village's Council contacts the Minister of the Interior to ask for help. The Minister suggests that he/she can initiate the procedure for the preparation of an urban plan, which can be ready in 2 years. As the cost of this urban plan is estimated to be around 100,000 euros, the Minister alternatively suggests that the Ministry can immediately invest the same amount of money to any infrastructure the residents feel they need more (for example, to build a playground, to renovate the old church, to repair the central road network). This possibility can materialize only if there is a broad consensus (of at least 40 residents) on the proposed action.

Please, state what you would select (preparation of an urban plan, or investment in infrastructure) if you were a resident of the village, and state one reason to support your selection.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> <input type="checkbox"/> One computer connecting to projector for presentation purposes. <input type="checkbox"/> A flip chart to note down the various selections of the trainees. <input type="checkbox"/> A pack of A4 sheets. 	<ul style="list-style-type: none"> <input type="checkbox"/> Announce the exercise. <input type="checkbox"/> Solve any questions. <input type="checkbox"/> Leave 5 minutes for answers. <input type="checkbox"/> Start discussion, based on the selections and argumentation of the trainees.

Objective of the activity:

The objective of this exercise is to introduce the trainees in real life planning practice and the decision making process. In particular, trainees should be placed on the position of selecting among alternative planning choices, which are not directly comparable (make a plan, or invest on infrastructure). Such dilemmas occur throughout the preparation of a plan, whether it is a spatial, or a non-spatial one. In particular, each of these alternatives has its own strengths and weaknesses, which can be briefly discussed by the group, in relation to the key questions presented in the following table:

Key questions	Preparation of a plan	Invest in infrastructure
What are the benefits of this action?	<p>It will offer a detailed road map to the development of the village and will prioritize actions.</p> <p>The village will be able to attract public funds and private investments.</p>	Residents will have an immediate positive impact on their quality of life.
Are the benefits secured?	Yes/no, depending on the application of the plan.	Yes/no, depending on the ability of the residents to reach the needed broad consensus.

Key questions	Preparation of a plan	Invest in infrastructure
Does the action solves the most crucial problem of the village?	Yes/no, depending on the application of the plan.	No. Solving the basic problem of the village wasn't the primary concern of this action. However, it may have an indirect, but limited, positive contribution.
When will the benefits take place?	If any benefits, they will take place after 2 years at least.	More or less, immediately.
Does it enhance participation?	No. The plan will be prepared by the Government without, or with limited, local participation (top-down approach to planning).	Yes. The required participatory procedure to reach the needed consensus will develop the common identity and the need for cooperation among the residents, while it will engage them in a participatory way of thinking and acting (bottom-up approach to planning).

PARTICIPATION ACTIVITY 2: Forming an evidence-based policy for the listed buildings of Paphos

After the survey of all listed building of a cultural district in Paphos, Cyprus, the table below is produced, which shows the percentages (%) of listed buildings per type of use (manufacturing, utilities, wholesale trade, etc.) and type of condition (restored, good, average, etc.). In addition, each cell is highlighted with colour, based on the preference of each use to be located in listed building of different condition (red cells indicate a very strong preference, while white cells show no preference).

Please discuss the main findings of this survey and subsequently use these results to form a policy for the listed buildings of Paphos, including certain incentives, or/and certain spatial choices.

Duration	Needed equipment	Procedure
20 min.	<ul style="list-style-type: none"> <input type="checkbox"/> One computer connecting to projector for presentation purposes. <input type="checkbox"/> A flip chart to note down the various selections of the trainees. <input type="checkbox"/> A pack of A4 sheets. 	<ul style="list-style-type: none"> <input type="checkbox"/> Announce the exercise. <input type="checkbox"/> Solve any questions. <input type="checkbox"/> Leave 5 minutes to the trainees to search for the main findings of the table. <input type="checkbox"/> Sum up all findings in the flip chart. <input type="checkbox"/> Leave 5 minutes to the trainees to elaborate on the formation of a policy for the listed buildings. <input type="checkbox"/> Discuss the answers.

URBAN USES	Restored	Good	Average	Bad	Derelict	Under Construction
Manufacturing	0	0	100	0	0	0
Utilities and transportation	0	33	0	0	0	67
Wholesale trade and Warehousing	0	0	100	0	0	0
Retail Trade	7	50	43	0	0	0
Recreation	32	42	26	0	0	0
Private offices	42	46	8	0	0	4
Public Administration	29	71	0	0	0	0
Education	60	30	10	0	0	0
Cultural activities	50	36	14	0	0	0
Social services and health	75	25	0	0	0	0
Order, Safety and Defense activities	0	100	0	0	0	0
Housing and other accomodation	13	78	9	0	0	0
Vacant (no use)	11	8	34	28	2	17
TOTAL	18	34	30	10	1	7

Objective of the activity:

The main objective of this exercise is to enable the trainees to search for the relevant data that may be useful for developing a policy on the protection and development of the cultural heritage. Through this case study, the trainees will be able to understand:

- The need for specialized urban surveys.
- The need for developing evidence-based policies.
- The procedure for the formation of an urban policy.
- The various decisions that have to be made when drafting a policy.
- The different beneficiaries of a policy.

In relation to the key-findings of the table, these can be summarized in the below:

- Some uses seems to prefer to be located in listed buildings, while others not (however, it should be noted that there are no evidences that such preferences lead to comparative advantages).
- For the most part, public uses exhibit a stronger preference to listed buildings, than private uses.
- Manufacturing, utilities and transportation, as well as wholesale and warehousing uses seem to have no interest in a listed building location.
- Among private uses, only offices and recreation uses, have a preference for listed buildings.
- A large number of vacant listed buildings are in average or worse condition.
- No listed buildings that house a public use are in bad or worse condition, and only a few are in average condition.

For the formation of an evidence-based policy on listed buildings, the discussion may go over the following statements, which relate to the use of incentives:

- The government should support the restoration of listed building with the use of incentives, even if such an approach leads to direct or indirect public expenditures/funding.
- The incentives should be proportional to the cost of restoration of the listed building.
- The incentives should be proportional to the estimated public gain.
- The incentives should be proportional to the estimated financial profits of the use.
- The incentives should be proportional to the cultural importance of the listed building.

Furthermore, the following spatial choices must be considered:

- The incentives should relate to the general objectives of an urban plan, even if such an approach will lead to differentiation of incentives among the various listed buildings.
- Land use planning should allow or even promote the development of public uses, private offices and recreational uses in all areas that are characterized by a strong concentration of listed building in average or worse condition.
- In central areas of the city, incentives should target only these listed buildings that are not intended to be developed for offices or recreational uses.

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View of the Piazza Maggiore and the Strada Maggiore in the historical centre of Bologna, Italy.



© José Luiz, 2011. Source: [https://commons.wikimedia.org/wiki/File:View_of_Hagia_Sophia_from_the_Galata_Tower_\(2\).jpg](https://commons.wikimedia.org/wiki/File:View_of_Hagia_Sophia_from_the_Galata_Tower_(2).jpg)

View of Hagia Sophia from the Galata Tower, Istanbul.

SESSION 9

Cultural Heritage and Place Branding for Local and Regional Development *

Place branding as a concept is a relatively new and emerging multidisciplinary research field. It has become an important practice by local authorities and governments to be competitive and retain and attract various resources and visitors. In this effort the significant role of citizens must be highlighted as an important stakeholder-player in place branding development. This session takes an entrepreneurial perspective to the notion of cultural heritage and the place branding. Specifically, we explore the interaction between cultural heritage and place branding and show how these two concepts are closely interlinked. Also, we discuss the role of residents in place branding, not only as ambassadors for the place but also as co-creators. Cultural heritage is a multidisciplinary theme and as an integral part of place identity it can be a significant strategic feature for place branding strategies. Branding a place is more difficult than a product due its diverse and complex nature. In the next section, through a case study, we show how a place unitizes its local cultural heritage in its branding strategy in order to create a place identity and attract visitors. After concluding the session stakeholder-participants need to discuss cultural heritage features that could be utilized and design a place branding strategy around their local cultural heritage, taking into consideration the role of residents and potential visitors as well as the today's rapidly changing business environment.

The objectives of this session are:

- To provide the participants with an overview of the links between cultural heritage and place branding.
- To develop the participants understanding on the role of cultural heritage in place branding.
- To develop the participants understanding of how different places utilize their local cultural heritage in their branding strategies.

The participants will be able:

- To identify and discuss various aspects of place branding and cultural heritage.
- To explain how places utilize the local cultural heritage in their branding strategies.
- To explain the importance of cultural heritage as a key strategic feature in place branding.
- To explain the role of residents in place branding.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 3iii.ppt
Topic 1	5 min	Presentation	Introduce objectives and learning outcomes	1-3
Topic 2	30 min	Presentation	Presents definitions of branding, place branding and cultural heritage and shows how they are linked	4-15
Topic 3	10 min	Presentation	Discusses a real case on a place utilizing the local cultural heritage on its branding strategy	16-19
Partic. Activity 1	20 min	Activity	Design a place branding strategy	20
Partic. Activity 2	10 min	Questions and discussion	Refers to the whole Session	21

* The presenter needs understanding of the links between cultural heritage and place branding. Ideally, the presenter has taught place (city/regional) branding and cultural tourism up to 2nd year undergraduate level.

TOPIC 1: Introduction

In this topic, the educator introduces him/herself to trainees, and identifies the expectations and background of the participants. The educator explains what the participants can expect from the session in terms of the overall content and points out the connection between this session and the activity that follows in a later session. The goal of this topic is to introduce the objectives and learning outcomes to trainees. In particular, the educator in this session introduces the central theme of the discussion, which is the concept of place branding and how it is connected with the cultural heritage of a place in an effort to design and implement a strategy for local and regional development. The presentation aims to equip participants with an understanding and knowledge of what is a place branding and how the local/regional cultural heritage can be used as a central theme in designing a place branding. At the end of this presentation, participants will be able to explain the concept of place branding and its various aspects, the role of residents in place branding, the relationship of cultural heritage and place branding and to design a branding strategy based on the local cultural heritage for local/regional development.

TOPIC 2: Cultural heritage and place branding

In this topic, the educator having in mind that trainees might have different levels of education of knowledge of the concepts, provides a definition for each concept and discusses how they are interlinked. Furthermore, the educator discusses various issues about the nature of the concepts and how they impact on the community and the residents and visitors. Specifically, the educator discusses:

- The definition and nature of cultural heritage focusing on its multidisciplinary nature as it includes both tangible (i.e. monuments) and intangible (i.e. language) representations, values, beliefs, traditions and lifestyles of the past generations.

- The definition and nature of place branding which is relative a new phenomenon and refers to the process of building, changing, managing and using the brand of a given place.
- The elements that a place must focus on in order to establish a competitive advantage, such as design (character), infrastructure (fixed environment), basic services (service provider) & attractions (entertainment & recreation
- The importance of cultural heritage as an important component of cultural tourism, an important segment in tourism industry and how it is linked with place branding.
- The important role of residents in place branding formation since they can be the ambassadors for the place as well as co-creators. The educator can provide as an example the New York City's campaign named 'Just Ask the Locals'.

TOPIC 3: Place branding strategies utilizing cultural heritage - A case

After discussing the main concepts, the educator explains how various places use cultural heritage in their branding strategies in an effort to be competitive and attract visitors. More specifically, s/he discusses in detail a real case on how a place has utilized its local cultural heritage on its branding strategy. This case describes the serious attempt made by the local authorities and other local stakeholders of Trenino in Italy to create a place branding by taking advantage its war heritage in order to attract visitors. War heritage sites are part of the broader cultural heritage and the particular area is rich in fortifications, trenches, war memorials testimonials of the warfare during the Great War (1914–1918). By utilizing EU funds through LEADER II, the area's stakeholders created important museums (i.e. the Science Museum in Trento), and restored numerous artifacts and sites related to the WWI. Results show that the cultural tourism in Trentino is growing in importance and a more targeted promotion of this particular war heritage could significantly contribute to enhance awareness on area's cultural heritage. Furthermore, the case provides some useful managerial suggestions that could help the particular place and other similar place to improve their place branding strategy.

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PARTICIPATION ACTIVITY 1: Design a place branding strategy

Each participant must discuss cultural heritage features of his/her place that could be utilized as a main source of place branding and design a place branding strategy, taking into consideration the role of residents and potential visitors.

Duration	Needed equipment	Procedure
20 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with Internet connection to present. <input type="checkbox"/> Nametags for all participants. 	<ul style="list-style-type: none"> <input type="checkbox"/> Announce the exercise to participants. <input type="checkbox"/> Answer any questions. <input type="checkbox"/> Leave 5 minutes for answers. <input type="checkbox"/> Start discussion based on the answers of the participants.

Objective of the activity:

The purpose of this activity is to make participants to think about the links of cultural heritage elements within the design of a place branding strategy. Such strategy must benefit both local community (residents) and visitors, and bring wealth.

View of the Acropolis from the top floor of the Acropolis Museum, Athens, Greece.



PARTICIPATION ACTIVITY 2: Discussion and questions

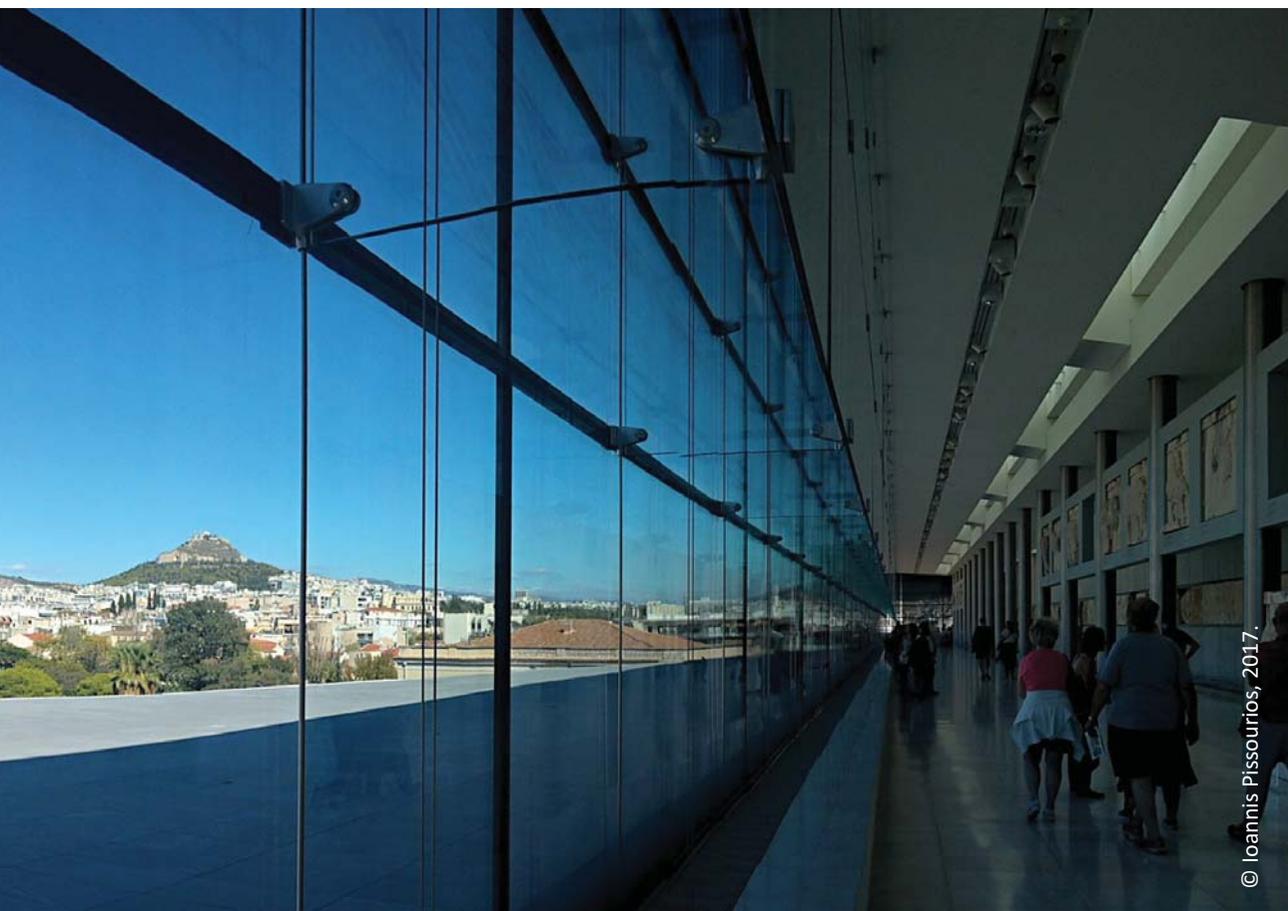
This section gives the educator the opportunity to summarize and get feedback from the participants. Finally, it enables the educator to answer any questions from the audience. The educator can provide a summary on the following key concepts:

- Place branding (definition and characteristics).
- Cultural heritage (definition and characteristics).
- The connection of these concepts in the design and implementation of a strategy for local/regional development.

Duration	Needed equipment	Procedure
10 minutes, approximately 2 minutes per question	□ (none)	<ul style="list-style-type: none"> □ Provide a short summary of the key issues of the session □ Asks participants to answer to some key questions. □ Asks participants to ask their questions. □ Gives answers and discuss with the participants.

Objective of the activity:

The educator concludes the session by discussing briefly the session's main concepts, namely place branding and cultural heritage and how they connected in the design of a place branding strategy. Additionally, the educator provides possible answers to questions that participants may have during the presentation and the Participation Activity 1.





Snapshot from a site visit of the InHerIT group at a regeneration project in Ravenna, Italy.

SITE VISIT

A Site Visit to a Regeneration Project

The included sessions of the third Module are focusing on *Space and Place* in relation to Cultural Heritage. It is highly recommended that these presentations are followed by one or two visits in places with rich heritage where major regeneration projects took place. Such projects are usually carried out in historic city centers and other places that include a significant number of old buildings, which may have experienced a long period of significant economic and/or social recession, relocation of businesses and, in general, signs of degradation.

The main objective of these visits is to familiarize the participants of the seminar with the architectural and urban dimensions of cultural heritage. Furthermore, to provide the participants with an understanding of the impact of such urban regeneration projects have, both on the aesthetics of the built environment and the protection of the built heritage and on achieving a regeneration and prosperity of the economic, cultural and social activity in these areas. It is clear that a quick presentation of the sites before the implementation of the regeneration project will help the participants understand the extend of the achieved progress and identify the following positive effects:

- The reinforcement of the feeling of belonging among residents.
- The improvement of attractiveness and uniqueness of the area.
- The tourist development of the area.
- The attraction of new investments in real estate and businesses.
- The enhancement of aesthetics of the built environment.
- The improvement of the everyday quality-of-life of the residents.

Meetings of the seminar participants with existing or new residents and entrepreneurs of the region should be planned in order to provide comprehensive information of the benefits and improvements.

Due to the limited duration of the action described, the regeneration projects that the seminar participants will visit should not be more than two, and should be proxigious to each other. Tour guides should take into account time required for getting to the site, the desired duration of the guided tour and allocate time for short on-site discussion sessions.

Upon completion of the site visits the seminar participants are expected to have an increased understanding of the key issues relating to sustainable development of cultural heritage-the main goal of this action, but at the same time, they are expected to have an increased communication amongst them. This first hands-on contact with the subject matter will allow the participants to formulate a clearer picture and hence have a more fruitful contribution to discussions and workshops of the following seminar days.

The Prinkipo Greek Orphanage, Princes' Islands, Turkey, built in 1899, is considered the largest wooden building in Europe and the second largest in the world.

The building functioned as an orphanage until its closure in 1964. Since then, the neglected structure has deteriorated. Damaged by a fire in 1980, today the building is exposed to adverse weather conditions. Sections of the roof and corner posts have already fallen and the Orphanage is now at immediate risk of further collapse.

Source: Europa Nostra



MODULE 4

Investment Appraisal and Economic Planning of Cultural Heritage Projects

Evidence-based-policy has taken momentum worldwide and requires public policy makers to justify project selection not as the presentation of a wish list of projects, but as a comprehensive local economic development strategy that includes projects that create synergies and reinforce the local economy. Hence, planners and public authority decision makers, considering selection of cultural heritage activities, need to base investment allocation decisions on rigorous assessment of the economic impact. The process of local economic planning should start with the formulation, planning and appraisal of the intended interventions as investment projects or as public policy measures. There is an enormous body of experience and information on how to formulate, plan and appraise development projects and policy measures in international financial institutions, including substantial experience for cultural heritage projects and activities.

The focus of this module is on acquainting participants with this process. The first session presents how the idea of a cultural heritage activity is structured in the form of an investment project and how to assess the project's economic feasibility and financial viability. The second session acquaints participants with the methodology of estimating the economic value of non-market goods and services from cultural heritage projects, with an overview of various approaches. The third session discusses the role of cultural heritage activities in local economic development planning and their financing. In the afternoon sessions participants will have meetings with officials and staff of Local Authorities and the Chamber of Commerce and Industry, discussing issues of planning, appraising and financing heritage activities.

Structure of the Module

SESSION 10: Economic Planning and Appraisal of Cultural Heritage Projects

Authored by G. Mergos

SESSION 11: Economic Value of Cultural Heritage Goods and Services

Authored by G. Mergos

SESSION 12: Cultural Heritage and the Local Economy

Authored by G. Mergos

ACTIVITY: A Visit to the Local Authority and to the Local Chamber of Commerce and Industry

Authored by G. Mergos



The reconstructed Hanseatic buildings of Bryggen (Bergen, Norway) today, a World Heritage Site. The rebuilding has traditionally followed old patterns and methods, thus leaving its main structure preserved.

©Tomasz Halszka. Source: <https://commons.wikimedia.org/wiki/File:Bergen-Bryggen05.jpg>



The Hanseatic buildings of Bryggen (Bergen, Norway) before the 1st of June, 1951.

© National Library of Norway. Source: https://commons.wikimedia.org/wiki/File:Bergen_Bryggen_-_no-nb_digifoto_20150316_00168_NB_MIT_FNR_10358_B.jpg

SESSION 10

Economic Planning and Appraisal of Cultural Heritage Projects *

The UNESCO Guidelines for Management of Heritage Sites provide an excellent starting point for understanding the process of project formulation, planning and appraisal. In addition, a large body of experience has been accumulated in the World Bank and the European Investment Bank in planning, appraising and financing of cultural heritage projects worldwide.

This Session presents Cost Benefit Analysis, the standard methodology for project planning and appraisal in economic development. The outcome of the analysis is a statement on the economic and social feasibility, as well as the financial viability of a particular project. Economic and social feasibility means that the use of scarce resources in the project generates economic and social benefits for the economy and society that are greater than benefits emanating from using these resources elsewhere in the economy. This methodology calculates the economic value of the investment or the intervention and reaches a rational and evidence-based answer on the question whether it is worth undertaking the project from the society's point of view, i.e. whether scarce resources should be invested in the project. The analysis also examines the financial sustainability of the project. This means that it examines whether the project generates enough revenues for covering Operation and Maintenance (O&M) expenditure during its lifetime. With public budgets under severe scrutiny it is not acceptable to select projects that put a continuous burden on public budgets for O&M. Hence, it is necessary that the project during its lifetime generates revenue that covers at least its O&M expenditure.

The Session aims to acquaint the participants:

- With the planning of a cultural heritage activity and its structure in the form of an investment project, and the context of ex-ante project appraisal.
- With the standard methodology of social cost benefit analysis for the assessment of the economic feasibility and the financial viability of a heritage project.

The participants will learn how to:

- Recast a cultural heritage activity as an investment project with clear project costs and benefits over a time horizon, thus allowing an assessment its economic feasibility and financial viability.
- Determine the economic feasibility and the financial viability of investment in a cultural heritage project using the standard methodology of Cost Benefit Analysis.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 4i.ppt
Topic 1	20 min	Presentation		2-14
Participation Activity 1	15 min	Group discussion	Assists Topic 1	
Topic 2	20 min	Presentation		15-31
Participation Activity 2	15 min	Group discussion	Assists Topic 2	

* The Session can be delivered by a development economist with knowledge of the concepts of cultural economics, economic planning, social cost benefit analysis and the methodologies used in environmental economics. He should also have knowledge of sustainable development issues and development planning at the local level.

TOPIC 1: Planning of a cultural heritage activity and its structure in the form of an investment project

This topic presents an overview of the economic concepts and methods for investment planning and economic policy analysis of heritage related interventions. It disentangles the nexus between cultural heritage and sustainable economic development in an operational manner. Public policy decision makers are increasingly challenged for evidence-based public policy decisions and budget allocations based on hard and rigorous quantitative analysis of the economic impact of public investments and interventions.

Large experience has been accumulated by The World Bank and the European Investment Bank on planning, appraising and financing of cultural heritage projects. Designing a Cultural Heritage Project should include the following steps. (a) An analysis of the existing institutional, socio-economic and political context, examining the economic, social and environmental conditions that influence, and sometimes determine, project success or failure, analyzing the present situation and the existing policy framework as well as the constraints from the legal, institutional and social point of view; (b) The design of the project or the intervention, explaining the rationale of the project and the objective of the intervention and including a detailed description of project activities, the project horizon, quantities and prices of goods and services of costs and benefits, and a detailed description of the operation of the intervention; (c) The project results, outputs and impact, including a detailed exposition in quantitative terms of the economic and social outputs, the discounted future benefits, addressing risk and uncertainty, social effects, and project viability. The content of project appraisal, is often known as ex-ante analysis of the project.

TOPIC 2: Presentation of social cost benefit analysis (CBA) methodology

This topic presents an overview of the methodology of CBA used for the assessment of economic feasibility and financial viability of cultural heritage projects. It widely accepted

worldwide for helping decision makers in making intelligent decisions in allocating investment budgets and enhancing the economic impact of their investment on community wellbeing.

The first step is the definition of the incremental impact of the project (with project scenario) measuring benefits and costs that would occur over and above what would have occurred in the absence of the project or policy (without project or baseline scenario). Next follows an analysis and quantification of benefits and costs, and their projection over the project's life. This is a difficult task because many of the project's impacts produce non-market goods and services.

Demand forecasting is a critical step in determining the economic feasibility and financial viability of a project. Demand analysis includes: (a) current demand (by using models and actual data); (b) forecasted demand (from macroeconomic and sector forecasts and elasticity estimates of demand to relevant prices and income). For example, forecasting demand for a new museum means forecasting the visitors of the new museum, requiring several assumptions about demand characteristics, price, income and cross elasticities, value of time, value attributable to different segments of the market, type of service demanded etc. The calculation of resource flows over the life span of the project and the use of a social discount rate allows the calculation of the project's economic and social feasibility using the well-known indicators, Net Present Value and Internal Rate of Return. Finally, accounting for risk and uncertainty is an important consideration.

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CASE STUDY: Preparation and evaluation of a cultural heritage project

Project: European heritage and financial experts made second visit to Kastoria, Greece.

A project financed by the Council of Europe Development Bank (CEB) in the historic neighbourhoods of Dolcho and Apozari in Kastoria, Greece, listed among *“The 7 Most Endangered”* heritage sites in Europe in 2014.

Source: <http://www.europanostra.org> | November 07, 2014 | Posted in 7 Most Endangered

On 5-7 November 2014, a delegation of heritage and financial experts from Europa Nostra and the Council of Europe Development Bank (CEB) made a second visit to the historic neighbourhoods of Dolcho and Apozari in Kastoria, Greece, listed among *‘The 7 Most Endangered’* heritage sites in Europe in 2014.

This is the second mission, building on the findings of the first mission held on 4-5 October and on the additional technical material provided by the Municipality of Kastoria, this second visit represented an important step forward towards the revitalisation of these historic quarters.

The mission included C. Carras, Vice-president of Europa Nostra, I. Steriotou and P. Ponce de Léon, Members of the Scientific Council of Europa Nostra, and J. Alonso, technical expert, took part in this mission. P. Ponce de Léon, who is leading the preparation of a technical and financial report, funded by the Council of Europe Development Bank through the Spanish Social Cohesion Account, also acted on behalf of CEB.

The aim of the mission was to develop a complete understanding of the situation, problems and to identify the actions that need to be taken. The visit featured a tour to relevant quarters of the old city, namely to the neighbourhoods of Apozari (where the Sapountzi mansion is located), Dolcho (where the Bassara mansion is being restored), and Medrese, a unique Ottoman monument, and to the area of the walls near the Town Hall. The working group also visited important monuments, such as the Byzantine churches of the Archangel Cathedral of Our Holy Lady of Koubelidiki, St. Stephen and St. Anargyron, as well as the Aivazi mansion, where the Folklore Museum of Kastoria is headquartered.

Project identification: The European delegation met with the heads of local and regional bodies in order to identify potential problems and ensure greater coordination between the various stakeholders. The key issues discussed at the meetings with the Ephorate of Antiquities of Kastoria and the Municipal Urban Planning Office were the procedures for approval of studies and projects of restoration of monuments as well as the issuing of permits for listed buildings, particularly for the newly listed buildings in the neighbourhoods of Dolcho and Apozari, the majority of which belong to private owners. One positive remark is that the Municipality has the legal capacity to repair roofs and facades of the newly listed buildings. The three-day visit ended with a meeting at the headquarters of the Regional Unit of Kastoria, chaired by S. Adamopoulos, Vice-Regional Governor, and attended by L. Papadimitriou, Alderman for Culture, advisors and other actors in charge from Kastoria and the Region of Western Macedonia, and the European

delegates. P. Ponce de Léon and J. Alonso mentioned the need for solving the bureaucracy problems that can cause significant delays in the completion of the approval procedures. They have also testified that except for the technocratic solutions that they will propose, their own effort is to explore the possibility of redevelopment of the residential areas around the churches in the neighbourhoods of Dolcho and Apozari.

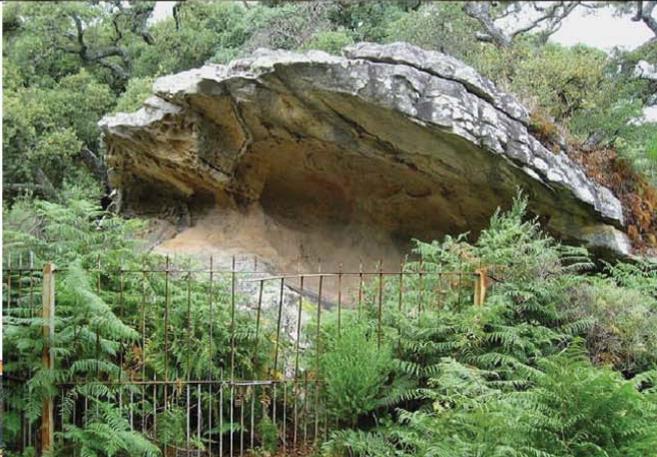
I. Steriotou highlighted the excellent cooperation between the representative committee and the services in charge, in order to understand the parameters of the program and to collect all the necessary data. C. Carras stated that the restoration of the roofs and facades of buildings in the neighbourhood of the Apostles is a positive example of the corresponding implementation plan, but stressed that this needs to be completed with the restoration of the interiors. He also emphasized that the definition of new uses in restored buildings is of vital importance.

Project management: L. Papadimitriou stressed the need of establishing a Local Office that will bring together all the responsibilities of the Ministries involved, so that plans and projects can be approved in the shortest period of time possible.



Historic neighbourhoods of Dolcho and Apozari, Kastoria, Greece, listed among “*The 7 Most Endangered*” heritage sites in Europe in 2014.

© Courtesy of Elliniki Etairia - Society for the Environment and Cultural Heritage and Municipality of Kastoria. Source: <https://www.flickr.com/photos/europanostr/12858684753/in/album-72157644244125804/>



E-Banner: 12 sites shortlisted for 7 *Most Endangered* programme 2018 (© Europa Nostra, <http://www.europeanostra.org/12-sites-shortlisted-7-most-endangered-2018/>).

At the opening of the European Year of Cultural Heritage, Europa Nostra, the leading heritage organisation in Europe, and the European Investment Bank Institute announce the 12 heritage sites shortlisted for the 7 Most Endangered programme 2018 by a panel of experts in various fields. These endangered heritage landmarks from 10 European countries are: the Historic Centre of Gjirokastra, Albania; the Post-Byzantine Churches in Voskopoja and Vithkuqi, Albania; the Historic Centre of Vienna, Austria; the Coal Preparation Plant in Beringen, Belgium; the Buzludzha Monu-



ment, Bulgaria; the Aerial Cableway Network in Chiatura, Georgia; the David Gareji Monasteries and Hermitage, Georgia; the Castle of Sammezzano, Tuscany, Italy; the Constanta Casino, Romania; the Prehistoric Rock-Art Sites in the province of Cadiz, Spain; the Prinkipo Greek Orphanage, Princes' Islands, Turkey; and the Grimsby Ice Factory, United Kingdom. Some of these sites are in danger due to neglect or inadequate development, others due to a lack of resources or expertise. The final list of 7 most endangered heritage sites in Europe will be unveiled on 15 March.

PARTICIPATION ACTIVITY 1: Discussion on planning for a cultural heritage project

Participants will be asked to discuss the requirements for the planning of a cultural heritage project using for guidance material the Case Study (see previous pages).

Participants will be asked what they would do if they were members of the team, according to their professional background. The Case Study is about a project financed by the Council of Europe Development Bank (CEB) in the historic neighborhoods of Dolcho and Apozari in Kastoria, Greece, listed among “*The 7 Most Endangered*” heritage sites in Europe in 2014. The material describes the findings of a mission of several experts visiting the place, the aim of the mission, project identification, project management issues and next steps. The discussion should cover two areas. First, the procedure of planning to be followed for project identification, the composition of a team of experts to be used, the task for each expert and the stages of the analysis. Second, the plan of the investment project including (a) a description of the situation, the need for intervention, the project idea and its objectives; (b) an identification of categories of project costs and benefits to the community with specific reference to the “*with project scenario*” as compared to a “*without project or baseline scenario*”; (c) an understanding of the concepts of the project’s “*economic feasibility*” and “*financial viability*”.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Three – four computers. <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Ask participants to form three groups mixing their background. <input type="checkbox"/> Access the case study in the internet, allow 3 minutes for reading the case and solve any questions. <input type="checkbox"/> Let people to prepare the plan for five minutes. <input type="checkbox"/> Ask each group to present their

Objective of the activity:

The objective of this activity is to help participants understand the project planning process and the output of project identification. Project planning follows a well-defined procedure consisting of stages that need to be clear leading to a rational, evidence-based decision.

Participants should understand that any investment or policy analysis starts with the identification and precise definition of the key features and sources of the issue, requiring an interdisciplinary approach with a team of various experts. Participants should also understand that in cultural heritage assets the risks of degradation associated with the baseline scenario, i.e. the scenario without a policy becomes one of the key decision factors in project identification. Finally, participants should understand the concepts of the project’s “*economic feasibility*” and “*financial viability*.”

Key questions:

Key questions that participants should be asked to address and discuss on the procedure of project planning and identification:

- What is the meaning of project identification?
- What kind of expertise should the team of experts include for project identification?
- What task members of the team would be assigned in project identification?
- What are the stages of project identification and analysis?
- What is the “baseline scenario” and what is the “project scenario”?

PARTICIPATION ACTIVITY 2: Appraisal of an investment project in cultural heritage

Participants will continue with the Case Study.

Participants should be asked to focus on the content of an investment project among the heritage assets visited by the mission, such as the quarters of the old city, namely the neighbourhoods of Apozari (where the Sapountzi mansion is located), Dolcho (where the Bassara mansion is being restored), and Medrese, a unique Ottoman monument, and to the area of the walls near the Town Hall. The working group also visited important monuments, such as the Byzantine churches of the Archangel Cathedral of Our Holy Lady of Koubelidiki, St. Stephen and St. Anargyron, as well as the Aivazi mansion, where the Folklore Museum of Kastoria is headquartered.

Participants will be asked to outline a project in an area of their choice identifying the risks for the monument in the “without project” situation and what is the need for intervention, the project idea, the project objectives and the advantages in the “with the project” situation, Then, they should identify the categories of the incremental project costs and benefits to the community with specific reference to the “with project scenario” as compared to a “without project or baseline scenario” and the meaning of the project’s “economic feasibility” and “financial viability” for their proposed project.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> □ Three – four computers. □ Wi-Fi or Internet connection. □ Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> □ Ask participants to form three groups mixing their background. □ Access the case study in the internet, allow 3 minutes for reading the case and solve any questions. □ Let people discuss and prepare the project plan for five minutes. □ Ask each group to present their project plan and generate discussion.

Objective of and discussion of the exercise:

The objective of this activity is to help participants understand the content of project identification. Defining the costs and benefits to the community as the incremental impact of the project is of utmost importance and perhaps the most difficult part of the exercise of project identification. The detailed categorization and quantification of costs and benefits over the life cycle of the project follows at a later stage of project analysis with the non-market nature of benefits and demand forecasting over the life cycle of the project being important parts of the feasibility study of the project. For example, forecasting the volume of visitors of a museum requires making several assumptions about demand characteristics, price, income and cross elasticities, value of time, value attributable to different segments of the market, type of service demanded etc. participants should also understand that accounting for risk and uncertainty is an important consideration in project identification. Finally, participants should understand the concepts of the project's "economic feasibility" and "financial viability".

Key questions:

Key questions that participants will be asked to address and discuss discussing the contents of an investment project:

- What are the risks for the monuments in the "baseline scenario" situation and what is the need for intervention?
- What are the project idea, the project objectives and the "project scenario"?
- What are the categories of project costs to the community with specific reference to the "project scenario" as compared to the "baseline scenario".
- What are the categories of project benefits to the community with specific reference to the "project scenario" as compared to the "baseline scenario".
- What is the meaning of the project's "economic feasibility" and "financial viability"?

View of the main facade of the Museo Nacional de San Gregorio (National Museum of Sculpture), Valladolid, Spain. With about 140,000 visitors per year, the Museum's economic value has been estimated at 42 million Euro (see: Bedate A., Herrero L. and Sanz J. (2004), Economic valuation of the Cultural Heritage: application to four case studies in Spain. *Journal of Cultural Heritage*, 5: 101-111).



SESSION 11

Economic Value of Cultural Heritage Goods and Services *

This session explains the concept of economic value of cultural heritage goods and services. Cultural heritage like the environment, consists of public capital assets that provide to society a stream of non-market services. For selecting heritage projects and public policy measures we need to understand how the concepts and methods for quantifying and valuing cultural heritage goods and services are defined and used. We also need to understand the economic characteristics of goods and services provided, thus to know how to estimate benefits and costs of projects in the sector of cultural heritage. Value reflects the *“willingness to pay”* of the potential user of an asset or the potential consumer of its services and the importance that the individual puts on the asset or the service.

Given that cultural heritage assets provide non-market goods and services, there are no market prices and indirect ways need to be followed to assess their economic value. The methodologies used for this purpose were developed in the context of environmental economics. Participants will be acquainted with the concepts of economic value and why it is different than price, and then with the approaches used in estimating the economic value of non-market goods and services from cultural heritage projects. Particular attention is given to the concepts of *“use value”* and *“non-use value.”* Finally, an overview of various methodologies of estimating such *“use”* and *“non-use”* values with an emphasis on the most widely used methods, the Contingent Valuation Method and the Travel Cost Method.

The Session aims to acquaint the participants:

- With the value of cultural heritage in general and the economic value of cultural heritage assets in particular.
- With the difference between economic value and price and the paradox of value.
- With the presentation of the standard approaches for assessing *“use value”* and *non-use value”* of cultural heritage assets.

The participants will learn:

- How is economic value different from other dimensions of value, such as artistic, archaeological, architectural, etc.
- Why is economic value different than price of an asset?
- Why goods and services provided by cultural heritage projects have no market price.
- How to define the economic value of the project with a presentation of the concepts of *“use value”* and *“non-use value”*.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 4ii.ppt
Topic 1	20 min	Presentation		2-10
Participation Activity 1	15 min	Group discussion	Assists Topic 1	
Topic 2	20 min	Presentation		11-21
Participation Activity 2	15 min	Group discussion	Assists Topic 2	

* The Session can be delivered by a development economist with knowledge of the concepts of cultural economics, economic planning, social cost benefit analysis and the methodologies used in environmental economics. He should also have knowledge of sustainable development issues and development planning at the local level.

TOPIC 1: The concept of economic value of cultural heritage

Total economic value of cultural heritage goods is usually decomposed into a number of categories of value. The breakdown and terminology vary slightly from analyst to analyst, but generally include (i) extractive, or consumptive, use value; (ii) non-extractive use value; and (iii) non-use value. The former two are generally referred to together as “*use value*”. Each is often further subdivided into additional categories. By disaggregating the value of a cultural heritage site into various components, the problem generally becomes far more intelligible and tractable.

The methodologies used to value the non-market services of cultural heritage assets follow two general approaches: stated preference and revealed preference techniques.

Stated preference techniques aim to capture the total economic value of a good or a service by asking people to state their preferences within a hypothetical market for a good or service. This conception of total economic value is made up of several constituent parts, broadly divided into use and non-use value.

Revealed preference techniques are founded on what people actually do in real markets. These techniques can be split further into two categories, hedonic methods and travel cost methods. Both techniques are based in inferring valuations based on the preferences people show in real world situations. Hence, the preferences are revealed by analysis of existing behavior, as opposed to asking people to state their preferences in hypothetical situations. Both methods have been used to value cultural goods and services and provide a useful compliment to stated preference techniques.

All of these categories are offspring of the original concept of option value that was introduced into the cost benefit analysis early in the 1960s to justify individuals' valuation of goods, assets and resources that they do not actually use.

TOPIC 2: Methods and approaches for assessing the economic value of cultural heritage assets

The economic value of most traded goods, such as cars or houses, is represented by the

prices consumers are willing to pay for them in competitive markets. However, since the services provided to potential users by an environmental or a cultural heritage site are not traded commodities, market prices are not available for use as measures of the economic value of improvements to these amenities to potential users. Hence, alternative methods have been developed. Economic science has developed several methods for estimating the use and non-use value of goods and services in the field of environmental economics. These methods are directly applicable in the case of cultural heritage, as cultural heritage sites have much in common with natural heritage sites. Valuation of goods and services provided by cultural heritage assets can use two broad categories of methods: (a) stated preference; and (b) revealed preference methods.

Stated preference methods rely on respondents making choices over hypothetical scenarios. Respondents are asked to choose the 'best' alternative from among a set of hypothetical scenarios, which are completely described by a set of attributes generated from an experimental design. Of them, the Contingent Valuation Method is the most popular and has been used extensively in estimating the economic value of heritage sites, museums, etc.

Revealed preference methods use observations on actual choices made by people to measure preferences. The primary advantage of this category is the reliance on actual choices, but sometimes this characteristic may also be considered a disadvantage. In this category there are a number of methods, including the Hedonic Pricing method, the Travel Cost method, the Productivity method, as well as market and surrogate market methods (using the market price of similar goods or of substitute goods or services).

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PARTICIPATION ACTIVITY 1: Understanding the difference between price and value - The Value of the British Monarchy

Participants will be shown the results of a study that has estimated the economic value of the British Royal Family for the United Kingdom. Obviously, this value has nothing to do with price and the difference with the concept of price should be stressed. The study estimated the economic value of the British monarchy at \$88 billion. This value includes tangible properties including Buckingham Palace, Royal Collection of art, the famous Crown Jewels and the Duchies of Lancaster and Cornwall accounting for only \$33 billion, the family's added value on the economy of \$55 billion, the annual economic impact that is estimated, inter alia, at £550 and £150 million on tourism and trade respectively. The annual cost of the monarchy to British taxpayers is a considerable £292 million, but it leaves a very strong positive net result for the British economy.

For more information access the site at: <https://fullfact.org/news/royal-family-are-we-getting-our-moneys-worth/>

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Three – four computers. <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Present slide 11. <input type="checkbox"/> Announce the exercise. <input type="checkbox"/> Leave 2 minutes to prepare. <input type="checkbox"/> Ask teams to present their assessments. <input type="checkbox"/> Discuss the different views.

Objective of and discussion on the exercise:

The objective of this exercise is to familiarize participants with the concept of economic value and the difference between economic value and market price. Participants will be asked to compare and discuss benefits and costs of the royal family of England to taxpayers and make an assessment about the feasibility and financial sustainability of the Royal Family for the United Kingdom. The activity aims to acquaint participants with the following concepts:

- The difference between value and price
- The need to measure the economic value that an individual (or the community) receives from cultural heritage assets.
- That public policy should be based on a method that compares costs and benefits for evidence-based decisions on public spending.
- The interests of the various stakeholders of a policy
- The distinction between various aspects of economic value (use & non-use value)

Key questions that participants should be asked to address and discuss on the economic value:

- Why is economic value different than market price?

- What are the components of the economic value of the British Monarchy?
- Explain the family's added value on the economy.
- Explain the annual economic impact on tourism and trade
- Explain the cost of the royal family for the economy
- Discuss the family's net economic value to the UK economy

PARTICIPATION ACTIVITY 2: Methods for estimating economic value

Participants will be asked to discuss various cases of economic values of museums estimated in the literature. These cases use the three most popular methods in estimating the value of cultural heritage activities, Contingent Valuation (CVM), Travel Cost and Hedonic Pricing. CVM is the most common method. CVM is based in economic utility theory and can produce reliable estimates. Most biases can be eliminated by careful survey design and implementation. On the other hand, the estimation of non-use values is difficult to validate externally, stated intentions of willingness to pay may exceed true feelings and respondents may be unfamiliar with the good or service being valued and not have an adequate basis for articulating their true value. Travel cost is the second most popular method. It uses differences in travel costs of individuals making use of a cultural site to infer the value of the site. This method requires complex statistical analysis, large data, hence it is expensive and time consuming. The choice of Hedonic pricing method is suitable when enough data about the real estate market are available. A disadvantage of the method is that most cultural assets will have only small, if any, effects on housing prices. Even where effects do exist, it may be difficult to estimate them using econometric methods because many factors, many of which are correlated, influence housing prices. Finally, participants will be asked to discuss what would be the use of these estimates and why they are useful to policy makers.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> □ Three – four computers. □ Wi-Fi or Internet connection. □ Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> □ Present slides 22 and 23. □ Announce the exercise. □ Leave 2 minutes to prepare. □ Generate discussion among participants.

Key questions that participants will be asked to address and discuss:

- What is an evidence-based method for decision makers to arrive at a rational decision about the economic feasibility of a proposed project for the operation of a museum?
- What is the difference between CVM and Travel Cost methods?
- What is the difference between Travel Cost and Hedonic Pricing methods?
- What criteria could be used to choose among different assessment methods to estimate the economic value of cultural heritage?



The Bastion of the Grand Master's Palace in the medieval town of Rhodes, Greece (© A. Louizidis 2015. Source: <https://www.flickr.com/photos/europanostr/32837108474/in/album-72157681416179225/>).

This ambitious project has spanned ten years and focused on the restoration and enhancement of the Bastion of the Grand Master's Palace in the medieval town of Rhodes. The composite defensive complex was in great need of attention when the project was begun in the early 2000s after the collapse of large



parts of the original masonry of the eastern battery of the bastion, which was largely reconstructed in Rhodes' Italian period in the first half of the 20th-century.

"The project has enhanced this important part of the World Heritage City of Rhodes and helped to recover the fortress' topographical position. It has also created a new space for public activities, confirming the Palace's status as a centre of activity in the city", the jury said.



The David Gareji Monasteries and Hermitage, located in Eastern Georgia, dates back to the 6th-century. The site is comprised of 22 rock-hewn monasteries and more than 5,000 sanctuaries and cave-cells. The monastery complex faces the threat of irreversible deterioration. The main problem is the disintegration of the rocks. The churches and other spaces suffer extreme structural damage. The collapse of the structures also threatens the wall paintings.

Increased tourism to the site presents an opportunity but its sustainability needs to be addressed.

Source: Europa Nostra

SESSION 12

Cultural Heritage and the Local Economy *

The UNESCO Guidelines for Management of Heritage Sites provide an excellent starting point for understanding the process of project formulation, planning and appraisal. In addition, a large body of experience has been accumulated in the World Bank and the European Investment Bank in planning, appraising and financing of cultural heritage projects worldwide.

This Session presents Cost Benefit Analysis, the standard methodology for project planning and appraisal in economic development. The outcome of the analysis is a statement on the economic and social feasibility, as well as the financial viability of a particular project. Economic and social feasibility means that the use of scarce resources in the project generates economic and social benefits for the economy and society that are greater than benefits emanating from using these resources elsewhere in the economy. This methodology calculates the economic value of the investment or the intervention and reaches a rational and evidence-based answer on the question whether it is worth undertaking the project from the society's point of view, i.e. whether scarce resources should be invested in the project. The analysis also examines the financial sustainability of the project. This means that it examines whether the project generates enough revenues for covering Operation and Maintenance (O&M) expenditure during its lifetime. With public budgets under severe scrutiny it is not acceptable to select projects that put a continuous burden on public budgets for O&M. Hence, it is necessary that the project during its lifetime generates revenue that covers at least its O&M expenditure.

The Session aims to acquaint the participants:

- With the role of cultural heritage in economic development activities at the local and regional level and their integration of relevant projects into local and regional economic planning.
- With the various methods of financing cultural heritage projects, the identification of alternative sources of funding, and of raising revenues for the preservation of assets.

The participants will learn:

- To understand and appreciate the direct and indirect economic benefits that cultural heritage assets and projects provide to local economies and communities,
- To understand and appreciate how cultural heritage projects could be financed and what kind of funding sources could be used in a period of dwindling public funding.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 4iii.ppt
Topic 1	20 min	Presentation		2-14
Participation Activity 1	15 min	Group discussion	Assists Topic 1	
Topic 2	20 min	Presentation		15-31
Participation Activity 2	15 min	Group discussion	Assists Topic 2	

* The Session can be delivered by a development economist with knowledge of the concepts of cultural economics, economic planning, social cost benefit analysis and the methodologies used in environmental economics. He should also have knowledge of sustainable development issues and development planning at the local level.

TOPIC 1: The role of cultural heritage in planning development activities at the local and regional level

Planning and financing are the two most important dimensions of realizing the full development potential of local cultural capital. An obvious question that puzzles, perhaps, anyone who is engaged in local administration and economic planning is how to introduce the local cultural heritage capital into local development planning and how to finance such activities.

The first task is to perform an assessment of investment needs and priorities as a stepping stone in any local development planning process. It will include the identification of specific projects and activities within a multi-year local development vision. With this information at hand, a public consultation campaign should be initiated to collect, screen and synthesize inputs and ideas from stakeholders about the identification of a vision feeding into a Local Master Development Plan, a multi-year plan of investments and interventions with specific objectives, projects and activities, with milestones and quantitative targets. The key objectives should be: (a) strengthening the economy, (b) learning and wellness, (c) design and development, and (d) leadership.

Prioritization is necessary, since limited public budgets have led to a reduction of publicly managed services and to an oversupply of heritage places in need of protection and restoration. In addition, this plan should include the identification of opportunities for commercial regeneration of marginally non-viable heritage sites where a modest investment could bridge the cost-value gap (using the PPP model). Within these broad guidelines of the multi-year plan, the next step is the identification of specific projects and investments with as much detailed quantitative information as possible on inputs and outputs. This process should aim to identify activities that target the development of specific sub-sectors in cultural heritage. Furthermore, it should aim to strengthen the wider non-profit capacity building initiatives in the area in order to encourage private creativities and inspirations.

TOPIC 2: Alternative methods of financing cultural heritage projects and sources of funding

Currently, in the context of the present European economic situation public funding for heritage projects is extremely limited. European Union (EU) Structural Funds provide an

alternative for funding, but they are quite limited. Also, EU Cohesion Policy Funds provide grants for heritage projects but again they are quite limited and cannot satisfy investment needs. Finally, bank financing is not generally interested in financing heritage activities for various reasons. Public budgets, either for capital investment or for operation and maintenance, remain the most important financing source for specific cultural heritage projects, particularly within the framework of national preservation policies of historic sites and monuments.

At the same time private financing is limited because there is generally no private interest for financing heritage projects, due to their public good character and since charitable funding is small compared to the needs. Donations from charitable organizations and from companies in the context of their Social Corporate Responsibility activities, and crowd funding represent significant sources of funding. Further, perhaps the most important private funding source is, by far, volunteering representing a large source of unpaid work for heritage projects. This implies the existence of strong commitment on behalf of the local population as well as of capable local leadership.

Engaging the private sector with Public Private Partnerships for structuring heritage projects has been a successful model in many case worldwide. The involvement of private entities for profit in cultural heritage investments is generally successful when the parties involved have a clear idea of their objectives and constraints, and they have a clear insight of the extent that a private-public cooperation can add value, in relation to the traditional funding sources. Finally, the scope of a PPP-project should be of sufficiently relevant size to justify the upfront investments in terms of transaction costs.

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PARTICIPATION ACTIVITY 1: Mapping local cultural heritage and its role in local development planning

In this activity participants will be asked to draft a short and quick mapping of the local Cultural Heritage of the place where the seminar is taking place. Participants should be cautioned that creating an inventory and mapping of cultural heritage assets in an area, be it a city or a region, is a systematic approach following specific guidelines that need to be described. During the exercise the instructor should ask participants to list cultural heritage assets in need of preservation and restoration with proper reasoning. After a list of assets has been created, participants will be asked to describe in more detail the tasks of analysing the economic development potential of the various cultural heritage assets for the local economy and society in order to arrive at a priority list for investments. Participants should keep in mind that the available budget is limited.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> <input type="checkbox"/> Three – four computers. <input type="checkbox"/> Wi-Fi or Internet connection. <input type="checkbox"/> Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> <input type="checkbox"/> Announce the exercise. <input type="checkbox"/> Leave 2 minutes to prepare. <input type="checkbox"/> Ask participants to contribute to the inventory explaining their reasoning. <input type="checkbox"/> Discuss the economic development potential of the different assets and bring in the discussion the relation between costs and benefits. <input type="checkbox"/> Prepare a priority a list of cultural heritage assets for investment and local development.

Objective of and discussion on the exercise:

The main objective of this exercise is to familiarize participants with the process of incorporating cultural heritage assets into local development planning. The identification, mapping and prioritization of cultural assets strengthens the information base and is useful for planning and decision-making at the local level (e.g. cultural planning and development, land use planning, economic development and tourism, among others). Also, building a stronger base of information on the local cultural heritage assets will strengthen the networks and collaboration across a wide range of cultural groups and activities and facilitate local economic development efforts. Then, the discussion of the investment cost of the restoration and preservation will help identify the investment gap and look for sources of funding and for sources of revenues from the development. Finally, the comparison of costs and benefits of alternative activities and their impact in the local economy and society should be discussed and assessed.

Key questions that participants should be asked to address and discuss mapping and its role in local development planning

- Why preparing an inventory or mapping of cultural heritage assets at the local level is important?
- What is the process for the identification of investment needs and the calculation of the investment gap at the local level?
- How to assess the cost and benefits of restoration and preservation of individual assets for the economy and society
- What is the process of prioritization of investments and the development of cultural heritage assets and their inclusion into the local economic development planning programme?
- Discuss the economic significance of the various cultural assets for the local economy and society.

PARTICIPATION ACTIVITY 2: Planning and financing the restoration of an old industrial building: A case study

This case study presents the restoration of an old industrial building in a new use and discusses its financing with private funding, facilitated by bank borrowing and the JESSICA facility of the European Union. The building is near the center of a provincial Greek city that needs to be restored and preserved. Restoration was costly and reuse was considered as the most appropriate way to save the building while preserving its architectural value. The city lacked suitable high-quality hotel accommodation and the idea was to reuse the old industrial building as a hotel. The motto of the hotel is “*A blend of history & culture*”. The city is located 45 minutes from an international airport. It is considered to be vibrant and welcoming and attracts visitors to the area because of the entertainment options offered. All these unique sights can contribute towards maximizing the potential of the region and the development of several alternative forms of tourism. Hence, it is believed that reusing the industrial building as a five-star hotel will have a long and lasting impact on the economy and the quality of life of the city. Participants will be asked to discuss alternative ways of financing this endeavor.

Duration	Needed equipment	Procedure
15 min.	<ul style="list-style-type: none"> □ Three - four computers. □ Wi-Fi or Internet connection. □ Projector connected to a computer with internet connection to present a power point presentation. 	<ul style="list-style-type: none"> □ Announce the exercise. □ Leave 2 minutes to prepare. □ Ask participants how to finance the restoration and preservation of the old industrial building. □ Discuss alternative methods of planning the reuse and the restoration, as well as the corresponding methods of financing. □ Present the method of financing used and discuss its advantages and disadvantages.



Hydrama Grand Hotel, Drama, Greece: Built in 1924, the Hermann Spierer tobacco warehouse has been a symbol of Drama, northern Greece, since its heyday as a tobacco production centre. Disused between 1974 and 2016, the building has been transformed into a luxury hotel – the Hydrama Grand Hotel. This allows it once again to play a central part in the city’s daily life.

Project facts:

- 55 permanent jobs and 16,000 guests a year.
- A listed monument of the Ministry for the Environment, Physical Planning and Public Works and a historic listed monument of the Ministry of Culture.
- Networking with similar historic monuments in Greece and Europe and developing inter-cultural dialogue.

Source: https://europa.eu/investeu/projects/hydrama-grand-hotel_en.

See also: Mergos G. and Mouratidou T. (2017), The economics of preservation of an old industrial building. In G. Mergos and N. Patsavos (Eds.), *Cultural Heritage and Sustainable Development: Economic Benefits, Social Opportunities and Policy Challenges*. Chania: Technical University of Crete, pp. 357-366.





Snapshot from a meeting of the InHerIT group with the Organization European Capital of Culture - Pafos2017 in Cyprus.

MODULE ACTIVITY

A Visit to the Local Authority and to the Local Chamber of Commerce and Industry

SCOPE OF THE VISITS

During the first four days of the Seminar, participants have attended a series of sessions presenting the various dimensions of cultural heritage as a generator of sustainable development at local, regional or national level. Thus, they have been acquainted with the importance of cultural heritage to the economy and ability to compete in the global marketplace. They increasingly recognize the factors that emphasise the connection between economic competitiveness, sustainable development and cultural heritage.

Now, it is necessary to have an understanding of the views and perceptions of the local leaders, i.e. local authorities, local opinion makers and the local entrepreneurial community. An important question is whether local leaders recognize the importance of culture and heritage for the local economy and its ability to compete in the global marketplace. In particular, whether they understand the connection between economic competitiveness, sustainable development and culture. For example: culture related economic activities are growing in number and playing increasingly prominent economic and social roles; decisions about business location are influenced by factors such quality of life and availability of skilled workforce; culture and heritage play a major role in urban regeneration and community development by creating new jobs as well as fostering an environment and amenities that attract talented young workers; and tourism centered on culture and heritage can contribute to local economic growth by providing a diversified and sustainable means for creating jobs and attracting revenue.

For this reason, two visits are scheduled, one with the Mayor and the local council in charge of local economic development and a second one with the local Chamber of Commerce and Industry. If time permits it would be good to have another session with local opinion leaders such as local newspapers, journalists and people from the media. This will increase the understanding of participants on the public awareness and public perceptions about the potential of cultural heritage assets to operate as a lever for sustainable local economic development.

VISIT TO THE LOCAL AUTHORITY

The issue that should be the subject of discussion with the Mayor and staff of the local administration, either the City Council or the Regional Council, is how they consider the introduction of the local cultural heritage capital into local development planning and how they can finance these activities.

The questions that should be raised and discussed are the following:

- Is there an inventory of local heritage assets for the city or the region?
- Is there any study that has tried to identify the pivotal role that cultural heritage assets or clusters in the city or region can play in local development?
- Has the City or the Region tried to incorporate cultural heritage assets into local development planning? If yes, what are the results so far. If not, why?
- Has the City tried to engage the local people and the entire economy and society into the planning and in the execution of the development plan? If yes, what are the lessons learnt? If not, why?
- Has the City or Region developed a multi-year strategy, detailed in a specific plan of cultural heritage development, comprising specific projects and activities to support and strengthen the role of cultural capital into local development? What are the lessons learnt so far?
- What are the financing mechanisms and what sources of funding the City used to finance projects and activities in cultural heritage? Is the available public funding sufficient for addressing the needs? Are the citizens willing to contribute towards funding cultural heritage activities by raising taxes?
- What sources of funding do they look for? Public, charity, NGO, or private? What is their attitude and perception towards private funding? Towards PPPs in the heritage sector?

Participants will be able to understand (a) the difficulties of the introduction of the local cultural heritage capital into local development planning, (b) the need for increasing public awareness, (c) the benefits of seeking public consultation in the local planning process and the benefit of a rationality in decision making, and (d) the difficulties of raising financing for cultural heritage activities.

VISIT TO THE LOCAL CHAMBER OF COMMERCE AND INDUSTRY

The issue that should be the subject of discussion with the elected members of the local entrepreneurial community is how they consider the introduction of the local cultural heritage capital into local entrepreneurship and what incentives do they need in order to mobilize private entrepreneurial activity in the cultural heritage sector.

The key issues that need to be addressed in the discussion that would help Seminar Participants to understand how the private sector considers investments in promoting cultural heritage are the following:

Understanding the density of SMEs producing goods and services based on local cultural capital and the entrepreneurial capacity at the local level.

Understanding the skills and knowledge at the local level, required for promoting entrepreneurship in cultural heritage, pointing out the gaps and potential for training and information activities.

Understanding the requirements for building up trust among stakeholders, the entrepreneurial community, the local authority, local opinion leaders and the institutional base for setting up cultural capital-based development initiatives.

Understanding preferences and attitudes towards alternative forms of heritage assets management aimed at local development and on the role of the private sector. In particular attitudes towards PPPs.

Understanding preferences and attitudes towards alternative instruments for financing the development and enhancement of heritage assets for generating sustainable development.

Indicative questions that could be raised and discussed with elected officials of the local chamber are the following:

- What is the engagement of the entrepreneurial community of the city or region in cultural heritage related economic activities? What kind of opportunities exist?
- What is the capacity of local human capital in capturing these business opportunities? Would Incubation and other forms of business support services in cultural heritage related activities help the entrepreneurial activity in the area?
- Has the Chamber tried to influence the City Council to incorporate cultural heritage assets into local the economic activity of the region development planning? If yes, what are the results so far. If not, why?
- What is the public perception about the role of the private sector in cultural heritage protection and sharing?
- What is the attitude of the business community about alternative forms of management of cultural heritage?
- What is the attitude and perception of the business community for alternative financing mechanisms for cultural heritage projects and activities?
- What is the attitude and perception of the business community about volunteering and for using it as a method of financing?



Darsena di Ravenna (© Renzo Favalli, 2017).

MODULE 5

Innovation and Creativity

This module shifts to a more specialised topic which, at the same time, allows for a thorough and applied reappraisal of the notions and tools discussed throughout the seminar. Its contents structure start with a discussion on human capital in the new field of cultural heritage and sustainable development. The multidisciplinary adopted suggests a novel approach towards cultural heritage where the new generation of scholars and practitioners will have a holistic approach understanding the impact of cultural heritage on local and international development. This emphasis on “knowledge” as an innovation factor, is the basis of the second session which gradually introduces the participants to a strategic holistic approach regarding the reuse and rehabilitation of built heritage (and especially 20th century monuments) in a way dynamically adopting to the needs and the opportunities of the present, while preserving the fundamental values of the past. The second session is making use of a thorough case study starting from the comprehensive study of a specific industrial heritage site and moving to a proposal for a research and innovation cluster attempting to optimise the monument’s environmental, social and economic ecologies. This notion of innovation and creativity cluster is further discussed throughout the third session of the module via a presentation and assessment of specific examples from the Italian and European experience.

Structure of the Module

SESSION 13: Skills and Competencies in the Field of Cultural Heritage and Sustainable Development

Authored by M. Papanastasiou

SESSION 14: Adaptive Reuse: Sustainable Strategies for our Futurist Past

Authored by N. Patsavos

SESSION 15: Cultural heritage and creative industries: a case study of thematic innovation clusters (and Creative Spirits- URBACT project)

Authored by E. Bonaccorso

WORKSHOP: Commercialising Cultural Heritage: Mapping the Process

Authored by J. Paulynn

Wimpole Hall's Gothic Tower in Wimpole, Cambridgeshire, UK. Winner of a EU Prize for Cultural Heritage / Europa Nostra Award 2016.

"This is a unique example of a folly in its intended and specially designed idyllic landscape by Capability Brown. Its clever restoration has returned this beautiful landmark to the public and has enriched our knowledge of the social and cultural history of the estate".

Source: Europa Nostra



SESSION 13

Skills and Competencies in the Field of Cultural Heritage and Sustainable Development *

In this session we explore the impact of education and learning on promoting cultural heritage in a sustainable manner. In the era of knowledge-economy, skills are a prerequisite towards securing a path of sustainable development through quality upgrading. In the context of cultural heritage as a complex system of interrelated knowledge interfaces creates the need for innovative “*tools and methodologies*” in the provision of high quality products and services. It is also correctly argued that the participation of multiple stakeholders is a key feature in designing sustainable public policies related to the sustainable promotion of cultural heritage. At the same time cultural heritage is considered as a “*fluidity*” and an ever-changing concept of multidisciplinary/ interdisciplinary nature and as such it requires a diversity of theoretical and empirical approaches in identifying it. Within this session we explore how learning and skills make culture as a pillar to sustainable development in line with Sustainable Development Goals (SDGs) and in particular to SDG 11.4. For this purpose we built a Tripartite around Learning/Training-Skills-Sustainable development. After concluding with the session interested stakeholders will be able to identify the required skills and competencies and thus the learning dimensions that define the sustainable promotion of cultural heritage within their interest/location through the provision of innovative and highquality services and will allow the development of tailor-made learning programmes reflecting the idiosyncrasies of a particular region or monuments in the context of knowledge-economy.

The objectives of this session are to:

- Provide the participants with an overview of the links between cultural heritage, education/learning, skills and competencies and sustainable development.
- Develop the participants’ understanding on the role of cultural heritage within a multidisciplinary theoretical and practical context.
- Develop participants’ understanding on how systematic skills enhancement can contribute in providing high quality services and products within the wider cultural heritage sector in order to secure sustainability.

At the end of this session the participants:

- Will be able to understand the link between and promoting sustainably cultural heritage.
- Will be able identify the necessary theoretical and empirical background towards the development of skills and competencies related to cultural heritage.
- Will be able understand the multidisciplinary nature of cultural heritage.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 5i.ppt
Topic 1	5 min	Presentation	Locating cultural heritage. Discuss the link between education-skills-sustainability	2
Topic 2	5 min	Presentation	Sustainable Development in Cultural Heritage- SDG 11	3-4
Participation Activity 1	10 min	Activity	Discuss/describe the pictures- identify potential skills required and how they relate to cultural heritage	5-6
Topic 3	5 min	Presentation	Multidisciplinarity in generating skills	7
Topic 4	5 min	Presentation	Skills and competencies acquired through learning	8-10
Participation Activity 2	35 min	Activity	Preparation of case and interactive discussion	11
Participation Activity 3	5 min	Activity	Questions/Answers Refers to the whole Session	12

* The presenter needs to have a background in the development of educational and training programmes or be actively involved in the promotion of cultural heritage and ideally should have experience in teaching management and sustainability strategies up to 2nd year undergraduate programmes.

TOPIC 1: Locating cultural heritage

According to the OECD: “*The knowledge based economy*’ is an expression coined to describe trends in advanced economies towards greater dependence on knowledge, information and high skill levels, and the increasing need for ready access to all of these by the business and public sectors”.¹

Cultural heritage is central to the quality of life of many communities. This is particularly evident with regard to built cultural heritage. Thus, governing bodies, whether local or national or international encourage and support a sustainable symbiotic relation among individual and communities and built heritage acknowledging though that the way we understand cultural heritage determines its manifestation through time. In this topic we introduce the concept of fluidity in cultural heritage i.e. how cultural heritage changes from period to period and we thus question whether there is a need to acquire appropriate knowledge and skills to identify cultural heritage in our days.

We then introduce the Tripartite between Training-Skills- Sustainable Development and we discuss the interconnection between education and learning, theoretical and practical in generating those skills that allow interested stakeholders to recognize-regenerate-capitalise cultural heritage.

¹ See: <https://stats.oecd.org/glossary/detail.asp?ID=6864>

TOPIC 2: Sustainable development in cultural heritage - SDG 11

According to UNESCO: *“With Sustainable Development Goal 11 (SDG 11), countries have pledged to make cities and human settlements inclusive, safe, resilient and sustainable”*. Within this goal, Target 11.4 aims to *“strengthen efforts to protect and safeguard the world’s cultural and natural heritage”*.² ICOMOS further works towards: the provision of guidance and support to involved stakeholders to localise *“the SDGs in terms of mainstreaming heritage in sustainable development, encouraging their adoption of heritage-related policies, strategies and tools”*.³

In this topic the challenge is to understand how to contribute to sustainable development by promoting cultural heritage. Then is important to ask sustainable development for who? i.e. people, settlements, regions, countries? How this aligns with Sustainable Development Goals (SDGs) and in particular with SDG 11.4? How can we localize a global goal? What is the knowledge and skills we need towards the localization direction? Topics 1 and 2 pre-emptively provide *“clues”* to participants for to Participation Activity 1 on how we understand the tripartite of education/learning- skills-sustainability.

TOPIC 3: Multidisciplinary in generating skills

Cultural heritage is associated with a multifaceted array of values. Thus, cultural heritage may have aesthetic, archaeological, architectural, historical, scientific, social, monetary, educational, economic, spiritual, symbolic or technological value. Each value context is understood differently by the discipline that is asked to evaluate a heritage site. At the same time as we have discussed in Topics 1 and 2, the involvement of different stakeholders in valuing cultural heritage could lead to potential conflicts reflecting the way they understand cultural heritage. Such conflicts have usually a negative impact on sustainable development and societal welfare. This topic provides a background to the contemporary challenges of addressing cultural heritage in a sustainable manner. At the core of the solution is the concept of multidisciplinary as a framework of embracing the diversity of knowledge in generating multifaceted skills and competencies in the era of knowledge-economy/society towards a converging understanding of cultural heritage valuation. Thus, multidisciplinary supports a novel approach towards cultural heritage where the new generation of practitioners will have a holistic approach understanding the impact of cultural heritage on local and international development. This topic will help participants to prepare for Participation Activity 2 (see Bakri et al., 2015).

TOPIC 4: New uses. Decisions and limitations

This topic assesses the tripartite- education/learning-skills- sustainable development and looks at the outcome of multidisciplinary learning in achieving the right set of skills and competencies in addressing sustainable development through cultural heritage. Is there a right mix of skills towards addressing cultural heritage sustainably? Should skills reflect flexibility or specificity? Should they be theoretical or practical? In this topic we will show

² See: <http://uis.unesco.org/en/topic/sustainable-development-goal-11-4>

³ See: https://www.icomos.org/images/DOCUMENTS/UN_SDG/SDGs_Meeting_Istanbul_201702_ICOMOS_Draft_Action_Plan_Localizing_the_SDGs_20170406.pdf

how the interplay of skills are essentially multidisciplinary in nature and can include aspects of variety of learning areas such as architecture, conservation, heritage management, as well as development studies and environmental studies among others. The learning process should be reflected in the teams of stakeholders coming together to address a challenge related to cultural heritage site in a flexible but at the same time targeted manner. Skills are the tools for any effective heritage professional in the age of knowledge-economy. The importance of strategy and vision, and community participation will also be assessed. This topic will help participants to prepare for Activity 2.

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PARTICIPATION ACTIVITY 1: Tripartite of education/Learning-Skills-Sust. development

Understanding that cultural heritage is equally a personal perception contributing to the “fluidity” of the concept. How does one perceive cultural heritage capitalization? Are skills necessary and if yes what kind of skills in assessing cultural heritage and in turn is cultural heritage a pillar for sustainable development.

Duration	Needed equipment	Procedure
Allow 10 minutes for interactive discussion	<ul style="list-style-type: none"> ❑ 1 sheet of flipchart paper per group. ❑ Coloured markers. ❑ Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> ❑ Form small groups of 2 or 3 participants. ❑ Each group to describe what they see in the photos. ❑ Each group to link their description to the tripartite. ❑ Post each group answer on the wall for all to see.

Objective of the activity:

The purpose is to start the participants thinking how cultural heritage can become a pillar for sustainable development in a systematic way with the support of learning and the consequent advancement of skills. It links with Topics 1 and 2 and precedes Activity 2.

PARTICIPATION ACTIVITY 2: Preparation of case and interactive discussion

Participants are asked to look at the winners of Europa Nostra 2016 projects.⁴ They are then asked to pick a project and within this project to identify and answer the following six questions:

- Which stakeholders have interest in participating in the project?
- How education and learning contribute to the successful implementation of the project?
- What kind of challenges could the project meet?
- What kind of skills are important in developing this project?
- Who is benefiting from the project?
- How does the project contribute to sustainable development of the locality?

Duration	Needed equipment	Procedure
Allow 35 minutes, approximately 20 minutes for selection of case and answer of each question and 15 minutes for interactive discussion coordinated by instructor for findings. During interactive discussion, the instructor should help students assess findings against the Tripartite.	<ul style="list-style-type: none"> □ 1 sheet of flipchart paper per group. □ Coloured markers. □ Tape or blutac to post answers on the wall. 	<ul style="list-style-type: none"> □ Form small groups of 2 or 3 participants. □ Each group must have been allocated a laptop and have internet connection. □ Each group to select a case and answer the six questions. □ Each group to summarise their answers on a flipchart page. □ Post each group answer on the wall for all to see.

Objective of the activity: The purpose is to start the participants thinking how the tripartite of education/learning-skills and sustainable development can be implemented in a particular context of a particular real project. In this way they will be able to identify through their own experience potential cultural heritage projects to develop and implement.

PARTICIPATION ACTIVITY 3: Discussion and questions

Participants are encouraged to question the presentation and develop their understanding of the cultural heritage triangle.

Duration	Needed equipment	Procedure
Allow 5 minutes for questions and discussions	(none)	<ul style="list-style-type: none"> □ Ask participants if they have questions. □ Encourage the other participants to answer questions to stimulate discussion. □ Question the participants answers.

Objective of the activity: The objective is to encourage participants' deeper thinking about the five topics covered in this session.

⁴ See: http://www.europeanheritageawards.eu/winner_year/2016/



Conservation study of the village Gostusa in Pirot, SERBIA.
Winner of a EU Prize for Cultural Heritage / Europa Nostra Award 2016.

"The intention of the team to re-use the former government buildings as cultural centres which could potentially encourage tourism to the area and revitalise the village is a valuable aspect of this project", the jury noted.

Source: Europa Nostra



Aspra Spitia, C.A. Doxiadis, Greece



SESSION 14

Adaptive Reuse: Sustainable Strategies for our Futurist Past *

This specialised session is focusing on the strategic notion of “adaptive reuse”, a novel term which inevitably highlights the question of the value of the existing built fabric, which can be a strong resource that calls for our attention in terms of social, economic and environmental sustainability. This term has been only recently coined in order to allow the international community to address the challenges and the opportunities presented by the need to introduce sustainable development within the agenda and the objectives of built heritage. In this session, it is presented and discussed through the relative context of the do.co.mo.mo, the international architectural organisation dealing with the documentation, preservation and promotion of the modernist architectural pasts. This whole discourse has a definite “strategic” character in the sense that it relies on a holistic approach looking, simultaneously, at all spatial scales and at the impact of a proposed action. As a case study, the session presents the industrial settlement of Aspra Spitia in Greece, designed by the renowned architect and planner Constantinos Doxiadis. Participants are guided through a structured approach highlighting all the important and contradictory parameters defining Aspra Spitia and their possible future as a question. Following its first 50 years of operation, the settlement is facing a critical challenge. It needs a new role and character, in order to guarantee its future existence. The session presents a proposal for the development of a research and innovation cluster at Aspra Spitia. This proposal stems from an analysis of its inherent potential and from a recodification of both its architectural principles and its programme.

Objectives of the session:

- Participants will gain an understanding of such novel and interdisciplinary concepts as “adaptive reuse”, “strategic design” and the “cluster”.
- Participants will study and analyse a seminal case study.
- Participants will be able to criticise a proposal applying the above concepts and discuss about other possible ideas of their own.

The participants will be able:

- To assess the novel concept of “adaptive reuse” in terms of its potential for the sustainable management of built heritage.
- To identify the fundamental stakes embedded in an adaptive reuse project.
- To correlate the built heritage values and the sustainable development potential of built heritage assets in a strategic holistic way.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 5ii.ppt
Topic 1	5 min	Presentation		2-4
Participation Activity 1	10 min	Discussion	Refers to Topic 1	5
Topic 2	10 min	Presentation		6-8
Participation Activity 2	10 min	Discussion	Refers to Topics 12-5	9-12
Topic 3	10 min	Presentation		13-18
Topic 4	10 min	Presentation		19-21
Topic 5	10 min	Presentation		22-25
Participation Activity 3	10 min	Discussion	Refers to the whole Session	26

* The session can be delivered by architects, preservationists, urban planners, and industrial archaeologists.

TOPIC 1: Strategic thinking

This topic explains the fundamental difference between strategic and tactical thinking, since, what is suggested is that the introduction of sustainability in the field of built heritage studies and management calls for a strategic and holistic approach able to offer a more adaptive and comprehensive framework. The challenges and the opportunities at hand, environmental, economic and social, are interdependent and interconnected on the level of the multiple impacts any intervention has. By expanding our understanding of cultural heritage assets in terms of systems theory, allows for an approach which work with the relative complexity instead of compartmentalizing the problems and resolving them only partially, and, thus, inefficiently.

TOPIC 2: Adaptive reuse, a new strategic notion

This topic explains the new concept of “adaptive reuse”, in itself a most challenging task for the built heritage community, traditionally concerned primarily with issues of documentation, preservation and conservation. The topic stretches the extreme case of modern architectural heritage and its contradictory specific character, since, one the one hand, modern heritage does not enjoy great public recognition, and, on the other, the general principle governing heritage studies, steaming from the study of classic antiquity, do not correspond to the attributes and the values of modernist buildings and sites.

TOPIC 3: The problem posed, Aspra Spitia

This topic swifts to the presentation of a prominent case study, that of Constantinos Doxiadis’ s Aspra Spitia industrial settlement in Greece. The settlement is discussed in a poly-

valent way, describing: a. a general evaluation of Aspra Spitia as a monument, b. Doxiadis' s original intentions, c. the settlement's historical development, d. the settlement's present condition and risks.

TOPIC 4: Need for action

This topic further examines the Aspra Spitia case study and moves towards a more focused discussion of the questions raised and the way they may be resolved. In this sense, this topic attempts to correlate the three previous topics and to introduce the one following.

TOPIC 5: What can be done?

This topic presents the proposal for a Research and Innovation Aluminum Cluster to be hosted at the Aspra Spitia industrial settlement. This idea is related to both Doxiadis' s design principles and M. Porter's cluster theory prerequisites. The project is put forward as a way to summarise all the topics of the session. It also allows to revise ideas and tools discussed throughout the whole module and the seminar.

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Aspra Spitia, C.A. Doxiadis, Greece (© Jenny Rigou).

Aspra Spitia, C.A. Doxiadis, Greece (© Sofianos Drapaniotis).



Participation Activity 1: Discussion

Questions:

- What is strategic thinking?
- What would it mean to think strategically about a place?

Through this first set of questions try to have the participants rephrase the basic meaning of the notion of “strategic thinking” instead of “tactical thinking”. It is essential they refer to notions of “impact”, or other terms, such as “the big picture”, “in between the scales”, and other relative phrases. You should attempt to have the participants relate strategic thinking to the field of spatial design and planning, otherwise, if the audience has no design and planning background, to the notion of place, as also developed in other sessions of the seminar.

- What would it mean to think strategically about a place in terms of sustainable development and innovation?
- Could you think of an example from your own experience?
- Attempt to describe it both in descriptive way and through a strategic perspective.
- Could you produce the diagramme of the strategic approach?

Through this second set of questions you should try to move from strategic spatial thought to the more specific context of strategic spatial thought about built heritage and sustainable development. In that sense, you are basically attempting to locate the general context of the session. It is important that participants are gradually led to the more detailed definition of the topic at hand, while, closing down the discussion with a hands-on diagramme they need to draw and explain themselves, as a way to summarise the above. Participants should be encouraged to contribute with their own personal and institutional experience and examples and, also work as a team of 3-4 persons for the diagramme.

Participation Activity 2: Discussion

Discuss the following statements:

- Aspra Spitia, as a 20th century architecture and urbanism heritage site, is not a monument per se. The settlement’s monumental value cannot not be defined according to the same criteria registering, for example, a classical temple or a gothic cathedral.
- On the other hand, it is equally evident that the settlement is endangered and should it be protected.

These two statements come after a short presentation of Aspra Spitia and their heritage value, as documented by the relative international body, do.co.mo.mo. The intention of this discussion is to challenge traditional beliefs about a monument’s value. Participants





Snapshot from the Darsena Pop Up sports center in Ravenna, Italy.



SESSION 15

Cultural heritage and creative industries: a case study of thematic innovation clusters (and Creative Spirits-URBACT project) *

The last two decades the role of culture has become decisive in the urban development process. Various European cities have increased their investments in this sector, investing not only to the preservation and enhancement of cultural heritage, but also to the contemporary cultural creativity through the development of inter alia creative networks.

In this framework, this session presents new approaches to urban regeneration based on the creative networks. Firstly, it introduces participants in the important role of creative districts or creative quarters in the urban regeneration processes and later on discusses two case studies, in order to underline the importance of co-design and participatory approaches in strategic development strategies.

The first case study refers to the establishment of the regional cluster of the Emilia-Romagna Region, in Italy, as model of regional governance. The second case study refers to the Creative Spirits project, funded by the European Union in the framework of the URBACT programme, as example of the ways that EU fund can strategically used to improve the transnational cooperation between cities in order to boost creative entrepreneurship through creative-based urban strategies.

Objectives of the session:

- To provide to the participants an overview of new approaches based in creativity in urban regeneration processes.
- To familiarize participants with participatory project design tool and methodologies.
- To familiarize participants with EU strategies in urban regeneration processes.

At the end of this session the participants:

- Will be able to understand the difference between the planning of a set of activities and the designing of a strategic development plan.
- Will be able to understand the participatory planning process.
- Will be able to better understand of the EU strategies in urban regeneration processes.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 5iii.ppt
Topic 1	5 min	Presentation	Annalise the connection between urban regeneration creativity and cultural heritage	1-4
Topic 2	10 min	Presentation	Presentation of the case study: Emilia Romagna Regional Cluster	5-17
Topic 3	15 min	Presentation	Presentation of the case study: URBACT programme and creative spirits project	18-32
Participation Activity 1	20 min	Discussion	New skills, new competencies and new opportunities for Urban project designer	-

* The session can be delivered by architects, urban designers, urban planners, and facilitators in participatory project design.

TOPIC 1: Cultural heritage and culture: towards an approach of creative networks

The last twenty years culture has increased its role in the urban development process. The leverage on culture as strategy to promote social and economical urban regeneration of a specific area of the cities, has led to significant increasing of investments in the cultural sector. Thus, the creative aspect of the cities has changed from a simple image to an effective means of regeneration in terms of economic and social development (Bianchini, Parkinson, 1993). These urban dynamics, have been addressed by numerous authors. Usually the preference has been given to two points of view: some have highlighted the importance of "consumption" of culture and image (Vanolo, 2008), while others have rather looked at cultural production in itself (Pratt, 2004); the possible interaction between these two is still weak. The recognition of the creative cities, have been generally used standardized criteria and lists of requirements-features based mostly on activities and events

Beyond this approach is emerging the importance of the study of the development of cultural processes in their broader meaning. This approach analyses the physical regeneration on the territory but also the role played in this process by the networks that supports the creative urban economy. In the case of Newcastle-Gateshead, three aspects have determined the successful of a regeneration strategy:

- Promote diversity vs homologation.
- Promote a wide involvement of different stakeholders.
- Design with a long term sustainable vision.

This approach has created the development of creative districts or creative quarters where the creative economy has started to play an important role for the development of the city.

TOPIC 2: The regional clusters of Emilia Romagna Region

The Emilia-Romagna Region has promoted a public consultation involving companies, public and private research institutes, that have identified four strategic priorities (increase the competitiveness of companies in the Emilia-Romagna region, supporting the areas of emerging specializations, drive the changes, develop high quality services) and five areas of specialization on the base of their current economic and social importance and their growth potential. The five areas are: agri-food, mechanics and motor, construction industry, health industries and cultural and creative industries.

In order to promote the development of these sectors, in the 2017 seven Clust-Er associations were officially created, involving as a member private companies, innovation centers, private and public foundations.

One of them is the Cultural and Creativity Industries Cluster.

What makes the ICC sectors different from the others is the high presence of micro-enterprises, individual companies and freelancers that have shown its ability to adapt itself to a different world labour contests and resist to a current economic phase.

The ICCs Cluster represents a strategy to:

- Integrating cultural and creative components with economic and financial management.
- Building a strong regional identity.
- Developing compatible business models.
- Forming a bridge for the gap between the acclaimed production sectors, civil society and public & private decision-makers.

TOPIC 3: Creative Spirits project funded by the URBACT programme

Creative spirits is a network of nine European cities, Lublin-Poland, Kaunas-Lithuania, Waterford-Ireland, Loulé-Portugal, Ibi-Spain, Ravenna-Italy, Maribor Slovenia, Sofia - Bulgaria. These cities have a common need to improve the implementation of their existing integrated urban strategies by including novel approaches linked to CCIs. The joint policy challenge for the network is to better facilitate the above “creative ecosystem” to be able to attract creative entrepreneurs and boost creative entrepreneurship in dedicated urban areas. CCIs comprise economic activities that create economic value through the generation and exploitation of intellectual property. A city is able to mobilise ideas, talents and creative organizations when it knows how to foster a creative milieu by identifying, nurturing, attracting and sustaining talent. Local governments all over the world are increasingly becoming aware of the CCI’s potential to generate jobs, wealth, and cultural engagement. With their diverse industries, variety of urban forms and as magnets of skilled workforce, and cultural diversity, cities and their emerging creative milieus can be a supportive environment for the actors of the creative economy, ranging from arts and cultural institutions to vibrant start-up scenes. The partnership enables the partner cities to exchange knowledge and learn from each other to overcome the implementation challenges related to their creative urban strategies.

Participation Activity 1: Discussion

Questions:

- What are the traditional skills, knowledge and competencies of architects and/or urban planners? Please indicate a maximum of 5.
- What are the new skills, knowledge and competencies that architects and/or urban planners should have? (i.e. coordination of different stakeholders, goal oriented approach, conflict management, time management etc.)
- Why do you think these new skills are nowadays important?
- What is the role of ICC in re-thinking the role of the cities?

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WORKSHOP

Commercialising Cultural Heritage: Mapping the Process *

One of the key themes explored in the previous workshops is around cultural entrepreneurship. It allows for the exploration of the benefits of tangible inherited (or sometimes constructed) cultural assets and its potential implications on local economic development. Cultural entrepreneurship is a fairly unique sub-field of entrepreneurship, but the available business tools to assess and plan such business opportunities are somewhat similar to assessment of other enterprises.

As entrepreneurs, cultural heritage is something that can create a return on investment while sustaining the essence of a particular artefact it is utilising. This session is a good starting point to assist participants of the workshop to develop an action plan for a business idea, while drawing some attention to some concepts unique to cultural entrepreneurship – as it takes into account the cultural triangle and businesses' impact on society, culture and environment.

Tools such as the SWOT Analysis, Porter's Five Forces, and various budgeting tools are utilised in this session to create an action plan for cultural enterprises.

The objectives of this session are:

- To enable the participants to initiate a plan to commercialise cultural heritage artefacts.
- To expose participants to various business planning and assessment tools such as SWOT Analysis, competitor analysis, and budgeting formats.
- To allow for an understanding of the various components of a generic business plan, and how to tailor this to planning for cultural enterprises.

At the end of this session the participants:

- Will be able to assess business opportunities using tools such as SWOT analysis, competitor analysis and macro-environment level analysis.
- Will be able to understand some of the key components in financial budgets.
- Will be able to demonstrate the ability to outline key components of a business plan.

* The presentation file (.ppt) is available at: <http://www.inherit.tuc.gr/en/project/intellectual-output/>

Structure of the Session*	Duration	Details	Notes	Related slides on file: 5iv.ppt
Introduction	2 min	Presentation	Introduction	1-2
Topic 1	3 min	Presentation	Revision of cultural heritage triangle and introduction to entrepreneurial process	3-4
Topic 2	8 min	Presentation	Intro to strategy mapping	5-7
Part. Activity 1	8 min	Activity	Mapping of strategy	8
Topic 3	8 min	Presentation	Market analysis	9-11
Part. Activity 2	8 min	Activity	SWOT Analysis	12
Topic 4	6 min	Presentation	Brief on operational, financial and management plans	13-15
Part. Activity 3	10 min	Activity	Fill out activity sheet	16
Topic 5	5 min	Presentation	Metrics comments	17-18
Topic 6	5 min	Presentation	Formating a plan	19-20
Part. Activity 4	10 min	Q&A	Pitching activity	21

* The workshop leader needs some understanding of various management, accounting and finance tools used in developing business plans. Ideally, they have had experience and taught in similar previously mentioned areas and a knowledge about entrepreneurial practice at least in the undergraduate intermediate level.

TOPIC 1: Cultural Entrepreneurship: Opportunities

This session is a starting point for developing an action plan for a business idea, noting some of the items that need attention and careful consideration. The first topic revises some of the concepts covered in previous workshops, including the importance of the cultural triangle.

TOPIC 2: Know your mission

This topic looks into the understanding of strategy and strategy formulation. It is important to recognise that an organization has to start with understanding where the company is at present, where it wants to go in the future and how it plans to achieve it.

TOPIC 3: Marketplace analysis

SWOT Analysis and Porter's Five Forces are briefly discussed in this topic, and a discussion of how such tools can be used in planning a business.

TOPIC 4: Operational, financial and management plans

This section looks at three of the main components within a business plan. These three subsections typically form the map of how a business can achieve its objectives. However, more focus is placed on the financial planning aspect of this topic.

TOPIC 5: What gets measured... gets done

This topic briefly discusses the importance of metrics used, and the limitations of using purely financial metrics. It nudges the participants to consider social, environmental and cultural impacts of their business as well – making their businesses more aligned with cultural heritage issues.

TOPIC 6: Putting it all together

This is a brief concluding topic. In this topic, the participants will also be handed out a one-page sheet outlining a summary of what is to be included in a business plan.

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PARTICIPATION ACTIVITY 1: Map out your strategy

This activity is structured to get participants to think about the importance of having a strategy/vision.

Duration	Needed equipment	Procedure
Allow 8 minutes for this activity	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sheet of flipchart paper per group. <input type="checkbox"/> Coloured markers. <input type="checkbox"/> Post-it notes. <input type="checkbox"/> Blu-tac or tape to post on the wall. 	<ul style="list-style-type: none"> <input type="checkbox"/> Form groups of 4-5 participants. <input type="checkbox"/> Each group to select a business idea from within the group. <input type="checkbox"/> Each group to formulate a strategy for their business idea. <input type="checkbox"/> Using post-it notes, write out the objectives and initiatives that can drive the selected strategy forward. <input type="checkbox"/> Post flip-charts on the wall.

Objective of the activity:

The purpose of the activity is to get participants to display understanding of how strategies are formulated; and how this can be used to map out the direction of an organisation.

PARTICIPATION ACTIVITY 2: SWOT Analysis

Understanding the organisation's internal characteristics (their strengths and weaknesses) and their external environment (the opportunities and threats) are crucial in planning for a business.

Duration	Needed equipment	Procedure
Allow 8 minutes for this activity	<ul style="list-style-type: none"> <input type="checkbox"/> 1 sheet of flipchart paper per group. <input type="checkbox"/> Coloured markers <input type="checkbox"/> Post-it notes. <input type="checkbox"/> Blu-tac or tape to post on the wall. 	<ul style="list-style-type: none"> <input type="checkbox"/> Stay in the same groups as in Activity 1. <input type="checkbox"/> Follow instructions on the activity slide. <input type="checkbox"/> Each member is to contribute at least one post-it note for each quadrant.

Objective of the activity:

The purpose of this activity is for participants to recognise SWOT as a tool for assessing and evaluating business opportunities.

PARTICIPATION ACTIVITY 3: Financial Planning

Three of the generic financial statements included in a business plan are: the pro-forma balanced sheet, budgeted income statement and a budgeted cash-flow statement. In this activity, various values to be calculated for these three statements are calculated. Capital budgeting and operational budgeting are focused on.

Duration	Needed equipment	Procedure
Allow 10 minutes for this activity	<ul style="list-style-type: none"> <input type="checkbox"/> Activity print out sheets. <input type="checkbox"/> Pens. 	<ul style="list-style-type: none"> <input type="checkbox"/> Stay in the same groups as in Activity 1 <input type="checkbox"/> Follow instructions on the activity slide <input type="checkbox"/> Each member is to contribute to the worksheet. <input type="checkbox"/> Each member (if there are at least four members) are to think of items to be placed in the following boxes: <input type="checkbox"/> Capital <input type="checkbox"/> Capital Expenditure <input type="checkbox"/> Revenue Streams <input type="checkbox"/> Operational Expenses <input type="checkbox"/> The group is then to calculate potential equity value and potential profit (or loss) for the business.

Objective of the activity:

The purpose of this activity is for participants to be able to understand some of the key financial statements used in business and how some of the values are derived for these financial statements.

MAPPING FOR CULTURAL ENTREPRENEURSHIP – PREPARING A FINANCIAL PLAN

Balance Sheet Items

CAPITAL

Where will your funding come from?

TOTAL AMOUNT:

CAPITAL EXPENDITURE

Expenses on non-current assets

TOTAL AMOUNT:

(APPROXIMATE) EQUITY

Value on the Balance Sheet, excluding operational values.

CAPITAL – CAPITAL EXPENDITURE

TOTAL AMOUNT:

Finances at Operational Level: Budgeted Simple Income Statement

BUDGETED REVENUE

Where will your revenue come from?

TOTAL AMOUNT:

BUDGETED EXPENSES

What are your operational expenses?

TOTAL AMOUNT:

PROFIT or LOSS

Revenue less expenses

TOTAL AMOUNT:

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The Völklinger Ironworks (German: Völklinger Hütte) is located in the German town of Völklingen, Saarland. In 1994, it was declared by UNESCO as a World Heritage site. It is an anchor point of the European Route of Industrial Heritage (ERIH).

Source: Wikipedia



This *Educator's Handbook* and its accompanied *Trainees' Handbook* are outputs of InHeriT, an ERASMUS+ project in line with the policy priorities for education, training and youth of Europe 2020. The project's objectives are to bring together transnational expertise that will: (a) increase public awareness for the sustainable development potential of cultural heritage; and (b) initiate social initiatives that would build entrepreneurial partnerships for investing on local and regional cultural for sustainable development. It aspires to explore several of the dimensions of the strong economic potential for sustainable development that cultural heritage represents for society. Economic benefits, social opportunities, and policy challenges are dimensions of the public debate on cultural heritage along with other historical, artistic and aesthetic issues. In addressing these issues, it brings together contributions of experts from various fields and provides an opportunity to open up a dialogue on balancing preservation and change of cultural heritage assets. Hence, its aim is to raise awareness on the economic dimensions of cultural heritage, exploring its role in generating sustainable development at local and regional levels, focusing mainly on built heritage.

In practice, both Handbooks present a valuable tool for conducting seminars on Cultural Heritage and Sustainable Development. They can also serve as the main textbooks in related undergraduate and postgraduate courses. Their structure and included topics were determined following a series of meetings and discussions among experts from various academic fields, which took place in Greece, the United Kingdom, Italy and Cyprus. The Handbooks are structured in five Modules, each focusing on a special aspect of the relationship between cultural heritage and sustainable development.

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