

Cultural Heritage and Sustainable Development

Economic Benefits, Social Opportunities
and Policy Challenges



Edited by
George Mergos & Nikolas Patsavos



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Chania, 2017

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

— Friedrich Nietzsche, *On the Advantage and Disadvantage of History for Life*

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

— Oscar Wilde, *The Picture of Dorian Gray*

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Economic Benefits, Social Opportunities and Policy Challenges

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FOREWORD

There has been, in recent years, an increase in the awareness that archaeological sites and monuments are effectively protected and preserved when they are part of everyday life and when they are included in the economy of leisure and lifelong learning. The knowledge economy and technology, under the new international development paradigm, are combined with the economy of culture and creation. Today, the challenge for Greece is to shift the current policy of cultural management from a static approach to a dynamic one through new measures of public intervention.

The current European Union (EU) cultural policy encourages investment in cultural and creative industries because they contribute to employment, social welfare and the economy of happiness which is inextricably linked to the new forms of cultural heritage management. Enterprises producing culture and creative goods and services (statistically named Cultural and Creative Industries, CCI) have been during the last few years one of the most dynamic parts of the European economy and occupy an important place in the “Europe 2020 strategy,” because they contribute to a new type of development, both economic and social.

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

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

The national strategy, up to now, in promoting our country’s attractions for visitors and for the communication of cultural values and our way of life, has been based on the traditional triptych “sun, sea and partly antiquities,” which implies comfortable accommodation combined with enjoyment of leisure and acquaintance with the natural environment and historical monuments of the country. Although this triptych has been very successful in the past in attracting visitors to Greece, and it is still

successful in the opinion of various leading opinion makers in our country, it may nevertheless be considered obsolete in the context of a new “smart” economy that is gaining ground in the new, global economic environment.

Culture is today widely interpreted as a lifestyle and as a set of shared values and experiences. The consumer is no longer a passive receiver; he is a co-shaper of the product that he intends to consume. Thus, the main driving forces in shaping the growth of the economy of culture and creation are the new technologies and the desire of people to acquire experiences and feelings. An example of these new trends is the increasing practice of excavation tourism worldwide, which unfortunately is to a large extent misunderstood in our country.

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

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

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

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

Petros Themelis,
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PREFACE

This book stems from the international conference titled “Cultural Heritage as Economic Value: Economic Benefits, Social Opportunities, and Challenges of Cultural Heritage for Sustainable Development” organized in May 2016 in Athens, Greece, in the context of *InHeriT*, a 3-year ERASMUS+ funded project, through the new EU programme for education, training, youth and sports 2014-2020.

The *InHeriT* project aims at increasing public awareness on the economic value of built cultural heritage and its crucial role in generating regional and local development. The project’s strategic objective is to increase awareness and public knowledge on the sustainable development potential of cultural heritage and to establish social initiatives building new entrepreneurial partnerships investing on local and regional cultural heritage. In line with the transversal policy priorities for education, training and youth, as defined by Europe 2020 and ET2020, *InHeriT* aims at contributing to building a “smart sustainable and inclusive economy” with high levels of employment, productivity and social cohesion.

The Consortium includes the School of Architecture, Technical University of Crete, Greece (Leader), the Division of Development and International Economics, Department of Economics, National and Kapodistrian University of Athens, Greece, the Middlesex University Business School, London, United Kingdom, the Maniatakeion Foundation, Athens, Greece, the Neapolis University, Pafos, Cyprus, the Center for Mediterranean Architecture, Municipality of Chania (KEPPEDIH-KAM), Greece and Fondazione Flaminia, Ravenna, Italy.

The international conference was organized by the Department of Economics, National and Kapodistrian University of Athens and the Maniatakeion Foundation on May 11-13, 2016, at the Center of Sustainable Entrepreneurship, Excelixi, of the Bank of Piraeus Group, in Kastri, Athens, to present a survey of global experiences on the economics of cultural heritage, bringing together architects, archaeologists, economists, as well as other disciplines interested in the broad subject of “Cultural Heritage as Generator of Sustainable Development.” The Conference had a rich programme with distinguished experts from a wide representative array of European cultural, academic and other institutions who gathered to discuss the social and economic value, governance and financing of cultural heritage. The Conference was attended by over one hundred participants from Greece, Italy, Cyprus, the United Kingdom, the Netherlands, Luxemburg, Albania, Singapore, and Japan and brought together academics, experts and public officials from central and local governments, as well as other interested parties.

The discussion focused on the economic value of cultural heritage, on the reconciliation between positive and negative economic pressures on heritage preservation,

and on the innovative financing instruments of heritage investments, while looking at real world problems and practical solutions through formal presentations, round tables and group discussions. Questions that were addressed include the following: (a) How could positive and negative economic pressures be reconciled? (b) Which economic and social strategies are most effective in today's financial environment? (c) What role can and should the public and private sectors play? (d) What theoretical and empirical evidence does exist that can be used to examine relevant issues and which relevant policy options are essential to this debate?

Conference participants had a discussion and exchanged views on these issues thereby contributing to the creativity and innovative thinking, as a necessary step-by step prerequisite for fostering social, economic and environmental sustainability with the protection, preservation and inclusion of cultural heritage in the economic and social life. Also, the conference increased awareness on the international experience and results of organizations, such as the World Bank, UNESCO and the European Investment Bank which consider cultural heritage as an important capital resource and have developed economic tools and approaches for assessing the contribution of cultural heritage to national, regional, and local economic development.

This volume brings together the papers presented in this conference to make them available to a wider audience. In addition, the volume includes a number of papers written later on in order to cover certain areas that were not covered in the conference and present, also, case studies that can be used to illustrate the issues discussed.

We would like to thank our sponsors and supporters for their generous contributions towards the realization of the Conference and finally of this volume. We gratefully acknowledge the financial support of ERASMUS+ and the excellent support and collaboration we had with the staff of the national agency, State Scholarships Foundation (IKY). In addition, we would like to express our appreciation for the support we have received for the organization of the international conference from the Public Power Corporation (DEH), Aluminium of Greece, *excelixi Center of Sustainable Entrepreneurship*, Bank of Piraeus Group and from our graphic designer partner, *Impressme Communications*.

George Mergos & Nikolas Patsavos,
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CHAPTER 1

Introduction and overview

George Mergos & Nikolas Patsavos

Introduction

This book 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 public policy challenges are dimensions of the public debate on cultural heritage along with other historical, artistic and aesthetic issues.

Over the past two decades, cultural heritage has received increasing attention from scholars and policy makers as an instrument for sustainable development (UNESCO, 2012). Critics consider use as a threat to heritage, leading to commercialization, exploitation, and destruction (Lulanski, 2006). However, the opposite view has gained momentum in recent years: the view that cultural heritage has economic value, that it can have a lasting impact on sustainable development and that heritage preservation occurs when heritage elements are in actual use, thus generating revenue to sustain preservation (Pagiola, 1996; English Heritage, 2000; Navrud and Ready, 2002; English Heritage, 2002). Further, there are arguments that many, if not most, of the benefits derived from cultural heritage are realized only in the course of actual use. Nowadays, among the proponents of heritage use we find not only economists and sociologists but also many who have traditionally opposed the idea, such as archaeologists, anthropologists, legal scientists and even preservationists (Dümcke and Gnedovsky, 2013).

The European Union has a rich and diverse mosaic of cultural heritage capital including natural, built and archaeological sites, as well as museums, monuments, historic cities and other cultural heritage assets (EC, 2014).¹ The “EU-2020 Strategy” recognizes that cultural heritage can contribute significantly to the objectives of Europe 2020 for a “smart, sustainable and inclusive growth” with its huge potential as a resource for the achievement of policy objectives. Therefore, the preservation,

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

promotion and sustainable exploitation of cultural heritage in Europe raise a number of challenges that need to be tackled in the decision-making process of various policy fields at different levels, from the local to the national and the European level.

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

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

Cultural Heritage in the “EU-2020 Strategy”

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

Furthermore, cultural heritage is today considered an activity with far-reaching economic and social impact. Whilst it is a part of the historical past, it is an element of the living present, as well as a constituent of the future to be created. It should be the subject of public reflection and debate on what is worth saving, what priorities

should be placed on preservation and what the economic effects of heritage activities are. Cultural heritage can operate as a platform for local recognition, as a medium for intercultural dialogue, as a means of aesthetic reflection, and as a generator of sustainable development; it is a component of urban and regional planning, a factor of economic development at regional and local level, a generator of identity and branding for places and geographical regions; it is simultaneously local and particular, global and shared.

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

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

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

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

Does cultural heritage have an economic value?

Does economic analysis have anything to offer in assessing the worth of heritage projects? Heritage experts have tended to regard economists as being insensitive and heavy-handed, focused too single-mindedly on financial measurement, and overlooking the true cultural significance of heritage assets (Cannon-Brookes, 1996). Therefore, it is understandable that the concept of economic value of cultural heritage generates intense controversy. Many preservationists and artists consider the assigning of an economic value to cultural heritage inappropriate. Even the mere reference to economic value of cultural heritage is treated by some with apprehension or outright refusal, for ethical, archaeological, historical, or artistic reasons. They suggest that an item of cultural heritage cannot have economic value or it cannot be approached economically. For them, cultural heritage is invaluable and has historical, archaeological, creative, aesthetic, or architectural value, but not economic value. A monument, they consider, can be approached only artistically or historically, it is priceless, and cannot be seen as an economic item nor can it be attributed an economic value.

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

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

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

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

Cultural heritage and sustainable development

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

Following the Millennium Summit of the UN in 2000 and the UN Millennium Declaration, eight Millennium Development Goals were adopted. In September 2015, the "2030 Agenda for Sustainable Development" was expanded with 17 ambitious, universal goals to attain sustainable development in the world. UNESCO is empowered to promote the strategic role of culture, through cultural heritage and the cultural and creative industries, for sustainable development.² Hence, the role of culture in attaining sustainable development is recognized through the majority of the Sustainable Development Goals (SDGs), including those focusing on

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

quality education, sustainable cities, the environment, economic growth, sustainable consumption, and production patterns, peaceful and inclusive societies, gender equality, and food security. From cultural heritage to cultural and creative industries, culture is both an enabler and a driver of the economic, social, and environmental dimensions of sustainable development.

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

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

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

Governance challenges, regulation, and public policy

A critical issue inherent in cultural heritage assets is the balance between protecting and sharing. There are views that many, or perhaps most, benefits emanating from cultural heritage assets are created in the process of using such assets. Proponents of the use of cultural heritage are gradually expanding, including not only economists and sociologists, but also those who traditionally reacted to use, namely archaeologists, historians, lawyers, and anthropologists.³ For example, the literature mentions the need to integrate the conservation of objects and lifestyles in a constant

³ Use or sharing are similar terms. The more people see or benefit from a cultural resource the more benefit accrues to the society. Yet, one of the most important issues in the management of cultural heritage sites is the number of visitors allowed without the resource being damaged (in a scientific terminology the carrying capacity of the cultural resource). This issue is discussed in detail later (Coccosis, this volume).

redefinition of value through use, because the non-use and non-inclusion in the social life leads eventually to marginalization, devaluation, and destruction of the cultural heritage assets, due to lack of funding for maintenance activities. Inevitably, it is hard to make judgments about what has significance and what does not, but even more difficult is how to balance use with preservation (UNESCO, 2013).

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

While making judgments about the value of heritage is difficult, managing the balance between use and preservation is an equally, or perhaps more difficult, task. With the range of what is regarded as heritage being broadened significantly over the last thirty years, from individual and stand-alone monuments and buildings, to entire places and their surroundings, an enormous expansion has occurred in the range of types of structures and places treated as heritage and an expansion of the management efforts required to maintain the balance between use and preservation. Heritage management is expected to safeguard preservation of a heritage asset or place while ensuring generation of income in a sustainable way. The broadening of what is considered as heritage greatly increases the range of places and landscapes that need to be managed by heritage managers and, thus, widens the range of skills required. Further, it increases the type and number of threats on heritage assets and places that can have an adverse impact on heritage assets, either directly or through adverse developments in their surroundings. In these circumstances, decisions taken for wider economic or social benefits must be compatible with the preservation of the heritage asset (UNESCO, 2013).

Therefore, ensuring balance between protecting and sharing heritage requires management strategies that not only define and monitor heritage asset boundaries but also address the setting in which the heritage asset is located. For World Heritage assets, this is a precisely identified and regulated zone or it might extend to include a larger “area of influence”. The values of the asset are the primary parameters for defining the physical area(s) that management strategies need to address and for defining the varying levels of control necessary across those areas. However, other parameters also influence the definition of zone, including: (a) the type of threats and their relative timeframes; (b) the extent to which the management strategy involves local communities and other

stakeholders; (c) the extent to which the management system embraces sustainable management practice (UNESCO, 2013). This recognition that physical boundaries are no longer where the asset boundary falls but are in fact a series of layers undoubtedly favors protection, while also creating new management challenges.

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

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

Cultural policies are country specific and follow a variety of organizational models, mainly influenced by the legal and institutional environment of each country. There are many differences among countries with regards to what are the objectives of cultural heritage policies, who designs and implements policies, the way policies are implemented, the type of policy instruments used, the framework of the policy decision-making process, and the role of the public and private sectors, and the local authorities. Although there are many differences across countries in all these aspects, a common trend running across countries is the increasing role of the private sector matched by a decreasing role of the public sector and increasing decentralization of decision-making. In addition, a common trend is the increasing use of incentive-based policy instruments, such as indirect intervention and increased involvement of the private sector, in an attempt to use policies that seem more successful in ensuring a balance between protecting and sharing (Klamer et al., 2013).

The *InHeriT* project

This book is one of the results of *InHeriT*, an ERASMUS+ project which, in line with the transversal policy priorities for education, training, and youth, as defined by *Europe 2020 and ET 2020*, aims to contribute in building a “smart, sustainable and inclusive economy” with high levels of employment, productivity, and social cohesion. This overall concern is addressed by means of the sustainable, social-economic and environmental, positive effect of cultural heritage; a field entailing a dynamic

potential touching all the aforementioned factors and highlighting a transnational common ground. The EU has the largest number of worldwide cultural sites registered, with cultural employment estimated at 5.9 m people in EU-27 accounting for 3% of EU GDP. Twenty-nine percent of those working in the cultural field are nonemployees, compared with 14% of the total working population. The Strategic objectives of InHeriT are to promote public awareness for the sustainable development potential of cultural heritage and to establish social initiatives building new entrepreneurial partnerships investing on local and regional cultural heritage.

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

Opening the agenda described beforehand is clearly a challenging though highly innovative task which may eventually be broken down to the following keys: (a) how the need for conservation and preservation of heritage can be balanced with the need for change, that would entail a dynamic new set of definitions, principles, and tools developed on behalf of the experts, and (b) how this expertise can be grounded on a social engagement and consensus, thus also helping to redefine the new social value of heritage and culture, that is indeed an even more difficult endeavor asking for the direct and involvement of all societal stakeholders and sectors (Licciardi and Amirtahmasebi, 2012).

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

The themes and the structure of this book

This book aims to contribute to the design and analysis of cultural heritage public policies by examining the economic value of cultural heritage, its contribution to sustainable development, and the financing of investments for heritage enhancement.

Contributions from distinguished experts from a wide representative array of European and local academic, administrative, and market institutions explore various dimensions of the increasingly complex relationship between cultural heritage and sustainable development of cultural heritage. The material of this book is expected to be useful in increasing public awareness on the economic benefits, social opportunities, and governance challenges of cultural heritage.

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

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

Articles

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

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

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

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

Mendonni approaches cultural heritage as social and public capital and as an investment for the future. The cultural capital of every country, directly connected with sustainable development through improvement in the quality of life, contributes decisively to the creation of a climate favorable to growth. The rising importance of cultural heritage, both tangible and intangible, stems from its place in local, regional, and national economies and especially from their contribution to job creation and economic growth. In Greece, in particular, the wealth of cultural heritage resources offers a unique opportunity for sustainable economic development and growth. The undeniably rich and exceptional cultural heritage of Greece, monuments, archaeological sites, museums, and cultural landscape, represent a strong social and public capital base upon which the country can base its efforts to regain its prior economic and social position and achieve future sustainable development. She also stresses the role of the Greek state (led by the Ministry of Culture and Sports) in the

protection, preservation, and further enrichment of these cultural assets. Finally, the author feels that cultural heritage is a field in which Greece can excel, as a key player, on a global scale.

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

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

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

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

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

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

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

Mergos examines the issues and options related to the appraisal of projects and the selection of policy measures in the cultural heritage sector. He starts discussing

the concept of economic value of cultural heritage. He goes on to examine how the well-established economic tool of Cost Benefit Analysis can be used in the evaluation and selection of cultural heritage project and the issue of financing of cultural heritage projects. The findings are summarized as follows. First, cultural heritage assets have an economic value. Denial of this reality deprives societies of an important development resource and concurrently leads to devaluation and destruction of the same cultural heritage due to inability of budgets to bear the financial burden of preservation. Second, in the modern conception of economic development, cultural heritage is recognized as both an engine of growth and a catalyst for economic and social development. The challenge is the successful integration of the use of cultural heritage in the economic and social environment with an effective change management framework. Third, the international experience is rich in examples of the successful integration of cultural heritage into the economic development strategy and how this has a strong positive impact at local and national levels.

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

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

Ikonomou in his article explains how entrepreneurship can take advantage of cultural heritage for the benefit of local economic development as over the last thirty years the cultural sector was diagnosed to turn to a significant economic sector in many economies, equally important to other segments of economies, in economic and financial terms. However, the use of entrepreneurial forces of a locality or region to promote cultural heritage value may contain potential threats. Thus, building on local entrepreneurship skills and the potential to overcome problems emerging from the increase of financial values in places surrounding a heritage site, may be an actual

opportunity for local economies. Creativity and the capacity of a local economy to organize its cultural industries and to provide a certain pool of local human resources capable of undertaking active part in the unfolding of creative potential is something that is built through education and training.

Prontzas recognizes the growing dynamics of the impact that cultural heritage has in the development of societies, cultures, and economies. Investments in cultural heritage can provide a series of benefits in various social and economic dimensions: employment creation, poverty reduction, increase in public revenues and attraction of new businesses and investments. The author addresses one of the most debatable issues in cultural heritage economics, namely that of valuation or the assessment of the economic value of heritage. Providing an estimate of the economic value of heritage is important for a number of reasons: appraising investments, prioritizing policy measures, making assessments of public expenditures and public interventions, and a number of other governance issues. Valuation, however, entails numerous important parameters and particularities. This paper briefly presents how the economic value can be calculated, building on the well-established concepts of environmental economics of “use” and “non-use values. It presents, also, the most common method used, that of Contingent Valuation in the calculation of the economic value of heritage assets. Some applications of these concepts in cultural heritage related investments are presented, reviewing and discussing the methodology followed, as well as the critical issues, especially in the cases concerning the contingent valuation method.

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

Case studies and interventions

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

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

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

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

Igglezou shows how civil society activities in the form of a public benefit foundation devoted to culture drives economic and social development, increases social inclusion, shapes identity, provides social cohesion, drives innovation, creates jobs, and enhances investment climate. The author argues that culture is at the heart of a series of activities that have become increasingly important in modern economies. These activities, built on heritage and arts, apply knowledge, skills, and disciplines

which are developed in cultural traditions and use aspects of culture as points of reference. The economy of culture entails respectively the cultural and creative sectors, which are growing sectors, developing at a higher pace than the rest of economy. The goal of the Maniatakeion Foundation is the systematic promotion of the historical and cultural presence of Messinian castle towns and the economic development, internationalization, and comparative advantages of the region through three pillars of development activities: cultural, economic, and social.

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

Rigos and Tsirigoti, in their first case study, present a successful example of development in a Greek village called Anavra in the regional unit of Magnisia. This remarkable economic development case study demonstrates the importance of social capital in catalyzing the development process and may be considered as an example for initiating local development based on a local cultural heritage resource. The case study demonstrates how local people perceive and act on a sustainable development goal with three big development initiatives that highlight nature and culture, and at the same time protect the environment. In their second case study, Rigos and Tsirigoti suggest the reactivation and revival of a rural network of old school buildings as a means for sustainable growth and propose new uses for old abandoned school buildings, thus promoting the goal of local sustainable development.

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

The paper by Porfírio et al. presents CINet, a very interesting project inspired by the unique ecology of Nottingham's creative industry sector. It brings together creative industry clusters in several countries facilitating shared learning amongst entrepreneurs and promoting entrepreneurship in the cultural sector by developing

conditions for learning and collaborative advantage within small firm clusters. Nottingham's experience demonstrated the important role that institutional actors such as local authorities, universities, and colleges, social entrepreneurs and cultural market places can play in sustaining and growing a dynamic creative economy. Finally, the paper considers that the setting up of a creative ecosystem must depart from the perspective of the entire institutional and enterprise ecology. This is something considered as crucial for entrepreneurial learning and business development but, at the same time, it may be considered as a new approach, compared with usual public policy or vocational education approaches, which focus mainly on individual entrepreneurs and their businesses.

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

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

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

by the Ministry of Culture and Sports, under the respective municipalities with mission to promote culture and heritage related activities in the respective towns.

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

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

Lastly, two statements are presented, (a) on "The Role of Cultural Heritage in Local Development of the Region of Messinia" by Aliferi, regional vice governor of Peloponnese, in charge of Messinia, and (b) on "Cultural Heritage as an Engine of Growth and Local Development in the Municipality Pylou-Nestors" by Kafantaris, Mayor of Pylos – Nestoras municipality in Messinia. These statements were made at the international conference on "Cultural Heritage as Economic Value" and are included here because they provide the perspective and awareness of local authorities for the importance of cultural heritage as a generator of local sustainable development.

Concluding remarks

While the concept of economic value of cultural heritage is considered with apprehension, approaching the same issue from a different angle, that of the role of cultural heritage in sustainable development, does not generate the same resistance. People are more willing to talk about the role of cultural heritage in sustainable development, about its importance in local and regional planning, about its contribution

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

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

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

Actually, there is a new line of thinking internationally in the way we approach the preservation of cultural heritage and a shift is observed (a) from monuments to people; (b) from objects to functions; and (c) from preservation to sustainable use. Economics has developed pertinent tools for the valuation of natural resources and these tools have been used successfully in designing policies for sustainable use. The

contributions in this volume suggest that various economic tools available for policy work can be used to value cultural heritage resources and, also, in the design of cultural heritage policies. The various contributions in this volume illuminate this approach on the economic value of cultural heritage resources, review cases where cultural heritage has been successfully used to regenerate the economy and foster local and urban development, and illustrate the various economic benefits, social opportunities and challenges of cultural heritage for sustainable development.

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PART I

ARTICLES

CHAPTER 2

Towards an integrated approach to funding cultural heritage for Europe: Contribution by the European Investment Bank

Mario Aymerich

Introduction¹

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

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

The European Investment Bank has not published any official specific document on this issue, but it is not difficult to assume that the above principles could be easily assumed within the general context of its support to sustainable development.² The intention of this self-standing document is twofold. On the one hand, it explores the most relevant European policies in which cultural heritage play a significant role. On

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

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

the other hand, it identifies international public sources of funds that can be used to enhance/rehabilitate cultural heritage assets.

Background

The Preamble to the Treaty on European Union states that the signatories draw “inspiration from the cultural, religious and humanist inheritance of Europe.” Article 3.3 requires the EU to “ensure that Europe’s cultural heritage is safeguarded and enhanced.” Article 167 of the Treaty on the Functioning of the European Union (TFEU) says: “The Union shall contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing ‘common cultural heritage to the fore’.” The TFEU also recognizes the specificity of heritage for preserving cultural diversity and the need to ensure its protection in the single market.

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

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

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

The protection and conservation of cultural heritage contributes to social cohesion and to the preservation of history for future generations. Moreover, the Lisbon Strategy highlights tourism as an important element of the cultural sector. The Council of Europe Framework Convention on the Value of Cultural Heritage for Society emphasizes the value and potential of cultural heritage widely used as a resource

for sustainable development and quality of life in a constantly evolving society. Promotion and presentation of the diversity of cultural and natural heritage is essential. Furthermore, the 4th meeting of the European Heritage Heads Forum (Bratislava and Vienna, 2009), stated in its final recommendations the value of heritage as an economic driver and highlighted the pivotal role of heritage in the development and implementation of sustainable economic recovery packages. It also stated that investment in heritage has a direct impact on the growth of cultural tourism which leads to long-term social and economic benefits.

Cities are often an important focal point for development based on these resources because they provide concentrations of heritage assets, infrastructure services, private sector activity, and human resources. Improving the conservation and management of urban heritage is not only important for preserving its historic significance, but also for its potential to increase income-earning opportunities, city liveability, and competitiveness. However, today's rapidly-urbanizing cities, with uncontrolled growth and informal expansion, pose a significant risk for irreplaceable cultural and natural resources. As urban populations rapidly expand, local resources tend to be scarce, and most municipalities struggle to provide basic infrastructure services, making investment in heritage conservation a low priority.

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

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

EU research policy

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

Forming part of the Common Research Policy, the European Commission prepared in 2014 a mapping report with the aim to contribute to the development of a strategic approach to the preservation and promotion of European heritage. It responds to the "Conclusions on cultural heritage as a strategic resource for a sustainable Europe" adopted by the Council of the European Union on 20th May 2014 and

complements the European Commission Communication “Towards an integrated approach to cultural heritage for Europe”, published in July 2014. The main topics related to the tangible cultural heritage are as follows:

European Heritage Label (EHL)

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

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

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

Characterization of Europe’s top regions for creative and cultural industries

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

High Level Horizon 2020 Expert Group on “Cultural Heritage”

The Horizon 2020 Expert Group on “Cultural Heritage” will build on past and present activities on cultural heritage and will support the Commission to set out a forward looking

and innovative EU agenda for future cultural heritage research and innovation. It will focus on future opportunities, trans-disciplinary and multi-stakeholder potential, innovative financing and investment, new governance modes and innovative business models and services for cultural heritage, as well as possible linkages with natural heritage.

Horizon 2020 program

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

Horizon 2020 is the new EU Framework Program for Research and Innovation, (€80 billion for 2014 to 2020). Support for heritage-related research will be available in the three pillars of the program: Excellent Science, Industrial Leadership, and Societal Challenges. In the latter, Challenge 6 “Europe in a changing world: Inclusive, Innovative and Reflective Societies” mainly focuses on the transmission of European cultural heritage, identity formation, heritage of European wars, European collections of archives, museums and libraries and digital opportunities. Challenge 5 “Climate action, environment, resource efficiency and raw materials” addresses solutions for environmental degradation and climate change impacts. Particular emphasis will be placed on the development of converging technologies for preservation and restoration, as well as on multidisciplinary research and innovation for innovative methodologies, products and services for the preservation of cultural heritage assets.

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

EU cohesion policy

Cultural heritage management is one of the investment priorities for the EU structural and investment funds. From 2007-2013, out of a total of €347 billion for cohesion policy, the European Regional Development Fund allocated €3.2 billion for the protection and preservation of cultural heritage, €2.2 billion for the development of

cultural infrastructure, and €553 million for cultural services, which also benefited cultural heritage. Moreover, joint initiatives were developed by the Directorate General for Regional Policy in co-operation with the European Investment Bank group and other financial institutions in order to make cohesion policy more efficient and sustainable urban development and regeneration through financial engineering mechanisms. In summary, the EU's cohesion and rural development policies can be instrumental in promoting the restoration of cultural heritage, supporting cultural and creative industries, and financing the training and upgrading of skills of cultural professionals.

The general regulation of the European Parliament 1303/2013 deals with the common rules applicable to the "European Structural and Investment Funds" (ESIF). In 2014-2020, ESIF investments in heritage will remain eligible, under certain conditions, through direct funding, but also through investment in urban regeneration, sustainable development and support to small to medium-sized enterprises (SMEs). Against this background, cultural heritage investments are possible under the specific regulations of cohesion policy, whose overall budget is €325 billion. The relevant funds are the European Regional Development Fund (ERDF), the European Social Fund (ESF), the European Cohesion Fund (ECF), the European Agricultural Fund for Rural Development (EAFRD), and the European Maritime and Fisheries Fund (EMFF). These can cover a wide spectrum of actors and activities in the public and non-for-profit sectors as well as in the private sector (in particular SMEs).

The European Regional Development Fund (ERDF) regulations 1299/2013 and 1301/2013 mention specifically the protection, promotion and development of cultural heritage among its investment priorities under the objective "Preserving and protecting the environment and promoting resource efficiency." In addition, there are funding opportunities under other thematic objectives such as: research and innovation, information and communication technologies (ICT), SME competitiveness, employment (friendly growth through the development of endogenous potential), social inclusion and education and training. Investments in small-scale cultural heritage should contribute both to the development of endogenous potential and to the promotion of social inclusion, particularly among marginalized communities, by improving their access to cultural and recreational services in both urban and rural contexts. These funding opportunities exist for mainstream operational programs focusing on individual countries or regions under the investment for jobs and growth goal of the ERDF as well as for multi-country cooperation programs under the European.

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

heritage; (9-a) promoting social inclusion through improved access to social, cultural and recreational services.

The Regulation 1304/2013 of the European Parliament concerning the European Social Fund (ESF) mentions cultural and creative skills; the heritage sector can indirectly address the aims of this fund by means of giving support to SMEs related to the cultural heritage sector.

The Regulation 1300/2013 of the European Parliament concerning the European Cohesion Fund (ECF) focuses its objectives on the development of basic infrastructures (in particular in the transport sector) and therefore, cultural heritage is not mentioned.

EU common agricultural policy (CA)

One of the instruments of the CAP, the European Agricultural Fund for Rural Development (EAFRD), aims to promote social inclusion, poverty reduction, and economic development in rural areas, with a focus on (i) facilitating diversification, creation and development of small enterprises, as well as job creation, (ii) fostering local development in rural areas. The EAFRD has supported the upgrade of rural cultural heritage and improved access to cultural services in rural areas by providing investment and training support to cultural and creative businesses, which also promotes networking and the development of clusters.

In 2007-2013 the EAFRD invested the following amounts: Conservation and upgrading of rural heritage (€1.2 billion); Support for the creation and development of micro-enterprises with a view to promoting entrepreneurship and developing the economic fabric (€2.1 billion). EAFRD funding possibilities include the following:

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

According to the Regulation 1305/2013 of the European Parliament, within the 2014-2020 programming period, the European Agricultural Fund for Rural Development will continue to support restoration, maintenance, and upgrading of cultural and natural heritage of villages, rural landscapes, and high nature value sites. The EAFRD also addresses related socioeconomic aspects and environmental awareness actions, and it is complemented by the LEADER program (*Liaison entre actions de développement de l'économie rurale*) which funds actions for community-led local development.

EU maritime policy

Growth and Jobs in Coastal and Maritime Tourism “encourages the diversification and integration of coastal and inland attractors, including through transnational

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

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

The Regulation 508/2014 of the European Parliament mentions that within the European Maritime and Fisheries Fund, under shared management, €5.7 billion are available for community-led local development projects that promote cultural heritage –including maritime cultural heritage– in fisheries areas. Under direct management (€647 million), a multi-resolution seabed map of European seas will be produced including sites of cultural interest (with appropriate safeguards in the case of sites in danger of looting). The map is meant to be used for tourism-promotion purposes, but also to ensure that such sites are not damaged by offshore developments. In addition to the structural funds, whose management is decentralized, various EU initiatives directly support cultural heritage in regions and cities, such as INTERREG and URBACT.

EU environment policy

The EIA Directive, adopted in 1985 and last updated in 2016, applies to the assessment of the effects of certain public and private projects on the environment. Several elements of the Directive refer to the need of a proper assessment of the effects of projects on cultural heritage. Article 3 provides that the environmental impact assessment shall identify, describe, and assess the direct and indirect significant effects of a project on material assets and cultural heritage. On 16 April 2014, a new Directive (2014/52/EU) was adopted, further strengthening the cultural heritage dimension of the Environmental Impact Assessment process. The revised Article 3(d) now refers to “material assets, cultural heritage and the landscape”. The revised Directive will enter into force in 2017.

Natura 2000 Network

Cultural and natural heritage are frequently linked, including in the Natura 2000 network - the European network of nature protection areas. Most of the sites included in Natura 2000 result from the interaction between people and places through

time, including physical remains of past human activity, deliberately planted or managed flora, or extensive agricultural and fisheries practices. For centuries people have developed different ways of working the land, which has given rise to many so called “semi-natural” habitats, rich in wildlife (hay meadows, wooded pastures, open heaths) yet entirely dependent upon continued human use for their survival.

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

Candidate and potential candidate countries

In the enlargement context, bilateral and regional cultural cooperation activities are recognized as making a fundamental contribution to the promotion of European values and intercultural dialogue. This is of particular relevance in the Western Balkans, where in addition to fostering democratization, reconciliation, and respect for human rights, culture contributes to the development of the local economy.

Instrument for Pre-accession Assistance IPA and IPA II

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

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

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

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

European neighborhood policy

The European Union considers that cooperation with European Neighborhood partner countries in the East and in the South on a regional basis, as well as cooperation

among the partners themselves, is crucial. It complements national assistance programs, addresses challenges with a regional dimension and promotes cooperation among partners on issues of mutual interest.

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

Eastern Neighborhood

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

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

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

Southern Neighborhood

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

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

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

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

EU tourism policy

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

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

Testing new support approaches to support sustainable tourism in rural areas and access to cultural heritage under the European Mobile and Mobility Industries Alliance and the European Creative Industries Alliance Under the Competitiveness and Innovation Program, three large-scale demonstrators (CultWays, LIMES and GrowMobile) were launched under the European Mobile and Mobility Industries

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

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

COSME Program (2014-2020) and Cultural tourism

European cultural routes

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

EDEN - European Destinations of Excellence

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

industrial, transport infrastructure, or an agricultural or military site) and converted it into a tourism attraction to be used as a catalyst for wider local regeneration.

“Crossroads of Europe – Carrefours d’Europe”

The initiative “Crossroads of Europe” promotes the European cultural itineraries and raise awareness about their potential for tourism among stakeholders and businesses, destination managers, national and local authorities. This annual fair takes place at a cross point between different cultural routes.

Diversification of tourism offers through synergies with creative and high-end industries. A pilot project “From ‘Goods’ To Experience – Maximizing the synergies between Tourism, High-End and Creative Industries” will be launched in 2014-2015 to test synergies between tourism and creative industry at European level by funding the development and promotion of a (new) European Route around a high-end product.

EEA grants and Norway grants³

Iceland, Liechtenstein, and Norway are partners with the EU through the Agreement on the European Economic Area (EEA). This enables the free movement of goods, services, people, and capital in the internal market. The Agreement also covers cooperation in many other areas such as research, social policy and the environment. Despite much progress in Europe, gaps in economic and social development persist. Through the Grants, the donor countries are helping to reduce these disparities and address the economic, political and social challenges in Europe. The funding is targeted where there are clear needs in the beneficiary countries and is aligned with national priorities and wider European goals.

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

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

³ <http://eeagrants.org/>

Conservation and revitalization of cultural and natural heritage

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

Suggested activities are as follows:

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

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

Promotion of diversity in culture and arts within European cultural heritage

As a result of centuries of exchange and migratory flows, Europeans share a rich cultural heritage. Promoting cultural diversity is essential for strengthening democratic values in Europe and for contributing to economic and social cohesion. The EEA Grants support programs promoting the diversity in culture and arts in 10 beneficiary countries (Bulgaria, Czech Republic, Hungary, Latvia, Lithuania, Poland, Portugal, Romania, Slovakia, and Spain). These programs aim to encourage intercultural dialogue and diversity in the arts. Cultural dialogue increased and European identity fostered through understanding of cultural diversity.

Expected outcomes

- Contemporary art and culture presented and reaching a broader audience.
- Awareness of cultural diversity raised and intercultural dialogue strengthened.
- Individual citizens' cultural identity strengthened.
- Cultural history documented.

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

Switzerland grants financial assistance for the preservation of the cultural heritage of other states

Neuhaus (2014) mentions that Switzerland aims to contribute to the preservation of the cultural heritage of mankind by means of the Cultural Property Transfer Act (CPTA), which implements the 1970 UNESCO Convention into national law. According to article 14 of CPTA, the Specialized Body for the International Transfer of Cultural Property at the Swiss Federal Office of Culture annually grants financial assistance for the preservation of movable cultural property of other States. There are three types of projects which qualify for financial assistance:

Temporary Fiduciary Custody and Conservatory Care

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

Projects to Preserve Cultural Heritage

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

Projects to Ease Restitution of Cultural Heritage

In exceptional cases, state authorities and international organizations can apply for financial assistance to ease the restitution of cultural heritage of States party to the 1970 UNESCO Convention. This requires the confirmation of the receiving State that the restituted cultural property will not be sold.

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

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

The Japanese funds-in-trust for the preservation of world cultural heritage

The Japanese Funds-in-Trust for the Preservation of the World Cultural Heritage, the most well-known Japanese Funds-in-Trust, was created in 1989. This Fund finances projects aimed at preserving and restoring monuments, sites, and archaeological

remains of a great historical/artistic value. Half of the beneficiary sites are included at preserving and restoring monuments, sites and archaeological remains of a great historical/artistic value on the World Heritage List.

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

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

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

The USA ambassadors fund for cultural preservation

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

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

- Armenia: Preservation of an 11th-century masonry arch bridge over the River Azat in Garni Gorge, one of Armenia's few surviving intact medieval bridges.
- Bosnia and Herzegovina: Preservation of the late 19th-century Serbian Orthodox church of St. Basil of Ostrog and the Catholic church of the Holy Trinity in Blagaj, built during the Austro- Hungarian period (1878–1918).
- Georgia: Conservation of the Khakhuli Triptych, one of Georgia's renowned and most significant cultural objects. The triptych bears the imprint of generations of Georgian kings.
- Macedonia: Conservation of medieval wall paintings and other architectural surfaces of the 15th century Aladja Mosque in Tetovo. The Ottoman-period wall

paintings, produced by local masters, show the influence of both Renaissance and Eastern Islamic artistic traditions.

- Russian Federation: Preservation of a traditional 19th-century log house in the outdoor collection of the Vologda State Historical and Architectural Museum, a common building type of the Vologda region.
- Serbia: Conservation of a Roman tumulus in the Magura Hill Imperial Palace at Felix Romuliana, a World Heritage site built in the early 4th century and devoted to Romula, the mother of the Roman emperor Galerius.
- Turkey: Emergency stabilization of the 16th-century Ets-Hayim Synagogue, the oldest synagogue in the city of Izmir. Built during the Byzantine period by the Romanian Jewish community and in use until 1999.
- Ukraine: Conservation of 12th-century mosaics from St. Michael's Golden-Domed Cathedral in the collection of the National Preserve of St. Sophia in Kyiv, removed from St. Michael's in advance of the Soviet demolition in the 1930s.

National plans for preserving cultural heritage

Spanish National Plans for Cultural Heritage

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

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

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

Following a similar approach, other plans are dealing with:

- Defensive architecture (castles, highlight ramparts, watchtowers, fortifications of the modern and contemporary era and arsenals);

- Abbeys, monasteries and convents;
- Traditional architecture (namely rural assets);
- Industrial heritage (in particular from the XIX century);
- Immaterial heritage, including works of the XX century.

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

Private funds

In an article by Walwer (2016) it is mentioned that private structures and initiatives seem to be pretty efficient tools in protecting heritage. Revolving funds and building preservation trusts are part of them and deserve to be considered as a potential solution to be introduced into the French system in order to safeguard historical buildings.

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

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

other advantages: it promotes social integration and contributes to local development, and it insists on the educational aspect. “Pierres d’histoire” is a very young initiative, so the project is still shaping up but it seems to be a right track to follow and develop.

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

Post-JESSICA (a public-private funding instrument)

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

The main benefits of JESSICA:

- To make Structural Fund support more efficient and effective by using “non-grant” financial instruments, thus creating stronger incentives for successful project implementation.
- To mobilize additional financial resources for public-private partnerships and other urban development projects with a focus on sustainability/recyclability.
- To use financial and managerial expertise from international financial institutions such as the EIB.

EIB involvement in JESSICA was threefold:

- Advising and assisting national, regional, and local authorities in implementing JESSICA.
- Promoting the use of Urban Development Funds and best practice across Europe.
- Acting as a Holding Fund, when requested by Member States or managing authorities.

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

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

The link between tourism and cultural heritage

Cultural Heritage, Tourism and Urban Development

According to Ebbe (2009), cultural endowments such as traditional architecture, unique streetscapes, and historic sites are increasingly recognized by the World Bank as important economic resources in both developed and developing countries. For instance, the World Bank experience with the connections between urban revitalization, heritage, and tourism includes the urban upgrading and rehabilitation of historic buildings undertaken by the Georgia Cultural Heritage Project, which is credited with playing a critical role in stimulating the revitalization of Tbilisi's Old Town. It led private investors to renovate their own buildings in the area; to the opening of hotels, restaurants, shops, and galleries; to an influx of residents, offices, and tourists; and to a significant increase in property values. In the Bosnia-Herzegovina Pilot Cultural Heritage Project, the reconstruction of the iconic Mostar Bridge and other municipal infrastructure investments made a significant contribution to revitalization of the city center, reconciliation among residents, and the reestablishment of the local tourism industry. As a conclusion, one of the most highly-visible and dynamic links between heritage conservation and local economic development lies in the potential for cultural and natural assets to attract tourism investment and spending.

The example of Croatia

Demonja (2013) mentions that Croatian cultural heritage is an exceptionally valuable resource in the Croatian tourism offer, as evidenced by the fact that 69% of tourists during their stay participate in one of cultural events, although the main motivation for their coming in Croatia is the sea and sun. Cultural tourism is a generator of sustainable development; it allows different to become an interesting to tourists as well as to the local population. Cultural-tourism products increase consumption, length of stay and tourist satisfaction, which ultimately contributes to the sustainable development of the city/region where these products are consumed. On these bases, since 2005 Croatia has developed a strategy aiming at improving the tourist attractiveness by means of implementing three action plans, as follows:

Project name (2013)	Country	Region and city
Roman Amphitheatre of Durrës	Albania	Durrës district
The Buffer Zone in the Historic Center of Nicosia	Cyprus	Nicosia district
Vauban's 17th Century Fortifications in Briançon	France	Provence-Alpes-Côte d'Azur Hautes-Alpes
Renaissance Monastery of San Benedetto Po	Italy	Lombardia, Mantua
15th Century Monastery in Setúbal	Portugal	Estremadura, Setúbal district
Historic Mining Landscape of Rosia Montana	Romania	Transylvania
Armenian Church of St. George in Mardin	Turkey	Mardin province

Project name (2014)	Country	Region and city
Bourlaschouwburg in Antwerpen	Belgium	Flanders
Dolcho-Apozari areas in Kastoria	Greece	West Macedonia
Citadel of Alessandria	Italy	Piemonte
Carillons of the Palácio National de Mafra	Portugal	Lisboa
Wooden Churches from Southern Transylvania and Northern Oltenia	Romania	Transilvania and Oltenia (Wallachia)
Synagogue of Subotica	Serbia	Vojvodina
Color Row Settlement	Russia	Kaliningrad, Chernyakhovsk

Project name (2016)	Country	Region and city
Basilica of Ezerouyk and Village of Anipemza	Armenia	Shirak region
Patarei Sea Fort	Estonia	Tallin city
Convento de San Antonio	Spain	Garrovilas, Cáceres
Helsinki Malmi Airport	Finland	Helsinki city
Colbert Bridge	France	Port de Dieppe, Haute Normandie
Ancient city of Kampos	Greece	Island of Chios
Hasankeyf Dam	Turkey	Batman province
Venice Lagoon (exceptional case)	Italy	Historic city of Venice

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

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

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

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

The “7 most endangered” initiative

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

Europa Nostra (2015) issued a comprehensive report demonstrating the high interest that Cultural Heritage represents for Europe in general. In particular, the sites shortlisted for “The 7 Most Endangered” in 2013, 2014 and 2016 are listed in the following table.

Conclusion

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

Every cultural heritage project has its own characteristics, including its geographic insertion, and the challenge for the promoters is to investigate to what extent external resources (not only/necessarily European, as seen before) would be available for its successful implementation. The intention of this document was simply to show that different mans are present and to identify some of the most tangible right now (mid 2016).

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CHAPTER 3

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

Graham Bell

Introduction

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

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

Rules of Engagement: three steps to heaven

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

Increasingly, society does not allow us to get away with value judgments based purely on qualitative terms. It is probably no coincidence that the exponential increase in digitalization over the last thirty years has been accompanied by a commensurate

increase in data recording and therefore the systems to gather data, and the criteria against which it can be evaluated, assimilated, and recycled into policy. Or funding conditions. Or justification to avoid cutbacks while other activities take the hit; the balloon game of economies in recession. It is about measuring reality, or rather the value of reality. It puts a sobering interpretation on requirements to measure everything including the impact of value judgments. But for the cultural heritage sector, it is a reality increasingly to be faced and mastered.

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

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

Step 2: Public-private sector partnerships. By the 1980s, war was not the villain but an industrial economy undermined by global competition. The state was no longer the author of development values but guardian, whose tools were not diagrams but incentives. Commercial investment was no longer the impersonal consequence of state development but its companion. It was now a process built on compatible relationships rather than imposition of rules by dictate. This was a relaxing from state-prescribed development to collective responsibility through regeneration (re-generation – “re”-everything: reviving areas in decline, revitalizing worn-out buildings, re-energizing business and communities). Values now must be shared, as would risk; the state had to become conciliatory and co-operative because, having inadequate capacity or resources of its own, it must adopt a new stance and adapt its methods to offer incentives through financial subsidy or relaxing constraints. This was the era of the regeneration initiative: public private partnerships, playing to respective strengths to reverse common threats. These took the form of time-limited agreements to achieve pre-defined common aims through comprehensive intervention (Work Foundation, 2010). Unlike step 1, which was purely physical, this recognized that business also needed incentives to counter market failure, not just property, and so both capital and revenue subsidies formed part of the mix. Nevertheless, while the inputs could be softened, the outputs remained hard-edged: “raising the price of buildings” was the main indicator of economic success. This equation still dominates, influencing how public funding is justified and its success measured by calculating gap funding based on cost against end asset values. For the first time, we heard the phrase “heritage-led regeneration”, which overlaid this language of material values onto the fabric of historic cities and their cultural values. It introduced the notion that among the factors that shape the economy, there are other values to take into account.

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

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

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

Lee Scott, CEO, WalMart

The language of the economy would however soon be enriched by terms that articulate the shift in paradigm towards the values of inclusion and sustainability (Alonso, Meurs, 2012). In the UK, the Historic Environment Forum began publishing a national audit of the annual impact of heritage. “Heritage Counts” has become the benchmark not just within the sector to monitor trends and identify priorities, but it quantifies what had hitherto been a qualitative perception that the real value of heritage is elusive and circumstantial (Historic England, 2015). Such has been the credibility of the methodology that was adopted by Europa Nostra and other partners in publishing “Cultural Heritage Counts for Europe” (CHCfE Consortium, 2015). For InHeriT, this is Europa Nostra’s most significant contribution. This substantial exercise in measuring the impact across a range of parameters, resulting in ten key findings including evidence that cultural heritage improves economic competitiveness, attracts business (especially SMEs) and employment. One of the case studies was Grainger Town in Newcastle

upon Tyne in the UK, a £200m multi-disciplinary urban regeneration program which broke the stigmatization of the “old town” and reversed market and public perceptions, for example re-establishing the city centre as a place to live for social housing and investment (symbolized by the first £1m apartment). InHeriT can build on this, widening the criteria to inclusion, management, and sustainability.

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

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

Prelude: An environment of perpetual education?

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

A common experience in Hungary, Slovakia, Slovenia, and the Balkans is an insatiable appetite among postgraduates for knowledge in cultural heritage management – truly a level of interest that appears to have no limits. National boundaries in central and south east Europe are more transparent to this learning community than in other parts of Europe. Access to knowledge will take people wherever they can find it and can afford it. Funded by a UK foundation, a project in Serbia to disseminate knowledge from re-use of a derelict synagogue attracted 68 applicants from eight countries competed for 28 places on a week-long intensive course led by experienced international

experts. In Budapest, linked to the same project but under the auspices of an Erasmus+ programme, six Serbs (from students to senior state employees) grabbed the opportunity to participate in a similar but higher level training program.

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

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

The cumulative effect is that this means both the career prospects of those working towards professional and other skilled employment, and the national economies of central and south-east Europe, are an under-performing contribution to GDP. Sustainable economies are best measured by the rate of replenishment of new lifeblood or better still, increased sector capacity, but indicators are that in cultural heritage there is not the infrastructure in place for either, thereby starving countries of current performance and through lack of investment in the next generation, risking medium term supply if (when) demand increases.

It was topical that the InHeriT seminar met as the UK contemplated its future relationship with the EU. The Scottish Referendum revealed how this “offshore society” was far from being peripheral to the vision of Europe. Whatever the political filters do to send signals of what Europe should be, on the ground, Europe is a marketplace open to mobile workforces because of its cultural familiarity and permeability, especially young career-forgers, and with a particular appeal to those in cultural heritage. A contour map of salaries would show northern and western Europe to be the high ground of remuneration with the gradients falling towards the lowlands of the Mediterranean and the East. (The exception that illustrates this is Ireland, which is similar to Portugal in many respects, including what could be described as the haemorrhaging of young

talent). It is an aspirational topography that encourages the more intrepid to migrate towards the opportunities and incomes. This compounds the drain of educational investment in young people in central and south east Europe, but the cultural heritage organizations of the north and west, whether state, private or NGO, are not geared up to mentor migrant graduates to work within that international workplace, reducing the validity – missing the opportunity – to equip young professionals and craft workers to have recognized transferrable, international, marketable skills.

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

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

“It’s the economy, stupid!”

This now immortalized phrase from Bill Clinton’s presidential campaign in 1992 cut two ways, cryptically identifying one of three campaign priorities, but the attitude

in which the phrase was expressed also ended up alienating the public as being the stupid audience to whom the message was addressed. It was a salutary lesson in how attitude is as important as the message.

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

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

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

Some estimates suggest there are 15 million regular volunteers in the UK, each giving an average of 2.8 hours per week. That means a quarter of the population of the UK is giving two or three unpaid hours a week to a cause they support. One recent survey (UK Government, 2015/16) found there were nearly 600,000 historic environment volunteers in England in 2014/15. (The profile of volunteers indicated that 37% were aged between 45 and 64 and only 6% of were aged under 25.) The National Trust now has 62,000 volunteers compared to 12,000 staff (National Trust), so for each member of staff there are more than 5 volunteers. There have been various attempts to convert this human resource value into a paid staff financial equivalent to demonstrate the benefit. Using as the “replacement-cost” approach, the above indicates all voluntary activity in the UK is adding £23.9bn to the GDP of £1,789bn, which equates to 1.3% of the national economy or £1,500 per person per year (NCVO). Applying that to the historic environment of England means £900 million pounds of benefit every year, which would bring the total to over £1bn each year

for the UK as a whole. For the National Trust, its volunteers are giving almost half a million days of their time every year which, if paid for using equivalent salary scales for professional, skilled, and unskilled staff, would cost £65-70 million but adds 13% to the annual incoming resources for the Trust of £490 million.

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

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

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

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

There have been a number of exploratory discussions where countries in central and south east Europe aspire to emulate the extraordinary success of the National

Trust. However, the vital ingredients simply are not there: assets that are holistically complete (buildings, setting, contents, stories); acceptance of NGOs as a legitimate public interest alternative to the state; a culture of giving (a critical mass of volunteers who give their time freely without expectation of something in return). There is a modest growth in tax relief giving but this favours social issues and the natural environment. Cultural heritage is not yet seen as by government or society as a mainstream activity that will yield a return on investment. That concept may be anathema to traditionalists but this is not the temptation of the purists going over to the “Dark Side”; heritage has always brought benefits but now we must be persuasive in the language of those whose resources we need, especially when capital projects (physical works) are complex and costly.

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

Cultural capital

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

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

Hand-eye co-ordination

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

The sustained post-war trend of promoting academic education as the only respectable route to national recovery and a personal share in a nation's wealth has demeaned the value put on the skill of the hand, echoing the industrial revolution's eschewing of craftsmanship as slow, out-of-date, and at best, elitist. However, at least the industrial revolution had a form of aesthetic integrity, whereby the process of manufacture usually was self-evident, whereas the curse of the cultural heritage sector today is superficiality – mimicry – whether in souvenirs sold at Pompeii that even have the patina of antiquity, or in virtual reality reconstructions that have an uncanny photo-realism.

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

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

Investment in people's traditional skills is a lifeline between identity and vitality. The "MODI-FY" Erasmus+ project (MODI-FY) recognizes that most managers of

cultural heritage sites have not been trained in the range of skills needed to do so; they may have been curators or archaeologists or worked in tourism, but effective management is essential to sustained economic growth. The project will develop training and examination materials, train-the-trainer support and accreditation for both managers and trainers to enable a pan-European standard to be recognized.

Europa Nostra as catalyst

Just because something does not require an invoice does not mean it has no economic value. “Soft” outcomes are often seen as less important than hard economic indicators, but indirect benefits are what differentiate the silo project from the sustainable project. Community and sustainability are over-used terms, but if a project or program leaves no lasting gains, it is not an investment in society. Cultural heritage projects need to be legacy projects – ones whose measurable results are just beginning with the physical work or program but last much longer. The launch in Chios by Europa Nostra of the “ENtopia” project, “Our Places in Europe,” (Europa Nostra: ENtopia) promotes grassroots impacts using cultural heritage as a driver, often for vulnerable rural communities whose economy is in decline, as well as urban centres whose lifeblood has dried up. Aided by experienced professional mentors, small communities can plan, develop, and benefit from projects that go with the grain of their traditions but project them forward into environmental improvements, provision of new facilities, tourism promotion. One example is Port Carlisle in the UK where, despite being in a world heritage site, the community feels its extraordinary history of industrial archaeology and of migration to the New World is almost totally overlooked.

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

Key challenges for *InHerIT* and seminar participants:

- Career development among young professionals is the lifeblood of cultural heritage but it is not a priority it should be, especially in central and south-east Europe. Internships and other means must be used to ensure the sector is sustainable and an effective economic contributor.
- Cultural heritage is a dynamic sector where comparative experiences enrich understanding, and where students and practitioners have transferrable skills across national boundaries and cultural contexts. Economic fluidity in Europe depends on being able to freely match supply and demand.
- Cultural heritage transcends the practical and theoretical, the tangible and intangible; those exposed to both will have the most to gain and to contribute to the economy by being most adaptable to markets and opportunities.

- Cultural heritage can operate at the grassroots just as well as at the level of strategic European institutions; the sector should use this pool of evidence to illustrate social and economic impact.

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CHAPTER 4

Cultural heritage and the economic development agenda

George Mergos

Introduction

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

At the same time, many regions and urban centers experiencing industrial decline are in need of reorientation of their economic strategies and of taking advantage of the emerging knowledge economy with culture and creative industries as the engine for urban regeneration and economic vitality.¹ Further, the impact of culture on the economic development of regions and cities has been an important research topic in Europe and has attracted considerable research efforts.²

Cultural heritage is a shared resource and a common good. Like other such goods, it can be vulnerable to over-exploitation and under-funding, which can result in neglect, decay and, in some cases, oblivion. Looking after our heritage is, therefore, our common responsibility. While heritage protection is primarily a matter for national, regional and local authorities, the European Union has a role to play in line with the EU Treaties and in respect of the principle of subsidiarity.³

Cultural heritage is increasingly recognized as an engine of economic growth and social inclusion, whilst cultural and creative industries are increasingly used for

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

urban regeneration, economic vitality and as an instrument for social inclusion, innovation, and dialogue. Key challenges in the nexus of cultural heritage and economic development that should be analyzed are the impacts, budget and financing, management and governance, sustainability, and transferability of cultural heritage related activities.⁴ Further, globalization, urbanization, and climate change may represent a serious threat to cultural heritage and cultural diversity complicating further the role of cultural heritage in the global development agenda.⁵

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

Cultural Heritage as a generator of sustainable development

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

Also, culture-led economic development takes into account the protection of cultural assets that are often fragile and constitute a unique and non-renewable capital. The prevailing approach in the past considered use of cultural heritage as a threat, eventually leading to commercialization, depreciation, and destruction. But the modern approach considers that the greatest benefit from the conservation of cultural heritage is its successful integration into social and economic life and therefore its contribution to employment and income that can fund its maintenance. Thus, the preservation

4 See, for example, Culture for Cities and Regions (2015).

5 UNESCO <http://www.unesco.org/new/en/culture/themes/culture-and-development/hangzhou-congress/introducing-cultural-heritage-into-the-sustainable-development-agenda/>

of cultural heritage and its role in sustainable development should not be seen as a process that stops economic growth and change, by keeping intact the material elements of heritage, but as an exercise of change management and as an endeavor of maintaining a balance between preservation of heritage and sustainable development. This new approach extends beyond maintaining autonomous monuments to overall management of cultural sites, places, cities, or regions. By integrating heritage assets in the broader economic and social environment of a place, the necessary conditions and resources for effective maintenance and preservation of these assets are created.

Culture and heritage as the fourth pillar of sustainable development

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

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

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

In order to make operational this definition of sustainable development that includes culture and heritage, one needs to start with a clear definition of culture and heritage, analyze its role within the economic planning paradigms, and propose practical measures for the integration of culture and heritage in public policy. This view of the “economic value of cultural heritage” contrasts with the traditional view of simply artistic, cultural and historical value and argues that this conceptual duality of culture and heritage has created significant problems and confusions. The tacit acceptance of only artistic and archaeological value of culture and heritage



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

has marginalized the concept and has denied societies of an extremely effective development planning tool. It should be noted that the function of values creation is increasingly recognized as a critical aspect of social and human development but that, as yet, the public sphere has devised no way of recognizing this process within its systems (Hawkes, 2001).⁶

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

Cultural heritage, local development and tourism

Local economic development is a global issue, and tourism is generally considered an important development strategy. The concept involves different dimensions and

6 Hawkes, J. (2001). *The Fourth Pillar of Sustainability: culture's essential role in public planning*. Published for the Cultural Development Network, Common Ground, Melbourne.

actors and requires a well-planned strategy to combine the challenge of enhancing prosperity and well-being with environmental and cultural sustainability.

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

Sustainable local and tourism development can be defined as that taking full account of current and future economic, social, environmental, and cultural impacts, addressing the needs of visitors, the industry, the environment, and host communities. Sustainability principles refer to the environmental, economic, social, and cultural aspects of tourism development, and a suitable balance must be established between these four dimensions to guarantee long-term sustainability. Thus, sustainable local and tourism development should: (a) Make optimal use of environmental resources that constitute a key element in economic development, maintaining essential ecological processes and helping to conserve natural heritage and biodiversity. (b) Respect the cultural authenticity of the community, conserve built and living cultural heritage and traditional values, and contribute to inter-cultural understanding and tolerance. (c) Contribute to viable, long-term economic growth, employment, and income. (d) Ensure equity and social cohesion providing socio-economic benefits to all stakeholders that are fairly distributed, including employment and income opportunities and social services to host communities, and contributing to poverty alleviation (Figure 2).

The four priorities or elements on which local economic development should be based upon are (a) local firms, (b) inward investment, (c) infrastructure, and (d) labor skills. These four elements are essential prerequisites for the development of a place. In the absence of one or more of these elements there are risks for the long-term sustainability of the place. A weakness in the local economic activity could lead to the lack of attraction of other firms which may enforce the local industry also through spill-over, knowledge diffusion, and investment in the local area. Investments are essential for the development of the area, both from inside and outside the place. Education and skills among local people and community are the driving factors both for the social and human capital involved in the local economic structure. Local skills are connected also with the local labour force. Accessibility and infrastructure represent another important element on which the local and regional economic development depends. In places where there is no suitable infrastructure and there is no sufficient

7 World Tourism Organization, UNWTO Tourism Highlights, 2011 Edition (Madrid, 2011).

8 OECD (2009). *The Impact of Culture on Tourism*, OECD, Paris.



Figure 2: Dimensions of Sustainable Local Development and Tourism.

institutional and political will to build them, an industry may not be enough supported to develop the specific local place.⁹

Finally, sustainable local development requires informed participation of all relevant stakeholders, as well as strong political leadership to ensure wide participation and consensus building. Achieving sustainable local development is a continuous process, and it requires constant monitoring of impacts, introducing the necessary preventive and/or corrective measures whenever necessary. Sustainable local development should also maintain a high level of local resident and visitor satisfaction and ensure a meaningful experience to visitors, raising their awareness about sustainability issues and promoting sustainable practices amongst them.¹⁰

Cultural heritage and sustainable urban development

Increasing urbanization is changing cities around the world. Today, more people live in cities than in rural areas and the number is climbing.¹¹ Most of the world's

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

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

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

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

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

Transforming the urban fabric of any city is an overwhelming task, and in addressing these issues, it is important to draw on experiences from around the world. Some of these issues have been addressed by UNESCO, presenting for the first time strategic analyses and recommendations on the role of culture for sustainable urban development, based on research conducted in all regions of the world, and strategic highlights on specific issues gathered from key actors in the field of cultural heritage and the cultural and creative industries.¹³ High-level events, such as the

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

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

International Conference on “Culture for Sustainable Cities” (Hangzhou, People’s Republic of China, 10-12 December 2015), provide international platforms to share best practices and case studies on preservation and redevelopment of urban areas.

UNESCO also provides technical input to the New Urban Agenda with a view to promote a culture-based approach to urban planning, regeneration, and development. UNESCO promotes the strategic role of culture, through cultural heritage and the cultural and creative industries, for sustainable urban development. Its action contributes to the joint efforts of the United Nations to elaborate a New Urban Agenda, to be adopted at the Third United Nations Conference on Housing and Sustainable Urban Development (Habitat-III), to be held in Quito, Ecuador, from 17 to 20 October 2016.¹⁴

Finally, the promotion and valorization of cultural heritage can be instrumental for the regeneration of areas facing challenges such as de-industrialization, lack of attractiveness, and the shift to the new economy. The heritage features of a place offer potential to promote lesser known destinations as well as to develop sustainable cultural tourism. “Cultural districts”¹⁵ offer a strong potential for urban and regional regeneration and development, and investment in culture and creativity in cultural and heritage districts has proven an excellent instrument for revitalizing urban and regional economies.¹⁶ Today, many cities and regions use cultural heritage and cultural events and institutions to improve their image, stimulate urban and regional development, and attract visitors as well as investments.

Cultural heritage, and smart and inclusive growth

Europe 2020 puts forward three mutually reinforcing priorities: (a) Smart growth: developing an economy based on knowledge and innovation; (b) Sustainable growth: promoting a more resource efficient, greener and more competitive economy; and (c)

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

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

16 Cooke, Philip (2008). “Culture, Clusters, Districts and Quarters: Some Reflections on the Scale Question.” In *Creative Cities, Cultural Clusters and Local Economic Development*, edited by Philip Cooke. Northampton, MA: Edward Elgar Publishing, Inc. 17 UNESCO (2012). “Culture: a driver and an enabler of sustainable development” Thematic Think Piece. UN System Task Team on the Post-2015 UN Development Agenda.

Inclusive growth: fostering a high-employment economy delivering social and territorial cohesion.

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

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

Inclusive growth means empowering people through high levels of employment, investing in skills, fighting poverty and modernizing labor markets, training and social protection systems so as to help people anticipate and manage change, and build a cohesive society. It is also essential that the benefits of economic growth spread to all parts of the Union, including its outermost regions, thus strengthening territorial cohesion. It is about ensuring access and opportunities for all throughout the lifecycle. Europe needs to make full use of its labour potential to face the challenges of an ageing population and rising global competition. Policies to promote gender equality will be needed to increase labour force participation thus adding

to growth and social cohesion. Heritage can contribute to this objective in several ways. Some examples are the following. There is growing evidence of strong links between innovation, knowledge economy, and quality of life. Cultural heritage and the creative economy improve urban lifestyles, contribute to the quality of life, create better working conditions, and generate an ambient environment. There is also growing evidence of the importance of integrating cultural heritage into planning approaches involving all stakeholders in delivering social cohesion. Further, it has been shown that intangible cultural heritage contributes to inclusion policy and economic growth. Finally, a strong correlation has been observed between cultural heritage and a sense of place, happiness, well-being and belonging as important ingredients in securing social and territorial cohesion.

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

Besides greater social inclusiveness, culture heritage activities also have a range of other non-pecuniary benefits, such as resilience, innovation, creativity, and entrepreneurship for individuals and communities, the utilization of idle local resources, and the upgrading of skills and knowledge. Providing support for cultural heritage contributes to the strengthening of the social capital and strengthens trust and social cohesion. Finally, local knowledge systems and environmental management practices provide valuable insight and tools for tackling both ecological and cultural challenges, preventing biodiversity and cultural loss, reducing land degradation and heritage destruction, and mitigating the effects of climate change.¹⁷

Assessing the economic impact of public interventions in cultural heritage

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

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

cultural heritage related activities as key elements of development efforts at national, regional, and local level.

Evidence-based public policy

Notwithstanding this broader role of cultural heritage in the economy and society of a place, public policy needs operational tools for increasing effectiveness. There is a worldwide trend for governments to use evidence-based public policy. Governments, in their efforts to improve operational performance for more efficient use of available resources and better services to citizens, need methods and tools for measuring the economic and social impact of their interventions. To this purpose, they use various systems and approaches that help them measure and understand how well public policy affects the economic wellbeing of the population at national, regional, or local level. Such systems form the pillar of what is called “*evidence-based public policy*” that makes use of solid empirical methodologies for assessing the effectiveness of public interventions, namely what works and what does not, and why.¹⁸

Public policy in the cultural heritage sector may take the form of investment projects, public policy measures, and institutional and regulatory interventions. All public interventions have some form of economic and social impact on the economy, with its magnitude depending on various factors. The analysis of the economic impact of public investments, policy measures, and interventions has been done for several sectors mainly for assessing the impact of public investments.¹⁹

Economic impact analysis

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

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

18 See <https://www.worldbank.org/en/topic/evidencebasedpublicpolicy> for an elaboration of the concept of “*evidence-based-policy*” and how it is used in the formulation of public policy.

19 For a discussion on the issue of the economic impact of cultural heritage related activities see Bowitz, Eimar and Ibenholt (2009).

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

Empirical methods for economic impact assessment of cultural heritage projects

Economic impact analysis of cultural heritage projects can utilize the vast available methodology on Local Economic Development (LED).²⁰ Very useful information for non-specialists on this subject is available in various sources, including analysis of concepts, approaches, analytical tools, and methodologies that could be used for the local economic impact assessment of investment projects in cultural heritage.²¹ A strategy for LED includes the creation of a favorable environment for business, the promotion of competitiveness of firms, the creation of opportunities for new businesses, either by external investors or by local entrepreneurs. Also, LED aims to create a competitive advantage for the local firms, but also the competitive advantage of the locality. By creating competitive conditions in the locality, inward investment is attracted which otherwise would go elsewhere and create jobs and income in another locality.

Local development planning aims at the mobilization of resources for the achievement of local development goals. Hence, it is essential to obtain sufficient information about the availability of resources and the potential for their utilization. Furthermore, there is a wide variety of analytical tools for local economic development planning. It includes Porter's Diamond, cluster analysis, benchmarking, and mapping techniques. The choice of the tool depends on the problem at hand.²² Quantitative exercises, however, should be complemented with strong qualitative analysis on governance systems, public attitudes and awareness on how heritage assets should be encompassed in the economy and society,²³ training and education activities on the economic importance of heritage assets.²⁴

The theoretical and empirical basis for local impact studies has been a variation of the *economic base model*. This model assumes the distinction of the economy in

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

21 See for example <http://www.meso-nrw.de/>

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

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

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

two sectors, the base sector that generates revenue from outside the region through the regional export of good and services and a non-basic sector that serves the local population and the basic sector and hence it does not generate “new” income. The economic impact of investing in the basic sector leads to employment generation in the basic sector that, in turn, increases employment and income in the non-basic sector from increasing input supplies in the expanding basic sector.

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

The importance of using such an approach is in the empirical implementation and the ability to estimate the magnitude of economic effects of alternative investments and policy measures in the basic sector that stimulates employment and income in the non-basic sector as well.²⁵ Using the cultural heritage as the basic sector, an empirical, i.e., a quantitative analysis of investments and policy measures could be undertaken for estimating the economic impact of these interventions of regional or urban employment and income.

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

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

Two interesting applications of the CGE modelling approach have been undertaken in Greece. The economic benefits of the utilization of architectural and cultural heritage in the context of sustainable development have been empirically addressed by

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

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

Conclusions

Cultural heritage has been, up to very recently, absent from the economic growth and development agenda despite its crucial importance to societies at national, regional, and local level. It is now widely recognized that no development can be sustainable without including culture and heritage; cultural heritage is the identity of a place; it links localities and economies to their past and shapes their future. The 2010 Millennium Development Goals Summit that took place ten years after the Declaration of the Millennium Development Goals (MDGs) in 2000, introduced culture as an important catalyst for sustainable development and for achieving the MDGs. As a result, the United Nations General Assembly Resolutions in 2010 and 2011 called for the integration of culture into economic development policies and emphasized the fundamental contribution of cultural heritage to sustainable development.²⁶

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

The analyst wishing to undertake a rigorous assessment of the economic impact of cultural heritage related activities has available in his/her disposal a battery of empirical economic approaches and methodologies that have been developed in

26 United Nations (2010). United Nations General Assembly, Outcome Document of the 2010 Millennium Summit, *Keeping the promise: united to achieve the Millennium Development Goals*, A/65/L.1 (New York, 2010).

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

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CHAPTER 5

Cultural heritage: Investing in the future

Lina Mendoni

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

Cultural heritage stands at the core of reflections on sustainable economic development. The rising importance of cultural heritage, both tangible and intangible, stems from its place in local, regional, and national economies and especially from the turnover of construction, real estate, and tourism sectors and their respective contribution to job creation and growth. It is also related to the overall externalities and spill-over effects caused by the expanding Cultural and Creative Sector in Europe, which equally embraces the new digital economy.¹

As far as Greece is concerned, the undeniably rich and exceptional cultural heritage -the monuments, the archaeological sites, the museums, and the cultural landscape- in general are among the fundamental resources, upon which the country's efforts to regain its prior financial and social stature and achieve future sustainable development are based. The constant care and concern of the Greek State for the protection, preservation, and further enrichment of these cultural assets led the Ministry of Culture and Sports to devise and set in motion a long-term and multilevel program of investment on Culture that relies on the best possible use of the financial tools and opportunities provided by the EU Structural Funds.²

Cultural heritage is extremely powerful, a factor of strategic and critical

1 UNESCO (2012) UN System Task Team on the Post-2015 UN development agenda. Culture: a driver and an enabler of sustainable development. Also, United Nations General Assembly (2014) Culture and sustainable development in the post-2015 Development Agenda.

2 Cf. www.yppo.gr/ep.culture.gr.

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

In 2000-2014 period, the Greek State implemented through the Ministry of Culture with EU funds more than 1300 Culture projects all over Greece, with a total budget of over 2.1 billion Euros.³ Should one add the ca. 900 m. Euros spent on archaeological excavations and investigations conducted in the course of major infrastructure projects such as the Egnatia Highway⁴ in Epirus and Macedonia, as well as the Athens and Thessaloniki Metropolitan Railways, the total amount is truly extraordinary, especially by Greek standards (Mendoni, 2006).

The projects planned and completed concern the following:

1. Preservation, restoration and enhancement of the extremely wealthy cultural heritage of the country;
2. Construction of new museum buildings, the expansion and improvement of existing ones, the addition of new exhibitions and modernization of the old;
3. Establishment and operation of basic infrastructures to serve contemporary cultural activities;
4. Development of digital tools for the promotion of the history and cultural heritage of Greece.

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

This planning was based on two key principles:

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

Culture's catalytic contribution comes through the improvement of the quality of life, and the consolidation of a positive attitude and atmosphere that encourages progress and growth. Culture creates the necessary conditions for good physical and social health, meaningful education, sustainable urban, local and regional development, by producing essential and tangible benefits.⁵ According to comprehensive

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

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

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

studies and statistical data, the impact of the investment of 1 m. Euros in cultural infrastructures yields within a five-year period approximately 3.44 m. euros of overall economic growth in the area.⁶ Hence, the amount of the original investment is more than tripled.

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

Over the last years, Greece has been facing an unprecedented financial, economic, and social crisis. The ever-deepening recession must be countered through new, powerful and dynamic development initiatives. It is becoming apparent that the potential contribution of Culture – in synergy with other dynamic sectors such as Tourism – to the country's economic recovery and growth can prove catalytic (NGA, 2008; Lazaretou, 2014).⁷

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

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

1. The diversification and enrichment of the tourism product through the specialized and alternative forms of tourism such as cultural tourism;
2. The mitigation of the seasonality of tourism;

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

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

3. The decentralization of development and the moderation of spatial concentration;
4. The regeneration of the urban fabric;
5. Job creation.

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

Cultural tourism is in its own right an important policy of great potential, presenting unique development opportunities and prospects (Csapó, 2012). According to the World Tourism Organization cultural tourism accounts for 37% of global tourism, and furthermore affirms that it will continue to grow 15% each year. In Greece – as everywhere else in that matter – overall quality improvement and the diversification of the tourism product are the main desiderata. Recent research in this field has shown that regions characterized by natural and cultural wealth, that is, an appealing environment and landscape, interesting heritage sites, modern and innovative museums, abundance of contemporary cultural events and activities, constitute considerably more attractive and dynamic and tourist destinations.⁸

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

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

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

1. The advancement of cultural poles in established tourist destinations of major significance with emphasis laid not only on the archaeological sites themselves, but also on the featuring of individual satellite monuments, as well as on the regeneration and upgrade of urban centers in close proximity to the main pole.
2. The strengthening and further development of new and emerging tourist destinations.
3. The upgrade and overall improvement of public space in urban centers and the emergence of new cultural poles in order to develop civic tourism.

8 OECD, *The impact of Culture on Tourism*, Paris 2009. Greg Richards, *Tourism trends: Tourism, culture and cultural routes* (2011). For an updated version of this paper (November 2014), see: https://www.academia.edu/9491857/Tourism_trends_The_convergence_of_culture_and_tourism

4. The promotion of important sites and monuments in mountainous or remote areas with the aim of developing specialized types of tourism, such as religious tourism.
5. The establishment and networking of major poles along specific cultural routes. More specifically,
 1. Further development of major, already established cultural poles. These are major tourist attraction poles of international renown, including 17 World Heritage Monuments with premium cultural and tourist “labels”, such as Olympia and Epidaurus in Peloponnese, Rhodes in Dodecanese, Knossos in Crete, Aigai-Vergina in Macedonia. Interventions there comprise integrated conservation programs, improvement of services, and the development of site and tourist management plans. The aim is to give new life to major landmarks, improve their integrity, and enhance their authenticity in accordance with established principles of conservation and management of monuments and archaeological and historical sites.
 2. Support for emerging new cultural poles, especially in conjunction with the construction of new highways. Characteristic is the example of the Egnatia Motorway, partially constructed on top of and along the Roman Via Egnatia, which is now gradually being transformed into a Cultural Route that connects several Hellenistic towns of Macedonia, such as Philippoi, Vergina-Aigai, Pella, Dion etc., crossing the whole of Northern Greece from East to West. Another motorway leading from the Albanian frontier to southern Peloponnese, the so-called Ionian Motorway, also connects important sites and monuments such as Dodona and Nicopolis in Epirus, and Olympia in Peloponnese. The aim here is to create new cultural destinations by exploiting recent archaeological discoveries, to create new sites and associate them to pre-existing cultural itineraries (“wine routes” or “olive routes”), in regions that are still “non mature destinations” but show high touristic potential.
 3. Improvement of City Tourism infrastructures. This objective entails the creation of recognizable “brand names” for cities, and the implementation of major urban rehabilitation programs, primarily in Athens and Thessaloniki, but also in Herakleion Crete, the old city of Corfu, the city of Larissa in central Greece etc. During the past decade, the Unification of the Archaeological Sites of Athens, the completion of the New Acropolis Museum, as well as the construction of a new concert hall, for a while created a promising momentum. Unfortunately this came to a halt because of the ensuing financial recession. To address the problem, a program for infrastructure expansion was decided. The archaeological site unification project was extended to include more areas of historic Athens, the recently discovered site of the Lykeion (the site of Aristotle’s philosophical school) was developed, and projects for the refurbishment of the National Gallery and the creation of a new National Museum for Modern Art are also underway. Furthermore, a public-private sector partnership with the S. Niarchos Foundation resulted in a project for the creation of a grand cultural center, comprising a new Opera House and National Library designed by Renzo Piano. This project is part of the general upgrade of Athenian coastline.

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

4. Development of the islands, mountainous and other remote areas by creating local and regional poles, and connecting them through a carefully designed network of cultural itineraries. The interventions aim at the socioeconomic development of these areas. Statistics show that in the last 40 years touristically developed areas of Greece have significantly increased their population, and preserved their social fabric, while less developed ones suffered from unemployment and migration. Conservation works on the prehistoric citadel of Agios Andreas in the Cycladic island of Siphnos, on the ancient settlement of Skarkos in Ios also in Cyclades, on the Monastery of St. John the Baptist in a deep ravine of Mount Menikio in Serres in Macedonia, dated in the 13th century, on the Cathedral of Goumennissa in Kilkis also in Macedonia, dedicated to Saint George, dated in the 19th century, are characteristic examples of successful projects.

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

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

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

Museums play a key role in our planning, despite the fact that according to statistics visitors prefer open air archaeological and historical sites at a 2:1 ratio. This planning, applies mainly to the 206 state museums,⁹ and private museums currently under official accreditation procedure. Within the framework of strategic planning, our museum policies aim, of course, to attract more tourists, but also to provide education and entertainment to the local communities. As part of the quality upgrade, we are applying modern ideas, standards and methods to the organization and

⁹ Major archaeological and art museums, regional museums, site museums, local museums.

operation of museums and exhibitions, by combining historical accuracy with stimulating presentation, cutting edge information technologies, pleasing environment, and attractive amenities.

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

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CHAPTER 6

The cultural landscape and public space from a transnational perspective

Dana Arnold

Introduction

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

Ambivalent geographies

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

reveals the volatility of meaning inherent in cultural heritage – it can be valued in different ways, at different points in time, by different societies.

Tianjin

The Chinese city of Tianjin was home to a number of foreign concessions in the late Qing Dynasty and early Kuomintang era (nineteenth and twentieth centuries). These were territories ceded by the Chinese to the European imperial powers where the diplomatic immunity and autonomy they enjoyed facilitated trade and offered physical protection to residents. Although the nine foreign concessions resulted from what can best be described as the “gun boat” diplomacy of the British and French, Tianjin was not part of a western empire, and the local systems of government remained discrete to each of them. The largest and most influential of these concessions belonged to Britain and France.

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

The distinctive (western) visual identity is now interpreted as the beginning of the city’s globalization. All together, the foreign concessions were spread across an area of some 15 square kilometers that bordered both banks of the River Hai. In this way control over trade rested firmly with the concessions, and some had more advantageous positions on the river than others. Each concession promoted its own national commercial interests within Tianjin itself and with China as a whole. In this way the concessions surpassed the original Chinese city that stood also some way from the River Hai in terms of their physical size, geographical location, and economic clout. Each concession operated as an independent entity with residential, commercial and public buildings, and infrastructure, all of which were designed to meet the needs of its residents.¹ In some respects each of the concessions can be seen as a real life “pavilion” promoting national identity in an early version of a World Fair or Expo.

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

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

Cultural landscapes and projection of national/transnational identities

Present-day Tianjin, following in the footsteps of Beijing and Shanghai, is undergoing rapid urban development. The skyscrapers currently under construction form part of a longer-term plan to establish the city as a center of the financial and trading industries. But in contrast to other cities in China that have and are being transformed, recent narratives of Tianjin emphasize not only the city’s international urban identity but also distinguish the architecture and public spaces dating from its origins in the nineteenth century, and therefore of “foreign” design, as being significant. These spaces present an international pedigree of Tianjin as they were designed for the numerous foreign concessions that occupied the city from the mid nineteenth to the mid twentieth centuries.

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

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

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

A common core of the strategies of both Beijing and Shanghai for the re-invention of urban identity is the role of history. Most obviously the Olympic Games and the World Exposition are long-standing events that have put many cities in the global spotlight. Both events are prompts for the retelling of national narratives and the promotion of modernity. The preservation and promotion of a manicured past is

part of this process. Tianjin presents us with a very different set of circumstances. It has not benefitted from the opportunities for an international “re-branding” that the hosting the Olympics of a World Expo afford. Instead it had embraced the future through the past. Tianjin offers us a different kind of engagement with its historic past and through this a different kind of renegotiating of its historic and present relationship with the west.

The east-west dialogues inherent in the modern urban visual culture of Tianjin prompt us to think about the complexities of place. I would like to think about this in terms of the notions of visibility and temporality and specifically how they inflect on our transcultural reading of this modern urban space.² The architecture and urban plan of the city survived the Cultural Revolution in China as it was seen as having cultural value. I would contend that the “modernity” of Tianjin as a twenty-first-century global city is a complex category where a distinctive visual urban culture is the product of the processes of temporal transculturation. The nineteenth-century cityscape was a transnational place where numerous foreign powers co-existed. Each nation had its own distinctive (western) visual identity that had been transposed to its eastern location. This visual identity is now interpreted as the beginning of the city’s globalization. The current strategy for the urban development of Tianjin combines the renewal of these “foreign” spaces with the desire to promote its modern identity as a world city. The aesthetic of the historic European architecture finds a reprise in the new urban topography. This new urban visual culture is indexical of Tianjin as a global city and operates as a sort of economic and symbolic capital whereby the process of transculturation becomes complete.³

My focus is the role public space plays in the creation of the modern identity of Tianjin and the dialogue this has with the city’s past. By looking at the urban topography and aesthetic I want to ask the question what language do these spaces speak? And how the aesthetics of urban landscape, and to a lesser extent here architecture, are used in the furtherance of particular social and political aims. In this way not only does aesthetic culture reinforce that of the dominant political and social ideology but it also re-presents and re-constructs the notion of identity.⁴

2 For a fuller history of the British Concession in Tianjin see Dana Arnold (2012) “Ambivalent Geographies: The British Concession in Tianjin, China 1860-1946” in Julie F. Codell (ed.) (2012), *Transculturation in British Art, c1770-1930*, New York and Aldershot, Ashgate, 143-155.

3 See for instance Chen Weiming, Gao Dapeng (eds.) (2006), *Tianjin yinxiang* (Tianjin: Tianjin Renmin Meishu Chubanshe, p. 3:

This is a city immersed in but not fettered by history;

This is a city endowed with but not obsessed with glories;

This is a city cherishing its own assets while embracing opportunities;

This is a city facing the vast sea and opening to the world;

Tianjin: a famous city whose culture is rooted in history;

Tianjin: a modern international port metropolis ;

Tianjin: a central city that is spearheading the rejuvenation of a regional economy;

Tianjin, one of the most enchanting cities in China.

4 I develop this further in D. Arnold (2014) “*Construire la modernité urbaine: la concession britannique à Tianjin 1860-2014*” *Outre-mers: revue d’histoire* (sfhom) No 382-383 – (juin 2014) pp. 89-102.

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

For the first few decades after the establishing of the British concession in Tianjin, the space occupied by the park comprised little more the open land and a rubbish heap. But in 1887, the British Municipal Council celebrated the Golden Jubilee of Queen Victoria by inaugurating Victoria Park. Its design and layout was impressive, echoing the urban parks and garden squares that were a hallmark of the urban plan of nineteenth century London. Like its London cousins, it provided a place for leisure and social interaction for the residents of the concession.⁵ The planting and landscaping referred to British prototypes, and for several years a menagerie occupied one corner of the park. In 1890 the Astor Hotel was rebuilt in an Italianate style with elements of Anglo-Indian influence, such as verandas, overlooking the new Park and the Haiho river. The park formed part of a series of public spaces that punctuated the urban topography of Tianjin. These open spaces were aimed at the various communities that populated Tianjin in the nineteenth century. Each displayed particular design characteristics of the concession in which it was located. We see this for instance in the park in Japanese concession that recalls indigenous landscape gardens. The park still exists and performs an analogous function in the cityscape of modern Tianjin. It continues to offer a feeling of respite and community for the public that visit it. As such Victoria Park offers a complex set of spatial readings and a volatility of meaning.

In this way the parks and public spaces in Tianjin become a barometer of the modernity of the present-day city and of sino-western relations in the second half of the nineteenth century. The relationship between these can be read through the work of the French philosophers and historians Michel Foucault and Pierre Nora. Nora helps us to think about these urban landscapes in a colonial context through his concept of a *lieu de mémoire*. This establishes a material, symbolic, and functional site that is the product of the interrelationship between memory and history.⁶ These sites embody a will to remember and record – the respective functions of memory and history. But these *lieux de mémoire* also demonstrate the ability to change their meaning

5 For a discussion of the garden squares and urban parks in London see D. Arnold (2006) *Rural Urbanism: London landscapes in the early nineteenth century*, MUP, Manchester.

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

and relationship to other sites. The political weight this concept lends to sites that endure through the colonial and post-colonial era helps bring to the fore the dialectical relationship between colonial and post-colonial spaces. I want to stay with the concept of distorting mirrors but want also to collapse the space-time dimension. My focus is the Victoria Park in Tianjin but this is indexical of the sequence of attempts to create a number of national memories (in Nora's words) through landscape design that responded to a specific set of political and (colonial) circumstances. My aim is to show that in the politically-charged urban landscape of Tianjin, the will to create a *lieu de mémoire* brought with it a certain amount of cultural baggage that post-colonial theory allows me to unpack. It is here that Michel Foucault's discussion of the idea the heterotopia is useful.⁷ Foucault's analysis of the spaces that act as heterotopias relies on their sustained ambiguity in relationship to other sites. A site, according to Foucault, is defined by a cluster of relations it has – in other words it is characterized by the things to which it relates rather than by its own intrinsic qualities. But certain sites have the property of being related to other sites “in such a way as to suspect, neutralize or invert the set of relationships they happen to designate, mirror, or reflect.” In this way places exist in society that are something like counter-sites, a kind of effectively enacted utopia in which real sites that can be found within a culture are simultaneously represented, contested, and inverted. It is at this point that the analogy of the mirror used by Foucault helps to demonstrate the ambiguous relationship between utopia and heterotopia:

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

The mirror analogy suggests an absence of temporal linearity - a moment frozen in time rather like a snap shot, whilst also acknowledging the potential for flux and change. As a result Foucault's concept of a heterotopia can allow for the passage of time as society can make a heterotopia function in a different fashion as its history unfolds.⁸ But it is the static, momentary quality that is of particular use in relation to my reading of Tianjin, which presents the idea of the urban spaces as space that reflects an inverted image of London.⁹ As a heterotopia the Victoria Park in Tianjin becomes an oppositional space, both in terms of its own internal dynamics between the public and private and the cultural and the useful, as well as its ability to refract

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

8 Foucault 'Des Espaces Autres' loc cit p 25.

9 See M Foucault, 'Des Espaces Autres'.

London. Thinking about Victoria Park in this way enables us to see the significance of urban landscapes in their space-time location through a kaleidoscopic image of spatial oppositions, political readings, social rituals and cultural practices.

Tianjin was not, then, a colonial space. Yet it offers a means of exploring the spatial and temporal aspects of transculturation and of historicizing the processes through which it takes place. In this way we can explore the ambivalent geographies of Tianjin as it becomes at various points in time both a utopian and a dystopian site, and also an *atopia* or drifting habitation.¹⁰ The spatial location of Tianjin gives it a quasi-colonial meaning, as there is interaction between western and indigenous Chinese architecture, as well as among that of the European concessions.

In this way the park becomes a heterotopic urban site that mirrors, re-enacts, and subverts the parks in London that informed its design and function.¹¹ Tianjin operated in a similar way, but it presented a kind of otherness that stood outside the processes of colonization. The system of urban planning and management and the architecture reflected western (British) practices. But there were also added ingredients: the intermingling with the architecture of the other European concessions, with styles used elsewhere in the British Empire and with that of the Chinese themselves, suggesting a transcultural reading of these processes.

I want now to extend how this concept and relate it to ideas about the de-racinated qualities of architecture and the mirror relationship operates between site and countersite. This is also important as it introduces Gilles Deleuze and Felix Guattari's concept of the rhizome effect of western urbanism and design as it relates to Tianjin. Here the rhizome is used as a means of exploring the idea of variable connections which can be mapped but not predicted.¹² This is helpful in thinking about the diverse and dynamic aspects of Tianjin. The city with its many European concessions is the west in the east. But the concessions have a partially de-racinated existence as the city lacks the dominance of a single colonial presence which would strengthen the link between home country and colony. Instead, the diversity of the concessions fragments some of the architectural and bureaucratic unity we might expect in a colonial city. Although the rhizome of westernization spread across the city's infrastructure, it was more a product of co-operation than colonial dominance. The randomness implicit in Deleuze and Guattari's model is helpful for our understanding of this process. In this way the multiple and ambiguous meanings of transculturation as a process come to the fore.

The ways in which these urban spaces operate is through the visual and temporal link between Tianjin's historic past and modern present. The processes of transculturation evoke a quasi colonial past and globalized actuality that allows Tianjin a connection with its international counterparts that is at once more subtle and complex

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

11 Arnold, D. (2004) "The Phoenix Park Dublin: An Urban Heterotopia?" in D Arnold ed. *Cultural identities and the aesthetics of Britishness*. MUP, Manchester.

12 Deleuze & Guattari (1988) *A Thousand Plateaus*, 12.

than that of either Beijing or Shanghai. The rhizome of western visual culture runs deep in Tianjin and its embeddedness helps to consolidate the transcultural reading of the cityscape. Historic space works to create a modern identity.

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

What does this tell us of our readings of the globalized Tianjin? Globalization is a buzzword of our times but is it just another way of seeing and interpreting in terms of west and non-west, that is to say, a colonizing project by a different name? I would contend that the “modernity” of Tianjin as a twenty-first-century global city is a product of the processes of transculturation. It can be argued that the nineteenth-century cityscape worked in some ways as a reflection of colonial space in terms of a dominant foreign presence that found expression in the architectural aesthetic and system of administration. The difference here is that numerous foreign powers co-existed in Tianjin and at the same time each had its own distinctive visual identity while interacting with the other concession, as we have seen in the example of Victoria Road. The concessions became a microcosm of the discourses of nineteenth-century European imperial ambition which is now interpreted as the beginning of the city’s globalization. The current strategy for the urban development of Tianjin combines the renewal of the “foreign” spaces of the former concessions with the desire to promote its modern identity as a world city. The nine foreign concessions are indexical of Tianjin as a global city and operate as a sort of economic and symbolic capital whereby the process of transculturation becomes complete.¹³

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

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13 This point is developed further in 达纳·阿诺德 Dana Arnold 赵纪军 译 Tr. by Zhao Jijun 场所的复杂性*:对天津的跨文化解读 The Complexities of Place: Transcultural Readings of Tianjin, 新建筑: New Architecture, China, 5/2012 pp. 18-20.

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CHAPTER 7

Heritage as sector, factor, and vector: Conceptualizing the shifting relationship between heritage and spatial planning

Eva Stegmeijer, Joks Janssen, Eric Luiten, Hans Renes

Introduction¹

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

1 A more extensive version of the conceptual framework that frames the three approaches to the planning treatment of heritage as described in section two (the sector, factor and vector approach, respectively) has recently been published in the journal of *European Planning Studies* <http://www.tandfonline.com/doi/full/10.1080/09654313.2017.1329410>. The conceptual framework was first introduced by the authors: Janssen, J., E. Luiten, H. Renes and J. Rouwendal, i.c.w. O. Faber, C.-J. Pen and E. Stegmeijer (ed. P.P. Witsen) (2014), *Character sketches. National Heritage and Spatial Development Research Agenda*. Amersfoort: RCE. The authors would like to thank Prof. Dr. Jos Bazelmans (Cultural Heritage Agency of the Netherlands) for his invaluable support, time and advice.

Over the last decades heritage conservation activity across Western Europe has been shifting. There is a growing recognition that the historic environment is an integral part of our towns, cities and landscapes, rather than a world set apart. Because the cultural landscape itself is inherently dynamic, preservation can no longer be the main objective. Instead, “management of change” seems to be a more suitable definition for current conservation activity (Fairclough, and Rippon, 2002). Accordingly, numerous commentators have pleaded for a more holistic, inclusive and dynamic approach of heritage management (Smith, 2006; Fairclough et al., 2008; Ashworth, 2011; Pereira Roders, and Veldpaus, 2013). Academics observe shifts in heritage management “from an object or conservation-oriented approach towards a subject or value-oriented one [that] went hand in hand with the evolution towards an all-inclusive heritage definition” (CHCfE, 2015, p. 49). However, most studies compare the “old” (preservationist) concept to the “new” (dynamic) concept, or even propose to highlight the one over the other (Valk, and Bloemers, 2006). In this perspective, new ideas may seem revolutionary and rootless. In this paper, the assumption is that there is an evolution (instead of a revolution), and thus a relation between old and new concepts. This relation is seldom discussed, let alone revealed in a systematic way in the (broader) context of spatial planning.

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

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

least three quite different ways of treating the past in the present now coexist and in some cases even coincide in Dutch planning practice.

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

Further unpacking the line of argumentation above, this paper is structured as follows. In the following section, we conceptualize the embedding of heritage in spatial planning. Drawing on the academic debate, we reframe the evolving Dutch heritage practice into a conceptual framework that schematically models the increasingly inter-linked nature of heritage policies and the spatial domain. In Section 3 we reflect on the differences between these approaches and the consequences of their coexistence in planning practice. Finally, Section 4 discusses the need for a multi-layered approach to heritage management, as it is facing a new round of institutional and societal challenges including budget cuts, decentralization and liberalization trends, as well as climate change and demographic decline. As a result of these new challenges, the heritage sector needs to secure a new position for itself within the spatial planning system.

Positioning heritage in spatial planning: sector, factor and vector

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

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

Minister of Culture but instead the Minister of Housing, Spatial Planning and Environment who granted protection.

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

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

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

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

Evolution of heritage conceptions

Over the last decade, different schools of thought on heritage have emerged. There are at least three dominant interpretations of the term “heritage”, as put forward by Grijzenhout et al. (2007), who speak of heritage as a collection (in a repository), a

“make over,” and a cultural representation. Ashworth (2011) re-framed these interpretations as preservation, conservation and heritage, respectively, and related them to the planning domain. It is through these interpretations that transformation, conservation and traditional preservation of historic buildings and landscapes can meet in spatial plans and projects (Bosma, 2010).

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

From the 1970s onward, the focus was widened from objects to ensembles, under what Ashworth labels the conservation paradigm. Conservation implies consideration of the functionality (use and adaptive reuse) of monuments and sites. After all, it is unrealistic to preserve entire historic districts without these being used. Thus, Ashworth observes that besides heritage professionals, the arena is entered by politicians, urban managers, and spatial planners, bringing along their policy objectives and present-day needs as a justification for (financing of) conservation. Rather than a goal in itself based on intrinsic qualities, conservation becomes part of revitalization and regeneration schemes, a “subgenre” often referred to as “conservation planning” (Pendlebury, 2013). The (potential) synergy of interlinking heritage policy rationales (transmitting the inheritance of the past) with the planning doctrine of providing a high quality environment is also referred to as “integrated conservation” (Corten, et al., 2014).

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

Each school of thought poses a number of questions for heritage management (preservation, conservation, and/or transformation), and can partly be characterized by their attitudes to spatial planning: from a rather skeptical position to a more hopeful one, and from a “culture of loss” to a “culture of profit” (Kolen, 2007). If we relate these schools of thought to the domain of spatial planning (and the different planning discourses) we can, somewhat schematically, discern three possible approaches

in which the use of heritage in spatial planning can take shape (Figure 1); heritage as sector, as factor, and vector respectively.

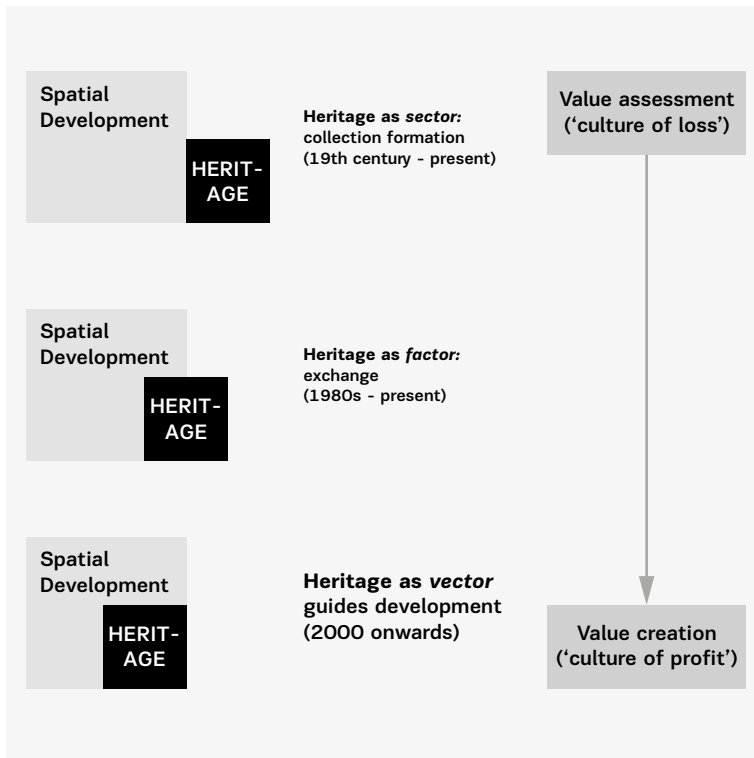


Figure 1: Interaction between spatial planning and heritage management.

Heritage as a spatial sector: protection and collection formation

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

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

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

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

Heritage as a spatial factor: negotiation and revitalization

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

Heritage experts take their place alongside investors and developers as custodians of historical awareness underlining the potential of heritage in adding quality to the project (cf. Ashworth’s conservation paradigm). They actively seek contact with spatial planners and policy-makers and provide input for the planning process at all levels in the form of arguments for and knowledge of cultural heritage, not in order to disrupt plans in their initial stages, but to enrich them. The motto “preservation by development” refers to this process of balancing between conservation objectives and spatial change (Janssen, et al., 2014).

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

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

Heritage as spatial vector²²: development and continuity

Spatial developments not only disrupt physical structures, they also tend to root out the stories and meanings associated with buildings and districts. This cultural shift in understanding heritage became apparent with the introduction of the concept of “intangible heritage”: from material culture to the inclusion of performed culture.³ What used to be called folklore, developed into a recognized repertoire of practices and the enactment, transmission, and reproduction of these. The shift entailed a change in focus: from artefacts to people, their memories, genealogical links and scientific reconstructions of historical events. They impart a narrative structure to the past.

Knowledge about what happened in a district, town, street, or building can inspire and guide development to the next stage in both a physical and non-physical sense. Concepts underlying, or stories attached to buildings and landscape can lead to design themes for spatial interventions (Labuhn and Luiten, forthcoming). For example, in the case of monuments of social housing, social ideals are “fixed in urban development principles (such as Howard’s garden city), architectonic principles (the efficient house, the practical kitchen), principles of collectivity (the design of a community and the layout of outdoor space) and the social commitment (public housing as a public responsibility)” (Meurs, 2016, p. 56). As such, the link between the history of a district or site and contemporary planning is made not through physical structures, but through intangible factors such as stories or traditions. This can be useful when few physical traces of the past remain or when the past does not manifest itself in a way that immediately conjures up associations (e.g., archaeological finds that are preserved in situ). Therefore we describe this approach as a vector, which inspires and guides spatial planning in the broader sense and supplies it with a historical context.

One form of research that ties in well with this approach is the “biography of landscape” – an account of the life of a constantly changing cultural landscape (Kolen,

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

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

2005; Bloemers, et al., 2010). The biographical approach is not merely a matter of recording historical facts, accounts, and events; it also imparts a measure of chronological coherence. It requires trans-disciplinary collaboration between heritage disciplines and between academic and non-academic sources of knowledge. It can be a useful tool for revealing the layers of history in a landscape in the dynamic context of spatial planning, and of presenting it in an attractive way to planners and designers.

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

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

Changing paradigms or expanding repertoire?

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

Fundamental, institutional, and academic differences

In *fundamental* terms, from a broad social, philosophical, and cultural perspective, the successive development of these different approaches can be interpreted as a transition from modernism, via post-modernism to “fluid or late modernism”. Although the advent of heritage management in the early 20th century was to some

extent a response to modernism in urban planning and architecture, the associated heritage as sector approach was, in a philosophical and cultural sense, influenced by modernism itself. This is characterized by faith in (hierarchical) government and, by extension, in scientific academic expertise. It can be traced in the inherently modernist process of scholarly selection of heritage buildings and landscapes. From this perspective, the selection, listing, and management of heritage is a largely specialised activity dominated by experts, who act as adjudicators of heritage values and ideals. The heritage management process is seen as an objective, verifiable activity, based on universalistic, statutory principles and definitions, closely interwoven with bureaucratic planning procedures (Smith, 2006; Smith, and Waterton, 2009).

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

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

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

Recently, a process of “socialization” has got underway, whereby more scope is being created for issues of social inclusion, public participation and co-creation. It draws attention to people as “makers” and “active agents” of heritage (Figure 2).

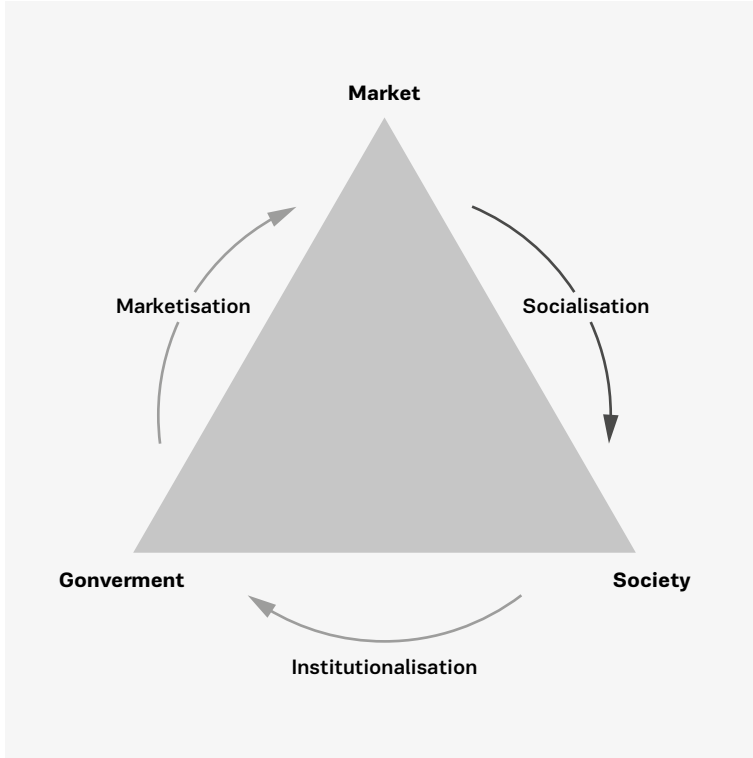


Figure 2: Institutional evolution of spatial planning and heritage management.

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

Regarding the *academic* dimension, whereas, in the heritage as sector approach, valuing, selecting and protecting the heritage is based on the “objective”,

evidence-based interpretation of canonical, art historical, and stylistic information and properties, in the heritage as factor and heritage as vector approaches, the heritage is seen far more as a product of social debate and engagement. This development can be described as a transition from logical positivism based on empirically observable and verifiable facts to social constructivism, which allows scope for emotion and engagement, different cultural perspectives and various forms of appropriation (Figure 3). This transition corresponds with a shift in the academic approach to heritage issues: from an inward-looking, technical and instrumental perspective focused on the “intrinsic” value and materiality of the heritage (often referred to as “scientific materialism”) towards a more open, strategic, and political perspective, in which the heritage is understood as the product of a broader social context, and in which non-material dimensions play a role alongside material considerations.

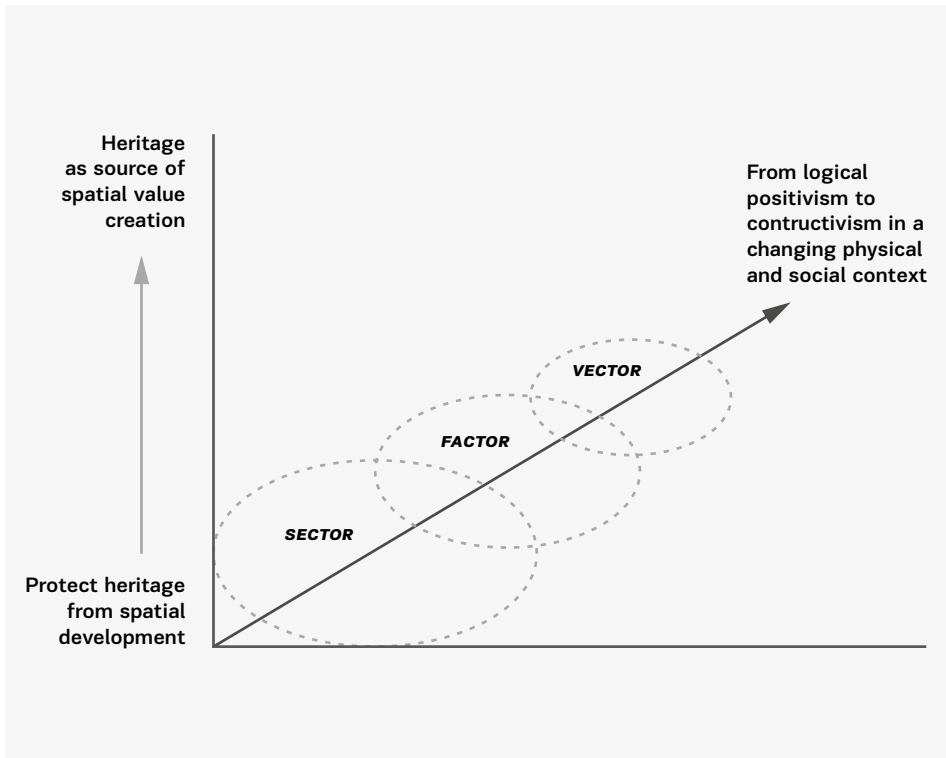


Figure 3: Transition in the heritage paradigm.

In terms of the outlook on societal, cultural, and *economic value*, we observe a move from emphasis on mere cultural value to a more instrumental take (Corten et al., 2014). Where the heritage as sector approach alludes to the inherent qualities of the artefacts, structures and landscapes that justify their upkeep and transmittal to future generations, the heritage as factor approach considers heritage as an economic asset: a unique selling point for the area or the city. Where heritage as factor employs mostly an economic instrumentality (regional competitiveness, return on investment, real estate market, place-branding, gentrification, regeneration), heritage as vector, we argue,

broadens the scope of how heritage can contribute to society, alluding to sustainable development, local initiatives, inclusiveness, and co-creation. The vector approach coincides with this broadening of the instrumental value; as heritage as factor mostly focuses on the economic value, the vector paradigm, in response to that, enriches the argumentation of the value of heritage to include more sustainable yield in societal and environmental terms (participation, social cohesion, skills, reduction of urban sprawl, re-use heritage and materials, local production etc. (cf. CHCfE, 2015).

Layering of heritage approaches

The processes described above have led to various ways of approaching our physical past in a planning context. Our sector, factor and vector categorization is something of an idealized typology. Distinguishing these approaches and addressing them in sequential order implies a transition, passing from one to the next; a paradigm shifts (Kuhn, 1962). Such a change involves learning the rules of the new approach and then discarding the rules of the old one. However, in our view, that type of wholesale change is not applicable to these heritage approaches. Rather, a new perspective is superimposed over a previous approach. Using Massey's "geological metaphor", we argue that the various approaches are akin to layers deposited on top of one another (Massey, 1984). It is therefore not a question of transition, but of "sedimentation" (Steen, et al., 2015).

The different approaches to heritage in spatial planning have certainly not precipitated any radical shifts between coordination mechanisms. Instead, they have brought about an expansion of the repertoire of heritage management. There has been a gradual broadening of the ambition, scale, and scope of heritage management (from the exceptional to the ordinary, from object to site, area and, finally, the landscape, from protection to conservation in a dynamic context). In parallel, the fixed, intrinsic and rather static vision of traditional heritage management was challenged and a more dynamic, living, and vibrant concept of heritage emerged. Heritage management shifted from a focus on monuments, towards the city as a morphological and social structure and, subsequently, the mentality of landscapes, including their social and cultural riches (Meurs, 2014).⁴ As a result, heritage management now has at its disposal a number of mechanisms and logical frameworks for dealing with the past, which in planning practice exist in parallel and in combination, and are mutually dependent.

The latest approach – heritage as vector – is, we argue, no better or more appropriate than the other two. The three different approaches each frame heritage issues in their own way. This naturally results in different ways of formulating questions relating to current heritage challenges and, as a result, different types of knowledge formation and management strategies. The heritage as sector approach could translate

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

the challenge posed by the climate change agenda into research into new preservation techniques to curb the degradation of heritage as a result of sea-level rise, for example, while the heritage as vector approach will be more likely to draw attention to the “habitus” associated with the typically Dutch landscape featuring rivers, water meadows and dikes, and how this cultural dimension might guide future efforts to make the Netherlands “climate-proof”. Whereas the heritage as sector approach looks inward - analyzing the impact of climate change on the material fabric of the heritage - the heritage as vector approach adversely looks outward- searching for the place-shaping potentials of heritage in a lower-carbon economy.

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

Discussion and conclusion

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

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

of adopting a new repertoire, but instead about the art of identifying which approach is best suited for a given situation.

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

However, in the new planning context, the heritage as sector approach will also be relevant and significant, albeit in an altered context and/or form. A traditional assessment of cultural and historical value is still needed for planning decisions (in environmental impact assessments, for example, or its world heritage site derivative, the Heritage Impact Assessment) and selection decisions (concerning objects from the post-war reconstruction period, for example). That is why value assessment is still a subject of research, in connection, for example, with the new Spatial Planning Act, which obliges local authorities to consider heritage interests in their zoning plans. And diagnosis of the state of the structure and maintenance of historic buildings also remains relevant when it comes to regeneration or redevelopment, particularly in the light of new developments like climate change, the energy transition and the surplus of vacant buildings in Dutch cities. The same holds true for the heritage as factor approach. The cyclical and structural implications of the crisis – in the form of austerity, declining investment, selling of heritage property (including government property), cuts in restoration grants etc. – will require new methods and instruments for revitalization and negotiation.

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CHAPTER 8

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

Kohei Inahata

Introduction

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

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

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

Background

Governance of development-led archaeology

Two approaches to governance of development-led archaeology

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

Its impacts on archaeological activities

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

Development of its purpose and scope

Archaeological heritage as a treasure

The system for development-led archaeology is, in many cases, historically developed and implemented in order to “rescue” archaeological sites from destruction by development (Doeser, 2010). As a result, protection and preservation of archaeological heritage have been the main focus of the system and “the main driver” (Carman, 2015, 180) for its practice, and creating values by using its result has become

second priority. In fact, many public policies about development-led archaeology do not have an embedded system to create values as an outcome.

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

Archaeological heritage as an evidence for academic knowledge

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

Criticism

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

Furthermore, there is always economic and political pressure on the system and its implement. The biggest pressure comes from developers, who pay a vast amount of money for it. In the traditional justification, they are supposed to receive no tangible benefits. It can be said that they are paying the costs only “to maintain a good public image” (Rahtz, 1991, 16) or just obeying a law. The pressure on public funding

also matters. Even in the “market-based” system, public money is being invested in many parts of the system, such as maintaining museums which display materials from excavations. Especially in the age of austerity, cutting public expenditure is a quite powerful agenda for government, which often requires more greater and short-term contribution to society.

Attempts to create economic and social values

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

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

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

Case Study

England

Legislative background and organizational structure

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

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

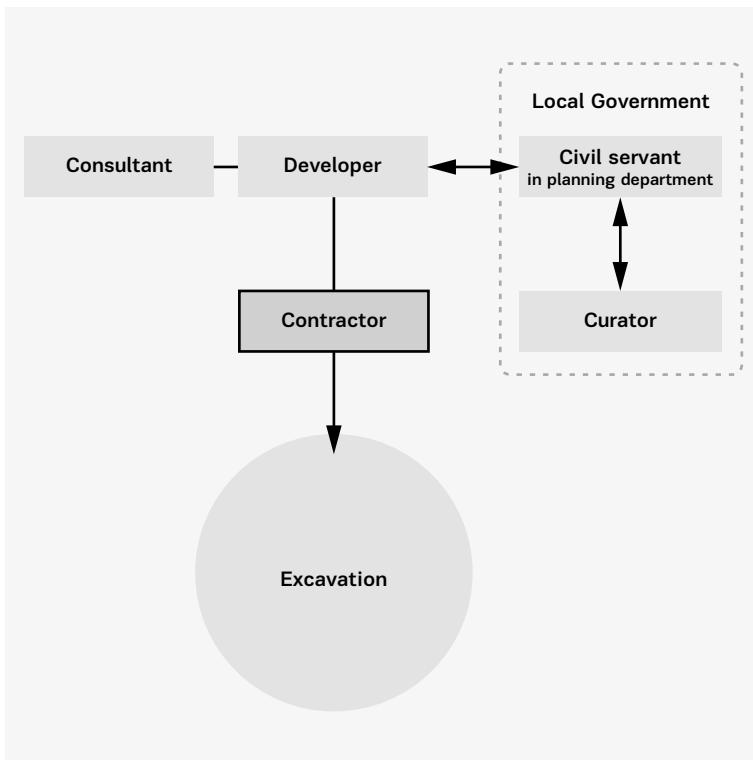


Figure 1: The simplified diagram showing organizational structure of development-led archaeology in England.

Despite its regional variations, organizational structure in general commonly has four types of key players in the system, which conveniently start with the same initial character; Curators, Contractors, Consultants and Clients. Curators are archaeologists mainly in local authorities, who are “wholly or partly concerned with the long-term preservation, protection, conservation, and management of archaeological remains through the application of statutory or non-statutory powers and defined publicly accountable responsibilities” (Darvill, and Russell, 2002, 7). Contractors are “archaeological organizations who provide contracting services in archaeological fieldwork, analysis, research, and reporting” (Darvill, and Russell, 2002, 7). They are mainly constituted as trusts or private companies. Consultants are “individuals or organizations providing archaeological advice, who act as agents or representatives for others, and/or who work as intermediaries in commissioning and monitoring archaeological work on behalf of clients” (Darvill, and Russell, 2002, 7). Clients are developers in the most cases. They are “the sponsors or consumers of archaeological work and its results” (Darvill, and Russell, 2002, 8). Meanwhile, the central government rarely intervenes in the market.

Characteristic style of value creation

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

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

Thirdly, some contractors and consultants are seeking the ways to add values on developers’ business. For example, there are some cases in which consultants (or contractors) made a display of archaeological materials at an office of a developer. Museum of London Archaeology (MOLA), one of the biggest contractors and

consultants in the UK, offers a gift inspired by or made of archaeological materials. Ultimately, these attempts aim to create an economic value for developers through place-making or Corporate Social Responsibility (CSR). The unique place might attract more people, and archaeology can make a place more unique by revealing the past of the place. Place-making is a useful idea for bridging archaeological heritage and an economic value. In addition, it also might improve the quality of life of local residents around the place, which would enable companies to perform their CSR.

Japan

Legislative background and organisational structure

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

Organization has a hierarchical structure of central-local governments. At both the prefectural and municipal levels, archaeologists in local authorities usually conduct rescue excavations under the central government’s supervision (Okamura and Matsuda, 2010; Matsuda, 2014). The department for rescue excavation is placed

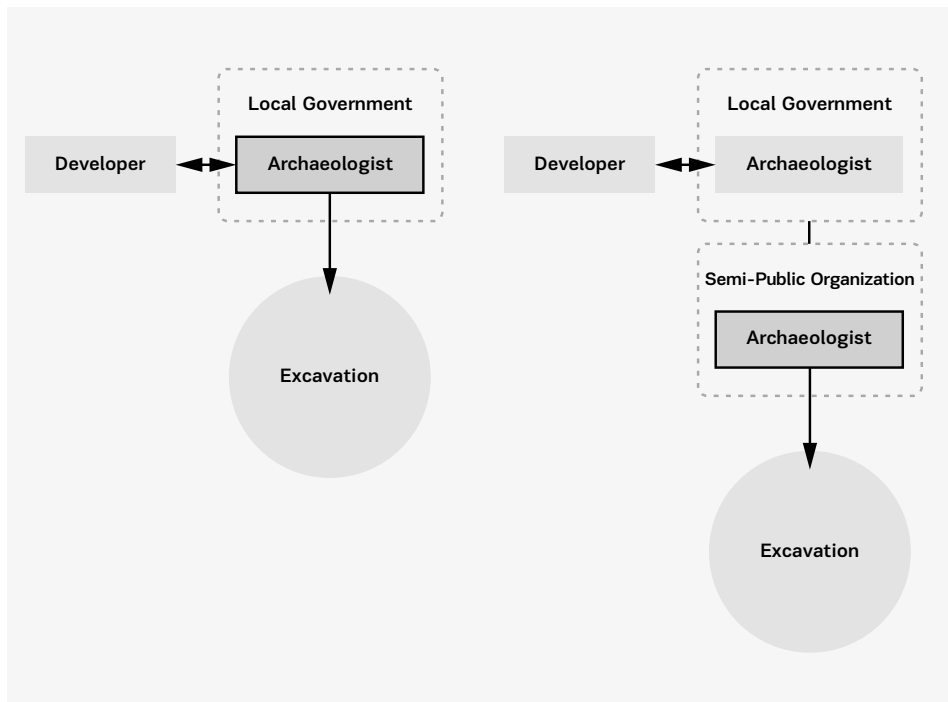


Figure 2: The simplified diagram showing two types of organizational structure of development-led archaeology in Japan.

under the same umbrella organization with education and museum management, boards of education (*kyouiku iinkai*) (Pathy-Barker, 2006). In principle, archaeologists are working at local authorities' office, but some authorities delegate their responsibility for development-led archaeology to semi-public archaeological foundations. Due to the semi-public status of the foundations, local authorities still have a control on them to some extent, which includes personnel interchanges with educational departments and museums. In addition, even in the case of the delegation, most local authorities still keep their role of negotiating with developers.

Characteristic style of value creation

Partly because of its organizational characteristic, in the Japanese system, traditional ways of dissemination of the results has been actively pursued at every level of the hierarchical structure. At the individual site level, professional archaeologists who work on rescue excavation often have a responsibility for dissemination of the results at the same time (Okamura, and Matsuda, 2010, 103). After rescue excavation, a one-day public presentation, *gensetsu* in Japanese, is commonly conducted. By *gensetsu*, archaeologists present the results of the rescue excavation at the site to local residents and those who have an interest in archaeology (Okamura, and Matsuda, 2010, 103). Despite different regional contexts, *gensetsu* is quite pervasive as an integral part of rescue excavation. At the local authority level, some organizations have a unit which is in charge of dissemination. The results of development-led archaeology within their territory are often presented to the local residents by traditional styles of dissemination such as public lecture, temporary exhibition, museum display, etc. Furthermore, at the national level, the Agency for Cultural Affairs holds a temporary annual exhibition tour every year, featuring major excavations throughout the country, which is called "Excavations of the Japanese Archipelago".

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

Discussion

Setting different audiences

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

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

Different styles of usage of archaeological heritage

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

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

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

Implication for narrative

These differences in the styles of creating values could lead to different types of narratives about the past. The developer-targeted presentation, which regards archaeological heritage as a commodity, tends to be a site-specific narrative, which would

attach meanings and values to a specific place. Attempts on place-making are the typical example of it. On the other hand, local community-targeted presentation, which assumes archaeological heritage as a public good, could lead to narratives about local history. This is exemplified by the branding strategy of local authorities by Japanese government.

Strengths and weaknesses

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

On the other hand, one of the clear strengths of the Japanese approach is its strong relationship with the public. Ultimately, government policy is maintained by the endorsement from the public. General or specific interests and appreciation to the sites by local residents would lead to the improvement of the system through the legislation or administration process. Therefore, building political support is fundamentally important for the sustainability of the system. However, on the other side of coin, the relationship with developers is much weaker than it is in the English system. This could cause conflicts with them. In fact in Japan, both central and local governments have struggled for a long time to deal with developers who are not willing to pay for rescue excavation or, even worse, reject conducting rescue excavation.

Conclusion

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

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

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

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CHAPTER 9

Cultural heritage and sustainable tourism: The challenges

Harry Coccossis

Introduction¹

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

Tourism growth and demand characteristics

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

Tourism is changing as a consequence of broader social and economic changes. Globalization and the opening up of world markets have brought-in distant markets and new destinations as well as increasing competition among tourist destinations. Technological advances in informatics and transport led organizational changes in the supply of services which lowered costs of travel and spurred an “explosion” in demand. In addition, democratization and expansion of information have brought

1 This paper relies heavily on a published article titled: “Sustainable Development and Tourism: Opportunities and Threats to Cultural Heritage from Tourism” in Fusco Girard, L. and P. Nijkamp (2009) *Cultural Tourism and Sustainable Local Development*, Ashgate Publishing, 47-56.

improvements in reaching out potential customers/visitors revolutionizing the structure of tourist offer leading to even more intense competition (tour operators, airlines, hotel industry, travel agents, etc.). Broader social and economic changes reshape travel patterns, the spatial organization of tourist flows and tourist development. New areas emerge as large potential source markets (such as China and India) or as new destinations (i.e., Gulf States, China, Vietnam, and others) competing with established ones.

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

Tourism linkages and impacts

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

The spectacular growth of tourism has brought to the attention of policy making its potential as an engine for stimulating economic growth and development. Tourism has multiple linkages to a wide range of other economic sectors and activities, thus having a potential to act as a catalyst for economic development due to its eventual multiplier effects. At a national level, it contributes to the balance of payments but also provides employment and investments for construction, transport, trade, etc. At a local/regional level it offers opportunities for employment and income spurring regional and local economic development. For several small and distant places

which may lack other economic development opportunities, tourism offers often unique prospects. In many destinations, the presence of tourism provides opportunities for better infrastructure and services to the benefit of local society as well (such as transport, banking, etc.).

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

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

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

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

Not all of the impacts attributed to tourism are due to tourism alone as there are broader transformations and processes (such as globalization, competition, mass

culture, modernization, rural-urban population shifts, etc.) which may influence local and regional systems. In tourism destinations and many other places these changes may be triggered by tourism, as a fast-growing activity with multiple linkages to other activities and direct or indirect effects on society, economy, and the environment. So, such effects are attributed to tourism as the dominant factor of change.

Consequently, it is not surprising that a growing number of countries, regions and local communities are increasingly concerned about the impacts of tourism and adopt policies to confront the problems which tourism generates. While early attempts at policy making focused on establishing the basic conditions for tourism development (i.e., infrastructure, services, etc.) relying on traditional instruments (i.e., economic incentives, regulatory controls over land development and land use, etc.) it became apparent that a broader perspective is needed to incorporate cross sectoral and “system-wide” issues. It became also apparent that a pro-active policy is necessary to anticipate and take into consideration the impacts, the social, economic and environmental aspects of tourism development and their interactions, evidenced in terms of spatial development patterns. Anticipating and managing the impacts of tourism and its growth became a central issue in national, regional, and local policy making.

Sustainable development and tourism

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

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

In the above context, sustainable tourism development is directly linked to protecting and managing the natural and cultural environment as a basis for social and

economic development. In recent years there is a growing concern with the side effects of economic development policies enriching environmental policy by focusing on general social issues as well such as production and consumption patterns. This brings social responsibility of the individual and the various actors/stakeholders at the forefront of environmental and development policy agendas. An increasingly complex system of international, supranational, and regional agreements and policy statements (Conventions, Protocols, etc.) is gradually put in place as a framework to support national legislation. Although sustainable tourism is an issue in the agenda, its scope is widened to include some horizontal issues such as sustainable production and consumption patterns, referring to the need for fundamental changes in the ways the travel industry, tourists and society at large produce and consume services and resources in satisfying their needs, putting local and global sustainable development in a long-term perspective.

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

Tourism destination management

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

Therefore, tourism development depends to the capacity of local systems to anticipate and cope with tourism impacts. Issues such as “saturation” and “carrying capacity” become central in a discussion of tourism’s impacts on a destination and their eventual negative feedback on tourist activity itself. The concept of tourism

carrying capacity reflects an increasing concern that tourism cannot grow forever in a place without causing irreversible damages to the local system, whether expressed in social, economic or environmental (in the wide sense, including the built environment) terms (UNEP, 1986). Should therefore be limits of tourism development (size, intensity, etc.) in a place?

The relationship between tourism and cultural resources can be seen within this context as well. The concept of carrying capacity can be interpreted and used in many ways. For some types of destinations, such as archaeological sites, museums, monuments, etc., the interpretation of capacity can be related to crowding, that is the number of people present at a given period of time. So, tourism carrying capacity can be the maximum number of people who can use a site without causing an unacceptable alteration to the physical environment (natural and man-made) and without an unacceptable decline in the quality of the experience gained by visitors. When applied to a larger and more complex area (i.e., an island, an historic settlement or town, a region, etc.) the concept may acquire a broader significance so as to express a maximum acceptable tourist development (number of beds, hotels, etc.) on the basis of the function of the area and the conditions of its key cultural resources or infrastructure.

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

The challenges

The quest for a coherent, multi-dimensional and long-term strategy for managing tourism at a destination in a perspective of sustainable development is essential. Managing tourism and its impacts on cultural heritage is a central concern of such strategy which, however, often transcends local capacities to cope with complex issues. It imposes a heavy organizational burden on local community structures, which might not have the capacity to face such a challenge. Local tourism destination management requires the establishment of “governance mechanisms” that is, processes and procedures of bringing-in the various “interests” and actors to develop and adopt a common strategy towards tourism and cultural heritage on the basic principles of sustainable development. This might require that communities transcend internal social inertia, which prevents them from developing a “vision” about their

future (and strategic planning). It involves the adoption of an on-going process for assessing tourism and its impacts and the mobilization of stakeholders in a long-term process to resolve conflicts, accommodate various interests and concerns, particularly since some of the key actors might be outside the local system (for example the tour operators). The imposition of limits may be desirable but also entails the dangers of marginalization of the destination due to competition, unless it is used as part of a broader strategy to upgrade and/or differentiate the tourist product. Several key issues are involved in a decision to adopt a strategy towards sustainable tourism: What conditions and problems drive a tourist destination to decide to adopt such a strategy? What is the policy focus, Increasing competitiveness or Sustainable Development? What is the functional relationship between planning and destination management? Are there “appropriate” planning frameworks that could facilitate the implementation of sustainable tourism management? Who is the driving “actor” or “force” for undertaking such a strategy? Are there key stakeholders? Is the local society ready to support such endeavour? Are there critical factors? What is the role of weaknesses and threats in visioning?

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

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CHAPTER 10

Intangible cultural heritage, local knowledge and sustainable management of cultural assets and environmental recourses

Stavroula-Villy Fotopoulou

Introduction

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

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

more aptly describes the broader issues that are discussed in the community of heritage professionals” (Barthel-Bouchier, 2013).

The anthropological approach to culture and the refocusing of social sciences on processes (i.e., not only on products—objects, buildings etc.—of processes), have proven to be significant factors in the re-definition of heritage as an entity made up of various complex and interdependent expressions, revealed through social practices and customs. Today, it is the diversity of expressions that create the definition of heritage. “This definition, strictly dependent on the idea of the complexity of heritage, was not obvious as the habits of visual representations of the diversity of cultures through their simplified heritage expressions were firmly anchored in minds. African habitats and sculpture, European monuments, the lost pyramids of Latin America, and the national parks of North America, etc., are no longer perceived as images par excellence of the heritage of humanity, but have acquired a new dimension, through the intermediary of the concept of intangible values. It is the quest for the meaning of cultural expressions that has paved the way for acknowledgement of a new approach to heritage. This quest, which has acquired greater importance in the last thirty years, has required us to identify the social customs and systems of beliefs, including myths, of which intangible heritage is the sign and expression. The definition of intangible cultural heritage and its better appreciation as a source of identity, creativity, and diversity have therefore greatly contributed to drawing a comprehensive approach to heritage which will now apply to both tangible and intangible heritage” (Bouchenaki, 2004).

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

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

- a. oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- b. performing arts;
- c. social practices, rituals and festive events;
- d. knowledge and practices concerning nature and the universe;
- e. traditional craftsmanship.¹

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

1 Article 2 of the Convention for Safeguarding Intangible Cultural Heritage, UNESCO 2003, online: <http://www.unesco.org/culture/ich/en/convention>.

Tinian Marble-Craftsmanship

Built heritage is the product of craftsmanship of the past that has been put to use by craftspeople who shared the then prevalent knowledge and practices concerning nature and the universe. Those two domains of ICH (mentioned above as d. and e. in art. 2 of the 2003 UNESCO Convention) are crucial in any restoration project. The restoration works on the Acropolis testify to that: the Tinian marble-craftsmen are among the key workers there because they possess a unique knowledge of marble-craftsmanship acquired in their birthplace, the island of Tinos. The knowledge is acquired mainly through non-formal education. Tinian marble craftsmanship is based on the master-apprentice model of transmission and corresponding hierarchical organization of marble-crafting workshops. Marblecraftspeople possess empirical knowledge of the composition and structure of marble-bearing rock, the properties of each kind of marble, and the manipulation of its veins. A part of this ICH element is also the making of the tools used in marble-crafting. The forgers of tools in Tinos also provide tools to most restoration places all over Greece, where marble or stone cutting is necessary. The exceptional tradition of Tinian marble-craftsmanship has been recognized globally, and the element has been inscribed in the Representative List of ICH of Humanity, in November 2015.²

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

The Sacred Forests in Epirus

Even more important are manifestations of ICH that are linked to local knowledge and the local management of natural resources, such as water, in order to prevent floods or landslides. A good such example is the tradition of Sacred Forests (or *Vakoufia*) in Epirus, which we have recently included in the Greek National Inventory of ICH.³ It is an element that combines local knowledge of sustainable water management and a system of beliefs concerning nature. Where this tradition is still observed (in *Zagorochoria* and *Konitsa* villages nowadays), it is combined with strict prohibitions on cutting wood from certain forests around the villages. Even excommunications had been used against the transgressors of the wood-cutting prohibition.

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

This intimate, local knowledge of water flows exists everywhere in Greece, and its bearers are the people who live and work in the fields and the forests, like the shepherds. Their knowledge could be of great use if it is taken under consideration

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

3 Online publication: <http://ayla.culture.gr/?p=374> (currently in Greek only, soon to be translated in English as well).

in new building projects, the making of new highways and roads around the country, etc. But we must stress the word “intimate”: this knowledge can only be obtained through the use of appropriate methods of the relevant social sciences, folklore and cultural anthropology in particular. It can provide as precise information as the data gathered according the research methods of natural sciences (geology, etc.), but in a more participatory way, an approach that takes under consideration the knowledge and the perspective of the local community.

Dry Stone Craftsmanship

On the arid environment of the Cyclades, the art of dry stone craftsmanship is the means to create a livelihood out of the wind-swept hills. Dry Stone art refers to stone construction without the use of any binding material, such as mortar, cement, etc. The element is linked with customs and traditional practices associated with the organization of rural space. It has shaped numerous and diverse landscapes, forming various modes of dwelling, farming, and husbandry (i.e., creating terraces for cultivation, delineating boundaries of land, constructing seasonal settlements and shelters, managing water resources in a sustainable way, etc). It is invaluable in preventing landslides, floods and in combating erosion or desertification of the land. It also enhances biodiversity. Moreover, it has been used in public works, and artistic aspects of the craftsmanship have been acknowledged and accordingly exploited by contemporary artists.

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

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

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

painters, poets and photographers), poised between tradition and innovation, craft-work and artistic creation.

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

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

Currently, we have initiated a multi-national file for the inscription of dry-stone on the Representative List of the Humanity⁴ and the participation of interested states is growing. States of a wide region, around the Mediterranean and beyond, such as Bulgaria, Croatia, Cyprus, France, Italy, Slovenia, Spain, and Switzerland are already co-operating with us for the preparation of the nomination file, and we have reasons to believe that more countries will express their interest in the future.

Wooden Shipbuilding

Wooden shipbuilding is one of the greatest and most complex arts in modern and contemporary Greece. It is a craft based on the master-apprentice model of transmission and corresponding hierarchical organization, but there are very many different aspects of this craft, a lot of specializations that have to be orchestrated by the master shipwright in a shipyard. This entails long years of apprenticeship and laborious training. Nevertheless, it was a flourishing craft almost until the 1990s and widely spread in every corner of mainland or island Greece.⁵ Due to accumulating pressure coming from diverse environments (the EU policies on fisheries is just one, the social security system's requirements another, etc.), during the last decade the number of trainees in traditional shipyards is dwindling, many small shipyards are shut down and the master shipwrights are getting retired with no one to take up their place. The chain of transmission seems to be ready to break.

We are currently paving our way in order to coordinate agents from different fields of public policy and the shipwrights themselves, so that a coherent safeguarding plan can be devised and implemented. Our prioritization of safeguarding this ICH element is not solely driven by our scientific appreciation of its great cultural

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

5 Online publication of the National Inventory File on Wooden Shipbuilding: <http://ayla.culture.gr/?p=108&lang=en>.

value. We also know from economic studies that there is economic potential in building wooden boats that are now used for leisure activities (yachting and sea tourism activities), a potential that can also create a considerable number of new jobs in the shipyards of unemployment –stricken areas such as Perama, Syros, etc.

The “subtle power of ICH”

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

The competent body for the implementation of the ICH Convention in Greece, the Directorate of Modern Cultural Assets and Intangible Cultural Heritage, has devoted a lot of effort in enhancing the value of ICH and more specifically in promoting certain aspects of intangible heritage related to sustainable development, such as the traditional crafts and local knowledge described above, with a view also to contributing to the on-going public debate on the re-appraisal of the productive dynamics of the country. We started building the National Inventory of ICH (the main mechanism of the Convention) exactly when our own perception of Greek productivity was at a very low point. Moreover, the image of Greece abroad was marred by various allegations. Through the Inventory we try to look at Greek heritage from a new perspective. We aim to enhance certain aspects of Greek living traditions that could be used as guidance not only for overcoming a fiscal and financial crisis, but also for fostering sustainable development processes in economic activities.

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CHAPTER 11

The Maniatakeion Foundation and the inception of the “Historical Memory and Economic Development” discourse in Greece

Andrea Nanetti

multum egerunt qui ante nos fuerunt, sed non peregerunt

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

— L. A. Seneca 4bce-65ce *Ep.*, LXIV, 9

Introduction

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

Of heritage—whether it is historical or cultural, political or personal—all hold shares. Not everyone knows how to yield direct returns. Hence, among other things, the positivity and nobility of the word servator (‘friend of tradition’) compared to novator (‘enemy of tradition’): it is a recovery not only linguistic but also political and moral... ... with look and steps towards the future (Dell’eredità—sia essa storica o culturale, politica o personale—tutti detengono le azioni. Non tutti sanno farle fruttare. Di qui, fra l’altro, la positività e nobiltà della parola servator (‘amico della tradizione’) rispetto a novator (‘nemico della tradizione’): un recupero non solo linguistico ma anche politico e morale... ..con lo sguardo e con i passi rivolti al futuro).

— Ivano Dionigi, Bologna, 2011

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

— Helga Nowotny, Singapore, 2014

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

The municipality of Pylos-Nestoras and the heritage of southern Messenia (Peloponnese, Greece)

The islands and moorings of southern Messenia constitute the strategic node of sea routes at the crossroads between the Ionian and Aegean seas (Figure 1). This was *the* coast tract to be protected by all thalassocracies that patrolled the sea-lanes between the East and the West Mediterranean regions. Thus, southern Messenia becomes a diachronic observatory of the full ethnological picture of the evolution of Mediterranean society and of the diffusion of its cultural models as illustrated by the works of Luigi Luca Cavalli-Sforza (1994) and Jared Mason Diamond (1999). My research interests focused on the chorography of the Venetian periods (1207-1500 and 1685-1715), in a constant reference to the continuation of life with a strong connection to the sea since Neolithic times. This concerns both the peoples who expanded their commercial and cultural influence via the sea from the East to the islands of the Aegean and the other lands bordered by the Ionian and by the Adriatic, and those peoples who from the Adriatic and the Ionian benefitted from commercial and cultural exchanges with the eastern regions of the Mediterranean and the Black Sea until the assertion of the Mediterranean thalassocracies.



Figure 1: Google Map of Messenia: at the crossroads between Ionian and Aegean seas.

Today, archaeology and history have at their disposal the impressive fortifications of Methoni, Koroni, Old and New Navarino/Pylos, the settlements buried on the islands

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

This marine, coastal and island landscape, its Mycenaean palaces, medieval castles, and other archaeological areas—which will possibly be listed as a World Heritage Site by the international World Heritage Program administered by UNESCO—are seen in this paper as the engine of a sustainable and better future for the local population and a comparative case study in a global heritage science perspective. Heritage science is seen here as the state-of-the-art multidisciplinary domain which investigates and pioneers integrated action plans and solutions in response to, and in anticipation of, the challenges arising from cultural heritage issues in society: conservation, access, interpretation, and management. It takes into account knowledge and values acquired in all relevant disciplines; from arts and humanities (conservation, philosophy, ethics, history, and art history), to fundamental sciences (chemistry, physics, mathematics, biology), and in addition economics, sociology, media studies, computer sciences, and engineering (Nanetti-Cheong 2016 and Nanetti Cheong 2017).

Research-based educational programs for secondary and tertiary education (2000-2014)

Between 2000 and 2010 the “Methoni Summer School”, based in Methoni of Messenia (Peloponnese, Greece), trained more than 400 students (from Italy, Germany, UK, and the USA) in archaeology, photography, and Modern Greek, in collaboration with the Greek Ministry of Culture, the University of Bologna, the University of Rome, the Maniatakeion Foundation, and the City of Methoni, with the occasional support of Dimitris Koulourianos, former Greek Minister of Finance. The school program was based on the research conducted by the Department of History and Methods for Cultural Heritage Conservation of the University of Bologna, the State Archive of Venice, and the 26th Ephoreia of Byzantine Antiquities of the Greek Ministry of Culture (PI, Andrea Nanetti). Since 2007, the results of the summer school has supported the secondary school “Liceo Fracastoro” of Verona, which is leading the project “Antica Messene” (Italian Ministry of Education special fund) with the aim to let high school students experience academic research. Between 2009 and 2010 the know-how has been transferred to a former University of Bologna MA student Andreas Tselikas, who developed his enterprise in Athens to teach Modern Greek Language and Culture to foreign students (see <http://www.alexandria-institute.com>).

Engaging indigenous stakeholders

On 2-5 June 2009, with the support of the Maniatakeion Foundation, an international conference on “Historical Memory and Economic Development”, which took place in Athens and Koroni, commemorated the 8th centenary of the treaty of Sapienza (1209, see Nanetti 2009), when Koroni and Methoni passed from the French crusaders of Geoffroy de Villehardouin to the Venetian Republic, establishing the first territory of what would have become the *Stato da Mar*, the Venetian State of the Sea (Nanetti 2017). It was the occasion to look at the Venetian heritage as a resource for the economic development of the entire area, rather than the monuments of a foreign domination.

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

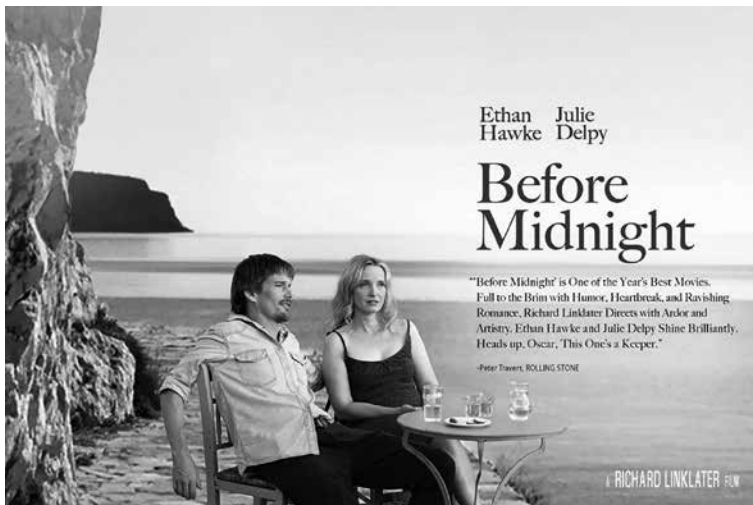


Figure 2: *Before Midnight*, directed by Richard Linklater (2013).

Conclusions

Among the many results of the 2009 conference (educational activities, EU programs, UNESCO actions, and business endeavours), one is particularly worthy of mention here for its emblematic value. Capt. Vassilis Konstantakopoulos, who died in 2012, was the Greek captain turned billionaire entrepreneur who founded Costamare Shipping. He was intrigued and interested by the paper given by Fabrizio Zappi (RAI TV, Italy) on “cine-tourism” (Film induced tourism and territorial marketing: a new tourist product to promote a country). In his presentation, Dr. Zappi analyzed the relationship between famous movies and the development of tourism in Greek islands (e.g., the Island of Amorgos in the Cyclades and *Le Grand Bleu* (The Big Blue) released in 1988, and the out-of-the-way island of Kalokairi/Skopelos and the *Mamma Mia!* released in 2008). He was touched by a citation of Elina Messina (2007, 253), a researcher and expert of tourist marketing: “A territory completely depersonalized or wishing to define its identity can find a clue to the acquisition of a new image through the communicative power of cinema.” The outcome was the movie *Before Midnight* directed by Richard Linklater in 2013 (Figure 2). The film was entirely shot in Messenia and co-funded by the Faliro House Production owned the Konstantakopoulos family. Captain Konstantakopoulos wanted a movie not merely focused on the sights of the region. He wanted a film able to open “a window to the soul of its inhabitants, inviting both the film’s main characters and the audience to feel what it means to be Greek, and to show just how easy it is to fall in love with this blessed place” (P. Kokkinis, 2013, p. 117).

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CHAPTER 12

Cultural heritage and historical memory as a factor for the sustainable development of the modern city: A case study of the museum cluster “Museumsinsel” in Berlin.

Eugenia Bitsani

Introduction: the theoretical framework of the study

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

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

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

It is generally believed that social and historical memory is generated through images of objects, as well as by spatial representation, while it is also reflected on them. The main objective of this study is not to examine civil and town- planning

interventions which are implemented in the mnemonic spaces of the city. Neither does it intend to examine the practices of including and highlighting new monuments. It deals with something more general: the bonds between the past and national imagery. Particularly, it examines the key position that memory and materialistic manifestations have in a particular place, as a symbolic and cultural capital as well as an investment factor in the present and in the future.

At first level it is an investigation which concerns social presence, social meanings, and materialistic representations of memory within the social formations. At a second level it examines how it is transformed through dynamic social procedures, into a “productive element” of the developmental process. By saying dynamic social procedures, we are referring to local development that is based on a cultural policy which has an explicit human -centered character and a direct cooperation with the state, the local vehicles, and private initiations.

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

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

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

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

According to article 1 of the law 2039/1992, “Ratification of the treaty for the protection of the architectural heritage of Europe,” the term “architectural heritage” refers to the following: Monuments, which means every construction considered especially important due to historical, architectural, artistic, scientific, social or

technical interest. It also includes facilities or decorative elements that are integral parts of these particular plants and facilities. It also refers to architectural conglomerations that are either urban or rural constructions, similar to each other so that they form a kind of unity that shall be bounded typographically. Additionally, it refers to the places that are regarded as complex works created by both man and nature, partly built so that they are stretches of land vastly distinct and homogeneous. They basically resemble monuments or aggregates. (Bitsani, and Kalomenidis, 2007). They illustrate examples of social life in the past, while the modern surroundings of these places are mere continuations of that life. The preservation and maintenance of these buildings is not just a monumental act; it also contributes to the shaping of stimulants that will facilitate us in our effort to perceive history's course and the continuation of a certain place.

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

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

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

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

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

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

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

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

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

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

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

Furthermore, the contemporary museum's viability depends on its capacity to correspond to society's needs, given the fact that government funding has been dramatically reduced. To the reinforcement of our theoretical arguments, we present the case study of the museum complex (network) in Berlin (museumsinsel). The "Museumsinsel" is an ideal paradigm because it not only is a great and emblematic network of cultural heritage institutions in all Europe but also consists of a big part of Berlin's

cultural and architectural heritage. Moreover, due to its architectural design, history, and location (it belonged at East Berlin close to the Berlin Wall), it reflects a very important part of the city's and Europe's collective memory and history.

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

The museum is the most important cultural heritage institution.¹ Palazzo Medici - Riccardi in Florence was regarded as the one that delimits the beginning of museums and collections in the 15th century, having the philosophy of a private museum (Hooper-Greenhill, 2006). Then, the baton got more systematic collections, which were exposed in small galleries or cabinets of curiosities of some members of the upper class in the 16th and 17th century. The display cases are characterized as the precursor to the museums of natural history and science, while the princely galleries represent the beginning of galleries. (Economou, 2007).

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

The museum is transformed continuously, reaching in the late 19th century, the era of the Industrial Revolution, creating beyond museums and art museums, new forms of museums, including museums of folklore and ethnography. In the 20th century, the trend towards the study of tradition, which resulted in the creation of the eco-museum in the 1960s. This need arose from the rapid destruction of traditional forms of life that brought outdoor life into the background behind the major urban centers (Economou, 2007). Museums are by nature social institutions. Even when performing the most basic tasks and processes, research and care for their collections, they can benefit society. In these collections, which are available to the public through exhibitions and publications, the social benefit is obtained from museum education or at least aims at this. Thus, although the term "social responsibility" is relatively new within the museum, the exercise of social responsibility is carried by museums for many years (Hamnett, and Shoval, 2003).

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

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

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

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

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

The economic role of museums

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

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

Many of the museums of modern European cities are a magnet and are hubs for tourism related educational tourism. The museums therefore provide a logical starting point for better documentation of the magnitude of the economic importance of cultural heritage and cultural tourism of the state (Hall and Pain, 2006). Extensive investigations related to the cultural heritage and activity have been made in the last five years, including numerous economic studies. The approaches differ considerably, with many studies focusing on cultural heritage and cultural organizations and others to cover the spectrum of consumer spending/visitor and studies covering both organizational and consumer spending (Krätke, 2007). Therefore, new jobs are created, unemployment and crime decreases, the living and spiritual level of city

residents increases. The presence of the state in economic development efforts is important. Public services are installed and provides administrative offices, political prerogative and multinationals and companies (Drescher, and Iaquina, 2002).

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

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

A common ground and the basis for this kind of development is the culture, and therefore, we talk about cultural tourism. Culture and cultural activities are those directly associated with urban/cultural tourism, all forms of alternative tourism, specialized event management, entertainment art, experiences in tourism marketing, in city branding, and the elevation of cultural investment and entrepreneurship. Nonetheless, equally accepted and indisputable is that cultural expression and cultural production can play an important role in changing behavior towards minorities and immigrants, but also to overthrow the one-sided relationship of the city's image and its reality. In addition, the strengthening of the identity emerges as a need in the modern climate of "uncertainty". Migratory waves that expand cultural and ethnic host countries may consist of a threat to the local community along with any xenophobic sentiment (Bitsani, 2004).

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

The case study of "Museumsinsel" in Berlin

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

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

The reason why the specific museum complex was chosen lies in the fact that it is (1) recognized worldwide, (2) a monument of cultural heritage of UNESCO since 1999, and (3) because cultural tourism has in fact made positive progress, contributing effectively to the development of the city.

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

It is the biggest museum complex in the world, covering a stretch of land of one square mile. It includes the Old Museum, the New museum, the Old National Gallery, the Pergamon Museum and the Bode Museum (Voss, 2003).

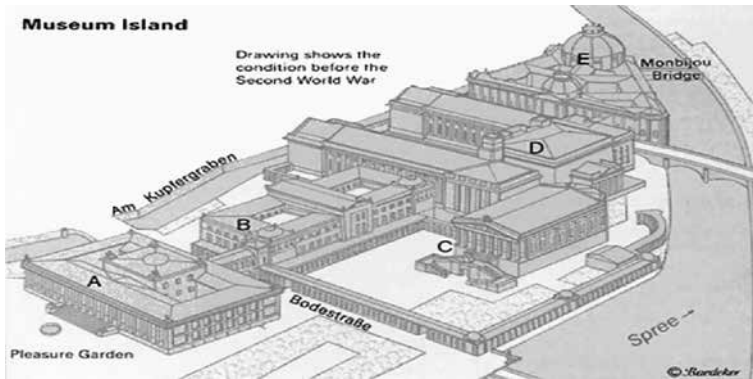


Figure 1: Map of Museum Island before the Second World War (source: <http://www.planetware.com/map/museum-island-map-d-musisls.htm>).

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

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

In 1999 it constituted a milestone for the future of the city, and the museum complex was added to the UNESCO list of World Heritage Sites. A radical program aiming to modernize museums via the Master plan was also decided upon. Museumsinsel's special feature is that there was a networking among museums even as far back as in the 19th century. It now needs to take the new situation into account due to the escalating needs of the museum (James Simom-Galerie, Archaologische Promenade, Archaologisches Zentrum).

In this light the implementation of a strategy with the following broad lines is currently underway: a) reinforcing the process of establishing the network of the five Museums

in one region (Museum Cluster), and b) The preservation and maintenance of collective historical memory, Preventive Conservation is based on the principle inherently linked to the protection of cultural heritage and the environment (Heuler, 2010).

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

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

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

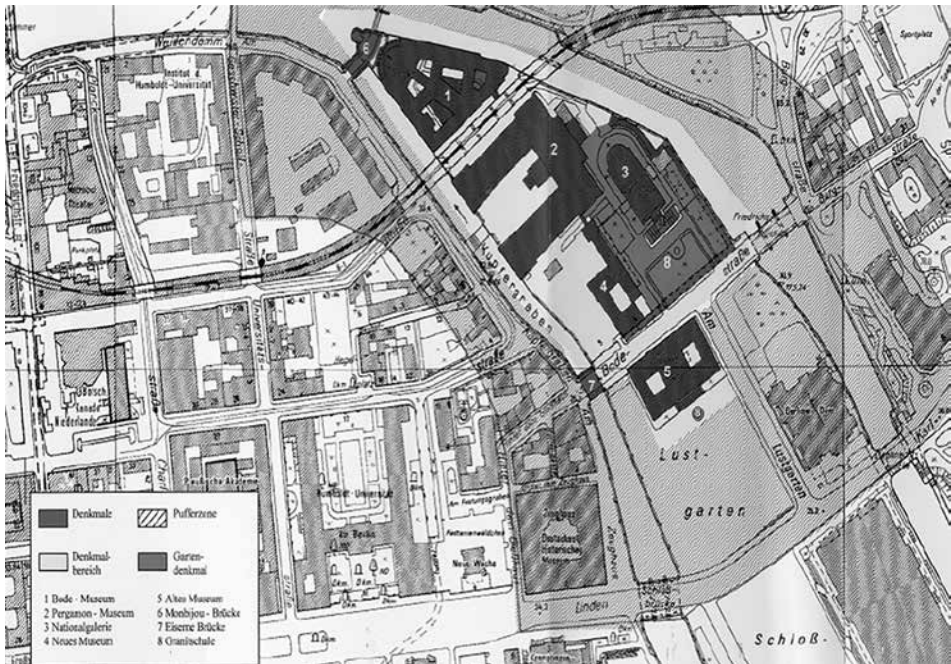


Figure 2: Map of Museum Island (top view) (source: <http://whc.unesco.org/en/list/896>).

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

governance and coordinated administrative bodies were formed, in order to implement this ambitious undertaking.

The museum network “Museum island” as the pillar of economic development

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

The institution collaborates with a variety of global reaching private enterprises and mass media, (AllianzeGroup, Bank of America Merrill Lynch, Bertelsmann AG, Daimler Financial Services, Deutsche Bahn AG, Deutsche Bank AG, Union Investment, Real Estate AG, E.ON AG, JPMorganChase, KPMG, LindeAG, Metro Group, Sal.Oppenheim, Siemens AG, WurthAG, ZDF) which all economically enhance the organization’s (Kuratorium Museumsinsel) image through marketing. Private grants reached approximately 2.8 million in 2012 (Eissenhauer M.; A. Bahr; and E. Rochau-Shalem, 2012).

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

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

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

Table 1: Number of Visitors at Museumsinsel (2008-2012) (source: Stiftung Preussischer Kulturbesitz [www. hv.spk-berlin.de](http://www.hv.spk-berlin.de)).

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

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

funds, which were handed out by the federation for marketing and advertising have been limited to a great degree.”

The restrictive policies implemented in relation to the national museums of Berlin oblige administrative bodies to raise the fees, as a result visitations decline. (2012) (source: <http://www.berliner-zeitung.de/archive/weniger-besucher-und-viele-erklarungen>, 10810590, 10694882.html, 30/4/2013). In 2012 the institution’s revenue reached a total sum of 24 million euro, from all the museums that belong to the organization, in comparison to the 21.2 million in 2011.

The national museums of Berlin had a total of 4.5 million visitors in 2012 (4.6 million in 2011), its best exhibition being “Pergamos, the Panorama of an ancient Metropolis,” from 30/9/2011 to 30/9/2012 its total number of visitors reached 1.5 million.² Museumsinsel’s contribution to the aggregate of national museums of Berlin as far as the number of visitors is concerned, is extremely impressive. In 2012 it approached 62% (Eissenhauer, Bahr, and Rochau-Shalem, 2012). This highlights its significance in the museum arena. It has the lion’s share in the cultural tourism of the city. The museum complex is the most important tourist attraction in Berlin.

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

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

Conclusions

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

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

² see: http://www.smb.museum/pergamon-panorama/index.php?node_id=35&lang=de, 30/1/2014.

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

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

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

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

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

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

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CHAPTER 13

Investment and financing of cultural heritage projects

George Mergos

Introduction

With cultural heritage being one of the pillars of “Europe 2020 Strategy,” and culture’s increasing importance in European policies¹, the evaluation of investments and the identification of financing cultural heritage projects becomes a priority. This does not imply that only economic factors matter for such projects; quite the opposite. It implies that the allocation of investment funds between competing objectives, the selection and prioritization of projects, the financial structure, and the implementation and governance of such projects are important challenges that need to be addressed (Throsby, 2016). However, such challenges are very different from those encountered when we have to evaluate and select projects in the real economy, such as industrial or even infrastructure projects. The economic impact of cultural heritage projects is non-tangible and, hence, there are no markets to provide an objective valuation of goods and services delivered. The lack of markets and the difficulty in the quantification of goods and services provided by cultural heritage projects makes selection difficult or sometimes impossible.

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

Applying this stock of knowledge in the evaluation of public policies and the selection of cultural heritage projects makes the challenge manageable. Central to this

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

approach is the valuation of goods and services provided by cultural heritage projects. This approach does not deny the cultural, artistic, archaeological, architectural, and historic value of heritage assets; it complements it with the “economic value” or the “economic dimension”. It offers a tool for making the allocation of investment funds easier, it provides an “objective” assessment of what the people and markets consider valuable and, hence, what the society considers worth spending scarce public resources on.

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

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

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

Valuation of cultural heritage benefits

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

Several issues and concepts that are fundamental to economic analysis are useful in the allocation of funds, either public or private, for heritage related activities. With scarcity of funds, materials and human resources being a universal constraint, choice between competing projects and activities becomes a necessity. Consequently, not all heritage related projects can be financed, regardless of their importance, and hard

choices must be made. In addition, there is always an opportunity cost of funds available and, thus, a comparison of benefits across sectors must be made, a comparison that becomes difficult when it involves tangible and non-tangible benefits and costs. Finally, choices are related to preferences, and therefore it is important to establish whose preferences count. The consumers and the tax payers, i.e., the providers of funds, may have different preferences than heritage experts and supporters.

A strong body of theoretical knowledge has been accumulated over the past twenty years, providing the theoretical framework for the economic analysis of cultural heritage related issues. The tools provided by economics for this purpose are sufficiently developed and have in most cases been applied in similar issues, for example, in environmental economics. The classical concept that is used to measure the economic value of an asset is the “Willingness to Pay” (WTP).² Therefore, everything for which the consumer and the taxpayer are willing to pay to visit, or even for its existence, has economic value. The extensive literature on the economic value of the environment and the cost of climate change offers several methodologies and approaches to concepts such as “use value,” “value of non-use,” “existence value,” etc., for the economic valuation of goods that according to common perception have no economic value.

Approaches for valuing cultural heritage

Cultural heritage is a typical public good. Economics provides a clear definition of a public good as having two important characteristics: it is (a) non-excludable, and (b) non-rival in consumption. These concepts have been used extensively in public economics to analyze public policy options.³ Governments and NGOs or private not-for-profit organizations may step in as providers of cultural heritage goods if the private sector is not willing to do so. However, the choice of the amount of cultural heritage goods and services to be provided and the amount of expenditure needed to facilitate that supply remains unsettled. Our world is one of limited resources, hence, tradeoffs must be made either within the cultural heritage sector or across economic sectors and among competing objectives. To answer this question, economists and public policy experts make use of the theory of public goods. The right amount of a public good is determined, according to theoretical postulates, comparing marginal cost to marginal social benefit of providing more of the heritage good or service.

There have been strong objections in economic analysis in assessing the worth of heritage projects. Heritage experts and economists have not been on very good terms. Economists are usually regarded as single-minded focusing only on financial measurement, disregarding the cultural significance of heritage assets. However, when the evaluation of projects and activities involves experts from different

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

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

disciplines, an opportunity is provided to open up the dialogue in expectation that there is a lot of common ground between economic and cultural approaches in the valuation of heritage. It can be claimed that an economic assessment of a heritage asset, if well done, has a lot to contribute to decision-making in public policy and expenditure selection in the heritage sector (Hutter and Throsby, 2008). This section provides a brief overview of these concepts and a broad conceptual framework for assessing value.

It is generally accepted that the significance or importance of an asset is related, explicitly or implicitly, to its value, and it is important to determine what this value means, who experiences it, how it is determined, how it can be measured, and how it should be used in public decision making for determining the selection of projects for implementation and for the allocation of funds. Speaking about the economic value of a heritage asset, one does not deny the cultural value of the asset, but it adds to it an economic dimension, the economic value, that is central to the choice of allocating scarce resources and to public policy decisions.⁴ The problem of determining economic value becomes more complex when it becomes apparent that a distinction must be made in economic value between individual and collective value and between private and public value.

Economic analysis in the valuation of environmental assets determines total economic value of an asset as consisting of two components: first, extractive, or consumptive, use value, second, non-extractive use value, and third, non-use value. The first two sum up what is called use value. Similarly, the economic value of a heritage asset can be decomposed into consumptive, non-extractive and non-use value. This disaggregation of the economic value of a heritage asset into components makes valuation more comprehensible and manageable.⁵

Valuation methods and techniques

The standard methodology for calculating the economic value of an asset is based on the derivation of a demand curve for its services or the preferences for its existence. Following the identification of the components described above, an analyst will list expected project impacts, classified according to the type of value they are likely to affect and the beneficiary group. There are several methods used to evaluate the benefits provided by a heritage asset with a very brief overview of each technique given next.⁶ Methodologies differ in approach and scope, with some measuring values directly, while others measure the contribution of different dimensions of value.

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

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

6 For a detailed analysis of the techniques used in valuing cultural heritage sites and assets see Navrud and Ready (2002).

Also, in some cases, heritage benefits can be measured directly, while in other cases benefits are deduced and valued from observed behavior, or measurement relies on direct questioning of consumers. A list of methods with a brief description of each is given next.

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

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

Travel cost method. This method infers value from observed consumer behavior. It derives the consumer's demand curve for the asset's services using information about the visitors' total expenditure to visit a heritage site or a heritage asset to "consume" heritage services, thus deriving the consumer's demand curve for the site's services. From this demand curve, the total benefit visitors obtain can be calculated.⁷

Hedonic pricing. Starting from the observation that market prices are in fact prices of a bundle of attributes, the use of hedonic methods is based on the principle that by examining the difference in market prices of similar goods having different attributes, one can infer the value of non-market attributes, such as environmental quality. Hedonic pricing has been commonly used to examine the contribution of different attributes to housing prices and to wage differences. This approach is of interest for the valuation of cultural heritage assets because many dimensions of such assets are embodied in property values. For example, a home with a sea view may have a different market price than an exactly similar home without a view. Hedonic techniques allow this effect to be measured, holding all other factors constant.⁸

Contingent valuation method. This method has been used extensively with consumer surveys to estimate their willingness-to-pay (WTP) to obtain a public good or an environmental good. It aims to emulate the existence of a market for the good or service in question with a precise description of the good or service involved, sufficient detail about how it will be provided, and a well stratified sample. The consumer is asked what he/she is willing to pay for the good or service. Actual valuation is obtained following different techniques. This is the most popular method used in valuing cultural heritage assets. It has been employed for the valuation of aesthetic benefits, existence values, as well as other benefits such as to value publicly or privately provided goods such as water supply and sewerage in areas without existing services. It should be noted, however, that this method has been the subject of severe criticism. Critics argue that responses are likely to fail to reflect true valuation because

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

8 Palmquist (1991) reviews the theory that forms the basis of hedonic estimation.

respondents do not take the exercise seriously, because of various sources of bias (in the questionnaire, by the interviewer, by the respondent), or because of misunderstandings over what is being asked.⁹

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

Investment appraisal of cultural heritage projects

Measuring the return on investment on cultural heritage projects may be used as a guide for the allocation of available investment funds and, hence, it is important for planners, policy makers, and local and national authorities.¹⁰ A cultural heritage asset embodies or yields economic value in addition to whatever cultural value it embodies or yields. Economics distinguish in a cultural capital asset, as in every asset, the concept of capital “stock” from the concept of “flow of services”. Hence, on the benefits side, a cultural heritage asset embodies value as a piece of capital stock, with this value expressed in cultural and economic terms, exemplified above as “use” or “non-use” value, and the asset yields a flow of benefits in the form of services over time that can be identified and measured.¹¹ On the cost side, resources are costly. If available funds are used for the maintenance, preservation, or restoration of a heritage asset, other economic sectors are deprived from such funds and therefore funds have an opportunity cost. The types of tangible and intangible costs that may result from heritage decisions are extensive and multifaceted. Tangible monetary costs can be expressed in money terms, and as such, they can be easily identified and measured. In addition, non-tangible costs can be identified and measured in the same way used for benefits. Therefore, the decision for the allocation of funds for cultural heritage activities takes the form of an investment project or an investment appraisal decision. The standard method used by both private and public-sector entities for the appraisal of investment projects is that of cost-benefit analysis. The application of the method in the appraisal and selection of heritage related activities is presented briefly next.¹²

9 A vast literature has been developed on contingent valuation techniques.

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

11 See Throsby D. (2012).

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

The cost benefit analysis method in appraising cultural heritage projects.

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

Conducting a CBA would also provide information on what it would take to make the potential benefits of an activity actually materialize (or what the pre-conditions for success in the activity are) and the progress of an activity and how it should proceed/be revised, based on the benefits and costs identified.¹³

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

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

Measuring project costs and benefits

In the implementation of a CBA, information is needed to assess benefits and costs. In general, financial costs of an activity are relatively easy to determine. More difficult is the estimation of benefits or intangible costs. This is because the benefits of many activities, especially before a project takes place, are still only hypothetical so their true extent may not be clear. A project will normally include several activities and the impact of these activities on the heritage site needs to be predicted. Benefits may be in the form of avoided costs or augmented outcomes. The project’s specific design is important because it determines to a large extent the magnitude of benefits and costs as well as their allocation. Trade-offs between objectives may exist and need to be considered. Further, project impact will last for many years, and the project horizon should be determined. In practice, several alternative project planning ideas are considered and compared to select the most appropriate one with respect to cultural, social and economic considerations.

Predicting the impacts of a project cannot be achieved unless the situation “without

¹³ For a discussion, see any project analysis textbook, for example Gittinger (1982), Boardman et al (2014) and Mergos (2007).

the project” is understood. Establishing what is called the “counterfactual,” i.e., the situation without the project, is the most difficult part of the exercise. In practice, the essential first step in a CBA is to define what would happen with and without the proposed project, including any induced effects on private sector activity, and attribute the difference to the project activities. Without a clear understanding of how the project would affect the site, either positively or negatively, no economic analysis is possible.

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

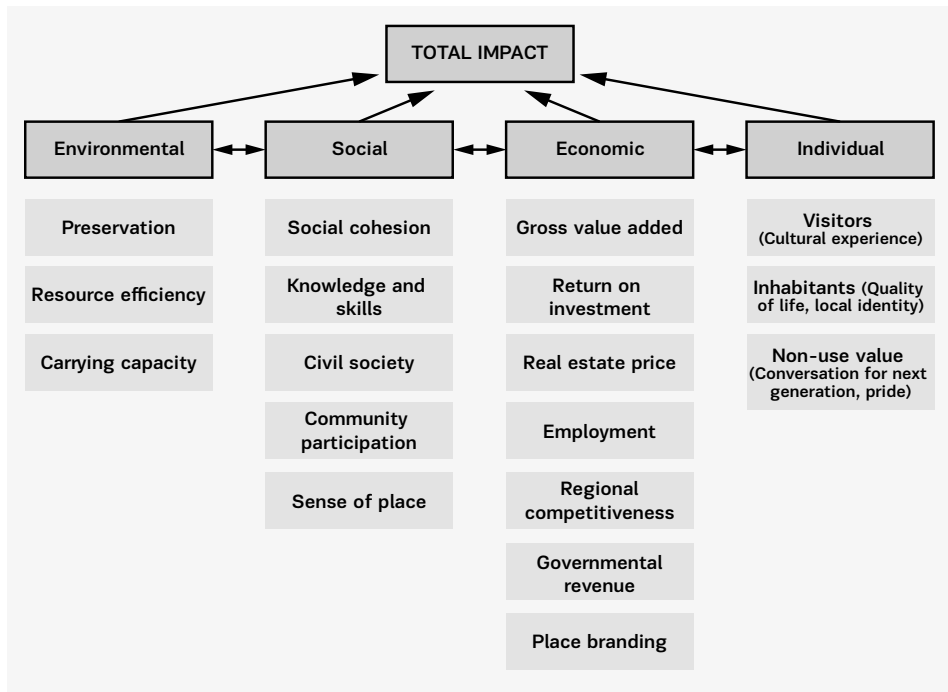


Figure 1: Decomposing total impact of a heritage project.

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

Other considerations in cost benefit analysis

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

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

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

Cost benefit analysis vs. cost effectiveness analysis

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

Financing of cultural heritage projects

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

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

It should not be overlooked that volunteering may represent an important resource for developing, financing and operating cultural heritage projects, as well as an important prerequisite for sustainable development in any community. In fact, there has been an increasing recognition of the crucial contribution that volunteers can offer in protecting and enhancing cultural heritage assets. Volunteering implies civic engagement in the building of cultural identity of a place or a locality, but it also contributes to the personal and professional growth of the involved individual. Consequently, for balancing preservation of cultural heritage with social and economic development, society needs the effective and active participation of individuals who should be strongly aware of the role and meanings of cultural heritage for local, regional or national sustainable development. Hence, volunteering represents an important resource and a meaningful indicator of participation and awareness in cultural heritage. The importance of volunteering has been recognized within the framework of the UNESCO World Heritage Education Programme and the World Heritage Volunteers (WHV) Initiative was launched in 2008 in collaboration with the Coordinating Committee for International Voluntary Service (CCIVS) to mobilize and involve young people and youth organizations in World Heritage preservation and promotion. Bell (this volume) reports that a recent (2015) survey in England estimated that there were nearly 600,000 volunteers in the historic environment, implying a free resource that in monetary terms amounts to 900 million pounds of unpaid work.

Funding model

The funding model of heritage projects is an important issue. Traditionally, financing of investment in culture and heritage used two main modes: (a) public funding, either national or local, as public investment or as operational expenditure of public organizations, and (b) private funding from private individuals or from charities in

the form of donations. However, currently, public funds are under severe stress from competing objectives, and charity funds are dwindling. In addition, to ensure that heritage assets and archaeological sites will remain available for many years to come, operation and maintenance expenditures should be foreseen, in addition to investment funds. Hence, given the shortage of public and charity funds, innovative tools and models for heritage asset financing that overcome the constraints and barriers present in almost every country are needed.

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

The heritage sector offers an uncharted potential for partnerships. Public Private Partnerships (PPPs) have gained the public acceptance as an efficient financing tool for the private provision of public services or the privatization of public assets. There is a voluminous literature on the subject that is not possible to review here; however, the experience from the use of this financing tool over the past thirty years is sufficiently positive. Nonetheless, the use of this tool in the cultural sector is quite uncommon. In fact, the use of PPPs in the cultural sector is relatively recent, and many countries do not have the appropriate legislations in place, or the legal and administrative conditions, to allow the use of PPPs in heritage projects. PPPs can bridge the funding gap of public entities, provide interesting investment opportunities for the private sector, but they require the development of legal, institutional, policy, and administrative conditions in order to offer opportunities to develop capacities, transfer of knowledge and excellence, and foster entrepreneurship in local communities. The experience so far shows that PPPs, if properly designed, allow the public sector to participate in compliance with its own regulations, practices, and financial resources and the private sector to bring management expertise, knowhow, and financial and technical inputs.

Another innovative financial instrument is crowdfunding. Crowdfunding is tool that that has been increasingly used to finance heritage projects. Crowdfunding is a new tool to fund projects by the private sector using the social web in raising small amounts of contributions from the general public. There are several examples of successful implementation of crowdfunding in the cultural heritage sector. In fact, there are numerous crowdfunding platforms available for funding cultural heritage projects.

Funding sources

On the sources issue, public funding is the first and main source of financing heritage projects. National and local funding capabilities are often correlated with the economic conditions at national or local level. With the extensive array of possible arrangements, it is impossible to deal with them in detail. It is important to underline

the importance of public funding sources within each country, as a leading source of finance. International funding from IFIs is also possible only with the active support of national or local authorities.

Moreover, it should be underlined that Operation and Maintenance (O&M) costs become a heavy burden on national and local budgets for many years and need to be examined carefully at the planning stage. Thus, although investment support for heritage projects may come from national or even international sources, the funding of O&M costs will most probably come from regional or local sources. This implies that in periods of economic instability O&M costs are the first to be cut, undermining the entire heritage project rationale and impact.

Although most funding for heritage projects comes from national or local sources, private involvement is also important. Heritage preservation is mostly considered an exclusively public task. But such an attitude deprives the heritage sector from a very large pool of funding in the private sector that can complement or even replace the public funds. Private financing of heritage activities is most common in Anglo-Saxon countries which have developed a variety of tools and instruments for private involvement in heritage financing.

Further, there are European funding sources available for heritage projects in EU member states, even though some resources are available to candidate and neighborhood countries. A presentation of these funding sources is given elsewhere in this volume.

Finally, the financial sustainability of a heritage project is inextricably linked to its funding model. The success in financing heritage projects depends on how the projects themselves are formulated. There is a clear need to develop conservation models that are capable of being enhanced in the long term and become self-sustaining. This will need the full support of the local communities and owners of heritage properties.

Projects will also have a better chance of success if they encourage public-private cooperation in the financing and implementation of conservation projects. This may require, on the public sector's side, improvement in the laws and regulatory environment, and clarifications in institutional roles and responsibilities involving heritage conservation. Clear codes and standards relevant to heritage conservation will also have to be made. Cities that have an environmental impact assessment procedure in place to approve development projects can easily include heritage criteria as an integral part of the assessment. On the private sector's side, there is a need for providing financial, technical, and other inputs to the project to enhance conservation efforts. Gathering background information and project formulation itself can be taken up by private sector entities.

Conclusions

With cultural heritage being one of the pillars of "Europe 2020 Strategy," the evaluation of investment and policy measures, and the identification of sources of financing of cultural heritage projects is a requirement. Recent advances in applied and environmental economics and their application in the evaluation of public policies and in the selection of cultural heritage projects provide solutions to this challenge. Central

to this approach is the valuation of goods and services provided by cultural heritage projects. Admittedly, the valuation of cultural heritage assets is still quite controversial. However, when we put an economic value to cultural heritage assets, the sin we commit is of the same kind, but perhaps greater in degree, to the one we commit when we measure GDP as an indicator of well-being of a country or the economic value of a food-producing hectare of land.

The objective of this paper is to examine the issues and options related to the appraisal of projects and the selection of policy measures in the cultural heritage sector. The paper starts with the issue of whether cultural heritage has an economic value and provides a survey of concepts and methods in the valuation of heritage assets. Then it examines how cost benefit analysis can be used in the evaluation and selection of cultural heritage project and the issue of financing of cultural heritage projects. The analysis shows that CBA is a useful approach in practical day-to-day considerations on the appraisal of projects and the selection of public policy measures in the cultural heritage sector.

The discussion in this paper can be summarized as follows. First, cultural heritage assets have an economic value. Denial of this reality by adherence to old-fashioned perceptions deprives societies of an important development resource and concurrently leads to devaluation and destruction of the same cultural heritage due to inability of budgets to bear the financial burden of maintenance. Second, in the modern conception of economic development, cultural heritage is recognized as both an engine of growth and a catalyst for economic and social development. The challenge is the successful integration of the use of cultural heritage in the economic and social environment with an effective change management framework. Third, the international experience is rich in examples, where the successful integration of cultural heritage into the economic development strategy has a strong positive impact at local and national level.

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CHAPTER 14

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

Katseli L. and Boufounou P.

Introduction

The availability of resources to finance cultural projects and cultural entrepreneurship is often quite limited. National and local authorities, constrained by stringent budgets, must reconcile many competing demands. This is particularly the case in the poorer countries of Europe, in particular those that are hit by the economic crisis. In addition, the economic crisis has reduced the ability of national and local authorities to raise private funds for the financing of cultural activities and projects. Financing the investment cost of heritage projects represents part of the overall financing needed to preserve cultural heritage while operating and maintenance costs often tend to be underestimated at the project planning stage. With public funds- local or national-,in severe shortage, the financing of heritage projects requires the use of an array of instruments, such as taxes, subsidies, fees, grants or other public budget allocations as well as repayable banking loans, donations, private funds and other non-repayable funding instruments. Engaging effectively citizens, who are the main beneficiaries of heritage projects, to participate in their financing remains a major challenge. One of the most successful initiatives to engage the wider public in financing such public goods, is crowdfunding, a new innovative instrument for cultural and social entrepreneurship.

What is Crowdfunding

Crowdfunding is a simple, widely known fundraising activity, by which any natural or legal person – whether an individual, business or any other body or NGO – can support financially, in line with their means, in kind or cash, various social and business initiatives that benefit the community and the environment. In return for their contributions, the crowd can receive a number of tangibles or intangibles, which depend on the type of crowdfunding. Crowdfunding involves three participants: the “crowd” or “contributors”, the “beneficiary” and a “crowdfunding platform”.

It has created the opportunity for social entrepreneurs to raise hundreds of thousands of dollars from anyone with money to invest but also provides a forum to anyone with an idea to present it and seek support from investors.

Crowdfunding types

The different business models that are used by crowdfunding platforms can be grouped under the following broad categories:

Investment-based crowdfunding: Companies issue equity, debt or contractual instruments to crowd-investors, typically through an online platform (although this is not always the case). This model has been developed through a variety of funding mechanisms, often to adapt to different regulatory requirements in EU countries.

Lending-based crowdfunding (also known as peer-to-peer lending or marketplace lending): Companies or individuals seek to obtain funds from the public in the form of a loan agreement through platforms. This form of crowdfunding also comprises several variations of the basic business model arising from differences in legal structures across EU countries

Invoice-trading crowdfunding: a form of asset-based financing whereby businesses sell unpaid invoices or receivables, individually or in a bundle, to a pool of investors through an online platform. Typically investors are institutions and high net worth individuals and rates are set through online auctions.

Reward-based crowdfunding: Individuals donate to a project or business with expectations of receiving in return, usually at a later stage, a non-financial reward, such as goods or services, in exchange for their contribution. The reward may or may not be proportionate to the backers' funding; when it is proportionate, this model is also defined as pre-selling crowdfunding.

Donation-based crowdfunding: Individuals donate amounts to meet the larger funding aim of a specific charitable project while receiving no financial or material returns.

Hybrid models of crowdfunding: Combine elements of the other types of crowdfunding.

Benefits and risks

Crowdfunding campaigns provide "contributors" with a number of benefits (financial and non-financial) and allows "beneficiaries" to attain low-cost capital. With crowdfunding, "beneficiaries" can find funders from around the world, sell both their product and equity, and benefit from increased information flows. Additionally, crowdfunding that supports pre-buying allows "beneficiaries" to obtain early feedback on their product. Supporters of crowdfunding argue that it allows good ideas which do not fit the stringent requirements of conventional finance to attract resources through "the wisdom of the crowd". If the project does achieve "traction", not only can the enterprise behind it secure seed funding to begin it, but it may also use the evidence of backing from potential customers and benefit from word of mouth promotion to reach and exceed its fundraising goals.

In addition, a potential outcome of crowdfunding is an exponential increase in available venture capital. Proponents also cite a number of additional benefits for companies receiving crowdfunding support such as retention of operational control as voting rights are not diluted, expansion of financing possibilities, enhanced, sponsoring options etc. Crowdfunding also reduces the risk for the investor as he/she can

invest relatively small amounts compared to classic investment options, offers access to more and bigger investment networks and adopts easy and quick procedures to raise funds.

Crowdfunding has the potential to bring significant benefits to an economy in terms of jobs and growth, especially by providing an alternative funding source for start-ups, SMEs and unlisted companies. At the same time, as with any type of investment, the promotion of crowdfunding activities needs to ensure that appropriate safeguards are put in place to mitigate potential risks.

The risks that may be posed by investment-based crowdfunding are common to those related to other forms of investment. Investors may lose part or all of their capital or not get the returns expected. Dilution is also a possibility in the case of equity crowdfunding as is investors' inability to exit in time. Other risks arise from potential inability to price correctly the securities invested in, conflict and misalignment of interests between issuers, platforms and investors, insolvency of the platform operators in particular as regards the continuous servicing of existing claims, insufficient protection of clients' assets, lack of security of client data. Last but not last, the use of platforms for illicit activities, as well as fraud and related reputational risk for platforms have also been mentioned as potential risks associated with crowdfunding.¹

Lending-based crowdfunding may also give rise to some of the risks listed above. Investors may not have sufficient information or may be misinformed. Platform operators could become insolvent. Conflict and misalignment of interests, security of client data, the use of platforms for illicit activities and fraud and related reputational risk also pertain to lending-based crowdfunding. Furthermore, lending-based crowdfunding is associated with specific lending-related risks such as credit risks for the lender; who may not be able to exit their investment in the absence of a secondary market for loans, or risks for borrowers who may not have sufficient information to assess their ability to repay the loan.

Crowdfunding in the cultural heritage sector

Funding projects in the cultural and creative sectors have started using crowdfunding extensively. Raising contributions from a large number of people through the web has been growing substantially in recent years.

In recent years, there are several examples of successful implementation of crowdfunding in the field of nonprofit cultural and social activities. In fact, there are hundreds of crowdfunding platforms in Europe available to creative professionals and cultural organisations. Finding the right platform for a project or an idea is facilitated by examining the updated list of platforms operating in Europe that allows comparisons across platforms. A platform map has been created by *Crowdfunding4Culture*. This is a list which is regularly updated and includes information on platform characteristics, such as focus, model type, language and location².

1 Crowdfunding in the EU Capital Markets Union, Commission Staff Working Document, Brussels, 3.5.2016 SWD(2016) 154 final

2 (<https://www.crowdfunding4culture.eu/platforms-map-0>).

*Crowdfunding4Culture*³ aims at cultural and creative professionals (freelancers as well as organisations), crowdfunding platforms, backers, as well as local, regional and European policymakers.⁴

Finding the right funding model for a project is an important step for a successful campaign. One needs to consider the different models carefully before launching a campaign. The following is a list of some important crowdfunding platforms used to finance cultural initiatives⁵:

- *Ulele*⁶, France: Since its establishment in 2010, Ulule has helped raise funds for over 4,900 creative, innovation or civic projects with a 67% success rate. Ulule became the first platform with a two-pronged approach to raise money: a project manager could put up an amount needed for project implementation or arrange a pre-sale of merchandise (services).
- *Crowdculture*⁷, Sweden: The financing model is an interesting feature of this crowdfunding platform. The project can attract funds by both private investors and state funds (from the culture budget of the country). The share of state money depends on the number of votes received for the project among platform participants.
- *Goteo*⁸, Spain: This platform is used both for project fundraising as well as for their implementation. Goteo has a unique financing approach carried out in two rounds that last 40 days each. The objective of the first round is to collect a minimum amount to serve the project's launch. During the second round, an optimal sum is collected for project improvement.
- *Derev*⁹, Italy: This is a strong interactive platform in Italy for introduction of social innovations. It provides opportunities not only for project fundraising but also for collecting signatures for petitions and ordering air time to broadcast statements or interviews.
- *Wemakeit*¹⁰, Switzerland: This is the largest Swiss platform for creative industries. In addition, Wemakeit supports non-profit organizations by financing their projects and helping to develop local communities. During the last two years, the platform helped to launch 550 projects for the total sum of 4 million Swiss francs.

There are several issues that need to be considered in using crowdfunding in cultural heritage projects. How does crowdfunding work for the cultural and creative

3 (<https://www.crowdfunding4culture.eu/about>).

4 This platform is part of a pilot project "Crowdfunding for the cultural and creative sectors: kick-starting the cultural economy", commissioned by the European Commission to IDEA Consult and its consortium partners ECN and Ecorys.

5 See for details <https://www.culturepartnership.eu/en/article/9-kraudfanding-platform-dlya-finansirovaniya-kulturnyx-iniciativ>

6 <https://www.ulule.com/>

7 <http://www.crowdculture.se/en>

8 <http://en.goteo.org/>

9 <https://www.derev.com/it/>

10 <https://wemakeit.com/>

sector? What type of finance can one raise through crowdfunding? How does one select the right platforms? What are the dos and don'ts when setting up a crowdfunding campaign? Can crowdfunding be matched with public grants or private sponsorship?

A survey prepared for the EENC addresses these questions in conjunction with the use of crowdfunding in the culture sector.¹¹

Act4Greece: A pioneering initiative by NBG in Greece

The Act4Greece is a crowdfunding platform supported by National Bank of Greece (NBG) in strategic cooperation with organizations and foundations of international standing, namely the Alexandros S. Onassis Foundation, the John S. Latsis Foundation, the Bodossaki Foundation, the Hellenic National Commission for UNESCO, and the Hellenic Network for Corporate Social Responsibility. The platform is the first crowdfunding platform in Greece and was launched in February 1, 2016, as soon as the relevant legislation for crowdfunding was passed.

NBG is one of a handful of banks in Europe that manage tools aimed at raising funds from foundations, organizations, companies and individuals. Some of the banks implementing crowdfunding are the following :

- *ABN AMRO* was the first bank to run a crowdfunding pilot platform in 2012
- *Societe Generale* in partnership with *SPEAR* offers funding to businesses or charities to successfully implement responsible projects and to obtain a more advantageous loan thanks to solidarity savers. In 2014, 4 projects were financed with social and environmental value added for a total of 750,000 euros.
- *KBC* was launched in 2014 as a crowdfunding website (*Bolero*) connecting entrepreneurs with investors. KBC sees crowdfinance as a valuable way for innovative startups & SMEs to obtain financing.
- *Basellandschaftliche Kantonbank* is the first Swiss bank to enter the crowdlending business. It has joined forces with Swisscom to add crowd-lending to its range of services.
- *Royal Bank of Scotland* in partnership with *Assetz Capital* and *Funding Circle* caters to SME financing (P2B lending).
- *Santander* in partnership with *Funding Circle* finances SMEs and start-ups (P2P lending).
- *Nordea* is the first Bank in Finland to offer its clients equity-crowdfunding.
- *BNP PARIBAS* is a strategic partner of the *Wissed* platform in France.

According to its founders, the Act4Greece initiative serves the vision of a viable future for Greece:

- a society with open horizons and equal opportunities;
- an economy where development will be socially and environmentally sustainable and compatible with the protection of individual and social rights;
- a younger generation with prospects and the opportunity to see its ideas come true;

11 See R thler David and Wenzlaff Karsten (2011) Crowdfunding Schemes in Europe, European Expert Newtwork on Culture (EENC) Report, September 2011 for a general survey of the use of crowdfunding in the Europe in the cultural heritage sector.

- a new state-of-the-art and viable development model based on productive and active citizens, and
- a banking system which stands by the productive forces of Greece as well as by society in general, especially when this society is experiencing the hardships of economic crisis.

The crowdfunding platform is the key tool standing at the core of this initiative.

One of the main advantages of the use of crowdfunding platforms operated by banks (and of the Act4Greece platform in particular) is the promotion of transparency and accountability through proper compliance and supervision. For this purpose, the following procedures have been introduced in the Act4Greece platform:

- *Transparency*: each project is expected to be described in full clarity so that each participant shall fully understand the relevant procedures before deciding to participate therein. Through the platform, each interested party shall be able to pose relevant questions/requests that will be answered by a special subcommittee in line with a specific procedure.
- *Control for compliance*: All activities are monitored and checked before the commencement of their implementation in order to ascertain their compliance with the existing regulatory and legislative framework and are then approved by the competent body of the Program.
- *Accountability*: By 31 December of each year, the Management Committee is expected to submit a fundraising accountability report to the competent bodies of the Bank and the Minister of Labor, Social Insurance and Social Solidarity, as provided for by law. The implementation of projects similar to those launched by public bodies shall also require the approval of the Minister of Labor, Social Insurance and Social Solidarity. All cooperating bodies adhere to the requirements of the Program and the special terms of operation of the Program. All related documents and data are kept in a relevant file for at least five (5) years following termination of the cooperation and are available to the competent judicial and supervisory authorities, in the event of fraud or other suspicious activities.
- *Supervision of the use of funds and creation of a comprehensive profile of each donor*: All who participate as donors declare that the funds they offer in the framework of the Program are of lawful origin and are not the proceeds of illegal activities as defined by the provisions of Law 2331/1995. Required checks shall be carried out and the relevant information will be requested for the documentation of the participant's financial profile, in accordance with the respective provisions in force. EU legislation on payment services (the Payment Services Directive) shall apply in full.

Act4Greece pioneering initiative aims at financial support and promotion of a broad spectrum of initiatives and projects in the area of social and developmental banking but also at facilitating and managing funds offered by individuals and legal entities. NBG's effort aims to achieve tangible, measurable and concrete results by financing projects in seven key social and development pillars:

1. Welfare, Health and Solidarity
2. Research, Education and Training
3. Culture and Cultural Entrepreneurship
4. Social Economy and Entrepreneurship
5. Environment and Sustainability
6. Youth and Innovative Entrepreneurship, and
7. Sporting Activities.

In its first stage (February 2016-September 2016), the Act4Greece program supported 4 projects:

- Provision of school meals to primary school students in West Attica (Pilar 1)
- Medical care and humanitarian aid to frontier islands of the Eastern Aegean (Pilar 1)
- Creation of an online educational and research platform on the Greek Revolution of 1821 (Pilar 2)
- Modernization of infrastructure of the Karolos Koun Art Theatre. (Pilar 3)

Even though it is still too early to evaluate the program, the online Act4Greece platform seems to have facilitated the creation of synergies, to have raised additional resources and to have promoted greater leverage and greater transparency.

It must be noted that the “Modernization of the Karolos Koun Art Theatre” project, was the first project in the Act4Greece platform that gathered the total amount of funds requested, against the other 3 projects that were under pillars “Welfare, Health and Solidarity” and “Research, Education and Training” that were expected to lead due to the severe economic conditions pertaining in Greece. Therefore it is apparent that crowdfunding potential to fund projects related to cultural heritage even (or especially) in economic crisis situations.

According to one of its strategic partners, the rationale behind the operation of a crowdfunding platform was the following :

“Why use a crowdfunding tool? The reality is that crowdfunding, as a cutting edge and direct financing method opens up a host of opportunities for people, companies and organizations, whether in Greece or abroad, to support a cause that interests or moves them without wasting their time on bureaucratic procedures. Also, it is a fact that the crisis has created a new order as regards economic sustainability. Social needs, however, are unfortunately proliferating on a daily basis. Volunteers and members of NGOs, social workers, doctors, teachers and many other groups of people who are daily on the front line, do the best they can, but usually have limited resources and capabilities. Those who want to help or who can help often do not know where there is a greater or real need, or do not know how to go about offering their valuable assistance.”¹²

12 Part of Mr. Sotiris Laganopoulos’ (the Secretary of the Bodossaki Foundation) address to the launch event of the act4Greece program on 01/02/2016

NBG's Act4Greece program can thus be considered as a pro-growth initiative that has also contributed positively to the country's efforts to overcome a deep social and economic crisis. Considering the difficulties facing the Greek economy, the Act4Greece program acquires special significance. While it taps available resources in Greece and abroad and channels them to finance socially beneficial projects, it also provides participatory and reliable financing for start-up businesses. Throughout the economic crisis, supporting entrepreneurship has been stressed as one of the key prerequisites to reboot the economy. In view of Greece's severe credit crunch, protracted deflation and ensuing social crisis, there is an urgent need to develop parallel and alternative financing instruments to support entrepreneurship, especially in the social economy.

Act4Greece, in its full development, will create an innovative platform that will enable broad support for entrepreneurship in new dynamic ways that had not been available hereto. Specifically, the existing platform will be used as a business tool to assist the development of new business ideas into profitable business opportunities. NBG, through its "NBG Seeds" program has for many years supported business start-ups ; it is expected to embed these initiatives in the Act4Greece program and to expand financing through crowdfunding. According to the President of the Board of the Hellenic Network for CSR, the *"Act4Greece program is a collective, pioneering effort in the case of Greece, since for the first time it provides new tools that combine financing and social voluntary contributions; it reaches out to the public and legal entities and offers the same opportunity to people and agencies in Greece and abroad to collaborate on generating solutions and interventions that seek not only to heal the wounds created by the prolonged crisis, but also to provide remedies and ways to solve some of the problems, including the strengthening of the social economy and sustainable business plans."*¹³

Conclusion

The availability of resources to finance cultural heritage projects is often quite limited especially in the poorer countries of Europe where the economic crisis has reduced the ability of national and local authorities to raise private funds for the financing of cultural projects. That is why the existence of innovative financing tools like crowdfunding is of vital importance for the preservation of cultural heritage and cultural entrepreneurship but also for the stimulation of the economy as a whole. The Act4Greece Crowdfunding Initiative created by the National Bank of Greece mobilizes and channels financial resources from within and outside Greece to projects which meet pressing needs of Greek society. Furthermore, it increases awareness & broadens public awareness in support of collective social and development initiatives, and entrepreneurship; it finally, highlights the value-added of solidarity and social engagement in facing common challenges.

13 Ms. Maria Alexiou's (the President of the Board of the Hellenic Network for Corporate Social Responsibility) statement to the launch event of the act4Greece program on 01/02/2016.

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CHAPTER 15

Cultural tourism and regional economic development

Kyriaki Milanou and George Tataridas

Introduction

Various academic studies have repeatedly sought to re-evaluate the significance of tourism. Globalized tourism's socio-economic place within the framework of educational, leisure and holidaying opportunities that can be offered today, has attracted particular attention. Such accounts often leave out the fact that tourism also has a history.

The traditional touristic consumption of symbols (sights, other worlds) have been extended or replaced by an experience-laden entertainment culture that is part of a new way of perceiving the world, including traveling to attend events (concerts, musicals), themed parks (Disneyland), festivals (carnivals), etc.

Culture is not just a path but it can be a highway for the development of a country, society, or region. Nowadays, even small villages try to find a key to the door of cultural development, digging into their past to bring into light old and forgotten customs. More developed societies have gone even further, trying to combine every cultural asset or any asset they can promote as culture. "Combine and manage properly and then, let the whole world know what we can offer". Managing culture is not the scapegoat of cultural needs that tend to become euphetic, but it is the only way to ensure the maintenance of historical buildings that are not under the public eye.

Culture is alive. It gets old and it generates the "new." About 150 years ago, no one imagined that millions of people would travel to Rovaniemi to spend their holidays in Santa Claus's village. But still, we can barely imagine what the touristic needs and demands will be in a hundred years. We can only assume that technology will alter even the way we perceive a "trip" with virtual reality creating great expectations.

Culture requires participation, and no one should be excluded from decision making policies. On the contrary, in a region, everyone is a stakeholder; everyone has something to gain or something to lose by the regional cultural development or depreciation respectively.

In the following lines, we will try to shed light on some aspects of cultural needs and actions, and we will refer to the practices of the Bilbao Museum in Spain and Piraeus' Bank Initiative in Lake Stymphalia as a proof that cooperation between the private, public (national or regional) sector, and individuals can be fully realized.

Concepts of cultural tourism

Tourism: From Ancient Rome to Disneyland

Recreational and educational travel already existed in the classical world and, even earlier, in Egypt under the Pharaohs. In the latter, there is evidence of journeys emanating from a luxury lifestyle and the search for amusement, experience, and relaxation. The privileged groups of the population cultivated the first journeys for pleasure as they visited famous monuments and relics of ancient Egyptian culture, including the Sphinx and the great Pyramids of Gizeh. The Greeks travelled to Delphi in order to question the Oracle, participated in the Pythian Games or the early Olympic Games. Herodotus, a renowned historian of Ancient Greece with an interest in history and ethnology, pioneered a new type of research trip travelling in Egypt, North Africa, the Black Sea, Mesopotamia, and Italy.

The “early,” “pre-” or “developmental” phase of modern tourism is generally considered to have lasted from the 18th century to the first third of the 19th century. During this stage, touristic travel remained confined to a minority of wealthy nobles and educated professionals. For them, travelling was a demonstrative expression of their social class which communicated power, status, money, and leisure. This is evident in the fact that they found renewed enthusiasm for bathing holidays and took up residence in luxurious spa towns with newly built casinos.

As early as the beginning of the 19th century, the opening up of the European system of transportations brought about enormous change by improving the mobility of tourists and creating new trends. Short-stay and day trips became popular and made use of the modern advances in transport technology.

Since the 1990s, holidays and travel are becoming accessible to every broader strata of the population. The rural population and social groups defined by age and gender (women, singles, pensioners) have taken advantage of tourism which is evident from the specific products tailored to their various demands. Disneyland in Paris, Madame Tussauds’ Museum in London, and boats offering dinner on the river Danube in Budapest, have an annual rate of millions of visitors and are still experiencing constant growth. Today’s increase in cultural tourism’s revenues is mainly made up of post-modern events, visual effects, amusement, and excitement.

Defining Cultural Tourism

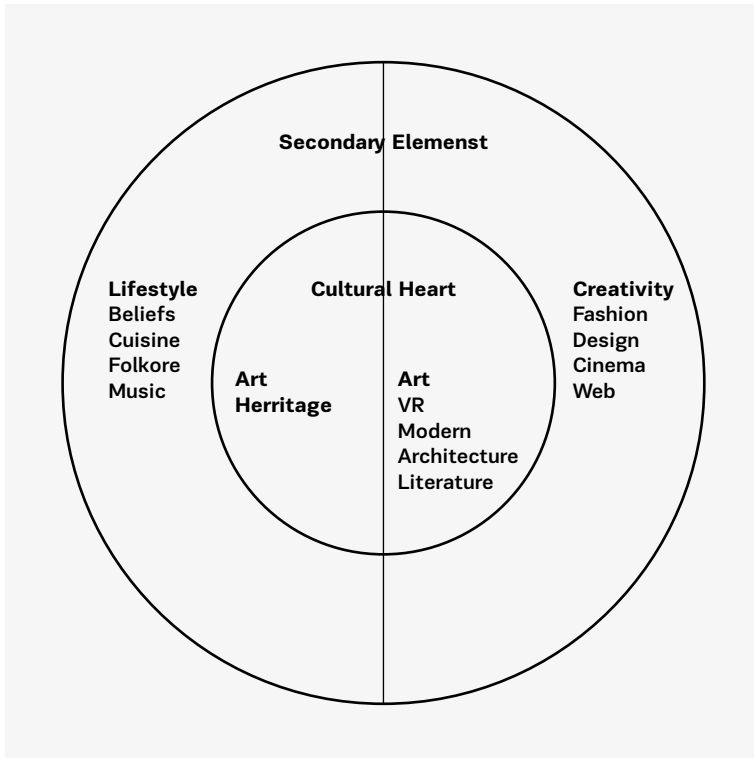
Cultural tourism is defined by the World Tourism Organization (Report WTO, 2012) as “trips, whose main or concomitant goal is visiting the sites and events whose cultural and historical value has turned them being a part of the cultural heritage of a community”. An important feature of cultural tourism according to this definition is the assumption that visiting cultural and historical sites and events, related to cultural heritage, is not necessarily the main motive for the trip.

Nowadays, cultural tourism is not just about visiting sites and monuments, which has tended to be the traditional view. Cultural tourism also involves consuming the way of life of the areas visited.

Heritage tourism, ethnic and arts tourism, food and sports tourism, and a host of other terms seem to be almost interchangeable in their usage, but it is rarely clear

whether people are talking about the same thing. Part of cultural tourism is also the traditional religious travelling. The thousands of Catholics from all around the world who visit the Vatican and other holy places, the Jews traveling to Israel, to memorials and sites of the Holocaust or Mecca - the main attraction destination for Muslims around the world, are only a few examples.

In fact, cultural tourism can be depicted by two concentric circles. The inner circle, which represents the cultural heart, can be divided into two parts, i.e., tourism of the art heritage and tourism of the arts (related to the contemporary cultural production such as the presentation of the visual arts, modern architecture, literature and others). The outer circle represents the secondary elements of cultural tourism, which can be divided into two categories: the life style (beliefs, cuisine, traditions, folklore and others) and the creativity sector (fashion, design, web and graphical design, cinema, media, entertainment and others).



Tourism and Cultural Tourism: Significant effect in National and Regional Economy

Tourism is often seen as a global phenomenon with an almost incomprehensibly massive infrastructure. Its importance is evident from the fact that its influence thoroughly penetrates society, politics, culture and, above all, the economy. Indeed, this is the branch of the global economy with the most vigorous growth: The World Tourism Organization (WTO), ten years ago, estimated that tourism encompassed

904 million tourists who spent 810 billion euros. Furthermore, tourism supports a global system with almost 100 million employees in the modern leisure and experience industry.

Despite the fact that visitor attractions play an essential role in tourism, within the destination's environment that largely determine consumers' choices and influence prospective buyers' motivation, many of them are located in environmentally sensitive areas. In some places, the promotion of public access may be secondary to the principal requirement to conserve a resource for its own intrinsic value.

Maintaining cultural tourism assets

An important theme of the future is local and global climate change, whether it will be man-made or of a natural origin. The migration of climatic zones and the intensification of particular weather conditions leading to natural catastrophes will also change the local conditions of monuments all around the globe. Since buildings and monuments are subjected to long-term weathering processes, the growing number of cultural entities worthy of preservation is increasing. Due to this situation, improved maintenance strategies are being developed for the protection of humanity's cultural heritage, which leads to a huge rise in the costs for preservation and maintenance.

Developed countries have stepped forward to more cooperative partnerships, making fundraising for monuments' preservation more effective. National and regional authorities cannot always gather the necessary financial resources to fund cultural monuments and attractions maintenance. Although private cultural attractions can be based on a proper management of their revenues or on a modification of their business plan, public attractions (monuments, parks, rivers, etc.) struggle to respond to minimum care. But private funding has a helping hand to offer through sponsorships.

Sponsorship investments in museums, festivals, land sights, and arts have almost doubled worldwide over the past decade, and they have become increasingly important both as a marketing tool for companies and as a source of funding for cultural organizations. In order to attract sponsors, organizations managing attractions should develop a Strategy containing what-to-do, when to do it and who should be contacted. That briefly includes: (a) determining an approach to attract sponsors, (b) researching the history of potential sponsors, (c) presenting a clear strategy for the monument or sightseeing venue, (d) focusing on building a strong relationship with the sponsors, and (e) engaging sponsors in a decision-making policy. All that done, cultural organizations may be pleased by private organizations' willingness to help.

Turning cultural attractions into profit-making machines

Management – Marketing – Advertising (MMA)

As mentioned earlier, natural resources, buildings, and landscapes cannot speak for themselves, promote their needs and show the world how attractive and precious they are. Managed visitor attractions can be defined as designated resources that are controlled and managed for their own sake and for the enjoyment, entertainment and education of the visiting public. Almost any attraction can be managed and lead

to profit growth. Such attractions include museums, ancient monuments, historic buildings, theme parks and gardens, wildlife attractions, industrial archeology sites, amusement, leisure parks, etc.

The concept of applying systematic modern business management techniques at visitor attraction sights is still not yet fully adopted in all countries. The idea of charging for access to the primary sights of national heritage is not widely accepted, although charging is now common in most purpose-designed attractions. Concerning the range of visitor management techniques available, marketing is recognized as the best way to generate revenue, create value for money and influence the volume and seasonality patterns of site visits.

Although marketing cannot “build” the brand of a touristic location, advertising can play a major role in the total “image” of a certain area, helping to transform the location to a “well-known place”. Advertising creates awareness for a product and allows targeting ideal customers. By deploying various marketing tools, organizations boost awareness for everything they do.

Specialists involved in well-known touristic locations understand the importance of advertisement, regardless of the amount of money invested in an advertising campaign. The fact is that the more well-known a touristic location gets, the more visitors will spend money on the regional economy.

Best Practice of MMA

The Guggenheim Museum, Bilbao (1997), which is a museum of modern and contemporary art, located in Bilbao, Spain, opened as part of a revitalization effort for the city of Bilbao. Almost immediately after its opening, the Guggenheim Bilbao became a popular tourist attraction, drawing visitors from around the globe.

The Museum’s management team took every possible action to draw the world’s attention. Music video-clips, movie scenes, and fashion events took place in the very first years after the opening. The effects of that advertisement were extraordinary. Visitors’ spending in Bilbao in the first three years after the museum opened raised over €100m in taxes for the regional government, enough to recoup the construction costs and leave something over. Other cities without historic cultural centers now look to Bilbao as a model of extroversion and cooperativeness, for what vision and imagination can achieve.

Cooperation: Inviting stakeholders to the parlor of sustainability

All individuals and private or public entities potentially affected by natural attractions (mountains and camps, rivers, lakes, etc.) should have the right to provide their inputs and manifest their potential concerns for the sustainability and the promotion of regional assets. Participation from members of society is considered as the normative core of democracy, allowing all interested parties to freely express themselves, providing contributions aimed at aiding efforts taken for the sustainability and the development of the resources and the attractions of their region.

Expert assistance and stakeholder inputs may be particularly beneficial to enhance the quality of the sights offered to visitors. The participation of a wide number

of stakeholders may be useful to raise funds and combine knowledge to deal with a problem (natural disaster, climate change, etc.) or evaluate risks and take proper actions in advance, thus diversifying the range of potential solutions. The more stakeholders contribute and participate in common actions, the more likely their proposals will be accepted and effectively implemented.

Good Practice of Stakeholders. Awareness and Motivation: Lake Stymphalia

Lake Stymphalia (Southern Greece, European Network of Protected Areas NATURA 2000) is a mountainous Mediterranean-type inland wetland with freshwater fens which provides an important refuge for migratory birds and for breeding, passage, and wintering water birds. Due to climate change, the lake faces a serious threat of being turned into a swamp, causing numerous negative effects in the regional flora and fauna. Moreover, local economy is based on revenue by tourists visiting the lake.

In order to enhance the sustainability of the lake and support the local economy, actions are taken in the frame of the Program LIFE-Stymfalia, with a view to systematically remove the reeds growing in the lake. At this time, actions are funded by the European Program “Life-Stymfalia 2013-2017.” Given that funds will be discontinued after 2017, the sustainability of the lake has to be self-financed. In response to the situation, Piraeus Bank S.A., The Piraeus Bank Group Cultural Foundation (PIOP), and National and Local Authorities have developed a promising plan which aims at supporting financially the continuity of the lake’s cleaning. Reeds that are being removed from the lake are converted into biomass which is then sold. Income made by the biomass sold pays for workers’ salaries who continue to remove the reeds from the lake.

The Piraeus Bank Group Cultural Foundation (PIOP), supporting the preservation and showcasing of Greece’s cultural heritage, has founded The Environment Museum of Stymphalia with an emphasis on its artisanal and industrial technology. By promoting the connection of Culture with the Environment, its aim is to show the interdependence of mankind and Nature, raise the public’s ecological awareness and preserve the knowledge of the region’s traditional technology.

The Museum of Stymphalia welcomes thousands of visitors each year, is staffed by members of the local society, and creates live cultural cells in the province. The Museum is a prime example of PIOP’s dedication to collaborate effectively with the Hellenic Ministry of Culture, the local and regional self-government authorities, local society, as well as with a broad network of specialists on environmental and cultural issues.

Conclusions

Summing up, cultural heritage consists of resources in all forms and aspects (tangible, intangible, and digital) including monuments, sites, landscapes, skills, practices, knowledge, music, food, and expressions of human creativity (street art), as well as collections conserved and managed by public and private bodies such as museums, libraries, and archives. Cultural tourism originates from the interaction between people and places through time, and it is constantly growing as a global trend. The cultural resources are of great value to regional society from a cultural, environmental,

social, and financial point of view and thus their sustainable management constitutes a strategic choice for the 21st century.

The attractions themselves, especially those of cultural interest, are the core elements in the overall tourism product that motivate leisure travelers. The categories of managed attractions noted herein should be actively managed, in order to both protect and conserve precious heritage resources as well as to provide access, enjoyment, entertainment, and education for the visiting public.

In order to achieve (or maintain) significant financial growth of a region through cultural tourism, societies (national or local) should promote long-term heritage policy models that are evidence-based, society-driven, and citizen-driven. They should enhance the role of cultural heritage in sustainable development, focusing on urban and rural planning, re-development, and rehabilitation projects.

Furthermore, societies should encourage networking and partnerships between cultural heritage and other policy fields, between public and private sectors and stakeholders, in all relevant domains and on different levels of cooperation.

Organizations managing cultural sites or events preserving customs and tradition should foster necessary knowledge and skills in order to safeguard sustainable management and development of cultural heritage. The attained “know-how” should be handed to future generations, so as to improve human capital and ensure the continuous preservation of the world’s cultural assets and their world-wide access.

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CHAPTER 16

Cultural heritage for local economic development: Discovering opportunities for cultural entrepreneurship

Constantinos Ikonomou

Introduction

In studies of cultural heritage, one of the key themes to focus on, both to the benefit of tangible inherited cultural assets and for its implications from a local economic development perspective, is cultural entrepreneurship. Cultural entrepreneurship, often mentioned in brief as “*culent*,” should be considered to form a special case of entrepreneurship, a unique sub-field of entrepreneurship studies, since it receives influence from the cultural and arts sector and all people involved in it, from agents to artists and creators.

Over the last thirty years, the cultural sector was diagnosed to turn to a significant economic sector in many economies, equally important to other segments of economies, in economic and financial terms. For example, Hollywood offers a significant income resource and internationalization component for the economy of the USA and for the state and local area of California, being located not far from Silicon Valley, one of the most entrepreneurial settings of the world. Similarly, Paris has been historically branded worldwide as a city that offers cultural attractions and ambience, for both its citizens and tourists who visit it for this purpose.

Culture plays a significant role in the regeneration of local and regional areas. It is argued that somehow “sprinkle a little cultural fairy dust on a run-down area and its chances of revival will multiply” (DCSM, 2004: p. 5. Evans and Shaw, 2006). A series of examples are now available where many income and employment opportunities have been generated in construction, accommodation, tourism, and handicraft sector by the use, exploitation, and promotion of cultural heritage sites (World Bank, 2010). These cases are discussed to bring or improve community empowerment, capacity building, urban revitalization, as well as enhance the capacity and expertise of central and local culture heritage institutions (World Bank, 2010).

From a disciplinary perspective, during an almost similar period, the disciplines of economics and economic geography, as well as local economic studies have all progressively espoused a “cultural turn,” by accepting that economic phenomena and

events are better understood by reference to cultural values, cultural institutions, cultural activity and to all cultural elements offering a unique identity and set of characteristic at a national, regional, local, or other spatial level. The “battleground” in these disciplines is great: while previous approaches referred to “homo economicus” and his rationality, the cultural turn brought a disassociation from this model of man whose actions and deeds are subject only to economic criteria and motives. Cultural criteria may form a way of thinking, a mentality, an approach in life that may be used to express, satisfy, and fulfill human needs.

An important, identifiable component of the cultural sector is the tangible assets that it inherits from its past and the civilizations that have been created at the same territory. This “cultural heritage” is found in the form of monuments, historical sites, museums, libraries, archives, old theatres, and buildings that express its past economic and social life, for example those concerning the manufacturing or craft past of an economic space, as well as national parks, sub-marine spaces of biodiversity, natural as well archeological interest, etc.

Ever since the interest for the cultural industries in cultural policy studies has emerged, the emphasis placed solely on arts and cultural heritage policies was progressively removed (Hesmondhalgh and Pratt, 2005). Horkheimer and Adorno (2002) have distinguished cultural industries as those industrially produced, such as broadcasting, film and recorded music, from the subsidized arts, such as visual and performing arts, museums and galleries.

More recently though, it has been realized in most advanced economies that a shift is needed from a traditional model and view of the cultural industry that emphasizes only the side of consumption and entertainment, towards the side of production. This shift was realized through the emphasis placed on creativity and the creative aspects of the cultural sector. First in the UK, the Creative Industries Task Force Mapping Document (DCSM, 1998) and its update (DCSM, 2001) have placed emphasis on creativity and the need to organize the creative aspects of the cultural economy. The need to manage creativity within the cultural industry has also been highlighted (Jeffcutt and Pratt, 2002). A priority was placed on what was named “creative industries.” According to DSCM (2001), creative industries are those that “have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through generation and exploitation of intellectual property” (Cunningham, 2002: p. 54). The same document has identified the following activities to be part of the creative industries: Advertising, Architecture, Arts and Antique Markets, Crafts, Design, Designer Fashion, Film, Interactive Leisure Software, Music, Television and Radio, Performing Arts, Publishing, and Software. As Cunningham (2002) points out, this original list was criticized to exclude the cultural heritage sector, emphasizing commercial and commercializable achievements. A development, if not mushrooming, of creative industries at the local and regional sector was observed, which was associated also to local and regional idiosyncratic factors (Chapain and Comunian, 2009). This market-orientation turn was even more realized and acknowledged in EU policies about culture, which are increasingly placing emphasis on the need to organize its policies for culture

and the creative sector in a more market-oriented basis, using a policy vocabulary that introduces such terms as “competitiveness”, “service” and “added-value” (IFA, 2013).

Yet, for reasons related to the very nature of culture, of creativity and of the artistic work itself, not so many people working in the arts espouse the necessity of entrepreneurship in cultural matters, and many among them are suspicious and disinterested in this proclaimed “wedding” between the arts and culture on the one hand and materialism, economic motives and management on the other. Several authors have written on this rivalry between arts and management (McNicholas, 2004).

As Koivunen (2009) points out, arts are associated with such aspects as creativity, aesthetics, subjectivity, beauty, freedom, mysteries, genius, irrationality, imagination, feelings, or institution, while businesses associate with concepts lying at an opposite end, such as calculation, reason, rationality, control, effectiveness, routines, and structure (Koivunen, 2009). For example, musicianship or artistry is more a vocation than a profession (Koivunen, 2009) and far from being the work of a manager. Artists and managers are represented as different “tribes” that construct a certain division and clash violently (Koivunen, 2009).

Some artists fear that trade and the commercialization of art carry a potential threat against the purity of the arts. Others believe that in a post- or even trans-modern world, when all narratives are gone and everything is fragmented, such dichotomies are rather old-fashioned (Koivunen, 2009). Yet, as explained by Koivunen (2009), such dichotomies help the artistic world to reproduce its own stability and traditions, separating it from the business world. For some “being an artist includes becoming the vehicle for this creative process” (Koivunen, 2009:16). However, a heritage of cultural site may provide the physical space where artists and entrepreneurs meet up, get to know each other, one that such dichotomies can be redefined and repositioned, if not smoothed.

From entrepreneurship to cultural entrepreneurship: some definitions

Cultural entrepreneurship is a domain of entrepreneurship that is related to arts and culture. There is a plethora of definitions on arts and cultural entrepreneurship. Some stem from the perspective of management, emphasizing managerial aspects and the significance of the person who undertakes entrepreneurship activity in arts and culture, i.e. the cultural entrepreneur. Others focus more on cultural aspects, seeking to address the underlying debate on the simultaneous use of the terms “culture” and “entrepreneurship”.

For Varbanova (2013) “entrepreneurship in arts and culture is an economic as well as sociocultural activity, based on innovation, exploitation of opportunities and risk-taking behavior. It is a visionary, strategic, innovative and social activity.” Chang and Wyszomirski (2015: 25) reach their own definition: “arts entrepreneurship is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value”. For them “the purpose of this management process involves an ongoing set of innovative choices and risks intended to recombine

resources and pursue new opportunities in order to produce artistic, economic and social value.” Aageson (2008) refers more particularly to cultural entrepreneurs as the “cultural change agents and resourceful visionaries who generate revenue from a cultural activity. Their innovative solutions result in economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for both creative producers and consumers of cultural services and products.”

Beckman, while denying the presence of a unanimous definition of entrepreneurship within the arts, reckoned that arts entrepreneurship has developed as a response to poor professional outcomes, pressures for accountability, and meaningful community engagement, which all resulted in the need to enhance success in arts education and professional training of artists (Beckman, 2007). From the perspective of training and university studies, cultural entrepreneurship is “the training of professionals for the creative industries who will be change agents and resourceful visionaries that organize cultural, financial, social and human capital, to generate revenue from a cultural and creative activity” (ENCATC, 2015: p. 5).

A transition has been observed recently in the creative and cultural sector from “cultural worker” to “cultural entrepreneur” (Ellmeier, 2003: 3). Cultural entrepreneurship can be considered to form a distinct form of the cultural workforce. The cultural workforce is composed of many different occupations. The New England Foundations for the Arts identified as the top ten occupations in New England the following (in the order followed): i) designers, ii) librarians, iii) visuals arts and related works, iv) advertising, v) architects, vi) writers and authors, vii) editors, producers and directors, viii) musicians, ix) singers and related work, and x) library assistants, clerical (DeNatale and Wassall, 2007). With the exception of the latter, the rest can all be related to entrepreneurial activity, one way or another.

Cultural entrepreneurship is undertaken because the artists, performers and creators have their own capacity, performance, skills and attitudes and are not always well aware, informed and accustomed to the methods, techniques and practices that are being used to approach the customer, to bring people in their fields of knowledge and expertise, to make them appreciate the cultural outcome and the effort required to achieve it, to disseminate information about their own work and performance, to market and advertise their own performance -in comparison to that of the others-, even to evaluate their own capacity and performance on objective criteria (as they use their own subjective judgment and criteria). At the same time that there exist many professionals in the area of the arts who are seeking to show off at the expense of the others, the work of many artists and creators is demanding and absorbs precious capacities, skills and time. Reaching and presenting this work to an audience requires additional hard work and dedication, and a creator may not have the time, stamina, or even the dedication and skills required to achieve it.

Furthermore, an artist may not be well informed about changes, innovations in the arts and performance, new approaches and non-conventional paths taken, which open up new paths in arts and may not be well appreciated at first even by the main body of cultural workforce. An intermediate between the audience and the artist or creator is someone who will understand that and will bring forward these changes,

by undertaking the relative risks that requires an entrepreneurial position and attitude. Also, as most legal systems all over the world recognize more and more, the rights related to intellectual property and legal battles for the protection are more and more gained in courts, the artist may be supported in his/her work by lawyers, consultants or legal advisers and law officers supporting his or her own rights.

A main reason why an entrepreneurial activity related to arts should take place is that culture and its products and output is not found in massive quantities, as a single artist can produce few pieces of a painting or a symphony or book etc. It is the nature of the job that requires innovativeness, uniqueness, a certain autonomy and the provision of product by a single person, with his own experience, knowledge, dedication, performance, skills, talent, interest, concern, consciousness, and approach that makes this work unique and limited in quantities and production and thus necessitates the exploitation of the market opportunities for its uniqueness, specification, originality and difference from the rest of the pieces produced in the field.

Cultural entrepreneurship is undertaken by cultural enterprises and people working in them or forming them. These range from single-person enterprises, such as authors and writers, architects or musicians to profitable large-scale businesses and corporations with a special organization, presidents and boards. Their role consists in building the links between the artists and creators, on the one hand, and the market for cultural goods and services. A special case of cultural enterprises can be considered to be cultural institutions and organizations that are semi-private, with funds allocated by private sources. For example, this is the case with many museums, libraries, galleries and other sponsored initiatives and activities. Culture is also produced through public sector organizations, such as museums and libraries.

Cultural entrepreneurship is considered to be a way to create and expand cultural capital in an area or nation (Kuhlke et al., 2015). The concept of cultural capital comprises traditions, music, stories, decorations, feasts and celebrations, dress, food, dwellings and other expression of human life (Aageson, 2009). Organizations such as museums and libraries acts as repositories of cultural capital (Aageson, 2009). Partnerships may be formed to unlock the creative potential of a country or locality.

Cultural entrepreneurs are characterized by certain features. For example, Aageson (2009) considers that cultural entrepreneurs are characterized by passion, in particular their passion for culture, by vision, which makes them aware that talent is also needed for artists, an innovative character, they are vision-leaders, in the sense that they have a vision about their enterprises inside the cultural context, and that they are servant-leaders, in the sense that they are aware of the service they provide to artists and the world of culture, which they want to serve in a dedicated manner. They are also market creators, resourceful, net workers, sustainability innovators, missionaries (as they form an enterprise that is not just market-driven but also mission-driven), problem solvers, and market savvy, in the sense that they can create their own market intelligence through observation, analysis and judgment capacity (Aageson, 2009). To these points one has to add the networking skills and capacity of a cultural entrepreneur. Chang and Wyszomiriski (2015) identify the following arts entrepreneurship components.

Leadership Vision	Leadership Tools	Personal Capacity	Personal Traits	External Environment
STRATEGIES	TACTICS	COMPETENCIES /SKILLS	MINDSET	CONTEXT
<ul style="list-style-type: none"> • New Ventures • Creative Enterprise • Career Portfolios • Community or Heritage Enterprise • Social Enterprise • Change Management – Intrapreneur 	<ul style="list-style-type: none"> • New Market-ing Approach • Audience Development • New funding Source • New Funding Approach • Networking • Partnerships • Recombination • Bricolage • New Technology 	<ul style="list-style-type: none"> • Opportunity Spotting • Business Skill Acquisition • Professional Development: Training and Education 	<ul style="list-style-type: none"> • Perseverance • Risk-taking • Tolerance of Failure • Open-minded 	<ul style="list-style-type: none"> • Organization • Individual Artist or Small Business • Artistic Field • Local/ Re-gional Local

Table: Taxonomy of Arts Entrepreneurship Components (source: Chang and Wyszomirski (2015: 25)).

Principal examples and opportunities for cultural entrepreneurship

Opportunity no1: Cultural entrepreneurs: managers of heritage site

Managing a heritage site is a principal example where a cultural entrepreneur can be found and/or get involved. The need to protect and conserve heritage sites, as well as the need to incorporate potential new uses in them, brings the need to organize all necessary information, knowledge, and processes that help to promote its management.

In some countries like the UK, a heritage management plan is required for the conservation of heritage sites. Such a heritage management plan is a plan specific for managing a particular heritage site or building that involves the preparation of all necessary specifications (Natural England, et al., 2014).

Entrepreneurship is required both in the preparation of a specific management plan and its implementation. The management plan may be undertaken by estate managers, land agents, consultants or other real estate specialists, architects or civil engineers, designers, urban planners, managers, accountants or other economists.

An entrepreneurial capacity and skills are required in the implementation of a management plan, due to the decision-making often needed, not necessarily in agreement with the original, static plan. A manager will have to collect relevant information, to describe the property and assess its significance, to agree a baseline condition, to set aims and objectives to implement the undertakings, to develop a specific work program, to monitor progress against the devised program and review it at some pre-defined time intervals (Natural England et al., 2014). With a work program, resources will be allocated, priorities will be identified, a phased approach

will be undertaken, annual monitoring reports may be organized, different time-scales will be offered, and all key significant features will be considered (such as agricultural landscape, building repair maintenance, nature conservation, plans and strategies, recreation and access management, woodland management and other) (Natural England et al., 2014). He or she is also required to handle various management issues, such as conflicts between different uses, conflicts between conservation and economic objectives, problems arising from previous or existing management regimes, conflicts between the heritage management plan and other management plans, compliance with safety or access legislation and choices concerning limited resource allocation (Natural England et al., 2014, p. 11).

An entrepreneur or businessman may also get involved with the management plan of a heritage site indirectly. This is for example the case of consultants, professionals specialized in geographical information systems, geologists, forest or marine land experts, natural resource managers, etc. A management plan may also be held by a business that belongs in the space inside or near the conservation site. This includes, for instance, farming enterprises that are near an archeological or natural resource site.

The work of civil engineers, contractors, and real estate managers and builders should not be neglected, even if they may be involved indirectly in the conservation of the heritage site, often by promoting secondary and ancillary activities and housing surrounding the heritage site or monument. For example, a number of facilities may be required in old buildings and monuments to help and provide physical access to people with special needs. A multi-factorial perspective of a heritage site encompasses conservation work in urban design, architectural work, civil and mechanical engineering, work conducted by curators and conservators, and the building management systems.

Opportunity no 2: Incubation and other forms of business support services in cultural heritage sites

A special case for the driving of cultural entrepreneurship is the turning of sites of cultural heritage into business incubators or other business support services. Such business support services can be for example incubators, science/technological parks, relay buildings, demonstration centers, technical, design or prototyping centers, co-working spaces, fab labs or living labs, innovation accelerators, or IP advice centers. In such cases, cultural heritage becomes a space for unfolding not only the forces of creativity and those of cultural entrepreneurship but more generally entrepreneurial potential of an area, regional or local.

Incubators can be physical or even virtual. A special case of incubators may be cultural incubators. These are places where enterprises from the creative sector are located. They receive business development advice, access to finance, they participate in common development projects, and are supported by a network of businesses and other services (Chambers, and Serup, 2011). Such types of incubators are used by many states and local and regional authorities for economic regeneration purposes.

Opportunity no 3: Museums and the turning cultural sites to places serving new cultural episodes

The use of cultural sites such as factories as permanent spaces hosting art and cultural events can be seen as a special case of cultural activity, since not only cultural heritage sites are explored and used (rather than simply conserved and protected) but, at the same time, they serve broader cultural and artistic aims and purposes, in their more modern expression. Such places are art factories, creativity factories and most importantly museums. They are places where a variety of entrepreneurs can find or offer jobs, to provide an entrepreneurial, artistic, and cultural environment. In particular, museums are a characteristic example where old buildings or other sites of cultural heritage are used. For example, in the streets of Plaka, in Athens, many of the old buildings have been used to turn the city's neighborhood into one of the few places in Europe where so many museums are gathered in such a condensed space.

Opportunity no 4: leisure events

An entrepreneur may get involved (again directly or indirectly) in the organization and implementation of heritage events or festivities at a certain cultural site. He or she may be required to conform to conservation specifications and regulations for the use and exploitation of a part of a heritage site or the whole site itself. A special permit may be needed in advance, which may be associated with some particular requirements or even traditions, and local or national ethical and moral issues, as well as penalties in the case that these are not fulfilled. For example in the Athens Herodotus Atticus theatre, a historical heritage site underneath the hill of Acropolis, it is hard for Greek popular musicians to get permit for promoting their own, popular music "hits".

Objective setting for such events and their organization may incorporate bringing people back into cultural heritage sites, making them curious and aware of everyday, daily activities held in them.

Examples of such entrepreneurs are those involved in the organization and greater performance of music activities and events, including musicians and artists in the music sector, those involved in theatrical events and drama, those involved in festivals and shows (which range from local performers and artists to technicians and producers), sportsmen and those involved in holding sports events and activities, as well as educational activities, as well as organizers of other cultural events (e.g., in literature, opera, etc.) that may take place in the heritage sites. Leisure events and festivities are held all over the world, at local and regional level, stemming from various existing traditions. Examples, classified by season, are spring with Easter and gardening, summer with outdoor music festivals and tennis, autumn with bonfire night and Halloween, and winter with pantomimes and sledging (Collins Resources, 2016).

An entrepreneur organizing such leisure events will have to be aware of and decide which technology to use and how, to know the most common problems, undertake the logistics of an event and plan the sequence of decisions related to logistics, find sponsors and organize public relations with them and other potential sponsors and other people involved or related to leisure (Collins Resources, 2016). Such events have an economic, as well as social, political, and cultural value, and they refer to various target audiences.

Another group of entrepreneurs that may get involved with the use of cultural heritage for leisure purposes are entertainers, such as comedians or street musicians.

Arts sponsorship is associated to cultural entrepreneurship. The more mature amongst arts sponsors use several business practices and managerial skills, from information technology, public relations, marketing and human resource management experience (McNicholas, 2004).

One way to explore the uses of a cultural heritage site is by offering them as places for the creation, organization, and undertaking of games and other recreational activities. Athletic activities and sports games can be seen as a special case of these activities. Responsible “gamification”, one that respects conservation and managerial rules and obligations, and at the same time promotes creativity and responsible and effective use of resources, could act to promote growth in local and regional industries and to involve a growing number of entrepreneurs. Games may be virtual, computerized, or physical, stemming from various local and regional activities that offer distraction.

Opportunity no 5: Entrepreneurs to fund, assess the financing of activities surrounding cultural heritage, insure and provide the appropriate financial and credit environment

A special type of enterprises and entrepreneurship that may be requested to use and explore the various uses of a cultural heritage site, from its conservation and restoration as a monument to its recreational, informational, gaming or other use and activity is that of financial. Financial analysts and planners are needed to assess to what extent an activity associated to cultural heritage carries the potential to bring customers, users, potential buyers of local markets and products, and improve the wealth of a local economy and its development prospects. They will have to launch new products, such as equity or guarantee funds or other specific financial instruments and organize the process of assessing economic impacts, both at the level of single enterprises involved in the use, combination, exploitation of cultural heritage sites and resources and at the level of the economy, local, regional or even national.

They will help to promote investments in the protection, conservation, promotion and development of cultural heritage and monuments (e.g., the digitization of a site) and support the regeneration process (EU, 2012: p. 13). They will also finance innovative activities and promote both innovativeness and creativity, in association with financial, economic, or other broader targets. These targets may involve effects triggered on local and regional innovation, research and development, exports and internationalization, social cohesion and well-being, economic diversification, tourism, cluster development, branding strategy, sustainable development, education and lifelong learning, integration and cultural development (EU, 2012: p. 20).

Entrepreneurs may get involved with the creation of the appropriate credit environment for building-up clusters of cultural and creative industries, for setting-up innovation hubs, and spaces nearby or inside cultural heritage sites that will reveal the wealth of cultural heritage sites. Their activities inside a site of cultural value may be directly or indirectly associated with promoting and revealing the value of a cultural heritage sites.

They may also be asked to insure a cultural site. Like in arts, where the work of a painter or a singer is promoted by a manager that realizes the potential to promote such music and organize its marketing, its transferring to local, regional, national, or international audiences and make it even more presentable and more relevant to the needs, interests and concerns of such audiences, the manager of a cultural site is someone who realizes the potential wealth from marketing the whole site and undertakes the duty to do it, based on his knowledge of markets, his managerial skills, and his contacts with local people and those involved in the use and conservation of the site. Since his work may benefit many people, including domestic enterprises, tourist agents and others, such work can be undertaken by enterprises of more than one person that can include artists, managers, financial assessment activities, etc.

Such entrepreneurs may require the work of consultants, with special financial skills on the preparation of mapping studies, on the formation of strategic alliances and the creation of institutional framework for setting up cultural and creative industries and firms, as well as for raising awareness and information services, devising strategies and providing policy measures (EU, 2012: p. 16). The latter will all create most favorable preconditions for a number of skeptical entrepreneurs and hesitant creditors that will think several times before investing their funds and monies and undertake the relevant risks. Forming the appropriate credit conditions may reduce risk-taking or may appear

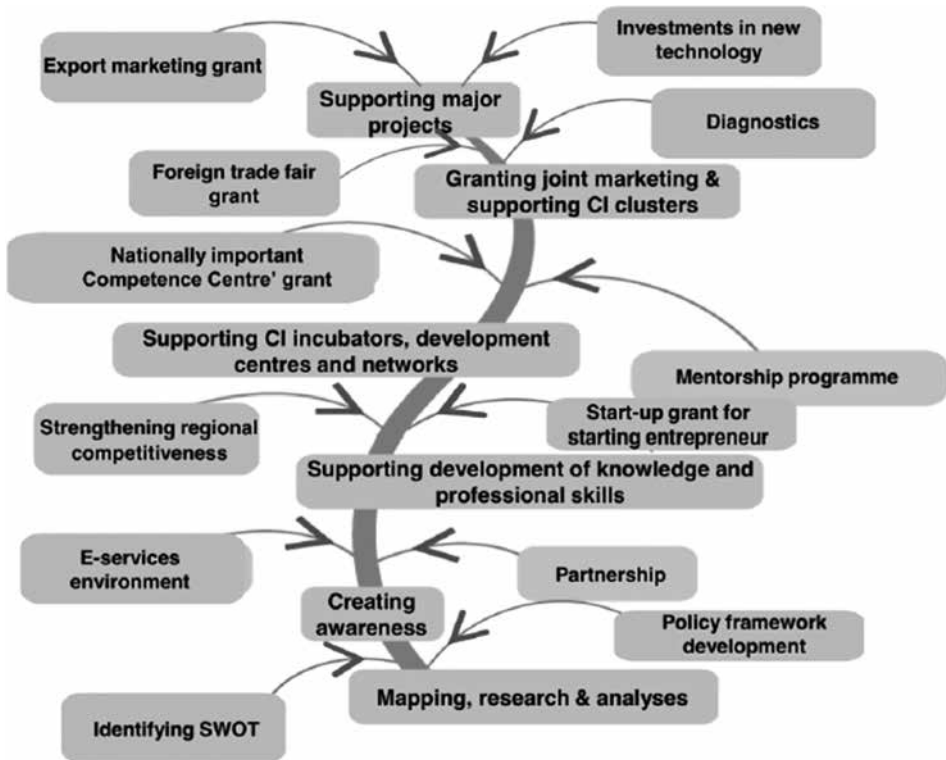


Figure 1: Source: Enterprise Estonia, CCIs support value-chain.

to reduce risk-taking for several entrepreneurs. Access to finance is one of the most significant problems, since creativity may involve the use of some initial funds to explore market opportunities and its limits, as well as to establish a solid market product.

A special type of consultants, those specializing in business incubation and the provision of consulting facilities, may also find jobs in cultural sites explored for such purposes (incubation) and for the regeneration of local economies.

The diagram below is indicative of the various economic activities requiring management and planning, which can be undertaken by managers and entrepreneurs in cultural and creative industries (in Estonia).

Opportunity no 6: Geo-informatics, Geographical Information Systems and applications for entrepreneurship in cultural heritage

Cultural heritage sites, such as buildings, old houses, areas of old architectural interest, ruins and derelicts, or even natural landscapes and marine and sub-marine archeological treasures and spaces, all have an important characteristic: they have a specific location in space that does not move. It is primarily for this reason that their characteristics and specifications, such as size, height, and other dimensions, lighting, their present state, their uses –present and mostly historical- and many other characteristics associated with their particular location, present or primarily those in the past, that are either still available or can be extracted from historical archives and knowledge (tacit or not), can all be used in geo-information applications.

Such applications may concern their protection and conservation, the building of new facilities (e.g., accessibility routes), extensions or facades, historical projections or their animation (2D or 3D), the revealing of new historical dimensions, new uses, new aspects that relate to their historical value and use.

An entrepreneur in such cases is someone that will bring together all the necessary human resources, capital and technology (including g.i.s. or other software). He or she will set a platform, provide the information technology and application, decide how to start using it, decide under which conditions to use it, manage decisions about the use of information from the cultural heritage, conform with regulations and obligations, written or moral, for its protection and conservation, undertake the responsibility for any damage or harm caused by its use, and protect any property rights associated with the use of cultural heritage sites. Many professions, such as geo-informatics engineers, specialized in GIS and geo-technologies architects and other engineers, 3-D designers as well as lawyers or tourist operators and intermediaries, will also profit from employment opportunities, both as employees and as entrepreneurs.

Opportunity no 7: Entrepreneurs involved in iconic building (through culture) in heritage sites

Entrepreneurs may undertake a crucial role in building the icon of a local or regional area or contribute in their own, multiple ways. Examples of icons, such as the Guggenheim Museum in Bilbao, the Sydney Opera House or the Disney Concert Hall in Los Angeles, are all promoted with the support, initiative or secondary help of some particular entrepreneurs, direct or indirect. The classic article of Dimaggio (1982) on cultural

entrepreneurship explains how entrepreneurs in the 19th century in Boston have realized the need to organize high culture structures in the city of Boston and help to understand that such efforts are taken not only by the state but also by people whose drive is entrepreneurial and are capable to diagnose or foresee the cultural needs or appetite of a local society, as well how and the steps through which one can possibly satisfy them.

Conclusions

The use of entrepreneurial forces of a locality or region to promote cultural heritage value may contain potential threats. Gentrification and the displacement of traditional inhabitants can be a negative aspect of entrepreneurial activity undertaken at a heritage site. Thus, building on local entrepreneurship skills and potential to overcome problems emerging from the increase of values in places surrounding a heritage site, may be an actual opportunity for local economies. Local inhabitants share the interest for promoting conservation and preservation activities, a sense of belonging, and an interest for intangible values related to the tangible assets, all required ensuring the continuity of such values (The Getty Conservation Institute, 2010).

Entrepreneurial activities in cultural heritage sites require the building of managerial and business capacity and skills in local and regional populations, which are not necessarily educated or informed about business opportunities. Local people may be peasants, farmers, or artisans, they may lack digital skills, necessary knowledge about the use of technologies, the use of machines, technical skills or other tools required for experimenting with potential uses of cultural sites and organizing their exploitation (Bakali, 2015). Creativity and the capacity of a local economy to organize its cultural industries and to provide a certain pool of local human resources capable of undertaking an active part in the unfolding of creative potential is something that is built also through education (Creative Partnerships, 2006).

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CHAPTER 17

Calculating the economic value of investments in cultural heritage: Methods and approaches

Panagiotis Prontzas

Introduction

The notion of cultural heritage can be defined as a legacy of tangible and intangible attributes in the natural and cultural environment. It is a broad concept and can encompass landscapes, historic sites, built and biodiverse environments, cultural practices, knowledge, and living experiences. Cultural heritage is a record and expression of historic development in the essence of diversity within national and local identities as an integral part of modern life that provides a compelling reference point for growth and change (ICOMOS, 2002). The preservation as well as the enrichment of cultural heritage is the connecting link between the past, present, and the future, providing an overall positive effect through multiple social, economic, and environmental benefits.

Even though cultural heritage in societies is priceless and is considered as a public good, efforts should be made in order to quantify the benefits of cultural investments. This quantification can provide the measurable benefits, in order to prioritize the allocation of resources, enhance rational investment decisions, as well as to be able to acknowledge the economic realities regarding heritage and conservation efforts. There are several evaluation methods that can be used, with the most popular being the hedonic pricing method, the contingent valuation method, and the travel cost method, with the contingent valuation method (CVM) prevailing as the most common form of stated preference technique (O'Brien, 2010).

The economic value of the cultural heritage and the need for its calculation

Cultural heritage constitutes a powerful driving force of inclusive local and regional developments; it creates considerable externalities, and supports rural and urban development and regeneration. It is therefore of importance to actually ensemble these benefits into three main groups: economic benefits, social benefits, and “other spillovers”. The economic benefits relate to the cultural heritage value that constitutes a contributor to the attractiveness of regions / rural areas, attracts private investments, and provides effective marketing strategies (Richtscheid, 2001). The social effects relate to the benefits that arise from investments in cultural heritage and create jobs, promote

creativity and innovation, and act as a catalyst for sustainable heritage-led regeneration. The third group (the “other spillovers”) includes the effects of cultural heritage investments in the tax revenues, the protection and revitalization of historic building and site stock, and the promotion of the historical, social, and cultural knowledge.

However, despite the fact that everyone can recognize these values and these positive effects of cultural heritage, it is very difficult to measure and evaluate them. The question is: why? First of all, because the diversity of these values and their changes over time create many structural difficulties in their calculation process. Secondly, the valuation of cultural heritage investments shall take into consideration commercial and non-commercial effects. The availability, however, of the required data for the calculation of these effects is not given - it takes working time to identify and provide them. At the same time, we have to tackle with the increased requirements, since there is a need for a robust method that would provide satisfying answers to all the issues concerning the valuation of cultural heritage and also provide an approach to the holistic concept of heritage value, not just to specific segments of heritage (Dümcke, 2013).

In any case, we have to overcome these problems, and that is because we need the economic valuation of cultural heritage. This need initially derives from the fact that there are significant economic dimensions in the heritage decision making process. Of course, arguments for heritage preservation are generally based on historical, archaeological, and cultural assessment, but in any case, we should take into consideration the economic parameters of these decisions. The second point, for which we need the economic valuation of cultural heritage, is that we are facing limited resources for the maintenance of heritage sites. Therefore, choices must be made. The final point is that if the alternative is to put cultural heritage value equal to zero, the cultural sector would be damaged. Ignoring economic preferences can lead to the undervaluing and under-pricing of cultural assets.

Moreover, economic valuation can be used to help a number of policy decisions. First of all, it can be used in the management of cultural sites, since the economic valuation helps in assessing what type and degree of conservation measures should be undertaken as well as in the estimation of the demand for a cultural asset (World Bank, 2012). In addition, it helps in the ranking of cultural heritage characteristics and in setting priorities. Secondly, the economic valuation is very useful in the financing of cultural heritage investments, since it quantifies the gap between benefits to the community provided by cultural heritage and the incurred costs for this provision. At the same time, it provides information regarding the funding strategy, and it investigates whether subsidies to cultural heritage are justified. Apart from that, the economic valuation is very crucial in the resource allocation, since it is able to appraise and rank interventions in the cultural sector, while it can assess which sites are more worth the investment at the given time.

Methods to calculate economic value

But how can we identify the economic value of cultural heritage? First of all, we have to split it in two bundles: the use value, which refers to the goods and services that flow from it that are tradable and priceable in existing markets. This value can be easily

expressed in terms of price. The second bundle is the non-use value. Non-use values are economic values that are not traded in or captured by markets; however, individuals would be willing to allocate resources to protect them. This non-use value can be split into 3 terms: the *option value*, which refers to the value for individuals who have never visited the cultural heritage site but wish to do so in the future; *the existence value*, where individuals value a heritage item for its existence even though they may not experience it; and, *the bequest value*, which refers to the value of the knowledge comprised by cultural heritage that will generate benefits for future generations.

How can we calculate these values in monetary terms? Three basic methodologies approaches have been developed. The first method is hedonic pricing. It is based on the idea that house prices are affected by a house's bundle of characteristics, which may include nonmarket cultural factors, such as historic zone designation. The extra price of a house in an historic area can be a measure of this historic zone's designation. The second method is called travel cost. It measures heritage values through the proxy of travel expenditures related to the heritage sites. It uses differences in travel costs to a cultural site in order to infer the value of this site. The last method is the contingent valuation. It is a direct stated preference method where respondents express their willingness to pay in relation to the consumption of the cultural heritage asset or their willingness to accept for their loss of welfare.

These techniques and valuation methods have been used in many cases and have provided very useful results in the decision process for the evaluation of the cultural heritage investments. Here we present some typical examples of these evaluations. These methods have been used for the estimation of the economic value of museums, such as the National Museum of Sculpture in Spain (Bedate, 2004) and the Tate Modern Museum in the UK, of heritage buildings, such as the Mogoşoaia Palace in Romania, of historical sites, such as the Culemborgerwaard and Tielers site in the Netherlands (Filip, 2011). Moreover, these techniques can be used for the evaluation of cultural buildings or concert halls, such as the Vara Konserthus in Sweden, or even more of thematic museums such as the Nordic Watercolour, also in Sweden (Armbrecht, 2014).

The contingent valuation methodology: strengths and limitations

The contingent valuation methodology as aforementioned is one of the most common means of quantifying cultural heritage investments. The method, and hence the name, involves directly asking individuals through a survey of their willingness to pay, contingent on a specific hypothetical scenario (Chiam, 2011). The methodology to implement an evaluation through the CVM entails five separate steps: (a) construction of a hypothetical market; (b) obtaining the data; (c) estimating average WTP/WTA; (d) estimating bid curves; and (e) aggregating the data (Oslo, 2004).

In constructing a hypothetical market, a scenario is created which corresponds to a real –world situation within which a person interviewed would have to answer to. It sets the reason for payment (which is the project), constructs a method of payment (such as direct payment, payment to a contribution or support of a particular tax), and sets a provision rule (which is the mechanism by which the public good is to be provided as a function of the stated value). In the second step, a limited sample of

underlying population (income, education, age) is selected and goes through an interview either person to person, through a computer, mail, or telephone. The objective of this step is to define the Maximum Willingness to Pay (WTP) for the implementation of a cultural investment (corresponds to compensating surplus), the Minimum Willingness to Accept (WTA) to abstain from such an investment (corresponds to equivalent surplus). Furthermore, the WTP can be examined with regards to avoiding the deterioration of a heritage asset (corresponds to an equivalent surplus) as well as the WTA to accept the worsening of a heritage asset (corresponds to compensating surplus). Using the answers provided, the third step is to estimate average maximum willingness to pay and the minimum willingness to accept, straight forward with open-ended and bidding game formats, and the fourth step is to define the bid curves in order to find a best fitting function from the material collected. The fifth step responds to the aggregation of the data and the conversion of mean bids to population aggregates and to utilize the derived bids and bid functions for benefit transfers.

While conducting the interviews an array of limitations may arise due to a possible lack of time and resources in order to obtain a satisfactory sample of answers. First of all, many people may not be reached, resulting in a low answer rate, while those reached may not provide explanations for the answers given and not allow follow up interviews (Lvova, 2013). In the same context, individuals, when asked, will tend to concentrate on the project to be valued giving more importance to the proposed project than they normally would, because they were simply asked about it, overstating their true valuation so as to seem to value something of cultural importance (O'Brien, 2010). In addition, the answers given to the questions may be problematic, containing an array of anomalies and biases, such as an anchoring bias in the initial valuation figure uncorrelated with the description of the project, a vehicle bias through specific payment preferences, a scope bias through an already allocated amount to cultural activities, embedding due to lack of understanding of the project, major differences between WTP and WTA due to fairness ideals and informational bias that may arise depending on the person conducting the interview (Oslo, 2004).

Regardless of the above, the contingent valuation technique, when implemented correctly, has great flexibility, allowing valuation of a wider variety of non-market goods and services than is possible with any of the indirect techniques. It is the only method available for estimating nonuse values which are derived through the respondents' willingness-to-pay (Rahim, 2008). The CVM is known to be a well-established means for the quantification the non-market demand for cultural goods and services. It is practically based on a model of economy that is comprised of individual decision makers who behave rationally in striving to maximize their own utility, that the preference systems between goods are well behaved, that individuals are the best judges of their own welfare, and each individual carries the equal weight in the aggregation of preference (Throsby, 2003).

Implementation and case studies

The CVM accepts that consumers have well-defined preferences for public goods and that this demand can be measured by the amount of other goods that they are

prepared to sacrifice to acquire a unit of the good in question (Chiam, 2011). Generally, CVM works under a well-behaved preference system between goods and the social welfare function contains no arguments other than the welfare of the individuals of which society is composed. Generally, CVM accepts that consumers have well-defined preferences for public goods and that this demand can be measured by the amount of other goods that they are prepared to sacrifice to acquire a unit of the good in question (Chiam, 2011). The main issue to be addressed while conducting with a CVM evaluation is the information gap between the questioners and the respondents. The amount of information provided to the respondents is critical to their judgments, with well-informed judgments being better than ill-informed judgments.

A case study on a CVM conducted in valuing cultural heritage, and specifically with regards to the economic and cultural value of the Colosseum in Italy, stated the following problem statement: "To what extent are undergraduate students of Dutch, German and Finnish universities aware of cultural heritage in general and, in particular, of the Colosseum, are they willing to contribute to its conservation and to what extent do these three different groups differ?". The target group was undergraduate students from Finland, the Netherlands, and Germany, and the main questions asked related to the significance of cultural heritage sites, the value of the Colosseum and the form and extent to which they are willing to contribute to its preservation. The interviews were conducted via e-mail and Facebook, with a total of 133 replies. The main results is that the vast majority (85,6%) have visited a cultural heritage site and 93% of those who have not visited the Colosseum wish to have an option to visit it. The majority of respondents are willing to pay entrance fee to the Colosseum (€5 to €15) and 77% are eager to assist the preservation either through donations, taxes, or voluntary work. The actual outcome of the study was that a clear significance of cultural heritage could be recognized, there is a high bequest value since people appreciate the preservation of the cultural monument, and the economic value of the Colosseum could be identified as considerable, because the target group values it cultural (Lvova, 2013).

Another case study was conducted for the "Rescue Archaeological knowledge's Valorization Program," a hypothetical local program designed with the specific aim of valorizing the changes in the cultural capital of two southern Portuguese regions. The program proposal included the creation of a range of cultural goods and services based on the archaeological knowledge. If the program is implemented, it will be expected that local society may have a new cultural stock and flows of new different cultural goods and services. People will use such newly created cultural goods and services for education, recreation, cultural, touristic, or other types of reasons. The target group consisted of both sexes, aged between 18 and 80 years old, residents in the three Municipalities - Serpa, Vidigueira and Moura - where excavation spots belong. The research questions set were: "Do you want to co-finance the program: YES or NO?" and "How much, on average, are you willing to contribute to ..., on a monthly basis and for five years?" to 391 people through face to face interviews.

The results are that 56.2% have positive, although moderate, opinion about what concerns archaeology as a whole, 92% strongly agree with the idea of using the rescue archaeological knowledge as inputs to increase local cultural offering for educational,

cultural, and socio-economic motives, 78.9% of the sample declared not to be available to finance (NO answer), 18.2% responded affirmatively to be available to finance (YES answer), and those respondents reporting a positive (YES) willingness to participate in co-financing the cultural program declared to be able to offering a maximum of €4.24. The representative sample's individual is willing to pay on average, a maximum of €0.66 or €1.24 per month, during five years. Those willing to offer financial input did "because it is important for future generations having knowledge about our ancestors" (altruistic bequest non-use value), "because this type of valorization favors the economic dynamics of the region" (indirect use value), "because it is important to conserve and disclose History, the local area and its heritage, even if it does not already exist materially" (intrinsic non-use value). The total economic value of the cultural program for the community by using the responses amounts to €1.3 million (Mendes, 2013).

Conclusions

The need to preserve culture is immense, and the reasons are well known. But, it is now more than ever vital to develop the methodologies that will allow for the optimal investments to take place in cultural heritage. This way, not only will the heritage sites be properly preserved, but they can also be developed and be made available to the broad public, consequently enhancing their importance as landmarks not only to the local and regional communities but, in some cases, to the whole world. After all, culture is a legacy that must be enveloped by all. The need for evaluating cultural investments is indisputable. It is a process that not only quantifies the economic, social, and other effects, but also assists in fully comprehending non-monetary values in monetary terms. Its use can allow for prioritization and optimization of investments to either enhance the actual site or to develop a local region or community. In the end, a successful cultural investment can prove to be the starting point of a new era of investments that proves to be beneficial for all.

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CHAPTER 18

Financing heritage projects: Critical parameters and sources of funding

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Introduction

Culture represents an entire and unique economic sector and, cultural heritage, as such, generates impacts on the urban environment. In this framework, cultural heritage projects include not only the planning and carrying out of conservation but also sustaining the (tangible) heritage after the intervention has been completed. The historic urban environment in particular poses specific and urgent challenges as to its conservation and requires a multidisciplinary approach with the involvement of the public as well as the private sector in the financing and development strategies that need to be planned and adopted.

In this framework, it is of particular interest that only a small part of heritage places is characterized as public monuments and may be preserved exclusively for exposition purposes. Therefore, in order for heritage sites to be sustained over time, it is crucial that they are somehow valued, used, and perceived as having a purpose. Another important aspect of heritage sites is their inevitable change. This comes as a result of the physical effect that the natural or urban environment may have on the heritage place or the adaptation that the site is being subjected to, in order for it to be somehow sustained by its owners. However, one must distinguish between sustaining a place of some cultural/ historic significance and carrying out a heritage site conservation project. More specifically, conservation is about the careful management of the place in ways that preserve, sustain, and interpret heritage significance (Mac Donald, 2011).

The purpose of this paper is to identify the critical characteristics of cultural heritage projects as well as analyze their financing options. First, we will address the sectors involved in heritage projects and their potential role in conservation and redevelopment of cultural heritage. Next, the analysis will identify the special features of heritage brownfields as the main bulk of heritage projects. Financing tools for attracting investment for heritage brownfield projects will concern the following part of this study, either as individual incentives or financing techniques incorporating a number of tools and incentives. In this framework, the role of public private partnerships as a promoter of cultural heritage projects will be addressed, as well

as Revolving Loan Funds (RLFs) and the Land value capture finance (LVF) mechanism. Finally, the study will focus on a case study of an industrial heritage brownfield project in Greece: Lavrion Technological and Cultural Park.

The basic characteristics of heritage projects

It can be argued that, for a number of reasons, cultural heritage projects require the involvement of multiple sectors: public, private, and non-government. Regarding the public sector in many parts of the world, the government has historically been the largest single business enterprise and holds a substantial number of sites, buildings, and structures that service its business. This legacy of public buildings includes a vast number of monumental buildings and whole infrastructure systems that have great cultural significance to society. The reduction of publicly managed services has led to a surfeit of heritage places in need of new and contemporary uses. Changes in use and patterns of ownership that often-ensured consistency in management across a group of buildings can have an impact on cultural heritage significance, and this is a particular challenge for sites formerly owned by government.

Industrial heritage sites constitute a particular type of valuable heritage that usually have faced significant changes in use over time and require creative approaches in order to apply sustainable solutions for their ongoing use and care. Industrial and other large complexes constitute cases of heritage which are facing large, complex issues that usually should be incorporated in wider urban regeneration schemes. Churches and places of religious worship are another example of heritage that may suffer from declining use, which requires special attention and poses challenging issues as to their conservation and redevelopment (Mac Donald 2011).

The private sector, on the other hand, usually demands incentives to take on a challenge such as a cultural heritage project, which may be in the form of financial or planning incentives. Heritage elements are often seen by the private sector as the most challenging aspect of a project, as they frequently involve additional legislative restrictions (due to heritage laws or policies), perceived or real additional costs, limitations on the areas of new development, and concern that there are limitations on a change of use. Heritage, and more specifically urban heritage, is subject to different legislative definitions and, therefore the scope and institutional framework dedicated to heritage conservation varies around the world.¹ Such differences in definitions and approaches contribute to the difficulty of attracting financial support, particularly from the private sector, for cultural heritage conservation (Starr, 2010).

These issues result in a gap between the investments required to conserve a heritage asset and its subsequent increase in value (often referred to as “heritage deficit”) (Mac Donald and Cheong, 2014). There are increasing numbers of examples in which there has been little government involvement outside the legislative one and in which the third sector has also played a significant role. Even so, to devise creative financial solutions for the rehabilitation of historic urban areas by leveraging a

1 For example, in China, heritage is defined as “immovable physical remains [...] that have significance” (ICOMOS, 2000), whereas in Vietnam cultural heritage comprises both tangible and intangible elements (ASEAN, 2000).

combination of available resources from the private and public sector can be challenging as well as complicated. Also, Rojas and Castro (1999) deal with the problems of financing cultural heritage from another perspective: the institutional weaknesses of organizations protecting heritage as well as society's perception that heritage is the concern of only a cultural elite and not society as a whole constitute factors that discourage lending for heritage projects.

Many cultural tangible heritage conservation and rehabilitation projects can be characterized as brownfield projects. Urban brownfields are defined as any land in a city that has been used in the past and is not now available for immediate use without some type of intervention² and can be partially occupied or vacant (WB, 2012). In the cases of cultural heritage, brownfield sites may include a variety of cases, from specific buildings of historical interest to sites including both buildings and open areas, where the conservation concern also includes objects, equipment, or even intangible heritage (such as historic industrial sites where traditional manufacturing techniques were being applied). In any case, it may be argued that if the value capital of a city is its urban heritage, and we consider two cases of brownfields (natural and cultural), the depreciation of this urban capital is caused either by site contamination (in the natural brownfield) or due to its derelict and blighted status (in the cultural brownfield) (WB, 2011).

Brownfield (natural and cultural) urban sites, when considered in the context of a conservation and redevelopment project, share the characteristics of public goods especially in terms of externalities (negative and positive) and risks (such as site, construction and operating risk). Additionally, brownfield investments include two other risks: uncertainty about the actual redevelopment costs and uncertainty about future land value. Therefore, such projects may be considered as unattractive for private investors and, given the public good characteristics mentioned, brownfield cultural heritage investments could be established as public sector investments.

Theory as well as practice has, however, shown that the redevelopment of cultural and natural heritage is closer to a form of hybrid public good investment (Dasgupta and Serageldin 2000; Serageldin, 1999) and the public sector cannot be expected to be the sole investor and provider of such projects. Even so, the role of government and public administration is crucial for the development of heritage brownfield sites, since the private sector would provide suboptimal heritage and brownfield redevelopment. More specifically, due to the presence of risks and externalities, particularly loan and credit risk, which correspond to the inability of borrowers to make loan payments, and sometimes due to coordination problems among private agents without public intervention, the private sector would not provide the optimal level of brownfield and heritage conservation investments (Isham and Kaufmann, 1999).

Investing in cultural or natural urban brownfields must represent a cash flow project for the private sector and be linked with the sale and commercial operation of

2 Brownfield sites are often corresponded to land that has been contaminated, usually due to former industrial activity (Syms, 1999). However, recent studies (see for ex. WB, 2011) use the extended definition, which we also adopt in the present study, and consider brownfields as sites where the natural environment is not necessarily contaminated and there is continuity between the past and the present, thus fulfilling the heritage characterization. See also Alker, et al., 2000.

the redevelopment property. Even if during the last 10-15 years the private sector seems to be promoting policies of meeting socially and environmentally responsible corporate goals, businesses are more likely to get involved in socially responsible projects when their investment is linked to a significant financial rate of return (WB 201; Mac Donald and Cheong, 2014).

Investing in heritage projects

In order to improve the private investment level and increase site attractiveness to the point where the market will take hold of the sites and exploit their potential, the government may apply policies that are designed to broaden the scope of heritage brownfield redevelopment by including both natural and cultural heritage as well as eliminating legal obstacles for such projects. Finally, the public sector can provide direct and indirect financial incentives in order to attract interest in heritage brownfield development. Such incentives can be also characterized as “Market Enhancements” and through them public agencies aim: a) at improving the market environment by sharing, or modifying, the costs and/or risks faced by the private sector, or trying to enhance the market values likely to be achieved and b) motivating, underpinning, or compelling sustainable practices, and/or inhibiting, restraining, or eliminating unsustainable practices in redevelopment.³

These incentives are usually financial tools which should be applied uniformly (to avoid distortion of competition), be reliable, effective, and sufficient to facilitate the achievement of targeted objectives and finally be easy to administer. Such financial incentives are (Groenedijk, 2006):

- Cash grants. Cash grants can be used to deal with specific costs and for “cost-value gap funding”, in which case, only those projects that can demonstrate a need for assistance to become commercially viable actually receive assistance.
- Soft loans. The advantages of providing capital on less than commercial terms over commercial loans could involve favorable interest rates, pay-back period, and pay-back conditions, including the use of forgivable loans.
- Tax incentives. These can provide a cash-flow cushion for developers which makes the project numbers work. Such tax incentives can take a number of forms: rate reductions, tax exemptions, tax abatements, tax credits, grace periods, and tax forgiveness.
- Risk insurance and relief. Government can take two types of action in order to provide risk insurance incentives: regulating the insurance sector or offer insurance itself. Risk insurance products that may be used are either a) stop-loss-policy, which the party undertaking the remediation to cap or fix the costs prior to remediation, or b) post-remediation-policy coverage, which deals with additional costs if further remediation must be performed. Risk insurance and relief can also be provided by the government apart from securing or offering in its capacity as project initiator or regulator.

³ For more see documentation related to projects RESCUE (<http://www.eugris.info/displayproject.asp?Projectid=4517>) and CABERNET (<http://www.eugris.info/displayproject.asp?Projectid=4415>).

- Liability relief. Liability issues are often subject to national legislation which varies across EU countries, but sometimes local authorities or non-central public legal entities can assume liability for future risks once given remediation requirements are met.
- Capital attraction incentives. These incentives can take various forms, among which loan guarantees (ensuring a minimum return for the lender); subsidizing interest payments; subordinated loan agreements by government; offering assistance or information which can reduce underwriting and documentation costs
- Planning and land assembly assistance. In this group of incentives, the government can find and take on numerous low – cost or no-cost initiatives of attracting and assisting the private sector. For example, the public sector can offer title clearance activities to improve ownership status of the site (reduced fragmentation of ownership).

Apart from just providing financial incentives, the public sector may contribute to heritage brownfield redevelopment by adopting financial techniques, where such incentives may be incorporated. Techniques of this nature have been developed in recent decades in order to attract private investors as the primary source of funding for such projects. Financial techniques applied for heritage brownfield projects include Revolving Loan Funds, Land Value Finance, and Impact Investment Funds as well as Public Private Partnerships.

Sources of funding cultural heritage projects

Revolving Loan Funds

Revolving Loan Funds (RLFs) could be described as “pools of capitals” from which the revenues are reinvested into a specific activity. RLFs are formed with initial seed capital and then used to provide “soft” loans projects. The fund is replenished as loans are repaid and then reused for new projects of the same nature (e.g., heritage brownfield projects). Governments may provide the initial seed capital, but it is not unusual for private actors such as private developers and financial institutions to be involved in the RLF’s initial financing as initial (Groenedijk, 2006; Walwer, A., 2013).

In the last ten years, there has been a significant rise in the number of a certain type of RLFs, investing in urban development projects, namely Urban Development Funds (UDFs). In the same framework previously described for RLFs, UDFs promote self-sustaining mechanisms of the financial resources (non-grant) within the structure of funds designed for urban social, economic, and environmental objectives. Such financial vehicles build portfolios of revenue-generating projects by providing loans, equity, or guarantees that are later repaid by project revenues or cost savings. In order for this mechanism to foster investments in complicated projects such as heritage brownfield projects, UDFs’ time horizon must therefore be long-term in relation to the definition of a portfolio of urban mixed-use developments.

Evidence of urban development funds financing brownfield projects can be found in the USA, where EPA Brownfield Revolving Loan Fund⁴ offers low-interest or

4 <https://www.epa.gov/brownfields/types-brownfields-grant-funding>.

no-interest loans. Also, in the U.K the Hearth Revolving Fund⁵ is a non-profit privately financed organization with charitable status, which restores historic buildings in Northern Ireland, usually as dwellings. However, the most widely applied case of UDF in Europe has probably been JESSICA (Joint European Support for Sustainable Investment in City Areas), the European Commission policy initiative. This initiative was developed during the 2007-2013 programming period⁶ by the European Commission and the European Investment Bank (EIB), in collaboration with the Council of Europe Development Bank (CEB). JESSICA's objective has been to define a system of financial UDFs by using revolving financial instruments to support sustainable urban renewal and regeneration projects. One of the features of JESSICA UDFs is the capacity to use the Structural Funding contribution, thereby ensuring long-term sustainability for the urban development. Moreover, the additional resources from the private sector offer the fund the ability to create stronger incentives for the urban heritage project to perform better, thus increasing the efficiency and effectiveness of public resources (WB 2012).

Land Value Finance

Land value capture finance (LVF) is a flexible mechanism which is based on the assumption of recovering the capital cost of the investment by capturing some or all of the increase in land value caused by investment (Medda, et al., 2008; Smith and Gihring, 2006; Bowes and Inlannfeldt, 2001; Andelson, 2000).

The increases in land value may be captured directly or indirectly through their conversion into public revenues (fees, taxes, exactions, or other fiscal means). LVF follows a four-step process: 1) value creation (the site has a potentially increased value due to the initial public intervention), 2) value realization (the site's value has increased due to private intervention), 3) value capture (the private investor has gross profits from which the public sector draws back revenues), and 4) value recycle (the public sector uses the captured revenues for urban projects).

In some instances, according to financing needs and the project's general environment, value can be captured at different intervals and/or rates. This may be the case when, in order to create value and pay for the initial intervention, the public sector seeks to take out a loan against the future value which will be captured. Also, LVF project deals may demand that value is captured and recycled on commercial completion. (Urban Land Institute, 2009).

It must be noted that LVF is usually applied in cases where wider social goals are pursued and the recycled land value is reinvested in this context (for instance, LVF in heritage brownfield redevelopment is employed in order to achieve a wider public goal, such as discouraging urban sprawl). There are a number of successful examples

5 <http://www.hearth-housing.org.uk/About%20us.html>.

6 For the programming period 2014-2020 the JESSICA initiative will not be launched. However cultural heritage investments are possible under the specific regulations of cohesion policy (the overall budget is €325 billion). The relevant funds are the European Regional Development Fund (ERDF), the European Social Fund (ESF), the European Agricultural Fund for Rural Development (EAFRD), and the European Maritime and Fisheries Fund (EMFF).

of LVF for urban heritage brownfields, especially in the USA. However, there have been incidents of speculation, resulting in land price spirals and distortions in land supply which effectively restricted the desired social objectives (World Bank, 2011; Otoy and Loaiza, 2000).

Impact investment funds

Impact investments may be defined as “actively placing capital in businesses and funds that generate social and/or environmental good and a range of returns, from principal to above market, to the investor” (Bridge Ventures and Parthenon Group, 2010). In other words, impact fund investors place their capital in order, not only to achieve social and environmental goals, but also to generate profits. Heritage conservation and redevelopment generates social and environmental wealth, but at the same time, the project implementation may offer significant returns to investors. Therefore, heritage brownfields constitute the right candidate - projects for an impact investment fund’s financing.

In order for Impact Investment Funds to meet their objectives, however, they must certainly fulfil two basic conditions: a) seek and secure private sector involvement, and b) balance their investment portfolio, so that it engages in socially and environmentally responsible and/or ethical investments in cities, particularly in brownfield areas, instead of simply seeking to meet short –term profit-driven goals (WB, 2011).

Experience shows that impact investment funds offer significant prospective for heritage financing. In the last fifteen years, it increasingly seems that, apart from profit as primary motive, the private sector actually seeks to include meeting socially responsible corporate business targets. In this framework, a growing number of multinational corporations get involved in conservation efforts in countries where they develop their operations or where there are projects that relate to their own industry. Apart from investing in impact investment funds, however, this involvement may also be formalized through a Public Private Partnership, which is analyzed in the next section of this study.

Public Private Partnerships

There is no universally accepted definition of Public Private Partnerships (PPPs), but for the purposes of this study we may adopt the definition given by the USA National Council for Public-Private Partnerships (NCPPP), according to which “PPPs are a contractual agreement between a public agency (federal, state, or local) and a private sector entity. Through this agreement, the skills and assets of each sector (public and private) are shared in delivering a service or facility for the use of the general public. In addition to the sharing of resources, each party shares in the risks and rewards potential in the delivery of the service and/or facility”. Importantly, PPPs are transactional, containing a contractually defined exchange of skills and services in a mutually beneficial sharing of risks and responsibilities on the part of all partners. Without such a transaction, any collaboration between the public, the private, or the third sectors remains a basic service contract, network, collaboration, or alliance (Mac Donald and Cheong, 2014).

The most important characteristic of public private partnerships is the long-term relationship that is formed between the involved parties. Partners are committed in a collaboration that does not end once the physical project is delivered, but continues to exist for a long period of time, which often extends to more than 20 years (Sack, 2004). The success of urban heritage PPPs (as in all partnerships), depends on the efficient allocation of the costs, benefits, and risks among the partners according to who is best suited to assume them.

According to the European Commission, PPPs can be distinguished from partnerships of purely contractual or of institutional nature. In the case of contractual PPPs, the partnership between the two sectors can take various forms always based on a strict set contractual terms. Otherwise, a public private partnership can be “institutionalized”, with the establishment of an entity jointly (usually a Special Purpose Vehicle – SPV) controlled by all partners (EC, 2004).

One important aspect of both contractual and institutionalized PPPs, is their increased administrative cost as well as the need for high quality know-how on b of all parties. This often is beyond the capacity of local authorities, thus restricting their participation in such schemes. Equally, the costs for private firms to prepare studies and other documentation, as well as safeguarding bank loan approvals and participating in a call for tender may be so substantial that they work as a deterrent, limiting the number of participants and thus competition. Therefore, appropriate support and cost recuperation mechanisms must be in order if PPPs in heritage conservation are to be successfully adopted.

Concession contracts are a subcategory of contractual PPPs. The operation and management of such PPPs are usually funded through user-fee finance. For example, a government might contract with a private company or SPV to operate a heritage site redeveloped to function as a museum. The private company operates and maintains the museum and maybe the rest of the heritage site and receives a profit through the collection of user fees. Another subcategory of the contractual model, private financing initiatives (PFIs), are agreements in which the public sector organization contracts with a private sector entity to finance, design, construct, and operate a facility and provide associated services of a specified quality over a sustained period for an agreed fee by government. This model has principally been adopted in the U.K. and has been applied in various urban regeneration schemes.

When PPPs are adopted for projects involving heritage buildings or sites, they usually include retention of public ownership of the heritage asset through long-term leases or options to repurchase or lease back the asset after rehabilitation (Rypkema, 2008). More generally, not selling land outright but maintaining a ground rent (lease) based on a percentage of the let-able rent achieved by the developer, can be a tool to capture the uplift in land value after the initial phases of development. In cases of heritage brownfield PPPs, integrated contracts can be used to capture the uplift in economic values after redevelopment through the concession mechanism, since operating and maintenance contracts may be newly procured or renegotiated after a certain period of time (Groenedijk, 2006).

Public Private Partnerships (PPPs) have been playing an important role in urban

regeneration schemes for over 40 years, and such case studies are therefore widely reported in the related documentation.⁷ In this framework, the close relationship between regeneration and conservation has long been important to the use and development of urban PPPs (Mac Donald and Cheong, 2014). PPP financing may be used specifically to deliver the conservation components of a project or, in other cases, these components are delivered through the inclusion of other financial instruments tools, such as grants or tax incentives, or instruments, such as Urban Development Funding or Impact Investment Funding. The EU's JESSICA UDF has been launched with a view to leveraging additional resources for urban renewal and development public private partnerships (PPPs) in the European regions (Triantafyllopoulos and Alexandropoulou, 2010).

Finally, we should mention the increased importance of PPPs that are not of a purely project financial nature. These are partnerships which usually also involve the third sector. Fox et al. (2005) describe the structure of tripartite partnerships in regeneration projects as utilizing three different models:

Parallel implementation: The three sectors work independently to achieve coordinated and complementary activities. In this model, one sector needs to lead and oversee coordination of all the sectors' efforts and lead an appropriate committee or similar body.

Joint venture: A formal, legally binding joint capital partnership with funding from the private and public sectors—such as a special purpose vehicle (SPV). The third sector may play a role in decision making but will not contribute financially.

Participatory development: In this model, a decision-making and coordinating body with no legal standing is composed of representatives from the three sectors.

As with all partnership models, each presents pros and cons, depending on the specific circumstances of the project in question.

Financing industrial heritage conservation: The case of Lavrion Technological and Cultural Park (LTCP)

The Lavrion Technological and Cultural Park (LTCP) is an organization founded in 1995 with the initiative of the National Technological University of Athens (NTUA). The LTCP was redeveloped on the grounds where the old French Mining Company of Lavrion (Companie Française des Mines de Laurium) was situated and operated from 1875 to 1981 and which constitutes a unique industrial heritage monument, of both archaeological and architectural value. LTCP is considered one of the most important brownfield projects of industrial and cultural heritage regeneration in Greece (Brebbia, 2006).

Lavrion today is a town of about 10,000 inhabitants, located approximately 60 km southeast of Athens and north of Cape Sounion, where the famous temple of the ancient god Poseidon is situated. Since antiquity, the area had been known for its silver and lead ore deposits which played a significant role in the development of ancient Athens. The silver of Lavreotiki offered Athens significant funds which supported its rich and marvelled up to the present day artistic and architectural activity,

7 See Jones and Pisa (2000); van Boxmeer, and van Beckhoven (2005); Kyvelou and Karaiskou, 2006; Karaiskou, 2007.

as well as provided a comparative advantage in winning crucial war conflicts such as the naval battle of Salamis against the Persians in 480 BC. Moreover, the ancient mines of Lavrion are internationally recognized for having applied a unique geological, mineralogical, mining, and metallurgic knowledge (Korka, 2009).

The interest in exploiting the silver mines in Lavrion was revived in 1861⁸, followed by the establishment of the “Hellenic Company of Lavrio Metallurgies” in 1873 and later, in 1875, of the “Companie Française des Mines de Laurium”. This offered Lavrion the advantage of accommodating some of the first heavy industry initiatives in Greece, thus being the first hellenic city to use telephone (1882) and electricity (1887). The French mining company continued its operations in Lavrion until 1981, when all mining activities ceased; however, the metallurgical activities continued, under the government controlled Greek company “EMMEL S.A.”, until the end of the same decade.

When the National Technical University of Athens (NTUA) in 1989 formally expressed an initiative for the conservation of the former mine company’s grounds in Lavrion and its transformation into a Technological and Cultural Park, most of the site’s ownership issues between the Greek State and the French company had not yet been resolved. Also, due to the long term industrial exploitation, the grounds suffered from contamination, the extent and severity of which has not yet been fully determined and estimated. Therefore, the project of establishing a Technological and Cultural Park demanded a series of political, administrative and legal actions as well as funding all necessary preliminary studies.

Notably, during the period 1990-1995:

- The Greek state formally declared all of the former French Mining Company of Lavrion’s sites and installations (buildings, mechanical or other equipment, wells etc.) as historical monuments.⁹ Apart from the main industrial complexes, every other relevant construction in the wider area, covering almost 120,000m², was also included.
- The Greek state decided to buy all sites and installations from the French Mining Company in 1992, in order to proceed with NTUA’s initiative of creating the technological and cultural park. For this purpose a concession agreement for these sites was signed between the NTUA and the Ministry of Culture.
- NTUA’s initiative for the establishment of the technological and cultural park in Lavrion received financial support from two companies: “Greek Shipping” («Ελληνικά Ναυπηγεία») and the Public Electricity Provider Company («ΔΕΗ») offered 500.000 drachmas and 20.000.000 drachmas respectively in 1991.
- The NTUA decided in 1994 the establishment of a Special Purpose Legal Entity for the Management and Development of NTUA’s estate, with the sole purpose of supporting the Technological and Cultural Park of Lavrion. By summer 1995, all administrative actions for the institutional establishment of the park as well as all preliminary studies for conserving and restoring the sites had been completed

⁸ see Panas and Mpaloglou, 1994.

⁹ Ministerial document ΥΠΠΟ/τ/ΛΑΠ/Γ/874/17644/14.2.92, Government Gazette 293/Β'/29.4.92, amended with the Ministerial Document ΥΠΠΟ/τ/ΛΑΠ/Γ/1658/25228/29.3.95, Government Gazette 491/Β'/1.6.95.

under the responsibility of NTUA, with the participation of its academic, research, and administrative staff as well as undergraduate and postgraduate students.

Taking under consideration the project's size and complexity, the need for external financing was crucial. It must be noted that since the beginning of NTUA's initiative, the university authorities aimed at receiving European funding, considering the project's impact: the site represents tangible (as well as intangible) heritage of unique value in archaeological, industrial, and architectural terms. Indeed the project was included in the 2nd Structural Funds programming period and received a total amount of €15.23 million (European grant financing combined with the necessary national contribution).

Project management was undertaken by the NTUA, and the scientific administration was assigned to the Senate's Scientific Committee of Lavrion, headed by NTUA's deputy Dean. It is important to underline that the local community of Lavrion actively and positively participated in the LTCP project, especially during the period 1995-1997. Both the Municipality as well as the Labor Center of Lavrion took part in the Senate's Scientific Committee of Lavrion in order to set the principles of redeveloping and operating this significant heritage site.¹⁰ A representative of the Technical Chamber of Greece was also a member of this scientific committee.

Apart from the interventions on buildings and mechanical equipment, the first project completed in the park was the contaminated soil clean-up. The project was funded through the park's general European Structural Funds aforementioned program and was based on NTUA's original study published in spring 1995. This sub-project took place in spring 1996, with the collaboration of The Municipal Enterprise for the Development of Lavrion. The park's first large-scale planning and construction/rehabilitation phase lasted until 2001. Later, in 2005 a new project of contaminated soil clean-up and rehabilitation took place, receiving €7.86 million of European funding combined with national funds through the Ministry of Development.

From the beginning there was a clear need to sustainably finance the Park's operation without circumventing its character as cultural and industrial heritage. NTUA's overall intervention strategy for the former mining industry of Lavrion and the LCTP's operation was based on four pillars (NTUA, 1997):

- Adopting an economic and business model which would ensure both the park's self-reliance as well as its sustainability.
- The park's featuring operations should be of specific high standards, in accordance to the buildings' heritage identity.
- Meeting socially responsible targets by creating new jobs.
- Meeting environmental criteria, regarding the site's decontamination and environmental sustainability.

The Technological and Cultural Park of Lavrion extends to an open area of 250,000 m², and includes 18 buildings of 13,000 m², housing the Park's accommodated businesses, activities, and services. Fourteen of these buildings (12,000 m²) were

10 For more on this topic see following tributes (in Greek): "Λαύριο", *Δελτίο Συλλόγου Αρχιτεκτόνων*, Αθήνα 1992; αφιέρωμα "Τεχνολογικό Πολιτιστικό Πάρκο Λαυρίου", *Σύγχρονα Θέματα*, 58-59/1996; "Τεχνολογικό Πολιτιστικό Πάρκο Λαυρίου, Μελέτες και Έργα 1994-1997", Ε.Μ.Π., Αθήνα 1997.

rehabilitated through LTCP's general financing scheme (EU and National combined funds as formerly described). Regarding the rest, four buildings (1,000 m²), two were financed through funds dedicated for NTUA's scientific research labs, while the final two were self-financed through private resources dedicated by the enterprises accommodated in these buildings.¹¹

Today, 10,000 m² of the park's buildings house private enterprises and business operations, while 3,000 m² accommodate the park's cultural activities as well as operational supportive services. The LTCP functions as a self-sustained business since 2000, and its operation and maintenance is mainly financed through the park's commercial (mostly leases for businesses offices and conference tourism activities) and cultural activities.

LTCP claimed and has earned the title of being the sole technological park in Attica, specialized in fostering activities in fields of applied science, such as telecommunications, robotics, laser technology, energy saving technology, nautical technology, and shipping. Most importantly, the park constitutes a rather successful case of a sustainable heritage brownfield conservation and redevelopment project, where both public and private financial resources and know-how were dedicated. On the whole, the park's development was based on forming multi-level partnerships, involving central and local government agencies, a large university institution and its scientific community, private donors and enterprises, as well representatives of the local community.

Conclusions

Although cultural heritage shares many public goods characteristics, its conservation and redevelopment is not necessarily financed exclusively through public funds. However, a lack of private funds' availability is revealing the particularities of such projects, causing an investment gap. There are a number of financial incentives and tools which can and have been used successfully to attract private investment in cultural heritage conservation and redevelopment projects. Moreover, public private partnerships have been widely employed for urban regeneration schemes around the world and are now being tried in heritage projects, where they may take a number of forms according to the scheme's specific needs. The case study examined reveals the importance of multi-level partnerships, including finance and know-how from all sectors in order to achieve a heritage project which is financially, socially and culturally sustainable.

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11 For more information see: <http://www.ltp.ntua.gr/research>.

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PART II

CASE STUDIES AND INTERVENTIONS

CHAPTER 19

Cultural heritage in dialogue with cultural identity: Ancient and contemporary mosaic in Ravenna

Maria Grazia Marini

Introduction

Ravenna is an ancient city in the Emilia-Romagna region in north east Italy, on the Adriatic Sea, known all over the world for the richness of the early Christian and Byzantine artistic heritage dating from the 5th and 6th centuries. In those times, during the slow decline of the Latin world, Ravenna was the main political and cultural center of the West: the last capital of the Western Roman Empire, capital of the Gothic kingdom, capital of Byzantine Empire in Italy. At that time the city was enriched by the construction of an exceptional group of buildings, some of which are still in perfect condition, most of them richly decorated with mosaics, and whose exceptional value has recently been recognized by UNESCO. The motivation for inclusion in the UNESCO World Heritage List quotes: the site is of outstanding universal value being of remarkable significance by virtue of the supreme artistry of the mosaic art that the monuments contain, and also because of the crucial evidence that they provide of artistic and religious relationships and contacts at an important period of European cultural history.

All eight buildings composing the site – the Mausoleum of Galla Placidia, the Neonian Baptistery, the Basilica of Sant'Apollinare Nuovo, the Arian Baptistery, the Archiepiscopal Chapel, the Mausoleum of Theodoric, the Church of San Vitale and the Basilica of Sant'Apollinare in Classe – show great artistic skill, including a wonderful blend of Greco-Roman tradition, Christian iconography, and oriental and Western styles.



The Mausoleum of Galla Placidia.



The Neonian Baptistery.



The Basilica of Sant'Apollinare Nuovo.



The Arian Baptistery.

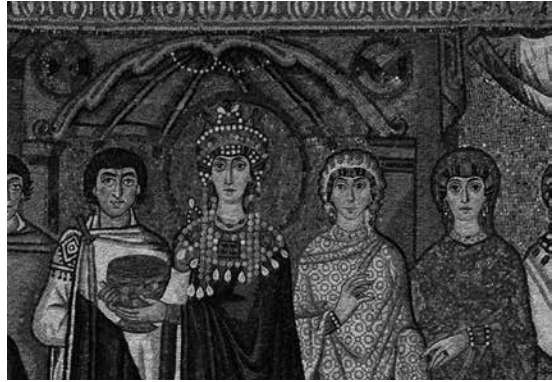


The Archiepiscopal Chapel.

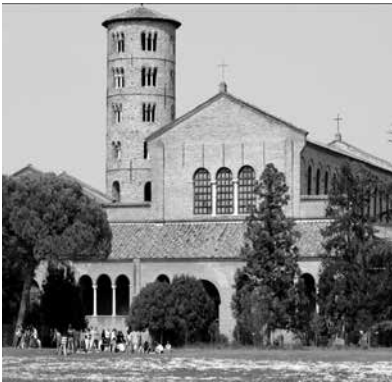


The Mausoleum of Theodoric.





The Church of San Vitale.



The Basilica of Sant'Apollinare in Classe.

Ravenna is not only an ancient city; it is also modern and contemporary: a city where the many activities of the art of mosaic create new and original possibilities. Mosaics represent the cultural basis and the identity of Ravenna: the presence of ancient mosaics has encouraged the great tradition of preservation of the cultural heritage, still widespread. Today the important art production and the role of the city as the capital of an international movement for the research and production of mosaic are eminent issues in the cultural policies of the city and drivers for sustainable development.

The paper will present the roots of the contemporary mosaic culture, established in the last part of XIX century, and the experience of Ravenna Mosaic, a biennale Art Festival dedicated to contemporary mosaic, started in 2009.

Mosaic in the 20th century restorations, studies, and copies

Corrado Ricci was the founder - in Ravenna - of the first Italian Monuments Authority in 1897. He began modern and systematic campaigns in 1895 to restore the city's cultural heritage. The two restorers working with him, Azzaroni and Zampiga, to accomplish their duties, made copies of the mosaics on tracing paper. After the WW I

works had to be resumed on Sant'Apollinare Nuovo and the Neonian Baptistery due to Austrian bombardment. The church of San Vitale underwent three distinct restoration campaigns between 1898 and 1935.

The activities undertaken by Corrado Ricci for the protection of the mosaics of Ravenna and the lack of a curricula development in the art of mosaic led, in 1924, to the establishment of the School of Mosaic, within the Ravenna Fine Arts Academy. The first announcement underscored the need to train expert restorers for preservation of the city's monuments and artists to maintain its *genius loci* and to continue "the tradition of such a noble art".

The School was headed by Giuseppe Zampiga, restorer and great connoisseur of the mosaic language, who was succeeded in 1935 by Renato Signorini, director until 1976. The Mosaicists Group was set up in 1948 – after WW II, from the Academy of Fine Arts, and with the main aim of restoring the damaged monuments. The Group played a leading role in the main restoration campaigns of the immediate post-war period, furthermore obtaining important commissions in Italy and abroad. These mosaicists were able to execute life-size copies of antique works, extremely faithful to the originals, which were widely appreciated at international level thanks to an itinerant exhibition, inaugurated the first time in Paris (1951). The *Exhibition of Antique Mosaics from Ravenna* has been travelling all around Europe in the last years.

In 1959 the *Modern Mosaics* exhibition was produced, studying the relationship between the mosaics and their preparatory cartoons. Cartoons were requested to artists (Renato Guttuso, Mattia Moreni, Emilio Vedova, and Marc Chagall). Translation of the pictorial expression into the morphology and syntax of mosaic was a refined critical operation. Each translation involved an interpretation of the source text – the tracing paper – for intrinsic differences, but also for extrinsic ones of cultural milieu, stylistic references, and visual practices between the two artists. Modern Mosaics and their tracing papers are actually exhibited at the Mar, the city art museum.

In 1965, on the occasion of the 7th centenary of the birth of Dante Alighieri, the city commissioned an exhibition of mosaics inspired by *The Divine Comedy*. Ten artists decided to confront themselves with the cantos of the *Inferno* while five chose the *Purgatory* and six favored inspiration from the *Paradise*, all in absolute freedom of expression and figurative language. The cartoons were then transposed into mosaics by Ravenna mosaicists, most of them belonging to the Gruppo Mosaicisti. The works since 2012 have been on show at the Museum TAMO – Tutta l'Avventura del Mosaico – All the Adventure of Mosaic.

In 2006-2007 a two year specialization in Mosaic was added to the three year course at the Fine Arts Academy. Since 2008 Mosaic has been the main course of study cooperation between the Ravenna Academy and leading figures of contemporary art in creating mosaic works has been continuous over recent decades.

A contemporary city

Documentation and urban furniture

The City Art Museum is also home to the International Centre for the Documentation of Mosaics (CIDM), started up in 2003 with the aim of supporting and developing the

study, the research and the promotion of mosaics. CIDM is currently working on several projects related to the mosaics, including the organization of conferences about mosaics and the creation of databases for the collection of relevant information available online.



Moreover, the whole city is involved with traces of contemporary mosaics: flower-pots realized by young artists and placed along the streets; street signs and benches contribute to the issue of contemporary identity of an ancient city.

Facing Future and Ravenna Mosaico

The first edition of Ravenna Mosaico, at biennale International Festival of Contemporary Mosaic started in 2009, is an opportunity to combine the artistic tradition of Ravenna with contemporary and innovative issues. Mosaic artists are given the

chance to express themselves in the most suggestive venues of the city: museums, gardens, religious places, libraries, shops and open spaces. Mosaics are taken out of their usual settings – churches, schools, and ateliers, and are integrated in the urban space. During the festival, artists working with mosaic come to Ravenna from all over the world to exhibit, to study, to discuss, and to share: the festival's aim is to sustain the city's cultural identity, to combine it with a deep awareness of its past, and to project it in the future.

The first edition (October 10th – November 24th, 2009) promoted new mosaic experiences in the urban landscape, in order to turn the city itself into a global showcase and a cultural workshop, made of contamination, experimentation, and the combination of tradition, heritage, contemporary ideas. In addition to “Opere dal Mondo” - “*Works from the World*” in the Church of San Domenico, a central space for creative urban projects, other exhibitions were set up in the Classense Library (a tribute to Egypt, a solo exhibit by Daniele Strada focused on books), in the courtyard of Oriani Library (Installations) and in the City Convention Centre. Contemporary mosaic artworks were brought into the sacred space of the garden of San Vitale and into the flooded crypt of San Francesco. New creative solutions were to be admired in the most iconic locations of the city. New mosaic road signs were made and placed throughout the city, in order to create an itinerary of the different exhibition spaces. A search for artistic identity found its complete expression within the festival: the aim of which was to show our art, to share it, to be prouder and prouder of ancient and modern heritage.

The second edition of the festival took place in 2012, between October 8th and November 20th, with a larger collaboration network and an increased international dimension. The festival became a chance of openness towards the world, an opportunity to welcome artists and visitors from different countries. The mosaic installations were brought to the renovated Franciscan Cloisters, a solo exhibition paid tribute to a great Israeli mosaicist, Ilana Shafir, well known for the use of different materials in the artistic composition. A work by the collective group CaCo3 was set up in the Arian Baptistry, an illusionary soft cloth made in mosaics in ideal communication with the ancient mosaic of the cupola, *Christ being baptized in the Jordan River*. This edition of RavennaMosaico raised the awareness about the idea that a contemporary identity is only made possible with a clear feeling of the past. The Art Museum of the City – which in the previous edition had displayed some new mosaic works, beside its historic collection dating back to the 50s – followed this direction by establishing the GaeM award, dedicated to young artists working with mosaic in its traditional forms, as well as in some new innovative forms. Mosaic of Cultures became the title of Ravenna's bid in the competition of the 2019 European Capital of Culture.

The third edition – from October 12th to October 24th, 2013 – was organized in the very core of the bid. The program included many exhibitions and events with artists from all over the world, who recognized the city as the center of their own inspiration or of their artistic education. An international conference on the teaching the mosaic art took place, while the mosaic schools of Ravenna and Spilimbergo were put in comparison in the exhibition space of the Manica Lunga of the Classense

Library. A solo exhibition was set up for the Bulgarian maestro Iljia Iliev; thanks to a European project the young Slovenian artist Andrej Koruza took part in the festival; the school of Alexandria presented a collective exhibition at TAMO Museum. New technologies were adopted in occasion of the GAeM award, with screenings, projections, and social media.

The Franciscan Cloisters, next to Dante Alighieri's Tomb, were invaded by contemporary mosaics, so that two of the most important symbols of the city, the mosaic art and Dante, were brought together. Ravenna was more and more aware of its role as a city of culture and hospitality as well as a center for new artistic productions. The 2015 edition took place from October 10th to November 18th and found its central exhibition spaces at the City Art Museum and at Palazzo Rasponi dalle Teste, one of the most fascinating locations of the city, recently renovated and available for cultural events and public use.

Palazzo Rasponi hosted 11 exhibitions, among which included a tribute to France, while two were held at the museum. The following are some numbers from these exhibitions: 41 mosaic artworks in "Opere dal Mondo" section, from 21 different countries, three mosaic carpets; the 12 signs of the zodiac realized by a great mosaicist and restorer – Ines Morigi Berti – who had died the previous year at the age of 100; Ninety mosaic artworks in the shape of light bulbs made of fluorescent material in a very suggestive installation; 160 symbols from different cultures and thinking were combined in one great installation; 25 artworks selected for the young artists' award; 40 shots describing the realization of the only mosaic work in Balthus's production, which is now preserved at the museum and which was on display at Milan Expo 2015; 21 art books at the Gallery of the publisher Edizioni del Girasole, curated by Rosetta Berardi, artist, editor and vice-president of AIMC; 34 spaces all over the city with events, exhibitions, meetings dedicated to mosaic in all its forms; 8 mosaic benches, made in Holland for the Social Sofa Project, 5 of which were acquired, in order to make them part of the street furniture of Ravenna; one international conference about archaeological studies and the reflection on the art of mosaic in contemporary times, and an international workshop on mosaic-making with guests from Russia and Turkey; 33 meters of wave shaped mosaics were created for the entrance of the future Archaeological Museum in Class; and, 12 Tour Operators visiting the city during the festival. Beyond the international dimension of the festival, a new attitude towards collaborative work came up, something that has its roots in ancient tradition and that we somehow rediscovered thanks to the engaging and enthusiastic atmosphere of the festival. It gave us the chance to set new goals and explore new territories, such as the public art.

I would like to end this article with a reflection on public art using a statement of one of the Turkish guest of our International workshop. Nezlin Zabci, an artist who works with street furniture and flower boxes, presented her work saying that "Mosaic is a connecting art". Mosaic connects tiles; it creates visions out of fragments. Mosaic features an ancient and innate collective dimension. Some works are made possible only because of a collective effort. A collective dimension which is needed today, more than ever, not only in the field of art.



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CHAPTER 20

Promoting cross-curricular competences in cultural heritage: The ST-ART-APP project

Antonio Penso

Introduction:

In the current European economic climate, research indicates a critical need to respond creatively to “Vocational Educational and Training” VET and upskilling requirements. Through the adaptation and integration of innovative contents of a LLP Project, named I-CAMPUS, the ST-ART APP project aimed to develop skills and enhance self-employability by creating connections between VET, education, and labor market by working with transnational partners in the field of Creative enterprises and Cultural Assets and Heritage.

It was generally agreed that the successful promotion of the cross-curricular key competences, transversal skills, and attitudes, required a different, non-traditional pedagogic approach and changes in school organization and culture management.

The partnership was composed of public and private vocational training institutes, SMEs and Foundations active in the support for self-employability. Thanks to the high quality of the Consortium of partners composed by organizations from six European countries (Italy, Greece, United Kingdom, Denmark, Hungary, Portugal) and Croatia, the project wanted to provide youngsters and entrepreneurs with tools that allowed them to start up and improve their business in the sector of Creative enterprises and Cultural Assets and Heritage.

Thanks to the project, direct beneficiaries acquired transversal capabilities and skills, such as critical thinking, sense of initiative, problem solving, risk assessment, decision-making, and constructive management of feelings. Furthermore, the project allowed the organizations of the vocational education sector to work with partners from across Europe, exchange best practices (Focus group), increasing and improving their staff expertise. The transfer of Innovation was user’s ‘need-oriented, each partner conducted the need analysis of the specific project target and then, designed the best way to fulfil the users’ need through the ST-ART APP tools. Partners debated also the results in a Round Table and worked together to create new support for delivering a user-friendly set of key-skills.

By running this action, the project intended to deliver a transferable VET skills set (online platform social and Web 2.0 – mobile application for IOS and Android) with the aim to build capacity, employability, and opportunities in entrepreneurship in Creative enterprises and Cultural sector for all the EU. The tools were tested in workshops and experimented in each partner countries for six months. In order to create awareness about the results achieved, a series of dissemination and visibility activities were organized, in particular seven national seminars and one final open day.

The long-term impact of this project has been to promote the self-employability culture, increasing in the meantime, the internationalization of the providers of VET, developing a true example of an interactive and effective didactic tool for indirect beneficiaries, trainers of VET.

The need of promoting cross-curricular competences

ST-ART APP project addressed the need of youngsters and entrepreneurs to have more knowledge skills and competence in the framework of the Cultural Assets and Cultural Heritage sector, to facilitate the creation of new start up ideas and reinforce existing businesses.

The European Union has the largest number of worldwide cultural sites on the UNESCO World Heritage list. Furthermore, the sociological changes triggered by the spread of the information society, coupled with the increasingly important and acknowledged role played by culture in social bonding, have created a new demand of cultural contents and creative services. This is the birth of the cultural business, a new sector that is starting to produce important economic results especially in terms of employability of youngsters.

The field of Culture and Creative Industries defined in this way does not equate to any particular economic sector and therefore is not covered by sectorial surveys. It includes activities in numerous areas of social and economic life, which are not always identifiable in economic classifications. As reported in the Cultural statistics published by EUROSTAT, cultural employment, meaning both employment in cultural occupations in the whole economy and any employment in cultural economic activities, was estimated at 5.9 million people in EU-27 and accounted for 3% of total EU GDP, about 500 billion of euros yearly. However, in the EU, 29% of persons working in the cultural field are nonemployees (i.e., self-employed or family workers), compared with 14% in the total working population. The highest ratios of nonemployees can be found in Italy (53% of cultural employment), the Netherlands, and Greece (35%). Nevertheless, creative industries play a major role in promoting technological and social innovation and contribute to the creation of the knowledge economy.

The Lisbon Strategy states that Europe must become the most competitive and dynamic knowledge-based economy in the world, capable of sustainable economic growth with more and better jobs, as well as greater social cohesion. Education and training systems are at the core of this agenda and should play a leading role in achieving the goal described as well as the need for a quantum shift in policies, provision and attitudes in order to meet the requirements of a knowledge-driven society and economy.

However, it has been recognized that meeting the challenge requires major changes in education and training systems to provide citizens with skills to live and work in an information society and economy. The project is the result of a practical demand of partners that work every day in their countries, at different operative levels and ask for the dissemination of innovative methodological approach in VET for contributing to concretely solve the demand in the world of work for transversal skills.

The skills that a person needs to develop to realize his potential through creative enterprise or cultural business, comprehend some elements that refers to the acquisition of key competences (digital and technological competences, entrepreneurship, foreign languages) and enhancing of personal attitudes. ST-ART APP, in particular are intended to promote the acquisition of two specific key competences:

Sense of initiative and entrepreneurship:

This refers to an individual's ability to turn ideas into action. It includes creativity, innovation, and risk-taking, as well as the ability to plan and manage projects in order to achieve objectives. This supports individuals, not only in their everyday lives at home and in society, but also in the workplace in being aware of the context of their work and being able to seize opportunities, and is a foundation for more specific skills and knowledge needed by those establishing or contributing to social or commercial activity. This should include awareness of ethical values and promote good governance.

Cultural awareness and expression:

This refers to the appreciation of the importance of the creative expression of ideas, experiences, and emotions in a range of media, including music, performing arts, literature, and the visual arts. The project results contributed to produce effective change in didactical approach for learning activities related to supporting youngsters that want to develop their potential through enterprise.

This also amend to give them the opportunity to define a roadmap for the development of personal models of careers, and the activities related to VET for workers and entrepreneurs was a common need that the Consortium wanted to achieve through this project.

The project partner and activities

The ST-ART APP project aimed to create the basis for rising interest about Creative and Cultural enterprises, promoting the acquisition of key competences in VET through the implementation of innovative and interactive didactic tools. The project activities were organized to define specific didactic tools and methodologies to support beneficiaries in the acquisition and the use of knowledge, skills, and qualifications to facilitate personal development, employability, and the active participation in the European labor market.

The project was meant to adhere and connect to working life in order to make VET more responsive to labor market needs and more supportive of inclusive growth, and anticipate skill and competence needs and their integration in VET provision. Tablets, smartphones, and all other last generation "mobile" tools are now well known

and massively used. These tools open an interesting scenario in the training multimedia area. The advantage of these products is to be portable (the notebook on the contrary is in fact “transportable”), multimedia and open to the e-book world.

The new multimedia tools made attractive the acquisition of key competences in VET related to the self-employability in creative enterprises among youngsters and people interested in creating cultural and creative businesses.

The project activities, products, and results contributed to:

- 1) The development of the community as an advanced knowledge-based society.
- 2) Improving the quality and increasing the volume of cooperation between organizations providing learning opportunities, cultural and creative enterprises, social partners and other relevant bodies throughout Europe.
- 3) Enhancing the attractiveness of VET in the domain of development of enterprise in Cultural Assets, Heritage and creative industries, facilitating the development of innovative practices in the field of vocational education and training other than at tertiary level, and their transfer, including from one participating country to others.

The contents and methodology already developed in the I Campus virtual platform (project funded by the European Union in the framework of Lifelong Learning Programme - Leonardo da Vinci) were transferred and adapted to a new sector for acquisition of key competences in continuous vocational training, for the development of enterprise culture and training of young people, adults, workers, entrepreneurs.

I-Campus involved the adaptation and integration of innovative contents and results of two LLP Projects, in public and private vocational training, education and business systems in Italy and in Europe (Portugal, Cyprus, Slovak), with updated contents and units in E-Learning. The I-Campus Project on Second Life was an experimental project that aims to activate virtual simulations on starting up and managing an enterprise.

The platform created in the previous project was a Virtual Campus on Second Life, where everyone can share written and audio contents, meet other users to exchange information about business, for the activation of joint ventures between enterprises (real or simulated), to develop benchmarking activities. Using Second Life as a virtual interface allowed users to use the interaction as a training mode without limits of space and time. The didactic tools made in I Campus, already tested, have produced good results in terms of impact and quality of the contents.

In order to reach the new target group, materials had to be adapted and then transferred to the new mobile support to enhance the availability and dissemination of this new content. In particular, the transfer of innovation process led to the creation of the following products, still available:

- 1) ST-ARP APP website: <http://www.start-app.eu/index.php/project>;
Where is possible find information about the project aims and activities, and access to the training platform after the login.
- 2) ST-ARP APP Platform: (<http://project.start-app.eu/LoginStartApp.aspx>).

The e-learning training platform available for both pc and mobile supports (iOS and Android). It is divided into two units: “The Roadmap to Enterprise” and “Cultural Framework”:

The Roadmap to Enterprise contains learning units useful to lead the learners from the idea definition to the definition of the business model. In particular, four units are focused on the idea: Prepare, Perceive, Prototype and Produce, that is dedicated to the business model design.

The Cultural framework section is meant to be a place to find targeted documents, inspiration, and best practices on the Cultural Industries and Cultural heritage fields. It is structured with the following table of content:

- Introduction,
- Awareness,
- Framework Analysis,
- Best- practice: innovation,
- Best practice: management.

The learning materials are available on different types of multimedia supports such as: pdf, video and slides, and in the languages characterizing the consortium of partners. The project activities were designed to transfer the successful VET training product, I-campus platform, to a new setting in particular:

- 1) To a new target group, youngsters that need to realize their potential through creative enterprise or cultural business;
- 2) In a specific sector: ST-ARP APP project aimed to adapt, transfer and introduce the methodologies and innovative products already developed for the development of enterprise culture, to the domain of Cultural Assets and Heritage;
- 3) In new countries: Italy, Denmark, UK, Croatia, Portugal, Hungary, Greece;
- 4) Through a new multimedia tool: a mobile application (Smartphone or tablet) operative with iOS and Android.

The issues addressed benefited from a European-level approach as the culture and creativity represent a fundamental characteristic of the knowledge economy. Moreover, across the EU, it has enhanced what is defined as key competences at EU Level: The sense of initiative and entrepreneurship, and cultural awareness, and expression.

Partnership

The Consortium was composed of ten partners, from seven European countries: Italy, UK, Portugal, Croatia, Hungary, Denmark, and Greece:

- 1) Fondazione Flaminia (IT): A private non-profit foundation established in 1989 thanks to local public and private bodies to carry out promotional and support activities for the development of the university, of scientific research and of higher training in Ravenna and in Emilia Romagna, IT. The activities of the Fondazione Flaminia consists of: favoring the connection, integration of the scientific and cultural structures of the territory; favoring the entrance (into the labor market) of students and course attenders also by granting specific scholarships; promoting collaboration amongst universities, cultural institutions, high schools, and training schools; developing activities in the research field, in any public and private sector, in the production and contracting sectors; and, stimulation synergies between the university and the production world. Furthermore, Flaminia supports activities of student organizations, financing cultural activities that they propose.

- 2) ECIPAR di Ravenna srl (IT): A technical and vocational secondary education institute, linked to the CNA of Ravenna (National Confederation of Artisans and SMEs). Its mission is to support the development of innovative skills and knowledge and increase the expertise mainly in SMEs and craft enterprises of the Province of Ravenna and support the growth of human resources with activities in local schools and in collaboration with universities. ECIPAR carries out training and consultancy for business, quality certification, VET. In the past ECIPAR has developed two Leonardo da Vinci projects: I campus (2009-2011), that merged the methodologies and innovative products of INNOVCOM and CIELI, for the development of enterprise culture and training of young people, adults, workers, entrepreneurs; and Cieli (2005-2007), that developed the educational model CIELI (Competition, Innovation, E-Learning, Internationalization) for spreading entrepreneurial culture to students of secondary schools.
- 3) Panebarco and C. (IT): Founded in 1995, in Ravenna and specializes in video productions, interactive applications, multimedia products, and 3d reconstructions. The company mainly develops digital projects in the field of education and cultural heritage. With a strong expertise in 3d reconstructions, Panebarco and C. has delivered virtual solutions and video production to enhance the fruition, promotion, and also preservation of cultural heritage.
- 4) ECIPAR Regione Emilia Romagna (IT) is the organization for training and innovative services provided to SMEs, promoted by the Confederazione Nazionale dell'Artigianato. Among its targets, there are research, elaboration, systematization, and dissemination of "knowledge" that are useful for SMEs. Founded in 1982, ECIPAR is a non-profit making limited liability consortium company. ECIPAR is a member of the European Benchmarking Forum promoted by the EU Commission and is actively engaged in the diffusion of benchmarking across Italy. It is promoter of the Association "Benchmarking for success-Italia".
- 5) Highland Opportunity (UK) is an Enterprise Trust completely owned by the Highland Council. It provides business support to the Highland business community through its delivery of the Business Gateway contract - advisory support for start up and existing businesses, loan funding to businesses and social enterprises, agents for the Prince's Trust, delivery of the Enterprise Europe service on behalf of the European Commission. "Development" carries out activities related to the relations between schools/VET and job market/business. One of the priority economic sectors in the Highland economy is that of the Creative Industries. Highland Opportunity provides a range of support services to this sector which represents around 15% of its customers. Highland Opportunity enhances specific skills related to the enterprise development through didactic activities in schools, promoting the entrepreneurial culture with several methodologies, and start-up simulations.
- 6) Universidade de Évora-Laboratório HERança CULtural Estudo e Salvaguarda (HERCULES) (PT): Conscious of its role as a regional and national center for science, technology and culture and of the cultural heritage legacy of Alentejo region and Portugal, the University of Évora, has invested strategically in this field over the last decade. Particularly significant was the creation in 2008 of the

HERCULES Laboratory for the Study and Conservation of Cultural Heritage through European EEA Grants and its 2010/2012 reinforcement with a mobile unit and a microscopy and microanalysis unit with the financial support of EU by a National Strategic Reference Framework QREN-PORA grant, which correspond to a total investment of over 3.5M Euros. The HERCULES lab has developed over the years interdisciplinary collaboration with national and international SME and academic partners joining expertise to explore new areas in analysis, policy, and programs in the field of cultural heritage and research, rapidly becoming a national reference on cultural heritage/conservation.

- 7) SEENORDA (HR): SEENORDA is founded with the purpose of promoting, improving, and linking development agencies of southeast Europe. Within the objectives for which the association was established, some of the specific duties and activities are: development of technical and scientific projects and programs related to the development and cooperation between regions and countries in southeast Europe; organizing and carrying out professional training programs; and, promotion of business cooperation, technology transfer, and commercialization of research activities and projects. One of SEENORDA's main goals is also to create awareness and understanding for the entire spectrum of regional development issues. In order to do this, SEENORDA provides its members and key stakeholders with a range of valuable information, tools, and resources on an on-going basis. This includes creating and using different models of transfer of knowledge among different actors, sharing of best practices, providing access to the established tools that help the members grow and maintain a strong, diverse economy, identifying emerging issues and trends in the field, distributing regular and timely information bulletins and delivering relevant content. SEENORDA's members have a vast experience in research and development of models, analysis and cooperation with different sectors and stakeholders, including universities, schools, and other educational and cultural institutions and organizations.
- 8) Institute for Social and European Studies Foundation (HU): Created to host public debates on European history, integration, and cross border cooperation among diverse societies and to play an active role during the last decade in initiating and realizing new research and training programs in European integration studies. It provides the public space for regional civil society organizations and programs in English. ISES has a long tradition of openness to civil society actors, in its teaching, publications, and public outreach programs, including also representatives of business and government. Courses as well as lecture series are open to civil society and the general public. Internationally recognized for its top-quality research and innovative teaching by the European Commission, ISES was designated a Jean Monnet European Center of Excellence in 2010. In 2012, ISES was awarded a UNESCO Chair in Cultural Heritage Management and Sustainable Development.
- 9) FLE - Foreningen af Lærere i Erhvervsøkonomi (DK): FLE is the organization of business teachers in Denmark, involves 170 teachers with higher education in Denmark. Its main work is to support schools and teachers in developing teaching and education in the areas of business, innovation, and pedagogics. On the other hand,

it has close contact with the Ministry of Education and, in cooperation, they develop teaching and education. Teachers work on implementing new media in teaching, such as mobiles, iPads, and in general digitalizing teaching and spreading this to teachers and schools for inspiration. Therefore, teachers have comprehensive experience in working with new media. FLE has got the main network of Danish schools involved in spreading enterprise culture among youngsters.

- 10) MANIATAKEION FOUNDATION (HL): The Maniatakeion Foundation is a private, non-profit, public-service institution for the preservation of the rich cultural heritage and the authentic character, as well as the promotion of the social and economic development of the town of Koroni, Greece. The Foundation has organized a variety of cultural, social, and economic activities, of local, national as well as international scope. Examples: a) International Conference on: “Historic Memory and Economic Growth”; b) partnership in Future Leaders Program (organized by consulting company Hay Group, and addressed to Greek post-graduate students of diverse backgrounds), with the aim of preparing a plan for the development of Koroni based on the exploitation of its culture; and c) leading role – on the part of the community of Koroni, and in collaboration with communities from Italy, Spain, and Morocco – for the inscription of the Mediterranean Diet in the UNESCO “Representative List of the Intangible Cultural Heritage of Humanity.”

Results and impact

The methodology designed for the project was based on the past experience of the project I-Campus. Didactic tools and instruments were integrated and made available on an online platform with updated contents and units in E-Learning. The new multimedia tool: a mobile application for smartphone and tablet for iOS and Android system, allowed users to use the interaction as a training mode without limits of space and time.

The project also aimed to improve the VET systems and in support the development of entrepreneurial skills at transnational level through the following IMPACT AREAS:

- Innovation of professional curricula (skills and knowledge);
- Increasing technical capacity following market trends;
- Implementation of action for providing youngsters with ICT skills;
- Strengthening youngster’s identity, promoting training and increasing of skills useful in the European job market;
- Spreading of innovative best practices for a global approach for the entrance and permanence in job market.

The DIDACTIC MATERIALS were produced in respect of the four-main characteristic of the on-line training:

- Modular (Learning Object -LO) users are free to choose time and way of content approach;
- Interactivity: user can interact with didactic contents;
- Complete: each module corresponds to a specific LO;
- Interoperability: didactic contents are available on different technological supports.

To test the training contents, each partner organized pilot activities involving around 250 people. The impacts of ST-ART-APP project can be summarized as following:

- The project has positively impacted the innovation of professional curricula in terms of skills and knowledge;
- It increased the technical capacity of learners and VET providers in the sector of Cultural Assets and Heritage;
- It implemented actions for providing youngsters with ICT skills;
- It spread innovative best practices for a global approach for the entrance and permanence in job market;
- It spread innovative methodologies of training for VET organizations and final users;
- Users experimented the interactive training, having the possibility to use interaction as learning methodology limitless and timeless;
- Users acquired new skills and knowledge about the start-up of cultural and creative enterprises.

Conclusion

The ST-ART-APP project successfully reached the project's objective and results. The keys success factors of the project were:

- 1) The users' need oriented approach, guaranteed the adherence and coherence with both the VET needs. This methodology has covered all over the project activities that have led to the definition of the project products.
- 2) The good management and coordination between partners confirms that good design management, and the sharing of responsibilities and tasks can lead to high impact on the quality of teaching methods and cross-curricular approaches.

The high participation of learners during the testing phase, (more than 250 students tried the educational units) and the extremely positive feedbacks received, underlined that students are interested in improving their competencies and developing entrepreneurial mindsets. Moreover, the project outlined the need to strengthen the cross-sectoral of university curricula.

The improvement of the training materials of ST-ART-APP is fundamental to keep the training course coherent with the work labor needs and changes and spread the opportunities between students to improve their soft and transversal skills.

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CHAPTER 21

Cultural heritage as economic value and social opportunity: SPINNA circle

Emma Dick and Rupa Ganguli

Introduction

SPINNA¹ Circle (also known as SPINNA) is a non-profit organization focused on empowering women in fashion and textiles globally. It was established in the UK in 2012. The concept was first set up as SPINNA – The Women’s International Textile Association in the Netherlands in 2010.

SPINNA’s global membership network is based on a “hub-and-spoke” approach, with membership hubs in several locations worldwide centered on the power of local knowledge from local members in all locations. Hubs may comprise individual members, businesses and/ or partner organizations connected globally through SPINNA’s online networking portal and offline through events and projects according to local members’ needs. The aim is to grow these hubs sustainably into bricks and mortar facilities with support services and equipment to facilitate the growth and development of local enterprises in fashion and textiles, owned and managed by women.

SPINNA works in three key ways to achieve its aims to enable gender empowerment and sustainable business practices: (i) through networking and connecting members together to form a global collaborative peer support network online and offline; (ii) through developing and delivering mentoring and training programs, in response to the needs of local members; (iii) through promoting the work of SPINNA members and enabling and strengthening market linkages and sales potential.

SPINNA has implemented projects in various parts of the world since 2011 including South America, Central America, Africa, and Europe. The global membership base comprises women textile artisans, entrepreneurs, designers, and businesses which support SPINNA’s mandate to work towards gender equality and responsible practices in production and consumption in the fashion and textiles supply chain, in line with the UN Sustainable Development Goals (SDGs).

1 Activity of a project for strengthening networks in Central Asia and developing markets for women entrepreneurs in textiles through SPINNA Circle.

Central Asian case study

This paper presents a case study focused on projects designed and implemented by SPINNA Circle for member businesses and artisans in Central Asia and the Economic Value and Social Opportunity presented by the intangible cultural heritage of textiles in Central Asia. In terms of considering the intangible cultural heritage presented by these artisans and textiles businesses, SPINNA could be considered an important cultural intermediary for the recognition of value and the continual evaluation and evolution of textiles cultural heritage as a social opportunity for artisans and businesswomen in Central Asia. In forming a connection between the producers and consumers of fashion and textiles, SPINNA may be considered a disruptive agent of change, working to empower workers at multiple stages of the supply chain and impacting the conventional global structures governing the production and consumption of fashion and textiles.

In 2013, SPINNA successfully secured funding from USAID through a competitive request for projects to work with women owned or managed textiles businesses in the Central Asian Republics. In 2014, SPINNA and Middlesex University London signed a Memorandum of Intent (MoI), setting out areas of mutual areas of interest to collaboratively pursue activities and projects that build economic growth and enhance research and business opportunities for artisans and designers, women entrepreneurs, and professionals in the fashion, textiles, and accessories industries. Working in this collaborative way between business, academia, and artisans in the development sector, trans-disciplinary perspectives emerge on the mechanisms through which cultural heritage is identified, valued and developed by the multiple stakeholders.

Over 2013-14 and 2015-16, SPINNA has been working with women textiles artisan-entrepreneurs in Tajikistan, Uzbekistan, and Kazakhstan in Central Asia, developing and delivering training and capacity building programs for participants and promoting their work in showcase activities in UK and Central Asia to create market linkages and opportunities for the artisans to develop sustainable business networks which will survive beyond the timeframe of the funded project.

SPINNA worked together with Middlesex University London to develop some of the training elements of the workshops for the Central Asian projects. Kiran Gobin from Middlesex University London is a Lecturer in Fashion Design and a specialist in metric pattern cutting and works with some of the designers and key industry figures in London Fashion Week. Kiran worked together with SPINNA to design, develop and teach a training program that delivered knowledge of metric pattern cutting and production skills at the University of Technology and Business in Astana, Kazakhstan, and to members of the Women's Development Agency in Khjuand, Tajikistan. Participants included students, artisans, and business owners

Central Asia has been classified as one of the economically least integrated regions of the world. Discussion of this case study highlights some aspects of the increasingly complex relationship between cultural heritage and sustainable development practices in business and provides some positive notes for looking at the role that public and private sectors can play in working together to create local and

regional hubs of development, in this case centered around textiles and traditional handcraft skills, thus contributing to building “smart, sustainable and inclusive” economies regionally.

Central Asian cultural heritage

The Central Asian Republics (Kazakhstan, Kyrgyzstan, Tajikistan, Turkmenistan, Uzbekistan) which gained independence from the Soviet Union in 1991, all face the same dilemma: how to legitimize the borders of a geo-political entity inherited from the recent Soviet past while the only available and functioning identity reference points are those dating from the medieval period? The shifts in identity that have emerged from the redefinition of the national identities of these young republics continue to be an uncommon phenomenon with serious political consequences. In an attempt to reconstruct national identities without calling into question the borders inherited from the Soviet Union, the region’s medieval and Islamic past were re-evaluated and exploited as a new component of identity, thereby making it possible to overcome ethnic and group divisions.

The role that textiles play in signifying national and ethnic identities within Central Asia is key and provides both unifying and divisive concepts about identity. In Uzbekistan particularly, a close link has been established between the cultural heritage of the built environment and the retailing of local textiles and craft products, as historic buildings are converted into craftsman development and heritage centers. The link between the tourism industry and the textiles industry is strong and tourism has traditionally been seen as a good market locally for traditional textiles and handcraft products. But visiting tourists on their own are not a large enough market to sustain livelihoods for the artisans and business women of the region, and this project has encouraged the participants to think beyond local tourism markets and towards the opportunity of collaborating together with artisans, designers, retailers, and entrepreneurs in Europe to look for a larger potential target audience for their creative products.

Some of the key examples of traditional textiles which are currently being produced in the Central Asian Republics are described below. These photographs were all taken by SPINNA during needs assessment missions to the region in December 2013 and June 2015. Throughout the projects in the Central Asian Region, SPINNA has sought to work with local communities of textiles artisans and entrepreneurs to help them understand the economic value of their textiles skills and think about how to connect these with the economic opportunities that exists for them to connect to the UK, European, and the US markets and how this builds a great social opportunity for the future development of strong sustainable communities of female-led enterprise within the Central Asian Republics.

Ikat weaving

“Ikat” comes from the Malay word “mengikat” meaning to tie or to bind. Ikat fabric is made from yarns where either the warp or the weft, or in some instances, both sets of yarns are tie-dyed prior to the cloth being woven on a simple loom. The dyeing

process involved is highly skilled and results in sometimes multiple dye-baths being used, resulting in brightly colored eye-catching designs with a distinctive “feathery” edge’ to the designs, where the ties have shifted around a little in the dyeing and warping-up process. In Central Asia, the technique is often referred to as “abr,” “adras,” “atlas” and other terms. Most ikat designs in Central Asia are warp-ikats, where only the warp-threads are tie-dyed prior to weaving. Ikat fabrics are woven in many parts of Central Asia, including Tajikistan and Kyrgyzstan, but it is Uzbekistan which has been particularly successful in promoting ikat as an element of national Uzbek cultural heritage, with great concentration of specialist artisans in the Ferghana valley. SPINNA member Zuhra Inat, from Tashkent, Uzbekistan, works with the skilled artisans and designers in Yodgorlik Silk factory to create her fashion collections.

Patchwork

Patchwork or “pieced work” is a form of needlework that involves sewing together pieces of fabric into a larger design. The larger design is usually based on repeat patterns built up with different fabric shapes (which can be different colors). These shapes are carefully measured and cut, basic geometric shapes making them easy to piece together. Patchwork techniques can be dazzlingly complex in their execution, with radial designs and intricate star-patterns adorning wall-hangings, ladies garments, table linen and used in many other innovative ways, combined together with other techniques such as gold-work embroidery (zardosi), ikat weaving, tambour embroidery. SPINNA member Nilufer, from Khujand, Tajikistan, manages the Orasta workshop in Khujand, Tajikistan, which produces a wide array of designs in meticulous patchwork designs.

Tambour embroidery

Many types of embroidery use a tambour hook, including Central Asian Suzani embroidery. Tambour embroidery is worked on fabric stretched tightly in a frame, which is then attached to a lap or floor stand to allow the embroiderer to use both hands. Chain stitch embroidery using a tambour hook is worked from the top surface of the fabric, with the right side of the work, facing the embroiderer. However, when a tambour hook is used for beading and sequins, the beads are threaded onto the working thread and the design is worked from the backside of the fabric, with the wrong side of the fabric marked and facing the embroiderer. Tambour embroidery is also done with a special hand machine for an “all over look”, and may be combined with hand stitching and other techniques for a rich decorated surface.

Felting

Felting is a process of entanglement of animal fiber in all directions, usually involving heat, moisture, and pressure applied to the animal fibers, appropriately done to form a soft and homogeneous mass. The technique was originally devised in nomadic communities of Central Asia from the 5th to 3rd centuries BCE. Some early impressive examples of an inlaid and appliquéd felt designs from the Altai Mountains region of Pazyryk can be seen in the Hermitage museum in St Petersburg, one of

the greatest museum collections of artefacts from Central Asia in the world. Artisans in Kazakhstan and Kyrgyzstan have really concentrated their efforts on felting as a specialist technique and relate this very strongly to proud notions of nomadic cultural heritage. SPINNA member Aigul Zhans erikova from Almaty, Kazakhstan, is a master artisan and successful business woman whose business Aigul Line LLP aims to restore and to preserve the ancient Kazakh craft of felting, to popularize the ethnostyle, and also to promote the felt goods made in Kazakhstan to the domestic and foreign markets.

Suzani embroidery

“Suzani” literally means needlework, and the term has become associated most specifically with large embroidered panels made throughout Central Asia, particularly in Uzbekistan. Patterns are drawn out over several narrow loom-widths of fabric, which are embroidered by individual women with brightly colored yarns usually in very fine chain stitch, or so-called “Bukhara” couching stitch. These narrow strips are then sewn together to form large rectangles of fabric, used as wall-coverings and throws. Within Uzbekistan, each region is associated with a different series of traditional patterns, motifs, and embroidery stitches, regarded as “authentic” to that area. Skill in embroidery is deemed as a very important part of a women’s traditional value in Central Asia, and girls may help each other to complete highly refined embroidered items for their trousseaus. Popular modern styles include designs based on “Ottoman” embroidery designs.

Training workshops

Training workshops conducted as part of this project sought to build upon participants’ knowledge and skill in local textiles heritage and bring technical and business development skills to complement these. Workshops on Product Development and Market Trends and Marketing and Business Development were designed for the participants to understand the opportunity to develop products in line with a marketing strategy and to use their skill sets towards creating high quality marketable products. Both workshops focused on activities based on small group work, to inculcate a collaborative approach, encouraging and enabling female enterprise in the region. Training workshops took place at the Kazakh University of Technology and Business in Astana (KazUTB), Kazakhstan and with the Women’s Development Association in Khujand, Tajikistan. These activities emphasized the economic value and social opportunity for women artisans and entrepreneurs of the unique intangible cultural heritage presented by their traditional textile skills.

Kazakhstan

At the Kazakh University of Technology and Business in Astana, Kazakhstan, students in the Department of Technology of Light Industry and Design are taught in their main curriculum various elements of “traditional” and “modern” design and the students observed in 2016 by the SPINNA team had put together an exciting range of fashion design collections which included elements of design motifs taken from

Kazakh “nomadic” cultural heritage and fused with ideas of contemporary international sportswear, eveningwear, and bridal wear to produce fresh ideas of what “contemporary traditions” might look like for young people in Kazakhstan.

The SPINNA masterclass in metric pattern cutting was attended by 56 participants from across all areas of the staff, management, and students of KazUTB. There was a lot of excitement about the masterclass, and members of the senior executive team of the university attended to provide encouragement and support to the participating students. Staff members from the Department of Light Industry and Design, including the Dean and Head of Department were in attendance, along with several faculty members. Key representatives from the local factory, Utaria, were also present and participated eagerly in the masterclass.

Participants engaged with the trainers and understood the process of pattern cutting; however, many had not tried it themselves. They were very interested in the demonstration and questions were asked throughout. It was an interactive and very enthusiastic group.

Response to the training was positive. The students’ design work on the template was adventurous, and had some current and contemporary references. The participants were not afraid to venture away from the example set. Some of the participants took longer to sew their jackets and a couple of groups did not finish on time, but expressed their vision well in the review session.

The explanation and use of pattern cutting blocks was very helpful to the participants, simple terms and terminology were used. It seemed to improve their understanding of the subject, i.e., technical terms such as notches, seam allowance, etc.

The participants worked well in composite teams with differing skill levels, (from novice to more skilled industry participant) which were crucial in completing the task successfully. It is anticipated that the students will be able to integrate knowledge of what they learned into their regular curriculum, by staying connected to SPINNA and forming further international supportive relationships with institutions like Middlesex University.

Staff and students at KazUTB work with great enthusiasm to create and refine the ideas of modern traditions in their studio work. Students experiment with felting techniques, incorporating inlaid designs from nomadic culture, and mix these with more contemporary fabrics like denim and black stretch fabrics. Models at the student fashion show wear elongated pointed hats with veils covering their faces, along with PVC-look trousers and platform shoes, accompanied by the sounds of traditional Kazakh music. The students learn both traditional techniques, and the university has also partnered with a local high-tech factory, “Utaria”, to give them advanced knowledge of industrial production methods for clothing design. This is part of the dual system of education in Kazakhstan, part classroom-based, part industry-based.

There is a genuine curiosity and enthusiasm amongst staff, students, and factory management to work towards creating contemporary traditions which relate to powerful notions of Kazakh cultural heritage and are relevant to contemporary lifestyle in cosmopolitan Kazakhstan, but at the same time there is a tacit understanding that these ideas are somehow different to contemporary international “fashion” which

fills the department stores, shopping malls, and magazine pages circulating in the Kazakh capital. Through building close relationships with local industry partners, such as Utaria, international peers and institutions, such as Middlesex University London in the UK, a dialogue is emerging in Astana about the possibilities and opportunities for creating modern traditions, which are contemporary and relevant. This has great potential in encouraging future generations of creative designers in Kazakhstan to use their contextual understanding of local cultural heritage while offering commercially well-designed clothing and textile products to global markets.

Tajikistan

Tajikistan is a poor, mountainous country with an economy dominated by minerals extraction, metals processing, agriculture, and reliance on remittances from citizens working abroad.

Skilled artisans and entrepreneurs are faced daily with challenges of providing financially for themselves and their families in rural areas where there is inconsistent opportunity for employment and limited market access opportunity to export goods and services, through lack of connectivity and network connections. In Tajikistan, women in particular face economic hardship. According to official estimates, one million Tajik men work in Russia – which is one-eighth of the country's population and roughly half of its working-age men. With a per-capita GDP of just \$2,800, Tajikistan is the world's most dependent country on money sent home by migrant workers abroad, almost all of them in Russia. Such remittances, which according to the World Bank represent about half of Tajikistan's GDP, have begun to fall as Russia's economy stalls. Developing business opportunities for women has never been more salient to this country.

Suzani embroidery, ikat weaving, patchwork, braid-making, and the up-cycling of old fabrics are the most interesting product categories from Tajikistan. The textile industry in Tajikistan is very rich with hand-skills and techniques and has a very long history. This is in itself very attractive to a sophisticated UK/European customer. The type of intricate skills that women artisans in Tajikistan have, are almost impossible to access or find in UK/Europe. Textile skill levels of some of the women in Tajikistan were outstanding, and the enthusiasm to learn and work together as a team was inspiring. The use of these intricate skills along with the availability of exquisite older fabrics from Tajikistan found in the local market place made this a potentially interesting offer. This would work very well with the sophisticated European customers' wish to source sustainable fashion and textiles products which come with an interesting and authentic story about the maker. This opportunity was explained to the participants during the training workshops.

The concept, structure, and organization of the global fashion industry was introduced to the participants as part of the training workshop on Marketing and Business Development as being based on constant seasonal change and the logistics of the international fashion calendar explained. The presentation emphasized that showing on a catwalk is not the only way to promote clothing and that it is not appropriate for some brands-designers-businesses to do this. The participants were introduced to the idea that a fashion show was a promotional activity organized on

the part of the fashion brands and that the buyers' schedule must allow them to travel from New York to London to Paris to Milan (and other cities globally) in order to make and place orders.

The concept of trends was explained in marketing terms. Current international trends were introduced and shown to be an organizing principle by which the fashion media explains new designs to the consumer and highlights what is / or is not fashionable and desirable to buy. There was an audible "Ahhhh" around the room when the images of ikat designs used by international designers were shown and designs that are currently fashionable in Europe. The concept of "cultural appropriation" was discussed with the participants in Khujand. This really seemed to hit home as they realized that educated consumers in Europe and the US are interested in craft and the handmade. They realized that they have an amazing wealth of skills at their fingertips and that by understanding their target customer and by differentiating their products aimed at local customers in Khujand, with those aimed at tourists visiting Tajikistan, and products aimed at an export market, they could open new doors and avail of many opportunities to expand their businesses. A key focus was to encourage participants to understand their own strengths (as emphasized by a S.W.O.T exercise) so that they would be able to assess where they were best suited across the value chain, i.e., a designer / an artisan / a retailer / a combination.

Understanding their own market level and their own target customer was emphasized as key to successful marketing of their business. The participants were introduced to the concept of the "Artisan Story" and encouraged to create their own, including small pieces of personal information about their own designs, beliefs, and lives to reach out to form a link to the consumer.

Artisan skills were perceived as an older person's profession in Tajikistan until four years ago, but now there is a proactive policy of the Tajik government to encourage and support young people to learn craft skills and to develop an enterprise solution. However, this needs to reach the masses and show results so that younger people remain interested and take this up as a profession. They also need to see the market potential and realize the opportunity to connect successfully with the target customer globally.

Conclusion

There is a further need for fine-tuning of textiles skill sets to move from "handicraft" to "hand crafted." The majority of women artisans in Central Asia are used to working as handicraft providers. This is very different from becoming a mainstream supplier to the mid – high end of the fashion and interiors design market. This has higher value and more business associated with the orders, but the expectations are higher and the requirements are more stringent. In this way, cultural heritage is embedded into potentially marketable cultural products, and the values and metaphors associated with the history, culture, and geography of the region become part of the marketing and promotion strategies of the designers and businesses.

The overall aim of the USAID-funded SPINNA project is to help build capacity in the region and to increase the competitiveness and visibility of women in textiles and

clothing in Central Asia, by strengthening of networks and building SPINNA Circle hubs locally and regionally, thus providing a solution for sustainable business practices while developing market linkages both locally and internationally. The project also aimed to build upon existing SPINNA networks in Uzbekistan and Kazakhstan through facilitating design collaborations between the countries and promoting regional textiles skills so as to enable the growth of sustainable trade regionally and internationally for women artisans.

With the support of this USAID-funded project, SPINNA has been able to reach and train almost 100 women in the Central Asian region. In the most recent training activities, SPINNA has reached more than 30 businesses including women of all ages in Khujand, North Tajikistan. The focus has been to encourage participants to recognize the value of their own cultural heritage by providing market intelligence about how aspects of traditional textiles and cultural heritage are used within the global textiles-led fashion and interiors markets. Through raising awareness of the powerful value of their own traditional textiles skills, SPINNA was able to demonstrate the great potential for sustainable business opportunities and possible sources of income. All participants in the training workshops were keen to engage in further training and opportunities to develop products for the global market that were both “traditional” and “fashionable” and wanted to understand more keenly the market mechanisms that would allow them to sustain, maintain, and regenerate elements of local cultural heritage that would otherwise would not be economically viable for them to preserve, celebrate, or learn technical mastery of.

Through connecting women entrepreneurs and artisans with each other to form local “hubs” and global communities, it is envisaged that these businesses will continue to develop beyond the scope of the funded period of the project and continue to form the basis for a sustainable enterprise eco-system for female enterprise in Central Asia. All this is based on a strong personal connection with the intangible cultural heritage as presented through the medium of textiles to create social opportunities for empowering women and girls.

The project provides an interesting set of examples and discussion points to thinking about designing public policies for sustainable development and smart growth that takes cultural heritage, the agency of the artisan, and collaborative business enterprise, as their core values.

CHAPTER 22

Cultural heritage and spatial planning in Cyprus: The integrated urban Development Plan of Pafos municipality

Ioannis Pissourios and Michalis Sioulas

Introduction

Cultural heritage is an asset for urban development. This article focuses on the presentation of the Integrated Urban Development Plan prepared for the historic town center of Pafos by the Municipality of Pafos. The purpose of the article is twofold. On the one hand, the article aims at identifying the methodological peculiarities of the Integrated Urban Development Plan, something that allows for a better understanding of the complex nature of such plans. On the other hand, the article presents the proposed actions, which, though focused on the protection and promotion of the cultural heritage of the historic town center of Pafos, ultimately form a comprehensive scheme that enhances the economy and the social life of this part of the city.

The cultural heritage, particularly the material remains that it includes (monuments, groups of buildings, and sites), has in the last decades been closely linked to the concept of sustainable development, for which, together with other forms of capital (natural and/or human), it forms a significant resource (Svendsen, and Sørensen, 2007). A number of studies have demonstrated the economic benefits which can accrue from the cultural heritage and the important role it can play in the revival of urban areas (Gražulevičiūtė, 2006). According to Milena Dragičević Šešić and Ljiljana Rogač Mijatović (2014), cultural heritage is not a relic of the past but a dynamic field of development, especially for tourism. More specifically, it can contribute significantly to the attractiveness of urban space for visitors and investors, reinforce the characteristic identity of a location, and improve the standard of living of the inhabitants (Tønnesen, et al., 2014). Today, many cities use their cultural heritage as an essential urban development strategy (Tønnesen, et al., 2014), while international organizations, such as the United Nations, emphasize the need for a more effective utilization of the cultural heritage on all levels of development policies and practices (Bandarin, et al., 2011).

In this context, our article focuses on the presentation of the *Integrated Urban Development Plan* (Municipality of Pafos, 2015), prepared for the historic town center of Pafos by the Municipal Authority (similar plans were also prepared for the other

three large cities of Cyprus, Nicosia, Limassol, and Larnaca), as a case study in which development and heritage coexist. This plan, which is already being implemented, was prepared under the operational program *Competitiveness and Sustainable Development* of the National Strategic Reference Framework, and as part of the goal *Investment in Growth and Jobs* of the Cohesion Fund. The main objective of the Plan is the revitalization of the historic town center and the strengthening of its sustainable development by implementing actions organized in three groups:

- a) protection and promotion of cultural heritage,
- b) enhancement of the competitiveness of small and medium-size enterprises, and
- c) promotion of employment and alleviation of social exclusion.

Our purpose in presenting this case study is twofold. On the one hand, the article aims at identifying the methodological peculiarities of the Integrated Urban Development Plan, something which allows for a better understanding of the complex nature of such plans. In this direction, the paper also presents and discusses the initiatives undertaken by the participants to allow the plan to confront these peculiarities and attain the best possible outcome. On the other hand, the article presents the proposed actions, which, though focused on the protection and promotion of the cultural heritage of the historic town center of Pafos, ultimately form a comprehensive scheme that enhances the economy and the social life of this part of the city.

Some methodological considerations on the preparation of the Integrated Urban Development Plan

Urban development in Cyprus is based on a two-tier hierarchy, as defined in the Town and Country Planning Law of 1972. *Local Plans* form the top end of this hierarchy and are prepared for major urban areas or regions undergoing intensive development pressure. In these plans, the basic urban policies are set and, based on these policies, a detailed land use plan is formulated. *Area Schemes* at the lower end comprise a more detailed version of the Local Plans and are prepared for smaller areas, usually for the area of the city center. In terms of procedure, urban development is the responsibility of the Department of Town Planning and Housing under the supervision of the Planning Board. The latter sets the basic strategies and policies that will be applied, while the former deals with the operational application of these strategies and the preparation of the final *Development Plans*, i.e., the Local Plans and the Area Schemes. These Development Plans have to be submitted to and approved by the Ministerial Council before they come into force, and both are subject to revision every five years or sooner (Pissourios, 2014a). Apart from the above plans, any municipal authority can, on its own initiative, prepare additional plans (master or detailed, comprehensive or sectoral). However, such plans cannot alter the regulations of the development plans. Thus, in this planning context, the Integrated Urban Development Plans comprise complementary planning instruments/schemes with restricted planning rights.

However, the preparation of an Integrated Urban Development Plan exhibits other interesting peculiarities compared to a Development Plan, since:

- A) It covers a broader thematic content. Specifically, the actions of the Plan cover a

wide range of issues, relating to the built environment (e.g., renovation of historic centers), to the economy (e.g., diversification of local economy), to social issues (e.g., alleviation of social exclusion), to modern technology (e.g., application of a Content Management System) and to the environment (e.g., utilization of renewable energy sources). As a result, the highly diverse nature of this plan has a direct impact on its complexity, both with reference to the selection of the participating stakeholders, and with reference to the actions selected, as well as to the hierarchy and complementarity of the latter.

- B) It includes both spatial and non-spatial goals, for the implementation of which significantly different tools and means have to be employed. The above also entails the collaboration of various governmental and municipal departments for the implementation of the proposed actions. In this context, it is clear that a potential fragmentation of the implementation of these actions among different participants and departments will inevitably have a negative impact on the final performance and added-value of the plan, or, in reverse, the management of the plan by only one department will lead to its implementation by less skilled participants.
- C) The study area of the plan is not pre-defined. More specifically, the Department of Town Planning and Housing performed an initial delimitation of the wider area (indicated as *Selectable study area* in Map 1), indicating the historic town centers as the most appropriate areas for the preparation of the plan. However, within this broad area, the municipality concerned had flexibility in specifying the final study area (indicated as *Intervention area* in Map 1), a decision that required a well-structured agenda of priorities.



Map 1: Territory of the Municipality of Pafos, with the boundaries of the *Selectable study area*, the *Intervention area* and the locations of the three actions complementary to the *Integrated Urban Development Plan*.

Moreover, the preparation of such a plan for a Cypriot town generally, and for Pafos in particular, comprises an even greater challenge, as:

- D) Even though Greek-Cypriot and Turkish-Cypriot properties co-exist in the same urban environment, different development rights are attributed by legislation to each of these types of property (see *The Turkish-Cypriot Properties -Management and Other Matters- Law*).
- E) In 2017, Pafos will be the European Capital of Culture, for which certain cultural and other actions have been planned. Some of these actions will be realized through the implementation of the Integrated Urban Development Plan.

Because of these peculiarities, the planning team was led to take a series of crucial methodological decisions:

First, the planning team chose to collect and analyze a wide spectrum of data on the existing situation and the tendencies of change, both in the historic city center, which is the main focus of the plan, and in the surrounding area, e.g., the city of Pafos as a whole. On the basis of this inventory and analysis, it was possible to arrive at the final delimitation of the area of intervention and the appropriate handling of the Turkish-Cypriot properties, for which the possibility of intervention is limited (points C and D above and section 3 below).

Secondly, in order to be able to include actions that address the most important deficiencies of the area in a series of social, economic, technological, and environmental issues (see point A above), the planning team chose to distribute questionnaires to a) hotel managers in Pafos, b) businessmen in the city center, c) the general public and agencies of the District of Pafos, and d) inhabitants of the city center. The questionnaires were different for each group and concerned both general issues of the functioning of the city and views on specific planning proposals.

Thirdly, because of the multiplicity of agencies involved (see points B and E above), the planning team foresaw the coexistence of different priorities of intervention. In order to address this probability, while working on the plan the team organized a series of intermediate presentations and meetings with the participation of invited stakeholders, among them the main planning group, composed of members of the technical service of the Municipality and external collaborators, representatives of city agencies, representatives of the Cultural Capital 2017 agency, and representatives of independent agencies, such as faculty from Neapolis University Pafos.

The above decisions were taken empirically, probably without any conscious effort on the part of the planning team to resolve methodological issues and problems that appeared during the work on this peculiar type of planning study, for which there was little earlier planning experience or technical knowledge available. However, the decisions are closely related to crucial points of urban planning theory.

In particular, on the issue of the collection and analysis of a wide spectrum of data on the existing situation, our decision is entirely consistent with the basic methodological framework of urban planning, which foresees an independent stage of analysis before any spatial intervention. This framework was first set out by Patrick Geddes (1915) and has been significantly developed by a series of later researchers

(for example, see McLoughlin, 1969; Faludi, 1973; Lagopoulos, 1973). However, although the distinction between the stage of analysis and the stage of the planning proposal are today standard practice internationally (Pissourios, 2013a), planning practice in Cyprus, as expressed by the Development Plans, does not include this basic methodological stage (Pissourios, 2014a). In the opinion of the authors, this is the first time that a planning study in Cyprus has attempted to inventory urban uses at the level of unitary types.

A second contribution concerns the use of participatory planning processes, with the distribution of questionnaires and the organization by the planning team of presentations and meetings with invited stakeholders. Participatory urban planning has been a basic axis and issue of debate in contemporary urban planning theory and practice since the 1990s (Healey, 1997). The Cypriot planning system has attempted to make use of some types of participation, but the general picture is unsatisfactory, since participation is limited to the possibility on the part of the public to be present and to submit objections to the proposed plan.

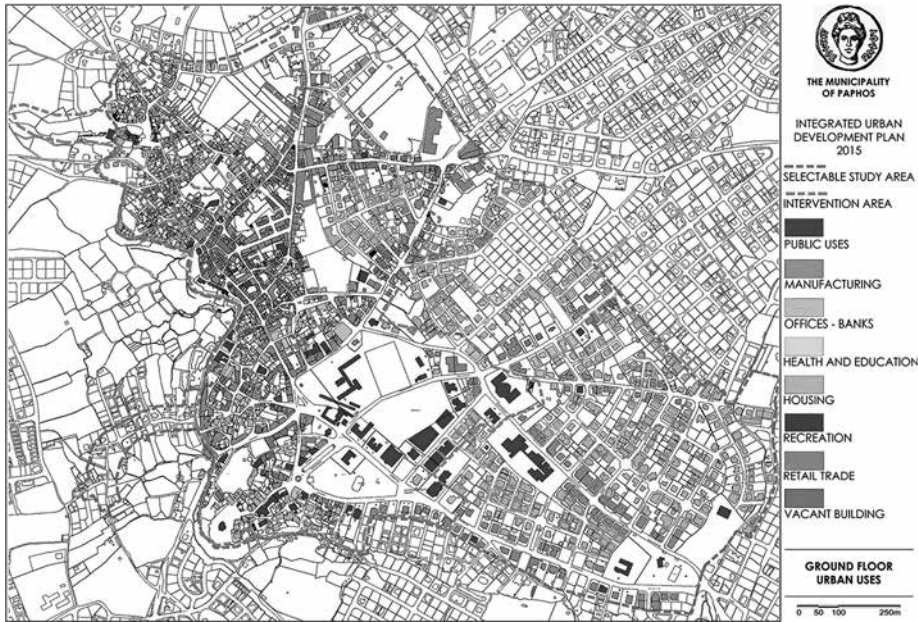
The delimitation and the character of the study area

As mentioned above, during the preparation of the Integrated Urban Development Plan, the planning team collected a wide spectrum of data on the existing situation in the wider area of the historic city center (i.e., within the *Selectable study area*, Map 1), in order to define the precise area of intervention (i.e., the *Intervention Area*, indicated in Map 1). The analysis of the existing situation was based on the inventory of the following:

- Large free open spaces in the area, including the open spaces of public buildings, sports installations, and of course public green spaces open for general use (Map 2).
- Land uses at street level in the following eight categories: public uses, small industry, offices and banks, clinics and tutorial centers, residential, recreational, retail trade, and spaces with no use (Map 3).
- The functional condition of the buildings, estimated according to three categories: good, acceptable, and poor condition (Map 4).
- The age of the buildings, classified into four categories: before 1960, 1960-1974, 1974-1990, and after 1990 (Map 5).
- Legally protected buildings (listed buildings) and buildings and streetscapes showing notable morphology (Map 6).
- Parking spaces in the area, distinguishing between public parking lots, private parking, and roadside parking spaces (Map 7).
- Bus connections for the area, noting routes and bus stops (Map 8).



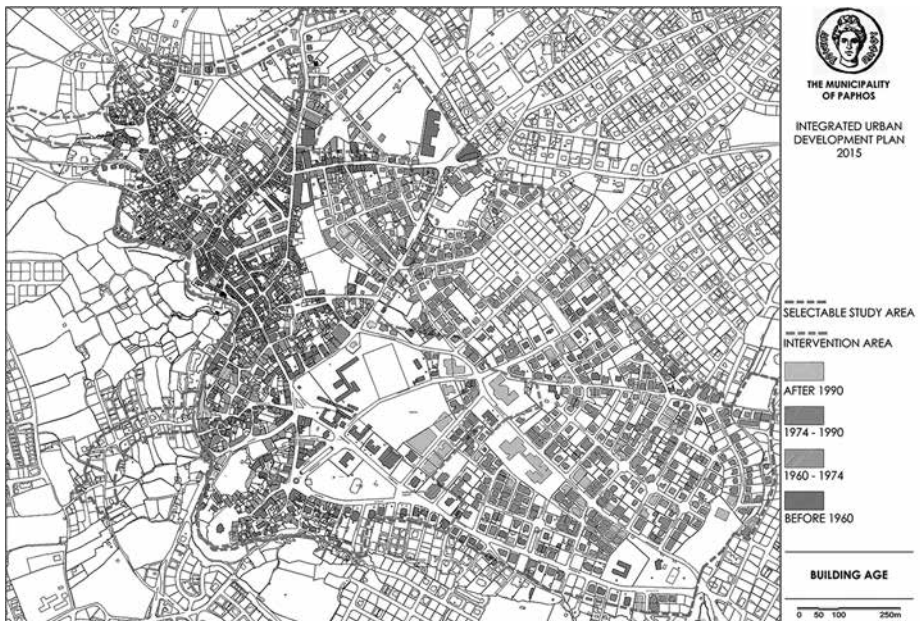
Map 2: Public buildings and open green spaces (source: Municipality of Pafos, 2015).



Map 3: Ground floor urban uses (source: Municipality of Pafos, 2015).



Map 4: Building condition (source: Municipality of Pafos, 2015).



Map 5: Building age (source: Municipality of Pafos, 2015).



Map 6: Listed and other interesting building (source: Municipality of Pafos, 2015).



Map 7: Parking spaces (source: Municipality of Pafos, 2015).



Map 8: Public transportation (source: Municipality of Pafos, 2015).



Map 9: Sub-areas of the Intervention area.

The above analysis allowed us to outline the spatial structure of the Selectable study area, which is reflected in the definition of the four sub-areas presented below (see Map 9), each one of which has certain specific characteristics:

- *The area of the historic center par excellence*, which includes the traditional commercial center of Pafos and is the only purely commercial area of the city. This is also where the majority of the city's public services are located.
- *The area of the neoclassical buildings*, which is marked by a strong concentration of buildings of neoclassical morphology.
- *The Mouttalos area*, which borders the historic center par excellence and is a natural extension of it, both functionally and in terms of architectural morphology.
- *The remaining central urban area*, defined as the wider urban center. This area, though mainly residential, has an important concentration of commercial uses along the main road axes.

For each of the above areas, a SWOT analysis was prepared (for example, see Table 1: SWOT analysis of the historic town center), the results of which showed that the three first areas show strong cohesion, both with each other and in terms of the potential interventions of this type of plan. For this reason, these three areas comprise the study area of the Integrated Urban Development Plan. Within this study area, the plan needs to address the following main economic, cultural, and spatial problems:

- Deteriorated and inadequate urban infrastructure.
- Inadequate organization of public space.
- Squares transformed from spaces of social gathering and contact to traffic nodes.
- Gradual abandonment and continual deterioration of significant building stock.
- Tendency to decline of the area as economic center.
- Qualitative and functional deterioration of built space.
- Decline of cultural activities.
- Loss of unified spatial identity.
- Retention of the cultural differentiation of urban space into Greek-Cypriot and Turkish-Cypriot areas.

The policies and the actions of the plan

As mentioned above, the plan foresees three, thematically distinct actions. The first action concerns the cultural heritage, the second aims at small and medium-size enterprises, and the third addresses employment and social exclusion. For each action, different principles and goals were defined and different projects proposed for the accomplishment of its goals. Taken together, the actions aid the revitalization of the wider historic city center, its economic development, and its social progress and well-being, while contributing directly or indirectly to the protection and promotion of its cultural heritage, though such a perspective is not clearly stated in the plan.

a. Protection and promotion of cultural heritage

Among the goals of the first action – protection and promotion of cultural heritage – emphasis is placed on the multidimensional role of the cultural heritage and the benefits that can accrue from its protection and display. Reference is made to the role

STRENGTHS	WEAKNESSES
<ul style="list-style-type: none"> • High concentration of economic activities (commerce and services) • High concentration of public services • Concentration of cultural infrastructure and activities • Historic and traditional character of space • Presence of different social groups • Presence of building stock able to support development of soft tourism and businesses 	<ul style="list-style-type: none"> • Lack of elements characteristic of a contemporary commercial center, lack of functional spatial organization • Lack of infrastructure to accommodate the disabled • Neglect of the development of the area on the basis of its cultural and architectural heritage • Poor availability of space for new development • Inadequate infrastructure for pedestrian and bicycle traffic
OPPORTUNITIES	THREATS
<ul style="list-style-type: none"> • The touristic character of the coastal areas of the city creates conditions for attracting tourists to the center • The area shows dynamic growth of entrepreneurship, since the crisis and unemployment rate have created pressures in favour of private initiatives and the development of innovative businesses • Significant potential for strengthening existing cultural uses and leisure spaces and creating new ones 	<ul style="list-style-type: none"> • The dynamic growth of human activities may put pressure on the natural environment and the cultural stock of the intervention area • Probable further strain on the infrastructure of the center and the building stock, due to abandonment, inadequate maintenance and uncontrolled modifications to buildings • Further increase in the competitive development of other areas of the city, resulting in lowered economic activity in the city centre • Increased levels of poverty and social exclusion due to the prolonged economic crisis

of cultural heritage as “a powerful factor for balanced growth,” with mention among other things of the social and economic development of the city through increased employment and the strengthening of social cohesion.

In the above action, the cultural heritage is limited to the material remains of the historic cultural context of the location, with no reference to possible ways of protecting and promoting its non-material aspects. In this context, the projects proposed concern the restoration and reuse of four historic buildings and the renovation of three urban units in the city center. The four buildings are the Central Market,

the historic Chani of Ibrahim, the historic cinema-theater Attikon, and the Markid-eio Theatre, four relatively recent historic buildings of which only the first two have been designated monuments. For urban renovation the planning team selected the commercial center and Kennedy Square (the most centrally located square of the city), the urban unit defined by the Town Hall, the historic schools of Pafos, the Public Garden, the Metropolis and the Ethnographic Museum, and the badly degraded Turkish-Cypriot neighborhood of Mouttalos (Map 10).

The plan proposes the transformation of the historic Chani of Ibrahim into a unique hub for traditional crafts, innovation, and cultural activities (Figure 1), and the cinema-theatre Attikon into a cultural multiplex and conference center. The stage of the Markideio Theatre will be modernized and upgraded to offer infrastructure for conference tourism (Figure 2). For the Central Market, the proposal suggests interventions for modernization and a viable functioning. For the commercial center and Kennedy Square, the plan proposes radical changes in the spatial structure, with traffic regulations, pedestrian streets, and the creation of parking spaces. In the urban unit around the Town Hall the plan proposes extensive pedestrianization and other urban interventions to make the renovated area a landmark for the city, with the capacity to host a wide variety of cultural and social activities. Finally, for the Turkish-Cypriot neighborhood of Mouttalos, which is inhabited mainly by Greek-Cypriot refugees, the plan proposes an extensive reconfiguration of public space, redesign of the central square and renovation of façades (Figure 3), to counteract the social and economic isolation of the neighborhood.

The choice of the above buildings and locations as spaces for intervention and the proposed new uses for them accords with longstanding demands of the local community, with older plans that the Municipality had not been able to realize in the past, and



Map 10: Town center area: suggested actions (source: Municipality of Pafos 2015).

with measures identified as necessary for the city to function as Cultural Capital of Europe in 2017. Plans for the individual projects were drawn up by private teams through architectural competitions, as well as by the technical service of the Municipality.

Given the scale of the historic center, these projects, which are already being realized, taken together constitute a dynamic intervention in the structure and function of the city center. In addition to the protection of the buildings and locations concerned, the completion of the projects is expected to bring about a large-scale revitalization of the image of the city, encouraging new activities and kick-starting private initiatives, creating jobs and economic development (Bandarin, et al., 2011).

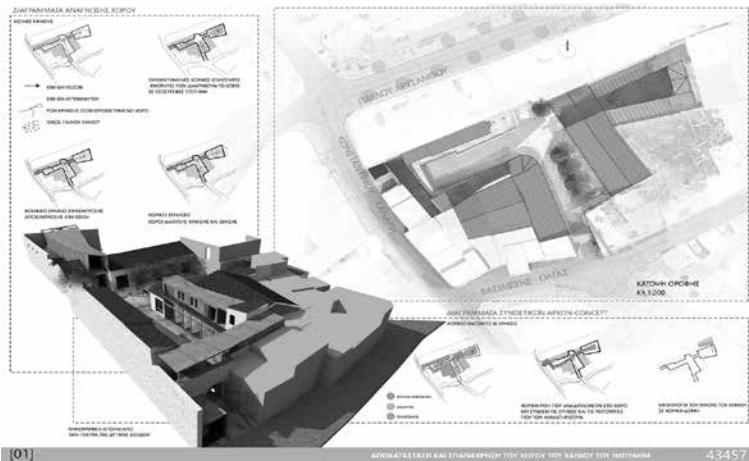


Figure 1: General floor plan, perspective drawing and diagrams of the study for the restoration and reuse of the Chani of Ibrahim Kahn that won the 1st prize in the architectural competition of 2014 (Architects: Dimitris Loukaidis, Mary Savva Filippou, Chrysafeni Theodoulou, Nearchos Theodoulou, Sofia Baiyartaki, Maria Prokopiou).

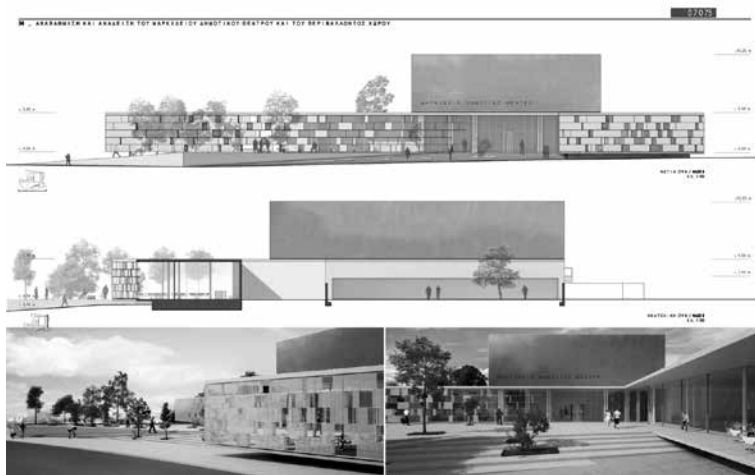


Figure 2: Façades and perspective drawings of the study for the renovation and showcasing of the Markideio Theatre and the surrounding space that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis). Team members: Christos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

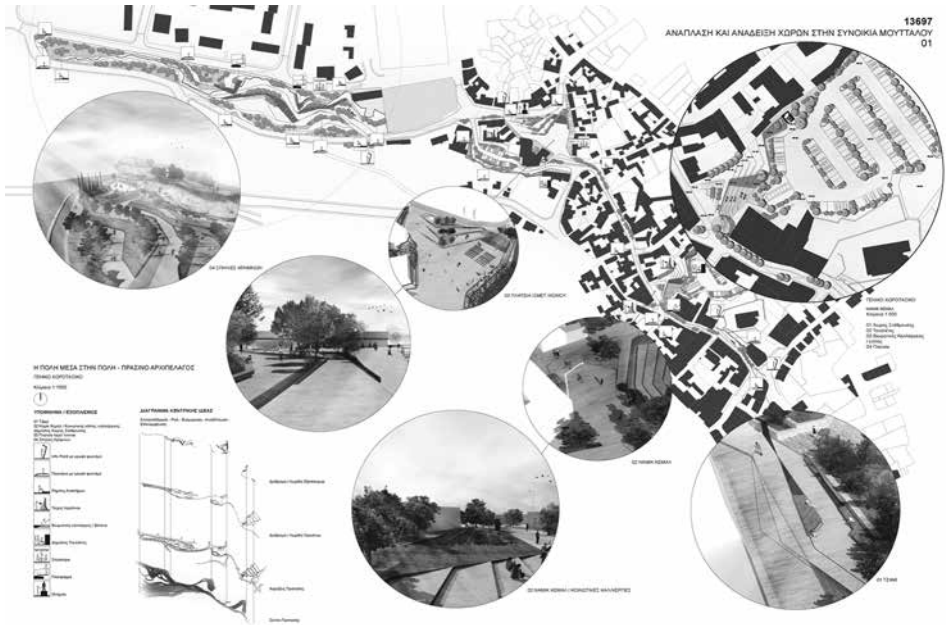
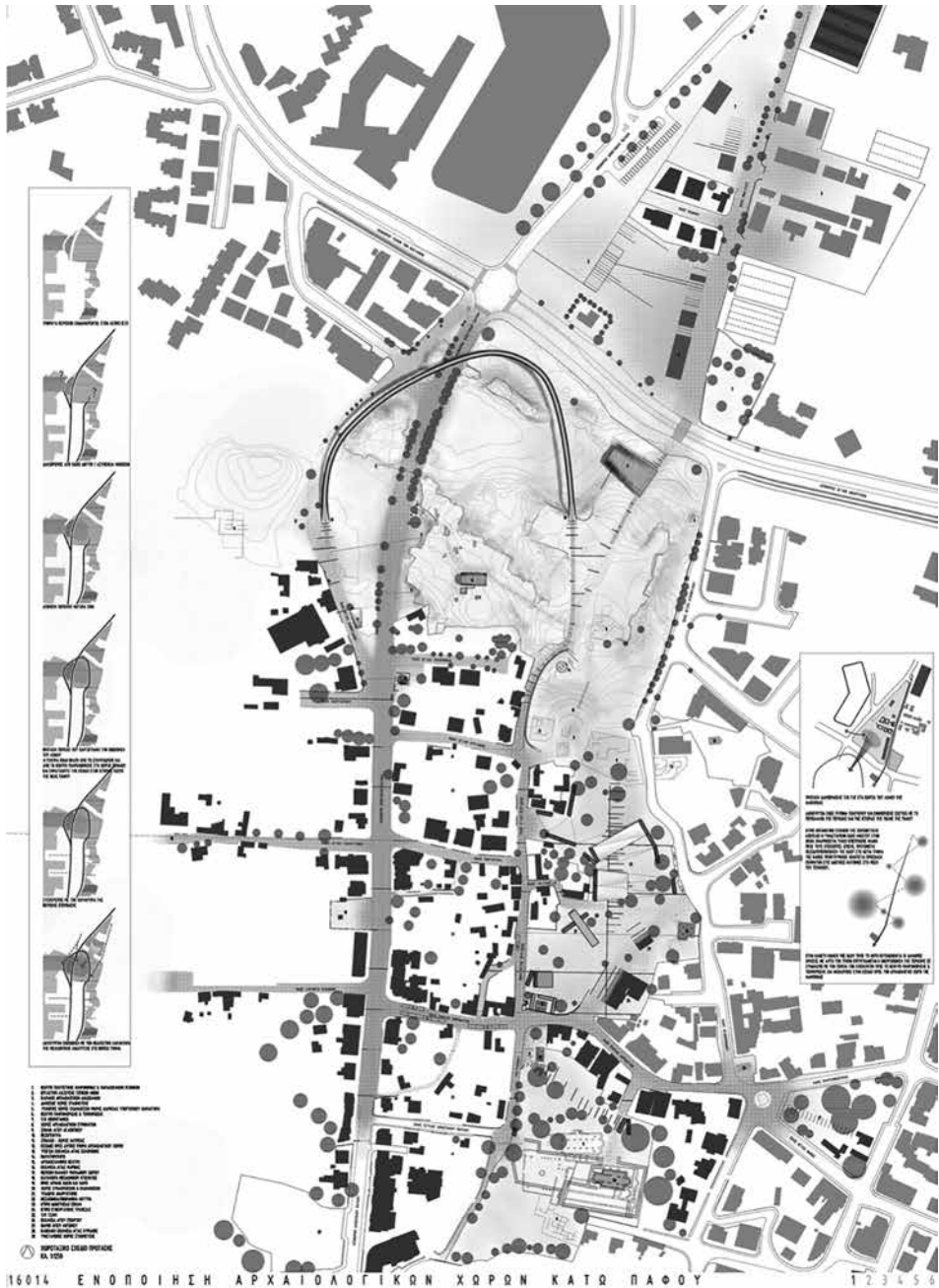


Figure 3: Master plan, views and diagrams of the study for the renovation of Mouttalos neighborhood that won the 1st prize in the architectural competition of 2015 (Architects: Chryso Onisiforou, Iliana Sokratous (mush.room studio) with the collaboration of architect Aris Stefani Vargas).

The restoration and reuse of the building stock of the area, the availability of new infrastructure and social services in the renovated areas and the creation of new uses of a public character can be the catalyst for a reversal of the continuous decline of the historic center. Similar extensive interventions in historic city centers around the world have shows that they can quickly lead to the revival of all of these areas.

The expected positive consequences of the above projects, however, also involve the risk that other areas of the city with characteristic building morphology, that form part of its cultural landscape, may become the object of interventions that endanger this quality. This may happen, for example, to the very large number of notable buildings in the city identified by our inventory (Map 6) which are not listed buildings or protected by other legal provisions. In this context, and according to the internationally established principle of the holistic protection of historic places (The Declaration of Amsterdam, 1975), our proposal could in the future be completed by an additional action plan, which would make special provisions for the use of the valuable building stock of the city, together with other measures and actions of an administrative and financial nature, through which it would be possible to control and assist these probable development tendencies. It would be particularly useful if at the same time the study would include the protection and promotion of the intangible heritage of Pafos, following the concept of the promotion of the total "Historic Landscape" of the city, which is not limited only to the built architectural heritage (Bandarin and Ron van Oers, 2012).



Map 11: The general structure plan for the unification of archaeological sites at Kato Pafos that won the 1st prize in the architectural competition of 2014 (Architects: Marios Christodoulides, Christos Christodoulou (Sympraxis) and Panayiotis Panayi. Team Members: Christos Pasadakis, Stelios Zenieris).

b. Enhancement of the competitiveness of small and medium-sized enterprises

The second action – enhancement of the competitiveness of small and medium-sized enterprises – specifies two general goals: a) access to services and improvement of the quality of life for the inhabitants, and b) development of human resources. For the accomplishment of these general goals, the program sets two specific aims: a) tourism and culture, and b) development and employment in the digital economy.

In this part of the plan, tourism is of particular importance given the large tourist traffic in the wider area and especially in the coastal zone of the city. In order to strengthen the tourist industry in the city center, which currently receives a limited number of tourists compared to the size of the tourist flows in the wider area, the Plan focuses on alternative forms of tourism, specifically cultural, religious, therapeutic, and conference tourism. This part of the plan also gives special importance to technology, specifically digital technology as a source of information and as encouraging the growth of entrepreneurship. This action, in addition to formulating general directions for reaching the above goals, also proposes two specific projects of a supporting character: a center promoting innovative businesses and a center for vocational training.

By encouraging the development of these forms of tourism and the development of entrepreneurship through technology, the plan aims once again for the revival of the historic center. In this context, although this is not explicitly stated, the plan also indirectly supports the goals of the first action, that is, the protection and promotion of the cultural heritage. This is possible if, as suggested above, additional studies control and direct such actions, so that the revival of the historic center does not have consequences negative rather than positive for other historic areas of the city center.

c. Promotion of employment and alleviation of social exclusion

The last action – promotion of employment and alleviation of social exclusion – focuses on vulnerable social groups: immigrants, the disabled, specific cultural or religious groups, long-term unemployed, drug addicts, etc. The goal of the action is to further their social inclusion and the social cohesion of the city. To achieve this goal, the action proposes specific and distinct measures for each of the above categories of inhabitants, however without immediately realizable projects. For example, for immigrants the Plan proposes the creation of reception services, Greek language classes, measures for raising awareness among the public, etc.

The inclusion of this action in the Integrated Urban Development Plan of Pafos Municipality is particularly important, because the long decline of the historic city center has caused a massive accumulation of individuals belonging to these vulnerable social groups. Without the measures foreseen in this action, it is likely that the first two actions proposed for the revitalization of the wider historic center will lead to an increase of their problems. In terms of development as well, the inclusion of these groups in the community of the city can encourage private initiative and indirectly, if appropriate direction and control is exercised by the government and the Municipality, provide further support for the protection and promotion of the cultural heritage.

Complementary actions

As mentioned earlier, the Integrated Urban Development Plan was drawn up under the operational program *Competitiveness and Sustainable Development* of the National Strategic Reference Framework, and under the goal *Investment in Growth and Jobs* of the Cohesion Fund. Also, for the purposes of implementation of the Plan, the Department of Town Planning and Housing defined the historic town center of Pafos as the most appropriate area for the preparation of this plan, allowing, however, for a more detailed delimitation of the final *Intervention area* within this *Selectable study area*. Because of these limitations, all of the proposed actions of the Plan had to: a) concern projects that could be included in the National Strategic Reference Framework and be financed by the specified goal of the Cohesion Fund, and b) be located inside the Intervention area. These limitations made it impossible to include three particular actions in the plan. However, these actions, which are expected to be financed from other sources, are mentioned in the plan as *complementary actions*, since they contribute to the achievement of its more general goals (Map 1).

Unification of archaeological sites at Kato Pafos

This action concerns primarily urban design interventions in an area with a high concentration of separate archaeological sites, located between the historic center of Pafos (known as Ktima) and Kato Pafos, the present-day harbor of the city. The purpose of the action is twofold. On the one hand, it aims to unite the fragmented archaeological sites in a unified whole, and on the other, to improve connectivity between Ktima and Kato Pafos. The first goal, the unification of archaeological sites, is expected to contribute to the sense of ownership of the monuments on the part of city inhabitants and tourists and to their inclusion in the creative process of the formation of a new cultural identity for the city (Maps 1 and 11). As to the second goal, the qualitative and functional upgrading of the space between Ktima and Kato Pafos is expected to improve the connectivity of the former with the touristic coastal areas of the city and, in consequence, make it easier for tourists to reach the historic city center.

Bus terminal

Following the same train of thought as above, the upgrading of the Central City Bus Terminal, located in the historic city center, is expected to facilitate the movement of local inhabitants and tourists to and from the center (Map 1). In this sense, the upgrading of the Central City Bus Terminal is expected to lead to an important improvement in the accessibility of the historic center.

Remodelling of the Archaeological Museum

The remodelling of the Archaeological Museum, which is already well advanced, is directly related to the goals of the plan, since it will contribute to the enrichment of the cultural offerings in Pafos and to the improvement in accessibility of the city center (Map 1).

Elements of evidence-based planning in Cypriot planning practice

It is clear that the overall intervention includes actions which cover an unusually wide range of planning sectors. This characteristic of the plan further complicates the already difficult process of monitoring the outcomes of a spatial planning intervention. The difficulty of monitoring outcomes is due to:

- a) the nature of the outcomes, which are not always tangible or measurable (for example, the creation of a unified spatial identity),
- b) the nature of the actions, which aim at producing benefits which may not be immediately apparent, but will accrue over time (for example, improving the competitiveness of businesses),
- c) the multiplicity and high degree of complementarity of the actions, which makes it difficult to distinguish what particular action led to or contributed to which particular result (for example, growth of tourism).

The need to monitor the outcomes of the plan developed at the instigation of the Department of Town Planning and Housing, which was the agency responsible for the evaluation of the Integrated Urban Development Plans drawn up for the largest cities of Cyprus. In the same spirit, the Department proposed the systematic use of indices to substantiate the need for each action. Specifically, as became clear in the course of its correspondence with the Municipalities involved, each plan must include:

- a) Clarification and documentation, using quantitative indices, of the following issues:
 - Negative demographic development and presence of vulnerable social groups.
 - Unemployment, poverty, delinquency, illiteracy, and low educational level.
 - Problems related to entrepreneurship.
 - Lack of social infrastructure.
 - Lack of green spaces and public leisure spaces.
 - Presence of significant traffic/transportation problems and pollution.
 - Problems related to the cultural heritage.
 - Generally degraded built environment and lack of basic infrastructure.
- b) Clarification of the transition from the analysis of the data (whether from field work or from the Statistical Service) to the actual need for intervention, and from there to the specific actions proposed.
- c) Clarification of the expected outcomes resulting from the implementation of the proposed actions and of the manner in which these outcomes will address the phenomenon of urban decline.

It is clear from the above that the Department of Town Planning and Housing relied on a particularly interesting approach to urban planning, known as *evidence-based planning*, an approach with important implications for planning theory (Pissourios, 2013b and 2014b), planning practice (Pissourios, 2012 and 2015), and the relationship of theory and practice (Pissourios, 2013a). Historically, this approach appeared in the mid-1990s and flourished in particular during the last decade in Great Britain. A milestone in its appearance is provided by the election to power in 1997 of the Labor Party, which introduced the use of evidence to guide political action (Solesbury, 2002). This is basically a pragmatic approach, which promotes good practices and “solutions that work” rather than specific ideological positions, and insists on

the measurement of the quantitative aspects of what it calls evidence (Campbell, 2002). It is obvious that this approach raises certain crucial theoretical issues, such as: a) what constitutes evidence and when, how and by whom is it recorded? b) can a quantitative analysis of such evidence lead to the determination of the best political intervention? (Campbell, 2002, Böhme, 2002) and finally, c) how is the knowledge thus produced related to the exercise of power? (Solesbury, 2002).

Discussion

The Integrated Urban Development Plan of Pafos Municipality is a multidimensional plan, whose central axis, however, remains the protection and promotion of the cultural heritage. The proposed interventions that affect the cultural heritage are clearly defined and cover a variety of scales of the urban environment, from restoration of buildings and building complexes to interventions in open free spaces of historic interest and linear renovations. The new uses proposed for historic buildings provide for the installation of services covering a wide variety of activities related to culture, tourism, leisure and local commerce, allowing the historic center to regain its multi-functional and nodal role in the life of the city. However, the cultural heritage of the area is not limited to the stock of buildings which forms the focus of the plan, since it also includes a wealth of other material and intangible witnesses to the history of the place. Although the plan protects and showcases a wide variety of significant historic buildings and building complexes, it does not define other actions or measures that would aim at a more general policy of protection of the area's other cultural remains.

In addition to the above conclusions, it is interesting to note some more general issues concerning urban planning methodology, since this plan appears to constitute a special case of planning intervention, diverging in several respects from current Cypriot planning practice. As is clear from the presentation above, these divergences can be identified both in the extension of the analytical stage and in the strengthening of the participatory process

In the opinion of the authors, the source of these divergences must be sought in the directions given by the supervising agency, which was the Department of Town Planning and Housing. Specifically, the department's expressed desire for documentation of the existing situation, documentation of the transition from the analysis to the proposed actions and clarification of the expected results of the actions in countering urban decline inevitably led the planning team to adopt an evidence-based approach to the planning process. The positive effects of this approach concern not only the final quality of this particular Integrated Urban Development Plan, but also all of Cypriot planning practice. In particular, we consider that this plan can serve as an example of best practice for existing Development Plans: it demonstrates the value of an independent stage of analysis, systematic connection of analytical data and relevant actions, and a mechanism for monitoring outcomes (Pissourios, 2014a).

In conclusion, the Integrated Urban Development Plan of Pafos Municipality is a planning study which, applying a specific methodology, combines spatial planning and cultural heritage in order to achieve multidimensional goals which can make a significant contribution to the balanced and sustainable development of the city.

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CHAPTER 23

Historic memory and sustainable development: An insight perspective by the Maniatakeion Foundation for the town of Koroni, municipality of Pylos-Nestoras, Greece

Vasiliki Inglezou

“Heritage anchors people to their roots, builds self-esteem and restores dignity. Identity matters to all vibrant cities and all people.”

— Rachel Kyte, World Bank Group Vice-president

“History is knocking at our door. Are we going to pretend we cannot bear?”

—Jacques Delors, ex President of the European Commission

Introduction

The aim of the paper is to demonstrate the experience of the Maniatakeion Foundation based on the project idea proposed by Professor Andrea Nanetti to the Board of Directors as strategic asset since 2009: “Cultural Heritage for Sustainable Development.” It shows how culture drives economic and social development, increases social inclusion, shapes identity, provides social cohesion, drives innovation, creates jobs, and enhances investment climate.

Culture is at the heart of a series of activities that have become increasingly important in modern economies. These activities, built on heritage and arts, apply knowledge, skills and disciplines which are developed in cultural traditions and use aspects of culture as points of reference.

The economy of culture entails respectively the cultural and creative sectors, which are growing sectors, developing at a higher pace than the rest of economy. In the “creative sector,” culture becomes a “creative” input:

- 1) The characteristics of cultural and creative assets are that they promote essentially for a local population, its language and culture.
- 2) Culture and innovation play a crucial role in helping regions attract investment and tourism.

3) Culture is the main driving force for tourism.

The above-mentioned are the three dimensions of culture: political, economic, and social. That is why we are talking about the “economization of culture” and the “culturalization of economy.”

Maniatakeion Foundation: Background and experience

The Maniatakeion foundation is a private, non-profit, public service institution based in Athens, Greece. It was established in 1995 by Dimitris Maniatakis, an economist and businessman and Eleni Tagonidi Maniataki, a literary writer.

The main purposes of the Maniatakeion Foundation are:

- A) Increasing public awareness and appreciation of the historical and cultural presence of the Messinian town-fortress of Koroni in Greek history.
- B) The Foundation’s emerging into an active cultural, developmental, and social center through internationalization actions that will highlight its mission.
- C) Localizing and internationalizing the comparative advantages of Koroni and the wider Messinian region through three pillars of action: cultural, social, and economic development:
 - i) The Maniatakeion Foundation perceives culture as a social good; it supports cultural events of high quality, supports actions that bring people close to their cultural heritage and collaborates with cultural institutions that promote artistic expression.
 - ii) The Foundation continuously seeks to generate social and humanitarian work with the cooperation of other legal bodies, through initiatives that focus on Koroni (Messinia) and its residents.
 - iii) The Foundation seeks to promote the economic development of Koroni and its wider region through actions that aim to promote sustainable mild, charitable and profitable ventures.

When we turn our attention to the examination of history and link it with the present, we discover the potential and comparative advantages of the area, which lead to the path of prosperity and further development.

Few places enjoy the opulence of history and cultural heritage as the Messinian land. Messinia generously includes both. Its historical monuments, historical tradition, local history, and heritage are evidences of their presence in the history of the Greeks from antiquity to the present day.

The Foundation has organized a variety of cultural, social, and economic development activities, events of local, national as well as international scope, i.e., 1) International Conference on “Historic Memory and Economic Development”, 2) partnership in Future Leaders Program, addressed to Greek post-graduate students, 3) International Workshop “Greece 2014: What is next after the crisis?”, 4) International Conference “Crisis in the Eurozone and its impact on Northern Europe”, 5) International Workshop “Exporting agricultural products of high quality”, 6) Leading role as technical advisor of the Municipality of Pylos-Nestoras –on behalf of the Community of Koroni, and in collaboration with communities from Croatia, Cyprus, Italy, Morocco, Spain, and Portugal- for the inscription of the Mediterranean Diet in

the UNESCO's Representative List of Intangible Cultural Heritage of Humanity, its safeguarding and promotion, 7) Core partner in ST-ART APP Project: Creation of an Interactive Learning Space for Developing Entrepreneurial Skills in Cultural Assets and Heritage, and 8) Core partner in *InHeriT* Project: Promoting Cultural Heritage as a Generator of Sustainable Development.

Cultural heritage for sustainable development

The Maniatakeion Foundation is a firm believer that Cultural Heritage is a primary source for Sustainable Development and can help guide strategic policy choices. In the search for new economic and life quality models, local provincial realities are the greatest future challenge that we face. Most of the world populations increasingly gather in big cities to find a job, study, or simply to survive. Information technologies offer the chance to challenge this trend. Indeed, cultural heritage can be the most valuable source for economic and life quality developments in places like Koroni (town in Messinia), which can very well stand as a case study and then become showcased in the international landscape.

The Maniatakeion Foundation adheres to Professor Andrea Nanetti's vision in the definition of "Heritage Science as a state-of-the-art multidisciplinary domain which investigates and pioneers integrated action plans and solutions in response to, and in anticipation of the challenges arising from cultural heritage issues in society such as: conservation, access, interpretation and management. It takes into account knowledge and values acquired in all relevant disciplines; from arts and humanities (conservation, philosophy, ethics, history and art history), to fundamental sciences (chemistry, physics, mathematics, biology), and in addition economics, sociology, media studies, computer sciences and engineering" (International Conference on "Heritage Science as a Complex System").

Southern Messinia (the county in which Koroni is located) is a rare mixture of natural and intercultural heritage, which provides a unique overview on the history of the Greeks from the Mycenaean period to the present day. Euripides, one of the three great tragedians of classical Athens, wrote about the magic of the Messinian landscape with its many streams, the wonderful climate and the abundance of castles in one word: "kallikarpos," which means the one with good products and fruits.

Koroni's cultural heritage is becoming a tool for the sustainable development of the region as well as a reference point for Cultural Europe. In this field, the activities of the Maniatakeion Foundation move from the historical researches carried out by Professor Andrea Nanetti in Italy and Greece between 1995 and 2010 with the financial support of the University of Bologna and the Onassis Foundation. The outstanding results of the researches are now tangible in his publications, culminated in the "Atlas of Venetian Messenia."

The geopolitical historical importance of Koroni throughout the centuries is evolving into a global cultural and economic showcase for the region as well as for the whole of Greece. The aim is to transform Koroni into a branded tourist and cultural "product," an internationally renowned sustainable tourist destination based on its cultural and natural beauties.

Thus, for the Maniatakeion Foundation “Cultural Heritage for Sustainable Development” is not a vague concept. From 2009, it has become our slogan and characterizes our actions.

Indicatively:

- a) The Maniatakeion Foundation launched its 1st International Conference on “Historical Memory and Economic Development” on June 2-5, 2009 (Athens and Koroni) under the auspices of the Greek Parliament and the Italian and French Embassies in Greece in commemoration of the 17th century Treaty of Sapienza, which transferred Koroni from the French to the Venetian Republic. The conference papers focused on the relationship between historical facts and monuments, their recollection, presentation, and re-interpretation on one hand, and, on the other, the influence of history in conscience and economic development. Among the many interesting papers was the one presented by Fabrizio Zappi (executive director in RAI television) with the title “Movies as global promoters for local realities”.

In his paper he used statistics to point out films value as a “tool” to promote the image of a country.

Since then a lot of movie shooting has taken place in the Municipality of Pylos-Nestor (Koroni, Methoni, and Pylos) such as: “Before Midnight”, “God Loves Caviar”, “Οι Ιππείς της Πύλου” (“The horsemen of Pylos”), etc.

- b) As part of its cultural and developmental activities, the Maniatakeion Foundation announced an open competition on January 2010 for the preparation of a complete design relating to the unification of the archaeological, historical, religious, and tourist sites of Koroni as part of a single Cultural Park.

This design competition comprised the Castle of Koroni, the Church of Panagia Eleistria and Zanga beach and its main focus was to include the development of a brand for the Cultural Park, developing a communication and an advertising plan, preparing proposals for info-materials and signage as well as preparing financial data relating to project implementation.

The purpose of the design competition was to safeguard the natural and cultural heritage of the area, and its archaeological, historical, religious and tourist sites, and to promote Koroni as a modern town, offering high living standards to its residents and as a destination point of considerable interest to visitors.

The proposals for the design competition would highlight the historical importance of Koroni and the beauty of the surrounding area which are comparative advantages that the town has to offer and would include the monuments, the environment and the routes linking them in an integrated whole.

The best project presented to the Foundation was the one developed by the Meduproject Summer School Team (University of Bologna).

- c) On March 2010 the Maniatakeion Foundation, in collaboration with Hay Group, ran the “Future Leaders” program. The program aimed to draw up a strategic and business plan, focusing on two priorities: i) highlighting Koroni’s cultural heritage, and ii) utilizing that heritage to bolster the local community and economy. The business plan was presented to representatives of the Maniatakeion

Foundation, the Municipality of Koroni and other relevant agencies. It was an exceptional endeavor whose slogan was the phrase: “Koroni in our hearts.” It envisioned Koroni as a castle-town that provides its residents with a high standard of living and visitors with an exceptional experience, given Koroni’s strong identity. The strategic priorities on which the business plan was based, were to highlight the town’s cultural dimension, to ensure environmental protection, to improve living standards for its residents, to bolster tourism, to nurture strategic partnerships, and last but not least, to develop its local economy. The business objectives were to improve the urban fabric, use renewable energy sources, develop cultural activities, improve social services, improve tourism services, develop new infrastructure, and create communication and marketing services.

- d) On November 2009, the Maniatakeion Foundation, in collaboration with the Greek Ministries of Culture and Tourism and of Rural Development and Food, strongly supported and contributed to both, writing and editing all necessary data for the candidacy dossier on behalf of Koroni and furthermore coordinated all local bodies on the transnational application file for the inscription of the Mediterranean Diet in the Representative List for the Safeguarding of the Intangible Cultural Heritage of Humanity of UNESCO.

The Greek Ministries, in collaboration with relevant ministries and other institutions in Spain, Italy, and Morocco, have taken the initiative to highlight the cultural value of the Mediterranean Diet in order to inscribe it in the representative list of UNESCO. Greece chose Koroni to support the Greek participation, because it combines the triangle local food-tradition-story. On November 16, 2010, the Mediterranean Diet was inscribed in the Representative List of UNESCO and Koroni, Chefchaouen (Morocco), Cilento (Italy) and Soria (Spain) were declared Emblematic Communities.

In this context, the Maniatakeion Foundation has been assigned as the technical advisor of the Municipality of Pylos-Nestoras, taking initiatives as well as actions, in order to promote UNESCO’s decision. It collaborates with the Network of the Emblematic Communities of the Mediterranean Diet in order to safeguard and promote the cultural dimension of the Mediterranean Diet.

After the initiative of Croatia, Cyprus, and Portugal to participate in the nomination of the Mediterranean Diet in UNESCO on December 4, 2013, the Intergovernmental Committee decided to re-inscribe the element in the Representative List of Intangible Cultural Heritage and to declare Emblematic Communities the cities of Hvar and Brac (on behalf of Croatia), Agros (on behalf of Cyprus), Koroni (on behalf of Greece), Cilento (on behalf of Italy), Chefchaouen (on behalf of Morocco), Tavira (on behalf of Portugal) and Soria (on behalf of Spain).

It is significant to highlight that the Mediterranean Diet embraces all people living in the Mediterranean basin. Beyond states and regions, the most important thing that one should keep in mind is that this nutritional model is associated with history and tradition.

- e) On March 10, 2013, the Board of Directors of the Maniatakeion Foundation decided upon the Foundation’s economic participation in cooperation with the

Municipality of Pylos-Nestoras for the rehabilitation studies of the damages done to the Castle of Koroni. Specifically, the Board of Directors decided to finance the underwater archaeological survey around the Castle of Koroni and the corresponding cape, which was consequently carried out by the Eforate of Underwater Antiquities.

It must be emphasized that it was the first time that the Municipality of Pylos-Nestoras, the Maniatakeion Foundation, and the Ministry of Culture cooperated and proceeded with common actions in order to restore the Castle of Koroni, a unique archaeological site that gives identity to the area and additionally assists substantially towards the sustainable perspective of Koroni.

- f) October 2013-September 2015: The Foundation participated as a core partner in “ST-ART APP Project: Creation of an Interactive Learning Space for Developing Entrepreneurial Skills in Cultural Assets and Heritage” (Leonardo da Vinci Program-TOI).

The Project addressed young unemployed and unoccupied in order to develop and increase self-entrepreneurial and self-employed skills by creating connections between VET, education, and labor market and by working with transnational partners (public and private vocational training institutes, SMEs and Organizations and Foundations active in the support for self employability) in the field of creative enterprises and historical-artistic heritage valorization.

- g) September 2015-August 2018: The Foundation participates as a core partner in *InHeriT* Project: Promoting Cultural Heritage as a Generator of Sustainable Development” (Erasmus+ Program), aiming to increase public awareness on the economic value of built cultural heritage and its crucial role in generating regional and local development contributing thus, to building a “smart, sustainable and inclusive economy” in Europe with high levels of employment, productivity, and social cohesion.

Its strategic objective is to increase public knowledge on the sustainable development potential of cultural heritage and to establish social initiatives building new entrepreneurial partnerships investing on local and regional cultural heritage. The program outputs are expected to benefit: 1) participating organizations, 2) individuals at local and regional level, as the final beneficiaries of the project, 3) The entire regional and local societies, 4) the authorities responsible for the development and implementation of relative institutional frameworks and initiatives.

Final remarks

In an up-to-date international approach, cultural heritage management measures are more successful in protecting and promoting cultural heritage when they are successfully integrated into the social and economic life of the area, and consequently contribute to generating income which can be used to finance ongoing management of the cultural heritage. In this process, the Maniatakeion Foundation adheres to the 2002 Budapest Declaration on World Heritage Sites, which encourages equilibrium between conservation, sustainability, and development at World Heritage Sites and follows these principles.

It is the Foundation's belief that a properly designed action plan with the following objectives will lead to large scale business activities and will make the local cultural heritage more competitive in the international market. Namely:

- 1) Highlighting and protecting the natural and cultural environment.
- 2) Improving the lives of residents by creating conditions that will contribute to the retention of local populations.
- 3) Differentiating products and increasing the added value of local cultural heritage.
- 4) Developing entrepreneurialism.
- 5) Promoting actions that bolster employment.

Cultural Heritage for the Maniatakeion Foundation is seen and approached as the most valuable asset for sustainable economic and social development and as a case study in the region of Koroni.

Conclusions

It is true that Greece is experiencing a prolonged economic and social crisis and is in search of a new development strategy in the complex and ever-changing socio-economic environment, which is characterized both by multiple challenges in all aspects of the public sphere. The emergence of a new concept is inevitable. A new concept which would identify reforms and adjustments not only in economy, but would apply equally to the concept of sustainable development with emphasis on the cultural dimension.

Cultural Heritage is perceived as a trustee of the common values that constitute not only the local identity as well as the national identity and, simultaneously, as a fundamental factor for sustainable development that can contribute to multiply that goal. The benefits from the utilization of cultural resources are not only economic, but extend to areas such as the strengthening of identity among members of a community, social inclusion and cohesion, improving the quality of the environment, development of intercultural dialogue, etc.

Cultural heritage is currently at the heart of the dialectic for sustainable economic development. While traditionally it was apprehended as part of public investment and not as part of the growing economy, nowadays it is common belief that it plays a key role in modern social and economic life at local, regional, and national levels, contributing significantly to employment growth for the whole working population, increasing investment in research and development, improving the level of education and social exclusion, and strengthening ties with other nations.

Cultural heritage does not only provide us with the standards of sound management through traditional ways and techniques, resources for economic development and innovation and tools for social integration etc.; it also plays a key role in economic development and business competitiveness. According to studies, the cultural and creative sectors represent around 4.5% of EU GDP and nearly the 4% of employment (8.5 million. Jobs - much more even, given their impact on other sectors). Therefore it constitutes a dynamic sector.

And to quote Melina Mercouri, the ex Minister of Culture of Greece, "If we lose our cultural heritage we are nothing."

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CHAPTER 24

The road to ruin(s): How to utilize historical and cultural resources for the benefit of the community

Simon Best

“When I see some colored stones on the floor I think how many people I can get to go past and how much can I charge them; when I see some dabs of paint on a wall I think will that look good on a T-shirt and how much can I sell it for; when I see an old building I think can that be made into a boutique hotel and how much can I charge per night.”

One of the fastest growing tourism sectors is visits to various communities' cultural and historical resources (Timothy, and Nyaupane, 2009). These visits, if managed effectively, can be seen as a tool for the alleviation of poverty, the economic development of a community as well as preserving a community's cultural and historical resources. However, there are a number of factors that critically impact on a community's ability to utilize their cultural and historical resources. This essay takes a business development view on how a community might utilize the cultural and historical resources available for economic development. The essay will look at how to identify the business opportunity that exists and how to develop a proposal around the historical and cultural resources.

There seems to be a dilemma when looking at ways of retaining historical and cultural resources. On one hand, you need to consider the value to the community of the resources and, once that value is established, what is the cost of keeping those resources. Making choices around these two factors is difficult, and the choices become harder when the resources need to generate sufficient income to maintain them. No matter how important the resource, a commercial decision will need to be made that will almost certainly conflict with the ascetic value of the historical or cultural resource. In order to understand the difficulty, there are two notions that need to be fully understood. The first is what does business do and the second is what culture is.

When asked what businesses do, most people respond by saying that they make money (profit) or provide goods and services. However, this is actually a consequence of the actions businesses undertake, rather than what they do. Of course, they are expected to make money and in order to do so they need to provide goods and services, but what is the purpose of those goods and services? Fundamentally, businesses solve

problems by exploiting resources. The problems exist because you can no longer look after yourself by exploiting those resources. Since the industrial revolution, we have been unable to provide goods and services that we need to live. Before the industrial revolution, almost everyone would grow food and material for clothing, both basic survival needs, either individually or in small communities. Our excesses were traded for more sophisticated tools and equipment that not only made the growing of food and material that much easier, but also moved us further away from the processes.

Since the industrial revolution we have developed a reliance on business to provide even the most basic necessities needed for a comfortable life. But, businesses do far more than that. Businesses have evolved an influence on you in a way that profoundly affects your life.

Fundamentally, you are who you are because of business. You dress the way you do because of business; you eat the food you eat because of business and your choices about the entertainment you enjoy is because of business. This influence even extends to who you are friends with. Social attraction is partially triggered by the clothes you wear and the places you visit. You are much more likely to be friends with someone who wears clothing you find attractive and visit a place you enjoy visiting. In fact, businesses are aware of this and shamelessly exploit this in order to influence your buying decisions.

Understanding what businesses do makes it a lot easier to identify opportunities to commercialize historical and cultural resources. Understanding that you need to solve a problem for the customer enables you to begin to identify how that problem might be solved through engaging with your historical or cultural artefact or activity.

Yet what exactly is culture? It is often presented as historical buildings, food, clothing, music, or dance. However, this is not really what culture is. Like making money or providing goods and services, historical buildings, food, clothing, music, or dance are actually consequences of culture, they are not culture in themselves.

Primarily, culture is the expression of superiority of a set of principles through actions and or artefacts. These actions and artefacts are developed and retained over many years and become embedded within the social fabric of a community. Yet they are not static. They may change as other factors influence from outside the community and at times they may even lose value or be rejected completely.

The idea that culture is the expression of superiority of a set of principles through actions and or artefacts is certainly contentious and is often met with resistance. Yet, one might argue that if culture is not an expression of superiority why anyone would look to save the traditions of that culture. Furthermore, there would be little support to continue the traditions. Additionally, these artefacts and actions are embedded within the social structure of the community where the artefacts and actions reside. An example of this can be seen where a building of important historical significance is not valued by the local community, and consequently the building is demolished. You have your culture because you believe these are the best actions and artefacts that represent who you are and what your community represents, but maintaining these traditions comes at a cost. Many cultural artefacts and actions disappear because there is no money to retain them.

It is often only by taking a commercial approach to cultural heritage that you can preserve the tradition of that cultural heritage. The business opportunities for

cultural heritage lie in solving the problems of the customers not by solving the problems of cultural or heritage site; and as a consequence of solving the customer problems the community benefits. In other words in developing a cultural or heritage artefact or activity commercially you need consider what problem does your cultural heritage solve not for the community but for the customer?

Bearing in mind that you are asking the customer to buy into your notion of superiority in order to solve a problem they have, there are four critical factors that need to be considered as these four factors create the framework within which the customer's problem lies. These four factors form the basis of the problem you are trying to solve for the customer using your cultural heritage.

The four factors are not presented in any particular order. The first one to consider is the social and prestige value of your cultural heritage artefact or action has to the customer. Essentially, the customer is asking if engaging with this artefact or action will enhance my social standing. What they want is to look or feel better as a result of participation. For example, they may consider the value of being able to return home and boast about the engagement as a solution to their problem.

The second factor is economic. You are trying to get a customer to stick their hand in their pocket and give you money in return for the opportunity to experience the cultural heritage. So one of the things that crosses their mind is whether the experience is going to be value for money. They need to know that it is financially viable to take part in the experience your cultural heritage offers.

The next two factors are quite closely linked. The first of these two is the acceptance of new ideas. The majority of people are reluctant to change, and so many challenge the cultural heritage in terms of considering just how far they need to open their mind and have their own cultural values challenged. For example, they may ask to what extent they would be willing to look at an artefact that presents evidence that contradicts their own cultural values. Lastly, the customer's vested interests come into play. The customer's own cultural identity may be challenged by your cultural heritage. As a result the customer would need to consider to what extent they need to move outside of their comfort zone in order to enjoy the exchange. Some cultural artefacts may be quite confronting to some people and this may need to be considered.

All four of these factors are interlinked and cannot be considered in isolation. If the customer cannot take away a solution to their problem when they go home at the end of their visit, you are still left with the activities and artefacts and no income. Clearly, understanding what business does, what culture is, and how customers make decisions is critical to developing your cultural heritage commercially. If you fail to address any one of these points you will lose the customer and then you are on the road to ruin and not ruins.

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CHAPTER 25

A successful example of development: Anavra Magnisias

Iakovos Rigos and Helen Tsirigotis

For ten years, from 1998 until 2008, a Greek village, Anavra Magnisias, has been declared first in Greece and third in southern Europe (Portugal, Italy, Greece, Spain), in the field of development. What is this village? We visited Anavra, and we talked with the ex-president of the community Dimitris Chr. Tsoukalas, and his contributor and wife, Mahi Karali. Anavra Almirou Magnisias is a highland community in west Orthi, at 1000 meters altitude. There are 500 permanent residents. Almost 100% of the population is engaged in farming, with both small and big animals (5000 cows, 15000 sheep, 4000 pigs) of free range. Free range means bio farming. This is also one of the reasons why Anavra Magnisias is phenomenal for Greek standards, since all livestock is included in organic (?) programs.

But what else constitutes the “Anavra phenomenon”? Until 1991, Anavra used to be a deserted mountainous, farming village, where people – 300 permanent residents back then – and thousands of animals, lived together inside the community. The streets were made of dirt, and there was no basic infrastructure, public spaces, or public buildings. Health care and social welfare were totally absent. The road connection with Lamia was problematic, while the connection inside the Magnisia County with Almiros and Volos did not exist.

By 2007, the population of Anavra had doubled. Nobody leaves Anavra, especially the young. In the coffeehouse of the central square, one can see more young people than retirees, a rare image for a Greek village. Eighty modern farming installations were built, in three farming parks outside the village, but still at a close distance. There are ultramodern community slaughterhouses (with systems of HACCP, ISO code E.E. number S64), with two slaughter lines for big and small animals. The second line can also work as a bio line, and it is the only one in a public slaughter house in Greece. Today, in 2016, in the 7th year of crisis, the unemployment rate of Anavra is still 0%, while the area is among the ones with the highest income in Greece. In the village, there is a two-seat all-day elementary school and kindergarten. The school building includes a house for the teacher, while the community clinic building, a house for the doctor. In this way, the problem of absence that is usually observed in Greek provinces was solved. In addition, in the village of a medical provider the following were constructed: the Livestock Folk Life Museum, two lecture halls, a Citizen Service Center,

a fully equipped indoor gym, football (5x5 Olympic type) and basketball fields, while a two-floor parking lot in the central square helps with the problem of traffic and parking, especially on cold winter days. Two central squares were renovated, paved and designed to work as the center of the village, for cultural and entertainment events. All the streets were asphalted and a drainage system is being constructed.

Three big development projects that protect the environment and highlight nature and culture, are the Aeolian Park in Alogorahi (1650m altitude) and the Environmental Cultural Park "Goura" in the springs of Anavra (240 acres). Two more Aeolian parks are under construction. Also, not far, there are three climbing parks, able to offer breathtaking experiences to visitors interested. Finally, a hydroelectric project was auctioned and is under construction.

What was really the secret of success? The determined, unbridable, inspired, with common vision, and for many years elected president of the community, Dimitris Chr. Tsoukalas, his contributor, wife, architect and NTUA professor, Mahi Karali, a tight and capable group of colleagues, a long-term and properly prioritized strategic planning, the acceptance and participation of the residents in the program, and the use of national and European funding programs. The re-election of the president, and the continuation of the program, was achieved in the simplest way possible: Dimitris Chr. Tsoukalas carried out all he promised, and more. In this way, he instantly won the trust and the collaboration of the residents, very important factors for the success of the program. The proper use of the funds, the exclusion of any political party from the conduction of the project, and the loyalty of the leading group, even at the expense of personal life, were also the key to success. "We didn't deal with political parties, personal ambitions and political games.." (extract from an interview of Dimitris Tsoukalas that was published in "Parapolitika" newspaper, in 4.6.2013). Anavra today has all the infrastructure needed to provide a comfortable and stable residency, as well as a quality of life, enviable even by big city residents.

Let's now examine the connection between the "Anavra project" and ours, the Keramion County. Anavra is a mountain village that has no traditional character. Although, it has been a community since the 6th century AD, two earthquakes (1956 and 1980) and two wars (WW II and the civil war), destructed its traditional form. So, what a visitor would see today is modern buildings, most of them built after 1981. Because of these reasons, it's not possible to have a strong and quality architectural identity.

An important characteristic is that farming has been, and still is, the main profession for the majority of the residents for centuries. Because of farming, they developed secondary occupations, centered on processing the wool and the leather (shoes, tsarouhia), and also the existence of many laboratories that used the power of water (mantani, dristeles, watermills), because of the springs of Anavra which form Enipeas, that flows in Pinios River.

Another vital element is the natural environment. The area of the Anavra community extends in altitude from 700m to 1650m. The flora is wild, with a very small percentage of agricultural crops. In addition, the mountains of the area are famous for their rich flora and fauna. Because of the continuous human presence for 15 centuries, one can find ruins of old structures, mostly defensive ones, that were built

from the 3rd century BC until the 3rd century AD, and also a small church on the top of the mountain (Profitis Ilias), that may be connected to an ancient temple of Zeus.

Apart from the unknown to the general public ancient ruins, Anavra has basically two comparative advantages: Farming and natural environment. What are the comparative advantages of Keramion County? Although we still did not finish the research, it seems that the advantages are farming, agriculture, and natural environment. They both are “unimportant” villages. From first sight, they are not impressive. A visitor would easily pass them by, especially if he has already been in the archeological site of Apton, or in other famous (or not) monuments in Chania County. Although the climatic conditions differ from Anavra, they have in common the large percentage of sunshine, the mountainous character of the ground, and the rich flora and fauna.

The particular character of a place, the need to exploit the possibilities and the challenges of the environment, develop knowledge, experience, skills, and a way of life. This is called the intangible culture, which accompanies the material one. It is visible through techniques for land farming and animal farming, the use and the variety of products, and the celebrations that are always connected to nature, livelihood from the land, religion, or prehistory. The rhythmical movement while working, became rhythm for dances, rhythm for music, feeling.

Another common characteristic of these two communities is the small scale, something that is true for most of the country’s residencies. Because of this element, the “Kallikratis” law (a law that requires the minimum number of residents to be 2000) makes no sense. What Greek village today has a population over 2000 residents? Small scale and small communities have always been part of our culture. I ask to learn: Was it an EU demand? No, they reply. The rough and imperfect design is ours; the fundamental failure is ours. It is not somebody else’s fault.

What happened then with Anavra? In 1998, the “Kapodistrias” law, made an exception for Anavra for several reasons. Unfortunately, after the “Kallikratis” law, in 2011, Anavra is now part of the Almiros County and has lost its autonomy. As a result, important infrastructure projects have been postponed. For example, the project for district heating for the houses, public buildings, and frozen streets in the winter, using animal dung, logging residues, dried leaves, and branches has been put on hold. The project has been designed, and it is ready to be applied in order to get a fund for its realization, from the EU. But for several reasons, the application has still not been sent by the mayor of Almiros County (because the study of the project cost was not applied for in time).

Similar to the Anavra case, this intangible cultural heritage is the wealth of the periphery of Keramion County. This wealth, material or intangible, for now is dormant. The strategy for the revelation of its economical dimension, and the required actions under conditions of sustainable development, is our subject.

Sources: verbal information and texts concerning Anavra: Dimitris Chr Tsoukalas and Mahi Karali.

CHAPTER 26

Sustainable growth through the reactivation and revival of Rural Network for the reuse of old school buildings

Iakovos Rigos and Helen Tsirigotis

Our proposal is to plan the reuse of these buildings and integrate them into a common network of activities in order to achieve a sustainable environment, the employment of the local workforce, and at the same time create a cultural product.

The buildings, the place, and the people are considered as a whole. The data of the place are the privileged climate with extended sunshine and a short winter period, the varied and intense terrain and vegetation, olive trees, vineyards, the small scale, the long history and the fact that the Minoan and Creto-mycenean culture constitute the matrix of the current western culture.

The climate offers the best conditions compared to any climate zone, as well as the possibility of prolonged stays outdoors. Crete's sunshine gives a wide range of high quality products, thus complete self-sufficiency in food and alternative energy level may be achieved together – with the use of modern technology. We would also like to refer particularly to the Cretan cuisine and the Mediterranean diet, which is officially recognized as the healthiest, the most delicious, and has become a nutritional model internationally.

Since ancient times, the diet was based on olive oil, wheat, legumes, wine, and their derivatives. The land generously produces a wide variety of wild greens, herbs, and spices, both for pleasure and as raw material for medicines. The Cretan flora is 1/3 of the total Greek flora and is considered to be one of the richest in Europe. This rich flora favors the development of animal breeding. Thus in the above-mentioned key products we may add meat, milk, cheese, and wool. The diet of the animal abstained from chemical sprayings and drugs, is the key to quality (organic farming). Fortunately, this factor still exists in mountainous Crete. All the above produced technology, know how, and skills of universal value.

Nowadays nature is poisoned. The trends for large transnational industrial units that want to maximize profits; to annihilate the small, local, quality production and control everything, is defiantly apparent in all areas. Television is generally controlled and flooded by industrialized food advertisements. In Crete one notices a significant

change from the traditional Mediterranean diet, in favor of the standard industrialized one. Is there a place in the European Union where agricultural and livestock products are produced with the absence of antibiotic hormones and is not mutated? In the area of the former municipality Keramia in Crete with mountainous topography and the comparative advantages that already are mentioned, this is demonstrably possible.

To conclude we propose the following activities of the Network:

1. To investigate the specificity and the existing possibilities of each settlement based on the economy, the expertise, and its resources.
2. To organize the production of organic products consisting the Mediterranean diet without any use of antibiotics or hormones.
3. To promote the exclusive use of local biodiversity seeds (a seed bank already exists in Chania).
4. To organize and assist organic breeders in the network.
5. To promote the packaging, the marketing, and the distribution of products.
6. To organize the presentation and briefing of the activities of the Network to visitors, tourists, and local government services.
7. To organize cooking workshops with the participation of visitors – tourists, as well as the production of soap from olive oil.
8. To organize The Mediterranean Diet Museum, including related, tools and professions.
9. To organize festive events referring to the related traditional celebrations (e.g., milk festival, Hoirosfagia, etc.).
10. To include the trekking - mountaineering network on the list of visitors' activities.
11. To integrate the old schools as the heart of its activities thus giving them again an educational role, e.g., to become vocational guidance centers including professions and out of the framework of academic studies and extreme specialization.
12. To design the production of solar and wind energy, aiming to the self-sufficiency of energy of all network settlements (initial pilot implementation in school buildings for symbolic reasons also).
13. To connect the network with relevant experimental models in Greece and worldwide.

It is the need that creates the simple, trusted, and timeless structures. Today there is an urgent need for a repositioning of values and priorities. We would like to emphasize the quality of nature and redefine the values that are afflicted by a hostile environment. This ambitious program should begin with careful steps and evolve based on programming.

In recent years, hopeful innovative actions have taken place in Greece such as in the Anavra village in the county of Magnesia, and the primary school in the county of Rethymnon at Fourfoura village. These prove that self-sufficiency is possible, creating a high quality sustainable environment is possible, promoting creativity is possible, resistance to current decadent economy models and ways of thinking is possible, always with love and respect for the place and life. The meritocracy, the common sense, the overcoming of difficulties, the hard work, the love and the sincere cooperation between participants will ensure success.

CHAPTER 27

Sustainability in cultural management: The case of Piraeus Bank Cultural Foundation (PIOP)

Christodoulos Ringas

Introduction

PIOP is a public benefit foundation, subsidized for its operation by Piraeus Bank. It supports the preservation and promotion of Greece's cultural heritage, with emphasis on traditional and industrial technology, and carries out the planning and implementation of actions and programs related to culture, while at the same time enacting an important part of the principles and targets of the Group's commitment to Corporate Responsibility. PIOP aims towards the functional interconnection and equal promotion of culture and the environment through the Museums' action plan in the Greek periphery. Thus, the Foundation, and the Bank accordingly, contribute definitively and effectively to the cultural life of Greece.

The Piraeus Bank Group Cultural Foundation's primary statutory targets are:

- To educate society on the need to preserve and safeguard the traditional cultural character of Greece as well as its natural environment and industrial development and to develop standard methods for their implementation.
- To safeguard, record and promote tangible and intangible cultural heritage and identity, in Greece and abroad.
- To create and operate model museum units of traditional local production techniques or other cultural centers which highlight the cultural heritage and identity.
- To safeguard and record Greek traditional and industrial technology, to record the Piraeus Bank Group's history through safeguarding and organizing its archives, and to contribute to research on traditional technology and industrial archaeology.
- To contribute to Greece's cultural and economic development by means of research, promotion, and exploitation of its cultural reserve.
- To protect and manage the natural, urban, and cultural environment.
- To preserve and highlight landscapes within the framework of sustainable growth and to promote environmental and social awareness to citizens and relevant institutions.

The Piraeus Bank Group Cultural Foundation's primary statutory targets are fulfilled through:

- The creation and management of an extensive network of thematic technological museums in the Greek regions. These museums do not belong to PIOP or the bank but to the local authorities or the Greek state. In accordance with the planning agreements, the foundation shoulders the museums' exemplary operation, covering their operational and maintenance costs and managing their collections and cultural events for 50 years. Following that period, the owners of these museums take on these responsibilities, if they choose to do so.
- Implementation of research programs and serving the research needs of the scientific community.
- Operation of a historical archive connected to the economic – banking, industrial, and agricultural– history of Greece and dissemination of the archive to the specific and general public.
- Publishing of scientific works.
- Organization of cultural actions.
- Strengthening of rescue actions.
- PIOP's involvement in public dialogue in order to shape and influence cultural policies.

Building on the extensive experience and expertise it has accumulated; the Foundation has designed and prepared a new strategic action plan of thematic redirection and development. The action plan is based on the central thematic axis "Culture and Environment" and is divided into four thematic sectors: a) Creative City, b) Nature and Cultural Heritage, c) preindustrial - Industrial Heritage, d) Intangible Heritage. The action plan is linked inextricably with the new prospects in the fields of culture and the environment in Greece and internationally, offers the competitive advantage of interdisciplinary approach and highlights the close relationship between culture and environment, with emphasis on extraversion and taking advantage of new knowledge, innovation, and technology.

This thematic expansion and revision of PIOP's statute, which now incorporates the environment into its statutory goals on a par with culture, allows PIOP to closely monitor prospects emerging in the fields of culture and the environment, both in Greece and abroad. Consequently, operational interconnection and promotion on an equal basis of culture and the environment are being designed by means of the PIOP Museums action plan, through new thematic priorities, such as "Cultural Landscapes" and "Historical Centers".

Museum Network

The Foundation has utilized European funding, in order to create, in collaboration with the Greek state, a network of thematic museums in the Greek regions. The Museums of the Foundation's network aim to contribute to the promotion of our country's production history, through safeguarding, recording, and promoting traditional ways of processing local natural resources, while simultaneously acting as live culture cells (150 cultural events and 100 educational programs per year), offering to regional societies the tools necessary for their cultural reconstruction.

The Museum Network consists of nine thematic technological museums that showcase and preserve local traditional and industrial technology. These museums are:

1. The Silk Museum, in Soufli;
2. The Open Air Water-Power Museum, in Dimitsana (Peloponnese);
3. The Museum of the Olive and Greek Olive Oil, in Sparta (Peloponnese);
4. The Museum of Industrial Olive-Oil Production of Lesvos, in Aghia Paraskevi;
5. The Rooftile and Brickworks Museum N. & S. Tsalapatas, in Volos;
6. Museum of Marble Crafts, in Pyrgos on the island of Tinos;
7. The Environment Museum of Stymphalia (Peloponnese);
8. The Chios Mastic Museum, on the island of Chios;
9. The Silversmithing Museum of Ioannina.

The Foundation ensures the sustainability of these museums by covering all of their operating expenses and ensuring their proper management based on a central administrative system. Each museum has a dedicated monitoring committee involving local partners and representatives of the Ministry of Culture, Education, and Religion. The smooth operation of museums includes addressing all ordinary and extraordinary management issues: maintenance and extension work, support events, museum souvenirs and publications, canteens, and museum shops and further enrichment of their collections (management of digital data, maintenance-storage, digital programs, etc.).

Besides the increase of tourism in remote or island areas, the operation of these museums contributes to the economic development of local communities. All of the supplies for the museums and products sold in their canteens are provided by local producers and entrepreneurs. The personnel of the museums are inhabitants of each region where the museums are located and are regularly and extensively trained in order to continually upgrade the standard of services and security provided to visitors.

The total number of visitors exceeds 1 million throughout the museums' operation, while 72% of visitors, on average, receive free admission. The continuous rise of visitors to the Foundation's museums, from 110,000 visitors in 2013 to 148,000 visitors in 2015, demonstrates the importance of these museums for the economic and cultural development of the regions that host them. It is worth noting that the implementation of a large part of its actions, PIOP has absorbed €35 million from European funds, as the construction of the Museum Network was fully covered by European funding.

It should be noted that despite the economic crisis (and consequently the culture crisis), the museums marked a 13.9% increase in visitor numbers compared to 2014. Visitor numbers stem from the support provided by the local communities, which recognize the benefits of the promotion of their cultural identity and contribution to the local economy, and from continuous renewal of cultural actions – by means of periodic exhibitions, lectures, conferences, and a multitude of other cultural events.

Data from a recent survey in the museums of the Foundation demonstrates the importance of this support, since 50% of visits are accredited to recommendations (word of mouth), 88% of visitors indicate a clear intention to suggest visiting the museum to friends or acquaintances and 77% of visitors answered thought that they would most likely visit the museum in the future.

All the museums have multi-purpose halls, which are vibrant cultural areas where educational programs, exhibitions, lectures, seminars, and other events take place. The halls constitute a useful tool for the Museum Network's operation, for interconnection with the local society and wider promotion of the Foundation. The events held in the halls are mainly organized and coordinated by the Foundation with the possibility of providing the halls for third-party use on a case-by-case basis and mainly in the framework of serving the needs of local communities. The organizing of high-standard cultural events in the multi-purpose halls of the Museum Network aims to establish the museums as permanent cultural centers for the local communities in which they operate. The Foundation organizes artistic and scientific actions which are related to the character of each museum or are presented in the whole network; it often collaborates with local bodies and houses their events in its multi-purpose halls.

Promotion of intangible cultural heritage

A focal point for the Foundation is the protection, promotion, and study of Greece's intangible cultural heritage. Thus, the Foundation has made a decisive contribution to and provided scientific support for the first two Greek inscriptions of the elements of intangible cultural heritage on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity. These are: a) the know-how of cultivating mastic on the island of Chios, which constitutes the first exclusively Greek nomination to be inscribed on the List at the Intergovernmental Committee for the Safeguarding of Intangible Cultural Heritage annual Convention (Paris, 24-28 November, 2014); and b) the Tinian Marble Craftsmanship, with the General Conference of the Convention for the Safeguarding of the Intangible Cultural Heritage approving its registration in the Representative List at its 10th annual meeting (Namibia, 30 November – 4 December, 2015). These two elements of Greek intangible cultural heritage are on display at two of the PIOP museums: the Museum of Chios Mastic on the island of Chios and the Museum of Marble Crafts on the island of Tinos. In this way, PIOP contributes substantially to the promotion of intangible cultural heritage and to the support of the regions which host the museums of the Network.

In recognition of PIOP's contribution to this promotion of Greece's intangible cultural heritage and highlighting of its cultural capital, PIOP received accreditation by the States Parties of the Convention for the Safeguarding of Intangible Cultural Heritage to act in an advisory and consultative role in the Intergovernmental Committee of the Convention. In the same framework, over 30 specialized actions were organized at the PIOP museums, with the aim of promoting Greece's of intangible cultural heritage.

Research programs

At the same time, PIOP supported more than two hundred research and educational activities and initiatives for the preservation of traditional, artisanal, and industrial technology of our country. Research is the supporting base of the Foundation's threefold action: research, exhibition, publication. Research work provides a solid basis for PIOP's threefold strategy: research/exhibition/publication. The programs are designed on an interdisciplinary basis and based on the Foundation's long-standing,

renowned and specialized experience in specific thematic research and the development of similar innovation.

The results of the research project are utilized in:

- The creation of thematic technological museums;
- The enrichment of museum collections;
- The organization of exhibitions;
- The publication of studies, often setting the basis for existing bibliography;
- The creation of promotional tools for local economies;
- The digitization of research output which contributes to research development;
- The contribution of the Foundation in nationwide cultural interventions on behalf of Greece, in collaboration with well-established cultural institutions.

With regard to topic selection, emphasis is placed on traditional technologies, the country's natural resource management, tangible and intangible cultural heritage of the recent past.

Regarding the thematic of the research programs, emphasis is placed on traditional technology, the link between culture and the environment, management of the country's natural resources, the material culture produced up to the recent past. The priority is to review the most important sectors of Greek economy, special products and production techniques, local traditions of specific areas also developed and cultural tourism issues. The organization of scientific and experiential activities, with emphasis on the production of new and promotion or popularization of previous research findings, is important. The organization aims to assist local communities in exploiting their cultural heritage, to achieve self-awareness and cultural and economic development.

Historical archives

Moreover, the Foundation undertook the rescue and organization of the group's historical archives, which reflect not only the industrial and artisanal history of our country, but also the social and economic conditions that shaped and formed these historic periods. For this reason, the Foundation completed the reconstruction of a former industrial building in Tavros, an old industrial region in Athens, the premises of which are dedicated to archival operations and functions related to the research, academic, and educational community and the general public.

The Foundation's Historical Archives support historical research and the Bank's operations. The Historical Archives organize and manage all the archives of banks, organizations, businesses, and individuals that are directly associated with the business activities of the Piraeus Bank Group. Its operation is defined by a) the present-day requirements for cultural management of accessible, historical archives and of multiple, environmentally-friendly services, b) international experience, c) Piraeus Bank Group's Corporate Responsibility commitment to culture.

The target of the Historical Archive (HI) is to promote the importance of preserving the memory of the archival sources and utilize the archive material by multiple recipient groups. HI operation is not only connected to research and academic groups but also to the educational and artistic communities, local communities, and the general public.

The Historical Archive holds the archives of the six banks acquired by Piraeus Bank Group as well as the archives of bodies and businesses related to the banks, thus Piraeus Bank, Chios Bank, Macedonia-Thrace Bank, ATEbank, Geniki Bank, the Hellenic Industrial Development Bank-ETBAbank), archives of four state financial institutions, 55 businesses, five private archives, and two associations. The located archive material is in excess of 16,000 meters long so far and dates to the 1920s. Unbound documents, ledgers, stocks, maps, plans, photographs, audio-visual material, 3-D objects, rare and specialized editions are all part of the collections. By means of this material, a significant part of the economic (agricultural, industrial, and banking), and social history of 20th century Greece is reconstructed. The HI also holds and manages a large section of the group's semi-active archive in order to serve requests by Piraeus Group.

The archive provides research information on a multitude of topics, such as the basic structures and institutions of the Greek economy, Greek agricultural and industrial policy over decades, important aspects of the banking system, rehabilitation of refugees from Asia Minor, the agricultural cooperative movement and foreign aid to post-war Greece. Some of the research topics of specialized researchers or the general public include branches of study of key production sectors and services, specific aspects of state finance policy, cases of research of businesses or of local and regional development, environmental, local, and labor history. The aggregate of PIOP's HI provides answers to the key topic of development in Greece in the 20th century, in the economy as a whole and in individual sectors.

Library

Operation of a library, highly specialized in museum studies and cultural management, constitutes one more key action for PIOP. The Library possesses titles relating to the fields of research and action of the Piraeus Bank Group Cultural Foundation, but also of the Piraeus Bank Group more generally. In 2013, work began on incorporating former ATEbank's Library and by 2015, 93% of the collection had been incorporated, consisting mainly of economic and agricultural material. Already including approx. 59,000 Greek and foreign language titles as well as over 132,000 issues of periodicals, it is constantly being enriched in order to better serve the research and education communities. In the central section of the library free access is given to digital databases, which were the fruit of the Foundations research programs:

- a) Information on technology through Archives and Libraries of Venice (the result of a research program on technology in the Greek regions of the post-Byzantine period, by PIOP in collaboration with the Greek Institute of Byzantine and Post-Byzantine Studies of Venice),
- b) Greek Musical Instruments (the result of a research program from the Department of Music Iconography of the School of Fine Arts, Aristoteleio University of Thessaloniki).

Since July 2104, the PIOP Library has been a member of the Hellenic Economic Library Network (HELIN). In this framework, in 2015 a Scientific Conference was held at the Bank of Greece entitled "The contribution of economic -themed libraries

in research and development". Library users may access to part of its catalogue electronically, visit the library premises and participate in the actions organized (seminars, educational programs, theatrical plays and workshops for children and adults).

The library has also implemented, as a permanent educational activity, the narration of children's books from PIOP publications by theater educators. The need to serve another group of readers – children aged 4-12 – led to the decision to create a children's reading room (remodeling, purchase of books) to allow for implementation of educational programs.

Publications

Another key activity of the Foundation is the publication of works that cover a wide range of research fields, such as the history of technology, industrial archaeology, museological studies, cultural sites, historical centers, intangible heritage, and economic history. At the same time, the Foundation's publications are mainly in coordination with the thematic Museum Network's actions and are often the result of the research programs that are in progress, have already been completed, or presented to research or broader communities. They also include submitted studies which are within the framework of the Foundation's statutory objectives. The fact that PIOP publications are selected as university textbooks shows the extent of their success in the scientific world. There are also publications with more popularized orientation. At the same time, continuous efforts are made to include more collections of works that are basic handbooks of international bibliography in the three new PIOP thematic fields: intangible cultural heritage, cultural sites, and historical centers.

Education

Realization of educational actions for lifelong learning in the museums and its offices in Athens is one of the Foundation's core operations. PIOP provides educational lifelong learning actions at its museums and offices in Athens.

The Piraeus Bank Group Cultural Foundation abides by its statutory goals, especially of preserving the cultural heritage in relation to the promotion of the production history of Greece. In this framework, for a fourth consecutive year, PIOP has been offering educational programs to schools in Attiki (primary and secondary education). These programs are designed by specialized PIOP employees – archaeologists, museologists, with specialization in museum education, historians, and IT specialists – at times in collaboration with external partners. These programs contribute to the enrichment and development of teaching targets, they are original and innovative, and they serve the teaching and educational needs of the curriculum by enriching them, expanding their educational goals on all levels, providing significant and scientifically-derived knowledge, and recommending relevant bibliography. The sources that are utilized are the primary historical sources, archival material, artifacts from the PIOP Museum collections, related bibliography, articles and collections, maps, photographs, topographic maps and architectural plans, oral accounts and traditions, works of art, travel journals, songs, films, press clippings, pages from school books, websites, and selected internet sources. With the aforementioned

sources, specific and actual needs are covered, an interdisciplinary connection is achieved between cognitive and school subjects and the possibility is provided to utilize additional sources of information from PIOP publications and from the specially designed educational folders that are supplied at some of the programs and are provided free of charge to the schools that will be participating in them.

In the Foundation's educational programs, the recommended methodological techniques are also adapted accordingly for students, thus allowing for group work according to their inclination and interests. At the same time, it is emphasized that students' participation at all stages of the process is experiential – active, creative and not passive. The educational programs are offered free of charge.

Participation in national and international scientific institutions-partnerships

Participation in national and international scientific and educational institutions constitutes a key action point for PIOP, and its aims are:

- Contribution to the shaping of cultural policies (announcements/lectures/speeches by PIOP executives in scientific fora, participation in actions organized by the Hellenic Ministry of Culture and Sports, collaborations within the NSRF framework, participation of the Ministry of Education, Research and Religious Affairs in PIOP Museum Monitoring Committees).
- Participation in research and academic partnerships in international scientific programs: a) "European Cultural Hologram. Innovative Approaches to Heritage Toward Europeanization" in the framework of H2020-REFLECTIVE-SOCIETY-2015 of the Horizon 2020 program, b) "European Museum Web Radio" in the framework of the Creative Europe program.
- International networking with scientific institutions, associations (UNESCO, TICCIH, ICOM Greece, ICOMOS, TIMS, European Museum Academy - EMA, European Association for Banking History (EABH) e.V., International Council on Archives, Business Archives Council, the Society of Greek Archivists (SGA), General State Archives, Digital Research Infrastructure for the Arts & Humanities (DARIAH) etc) and with European networks for know-how transfer, the observance of "good practices", enhancement of opportunities for scientific collaborations and the pursuit of common project funding.

PIOP measures and analyzes the effects of its actions on target groups by means of:

- Systematic data collection on visitor numbers to the Foundation's Museum Network.
- Visitor log books at the Museums of the Network.
- Systematic recording of requests, comments, and complaints.
- Continuous contact with all interested parties and response to written requests and comments.
- Organizing satisfaction and experience surveys for Museum visitors.
- Qualitative and quantitative analysis of website.
- Monitoring of response from the e-newsletter "piopnews" recipients.

- Monitoring press releases.
- Consistent press clipping and record-keeping of articles in order to monitor the effects of PIOP actions.

PIOP's communication strategy

The Foundation's communication strategy regarding dissemination of information of its actions is defined by its close relationship to the Piraeus Bank, the institutional establishment it abides by, the distinctiveness of its field of operation and the scope described in its statutes. In this framework, communication of the Foundation's work and its significance to the general public is pursued by all appropriate means: lectures, seminars, conferences, exhibitions, films, periodical and book publications, organization and preservation of archive collections, utilization of all means of communication, and any other activities that may serve the Foundation's objectives. Continuous upgrading of the Foundation's website www.piop.gr enables it to offer many new technical capabilities on a par with the largest foundations and museums worldwide.

Culture and environmental corporate responsibility principles

In the framework of integrating environmental principles into its operations and procedures, PIOP has obtained EMAS (Eco-Management and Audit Scheme) and ISO 14001 certification for its buildings. In 2015 as well, in the context of the Foundation's approved environmental programs, a series of energy efficiency studies and targeted interventions were undertaken at the museums' buildings and electromechanical equipment and at PIOP's premises in Athens. These actions aimed at improving their energy efficiency and consequently further reducing the Foundation's environmental footprint. The Foundation is registered in the Greek EMAS Register (registration number EL-000110), in accordance with the No. 50486/1466/10.27.2014 Ministerial Decree.

Key targets for the near future

PIOP's key target for the immediate future remains the even greater dissemination of its work to multiple public groups, thus further expanding PIOP's influence on the cultural map of Greece. The Foundation will continue its high - quality actions in the Greek periphery thus supporting local communities on both a cultural and economic level. Similar actions will be realized in PIOP's Historical Archive and Library, with a wide range of target groups in Athens.

The Piraeus Bank Group Cultural Foundation Museum Network

Silk Museum, Soufli: The Silk Museum in Soufli, presents the different phases of sericulture and silk manufacturing in detail and focuses on how the town of Soufli became a major silk-producing center in the late 19th through to the mid-20th century. The Silk Museum initiates the visitors to the pre-industrial procedure of silkworm rearing and the processing of silk and introduces them to the architectural, social, and economic context of the period that made the town of Soufli a major silk-producing center in Greece.



Open Air Water-Power Museum, in Dimitsana (Peloponnese): The Museum highlights the importance of water-power in traditional society. Focusing on the main pre-industrial techniques that take advantage of water to produce a variety of goods, it links them to the history and daily life of the local society over the ages. The Open Air Water-Power Museum has restored traditional installations and water-powered mechanisms. The workshops are surrounded by thick vegetation and abundant running water, where you can go for a walk. Their permanent equipment has been repaired so that it is now in working order.



Museum of the Olive and Greek Olive Oil, in Sparta (Peloponnese): The Museum displays culture, history, and technology of the olive and olive oil production in the Greek realm, from prehistoric times to the early 20th century. The Museum's objective is to highlight the ineffable relation of the olive with the identity of Greece and, more generally, the Mediterranean basin. The olive and olive oil are presented here from different

optical angles: the economy, nutrition, and the olive's uses, religious worship, art, and technology. The Museum of the Olive and Greek Olive Oil offers visitors the opportunity to see the very first testimonies about the presence of the olive tree and the production of olive oil in Greece and discover the contribution of the olive and olive oil to the economy and to everyday life: nutrition, body care, but also now outdated uses, such as lighting.



Museum of Industrial Olive-Oil Production of Lesvos: The museum presents the industrial phase of olive-oil production in Greece. It focuses on the changes brought about by the introduction of mechanical motion on the process of olive-oil production and approaches the contribution of the region's inhabitants to the production process with sensitivity. Its objective is to showcase Greek industrial heritage in the sector of olive-oil production and incorporate it into the broader architectural, social, and cultural context of the period. The museum is housed in the old communal olive press of Aghia Paraskevi on the island of Lesvos. The buildings and the mechanical



equipment have been restored in an exemplary fashion. Thus, you can observe how the equipment functions and how the factory evolved from steam power to diesel engine operation. At the same time, you will acquaint yourselves with daily life at the «People's Machine», the communal olive press of Aghia Paraskevi, and realize how pioneering for its times the process of communal property was and what its repercussion was on the region's social fabric and economic structures.

The Rooftile and Brickworks Museum N. and S. Tsalapatas: The Museum is housed in the old Rooftile and Brickworks Factory of Nikolaos and Spyridon Tsalapatas, in Volos (Thessaly). It presents daily life in the factory, as well as all the production stages of different types of bricks and tiles. Its objective is to showcase the historical identity of the town of Volos and to contribute to the preservation and promotion of its industrial heritage. The N. and S. Tsalapatas Rooftile and Brickworks Factory was one of the largest of its kind. Its workshops and industrial facilities have been restored and today constitute a rare surviving example of an industrial complex in Greece. In the factory's installations, the production chain has been reconstituted step by step: trolleys, clay silos, grinders, compressors, cutters, dryers, the imposing Hoffmann kiln, as well as end products, bricks, and tiles of different kinds.



The Museum of Marble Crafts, in Pirgos, on the island of Tinos: The Museum of Marble Crafts is a unique example presenting the technology of marble, a material that holds a particular place in the architecture and art of Greece, from antiquity through to the present. The permanent exhibition, which describes the intricate meshing of tools and techniques used in working marble in a detailed and live manner, puts an emphasis on the pre- and proto- industrial Tinos, the most important center of marble crafts in Modern Greece. In parallel, it highlights the social and economic context that the local workshops evolved in. The Museum of Marble Crafts of Tinos allows you to see firsthand an impressive number of authentic objects, flanked by interconnected representations of a quarry, of a marble-craft workshop and the assembly/positioning of a bishop's throne. The exhibition's audiovisual material brings to life the traditional work methods of the quarryman and the marble craftsman.

The Environment Museum of Stymphalia: The museum aims to show the interdependence of mankind and Nature, focuses on their harmonious coexistence in the Stymphalia basin. Its objective is to raise the public's ecological awareness and preserve the knowledge of the region's traditional technology. The museum is located on the slope of one of the verdant hills surrounding Lake Stymphalia where, according to mythology, Hercules confronted and slew the Stymphalian birds. The first module of the Environment Museum of Stymphalia provides information on the region's environment and its importance. In the second module, visitors will discover how the region's environment influenced the development of human activity, and in particular that of traditional professions.



The Chios Mastic Museum: The Museum Mastic is located in the medieval villages in southern Chios, the unique point of the Mediterranean where the mastic *Pistacia lentiscus* var. *Chia*, from which the mastic is produced, is cultivated. The museum intends to highlight the productive history of the cultivation and processing of the mastic, which integrates the cultural landscape of the island. Emphasis is placed on timelessness and sustainability of this product, given the inscription of traditional mastic production on UNESCO's representative list of Intangible Cultural Heritage of Humanity in 2014.



The permanent exhibition deals with mastic as a unique natural product. In the introduction, visitors can learn about the mastic tree and mastic, the resin that was recognized as a natural medicine in 2015. The first section is dedicated to the traditional

expertise of mastic cultivation. The second section presents the historic gum management process of mastic production that formed the rural and habitable landscape of southern Chios. The third section is dedicated to the cooperative exploitation and processing of the mastic in modern times, which marks an important chapter of the production history of the island. Particular reference is made to the modern uses of the mastic. The museum experience is completed outdoors, where the public comes into contact with the plant and the natural environment in which it thrives.



The Silversmithing Museum of Ioannina: The Museums is situated within the Castle of Ioannina (Its Kale) and more specifically in the western rampart of the southeastern acropolis. The main objective of the permanent exhibition is to present the technology of silversmithing through its timeless dimension and to describe the intricate meshing between the tools and techniques used. Simultaneously, the emphasis given to Ioannina, and to the wider region of Epirus, highlights the socio-economic context in which the local workshops evolved, as well as the region's particular cultural identity, which is closely related to silversmithing.



CHAPTER 28

Promoting entrepreneurship in culture and creative industries in Europe: Creative Industries Entrepreneurs' Networks – The CINet Project

José António Porfírio, Joseph Hassid, and Tiago Carrilho

Introduction

CINet, the Creative Industries Network of Entrepreneurs, was a project inspired in the unique ecology of Nottingham's creative industry sector. The project was funded by the European Commission under Leonardo da Vinci Transfer of Innovation Program (cinet.eu.uab.pt). CINet brings together creative industry clusters in United Kingdom, Greece, Portugal, and Spain. Its aim was to facilitate shared learning amongst entrepreneurs and to promote entrepreneurship in the Cultural and Creative Industries (CCI) by developing the conditions for learning and collaborative advantage within small firm clusters. CINet Partners came from several southern European countries (Portugal, Spain, Greece, and France), the UK and Romania. They were: (1) Universidade Aberta, Lisbon (Portugal) – Project Coordinator, (2) UK WON (UK Work Organization Network), (3) Universitat Oberta de Catalunya, Barcelona (Spain), (4) University of Piraeus Research Centre-UPRC, Athens (Greece), (5) Association for Education and Sustainable Development (Romania), (6) DNA, Cascais (Portugal), and (7) Media Deals Association (France). CINet developed an acceleration program that was offered alternatively through three main modalities: full eLearning, blended-learning, and full face-to-face training. This permitted the testing of the different conditions and respective advantages and drawbacks of training entrepreneurs. The outcomes of the project allowed the creation of a network of creative entrepreneurs between the three southern European countries involved, an improvement of knowledge concerning important differences deriving from the different type of entrepreneurship training delivery, and also the need to consider different cultural conditions when defining public policies and actions concerning entrepreneurship development in CCIs.

CINet project started with an analysis of the Creative Nottingham's Ecology, considered a case of success in promoting entrepreneurship in Culture and Creative

Industries (CCIs). The idea was not to provide a blueprint for other countries and mainly southern European countries, but basically to use the knowledge acquired by this analysis as a generative resource to stimulate new thinking and innovative ways of supporting entrepreneurs in one of Europe's increasingly important sectors in southern European countries.

Partners realized that geographical clusters of CCI enterprises such as that found in Nottingham's Lace Market can become learning networks where entrepreneurs share knowledge and experience with each other and build "collaborative advantage" by working together. Nottingham's experience also demonstrated the important role that institutional actors such as local authorities, universities, colleges, social entrepreneurs and cultural market places can play in sustaining and growing a dynamic creative economy.

The setting up of a creative ecosystem must depart from the perspective of the entire institutional and enterprise ecology. This is something considered as crucial for entrepreneurial learning and business development but, at the same time, it may be considered as a new approach, compared with usual public policy or vocational education approaches, which focus mainly on individual entrepreneurs and their businesses.

Moreover, establishing long-term, trust-based relationships between the key institutional actors and focus businesses' support on strengthening collaborative relationships between entrepreneurs and supporting individual enterprises appears to be a pre-requisite for the delivery of effective and sustainable support for CCI entrepreneurs.

Comparing the influence of entrepreneurial cultures in CCI's development: Main findings

In addition to its account of Nottingham's creative ecology, CINet project included also analyses of the respective sectors in Greece, Portugal, and Spain. Overall, analyses included a desk research on national ecosystems and a questionnaire survey directed to CCI entrepreneurs in the four countries. The surveys' sample was made up of 123 observations from CCI's entrepreneurs, including 39 (31.7%) from the United Kingdom (UK), and 84 (68.3%) from the three Mediterranean countries considered, of which: 17 (13.8%) from Portugal, 47 (38.2%) from Spain, and 20 (16.3%) from Greece. Analysis of survey results provided valuable insights into hard and soft conditions in the UK and in Mediterranean countries and also on the types of learning interventions that will both enhance the success of individual CCI's entrepreneurs and maximize their contribution to the wider economy.

Another important outcome of CINet is the finding about the importance of alternative funding sources. We have concluded that policymakers need to be more creative in establishing easy-access sources of funding, including overdraft facilities, both for start-ups and for subsequent growth.

The importance of support services for the development of start-ups was also highlighted, since the access to easy, informal (rather than formal) training and expertise in areas such as accountancy, business planning, and marketing, as well as mentoring was considered crucial for young creative entrepreneurs involved in our project. Informal events in some domains can be crucial in achieving these aims,

share knowledge, and promote networking and further cooperation among entrepreneurs, thus meeting specific needs of new ventures in creative industries.

While previous formal education could not be considered a critical issue for new ventures and the development of CCI's clusters, mentoring and other forms of activity-based learning, mostly informal, like being able to develop peer support, assume a very important role for the development of entrepreneurship in CCIs. The combination of traditional face-to-face with online learning and the development of specific resources for this purpose could be crucial issues for these goals.

The creation of platforms for informal dialogue (possibly through interface institutions), between politicians and entrepreneurs, helping the development of new mindsets and new ways of engaging policymakers in the development of CCIs can be a way to further develop creative ecosystems and so, help to reach CCIs' goals.

Different contexts involve different departure conditions regarding the different development stages of the industries in the various partner countries, and the cultural aspects that shape entrepreneurs' behavior and model soft conditions. In this sense, considerable differences may be observed between the UK and the Mediterranean countries (GEM, 2016; Amway, 2015; TERA, 2014).

As evidenced by the analysis conducted when comparing the Mediterranean countries and the UK, the richness of the particular contexts is crucial for entrepreneurship development, and one may observe intrinsic differences between the Mediterranean countries and the UK in these domains.

The UK ensures job flexibility in CCI, and the more internationalized nature of the UK companies seems to reinforce their need for such flexibility, while Mediterranean countries have more formal businesses.

Firms' financial needs as well as their need for access to finance are greater in their initial years of activity. CCI's market in the UK is more mature than in the Mediterranean countries due mainly to the UK easier access to finance for such companies. The maturity of the entrepreneurship systems for CCI is explained, first, by the UK's entrepreneurial culture that devotes more time and importance to business strategy issues; and, secondly, by a greater need and cultural openness that allows the discussion of these issues and views sharing with other entrepreneurs through networks. These discussions occur mostly between more qualified entrepreneurs.

Entrepreneurs' qualifications facilitate the access to finance and human resources, especially in the Mediterranean countries. In the case of the UK, the government implements special financial mechanisms and institutions to support the CCI, which has not happened, at least to the same extent, in the Mediterranean countries analyzed. The use of networks, especially in Mediterranean countries, is a way to access finance and to get the team members necessary for entrepreneurial ventures, especially for entrepreneurs with lower qualifications.

Easier access to an available pool of human resources in the UK for CCI networks indicates the need to develop this type of network in Mediterranean countries in the future. The use of networks by CCI entrepreneurs in the UK promotes cultural openness and the tradition to share and discuss strategic policies. These skills are important advantages of the UK over the Mediterranean countries.

Hard conditions influence the development of entrepreneurship, but the level of this influence depends on the particular context. The influence of soft conditions is not so determinant, which highlights the difficulty in measuring their influence. Soft conditions have a stronger influence on the development of entrepreneurship in CCI in the Mediterranean countries than in the UK. The “risk aversion” and “importance given to the community of other CCI” are the most important of these conditions.

Cultural differences are important in explaining differences in the job creation through entrepreneurship and the emphasis entrepreneurs attach to the usefulness of networks. “Importance of interaction with other CCIs entrepreneurs”, reflects the creative entrepreneur’s openness to “lessons” that may be derived from the experience of the CCI community in their region, in order to develop their businesses. The higher the “importance given to the community of other CCI” is, the higher the demand and importance given to entrepreneurship networks. As the individual entrepreneur or the entire sector becomes more mature, the importance given to the community of other CCIs for developing business strategies, obtaining human resources, and getting better market access, is also strengthened.

Because of the maturity of the UK’s market, the importance of this type of interaction with others is much stronger than in the less mature Mediterranean countries. In the latter, the same factor’s importance is also generally regarded as high. This importance is mostly appreciated for its beneficial impact on general management, market access, and human resources management.

Similarly to “hard” conditions whose relevance and importance were examined, “soft” conditions also have an influence on entrepreneurship development, but the extent of this influence depends again on the particular context. In environments and countries characterized by more mature businesses and more developed entrepreneurial ecosystems, entrepreneurs indicate that the differential benefits obtained from networking, to obtain easier access to sources of finance, are not that important. The higher entrepreneurs’ qualifications are, the less benefits they get from using networks to obtain financing and to manage human resources. In the UK, the motivational aspects of entrepreneurship are closely related to the creation of jobs, while in the Mediterranean countries, entrepreneurs see the value of networks in terms of their potential facilitation in obtaining needed human resources and information for general management and business planning.

Different levels of development and different types of relations affect the overall functioning of the model and are dependent on the particular context. Economic policies should balance these differences and call for significant work on the preparation of all actors. This need points to the increased importance of institutional support for entrepreneurship policies as a way to cover the inadequacies in the market and provide finance and human resources to new entrepreneurial ventures, especially in less mature markets.

Methodology: The Acceleration program

CINet project aimed at improving business skills for creative entrepreneurs and enhancing the potential for business creation in CCI in Greece, Portugal, and Spain. To achieve its objectives, CINet brought together partners with expertise in

entrepreneurship research and education provision for potential entrepreneurs. A “Network Accelerating Program” (NAP) was developed and offered in a pilot fashion, aiming to help and provide support to would-be entrepreneurs who desire to start-up in the creative industries sector. The program was offered between April and July 2015. The NAP was implemented using three different training delivery methods in each partner country: face-to-face in Greece, blended-learning in Portugal, and fully online in Spain. Target trainees were mostly young qualified but unemployed persons aiming to develop entrepreneurial ventures in CCIs.

Greek pilot workshops were conducted through the implementation of face-to-face training sessions. One of the main reasons for adopting this type of delivery model in Greece was, *inter alia*, to promote real time interactions among the participants. Besides, the Greek partners believed that the adoption of face-to-face was likely to promote better synergies between trainees’ activities and motivate their active participation. On the other hand, the difficulty to secure suitable training hours for all trainees, was one of its main limitations.

While offering face-to-face sessions, Moodle platform was mostly used as a back-up online system for the face-to-face sessions. All sessions delivered in Greece at the University of Piraeus were video recorded and posted on the Moodle platform in order to encourage possible interactions among participants and stimulate creation of new ideas.

During these sessions, trainees had the opportunity to meet other people, sharing the same concerns about their business cases and the successful result of new business projects’ idea, thus promoting networking. Moreover, during the face-to-face sessions, some real case study stories were presented to trainees, describing particular business ideas and bridging issues to the development of their business models.

“Lessons learned” demonstrated that the offering of pilot training through face-to-face sessions is regarded as appropriate in the following cases:

- a) The provider institution addresses the intended training to target groups whose members are regularly present in specific locations, e.g. premises of educational institutions of various levels.
- b) Training sessions may be organized in parallel to other activities, thus avoiding loss of time for travel, for trainees, and instructors alike.
- c) Information on organizational arrangements (e.g., dates, timing, duration, etc.) may easily be disseminated and reach those involved.
- d) Printed and/or reproduced material may easily be distributed, shared, and kept as reference material.
- e) Trainees’ homework (when applicable) may easily be assigned and explained.

Trainees are accustomed with face-to-face delivery of training, during which they get the opportunity to interact in real time, among themselves and with instructors/trainers.

Reasons for restricting the use of face-to-face training may also be relevant and refer to the following: differences in potential trainees’ profile and activities; geographically dispersed target groups; difficult to secure convenient, for trainees and instructors, dates and timing of sessions, and difficulties to secure suitable space in premises.

In Portugal, the implementation of this acceleration program at Universidade Aberta, followed an alternative b-learning model combining e-learning activities with pre-defined face-to-face (either physically or virtually) meetings. With this option, UAb have remained faithful to the University's institutional principle of being available to everyone "everywhere in the world", thus profiting from the advantages of e-learning and at the same time, UAb has answered to the specific needs and idiosyncrasies of entrepreneurship education, namely through the promotion of a stronger proximity with trainees, thus providing them a closer follow-up on their activities of entrepreneurial learning.

The interactions (developed through the e-learning's activities), took place in the virtual classrooms provided through the open-source LMS Moodle platform with the support of an appointed trainer that gave support, guided, and coached participants through virtual communication media.

21 applicants have applied to the training offer but, after checking requirements and confirming effective availability to follow the program, 17 trainees were enrolled in the program.

In the kick-off meeting, there was a very good participation of the trainees in terms of their interest regarding e-learning activities, the content of course guide, and the debate with two invited entrepreneurs who have their businesses already implemented. The face-to-face sessions that followed were organized in order to set the course dynamic and to clear doubts regarding the Moodle activities already opened. These sessions constituted an excellent opportunity for trainees to practice themselves in the use of Moodle, to understand better the content of online resources, the objectives of each module, and the criteria of feedback provided for each discussion forum or written report.

The videoconference networking sessions offered during some of the sessions were very useful and dynamic since both English and some Portuguese entrepreneurs, as well as Media Deals' representatives, commented on the trainee's presentations and provided suggestions and support considered relevant by trainees to upgrade and develop their business models.

After the initial "reaction" to the Moodle platform, trainees were able to adapt their forum interventions to the e-learning environment. The learning environment was basically developed around case studies especially developed for this program and used transversally in the entire Acceleration Program (full eLearning; b-learning and face-to-face). All theories were introduced through an initial case study discussion that allowed trainers to introduce the main study lines of each module in order to develop trainee's apprehension capacities of key issues of the firm's activities and to focus on practical issues of each case. Trainees developed a self-critical "bridge" with their business projects in terms of business model and provided the basis for future actions. In all cases, trainees shared important information in terms of text resource synthesis, other case studies, thematic links, and professional and personal experiences related to the conception of their business projects. The two final videoconference sessions allowed trainees to revise reports previously uploaded on the platform, and started to prepare their presentation according to the guidelines,

based upon other trainers' feed-back. These sessions were very useful for project improvements. Finally, closer mentoring sessions were developed at the very end of the program, with the selected participants for the Barcelona workshop, in order to support their presentations and present the final remarks for their respective business model's presentations. In these final sessions, we also had an invited entrepreneur that helped them developing the final presentation in the entrepreneurship contest that took place in Barcelona at the final workshop of CINet and that have put face-to-face six European projects.

Of the 17 trainees who started the acceleration program in Portugal, five were able to submit their final project and be granted a Certificate (29,4% completion rate). On a 100 rating scale, three were awarded between 70 and 80 and two above 90.

The implementation of the acceleration program at Universidade Aberta can be considered a success since 83% of participants are presently trying to create a business and 66% are considered "rather likely" or "highly likely" to establish their own firm in the next five years. One of the participants has already established his firm.

The implementation of the CINet training program by UOC in Spain, followed a fully online model, in coherence with the University's institutional principle of "*making knowledge available to everyone, regardless of time and space*". Therefore, the training scheme applied entailed some particular elements: face-to-face meetings were minimized; interaction took place in the virtual classrooms; there was an appointed trainer that gave support, guided, and coached participants through virtual communication media; all the learning resources were provided online; and the number and timing established for participants' submissions were highly flexible.

UOC's program received 70 information requests from potential participants. After checking their particulars, 26 of them were accepted in the training program.

The program begun with a kick-off meeting, held in the UOC's premises in Barcelona with Spanish participants following the event both face-to-face and through videoconferencing transmitted from Portugal simultaneously to Greece and Spain.

The training proceeded according to the timing and the learning program established by the coordinator partner (UAb), in the virtual classrooms available simultaneously in the UAb's Moodle platform and the UOC's virtual campus.

Although face-to-face interaction through videoconferencing was encouraged in particular moments of the program, participants could successfully complete the training in an entirely online mode.

This allowed for the participation of entrepreneurs not just from Barcelona, but from overall Catalonia, where the UOC premises are placed. Moreover, the program offered training to participants located in more distant places, including Munich (Germany); in other places of Spain, Gran Canaria and Santa Cruz de Tenerife in the Canarian Islands, and Granada, places that stand out as the most distant places from where participants were engaged in the program. In addition, the trainer was located in Girona and the didactic coordinator in Madrid. Therefore, the principle to provide training for creative entrepreneurs "regardless of space" became a reality. Besides, online learning offers the additional benefits for educational providers of its reduced costs regarding facilities and associated expenses.

Online education has been thought of as “no teacher needed” because all the content becomes available in texts and other learning resources. However, participants perceive as an element of satisfaction the trainer’s adequate expertise and ability to provide good advice and feedback. Our experience showed that this can be even more critical in the case of entrepreneurship training.

Satisfaction was also good with the information provided before the program commenced. This information consisted of a detailed explanation of the main elements of the CINet project and its partners, as well as of the training program (goals and competencies, module structure, and temporal planning). A well-planned information campaign was proved to be a key factor for engaging participants in online education.

In the end, participants felt they had substantially improved several key entrepreneurial skills such as managing ambiguity, planning, and financial literacy, thanks to the course.

The learning resources provided and the activities participants had to perform undoubtedly contributed to this. Since studying online requires the capacity for organizing, planning, and self-discipline, it is possible, also, that the online format of the UOC program has additionally fostered the skills of managing ambiguity and planning, which are highly valued in the labour market.

Those participants who could present their projects to the international audience perceived networking sessions with project partners and creative entrepreneurs from Nottingham as useful and motivational.

Of the 26 people who began the training program in Spain, 10 submitted their final projects and were awarded a “passing” grade (38,5% completion rate). On a 100 rating scale, most participants were awarded between 70 and 80 points, with only one below 70 and two above 80.

Implementation of the program at the UOC may be also considered a success, since 100% of participants who responded to the Spanish final quality survey affirmed that it was “rather likely” or “highly likely” that they would establish their own enterprise over the next five years. Although such entrepreneurial intentions may have been already present before the program, taking part in the training may have strengthened and improved them. In addition, these results suggest that the program recruited the right participants, with real intentions to become entrepreneurs.

Conclusions

Based on the results obtained and explained in this chapter, some areas for improvement in the “Network Accelerating Program” are the following:

- In order to develop Moodle networking, face-to-face and videoconference sessions need to be more directed to motivate and guide trainees to the use of Moodle for networking activities. Thus, a closer link between videoconferencing and the use of the LMS platform must be promoted to increase efficacy levels of the proper training methods;
- An introductory module to the LMS platform must also be promoted. This module, with a duration of a maximum of two weeks, is needed to better prepare trainees to work in online platform. It should focus on the following activities: online student needs, pedagogic model adopted, and team work exercises.

Ultimate efficacy of the training methods is always dependent on the relation between the use of technology and the trainees' level of readiness to deal with the specificities of a subsequent e-learning course. Ultimately this relates with the cultural characteristics of trainees although it must also relate with the specificities of the proper entrepreneurship training. The close follow-up of trainees' progress, especially regarding entrepreneurship training, may be considered a critical issue for the success of the overall program. Independently from the general knowledge acquired in the acceleration program, the mentoring of the entrepreneurs, and adapting the knowledge acquired to the specific business cases to be developed are critical aspects for the success of the acceleration program.

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CHAPTER 29

The growth of consciousness towards cultural built heritage in Albania: A descriptive historical approach

Hevjola Sherifi

Introduction

A historical description about the growth of consciousness towards the cultural built heritage will be introduced in this paper. By analyzing the reasons and explaining how consciousness has evolved towards the Cultural Built Heritage in Albania before the Second World War and Communism regime, I aim to explain how the situation regarding the treatment, protection, and conservation was before the transition process. Meanwhile, by providing a description of the scope and framework of the Albanian legal and institutional framework on cultural heritage, since the beginning of the transition until 2006, I will attempt to identify the approach of the last years.

Consciousness towards cultural built heritage

Before the WW II

In Albania, the national legal framework protecting the Cultural Built Heritage was enacted after the country proclaimed independence in 1912 (Papa, 1972), at the beginning of the 20th century, as in most countries of the developing world (Hardoy and Gutman, 1991). The typical and major negative feature of this first conservation law concerned the definition of cultural heritage, which was limited.

In this truncated and problematic conservation legal framework, the Albanian government gave approval to two agreements on archaeological excavations, in 1923 with the French government and 1927 with the Italian government respectively. These events embrace a sort of increased sensibility towards cultural heritage (Papa, 1972).

Another law followed in 1929. "On national monuments" appeared to be more complete, as it contained critical details; nevertheless, it did not foresee developing issues concerning conservation of Cultural Built Heritage and the provision of the necessary funds for their protection. This law was copied from other European countries (Meksi, 2004). It mentions preservation and conservation of cultural heritage but it does not state the manner of implementation of this process, and the law does not even provide formal allocation of funds for cultural heritage (Papa, 1972).

Following this, the law recognized the procedure of restoration and even demolition of cultural heritage, but with prior permission by a specialized authority at the Ministry of Education. This authority did not exist even though it was legally sanctioned by law. Furthermore, other fragile issues regarding the destiny of cultural heritage, such as its destruction or alienation, were permissible by law and a mere approval from the Ministry of Education was necessary to execute these. However, in many cases such actions implemented without any permission (Papa, 1972).

Another deficiency of this conservation law was the absence of a proper study and a mapping of cultural heritage. No one was aware of the sites and monuments of Cultural Built Heritage that were preserved by the Albanian state. Formally, Cultural Built Heritage was protected by law; however, they were unprotected by any state authority or specialized individuals, and as a consequence, they have been continuously demolished and damaged (Papa, 1972).

The legislation of that period shows distinctive lack of a more complete law on national monuments, which was not approved until the end of WW II. However, at that time, society came for the first time into contact with a legal discipline that acknowledged these assets, even though it was an abstract concept for the perception level of that time.

After the WW II

Even though this paper does not focus on the conservation of cultural heritage during the dictatorial regime, the author will shortly mention the evolution of the conservation law, in order to provide a background of the legislative situation inherited in the transition period. The new Albanian government paid significant attention to cultural heritage after WW II. This is demonstrated with several laws and regulations approved in order to conserve and protect cultural heritage (Riza, 2004).

The Albanian state, being a communist country and uncommunicative with other nations, stressed the consolidation of the conservation law. Using its ideological policy, the communist state realized that nationalism could further strengthen its position by attending the national heritage, which could evoke the depth of Albanian history. This is proved by the fact that only four years after the end of WW II, in 1948, "The conservation of the rare natural and cultural monuments", law was approved.

In 1955, this law was completed with the regulation "On the conservation of cultural monuments," according to which the country's monuments were put on special lists from the body in charge at that time. These monuments, which were considered to have a great importance, were declared by the Council of Ministers (CM).

In 1961, the CM decided to list the cities of Berat and Gjirokastra as museum towns, and by the same decision, the archaeological heritage of Dures was placed under protection. In the same year, a special regulation for the protection of the cultural heritage of the city of Berat was announced. As a result of professional supervision of the monuments and their characteristics, the regulation determined this classification, as follows:

Monuments of the First and Second Category: The monuments of the first category are protected in general, as all the other monuments, those of the second category are only treated and restored on the outer part, while the inner part can change in conformity with inhabitant's necessities. We are not mentioning other cases of classification

included in this decision, because they are not included in this research study.

In 1963, a new list of monuments was announced, where 471 monuments were included; this list continued to grow in the coming years, and today, there are approximately 2377 monuments included (Meksi, 2004). In 1971, the new law for “The conservation of the rare natural and cultural monuments” was passed. Differing from the 1948 law, this regulation helped in solving new problems arising from activities damaging the Cultural Built Heritage, including the professional and management aspects. A year later the law was followed by a special regulation “For the protection of cultural and historical monuments,” where the notion “Cultural Built Heritage” was given a more detailed definition including urban historic areas.

In 1989, the regulation for the protection and restoration of the archaeological heritage of Durres was introduced which, while applying the same principles of the regulation for the museum city of Berat, added something new in the Albanian experience, as it brought under protection the buried heritage of the city of Durres, which preserves highly significant archaeological heritage. The advantages of these laws during the period under communist leadership were as follows:

A specialized body was created to oversee the Cultural Built Heritage and the procedure that followed on this purpose, called the Institute of Sciences and later in the year 1965 the Institute of Monuments of Culture was also founded (Riza, 1997). The law clearly determined the restoration of Cultural Built Heritage issues and how the necessary expenses would be covered. Another aid determined by law was for the Cultural Built Heritage to be placed into the possession of certain individuals, establishing criteria for co-financing. Thus, the expenditure made for the conservation of private owned monuments, when they were of first category, 50% were covered by state, whereas for second category 30% were covered by state and 70% by the owner.

Funds delegated to the conservation of cultural heritage were substantial compared to the state budget of the time. Each year a number of 30-35 objects would be restored in each of the main towns in Albania (interview Riza, 2006).

Year	1975	1976	1977	1978	1979	1980	1981	1982	1983	1984
Number of restored monuments	190	186	171	138	181	206	165	161	198	185

Table 1: The number of monuments restored in the years 1975-1984.

The Cultural Built Heritage was protected during the urbanization process and against uncontrolled development, not because there was any special clause in the conservation law regarding this occurrence but the communist dictatorship at that time rigorously controlled the shifting of population. With regards to construction, the state had the role of a firm regulator and controller. The regulations in the communist period could not be broken, because the penalties were serious; these penalties evolved as a request for law effectiveness.

Another advantage that brought the development of this law was the classification that it made to cultural heritage. The cultural heritage was classified as tangible

and intangible. In the Table 2, the definition of the classification of the intangible heritage is explained.

1. Centers, zones and regions, dwelling and non- dwelling of archaeological historical, ethnological architectonic and engineering value. Here are included also objects which can be classified as ruins, or over 100 years old.
2. Urban, architectonic and historic ensembles, buildings or non-building construction of particular values, of over 100 years old.

Table 2

This was an important step in the consciousness towards cultural heritage. For the first time, the concept of the architectonic value and urban assembly was introduced. Through the categorization of Cultural Built Heritage (monuments of the second category), the growth in the capacity of living in the urban areas, classified as historic centers or areas without damaging the monument, was possible.

Given that state policies were centralized, the responsibility of the local government was not mentioned at all, as this term was not applied, as there existed the “people’s councils and the executive committees” in charge of protecting Cultural Built Heritage. They co-ordinated the respective organs in case of damage, (this is not an advantage, but a characteristic). In the year 1962, Albania became a member of ICCOMOS. This membership made the close communication with the protection criteria of Cultural Built Heritage possible (Papa, 1972).

The transition period

During the transition period, the law for the protection of the Cultural Built Heritage was amended six times, in 1994, 2001, 2003, 2006, 2008, and 2009, respectively. The changes from the former laws came as a result of the economic, social, and political changes that Albanian society underwent. The country passed from a centralized command control economy to capitalism. As a consequence, new social interactions influenced the situation in which the Cultural Built Heritage was placed. For example, the private activity in the vicinity of the Cultural Built Heritage or close to it did not previously exist. This phenomenon appeared in Albania during the transition period and, consequently, it had to be regulated by law.

Thus, the laws of 1994 includes for the first time in this category human activity towards Cultural Built Heritage, clearly determining the control of specialized bodies in cases when the Cultural Built Heritage is used for private purposes. For the first time, the law takes into consideration the professional and private activity towards the monuments of culture, *article 15*, including also the private sector, as a contributory factor for the protection of the Cultural Built Heritage. Furthermore, for the first time, the law gives permission for cooperation with foreign specialized institutions that express their willingness to collaborate in the protection of Cultural Built Heritage, or provide finance for restoration projects, *article 20 and 21*.

In the law of 2001 and 2003, compared to the former law, we see that an effort is made to better articulate the former provisions and to better determine the terminology

for cultural heritage (interview Cami, 2006). Compared to the previous laws, these amendments introduce weaknesses in the competences of the specialized institution, Institute of Monuments (IoM) delegating more power to the respective Ministry, (interview Gjipali, 2006). Another institution, which had been nonexistent, was introduced in the law, in order to increase the supervision and the protection, especially in the archaeological sites; this is the Institute of Archaeology (IA), (interview Korkuti, 2006).

In addition, the element of sanctions was strengthened as compared to the previous law, in order to preclude the penalties (purposeful damages of Cultural Built Heritage, illegal constructions close or above built heritage). The maximum fine in law for the year 1994 was Leke 100,000, about US\$1,000, while in the current law, the maximum fine has been raised to Leke 5,000,000, US\$50,000. But, because of the lack of data, we do not have information about whether any fine was given by the responsible institutions.

Institutional framework

The pre-transition period

This institution depended on the Ministry of Tourism, Culture, Youth, and Sports (MTCYS). The dependency on the Ministry was one aspect of the implementation of the state's policies. IoM, also dependent on MTCYS, was the Regional Office of Monument of Culture (ROMC), whose duty was to follow the concerns in order to intervene and apply treatments in the built heritage on site for the respective regions. Based on the division of the territory into regions, there was one ROMC for each region. The institutional framework for the administration of issues that are related to Cultural Built Heritage in Albania has undergone substantial changes, coinciding with the changes in the law for cultural heritage and the governmental initiatives. In the pre-transition period, the situation was such that all issues which were connected to the professional treatment of cultural heritage were centralized into a single institution, IoM.

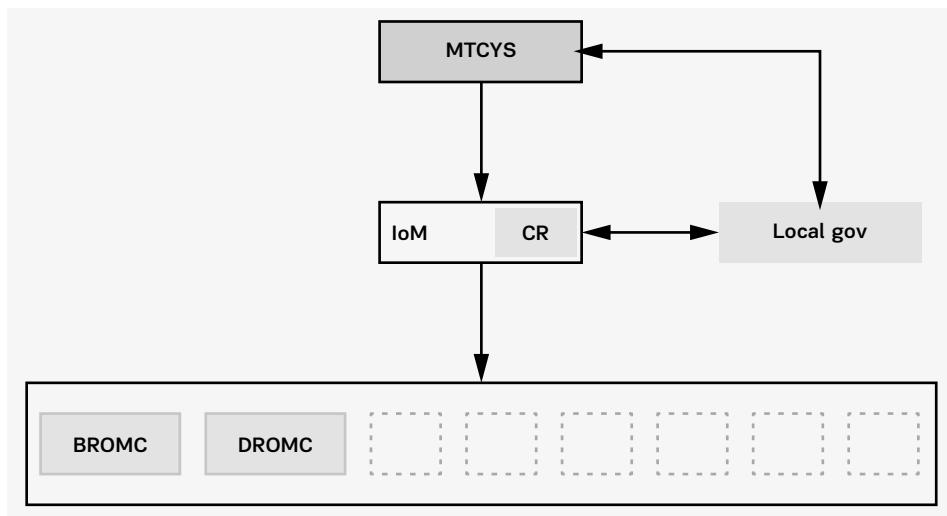


Figure 1: The institutional framework before the transition period.

In this scheme, the IoM had all the competence related to project design, study, and implementation of the interventions in Cultural Built Heritage. The IoM was organized in different departments, and its overall activity was administrated by a Scientific Council (SC) and the Committee of Restoration (CR). These were two important links in the functioning process of the IoM and the capacity decision making process. The Scientific Council's job was principally to oversee research activity and the publications. The job of the Committee of Restoration was to supervise and administrate the work that was directly linked to the criteria of intervention and treatment of the built heritage, supported by the international acts for Cultural Built Heritage, (interview Cami, 2006). Its work began with the supervision of each restoration project and continued during the time that the project was being implemented.

Transition period

During the transition period, the development of the legal framework was reflected by changes in the previous laws, and parallel to this, changes in the institutional framework for Cultural Built Heritage also happened. Changes in the legal framework for the protection of built heritage and the subjective tendencies of the governmental elite (the ministry's personnel), precipitated sensible changes in the division of professional competences related to Cultural Built Heritage, see Figure 2 (interview Cami, Riza, Gega 2006). As regards decentralization, the responsibilities of the specialized institution of IMC were to some degree delegated, subjoining their centralization in central government (interview Mesiti, 2006). ROMC depending upon the IoM were converted to units depending directly from MTCYS.

CR, now renamed the National Council of Restoration, once an important decision making body of the IoM comprising the best specialists in the restoration field, is now separated from the IoM as a result of the new changes, and it was given the status of a distinct institution that is situated amidst MTCYS and IoM. The change in its composition did not add any advantage on capacity, because a majority of its members are not specialists, as they come from the personnel of MTCYS and consequently are subject to regular change (interview Riza, Cami, Gega, 2006). Its position along with the change in its structure, have rendered its presence in the administration and assessment of restoration projects impossible.

In cases that the areas defined as historic are composed of archaeological sites and a rich archaeological environment (as in the case of Durres city), there is the intervention of the respective institution, IA, which is a section of the Academy of Sciences and not upon the central government. IA is divided in regional sub units, so-called archaeological units.

In general, the laws of the transition period are marked by the co-operation of the central government with the Academy of Sciences and with specialized institutions. Before the transition period, the legal competences for restoration or other functions on archaeological sites belonged to IoM, while during the current period there was also the participation of IA. In the amendments law no. 9048 date 07.04.2003 "For Cultural Heritage" the institutional framework changed with the establishment of new institutions for increasing the protection, conservation, revitalization, and

promotion of cultural heritage. The current situation is very complex and it will be a subject to analyze in a different paper.

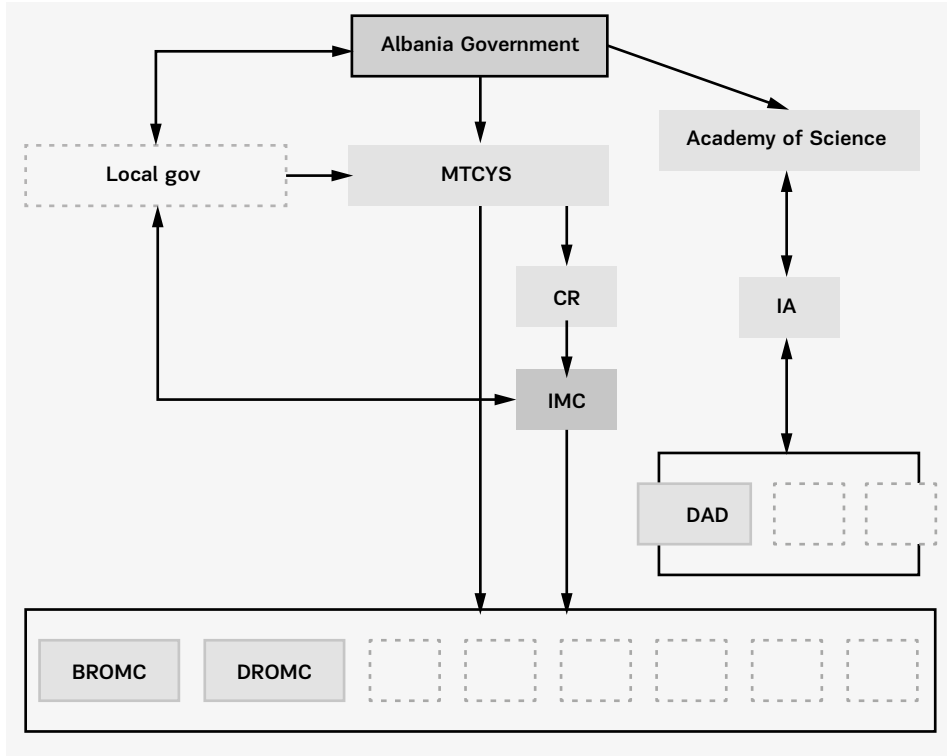


Figure 2: The institutional framework of 2006.

Conclusion

In conclusion, we notice that the consciousness towards the built heritage has progressively grown from the previous century until today. Within this line, a difference can be distinguished from one period to another up to the beginning of the '90s. It is worth mentioning that the Albanian state has been conscious of its duties towards the protection of the built heritage and the need to preserve it for coming generations. This is very clear in the legal and institutional framework and from the financial support given to built heritage. We believe that the differences noticed before the transition period and even today, have to do with the lack of the accompanying measures; the transition to democracy has had brutal effects on Albania and especially in the whole state institutional system.

Within the very short period of 15 years, six amendments to the law for Cultural Heritage, respectively in 1994, 2001, 2003, 2006, 2008, 2009, have been made, showing that the Albanian institutions are not yet properly positioned and naturally produce a deficiency in the stability of laws that come. The frequent amendments

to the law are also an indicator of the government's immature stance towards built heritage; in this paper, the differences in the institutional and legal framework of the recent years, 2006, 2008, 2009, are not reflected. Currently, the Ministry of Culture has announced the preparation of a new law, which has not been discussed with interested actors, local governments units, private experts, and non-governmental organizations.

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CHAPTER 30

Using web technologies for digitization of cultural heritage

Panos Parthenios, Katerina Mania and Nikolas Patsavos

Introduction

Conceptualization of information allows improved visualization and manipulation of large amounts of data. Especially in digitization of cultural heritage and when aiming at presenting more than one monuments, abstraction of information becomes the key solution. Our proposed application aims to present the main archaeological monuments of Crete through a conceptual 3D model and their evolution through time. The technical implementation is based on WebGL allowing the user to navigate among the main monuments and approach them gradually and interactively through different levels of detail. Furthermore, the ability to switch between the seven historical periods offers a comparative study of their evolution in time. Conceptualization and abstraction of information through varied levels of detail allows the application to be available to anyone on the web, being computationally light and easy to use.

Our goal is to design an online platform open to the public for the promotion of the cultural heritage of Crete, through a simple, user-friendly intuitive environment. Our prime challenge has been how to manage such a large amount of information over the internet, in a transparent, light and simple way for the end user, in addition to offering the ability to compare the monuments' and cultural regions form and structure, during the main historical periods in Crete's history. The idea is simple: instead of presenting information to its full extent available up front, we break it into nodes, levels of abstraction, called "Levels of Detail", providing the minimum information needed at each given time. Information is stored on each object, each monument, along with its different Levels of Detail consisting of Crete; Prefecture; Region; Complex; Monument.

Crete is the largest island of Greece, famous for its rich cultural history dating back to the Middle Paleolithic age, 128,000 BC. Standing out as the most emblematic phase of the island's multi-layered contribution to global and national history, is, undoubtedly, the era of the Minoan civilization (2700-1420 BC). Still, a large number of monuments have been documented throughout the different historical periods, the most important of which are the following seven: Minoan; Classical and Hellenistic; Roman; Byzantine; Venetian; Ottoman; Modern.

Crete is one of the places where most of the cultures which have developed in the Mediterranean have interfered, thus it is crucial to provide the public with the possibility to produce personal multiple cultural representations and interpretations of the island's polyvalent cultural, historical, and geographical scape. It is not intended to promote a strictly architecture-based limited image of Crete's past, but a dynamic understanding of its hybrid cultural identity. In that sense, the points of reference are not strictly based on a "high culture" agenda; apart from traces of an "official" historical past, such as the Minoan Palaces and the Byzantine Monasteries of the island, local networks of vernacular settlements and places invested with local myths, legends and events are also to be included. In that sense, by addressing history of architecture as part of culture and not just as a catalogue of important buildings per se, the project aims to unfold the ways in which architecture has been developing in Crete as a witness of the inherent cultural dynamics of change and adaptivity as well as tradition and continuity. Sites symbolizing the unity of local culture as well as contested places indexing the dialectics of local and regional conflicts form an equal part of our localized references. This is the way to turn all this information into something engaging with the interests of the contemporary cultural traveler.

Concept of the cultural platform

The targeted users for this application are mainly tourists with a varied degree of general interest in history, architecture, and archeology. This application helps them plan their visits to monuments and provides them with extra information about how these historical sites have evolved through time. It is a helpful and useful tool that can be easily used by a basic internet user.

Most 3D reconstructions of cultural monuments have focused on the photorealistic depiction of these monuments (Ragia, et al., 2014). The schematic visualization of monuments adopted in this paper presents the monument with only its essential features without descriptive details (Sifniotis, et al., 2006). In this way, the user is provided with the necessary information in order to perceive a complete picture of the monument.

Herein, the challenge is to present a well-structured as well as open in its possible readings array of diagrammatic information operating more as the matrix for direct as well as less straightforward meanings on behalf of the user. The sheer concept of the diagram stands at the core of the platform's innovative concept. Knowledge acquisition and interactivity are not necessarily supported and enhanced by an already "stable" and closed in its interpretation pseudo-realistic render. On the contrary, the diagram, in its abstraction as well as open-ended character functions as an initiator of possibilities and potentialities. Added to that, this is indeed the best way to optimize the available storage and processing technologies with the bulk of 3D information so that the cultural platform provided operates effectively on the Internet.

The 3D diagrammatic visualization depicts the monument without falling short of information, eliminating unnecessary details that can be acknowledged in the near future once the user visits the monument. Therefore, accurate textures for each monument have been avoided and replaced with generic, abstract textures –which in addition allow for radical shrinkage of the model's total size. After all, the platform

does not seek to replace physical reality and the need to engage with it. What is being sought after is no more than an enlarged synergy between the physical and the virtual for the sake of the visitor.

The grouping of monuments is initially based on their geographic location. Each pin represents a monument or a group of monuments that are geographically close. The user, depending on the monument s/he wants to visit, focuses on a region (pin), in which s/he is informed about that monument or about neighboring monuments for which s/he was not informed. The user may observe the 3D visualization of the monument in a specific time period, as well as its evolution in time, up to the contemporary period. In this way, s/he is informed about the form of the monument in earlier historical periods as well as about its potential proximity to other important monuments of the same period or other.

At this stage, the monuments that are being presented are the following:

- Kydonia (Chania): Minoan period;
- Aptera (Chania): Hellenistic, Roman, Venetian, Ottoman and Modern period;
- Yali Camisi (Chania): Ottoman and Modern period;
- Venizelos' Residence (Chania): Modern period;
- Agora (Chania): Modern period;
- Arkadi Monastery (Rethymno): Byzantine, Venetian period;
- Etia Villa (Lassithi): Venetian period.

The classification of monuments is based on their geographic location. Crete is divided into four areas (corresponding to the administrative sub-peripheries/prefectures) while each one is subdivided into a concrete number of municipalities. Each monument is geographically located in a single municipal unit.

Each pin represents a monument or a group of monuments that belong to the same municipal unit and are geographically close.

There are five (5) levels of detail as follows:

1. Crete, divided into four prefectures (Figure 3).
2. The Prefecture: in this level each prefecture is depicted along with the pins of the monuments. The orange color represents the pins in the time period selected from the horizontal axis of historical periods, while pins in red transparent color represent monuments from earlier historical periods, which have not suffered any change or addition in the running historical period (Figure 4).
3. The Region: a part of the municipal unit appears with the monuments of each historical period while the monuments of earlier periods, are depicted with transparency (Figure 5).
4. The Complex: this level presents the cluster of monuments along with the monuments separately, depending on the historical period that we select from the horizontal (Figure 6).
5. The Monument in more detail (Figure 7).

It is essential to also note that, independently from each monument and its specific characteristics, what prevails is a common "language" of representation that runs through the application. In particular, in the level of the Region, the monument that we are each time interested in is presented on a part of the map of the respective municipal

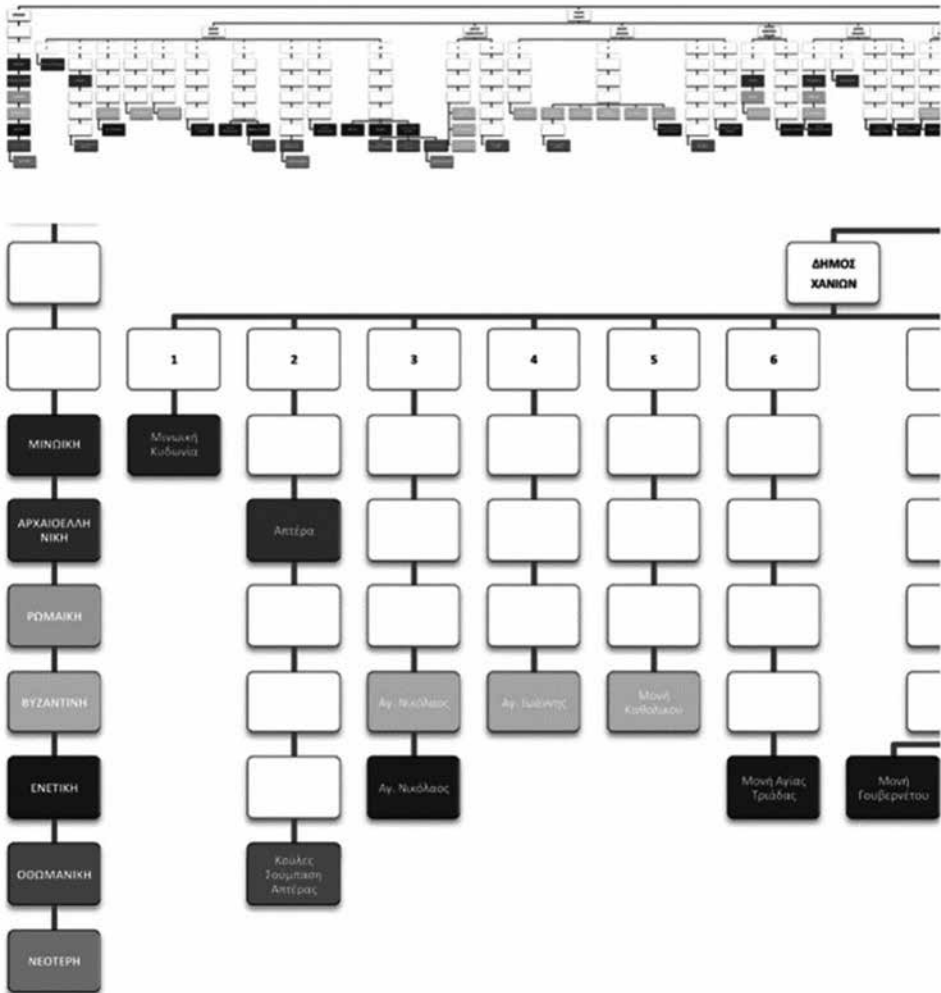


Figure 1 Clustering of monuments (based on location and historical period).

unit, along with neighboring monuments, thus allowing the user to grasp its context both in terms of the other monuments in proximity and of the surrounding urban fabric. The diagrammatic view allows the user to “supplement” with his own eyes what is visually there based on historical information and the visitor’s own interests and past experience.

Technology

WebGL

The technology utilized for the implementation of the cultural platform presented in this paper is WebGL. WebGL is a cross-platform, royalty-free web standard for a low-level 3D graphics API based on OpenGL ES 2.0, exposed through the HTML5 Canvas element as Document Object Model interfaces. WebGL is a shader-based API using GLSL (OpenGL Shading Language). GLSL is a high-level shading language based on the syntax of the C programming language employing constructs that are semantically

similar to those of the underlying OpenGL ES 2.0 API, adapted for JavaScript. Notably, WebGL brings plugin-free 3D to the web, implemented directly into the browser. Today, WebGL runs in desktop and non-Android web browsers such as Mozilla Firefox, Google Chrome, Safari, Opera and the latest version of Internet Explorer. WebGL was selected as the main 3D programming framework for our application mainly because applications are loaded directly to the browser without the need of a plug-in.

Three.js is a cross-browser JavaScript library used to create and display animated 3D computer graphics on a Web browser. Three.js scripts may be used in conjunction with the HTML5 canvas element at a higher-level than WebGL. The advantages of using the Three.js framework instead of native (or raw) WebGL is that the Three.js library has a lot of constructors ready for use and long WebGL code could be replaced by a few lines of code when Three.js is employed. Moreover, the Three.js platform provides model loaders necessary for the display of the 3D models of the monuments.

3D Models

The 3D models of the monuments are developed in Google Sketchup and exported as Collada files (.dae) as required by the Three.js platform. It is important that the 3D models consist of a small number of polygons as they are being downloaded by users through the Internet in real time. For this reason, the 3D models are modeled in an abstract form without, though, losing the appropriate mesh detail that makes them recognizable and unique. It is also significant that the system is scalable to accommodate a growing number of monuments as well as different parts of Greece or any other country; therefore, intelligent data manipulation so as to reassure easy and fast on-line access is paramount.

Implementation

We have developed an application for 3D interactive presentation of cultural monuments of Crete (Figures 2-7). The platform implemented in WebGL visualizes each cultural monument in five spatial levels of detail representing initially Crete as a whole, then by prefecture, region, complex of monuments, and finally focusing on the actual monument. Simultaneously, each level of detail is visualized in seven 7 different time periods, e.g., Minoan, Hellenistic, Roman, Byzantine, Venetian, Ottoman, Modern. For the first time, the user is able to virtually visit Crete across regions and time. The user interface consists of two bars, one vertical and one horizontal representing the level of detail and the time periods respectively (Figure 2). The user could click on the desired level of detail and historical period in order to view in 3D the appropriate representation by simple interaction with the mouse. They could also navigate inside the 3D models by performing simple mouse events interactively. The canvas of the application is as large as the browser window. The viewpoint set when each 3D monument or region is initially loaded is specified as the optimal rendering view for the user. The user could zoom-in/out using the scroll wheel of the mouse, or move the position of the camera by drag and drop in order to visualize the 3D model from a different point of view. The 3D models are intended to be clickable adding historical information and further images as the site is being developed.

Appropriate lighting of the 3D scenes significantly enhances the perceived sense of photorealism and presence. After experimenting with various lighting configurations, we set the parameters of the directional lights provided by the Three.js platform, setting their intensity and position in order to achieve the most aesthetically pleasing result.

The shadows are casted by the models as well as the models receiving shadows. In order for shadowing to be implemented, the models are defined as a complex set of surfaces through the code. Therefore, specified surfaces are able to cast shadows and others receive shadows, all belonging to the same model. In order to keep the web site simple for non-expert users, we use the Three.js's sprite which stores in an array the position of the mouse. The position of the mouse as well as the projection of the models on canvas could be combined with an appearing label offering information about each model.



Figure 2: User Interface of the platform, horizontal axis representing historical periods, vertical representing level of detail.

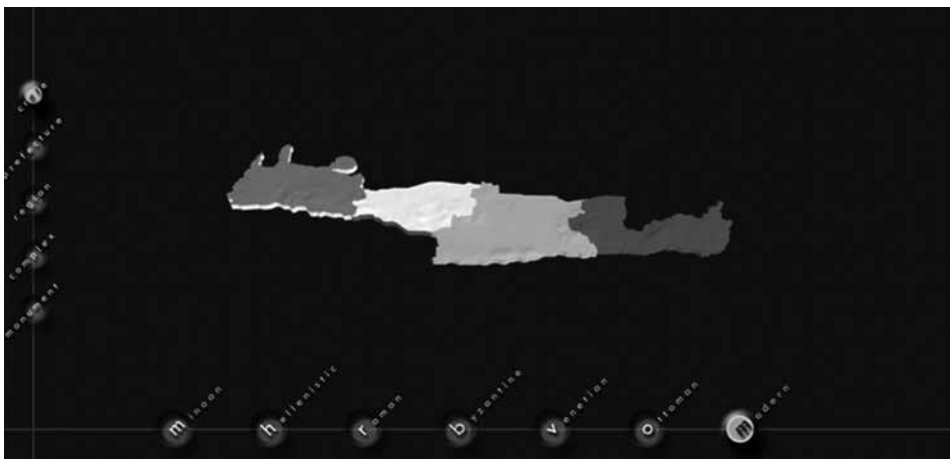


Figure 3: Crete in Modern period.

We setup a database for the models and their associated information using Ajax technologies enabling the asynchronous loading of suitable 3D models without re-loading the page. Ajax is a group of interrelated Web development techniques used on the client-side to create asynchronous Web applications.



Figure 4: Prefecture in Byzantine period.



Figure 5: Rethymno old town: Region in Ottoman Period.

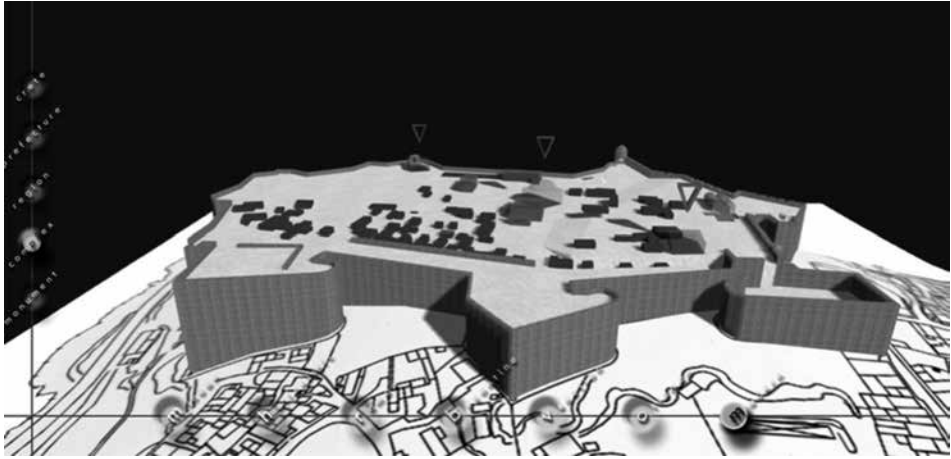


Figure 6: Rethymno old town: Complex in Modern Period.

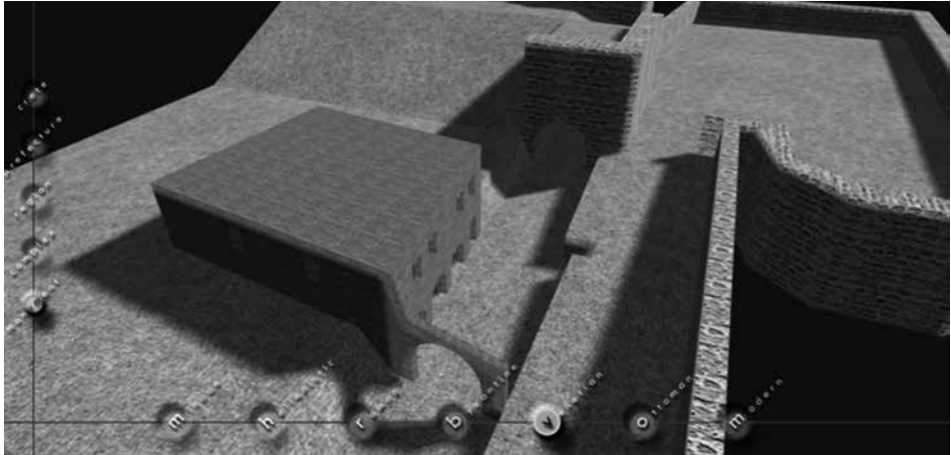


Figure 7: Rethymno old town: Monument (Pirovolio) in Venetian Period.

Such technologies are necessary because of the sheer size of the 3D models which require optimized loading so that users do not quit the application. Ajax supports the loading of the application without unaccepted latency.

User Interface

The user interface was kept simple and easy to be operated by the user. The most important element of the application is the 3D canvas where the 3D models are being visualized (Figure 2). At first we constructed a paper prototype of the interface of our application which helped us to understand the flow between screens and user interactions. A paper prototype enables the visualization of the user interface based on the successful succession of screens. It showcases which interface elements are more important to put emphasis on and how intuitive it is for our typical user, for instance, a tourist.

The paper prototype was shown to a small set of people, mainly the developers and the researchers in the project. The main web page of the application was designed based on the observations related to the paper prototype so as to avoid elements of the user interface that were not completely understood as well as adding elements that were missing. The user interface consists of two main axes; a horizontal (which is the time axis) and a vertical (which is the spatial axis). The time axis is composed of seven buttons, corresponding to seven main historical periods. The spatial axis consists of five buttons, each one of them corresponding to different spatial levels starting from the most general to the most detailed one.

The design of the buttons is simple and abstract. The colors of the clickable buttons were selected for their contrast with the background which is dark grey. The most important elements of this interface are the two axes; therefore, no other elements were added in order for the design to be clean and simple. For the same reason, we placed the buttons over the 3D canvas that led to a problem. The letters of the buttons in full zoom-in mode while interacting with a 3D model were not readable, so we placed a semitransparent box behind the letters of the two axes to enhance their readability. At every level of the spatial and time axis a help button is found. By pressing it, the user can locate information and a search bar for easy and quick information access.

When the user selects the last level of detail of the spatial axis visualizing an interactive monument, a menu appears offering certain options. At the right side of the screen a double arrow appears and when the user slides it, a slide menu is available including monument information. The user can select photos, videos, historical and general information associated with each monument, etc. The user's choice is displayed on a pop-up window which is viewed over the 3D canvas and by interacting with the arrows at both sides, photos or videos can be viewed. The idea behind user interface decisions was to build an interface that is comfortable to use, also through touch screen devices.

Conclusions and future work

We have developed a web-based interactive platform for the 3D visualization of cultural monuments in Crete across regions and historical periods. The platform offers a comprehensive view of the wealth of Crete's cultural heritage and its evolution in time. The first phase of the platform will be online and fully functional in October 2014. In the future, the platform may incorporate social media characteristics so as to be more appealing to young people. For example, users could be offered the possibility to leave comments, rate monuments, keep track of monuments visited, and also provide recommendations to the users based on their previous ratings.

3D modeling of monuments was mainly based on historical texts, sketches, and drawings. Further development of our modeling approach would be to import primary and secondary monument information from different sources. Primary data may include measurements from field observations, mainly survey. Secondary data may consist of information that has already been processed or imported in other datasets. Digital recording in archaeology is widely used and photogrammetry is one

major acquisition technique. Data from aerial and close range photogrammetry may also be imported. The idea would be to enrich our prototype with the integration of photogrammetric data, which provide valuable information about the facades of the monuments and the location of the monuments.

An additional component of the system would be the integration of our prototype with a Geographical Information System (GIS). GIS is a powerful tool for data storage, management, analysis, and visualization and involves mathematical functions for further analysis of archaeological data. GIS information could be combined with location-based services so that in future extensions, the application is aware of the position of the user and automatically loads the relevant information if, for instance, the user is near or at the area of a cultural site.

Acknowledgments

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CHAPTER 31

The Center of Mediterranean Architecture in Chania. A lever for local, cultural, social, and economic development

Amalia Kotsaki

Introduction¹

The Center of Mediterranean Architecture (CMA) is part of a municipal enterprise that has its headquarters in Chania. It was founded in 1997 after the initiative of the Municipality of Chania and is funded by both the Municipality of Chania and the Greek Ministry of Culture. The main aim of the center is to organize and supervise various activities and programs, with a rich and extensive content, focusing on Mediterranean architecture and environment. The CMA was founded in the 1990s, a time of optimism for Greek architecture. Following the interest of the cultural agencies of the city, it was decided that the cultural profile of the center would be architecture, a decision that was announced to the Ministry of Culture in October 1994.

The building

CMA² has been housed in the Great Arsenal since 2002. The Great Arsenal is located at Katexaki Square and Tompazi coast at the old harbor of the historical city of Chania. After a peculiar history spanning four centuries, the building has high historical, artistic, and scientific importance and makes up a considerable part of the local cultural heritage. The first arsenals in Chania were built in 1497. Gradual additions resulted in two imposing groups, one with five dockyards on the east end of the port, and the other one on the north waterfront with a set of seventeen. The last one of those, the Great Arsenal, was completed in 1600. In 1872, a further story and a wooden roof were added. The building was used to house important public functions: the School of the Christian Community in 1872, the theater in 1892, the municipal hospital in 1923, and the town hall from 1928 to 1941. The bombing of 1941 damaged it. The west wall, the roof and all the timber elements were destroyed.

1 I would like to acknowledge competent research assistance of Maria Nodaraki, Ph.D. candidate, and Stefania Vatidis.

2 DOMES, v. 68, Athens, 2004.

In April 1997 the Greek Ministry of Culture proposed the restoration and reuse of the Great Arsenal. On 22 July 1997, the architect Professor Y. Kizis, submitted a preliminary conservation proposal, which was approved by the Ministry of Culture, and the Central Archaeological Board on 20 May 1998.³ The main idea of the proposed restoration project was to compose architecture and structure: the wooden load-bearing structure would support the main building and organize the central spaces and the circulation.

The interiors were unified around a central lobby, which had several functions, with sliding partitions that created secondary spaces. The first floor was wide open with natural light bathing the interior from ceiling to ground floor, stairs, bridges, and balconies which offered multiple views of the building. The visible timber structure highlighted the reference to the monument's past. The building of the Great Arsenal in new use received a warm welcome from the public.

CMA today – aims and functions

More specific, the goal of the CMA is to alert public to the serious impact of architecture on life and to promote scientific exchanges, contributing and facilitating cooperation with similar institutions in Greece and the Mediterranean. Moreover, CMA aims at:

- The promotion and development of the city of Chania and in general of Crete through the architecture and the environment, as major cultural expressions.
- The promotion of interventions in major issues about architecture, city, and natural environment in reference to other related and artistic expressions in whole Crete.
- The search of the Mediterranean identity in terms of architecture, city, and natural environment in reference to other related and artistic expressions.
- The creation of a network among different related institutions and foundations in Mediterranean, promoting the extroversion and the exchanges of common cultural goods.
- The promotion of cultural tourism and the development of the local economy.

The rich cultural program of CMA has enabled the public throughout Crete to enjoy various events and activities. Lectures and exhibitions of CMA appeal not only to professional architects but to a wider audience, allowing easy access to knowledge and information on the management of space and its relationship with human behavior.

The Municipality of Chania, through CMA, responds to the needs of the city and supports the architects of the island by highlighting and presenting their projects in Greece and other countries. This discrete and persistent effort in the field of culture over the years has established the center as an active and reliable cultural institution with radiation that exceeds Greek borders, transforming a local effort in an institution with highly dynamic perspective.

³ The project was tendered immediately and the contract was signed with the firms of P. Grammatopoulos - Ch.Panousakis, A. and G. Varoudakis and C. Mavrakakis for architectural design, the firm of C. Galanis and Company, plc, with Ch. Zombolas as associate, for mechanical engineering, and L. and M. Batakis, as contractors.

The main aims of CMA are implemented through a series of thematic events and activities:

1. Forum “CMA for Chania”
 - 1a. The “The city of Chania has the floor”
Meetings, conferences, presentations on contemporary issues of major importance for the city, with the participation of operators, scientists, and citizens.
 - 1b. “In CMA I learn”
Education-workshops for adults focusing on architecture, the city and the environment
CMA is a host institution for interns (students of architecture from Technical University of Crete or National Technical University of Athens).
 - 1c. “The CMA for children”
Educational programs and actions for children relevant to architecture, the city, and the natural environment of the Mediterranean.
2. Forum “Routes in the Mediterranean”
Collaborations with similar operators from different countries around Europe with double direction
 - 2a. Thematic events cycle: “Mediterranean Traces”, events relevant to culture, development, and tourism like conferences, workshops, highlighting of archives (lectures, concerts, dance, theatre, literature, poetry, and architecture).
 - 2b. Thematic events cycle: “Paths, Webs and Nets”(Conferences, Workshops, Exhibitions, Lectures, Concerts, Dance, Theater, Literature, Poetry aiming at promoting the cultural networks around the Mediterranean base.
 - 2c. Annual Lecture
Invitation of an internationally recognized speaker in the area of architecture or urban planning in the Mediterranean.
3. Forum: “Crete and Unesco”
Meetings, conferences, events, briefings, exhibitions and other activities, aiming at the promotion of the procedure for the monuments of the cultural heritage of Crete to be included on UNESCO World Heritage List.
4. Architectural editions
5. Organization of the shop of CMA
6. Organization of an annual trip
7. Permanent exhibition
8. Free events and activities related to celebrations etc.

International collaborations with:

- UIA, TICCIH, Entre deux mers region de l’aquitaine-bordeaux, France;
- MaPs Mastering Public Spaces Bologna;
- Collaborations with Schools of architecture of Izmir, Nicosia, Venice, Geneva and Shanghai;
- Collaboration with the Foundation le Corbusier in Paris;
- Collaboration with the Foundation Lozan Mubadilleri in Instabul;
- Collaboration with the government of Latvia.

Many research programs:

- InHeriT Promotional Cultural heritage as a generator of Sustainable Development in the context of ERASMUS+ - IKY.

Examples - EVENTS AND ACTIVITIES OF CMA

- Industrial Heritage in Greece 1980-2015 Rescue- Research-Education, Exhibition and Conference 17-18 October 2015.

The exhibition was organized by CMA in collaboration with the Greek Department of TICCIH (International Committee for the Conservation of the Industrial Heritage) the Greek Department of ICOMOS, School of Architecture of National Technical University of Athens and the Department of Architecture of Technical University of Crete. The event presented an overview of the conservation industrial heritage field, the ways of analysis, documentation, assessment, reuse, and revival of important monuments of the industrial heritage of Greece.

Reference to ΕΛ/ Le Corbusier Chania, Summer 2016

The set of events “Reference to ΕΛ/ Le Corbusier – Chania” during the summer of 2016 were organized by CMA in collaboration with different operators in Greece and abroad. The set of events included two exhibitions, one day conference, reading marathon, lecture, essay competitions, a series of educational activities for children, and two publications. The events were realized in order to celebrate the 50 years of the death of the famous modern architect Le Corbusier. They contributed to the strengthening of the national and international presence of CMA, including CMA to the international network of important architectural events. The events attracted millions of locals and visitors of different ages and cultures, who came to the city in order to participate in the different activities. The reaction of the local and international press and mass media to the events was positive, contributing to the promotion of CMA as a cultural institution of utmost importance for the city but also for the whole country.

- Chania Sub- regional workshop. The unexplored potential of biosphere reserves around the Mediterranean. Chania- Crete, 3-5 October 2016.

This International Workshop was co-organized by the UNESCO Regional Bureau for Science and Culture in Europe, the Samaria Gorge Management Body and the Region of Crete, with the support of the MAB Secretariat and of the Greek MAB National Committee. It aims to contribute equally to the sharing of good practices for the sustainable development of island and coastal Biosphere Reserves of the Mediterranean region, and most specifically to facilitate an exchange of experiences and good practices among Biosphere Reserves. Moreover it strengthens skills and knowledge of key BR stakeholders with the view of enhancing their managerial and communication capacities while addressing the current emerging challenges in island and coastal BRs. It lays the ground for possible common actions and joint projects dealing in particular with the promotion of Biosphere Reserves as “Sustainable Tourism Destinations”, and thus contributing to the effective launching of the “Biosphere Destinations” MAB initiative in the Mediterranean region and inspiring the

local stakeholders of the Gorge of Samaria BR with particular reference to the periodic review process they are subject to (related mainly to the zonation scheme) as well as the new direction they want to take in tourism development. It explores in this framework the possible synergies among the Biosphere Reserves and Geoparks networks in Crete and in the region.

The economic and cultural value of CMA

It is an indisputable fact that CMA, since its foundation, has contributed not only to the economic development of the city of Chania but also to the wider area. Its contribution is multilateral, long-term and short-term. More specifically, CMA has contributed to:

- The cultural image of the city in Greece and abroad.
- The attraction of visitors who have special interests (e.g., architecture) and belong to “formal” tourism.
- The development of international co operations and networks which aim to synergy.
- The promotion of the research in international level in the field of architecture, city, environment, and cultural management.
- The lifelong learning in the above fields.
- The rise of children’s interest in architecture and the city.
- The economical development of the local market through editions and items of special design for CMA’s shop.
- The development of conference tourism since it holds many conferences per year.
- The promotion of dialogue on the issues of the city, architecture, and environment aiming at informing the competent bodies and evoking the public awareness for the inscription of the local monuments on UNESCO World Heritage List. Consequently, the architectural and urban planning problems of the city are outlined and the dialogue among the local authorities and the citizens is being promoted. Moreover, CMA reinforces the collaboration among different cultural agencies and institutions (Greek French Club, Goethe Institute, Club of the friends of Italy, Club of the Architects and Technical Chamber of Greece Department of West Crete, etc.).

Conclusion

On the one hand, the above mentioned economic and cultural results of the function of the center are visible and present many development potentials. On the other hand, the efforts of the center are confronted to different inherent problems. CMA belongs to KEPPEDHX –CMA a charitable business of the Municipality of Chania, from which it is financed. CMA has to hire its spaces to private owners and agencies for conferences, lectures, and events in order to be able to encounter financial needs.

A crucial question that arises is: Can architecture, as the main objective ensure the function of CMA as a center devoted to architecture during the whole year? How many visitors can the center attract during the winter period? Is the city of Chania so interested in architectural field that the center can justify its founding profile?

Taking as granted the low interest of the citizens for architecture, the function of CMA as a Center of Mediterranean Architecture, does not provide a profitable economic motive for the municipality to finance unless it includes other more profitable activities. Therefore, the economic support of CMA would demand at least the contribution of the Greek Ministry of Culture and the Architectural Department of the Technical University of Crete. Through such an administration, CMA could not only justify its profile but also contribute to the development of the cultural heritage of the city, which consists its keystone for development.

CHAPTER 32

Old buildings, new uses. The economics of preservation of an old industrial building

George Mergos and Tzoulia Mouratidou

Introduction

The economics of preservation is a new field that calls for an interdisciplinary approach. Although it employs economic concepts and methods and its use has been increasing rapidly over the past twenty years, it is still rather less developed compared to other economic fields. Preservation of old buildings is a typical public good that adds value to the urban environment. But the economic evaluation of a public good is difficult. Economics provides a clear definition of a public good as one that is non-excludable and non-rival in consumption. These concepts have been used extensively in public economics to analyze public policy options and, hence, given that governments operate under a budget constraint, public expenditure on preservation should be evaluated about its impact on local well-being.

There are a number of specific questions that need to be answered in a public policy decision for preservation. What is the economic impact of preserving an old building? What is the rationale for preserving an old building by changing its use instead of creating a new building? What is the justification of public policies and other investment instruments, such as capital grants, tax breaks, or interest rate subsidies? What kind of economic analysis and methodology could be used to provide evidence-based decision support for public policy in historic preservation?

This paper aims to examine some of these questions in the context of a particular case study, the preservation of an old industrial building in a provincial Greek city, Drama, and its new use as a luxury hotel. Drama, about 150 km north-east of Thessaloniki, is a regional capital of a prefecture in eastern Macedonia with a population of about 60,000. It is a typical provincial city in Greece. The city, until recently, had not realized the importance of tourism development and the role of tourism as a lever of local and regional economic development. The lack of tourism infrastructure and hotel units, both in number and level of services, did not allow the city to compete with other tourist destinations in Greece, including neighboring destinations in northern Greece.

The paper is structured as follows. First it provides a brief exploration of the economics of preservation as a discipline, and it reviews some of the work that has been done in the field. It is not a formal review but an eclectic approach that aims to consider the concepts and methods that are useful in considering the economic impact of the preservation of an old building into a new use. Secondly, it provides a description of the case study and its context. An examination of the budget and its financing follows with particular attention to the financing tools available through the European Structural Funds and the Investment promotion instruments of Greek public policy. A discussion of the economic impact of the project on the local and regional economy and the methods used follows. Finally, the paper concludes with the main aspects discussed.

Economic impact of preservation on the local and regional economy

Retaining, adapting, and reusing existing buildings are essential parts of regeneration and sustainable development. Lots of benefits may result, ranging from tangible environmental and economic benefits to less tangible benefits, such as place identity and social cohesion. Existing buildings, whether they are of great historic significance or not, form a significant part of the real estate asset with opportunities for change and reuse. Both qualitative and empirical studies have presented a strong case for the social, economic, and environmental benefits of retaining and reusing existing buildings. Economic impact is often expressed in statistics relating to several different aspects of historic preservation, such as rehabilitation work on buildings, heritage tourism, production of housing,

Tangible economic benefits

There has been much debate on the economic possibilities and viability of adaptive reuse as different corporations and companies seek to find sustainable ways to approach their corporate or retail sites.¹ There are many outcomes that affect the economic return of adaptive reuse as an avenue to reuse of a given site. Factors such as the reuse of materials and resources as well as a lesser need to involve energy, both in terms of labor and machine powered, can effectively decrease the monetary funds needed for companies to establish sites. According to advocates, historic preservation has aided in local economic and community revitalization, increased tourism and employment, and preserved regional history, culture, and pride. Historic preservation has the potential to act as a development tool, not just growth, because it creates jobs and increases tax bases and property values, as well as improving the quality of life and the living environment.

Numerous studies have now proven that maintaining and reusing buildings can be as cost effective as replacing them with a new structure.² An Investment Property

1 Hyllegard, K., Paff Ogle, J., Dunbar, B. 2003, "Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process," *Journal of Interior Design* Vol. 29, No.1 and 2, 32-49.

2 See also Latham, D., 2000, *Creative Reuse of Buildings*, Donhead Shaftesbury, Volume 1, and Mason Randall, September 2005, *Economics and Historic Preservation: A guide and review of the literature*, The Brookings Institution Metropolitan Policy Program for a summary of literature to date on this.

Databank survey of 2002 on office buildings in reused buildings confirms that investment in an existing building produces equal returns to new build with the added advantage of being “green”.³ The economic costs differ from project to project and some professionals go as far as to assert that new build is always more economical and renovation is universally more expensive,⁴ due to their own involvement with adaptive reuse projects.

Others claim that the return on investment is enhanced when using an older building because of the savings involved. In terms of profitability, there are also assertions that adaptive reuse projects often have an uncertainty to their profitability that newer developments lack. When looking for funding to build, these considerations must be addressed. The actual variance will always be case specific depending on both the quality and the size of the building.

There are also the benefits felt in the wider regional economy, through increased inward investment due to the attractiveness and increased safety of a place or the benefits of a growing tourism economy.⁵ In terms of energy consumption, re-using or adapting an existing building also has a number of tangible environmental benefits. Using the existing stock reduces the use of new materials and the environmental impacts connected to their production, while the embodied energy of the existing material is preserved and not wasted.

Urban Regeneration

The collapse of a city’s industrial and manufacturing economy or simply changes in the urban growth and productivity patterns leaves many inner city areas blighted by unemployment, riddled with poor housing, and socially excluded from more prosperous districts. Every city has pockets of underused and underutilized land or distressed and decaying urban areas. These pockets of underused land weaken the city’s image, livability, and productivity. Urban regeneration is the attempt to reverse that decline by both improving the physical structure, and, more importantly and elusively, the economy of those areas.⁶ As the National Trust for Historic Preservation explains, when historic buildings and neighborhoods are torn down or allowed to deteriorate, a part of our past disappears forever. When that happens, we lose the history that helps us know who we are, and we lose opportunities to live and work in the kinds of interesting and attractive surroundings that older buildings can provide.⁷ Recently, the use of historic preservation has also begun to be viewed by cities and towns as a means to economic development and urban renewal. In all regeneration programs, public money is used as an attempt to pump prime private investment into an area. Urban regeneration can have many positive effects. Replenished housing stock might be an improvement in quality; it may increase density and

3 English Heritage, Royal Institute of chartered surveyors and Drivers Jonas. Heritage Works, no date.

4 Blackburn, L. 1983, “What Developers Think of Historic Preservation,” *Urban Land* Vol.42, 8-11.

5 Orbasli Aylin, 2009, *Re-using existing buildings towards sustainable regeneration*, BArch.

6 Weaver Matt, March 2001, “Urban regeneration - the issue explained”, www.theguardian.com

7 National Trust for Historic Preservation: <https://savingplaces.org/>.

reduce sprawl; it might have economic benefits and improve the global economic competitiveness of a city's center. It may, in some instances, improve cultural and social amenity, and it may also improve opportunities for safety and surveillance.

Intangible and social benefits

Existing buildings can also be seen as a vast resource and opportunity for creative thinking. Each building is different and requires its own unique solutions, where "the balance between the existing building and the new use is variable dependent upon character, condition and the needs of the use". Where customizing solutions to existing buildings may be seen as an additional cost, added value is achieved through the unique character of the spaces.

While the process of adaptive reuse is a decision often made purely by companies establishing a particular brand or presence, there are often criteria for deciding whether a building should be conserved and reused or just demolished for the area of land it occupies. Some of these determining criteria include⁸:

- The societal value of a given site; that is, the importance to the community of the use of a site by community members or visitors.
- The potential for the reuse of a particular site; the physical damage sustained to the site and its support of future use, the character of the existing site in terms of the proposed reuse.
- The historical importance of the site; in terms of both the physicality of the streetscape and the area, as well as of the role of the site in the community's understanding of the past.
- The environmental conditions of the site; whether the site is suitable climatically or can support the proposed environmental work needed in the site.

Historic buildings add value to a place through their variety, character, and a sense of familiarity which will increase its use and improve safety. Even in a relatively modest environment, historic buildings contribute to the character of a street and townscape and help define a sense of place. On the other hand, industrial buildings are often robust by nature and offer various opportunities for imaginative adaptive reuse from office buildings to loft apartments.

These also translate into positive social benefits. In regeneration projects, heritage buildings can also be a focal point, a familiar and well-loved building or even a landmark with a distinctive identity. Such buildings attract tenants or occupiers seeking distinctive buildings⁹ which may also be seen as a way of expressing a business' brand identity. Time has proven that there is a viable new use for most buildings. Over the years some very imaginative solutions have emerged,¹⁰ and it is often a case of finding uses and occupiers that suite the type and style of building.

8 Hyllegard, K., Paff Ogle, J., Dunbar, B. 2003, "Sustainability and Historic Preservation in Retail Design: Integrating Design into a Model of the REI Denver Decision-Making Process," *Journal of Interior Design* Vol. 29, No.1 and 2.

9 English heritage, royal institute of chartered surveyors and Drivers Jonas. Heritage Works, no date.

10 Tiesdell, S.; T. Heath, 1996, *Revitalising Historic Urban Quarters*, Architectural Press, Oxford.

With the debate of adaptive reuse as a sustainable avenue in the development of key sites, there are many advantages to using certain sites for redevelopment. One of these advantages is the site's location. In many cases, historical sites are often located in the centers of large cities. Due to the spatial development of a given area, these buildings can often be heritage-listed and therefore sold as an entity, rather than just for the land that they occupy which the new tenants then have to retrofit the building for their particular purpose. Older buildings also often have a specific period character through the detailing and joinery of their constructed eras that newer or reconstructed developments lack. In certain cases, such as the hospitality industry, the grand character of a site can influence the feel of their building and are used for maximum potential to enhance the site's physical attractiveness to a client.

Sustainability

The potential and value of the existing building stock has to be recognized as part of sustainable development. Sustainable development concerns not only environmental targets but also economic, social, and cultural ones. Regeneration itself has been identified as a growth industry.¹¹

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Historic preservation benefits local economies because it:

- creates a bond between a community and its citizens;
- has significant and ongoing impact beyond the project itself;
- increases the demand for labor and increases business for local suppliers;
- is an effective economic development strategy, regardless of the size or location of a community, is an ideal economic development strategy for attracting and retaining small businesses;
- stabilizes neighborhoods and creates viable business districts;
- [and] effectively targets areas appropriate for public attention;
- It has also been connected to saving tax money by reusing buildings and infrastructure, conserving resources, preventing urban sprawl, revitalizing community centers, and can impact and encourage private investment in an area by demonstrating public commitment to an area.

11 English Heritage, Royal Institute of chartered surveyors and Drivers Jonas. Heritage Works, no date.

Description of the project and the context

One of the most successful conversions of old industrial buildings is the case of an old tobacco warehouse in Drama which is now reused as a hotel. The city of Drama is located 45 minutes from the airport of Kavala connecting the region with the rest of Greece and abroad. It is considered to be vibrant and welcoming and attracts visitors to the area because of the entertainment options offered: the ski center of Falakro Mountain attracts many visitors throughout the winter season, landscapes with unique beauty and rich natural environment, mountains, rivers and lakes, canyons, caves and rare protected forests, cultural events and rare religious treasures. All these unique sights can contribute towards maximizing the potential of the region and the development of several alternative forms of tourism.

Byzantine churches and monasteries on the wider area are a pole of attraction for religious visitors. Gastronomic tourism in combination with the excellent traditional flavors (influences from the Black Sea and the East, highly agricultural and dairy products, fine local meat) and the Winery are some of the sectors to be further developed. The International Short Film Festival of Drama during September every year is of great artistic interest and attracts artists participating in or attending the festival. As regards business tourism, although the business of the prefecture shows reduced growth, sectors of agriculture, timber, marble and wine have an excellent record.

The marble sector has picked up in recent years, growing steadily; some of the largest and most modern industrial plants for mining and processing of marble have settled in the area presenting a major exporter to the Arab countries, Europe, the USA, and Japan. These companies have a large number of professional visitors from Greece and abroad. The number of professionals staying in the city of Drama together with its agents and pharmaceutical companies and medical professionals is an important number of the total size of visitors to the city. In recent years (since 2004) several major local, national and international conferences have been organized in Drama.



Figure 1: The Hermann Spierer Tabacco Warehouse.

One of the most beautiful buildings of the town is the Hydrama Grand Hotel which was transformed from an old tobacco warehouse, to a luxurious 5* hotel. The building is located in the historic center of the city and listed by the Ministry of Environment as a remarkable building with unique architectural and morphological character (OG 163D / 01.03.1988, Decision No 10432/432). The old tobacco warehouse, radically renovated, is characterized by special archaeological and morphological features. In the exterior, the building was renovated, preserving its original form, while the interior frame and floors remained as they were. A coffee-restaurant, a jazz bar, a conference hall and a wine cellar in honor of wine growers in the region embellish the hotel.

In 1924, Swiss tobacco merchant, Hermann Spierer bought two plots near the springs of Santa Barbara on behalf of his company. The tobacco warehouse was built by Konrad von Vilas architecture; the building had four floors; the ground floors are divided by a cross wall. The building because of its big size (for that period's standards) caused a strong reaction of local residents. In 1932, the building was purchased by an "Austrian and Greek Tobacco Company", which continued the production of tobacco until 1974. The process stopped, and the warehouse was used only as storage. In 2008 the building was purchased by a private entity construction company.

The building of the old tobacco warehouse is one of the main attractions of the city of Drama; it is included in all tourist guides and photographed as a reference point and symbol of the city. The size of the building enables the development of an integrated hotel product, with comfort to create spaces that may be standalone hospitality. It is located in the most beautiful area of the city, in the historic center with beautiful houses and picturesque streets.

Budget and financing

The economic crisis caused a dramatic deterioration in the liquidity and capital adequacy of the Greek banking system, which greatly limited the ability of Greek banks to provide new funds, leading commercial banks to not express interest in providing long-term financing. Thus the main reason for project financing through the JESSICA loan was mainly the lack of liquidity of the banking system to fund this project. The project was financed by private equity, resources from the development law and the JESSICA Financing Fund which covered the financing gap. The total investment amounts to 15,073,500€.

Development law of 2004

The project was financed by 54% from the Development law of 2004. The law was enacted to strengthen the entrepreneurship in the Greek territory, enhancing the motivation of private investment in economic development and regional convergence. The sector includes tourism and particularly the modernization/renovation of hotels to traditional four star hotel category.

JESSICA-Joint European Support for Sustainable Investment in City Areas

The beginning of the financial instrument was made with the signing of the financing agreement of the Greek Republic and the European Investment Bank in July 2010 for the establishment of JESSICA. JESSICA is not a new source of funding for the Member States; it is developed by the European Commission and the European Investment Bank, in cooperation with the Council of Europe Development Bank (CEB).

The advantages resulting from using JESSICA financial instrument are the following:

- Recycling of funds – as long as JESSICA funds have been invested in eligible project expenditure before the expiry date of the Structural Fund programming period, then any returns/receipts generated from that investment can be either retained or returned to Managing Authorities for reinvestment in new urban regeneration projects. For those Member States facing a prospect of reduced EU grant funding in the next programming period, JESSICA offers the opportunity to create a lasting legacy for the current funds;
- Leverage – a significant implied advantage of JESSICA is its potential ability to engage the private sector, thereby leveraging both further investment and, perhaps more critically, competence in project implementation and management. Private sector investment can, in some instances, meet the requirements for the Member State's match-funding contribution (Regulations require that Member States make a contribution, alongside the Structural Funds, to their Operational Programs. This percentage of "own funds" can be different in each Member State.). Despite the fact that JESSICA allows grant receipts to be "transformed" into repayable investment, they are not repayable to the European Commission and should therefore not be regarded as public sector debt;
- Flexibility – JESSICA provides a flexible approach, both in terms of broader eligibility of expenditures and in the use of JESSICA funds by way of either equity, debt, or guarantee investment;
- Expertise and creativity – Member states, managing authorities, cities, and towns will benefit from expertise of the banking and private sector. JESSICA could also act as a catalyst in urban areas to enhance the investment market and therefore complement other initiatives or sources of funding that may already exist in the Member State. Involvement of the private sector, however, will still need to take account of "State Aid" rules.

The JESSICA gives the opportunity to Managing Authorities of operational programs of the European Union to utilize the experience and the expertisation of external bodies as it offers the ability to raise additional private funding in order to promote sustainable urban development. The Managing Authorities want to utilize instruments that can contribute resources from the operational program and the financial institutions, banks and other investor contributions.

Given the fact that the projects will not be funded by grants, the contribution of the Operational Program in Urban Development Funds will be recyclable enhancing the sustainability of investment activity. The guarantees from the State will not be given for the loan and therefore there will be no impact on the government debt of Member States.

The rationale behind JESSICA

The financial recession caused a reduction of liquidity and capital inadequacy of Greek banking system, which limits the ability of Greek banks to provide new loans. Commercial banks do not express interest in providing long-term financing. Therefore, the main reason for JESSICA financing was mainly the lack of bank's system liquidity.

Impact on the local and regional economy

Today, the old tobacco warehouse constitutes a living organism that contributes significantly to the region's sustainable development; it constitutes a strong cultural pole of attraction, contributing to:

- The amplification of the local cultural reserve;
- The preservation and promotion of the industrial heritage;
- The development of cultural tourism in the wider region.

The conversion of the old tobacco warehouse in the city of Drama in a five star hotel aims to be a high quality attraction site in the city center. Through old warehouse reconstruction, the project will contribute to:

- The upgrading of the urban environment of the area as a factor for tourism development and improving the quality of life in the region;
- The reuse of industrial facilities through new uses in degraded areas;
- Improving Drama image of the city center and the promotion of the historical heritage;
- Increasing the demand for labor and increasing business for local suppliers;
- Supporting the development of entrepreneurship, creating added value for the region through the creation of new jobs. During the construction period over 5000 wages were needed; the basic hotel operation requires 25 employees.



Figure 2: The facades of the building before restoration (left) and after restoration (right).

Conclusions

Preserving historic buildings is vital to understanding our nation's heritage. In addition, it is an environmentally responsible practice. By reusing existing buildings, historic preservation is essentially a recycling program of "historic" proportions. Existing buildings can often be energy efficient through their use of good ventilation, durable materials, and spatial relationships. Investment in cultural heritage (and other forms of culture) are often claimed to be beneficial for a local economy, not only in terms of cultural consumption, but also in the form of increased employment and income. (Bowitz, and Ibenholt, 2008). An immediate advantage of older buildings is that a building already exists; this is the case of the old tobacco warehouse in the city of Drama which was reconstructed and "transformed" into a 5* hotel which has already had strong economic impact on local development.

However, given that preservation has a strong impact on the entire urban environment, there is still need for a multidisciplinary approach as remains to develop appropriate methodologies for the measuring of the economic benefits of preservation.

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CHAPTER 33

People, buildings, machines: Reconstructing the past, looking to the future: The contribution of Public Power Corporation in rescuing and promoting Greek industrial heritage

Maria Mavroidi

With this contribution, we intend to present the rich history and industrial heritage accumulated over 66 years by the uninterrupted operations of the Public Power Corporation (PPC). We are going to present a case study or operational example with a focus on the company's current turn towards a strategy for rescuing and promoting cultural heritage which shall benefit both the employees and the community, a strategy which undoubtedly comprises of cultural management policies and practices that contribute to sustainable development and are part of a modern concept of Corporate Social Responsibility. We hope that this presentation is a useful example of how a large company – in fact, the largest production company in Greece – addresses the challenges of rescuing, protecting, and managing cultural heritage.

However, it is necessary and useful to first determine the concept of industrial heritage within the broader context of cultural heritage. I will refer to an international document, highlighting the modern understanding of industrial heritage diversity, a distinctive feature which dictates its own particular terms and conditions and finally “weaves” a canvas onto which any discussion pertaining to the economic value of cultural heritage becomes meaningful in its own right.

The document we refer to is the “Nizhny Tagil Charter for the Industrial Heritage” (2003). According to this Charter “*industrial heritage* consists of the remains of industrial culture which are of historical, technological, social, architectural or scientific value. These remains consist of buildings and machinery, workshops, mills and factories, mines and sites for processing and refining, warehouses and stores, places where energy is generated, transmitted and used, transport and all its infrastructure, as well as places used for social activities related to industry such as housing, religious worship or education.” Industrial heritage is a study field of *industrial archaeology*, “an interdisciplinary method of studying all the evidence, material and

immaterial, of documents, artefacts, stratigraphy and structures, human settlements and natural and urban landscapes, created for or by industrial processes.”

Let us make a brief historical overview.

When in 1901 the Greek Electricity Company (EHL) of Thomson-Houston de la Méditerranée System was awarded the concessions to electrify the Athens-Piraeus railway, the need to build a hub for efficient power generation became most apparent. In 1903 the Thermal Power Plant (TPP) of Neo Faliro became operational in order to serve the electrification of the railway and industrial plants, as well as the lighting of Athens.

The electrification of Athens, especially during 1924-1927, was a field of financial competition. The crowned winner in this competition was the English Power and Traction Finance Company Ltd. in 1925. The “Power” company built a modern plant in the bay of Agios Georgios in Keratsini (1929) and later became the Athens-Piraeus Electric Company, the largest of all electricity companies in Greece before the establishment of PPC. The great change came with the establishment of the Public Power Corporation on 7 August 1950 and the implementation of energy projects, such as the construction of power plants, the use of local natural resources (lignite and water), the construction of thousands of kilometers of transmission and distribution electricity lines and many power transformation substations. However, the central pillar of Greece’s electrification was a huge project of acquisitions, which began in 1956 and ended in 1968, and saw the acquisition of 415 electric companies. Thus, PPC, in addition to its own history of 66 years, also became the heir of this first period of electrification.

By 1970 PPC had managed to establish a national electricity grid throughout Greece and to provide equal access for all to electricity. PPC is the first Greek public company to rescue its archival wealth already since 1980 by relevant legislation. However, the systematic effort to create and promote the Historical Archive only began in 2002-2003, when the necessary organizational arrangements had been finalized.

Today, PPC’s Historical Archive gathers, records, sorts, and makes available for research important company archival units, firmly respecting its commitment to the scientific community. In 2003, an Oral History Archive was set up, promoting collective memory and revealing unknown aspects of the company’s history. This archive documents and highlights PPC’s industrial heritage (buildings, machinery, tools), while contributing to the study of Greece’s history of technology.

The Historical Archive is a great ark of cultural and industrial heritage presenting a unique interest both in terms of the company’s own history and its people, and Greece’s economic and social history. At the same time, the Historical Archive has expanded its activities in the field of policy planning focusing on the preservation and enhancement of PPC’s rich industrial heritage as evidence of its enormous production and technological contribution to the country. A first systematic intervention was a pilot project to record/document the historic mechanical equipment and the facilities of the former Aliveri Lignite Mines, which became the basis for the “Aliveri 2006” exhibition, along with a collection of oral testimonies of old employees and the preservation of the plant’s historic archive.

The recording and documentation of historical equipment and facilities at the SES of Neo Faliro led to the revival of a proposal to create a PPC Museum. These escalating actions, along with some others, led to curating a retrospective exhibition “Industrial Heritage in Greece, 1980-2015. Rescue - Research – Education” of the Greek TICCIH and ICOMOS sections, which was hosted in the “T” building of the Steam-Electric Station of Neo Faliro, and is currently in progress. The specific PPC industrial monument selected was listed in 1986 (one of the first such listings), and making part of it available to the public signals the beginning of a new strategy that steadily moves towards rescuing, preserving, documenting, and promoting the company’s unique cultural heritage. Meanwhile, the dedicated exhibition “PPC and its history” presents comprehensive and eloquent archival and photographic documents, as well as items/equipment coming from all PPC business sectors (lignite mines, production, transport/transmission, distribution).

Every conservation and management policy of industrial, and also of cultural, heritage must be firmly anchored in its interpretation – an eminently historical subject; therefore, it should be established on linking the specific to the general and the “material” to the “immaterial” heritage: in other words, it should link, i.e., industrial remains (buildings, machines, tools) to their social and economic context.

Given the above, we would like to draw attention to the fact that today the PPC, in addition to its other achievements, holds a “first” among Greek companies: it makes available the collective memory of thousands of employees, its accumulated expertise, its buildings and machinery, its invaluable archival documents, i.e., a coherent set of active and inactive wealth, tangible and intangible heritage, which only a company of PPC’s size, duration and nationwide presence could ever produce.

From the Steam-Electric Station of Neo Faliro to the facilities of the Aliveri and Ptolemais Lignite Mines, the physical remains of electrification are the imprints of PPC’s rich productive activity throughout Greece, the tesserae of an important cultural heritage. As active members of the Greek Section of the International Committee for the Conservation of the Industrial Heritage (TICCIH), we aim to construct a composite/“holistic” consciousness and approach to this multifaceted heritage in order to “communicate” it to the scientific and wider public. We believe that the sustainable reintegration of inactive historical facilities under a sustainable approach is becoming a necessity and could be a guide for adopting a policy that will treat the stock of industrial land and buildings as a valuable resource in need of protection.

CHAPTER 34

The role of cultural heritage in local development of the region of Messinia, Greece

Eleni Aliferi

It was great pleasure that I accepted the invitation to participate in this international conference on “Cultural Heritage as Economic Value: Economic Benefits, Social Opportunities and Challenges of Cultural Heritage for Sustainable Development.” Although I am in charge of the Messinia Region, I will not limit myself to the boundaries of my own Regional Unit, but I will also expand to the whole of the Peloponnese, just like culture transverses and connects us all. Indeed, for many people the concepts of culture and development are ambiguous. In the Peloponnese, and in Messinia which I serve, culture is connected with all aspects of our economic and development activities. It is connected with the region’s PDO and PGI products, with tourism, with the region’s development as a whole. Culture, our heritage, is not just part of a value chain called “the Peloponnese,” but for us, it is a fundamental skill that gives to the region a unique and sustainable comparative advantage.

In California, USA, they may be proud of their Silicon Valley of technology companies. We, in Greece, should be proud of the Peloponnese, the Silicon Valley of Culture. I am not aware of any other place in the world with such a concentration of World Heritage monuments as we have here, in the Peloponnese. Where else could you visit the Temple of Apollo Epicurius, Epidaurus, Ancient Olympia, Mystras, Mycenae and Tiryns, all within a short time. It will not be long before our very own Ancient Messina is also included in the pantheon of world cultural routes. Next to our world heritage sites, there are 150 traditional villages, more than 20 museums, a great number of significant monuments, monuments protected by the state, as well as a significant number of modern history monuments.

The Peloponnese region hosts some of the most important international cultural events in Greece. The most popular and globally prestigious is the International Festival, most of which is held in the ancient theatre of Epidaurus, and also the International Dance Festival of Kalamata. Local folklore events taking place in every corner of the Peloponnese bring us back in time and introduces us to the core of our culture, our identity. For this reason, culture is seen as a development driver for the Peloponnese and Messinia. We seek to transform culture from a mere object of

passive consumption into a productive force for the Peloponnese. Through targeted actions, we link the contemporary development dimension of culture to innovation and job creation. Culture serves as a promotional industry for regional development in the Peloponnese, affecting every pillar of local economy.

Our goal, as highlighted from the outset, is to unlock the potential of culture and our rich historical heritage and to link cultural tourism with our quality products. The brand identity we use to address international markets is “Mythical Peloponnese,” which is unique and consistent, and transverses all three dynamic pillars of our economy, thus making evident their interconnection.

I will not talk just about tourism; it is clear that a cultural journey through the Peloponnese is a goal for many international travellers. I will also talk about the connection with our products. When we participate in large trade fairs, e.g., the Anouga Food Fair in Cologne and SIAL in Paris, when our producers exhibit their products, further to the quality of products, the culture of the Peloponnese also becomes our goodwill. People are impressed to learn that these products have the blessing of the goddess Demeter and the strength of Hercules, they are amazed when they discover that these are the very same products used once upon a time by the ancient Spartans. Our unique microclimate is not the only contributing factor to the development of these products, but also our many centuries of civilization. This is why our specialized portals and promotional materials dedicated to our products also contain important information on the Peloponnese culture.

In the vital area of tourism, we have managed to create a line of culture-based experiences, tourist routes that visitors may live and experience. These culture-oriented dynamic empirical products are found on the Mythical Peloponnese Portal, social media, mobile apps, brochures, everywhere. We have also created the very first online listing platform for cultural events in the Peloponnese, at Peloponnese events.

Another important initiative was the program undertaken and implemented by the Region of the Peloponnese to update the instruments of all philharmonics and musical associations of the Peloponnese. A subsequent action was to establish the Peloponnese Choir Festival. Similarly, under joint organization, we aim to enhance any cultural event held in our region, as well as those we attract through coordinated actions. Nonetheless, our most critical intervention concerns upgrading cultural and archaeological sites, having implemented in the past year a program that exceeded 80 million Euros for our region.

For Messinia, we financed some major, but most importantly integrated, interventions to restore monuments of all historical periods, which were then made available to the community and are part of people’s lives, following the modern concept that cultural management policy is no longer static but dynamic. A typical and bright example is ancient Messina. The works were carried out by Petros Themelis and the reconstructed spaces are not “merely viewed in awe by the visitor” but are also the heart and driving force of the economy of culture.

This model of interconnecting culture, tourism, and products has yielded significant results by attracting, for example, triathlon and cycling events along the UNESCO monuments of the Peloponnese, holding cultural culinary events, attracting

cruises and an increased number of air travellers. We enrich this model with the sun and the sea, our culture, and gastronomy, to create a unique multifaceted and intriguing product.

We are not alone in this effort. The University and the Technological Institute of the Peloponnese stand by our side as our allies. Take the example of Messinia for instance, where the Region, the Archaeology and Cultural Resources Management Department and international networks attract Chinese students for a summer school in Messinia and the Peloponnese focusing on culture. This is also what Professor Themelis is trying to do in Ancient Messinia by creating empirical products which will enable the visitor to help with and experience the actual site excavation.

You know much better than me that cultural tourism is a very serious affair, with more than 80 million international cultural trips by Europeans and a trade volume exceeding 60 billion Euros. We can and we will succeed in putting the Peloponnese and Messinia on the map of study tours. Linking tourism with culture and optimizing the rich historical heritage and modern culture is a must if we are to achieve a sustainable and viable development.

Enhancing Kalamata and the rest of Messinia as a core for the development of international cultural events is critical to us. To this end, we have set a strategic goal to support Kalamata as European Capital of Culture for 2021. By focusing on our culture, we manage to forge broader interregional and transnational collaborations, to operate portals and transeuropean network nodes, and to interconnect dynamic centers and regions. Interlinking routes of culture, heritage and quality products is the future of marketing. And we make all this happen by submitting joint competitive European proposals along with our partners.

However, we still have a long way to go before we reach our goal. For this purpose, in the next programming period we have already included some important projects which approach culture from a developmental perspective. Some of these are culture-dedicated online services and online content available on personal computers, tablets and smartphones, in support of alternative forms of tourism.

The resulting material and the relevant databases should be able to also feed global content-sharing services. The applications specified in the new programming period will be able to support:

- E-ticketing to our archaeological sites.
- The collection, organization, and online viewing (website development of related applications for tablets and smartphones) of information related to cultural destinations.
- A virtual reconstruction of cultural events.
- The promotion of traditional architectural techniques/methods and buildings of unique architectural value.
- The digitization of common tourist and cultural resources, routes, maps, etc.
- City guide applications for convenient tours, cultural attractions, information on offers and markets, hotels, restaurants, events, etc.
- Electronic museum guide applications: Tours, popular exhibits, location maps, museum news, etc.

- Electronic archaeological site guide applications: Reconstruction of the area as it was in antiquity, and additional touring features, information, etc.

Finally, I would like to mention that we, at the Peloponnese Region, apply one principle when it comes to planning our development policy, that culture should not be viewed as an addition to development policy, but an integral part of planning in order for it to be complete. I prescribe to the words of Javier Perez de Cuellar, one of the most remarkable Secretaries-General of the United Nations, who notes that “development divorced from its human or cultural context is growth without a soul.”

CHAPTER 35

Cultural heritage as an engine of growth and local development in the municipality Pylou-Nestors, Greece

Dimitrios Kafantaris

It is a well-known fact that the “heavy industry” of Greece is tourism and that tourism is currently considered the engine of urgently sought development. The promotion of cultural heritage in our region and in our municipality is key to attracting visitors from around the globe. We aim to establish a brand name for our municipality that will appeal to visitors seeking recreational, educational, and culinary activities.

Our world class cultural heritage of historical monuments and castles, our pristine nature, our unique landscapes and many forms of alternative tourism on offer demonstrate the unparalleled cultural identity of our region, which in itself may be described as a unique cultural destination, capable of becoming a significant tourist attraction. The cultural identity of our area with its multifaceted image is its true comparative advantage over other areas, as well as a matter of pride for all of us who have the good fortune to live there. I will mention just a few of several cultural projects we have completed, since we share the belief that our culture is indeed our “heavy industry.”

- We created a virtual representation of the Battle of Navarino in collaboration with the Peloponnese Region, funded through the NSRF.
- In collaboration with the Ephorate of Underwater Antiquities we have created the Pylos Underwater Antiquities Exhibition and the René Puaux Exhibition.
- In Koroni, the restoration of the castle’s banks is currently being completed.
- In Methoni, the Kapodistrian School was restored.
- In Pylos, the transfer of the Archaeological Museum of Pylos to a suitably prepared area within the castle is being finalized.
- We have successfully completed the restoration and enhancement of the Church of the Transfiguration of the Saviour within Pylos Castle.
- Furthermore, improved the conditions for visiting the Palace of King Nestor of the Homeric time and redesigned the surrounding areas.

Our cultural heritage, tangible and intangible, is an important component of economic growth and social cohesion of the municipality. At the same time, it is being

enhanced with new tourism development projects such as the development of the Mediterranean diet as part of our intangible cultural heritage.

It is worth mentioning that the countries that submitted the application folder and obtained the inclusion of the Mediterranean Diet in UNESCO's Representative List of the Intangible Cultural Heritage of Humanity in 2010 were Greece, Spain, Italy, and Morocco; Cyprus, Portugal, and Croatia were added in 2013. We see that the cultural heritage of each region is in fact a mosaic of the region's comparative advantages. When it comes to our municipality, the Mediterranean diet is a tourist product which contributes significantly to economic growth.

In these times of deep economic crisis for our country, the global interest in the Mediterranean diet presents a unique opportunity to produce fine quality agricultural and livestock products such as virgin olive oil, olives, cereals, cheeses, nuts, honey, and many other products of the rich and fertile Greek land. Our country should promote her food culture and make the Greek Mediterranean diet a symbol of health, longevity and welfare. It should be viewed equally as a factor of economic growth, aspiring to supply many countries with Greek produce cultivated and grown using traditional crop, livestock, and fisheries practices. It would not be an exaggeration to say that our country aspires to becoming the global center for Mediterranean diet.

For Greece to return to a path of growth, we need to strengthen local development. And for Messinia, the most powerful driver for local development is cultural heritage, i.e., the Mediterranean diet. Keeping in mind that the self-governing nature of municipalities across the country is under threat of being dismissed as a result of financial problems and the economic crisis, cultural heritage becomes a way out of the difficult economic recession that the country is experiencing.

The workshops, culinary events, and participation in Mediterranean diet fairs positively and strongly support our region in resolving its afflictions, combating unemployment and improving the quality of life of our citizens. We, at the Municipality of Pylos-Nestor, have been investing and still invest in promoting the Mediterranean diet products of our region. Most recently, we participated in "Greek Taste," a nationwide trade show of local products which was held in Athens, in April 2016.

The Mediterranean diet is a way of life. The tourist richness of the Peloponnese is renowned in international markets for its beautiful beaches, castles, hospitable locals, and alternative forms of tourism. To experience all these, you would need to travel long. And admittedly, we do manage, year in, year out, to increase the number of visitors to our municipality.

The main goal of this municipal authority is to strengthen the local economy and employment, being the major contributors to our country's development. In closing, I would like to inform you that in my capacity as Senior Vice President of the Union of Hellenic Municipalities, I raised as an agenda item the fact that culture is a pillar for sustainable growth for local communities at the UCLG global meeting in Bilbao, Spain. The UCLG philosophy is "think globally, act locally." Interventions should stem from the lowest level, closer to citizens, by those who are most familiar with the issues, and can understand and highlight the cultural characteristics of each community.

The Actions adopted by this Session are intended to:

- Highlight the interdependence between people, culture, and sustainable development. Culture is equally the people of a city, and not only the city sights.
- Provide a feasible and effective framework of commitments, with clearly measurable results.
- Render the Agenda 21 for Culture more effective, as a model designed through the collaboration of authorities coming from countries all over the world to be adopted on a voluntary basis by any local government.
- Highlight the role of local governance in sustainable development and the implementation of policies for citizens, together with citizens.
- As well as contributing to the recognition of the importance of culture by the UN and its integration in the sustainable development agenda.

We conclude that the promotion of cultural heritage has sparked worldwide interest. Before we act, let's bear in mind that Greece is the center of culture and history. The idea of culture was born here.

ΠΕΡΙΛΗΨΗ

Πολιτιστική Κληρονομιά και Βιώσιμη Ανάπτυξη: Οικονομικά οφέλη, κοινωνικές ευκαιρίες και προκλήσεις δημόσιας πολιτικής

Γεώργιος Μέργος και Νικόλαος Πατσαβός
(Επιμέλεια)

Εισαγωγή

Το βιβλίο αυτό φιλοδοξεί να διερευνήσει μερικές από τις διαστάσεις των σημαντικών οικονομικών δυνατοτήτων που αντιπροσωπεύει η πολιτιστική κληρονομιά για την οικονομία και την κοινωνία. Τα οικονομικά οφέλη, οι κοινωνικές ευκαιρίες και οι προκλήσεις, αντικείμενο της δημόσιας πολιτικής για την πολιτιστική κληρονομιά, αποτελούν διαστάσεις της δημόσιας συζήτησης μαζί με άλλα ιστορικά, καλλιτεχνικά και αισθητικά ζητήματα.

Η πολιτιστική κληρονομιά (Cultural Heritage), ή άλλως «εθνική κληρονομιά» ή απλώς «κληρονομιά», είναι όλα αυτά τα φυσικά πολιτιστικά αντικείμενα και μνημεία, καθώς και τα άυλα πολιτιστικά χαρακτηριστικά ενός έθνους ή μιας κοινωνίας τα οποία έχει κληρονομήσει από προηγούμενες γενιές, τα οποία υπάρχουν σήμερα και τα οποία οφείλει να διατηρήσει προς όφελος των μελλοντικών γενεών. Η υλική ή ενσώματη πολιτιστική κληρονομιά (Built Cultural Heritage) περιλαμβάνει κτίρια, ιστορικούς τόπους, μνημεία, έργα τέχνης, κλπ. που θεωρούνται άξια διατήρησης για το μέλλον. Σε αυτά περιλαμβάνονται αντικείμενα σημαντικά για την αρχαιολογία, την αρχιτεκτονική, την επιστήμη ή την τεχνολογία ενός συγκεκριμένου πολιτισμού. Γεννάται όμως το ερώτημα: έχει η πολιτιστική κληρονομιά αξία για την οικονομία και την κοινωνία; Αν ναι, πως τη μετράμε και πως τη χρησιμοποιούμε στη ενίσχυση της ανάπτυξης, απασχόλησης και εισοδήματος; Αν όχι, πως μπορούμε να απαντήσουμε τα αμείλικτα οικονομικά ερωτήματα για κατανομή δαπανών, επενδύσεων, προτεραιοτήτων και μέτρων πολιτικής που ανακύπτουν από τους περιορισμένους προϋπολογισμούς σε εθνικό, περιφερειακό και τοπικό επίπεδο;

Οι μεγάλες οικονομικές και κοινωνικές αλλαγές, αποτέλεσμα της παγκοσμιοποίησης, της αστικοποίησης και της αλλαγής του κλίματος, έφεραν στη δημόσια συζήτηση τις προκλήσεις της βιώσιμης ανάπτυξης και της έξυπνης ανάπτυξης. Οι σύγχρονες αντιλήψεις για την οικονομική ανάπτυξη είναι ανθρωποκεντρικές και η μέτρηση του επιπέδου ανάπτυξης απομακρύνεται από την παραδοσιακή προσέγγιση του

Ακαθάριστου Εγχώριου Προϊόντος προς μια ολιστική και ολοκληρωμένη προσέγγιση που απεικονίζεται με το Δείκτη Ανθρώπινης Ανάπτυξης (Human Development Index). Στην προσέγγιση αυτή αποκτούν αυξανόμενη σημασία, εκτός της οικονομικής ανάπτυξης, η κοινωνική ανάπτυξη, η περιβαλλοντική βιωσιμότητα και η πολιτιστική κληρονομιά ως κεντρικά στοιχεία της αναπτυξιακής προσπάθειας σε εθνικό, περιφερειακό και τοπικό επίπεδο. Στα Ηνωμένα Έθνη και την UNESCO η πολιτιστική κληρονομιά θεωρείται ως η τέταρτη διάσταση της βιώσιμης ανάπτυξης, μαζί με τις άλλες τρεις διαστάσεις, την οικονομική, την κοινωνική και την περιβαλλοντική.

Τις τελευταίες δύο δεκαετίες, κερδίζει συνεχώς έδαφος η αντίληψη ότι οι αρχαιολογικοί χώροι και τα μνημεία προστατεύονται και συντηρούνται αποτελεσματικότερα, όταν αποτελούν μέρος της ζωής των πολιτών, όταν περιλαμβάνονται στη λεγόμενη οικονομία του ελεύθερου χρόνου και στην διά βίου εκπαίδευση. Στον πυρήνα αυτής της αντίληψης ευρίσκεται η θέση ότι τα στοιχεία της πολιτιστικής κληρονομιάς έχουν οικονομική αξία. Ωστόσο, η έννοια της οικονομικής αξίας της πολιτιστικής κληρονομιάς γεννά έντονες αντιπαραθέσεις. Ακόμη και η απλή αναφορά στην οικονομική αξία της πολιτιστικής κληρονομιάς αντιμετωπίζεται από ορισμένους με σκεπτικισμό ή και απόλυτη άρνηση, για λόγους ηθικούς, αρχαιολογικούς, αλλά και ιστορικούς. Θεωρούν βεβήλωση ακόμη και τη σκέψη ότι ένα στοιχείο της πολιτιστικής κληρονομιάς έχει οικονομική αξία ή μπορεί να χρησιμοποιηθεί οικονομικά. Ένα μνημείο, θεωρούν, μπορούμε να το προσεγγίσουμε μόνο καλλιτεχνικά και ιστορικά, είναι ανεκτίμητης αξίας και δεν μπορούμε να το δούμε οικονομικά, ούτε μπορούμε να του αποδώσουμε οικονομική αξία. Ο αντίλογος είναι ότι όταν ένα μνημείο προσελκύει επισκέπτες από όλο τον κόσμο, οι οποίοι είναι διατεθειμένοι να πληρώσουν ένα υψηλό κόστος ταξιδιού αλλά συχνά και υψηλό κόστος διαμονής για να το επισκεφθούν, δημιουργώντας ταυτόχρονα αντίστοιχες οικονομικές ροές, απασχόληση, εισόδημα και οικονομική ανάπτυξη, η οικονομική αξία του μνημείου είναι αυταπόδεικτη. Με αυτή τη βάση δεν έχουν όλα τα στοιχεία της πολιτιστικής κληρονομιάς την ίδια αξία, ούτε είναι όλα τα μνημεία ανεκτίμητης αξίας.

Ως αποτέλεσμα αυτής της νέας τάσης, η πολιτιστική κληρονομιά, με την ηγεσία της UNESCO, προσελκύει διαρκώς μεγαλύτερη προσοχή από μελετητές και από υπευθύνους χάραξης δημόσιας πολιτικής ως μέσο για την βιώσιμη ανάπτυξη σε εθνικό, περιφερειακό και τοπικό επίπεδο. Οι πολέμιοι αυτής της άποψης θεωρούν τη χρήση ως απειλή για την κληρονομιά, γιατί κατά την άποψή τους οδηγεί σε εμπορευματοποίηση, εκμετάλλευση και καταστροφή. Ωστόσο, η αντίθετη άποψη έχει αποκτήσει σημαντική υποστήριξη τα τελευταία χρόνια, θεωρώντας ότι η πολιτιστική κληρονομιά έχει οικονομική αξία, ότι μπορεί να έχει σημαντική συμβολή στην βιώσιμη ανάπτυξη και ότι η διατήρηση της πολιτιστικής κληρονομιάς επιτυγχάνεται όταν τα στοιχεία της κληρονομιάς εντάσσονται στην οικονομία και την κοινωνία, χρησιμοποιούνται πραγματικά, δημιουργώντας ταυτόχρονα έσοδα για τη συντήρηση, λειτουργία και διατήρησή τους. Επιπλέον, υπάρχουν επιχειρήματα ότι πολλά, αν όχι τα περισσότερα, οφέλη, τα οποία προέρχονται από την πολιτιστική κληρονομιά, πραγματοποιούνται μόνο κατά τη διάρκεια της χρήσης και της ένταξης τους στην οικονομία και κοινωνία. Σήμερα, ανάμεσα στους υποστηρικτές της χρήσης της πολιτιστικής κληρονομιάς, υπάρχουν όχι μόνο οικονομολόγοι και κοινωνιολόγοι αλλά και πολλοί που παραδοσιακά αντιτάσσονταν στην ιδέα, όπως αρχαιολόγοι, ανθρωπολόγοι, νομικοί επιστήμονες, ακόμη και συντηρητές.

Η κρατούσα στον παρελθόν προσέγγιση θεωρούσε τη χρήση της πολιτιστικής κληρονομιάς ως απειλή, που τελικά οδηγεί στην εμπορευματοποίηση, την απαξίωση και την καταστροφή. Όμως, η σύγχρονη προσέγγιση θεωρεί ότι η μεγαλύτερη επιτυχία στη συντήρηση της πολιτιστικής κληρονομιάς είναι η επιτυχής ένταξή της στην κοινωνική και οικονομική ζωή και επομένως η συμβολή της στη δημιουργία εισοδήματος το οποίο θα μπορεί να χρηματοδοτήσει τη συντήρησή της. Διεθνώς, παρατηρείται μια μετακίνηση στον τρόπο που προσεγγίζουμε την πολιτιστική κληρονομιά σε τρεις κατευθύνσεις: (α) από τα μνημεία προς τους ανθρώπους (from monuments to people), (β) από τα αντικείμενα προς τις λειτουργίες (from objects to functions) και (γ) από την συντήρηση των μνημείων προς την διατηρήσιμη χρήση (from preservation to sustainable use). Η κληρονομιά δεν είναι πλέον στενά ένα σύνολο από αντικείμενα, με μόνο σκοπό τη συντήρησή τους για ιστορικούς, ηθικούς και αρχαιολογικούς λόγους, αλλά ευρύτερα ένα αναπόσπαστο λειτουργικό τμήμα της κοινωνίας και της οικονομίας ενός τόπου, που συμπεριλαμβάνει πολιτικά πρότυπα, οικονομική ευημερία, κοινωνική συνοχή, και πολιτισμική διαφορετικότητα.

Στο πλαίσιο των σύγχρονων αντιλήψεων για την οικονομική ανάπτυξη, η πολιτιστική κληρονομιά αναγνωρίζεται ταυτόχρονα ως ατμομηχανή αλλά και ως καταλύτης της οικονομικής και κοινωνικής ανάπτυξης. Το σχετικό θεωρητικό πλαίσιο αποτελείται από τρεις οικονομικές συνιστώσες: (α) την αναγνώριση της κληρονομιάς ως οικονομικού κλάδου αυτοτελώς, ο οποίος χρησιμοποιεί πόρους, παράγει προϊόντα και δημιουργεί απασχόληση και κέρδη, (β) την θεώρηση της κληρονομιάς ως αναπτυξιακού παράγοντα που λειτουργεί καταλυτικά στην αναπτυξιακή διαδικασία με την προσέλκυση οικονομικών λειτουργιών και την ενθάρρυνση αναπτυξιακών δραστηριοτήτων και (γ) την προσέγγιση της κληρονομιάς ως εργαλείου ανάπτυξης μέσω της δημιουργίας ταυτότητας ενός χώρου, τόπου, πόλης ή χώρας. Επομένως, αναδεικνύεται η σημαντική συμβολή της πολιτιστικής κληρονομιάς στη βιώσιμη οικονομική ανάπτυξη με συνέπεια τη μετακίνηση από τη στατική συντήρηση και αναλλοίωτη διατήρηση της πολιτιστικής κληρονομιάς προς τη διατηρήσιμη χρήση της και τη διαχείριση της αλλαγής με την ένταξή της τόσο στο κοινωνικό όσο και στο οικονομικό περιβάλλον, με τρόπο που επιτρέπει τη συντήρηση και διατήρηση στοιχείων τα οποία διαφορετικά θα απαξιώνονταν και θα καταστρέφονταν λόγω έλλειψης πόρων για τη συντήρησή τους.

Η Ευρωπαϊκή Ένωση διαθέτει ένα πλούσιο και ποικίλο απόθεμα πολιτιστικού κεφαλαίου και αναγνωρίζει ότι η πολιτιστική κληρονομιά μπορεί να συμβάλει σημαντικά στους στόχους της στρατηγικής «Ευρώπη 2020» για μια «έξυπνη, βιώσιμη και χωρίς αποκλεισμούς ανάπτυξη» με το τεράστιο δυναμικό της ως κεφάλαιο για την επίτευξη των στόχων πολιτικής. Συνεπώς, η διατήρηση, η προώθηση και η βιώσιμη χρήση της πολιτιστικής κληρονομιάς στην Ευρώπη εγείρει προκλήσεις για τη δημόσια πολιτική που πρέπει να αντιμετωπιστούν στη διαδικασία λήψης αποφάσεων, σε διαφορετικά επίπεδα, από το τοπικό και το περιφερειακό, έως το εθνικό και το ευρωπαϊκό επίπεδο. Το βιβλίο αυτό προέρχεται από το διεθνές συνέδριο με τίτλο «Η πολιτιστική κληρονομιά ως οικονομική αξία: οικονομικά οφέλη, κοινωνικές ευκαιρίες και προκλήσεις της πολιτιστικής κληρονομιάς για βιώσιμη ανάπτυξη» που οργανώθηκε το Μάιο του 2016 στην Αθήνα, στο πλαίσιο του *InHeriT*, τριετούς προγράμματος ERASMUS +, του νέου προγράμματος της Ευρωπαϊκής Ένωσης για την εκπαίδευση, την κατάρτιση, τη νεολαία και τον αθλητισμό, 2014-2020.

Το έργο *InHeriT* στοχεύει στην ενίσχυση της ευαισθητοποίησης του κοινού σχετικά με την οικονομική αξία της υλικής πολιτιστικής κληρονομιάς και τον κρίσιμο ρόλο της στη δημιουργία περιφερειακής και τοπικής ανάπτυξης. Ο στρατηγικός στόχος του έργου είναι να αυξηθεί η ευαισθητοποίηση και η γνώση του κοινού σχετικά με τον αναπτυξιακό ρόλο και τη συμβολή της πολιτιστικής κληρονομιάς στη βιώσιμη ανάπτυξη και να δημιουργηθούν κοινωνικές πρωτοβουλίες για την οικοδόμηση νέων επιχειρηματικών πρωτοβουλιών που επενδύουν στην τοπική και περιφερειακή πολιτιστική κληρονομιά. Σύμφωνα με τις οριζόντιες πολιτικές προτεραιότητες για την εκπαίδευση, την κατάρτιση και τη νεολαία, όπως ορίζονται από τη στρατηγική «Ευρώπη 2020», το *InHeriT* στοχεύει να συμβάλει στην οικοδόμηση μιας «έξυπνης και βιώσιμης οικονομικής ανάπτυξης χωρίς αποκλεισμούς» με υψηλά επίπεδα απασχόλησης, παραγωγικότητας και κοινωνικής συνοχής.

Η ομάδα έργου περιλαμβάνει την Σχολή Αρχιτεκτονικής του Πολυτεχνείου Κρήτης, (συντονιστής), τον Τομέα Ανάπτυξης και Διεθνούς Οικονομίας του Τμήματος Οικονομικών Επιστημών του Εθνικού και Καποδιστριακού Πανεπιστημίου Αθηνών, το Middlesex University Business School, Λονδίνο, το Μανιατάκειο Ίδρυμα, το Πανεπιστήμιο Νεάπολης της Πάφου, το Κέντρο Μεσογειακής Αρχιτεκτονικής του Δήμου Χανίων (ΚΕΡΡΕΔΙΗ-ΚΑΜ) και το Ίδρυμα Fondazione Flaminia, Ραβέννα, Ιταλία. Στη συνέχεια παρέχεται μια σύνοψη των περιεχομένων του βιβλίου κατά κεφάλαιο.

Μέρος Ι: Άρθρα

Το *Κεφάλαιο 1*, με τίτλο «Εισαγωγή και επισκόπηση» και συγγραφείς τους Γ. Μέργο και Ν. Πατσαβό, παρουσιάζει την εισαγωγή στο θέμα και την επισκόπηση του περιεχομένου του βιβλίου. Σκοπός του κεφαλαίου είναι να παρουσιάσει τις διάφορες διαστάσεις του ισχυρού οικονομικού δυναμικού για τη βιώσιμη ανάπτυξη που αντιπροσωπεύει η πολιτιστική κληρονομιά για την κοινωνία. Τα οικονομικά οφέλη, οι κοινωνικές ευκαιρίες και οι προκλήσεις της δημόσιας πολιτικής αποτελούν διαστάσεις της δημόσιας συζήτησης για την πολιτιστική κληρονομιά μαζί με άλλα ιστορικά, καλλιτεχνικά και αισθητικά ζητήματα. Το κεντρικό ζήτημα που πραγματεύονται τα άρθρα και οι παρεμβάσεις στο βιβλίο αυτό είναι πώς η πολιτιστική κληρονομιά μπορεί να συμβάλει στην οικονομική ανάπτυξη, εθνική, περιφερειακή ή τοπική. Το βιβλίο συγκεντρώνει συνεισφορές ειδικών από διάφορους τομείς και παρέχει την ευκαιρία να ανοίξει ένας διάλογος για τα θέματα αυτά, με την προσδοκία ότι στην πραγματικότητα υπάρχουν πολλά κοινά σημεία μεταξύ αρχιτεκτόνων, αρχαιολόγων, πολεοδόμων, καλλιτεχνών, αλλά και οικονομολόγων και κοινωνιολόγων στην εξέταση της αναπτυξιακής συμβολής της πολιτιστικής κληρονομιάς. Ως εκ τούτου, στόχος αυτού του τόμου είναι η ευαισθητοποίηση του κοινού σχετικά με τις οικονομικές διαστάσεις της πολιτιστικής κληρονομιάς, διερευνώντας το ρόλο της στη δημιουργία βιώσιμης ανάπτυξης σε τοπικό και περιφερειακό επίπεδο, εστιάζοντας κυρίως στην υλική αρχιτεκτονική κληρονομιά. Ο τόμος είναι κατ' ανάγκη εκλεκτικός και συλλέγει συμβολές από ερευνητές και υπεύθυνους χάραξης πολιτικής από ένα ευρύ φάσμα επιστημονικών κλάδων, από αρχιτέκτονες και πολεοδόμους έως οικονομολόγους, αρχαιολόγους, εμπειρογνώμονες και αυτοδιοικητικούς, παρέχοντας διαφορετικές προσεγγίσεις στα θέματα αυτά.

Το *Κεφάλαιο 2* με τίτλο «Προς μια συνολική προσέγγιση της χρηματοδότησης έργων πολιτιστικής κληρονομιάς: Η συμβολή της Ευρωπαϊκής Τράπεζας Επενδύσεων στη χρηματοδότηση έργων πολιτιστικής κληρονομιάς στην Ευρώπη» και συγγραφέα το Μ. Aymerich, εξετάζει την οικονομική σημασία, την αξιολόγηση και τη χρηματοδότηση επενδυτικών σχεδίων πολιτιστικής κληρονομιάς και παρουσιάζει την εμπειρία της Ευρωπαϊκής Τράπεζας Επενδύσεων (ΕΤΕπ) στη χρηματοδότηση τέτοιων έργων σε διάφορα μέρη της Ευρώπης. Στο κεφάλαιο αναλύεται η οικονομική προσέγγιση της ΕΤΕπ για την αξιολόγηση και τη χρηματοδότηση έργων πολιτιστικής κληρονομιάς και περιγράφονται οι προκλήσεις και οι δυσκολίες αυτής της προσπάθειας. Υπογραμμίζεται ότι η ΕΤΕπ αναγνωρίζει τη μεγάλη σημασία της πολιτιστικής κληρονομιάς στην αστική ανάπτυξη και στην περιφερειακή ανάπτυξη σύμφωνα με τη στρατηγική «Ευρώπη 2020». Όμως, ταυτόχρονα επισημαίνεται ότι οι τράπεζες, προκειμένου να χρηματοδοτήσουν επενδύσεις σε έργα πολιτιστικής κληρονομιάς, πρέπει να γνωρίζουν πώς να μετρήσουν τα οφέλη και πώς θα υπολογισθεί η απόδοση των επενδύσεων αυτών ώστε επιβεβαιώνεται η ικανότητα του δανειζομένου να εξοφλήσει το δάνειο. Επίσης, υπογραμμίζεται ότι η κοινωνία πρέπει να γνωρίζει γιατί οι περιορισμένοι διαθέσιμοι οικονομικοί πόροι πρέπει να διατεθούν για τη διατήρηση ενός πολιτιστικού αγαθού αντί να δημιουργηθεί, για παράδειγμα, ένα νοσοκομείο, ένα σχολείο ή ένας δρόμος. Επιπλέον, υποδεικνύει την ανάγκη εφαρμογής των καθιερωμένων εργαλείων της κοινωνικο-οικονομικής αξιολόγησης για την εκτίμηση των οικονομικών και κοινωνικών ωφελειών ενός έργου και για την οικονομική αξιολόγηση της κοινωνικής και οικονομικής αξίας των έργων πολιτιστικής κληρονομιάς. Τέλος, τονίζει την ανάγκη απόκτησης ποσοτικών δεδομένων, απαραίτητων για την οικονομική αξιολόγηση ενός έργου, τη μέτρηση των ωφελειών και την ανάγκη ανάπτυξης νέων εργαλείων και μεθόδων μέτρησης της οικονομικής αξίας μη εμπορεύσιμων αγαθών και υπηρεσιών που προκύπτουν για την οικονομία και κοινωνία από τα στοιχεία της πολιτιστικής κληρονομιάς.

Το *Κεφάλαιο 3* με τίτλο «Τα Ευρώ δε είναι οι μόνοι 'καρποί' – Συλλέγοντας το σύνολο των 'καρπών' της πολιτιστικής κληρονομιάς» και συγγραφέα τον G. Bell, αμφισβητεί ορισμένες από τις κρατούσες αντιλήψεις σχετικά με τον τρόπο με τον οποίο επιτυγχάνεται ισορροπία μεταξύ προστασίας και χρήσης, πώς μετράμε την αξία της πολιτιστικής κληρονομιάς και ποιος είναι ο καλύτερος εγγυητής της προστασίας. Επίσης, συζητά κατά πόσον η πολιτιστική κληρονομιά μπορεί να «αξιοποιηθεί» για οικονομικό όφελος ή να διατηρηθεί σε απόσταση από τους ανθρώπους, αναδεικνύοντας το ζήτημα της προστασίας των πολιτιστικών στοιχείων από ποιους και για ποιους. Αναδεικνύει ότι η πολιτιστική κληρονομιά είναι ένας τομέας που διαπνέεται από ηθική, που αφ' ενός πρέπει να παραμείνει πιστή στις αρχές της, αλλά αφ' ετέρου πρέπει να υπερβεί τα μέγιστα σήμερα αυτό-οριζόμενα όριά της στο δημόσιο διάλογο για την οικονομική ανάπτυξη και σημειώνει ότι ένας καλός δείκτης για το πώς έχει μεταβληθεί η στάση απέναντι στην πολιτιστική κληρονομιά τα τελευταία 20 χρόνια είναι η δημιουργία του Heritage Lottery Fund (HLF) στη Μεγάλη Βρετανία, το οποίο έχει ωφελήσει αφάνταστα τον πολιτισμό. Ωστόσο, σημειώνει επίσης ότι η δημόσια χρηματοδότηση δεν μπορεί να αφορά μόνο τη συντήρηση, αλλά πρέπει επίσης να προσφέρει κοινωνικά και οικονομικά οφέλη, που μπορούν να μετρηθούν και να αξιολογηθούν. Υπογραμμίζει, επίσης, τη σημασία της κοινωνικής οργάνωσης και του κοινωνικού κεφαλαίου γενικά, καθώς και

της κοινωνίας των πολιτών και του εθελοντισμού ειδικότερα, κυρίως της προσφοράς χρόνου και σημειώνει ότι η προσφορά χρόνου, εθελοντικά και χωρίς κόστος, αποτελεί το σημαντικότερο παράγοντα στην εξίσωση της κοινωνικής και οικονομικής σημασίας της πολιτιστικής κληρονομιάς, που όμως παραμένει αθέατος και υποτιμημένος. Επίσης, τονίζει τη σημασία της εθελοντικής εργασίας και επισημαίνει τα κίνητρα που θα μπορούσαν να χρησιμοποιηθούν για την ενθάρρυνση της συμμετοχής του κοινού στις κοινωνικές δραστηριότητες για τη διάσωση, προστασία και ανάδειξη της πολιτιστικής κληρονομιάς με στόχο την βιώσιμη ανάπτυξη. Τέλος, θέτει το πολύ σοβαρό ερώτημα, ποιος είναι καλύτερος εγγυητής της προστασίας των στοιχείων της πολιτιστικής κληρονομιάς: το κράτος, η τοπική και η περιφερειακή διοίκηση, οι πολιτιστικές οργανώσεις, οι ΜΚΟ, η κοινωνία των πολιτών ή κάποιος άλλος;

Το *Κεφάλαιο 4*, με τίτλο «Η πολιτιστική κληρονομιά και ο δημόσιος διάλογος για την οικονομική ανάπτυξη» και συγγραφέα το Γ. Μέργο, παρουσιάζει αναλυτικά τη σύνδεση μεταξύ πολιτιστικής κληρονομιάς και οικονομικής ανάπτυξης. Οι σαρωτικές αλλαγές στην οικονομία, αποτέλεσμα της παγκοσμιοποίησης, της αστικοποίησης και της αλλαγής του κλίματος, έφεραν στη δημόσια συζήτηση τις προκλήσεις της βιώσιμης ανάπτυξης και της έξυπνης ανάπτυξης, καθώς και της προώθησης οικονομικών δραστηριοτήτων που θεωρήθηκαν στο παρελθόν ως λιγότερο σημαντικές για τις εθνικές και τοπικές οικονομίες. Για παράδειγμα, η συνεχής ανάπτυξη του τουρισμού και των δραστηριοτήτων αναψυχής παγκοσμίως έχει αναδείξει τον πολιτιστικό τουρισμό και την αναψυχή ως σημαντική πηγή οικονομικής δραστηριότητας, απασχόλησης, εισοδήματος και δημόσιων εσόδων για τις εθνικές και τοπικές οικονομίες σε πολλές χώρες. Στο κεφάλαιο αυτό εξετάζεται η σχέση της πολιτιστικής κληρονομιάς με την βιώσιμη ανάπτυξη, με έμφαση στη δημόσια πολιτική και ειδικότερα στις μεθόδους εκτίμησης των οικονομικών και κοινωνικών επιπτώσεων μιας δημόσιας παρέμβασης, είτε επενδυτικής είτε διαρθρωτικής. Επίσης, εξετάζεται ο ρόλος της πολιτιστικής κληρονομιάς στην επιδίωξη της βιώσιμης ανάπτυξης και αναλύονται τα εργαλεία και οι μέθοδοι που χρησιμοποιούνται για την ανάλυση των επιπτώσεων των δραστηριοτήτων που σχετίζονται με την πολιτιστική κληρονομιά στην τοπική και περιφερειακή οικονομία. Ταυτόχρονα, παρουσιάζονται οι έννοιες και οι διαθέσιμες μέθοδοι για τη αξιολόγηση και μέτρηση του οικονομικού αντίκτυπου των επενδυτικών δραστηριοτήτων αλλά και των μέτρων πολιτικής που σχετίζονται με την πολιτιστική κληρονομιά. Το κεφάλαιο καταλήγει στο συμπέρασμα ότι ο αναλυτής που επιθυμεί να προβεί σε αυστηρή μέτρηση και αξιολόγηση του οικονομικού αντίκτυπου των επενδύσεων και των μέτρων δημόσιας πολιτικής, που σχετίζονται με την πολιτιστική κληρονομιά, έχει στη διάθεσή του μια δέσμη δοκιμασμένων, εμπειρικών οικονομικών προσεγγίσεων και μεθοδολογιών που έχουν αναπτυχθεί στο πλαίσιο της περιφερειακής οικονομικής και της οικονομικής ανάπτυξης.

Το *Κεφάλαιο 5*, με τίτλο «Πολιτιστική κληρονομιά: Επενδύοντας στο μέλλον» και συγγραφέα την Λ. Μενδώνη, προσεγγίζει την πολιτιστική κληρονομιά ως κοινωνικό και δημόσιο κεφάλαιο και ως επένδυση για το μέλλον. Το πολιτιστικό κεφάλαιο κάθε χώρας, που συνδέεται άμεσα με την βιώσιμη ανάπτυξη μέσω της βελτίωσης της ποιότητας ζωής, συμβάλλει αποφασιστικά στη δημιουργία ευνοϊκού κλίματος για την ανάπτυξη. Η αυξανόμενη σημασία της πολιτιστικής κληρονομιάς, τόσο υλική όσο και

άλη, πηγάζει από τη θέση της στις τοπικές, περιφερειακές και εθνικές οικονομίες και κυρίως από τη συμβολή της στη δημιουργία θέσεων εργασίας και την οικονομική ανάπτυξη. Στην Ελλάδα, ειδικότερα, ο πλούτος του κεφαλαίου της πολιτιστικής κληρονομιάς προσφέρει μια μοναδική ευκαιρία για βιώσιμη οικονομική ανάπτυξη. Η αναμφισβήτητα πλούσια και εξαιρετική πολιτιστική κληρονομιά της Ελλάδας, τα μνημεία, οι αρχαιολογικοί χώροι, τα μουσεία και το πολιτιστικό τοπίο αποτελούν ισχυρή κοινωνική και δημόσια κεφαλαιουχική βάση στην οποία η χώρα μπορεί να στηρίξει τις προσπάθειές της για να ανακτήσει την οικονομική και κοινωνική θέση της και να επιτύχει μελλοντική βιώσιμη ανάπτυξη. Υπογραμμίζει επίσης το ρόλο του ελληνικού κράτους (υπό την ηγεσία του Υπουργείου Πολιτισμού και Αθλητισμού) στην προστασία, διαφύλαξη και τον περαιτέρω εμπλουτισμό αυτών των πολιτιστικών αγαθών. Τέλος, θεωρεί ότι η πολιτιστική κληρονομιά είναι ένας τομέας στον οποίο η Ελλάδα υπερέχει και μπορεί να αποτελέσει βασικό παίκτη σε παγκόσμια κλίμακα.

Το *Κεφάλαιο 6*, με τίτλο «Το πολιτιστικό τοπίο και ο δημόσιος χώρος σε μια διεθνή προσέγγιση» και συγγραφέα την D. Arnold, εξετάζει πώς ο δημόσιος ανοικτός χώρος λειτουργεί τόσο ως σηματοδότης της κληρονομιάς όσο και ως παράγοντας μετασχηματισμού σε ένα διακρατικό πλαίσιο. Αναλύει την έννοια των πολιτιστικών τοπίων και τις αμφίρροπες γεωγραφικές περιοχές τους και προτείνει κάποια θεωρητικά παραδείγματα που μπορούν να μας βοηθήσουν να σκεφτούμε πολιτιστικά τοπία σε ένα διαπολιτισμικό πλαίσιο. Ιδιαίτερη αναφορά γίνεται στα πρόσφατα και συνεχιζόμενα ερευνητικά έργα της συγγραφέως σχετικά με τα πολιτιστικά τοπία και τους δημόσιους χώρους στην Κίνα. Η έρευνά της δείχνει ότι οι αμφίρροπες γεωγραφίες του Tianjin παραμένουν τόσο ισχυρές σήμερα όσο ήταν στον δέκατο ένατο αιώνα. Το Tianjin επαναπροσδιορίζει τη δυτική αρχιτεκτονική και, ειδικά σε αυτή τη μελέτη, τη βρετανική αρχιτεκτονική και τον σχεδιασμό, καθώς μεταφέρεται και παρατίθεται σε ένα ανατολικό (μη δυτικό) περιβάλλον που δεν είναι αποικιακό. Οι νέες διαστάσεις που αυτή η μελέτη φέρνει στις αμφίθυμες γεωγραφικές δομές της αρχιτεκτονικής προσφέρουν νέες ευκαιρίες για την ανανέωση της πολιτιστικής κληρονομιάς σε ένα παγκοσμιοποιημένο, διαπολιτισμικό πλαίσιο.

Το *Κεφάλαιο 7*, με τίτλο «Η πολιτιστική κληρονομιά ως τομέας, ως παράγοντας και ως διάνυσμα: Η ιδέα της μεταβαλλόμενης σχέσης μεταξύ της πολιτιστικής κληρονομιάς και του χωροταξικού σχεδιασμού» και συγγραφείς τους E. Stegmeijer, J. Janssen, E. Luiten and H. Renes, αναλύει το μεταβαλλόμενο ρόλο και το σκοπό της διαχείρισης της πολιτιστικής κληρονομιάς στο χωροταξικό σχεδιασμό της Ολλανδίας. Με βάση την εξέλιξη της ολλανδικής πρακτικής της πολιτιστικής κληρονομιάς, εισάγεται ένα αναλυτικό πλαίσιο που αντιπροσωπεύει τρεις προσεγγίσεις για την εισαγωγή της πολιτιστικής κληρονομιάς στον οικονομικό και χωροταξικό προγραμματισμό σε εθνικό επίπεδο, οι οποίες έχουν εξελιχθεί διαδοχικά και αναφέρονται ως τομέας, ως παράγοντας και ως διάνυσμα, αντίστοιχα. Αν και αυτές οι τρεις προσεγγίσεις εξελίχθηκαν σε μια ιστορική ακολουθία, η νέα προσέγγιση δεν αντικατέστησε την παλαιά αλλά μάλλον προσέθεσε νέες διαστάσεις στις προηγούμενες προσεγγίσεις. Οι τρεις αυτές, εντελώς διαφορετικές, προσεγγίσεις στην πολιτιστική κληρονομιά συνυπάρχουν σήμερα στον χωροταξικό σχεδιασμό στην Ολλανδία. Οι συγγραφείς, όμως, επισημαίνουν ότι αυτή η συνύπαρξη των τριών διαφορετικών προσεγγίσεων μπορεί να προκαλέσει

σύγκρουση. Ωστόσο, υποστηρίζουν ότι η σύγχρονη προσέγγιση στη διαχείριση της πολιτιστικής κληρονομιάς πρέπει να μην είναι μονοσήμαντη, ούτε ομοιόμορφη, αλλά να αποτελεί μάλλον ένα μοντέλο μικτής λειτουργίας, χρήσιμο στην πρακτική διαχείριση της πολιτιστικής κληρονομιάς στο χωροταξικό σχεδιασμό, ικανό να χειρίζεται ταυτόχρονα μια ποικιλία διαφορετικών προσεγγίσεων.

Το *Κεφάλαιο 8*, με τίτλο «Παρουσιάζοντας το παρελθόν: Συγκριτική ανάλυση της δημόσιας πολιτικής για τη δημιουργία οικονομικής και κοινωνικής αξίας από την διάσωση της αρχαιολογικής κληρονομιάς» και συγγραφέα τον Κ. Inahata, αναλύει τα διλήμματα δημόσιας πολιτικής στη δημιουργία οικονομικής και κοινωνικής αξίας από την διάσωση της αρχαιολογικής κληρονομιάς. Παρά τα τεράστια χρηματικά ποσά που επενδύονται στην προσπάθεια για τη διάσωση της αρχαιολογικής κληρονομιάς, η δημόσια πολιτική συνήθως δεν έχει μια σταθερή μεθοδολογία αξιολόγησης των ωφελειών προς την κοινωνία. Συνήθως, τα μέτρα δημόσιας πολιτικής που διαμορφώνονται και υλοποιούνται με στόχο τη διάσωση της αρχαιολογικής κληρονομιάς, στοχεύουν στην προστασία και τη διατήρηση της πολιτιστικής κληρονομιάς, και όχι στη δημιουργία οικονομικής και κοινωνικής αξίας. Ωστόσο παρατηρείται, πρόσφατα, αυξανόμενη κριτική για την έλλειψη αυτή στα μέτρα πολιτικής για τη διάσωση της αρχαιολογικής κληρονομιάς, κριτική που μπορεί να υπονομεύσει την υποστήριξη από τον πληθυσμό για τη χρηματοδότηση δαπανών διάσωσης και ανάδειξης. Με αφετηρία την διαπίστωση ότι η υποστήριξη από τον πληθυσμό των δαπανών αυτών αποτελεί θεμέλιο για τη διάσωση και τη διατήρηση της αρχαιολογικής κληρονομιάς, ο συγγραφέας αναλύει τις δυνατότητες και τους περιορισμούς της προσπάθειας για δημιουργία οικονομικής και κοινωνικής αξίας από την ανασκαφική αρχαιολογική κληρονομιά. Εξετάζει συνοπτικά τη βιβλιογραφία σχετικά με τη διακυβέρνηση της αρχαιολογικής κληρονομιάς που στοχεύει στην οικονομική ανάπτυξη, διερευνά την εξέλιξη του σκοπού και του πεδίου εφαρμογής της και αναλύει τις περιπτώσεις Αγγλίας και Ιαπωνίας από την άποψη της οργανωτικής δομής και του χαρακτηριστικού ύφους της δημιουργίας οικονομικής και κοινωνικής αξίας. Τέλος, συγκρίνει και συζητά τη σχέση μεταξύ της διακυβέρνησης και του τρόπου δημιουργίας αξίας με βάση τα αποτελέσματα της αρχαιολογικής έρευνας που στοχεύει στην οικονομική ανάπτυξη.

Το *Κεφάλαιο 9*, με τίτλο «Πολιτιστική κληρονομιά και βιώσιμη τουριστική ανάπτυξη: Οι προκλήσεις» και συγγραφέα τον Χ. Κοκκώση, αναγνωρίζει ότι ο τουρισμός και ο πολιτιστικός τουρισμός, ειδικότερα, έχουν αναδειχθεί σε ένα δυναμικό τομέα της οικονομίας παγκοσμίως και, από την άποψη αυτή, παρέχουν σημαντικές ευκαιρίες για οικονομική ανάπτυξη. Όμως, ταυτόχρονα διαπιστώνει ότι η ανάπτυξη αυτή του τουρισμού, καθώς και του πολιτιστικού τουρισμού ειδικότερα, ασκεί σημαντική πίεση στους φυσικούς και πολιτιστικούς πόρους σε εθνικό, περιφερειακό και τοπικό επίπεδο. Επομένως, η τουριστική ανάπτυξη, συμπεριλαμβανομένου του πολιτιστικού τουρισμού, πρέπει να εξεταστεί μέσα σε ένα πλαίσιο βιωσιμότητας, επιδιώκοντας μια ισορροπία της οικονομικής ανάπτυξης με τους στόχους της κοινωνικής δικαιοσύνης και της περιβαλλοντικής προστασίας. Καθώς οι τουριστικοί προορισμοί επιδιώκουν να αντιμετωπίσουν τις επιπτώσεις της ανάπτυξης του τουρισμού, υπάρχουν σημαντικές προκλήσεις στις προσπάθειές τους για οργάνωση προτεραιοτήτων και δράσεων σε ένα πλαίσιο βιώσιμης ανάπτυξης. Οι προκλήσεις αυτές επικεντρώνονται κατά κύριο

λόγο στην ικανότητα εκτίμησης των επιπτώσεων από την τουριστική ανάπτυξη, αλλά και στην ανάπτυξη και εφαρμογή ολοκληρωμένων στρατηγικών πολλαπλών στόχων που περιλαμβάνουν μια ποικιλία συμφερόντων όλων των ενδιαφερομένων. Η επιβολή ποσοτικών περιορισμών με διοικητικά μέτρα στην τουριστική ανάπτυξη είναι συχνά επιθυμητή, αλλά συνεπάγεται κινδύνους περιθωριοποίησης του προορισμού λόγω ανταγωνισμού, εκτός εάν χρησιμοποιείται ως μέρος μιας ευρύτερης στρατηγικής για την αναβάθμιση, αλλά και τη διαφοροποίηση του τουριστικού προϊόντος. Τέλος, στο κεφάλαιο αυτό αναλύονται ορισμένα βασικά ζητήματα που εμπλέκονται στην απόφαση υιοθέτησης στρατηγικής για βιώσιμη τουριστική ανάπτυξη.

Το *Κεφάλαιο 10*, με τίτλο «Άυλη πολιτιστική κληρονομιά, τοπική γνώση και βιώσιμη διαχείριση των πολιτιστικών και των περιβαλλοντικών πόρων» και συγγραφέα την Σ-Β Φωτοπούλου, εξετάζει πως η βιώσιμη διαχείριση του κεφαλαίου της άυλης πολιτιστικής κληρονομιάς (ICH) συνδέεται με την τοπική γνώση και την βιώσιμη διαχείριση των πολιτιστικών αγαθών και των περιβαλλοντικών πόρων. Στο κεφάλαιο περιγράφονται τέσσερα παραδείγματα άυλης πολιτιστικής κληρονομιάς, όλα εγγεγραμμένα στον Εθνικό Κατάλογο της ICH της Ελλάδας, τα οποία μπορούν να συμβάλουν στη διεύρυνση της κατανόησης της αξίας της ICH, ως παράγοντος αποφασιστικής σημασίας για την βιώσιμη ανάπτυξη και πιο συγκεκριμένα για το μεγάλο αλλά όχι πλήρως αναγνωρισμένο αναπτυξιακό δυναμικό της. Ειδικότερα, τα παραδείγματα αυτά αποδεικνύουν ότι είναι εφικτή η επιτυχής υλοποίηση έργων αποκατάστασης της κληρονομιάς με αποτελεσματικό οικονομικά τρόπο. Επίσης, αυτά τα παραδείγματα μπορούν να φωτίσουν τη λεγόμενη “έμμεση δύναμη” της άυλης πολιτιστικής κληρονομιάς όσον αφορά την βιώσιμη ανάπτυξη.

Το *Κεφάλαιο 11*, με τίτλο «Το Μανιατάκειο Ίδρυμα και η σύλληψη του διαλόγου ‘Ιστορική μνήμη και οικονομική ανάπτυξη’ στην Ελλάδα» και συγγραφέα τον Α. Nanetti, παρουσιάζει πως με αφετηρία το επιστημονικό πεδίο της ιστορίας και εφαρμόζοντας πλήρως τα εργαλεία της και τις παραδοσιακές της μεθοδολογίες, οι κλασικές επιστήμες μπορούν να οδηγήσουν το διεπιστημονικό διάλογο στο επιστημονικό πεδίο της πολιτιστικής κληρονομιάς και να εμπλέξουν τοπικούς ενδιαφερομένους στην χρήση της πολιτιστικής κληρονομιάς ως κύριου συντελεστή καντονομίας, σε παγκόσμιο επίπεδο.

Το *Κεφάλαιο 12*, με τίτλο «Η πολιτιστική κληρονομιά και η ιστορική μνήμη ως παράγων βιώσιμης ανάπτυξης σε μια σύγχρονη πόλη: Η περίπτωση του “Museumsinsel” του Βερολίνου» και συγγραφέα την Ε. Μπιτσάνη εξετάζει την κεντρική θέση που έχει η ιστορική μνήμη και οι υλιστικές της εκδηλώσεις σε ένα συγκεκριμένο τόπο, ως συμβολικό και πολιτιστικό κεφάλαιο, καθώς και ως αναπτυξιακός παράγων για το παρόν και το μέλλον μιας πόλης. Με αφετηρία τη σημασία του πολιτιστικού τουρισμού ως μοχλού της αναπτυξιακής διαδικασίας, η συγγραφέας υποστηρίζει ότι η ανάπτυξη του πολιτιστικού τουρισμού απαιτεί ολιστική και προγραμματισμένη αξιοποίηση των πολιτιστικών πόρων και του πολιτιστικού κεφαλαίου κάθε περιοχής. Επίσης, ότι η ανάπτυξη αυτή απαιτεί την προώθηση της πολιτιστικής ταυτότητας της περιοχής που αποτελείται από την πολιτιστική κληρονομιά και την ιστορική μνήμη, αλλά ακόμη και από το σύστημα κοινωνικών αξιών, πάνω στο οποίο εδράζεται η διατήρηση της ιστορικής μνήμης και της κοινωνικής συνοχής. Η αποτελεσματική προώθηση αυτής της

προσέγγισης προϋποθέτει μια σειρά ενεργειών που περιλαμβάνουν υπηρεσίες υψηλής τεχνολογίας, εξειδικευμένο ανθρώπινο δυναμικό και άλλες καινοτόμες δράσεις. Για την ενίσχυση των θεωρητικών της επιχειρημάτων, η συγγραφέας παρουσιάζει την μελέτη περίπτωσης του “Museumsinsel” του Βερολίνου, της Νήσου των μουσείων που είναι ένα μοναδικό σύνολο πέντε μουσείων στο νησί Spree στην περιοχή Mitte του Βερολίνου, που κατατάσσεται από την UNESCO ως Μνημείο Παγκόσμιας Κληρονομιάς. Το “Museumsinsel” είναι ένα ιδανικό παράδειγμα γιατί λόγω του αρχιτεκτονικού του σχεδιασμού, της ιστορίας και της θέσης του, αντικατοπτρίζει ένα πολύ σημαντικό κομμάτι της πολιτιστικής κληρονομιάς και της ιστορικής μνήμης της πόλης του Βερολίνου και ολόκληρης της Ευρώπης.

Το *Κεφάλαιο 13*, με τίτλο «Η αξιολόγηση των επενδύσεων και η χρηματοδότηση έργων πολιτιστικής κληρονομιάς» και συγγραφέα τον Γ. Μέργο εξετάζει ζητήματα και επιλογές που σχετίζονται με την αξιολόγηση και χρηματοδότηση επενδύσεων, καθώς και την επιλογή των μέτρων πολιτικής, στον τομέα της πολιτιστικής κληρονομιάς. Αρχικά, αναφέρεται σύντομα στη διαφορά αξίας και τιμής και στη συνέχεια συζητά και αναλύει την έννοια της οικονομικής αξίας της πολιτιστικής κληρονομιάς. Ακολούθως, παρουσιάζει αναλυτικά τη χρησιμότητα της μέτρησης του κόστους και των ωφελειών από μια επένδυση ή από ένα μέτρο πολιτικής και αναλύει διεξοδικά πως μπορεί να χρησιμοποιηθεί το καθιερωμένο οικονομικό εργαλείο της Κοινωνικο-οικονομικής Αξιολόγησης, γνωστού και ως «Ανάλυση Κόστους Οφέλους» (Cost Benefit Analysis), για την αξιολόγηση και την επιλογή επενδύσεων σε έργα πολιτιστικής κληρονομιάς. Επίσης, αναλύει σύντομα τη δομή χρηματοδότησης καθώς και τις πηγές χρηματοδότησης επενδύσεων σε έργα πολιτιστικής κληρονομιάς. Τα συμπεράσματα συνοψίζονται ως εξής. Πρώτον, τα στοιχεία πολιτιστικής κληρονομιάς έχουν οικονομική αξία. Η άρνηση αυτής της πραγματικότητας στερεί τις κοινωνίες από ένα σημαντικό αναπτυξιακό πόρο και παράλληλα οδηγεί σε υποβάθμιση και καταστροφή της ίδιας πολιτιστικής κληρονομιάς λόγω της αδυναμίας των προϋπολογισμών να φέρουν το οικονομικό βάρος της διατήρησης. Δεύτερον, στη σύγχρονη αντίληψη της οικονομικής ανάπτυξης, η πολιτιστική κληρονομιά αναγνωρίζεται ως κινητήρια δύναμη ανάπτυξης και ως καταλύτης για την οικονομική και κοινωνική ανάπτυξη. Η πρόκληση είναι η επιτυχής ενσωμάτωση της χρήσης της πολιτιστικής κληρονομιάς στο οικονομικό και κοινωνικό περιβάλλον με ένα αποτελεσματικό πλαίσιο διαχείρισης αλλαγών. Τρίτον, η διεθνής εμπειρία είναι πλούσια σε παραδείγματα επιτυχούς ενσωμάτωσης της πολιτιστικής κληρονομιάς στην στρατηγική οικονομικής ανάπτυξης αναδεικνύοντας τον ισχυρό θετικό αντίκτυπο σε τοπικό και εθνικό επίπεδο.

Το *Κεφάλαιο 14*, με τίτλο «Crowdfunding και κοινωνική τραπεζική για έργα πολιτιστικής κληρονομιάς: Το Act4Greece της Εθνικής Τράπεζας» και συγγραφείς τη Λ. Κατσέλη και την Π. Μπουφούνου υποστηρίζει ότι λόγω της περιορισμένης διαθεσιμότητας πόρων για χρηματοδότηση έργων πολιτιστικής κληρονομιάς, τα καινοτόμα χρηματοδοτικά εργαλεία όπως το crowdfunding είναι ζωτικής σημασίας για τη διατήρηση της πολιτιστικής κληρονομιάς και της πολιτιστικής επιχειρηματικότητας αλλά και για την τόνωση της οικονομίας στο σύνολό της. Οι συγγραφείς παρουσιάζουν το crowdfunding, ένα καινοτόμο χρηματοδοτικό μέσο, το οποίο είναι μια απλή, ευρέως γνωστή δραστηριότητα συγκέντρωσης κεφαλαίων με την οποία κάθε φυσικό

ή νομικό πρόσωπο μπορεί να υποστηρίξει οικονομικά διάφορες κοινωνικές και επιχειρηματικές πρωτοβουλίες που ωφελούν το κοινωνικό σύνολο και το περιβάλλον. Στη συνέχεια, παρουσιάζει πώς το crowdfunding, ως καινοτόμο χρηματοδοτικό εργαλείο, χρησιμοποιήθηκε με επιτυχία για τη χρηματοδότηση δραστηριοτήτων πολιτιστικής κληρονομιάς σε αρκετές περιπτώσεις σε έργα στην Ευρώπη. Τέλος, παρουσιάζει, ως μελέτη περίπτωσης, το Act4Greece, ένα καινοτόμο εργαλείο crowdfunding που υποστηρίζεται από την Εθνική Τράπεζα της Ελλάδος για την εξυπηρέτηση κοινωνικών σκοπών και δραστηριοτήτων που σχετίζονται με την πολιτιστική κληρονομιά και δείχνει ότι η εμπειρία από ένα τέτοιο εργαλείο είναι εξαιρετικά θετική.

Το *Κεφάλαιο 15*, με τίτλο «Πολιτιστικός τουρισμός και περιφερειακή οικονομική ανάπτυξη» με συγγραφείς την Κ. Μιλάνου και τον Γ. Ταταρίδα υποστηρίζει ότι ο πολιτισμός δεν είναι απλά ένα «μονοπάτι», αλλά μπορεί να είναι ένας «αυτοκινητόδρομος» για την ανάπτυξη μιας χώρας, μιας περιοχής ή μιας πόλης. Σήμερα, ακόμα και μικρά χωριά προσπαθούν να βρουν έναν βασικό οδικό χάρτη για πρόσβαση στην πολιτιστική τους ανάπτυξη, φέρνοντας στο προσκήνιο συχνά παλαιά και ξεχασμένα έθιμα και άλλα πολιτιστικά αγαθά. Οι πιο ανεπτυγμένες κοινωνίες έχουν προχωρήσει ακόμη περισσότερο, προσπαθώντας να αναδείξουν κάθε πολιτιστικό αγαθό ή οποιοδήποτε άλλο περιουσιακό στοιχείο που μπορούν να προωθήσουν ως πολιτισμό. Στο κεφάλαιο αυτό, οι συγγραφείς προσπαθούν να φωτίσουν ορισμένες πτυχές των πολιτιστικών αναγκών και δράσεων και αναφέρουν τις πρακτικές του Μουσείου Μπιλμπάο στην Ισπανία και την πρωτοβουλία της Τράπεζας Πειραιώς για τη Λίμνη Στυμφαλία ως αποδεικτικά στοιχεία ότι η συνεργασία μεταξύ του ιδιωτικού και του δημόσιου τομέα, αλλά και απλών ιδιωτών μπορεί να υλοποιηθεί με επιτυχία, αποφέροντας σημαντικό οικονομικό και κοινωνικό όφελος.

Το *Κεφάλαιο 16*, με τίτλο «Η πολιτιστική κληρονομιά ως μοχλός τοπικής οικονομικής ανάπτυξης: Αναζητώντας ευκαιρίες πολιτιστικής επιχειρηματικότητας» με συγγραφέα τον Κ. Οικονόμου, εξηγεί πώς η ενδυνάμωση της επιχειρηματικότητας σε δραστηριότητες σχετικές με την πολιτιστική κληρονομιά μπορεί να αποτελέσει μοχλό τοπικής οικονομικής ανάπτυξης. Το κεφάλαιο, με αφετηρία τη σημαντική συσσωρευμένη διεθνή εμπειρία των τελευταίων τριάντα ετών, αναδεικνύει ότι η πολιτιστική κληρονομιά μπορεί να αποτελέσει σημαντικό οικονομικό τομέα σε περιφερειακό και τοπικό επίπεδο, εξίσου σημαντικό με άλλους παραγωγικούς τομείς της οικονομίας, με σημαντικά οικονομικά και κοινωνικά οφέλη. Ειδικότερα, η αξιοποίηση των τοπικών δεξιοτήτων για την ενδυνάμωση της επιχειρηματικότητας και τη δυνατότητα επίλυσης προβλημάτων, που αναφύονται την αύξηση των χρηματοοικονομικών ροών ως αποτέλεσμα της ανάδειξης της πολιτιστικής κληρονομιάς ενός τόπου, αποτελεί πραγματική ευκαιρία για τις τοπικές οικονομίες. Ωστόσο, η υποκίνηση επιχειρηματικών δραστηριοτήτων ενός τόπου ή μιας περιφέρειας για την προώθηση των αναπτυξιακών δυνατοτήτων της πολιτιστικής κληρονομιάς πιθανόν να περιέχει και κινδύνους που είναι ανάγκη να αντιμετωπισθούν αποτελεσματικά. Το βασικό συμπέρασμα του κεφαλαίου είναι ότι η εκπαίδευση και κατάρτιση είναι το κυριότερο εργαλείο με το οποίο ενισχύεται η δημιουργικότητα, αλλά και η ικανότητα μιας τοπικής οικονομίας να οργανώνει τις πολιτιστικές βιομηχανίες της και να αναβαθμίζει το ανθρώπινο κεφάλαιο, με δεξιότητες και ικανότητες για την προώθηση της επιχειρηματικότητας στον πολιτισμό.

Το *Κεφάλαιο 17*, με τίτλο «Υπολογισμός της οικονομικής αξίας των επενδύσεων στην πολιτιστική κληρονομιά: Μεθοδολογίες και προσεγγίσεις» και συγγραφέα τον Π. Πρόντζα έχει ως αφετηρία τη γενική διαπίστωση ότι η πολιτιστική κληρονομιά έχει μεν σημαντική συμβολή στην ανάπτυξη μιας οικονομίας, αλλά είναι ανάγκη να μπορούν να υπολογισθούν και να μετρηθούν τα οικονομικά και κοινωνικά οφέλη ενός έργου στην πολιτιστική κληρονομιά. Το κεφάλαιο αυτό ασχολείται με ένα από τα πιο αμφιλεγόμενα θέματα των οικονομικών της πολιτιστικής κληρονομιάς, δηλαδή την εκτίμηση και μέτρηση της οικονομικής αξίας της κληρονομιάς. Αναμφίβολα, οι επενδύσεις στην πολιτιστική κληρονομιά μπορούν να προσφέρουν μια σειρά ωφελειών σε διάφορες κοινωνικές και οικονομικές διαστάσεις, όπως δημιουργία απασχόλησης, αύξηση του εισοδήματος, μείωση της φτώχειας, αύξηση των δημόσιων εσόδων, προσέλκυση νέων επιχειρήσεων και επενδύσεων σε και περιοχή. Όμως, η εκτίμηση της οικονομικής αξίας της κληρονομιάς είναι σημαντική για πολλούς λόγους: την αξιολόγηση των επενδύσεων, την ιεράρχηση των μέτρων πολιτικής, την αξιολόγηση των δημόσιων δαπανών και των δημόσιων παρεμβάσεων και σε πολλά άλλα θέματα διακυβέρνησης. Ωστόσο στην πράξη, η αξιολόγηση συνεπάγεται πολλές σημαντικές παραμέτρους και υποθέσεις που παρουσιάζονται στο κεφάλαιο αυτό συνοπτικά στις διάφορες μεθοδολογίες και προσεγγίσεις, με βάση καθιερωμένες έννοιες της περιβαλλοντικής οικονομικής στον υπολογισμό της οικονομικής αξίας των στοιχείων ή έργων πολιτιστικής κληρονομιάς. Επίσης, παρουσιάζεται συνοπτικά η συνθετότερα χρησιμοποιούμενη μέθοδος, αυτή της Υποθετικής Αξιολόγησης στον υπολογισμό της οικονομικής αξίας των κεφαλαιουχικών στοιχείων της κληρονομιάς. Παρουσιάζονται, τέλος, ορισμένες εφαρμογές αυτών των εννοιών σε επενδύσεις που σχετίζονται με την πολιτιστική κληρονομιά.

Το *Κεφάλαιο 18*, με τίτλο «Η χρηματοδότηση έργων πολιτιστικής κληρονομιάς: Σημαντικές παράμετροι και πηγές χρηματοδότησης» και συγγραφέα την Ε. Καραϊσκού παρουσιάζει γιατί η χρηματοδότηση έργων κληρονομιάς αντιπροσωπεύει ένα πιο δυσεπίλυτο πρόβλημα, λαμβάνοντας υπόψη τον περίπλοκο χαρακτήρα μιας πολιτιστικής περιοχής ή ενός στοιχείου πολιτιστικής κληρονομιάς. Το κεφάλαιο ασχολείται με εκείνα τα κρίσιμα χαρακτηριστικά ενός έργου πολιτιστικής κληρονομιάς που επηρεάζουν τον τρόπο χρηματοδότησης και αναλύει τις δυνατότητες και επιλογές του τρόπου χρηματοδότησης. Αρχικά, συζητά τους τομείς που εμπλέκονται σε έργα πολιτιστικής κληρονομιάς και τον πιθανό ρόλο τους στη διατήρηση και την ανάπτυξη της πολιτιστικής κληρονομιάς. Στη συνέχεια, η ανάλυση προσδιορίζει τα ιδιαίτερα χαρακτηριστικά των έργων ανάπτυξης και ανάδειξης της πολιτιστικής κληρονομιάς ως τον κύριο όγκο των έργων πολιτιστικής κληρονομιάς. Στη συνέχεια παρουσιάζει τα διαθέσιμα χρηματοδοτικά εργαλεία για την προσέλκυση επενδύσεων για έργα ανάπτυξης και ανάδειξης της κληρονομιάς. Η ανάλυση περιλαμβάνει είτε κίνητρα είτε τεχνικές χρηματοδότησης που ενσωματώνουν διάφορα εργαλεία και κίνητρα. Στο πλαίσιο αυτό, εξετάζεται ο ρόλος των συμπράξεων δημόσιου-ιδιωτικού τομέα και άλλων μηχανισμών χρηματοδότησης. Τέλος, παρουσιάζει, ως μελέτη περίπτωσης, τη χρηματοοικονομική δομή ενός βιομηχανικού χώρου βιομηχανικής κληρονομιάς στην Ελλάδα, το Τεχνολογικό και Πολιτιστικό Πάρκο Λαυρίου, που αναδείχθηκε με πρωτοβουλία του Εθνικού Μετσόβιου Πολυτεχνείου.

Μέρος II: Μελέτες και παρεμβάσεις

Το *Κεφάλαιο 19*, με τίτλο « Η πολιτιστική κληρονομιά σε διάλογο με την πολιτιστική ταυτότητα: Αρχαία και σύγχρονα μωσαϊκά στη Ραβέννα» και συγγραφέα την Μ. G. Marini, παρουσιάζει την πολιτιστική ταυτότητα της Ραβέννας, μιας πόλης γνωστής σε όλο τον κόσμο για τα μωσαϊκά της και τον πλούτο της πρώιμης χριστιανικής και βυζαντινής καλλιτεχνικής κληρονομιάς που χρονολογείται από τον 5ο και τον 6ο αιώνα. Το κεφάλαιο παρουσιάζει τις ρίζες της σύγχρονης μωσαϊκής κουλτούρας, που καθιερώθηκε στο τελευταίο μέρος του 19ου αιώνα, και την εμπειρία της «*Ραβέννα Μωσαϊκό*», μια Μπιενάλε Τέχνης αφιερωμένης στο σύγχρονο μωσαϊκό, που ξεκίνησε το 2009.

Το *Κεφάλαιο 20*, με τίτλο «Η προώθηση των διεπιστημονικών ικανοτήτων στην πολιτιστική κληρονομιά: Το έργο ST-ART-APP» και συγγραφέα τον Α. Penso παρουσιάζει ένα έργο που προωθεί τις διεπιστημονικές ικανότητες στην πολιτιστική κληρονομιά. Στο σημερινό ευρωπαϊκό οικονομικό περιβάλλον, είναι εμφανής η ανάγκη για καινοτομική ανταπόκριση στις απαιτήσεις της “Επαγγελματικής Εκπαίδευσης και Κατάρτισης” και για βελτίωση των δεξιοτήτων. Στον τομέα της πολιτιστικής κληρονομιάς, το πρόγραμμα ST-ART APP καλύπτει την ανάγκη των νέων και των επιχειρηματιών που επιθυμούν να αποκτήσουν περισσότερες δεξιότητες και ικανότητες στον τομέα των πολιτιστικών αγαθών και της πολιτιστικής κληρονομιάς. Ο σκοπός του έργου είναι η διευκόλυνση της δημιουργίας νέων ιδεών για την εκκίνηση και την ενίσχυση της επιχειρηματικότητας. Επιδίωξή του έργου είναι η δημιουργία βάσης για αύξηση του ενδιαφέροντος για τις δημιουργικές και πολιτιστικές επιχειρήσεις, καθώς και η προώθηση εκείνων των βασικών ικανοτήτων που είναι χρήσιμες στην επαγγελματική εκπαίδευση και κατάρτιση μέσω της εφαρμογής καινοτόμων και αλληλεπιδραστικών διδακτικών εργαλείων. Η εταιρική σχέση του έργου αποτελείται από δημόσια και ιδιωτικά ιδρύματα επαγγελματικής κατάρτισης, Μικρομεσαίες Επιχειρήσεις και Ιδρύματα που δραστηριοποιούνται στην υποστήριξη της αυτοαπασχόλησης από την Ιταλία, την Ελλάδα, το Ηνωμένο Βασίλειο, τη Δανία, την Ουγγαρία, την Πορτογαλία και την Κροατία.

Το *Κεφάλαιο 21*, με τίτλο « Η πολιτιστική κληρονομιά ως οικονομική αξία και κοινωνική ευκαιρία: Ο κύκλος SPINNA» και συγγραφείς τις Ε. Dick and R. Ganguli, εισάγει τον αναγνώστη στη SPINNA, μια μη κερδοσκοπική οργάνωση που έχει σκοπό την ενίσχυση της θέσης των γυναικών. Ο γενικός στόχος του έργου είναι να βοηθήσει την ικανότητα των γυναικών στην περιοχή της Κεντρικής Ασίας, αυξάνοντας την παραγωγή, ανταγωνιστικότητα και προβολή προϊόντων κλωστοϋφαντουργίας και ένδυσης από τις γυναίκες, μέσω της ενίσχυσης των δικτύων διανομής, της δημιουργίας κέντρων SPINNA σε τοπικό και περιφερειακό επίπεδο, της βελτίωσης των επιχειρηματικών πρακτικών και της ανάπτυξης αγορών σε εθνικό και διεθνές επίπεδο. Ο «Κύκλος SPINNA» παρέχει μια σειρά από παραδείγματα και καινοτομικές πρακτικές για το σχεδιασμό μέτρων δημόσιας πολιτικής για βιώσιμη και έξυπνη ανάπτυξη, που έχει ως άξονες την πολιτιστική κληρονομιά, τις παραδοσιακές τεχνικές και τη συνεργατική επιχείρηση.

Το *Κεφάλαιο 22*, με τίτλο «Πολιτιστική κληρονομιά και χωρικός σχεδιασμός στην Κύπρο: Το Σχέδιο Ολοκληρωμένης Αστικής Ανάπτυξης του Δήμου Πάφου» και συγγραφείς τους Ι. Πισσούριο και Μ. Σιούλα, παρουσιάζει το *Σχέδιο Ολοκληρωμένης Αστικής Ανάπτυξης* που καταρτίστηκε για το ιστορικό κέντρο της πόλης. Όντας η Πάφος Πολιτιστική Πρωτεύουσα της Ευρώπης για το 2017, ήταν κομβικής σημασίας η

ανάδειξη των μνημείων και των χώρων πολιτιστικής κληρονομιάς του ιστορικού κέντρου της. Με αφετηρία την πιο πάνω παρατήρηση, ο σκοπός του κεφαλαίου αυτού είναι διττός. Αφ' ενός στοχεύει στον εντοπισμό των μεθοδολογικών ιδιαιτεροτήτων του συγκεκριμένου Σχεδίου, γεγονός που επιτρέπει την καλύτερη κατανόηση του πολυσύνθετου χαρακτήρα αυτού του τύπου σχεδίων. Αφ' ετέρου, παρουσιάζει τις προτεινόμενες ενέργειες, οι οποίες, αν και επικεντρώνονται στην προστασία και ανάδειξη της πολιτιστικής κληρονομιάς του ιστορικού κέντρου της πόλης της Πάφου, τελικά αποτελούν ένα ολοκληρωμένο σχέδιο ενίσχυσης της οικονομίας και της κοινωνικής ζωής του.

Το *Κεφάλαιο 23*, με τίτλο «Ιστορική μνήμη και βιώσιμη ανάπτυξη: Η οπτική του Μανιατακείου Ιδρύματος για την πόλη της Κορώνης, του Δήμου Πύλου-Νέστωρος» και συγγραφέα την Β. Ιγγλέζου, παρουσιάζει πώς οι δραστηριότητες της κοινωνίας των πολιτών με τη μορφή ενός ιδρύματος δημοσίου συμφέροντος αφιερωμένου στον πολιτισμό οδηγούν στην οικονομική και κοινωνική ανάπτυξη, αυξάνουν την κοινωνική ένταξη, διαμορφώνουν τοπική ταυτότητα, παρέχουν κοινωνική συνοχή, οδηγούν στην καινοτομία, δημιουργούν θέσεις εργασίας και ενισχύουν το επενδυτικό κλίμα. Ο πολιτισμός βρίσκεται στο επίκεντρο μιας σειράς δραστηριοτήτων του Ιδρύματος που αποκτούν ολοένα και μεγαλύτερη σημασία στις σύγχρονες οικονομίες. Οι δραστηριότητες αυτές, που βασίζονται στην πολιτιστική κληρονομιά και τις τέχνες, εφαρμόζουν γνώσεις, δεξιότητες και επιστημονικές ειδικότητες που αναπτύσσονται στις πολιτιστικές παραδόσεις και χρησιμοποιούν, ως σημεία αναφοράς, πτυχές του πολιτισμού. Στόχος του Ιδρύματος είναι η συστηματική προώθηση της ιστορικής και πολιτιστικής παρουσίας των πόλεων-κάστρων της Μεσοπνίας και η οικονομική ανάπτυξη, διεθνοποίηση και η ανάδειξη των συγκριτικών τους πλεονεκτημάτων, μέσω τριών πυλώνων δράσης: πολιτιστικών, οικονομικών και κοινωνικών.

Το *Κεφάλαιο 24*, με τίτλο «Ο δρόμος προς τα μνημεία: Πώς να χρησιμοποιηθούν οι ιστορικοί και πολιτιστικοί πόροι προς όφελος της κοινωνίας» και συγγραφέα το S. Best, με αφετηρία τη διαπίστωση ότι οι επισκέψεις σε μνημεία και πολιτιστικούς χώρους αποτελεί έναν από τους ταχύτερα αναπτυσσόμενους τομείς του τουρισμού, προτείνει την αποτελεσματική διαχείριση αυτών ώστε να αποτελέσουν εργαλείο δημιουργίας εισοδήματος και απασχόλησης, μείωση της φτώχειας και οικονομικής ανάπτυξης, αλλά και διατήρησης του πολιτιστικού και ιστορικού κεφαλαίου. Το κεφάλαιο δίνει έμφαση στην επιχειρηματικότητα ως εργαλείο για την ανάδειξη εκείνων των πολιτιστικών και ιστορικών πόρων που έχουν αναπτυξιακή δυναμότητα, καθώς και στον προσδιορισμό των επιχειρηματικών ευκαιριών.

Το *Κεφάλαιο 25*, με τίτλο «Ένα επιτυχημένο παράδειγμα τοπικής ανάπτυξης: Ανάβρα Μαγνησίας» και συγγραφείς τον Ι. Ρήγο και την Ε. Τσιριγώτη παρουσιάζει τη μεγάλη σημασία του κοινωνικού κεφαλαίου, που βασίζεται στους διαθέσιμους παραδοσιακούς, τοπικούς, αναπτυξιακούς πόρους, ως καταλυτικού παράγοντα τοπικής ανάπτυξης. Το παράδειγμα αυτό παρουσιάζει πώς τα ενδιαφερόμενα μέρη αντιλαμβάνονται και ενεργούν με στόχο τη βιώσιμη ανάπτυξη σε τρεις μεγάλες αναπτυξιακές πρωτοβουλίες-προτεραιότητες που προάγουν τις τοπικές φυσικές ικανότητες και τον τοπικό πολιτισμό, προστατεύοντας παράλληλα το περιβάλλον.

Το *Κεφάλαιο 26*, με τίτλο «Βιώσιμη ανάπτυξη μέσω της ανάπλασης και επαναδραστηριοποίησης ενός δικτύου σχολικών κτιρίων» και συγγραφείς τον Ι. Ρήγο και την Ε.

Τοιριγώπη υποδεικνύει την επανενεργοποίηση και ανάπτυξη ενός αγροτικού δικτύου παλαιών σχολικών κτιρίων ως μέσου βιώσιμης ανάπτυξης. Οι συγγραφείς υποστηρίζουν ότι με την ανάπτυξη των παλαιών εγκαταλελειμμένων σχολικών κτιρίων σε ένα δίκτυο αγροτικών οικισμών και την υιοθέτηση νέων χρήσεων, κυρίως πολιτιστικών δράσεων, προωθείται ο στόχος του πολιτισμού και της βιώσιμης ανάπτυξης σε τοπικό επίπεδο.

Το *Κεφάλαιο 27*, με τίτλο «Βιωσιμότητα και πολιτιστική διαχείριση: Η περίπτωση του Πολιτιστικού Ιδρύματος του Ομίλου της Τράπεζας Πειραιώς» και συγγραφέα τον Χ. Ρήγκα, παρουσιάζει τη λειτουργία Ιδρύματος δημοσίου συμφέροντος που υποστηρίζεται από μια συστημική τράπεζα της Ελλάδας, την Τράπεζα Πειραιώς. Το Ίδρυμα υποστηρίζει τη διατήρηση και προβολή της ελληνικής πολιτιστικής κληρονομιάς με έμφαση στην παραδοσιακή και τη βιομηχανική τεχνολογία. Στην κατεύθυνση αυτή, πραγματοποιεί το σχεδιασμό και την υλοποίηση δράσεων και προγραμμάτων που σχετίζονται με τον πολιτισμό, ενώ ταυτόχρονα υιοθετεί ένα σημαντικό μέρος των αρχών και στόχων της δέσμευσης του Ομίλου για εταιρική κοινωνική ευθύνη. Οι στόχοι του Ιδρύματος είναι η συμβολή στη λειτουργική διασύνδεση και προβολή της ελληνικής παράδοσης και του πολιτισμού μέσω ενός δικτύου εννέα μουσείων που ευρίσκονται σε διαφορετικές περιοχές της χώρας και αναδεικνύουν συγκεκριμένες παραδοσιακές παραγωγικές δραστηριότητες. Με τον τρόπο αυτό το Ίδρυμα και η Τράπεζα συμβάλλουν καθοριστικά στην περιφερειακή ευαισθητοποίηση για την πολιτιστικής κληρονομιάς της χώρας, αλλά ταυτόχρονα συμβάλλουν στην οικονομική ανάπτυξη και στην κοινωνική ζωή, προβάλλοντας την ταυτότητα των ελληνικών περιοχών.

Το *Κεφάλαιο 28*, με τίτλο «Πρώθηση της επιχειρηματικότητας στον τομέα του πολιτισμού και των δημιουργικών βιομηχανιών στην Ευρώπη: Επιχειρηματικά Δίκτυα στις δημιουργικές βιομηχανίες - το έργο CINet» και συγγραφείς τους J. A. Porfírio, J. Hassid and T. Carrilho, παρουσιάζει το CINet, ένα πολύ ενδιαφέρον έργο εμπνευσμένο από τη μοναδική οικολογία του κλάδου των δημιουργικών βιομηχανιών του Nottingham. Το έργο αυτό συγκεντρώνει κλάδους δημιουργικών βιομηχανιών σε διάφορες χώρες διευκολύνοντας την κοινή μάθηση μεταξύ των επιχειρηματιών και προάγοντας την επιχειρηματικότητα στον πολιτιστικό τομέα, αναπτύσσοντας προϋποθέσεις για μάθηση και συλλογικό πλεονέκτημα σε μικρές ομάδες επιχειρήσεων. Η εμπειρία του Nottingham απέδειξε το σημαντικό ρόλο που μπορούν να διαδραματίσουν οι θεσμικοί παράγοντες όπως οι τοπικές αρχές, τα πανεπιστήμια και τα κολλέγια, οι κοινωνικοί επιχειρηματίες, αλλά και οι πολιτιστικές αγορές, για τη δημιουργία και την ανάπτυξη μιας δυναμικής πολιτιστικής οικονομίας. Τέλος, το κεφάλαιο αυτό θεωρεί ότι η δημιουργία ενός οικοσυστήματος δημιουργικών βιομηχανιών πρέπει να απομακρυνθεί από την οπτική της θεσμικής και επιχειρηματικής οικολογίας. Αυτό είναι αποφασιστικής σημασίας για την επιχειρηματική μάθηση και την επιχειρηματική ανάπτυξη στις δημιουργικές βιομηχανίες, αλλά ταυτόχρονα μπορεί να θεωρηθεί ως μια νέα προσέγγιση σε σύγκριση με τις συνήθεις προσεγγίσεις της δημόσιας πολιτικής ή της επαγγελματικής εκπαίδευσης, οι οποίες επικεντρώνονται κυρίως στους μεμονωμένους επιχειρηματίες και στις επιχειρήσεις τους.

Το *Κεφάλαιο 29*, με τίτλο «Η ανάπτυξη συνείδησης για τη σημασία της υλικής πολιτιστικής κληρονομιάς στην Αλβανία: Μια περιγραφική ιστορική προσέγγιση» και συγγραφέα την Η. Sherifi, παρουσιάζει τις προσπάθειες για τη δημιουργία ενός

Κέντρου Πολιτιστικής Κληρονομιάς στην Αλβανία. Η συγγραφέας εισάγει τον αναγνώστη σε μια ιστορική περιγραφή της ανάπτυξης της συνείδησης για τη σημασία της πολιτιστικής κληρονομιάς, αναλύοντας τους λόγους και εξηγώντας πώς η συνείδηση αυτή εξελίχθηκε στην περίοδο πριν από τον Δεύτερο Παγκόσμιο Πόλεμο και αργότερα κατά τη διάρκεια του κομμουνιστικού καθεστώτος, καθώς και κατά τη διάρκεια της μετάβασης στην οικονομία της αγοράς και στη δημοκρατία. Το κεφάλαιο επιδιώκει αρχικά να εξηγήσει πώς ήταν η κατάσταση όσον αφορά τη μεταχείριση, την προστασία και τη συντήρηση της πολιτιστικής κληρονομιάς πριν την περίοδο μετάβασης στην οικονομία της αγοράς και τη δημοκρατία. Ταυτόχρονα, παρέχει μια σύντομη περιγραφή της εμπέλειας και του πλαισίου του Αλβανικού νομικού και θεσμικού πλαισίου για την πολιτιστική κληρονομιά, από την περίοδο της μετάβασης μέχρι το 2006, που αποτελεί τη βάση για τον προσδιορισμό της προσέγγισης των τελευταίων ετών.

Το *Κεφάλαιο 30*, με τίτλο «Η χρήση των τεχνολογιών του διαδικτύου για την ψηφιοποίηση της πολιτιστικής κληρονομιάς» και συγγραφείς τους Π. Παρθένιο, Κ. Μανιά και Ν. Πατσαβό, περιγράφει το σχεδιασμό μιας διαδραστικής πλατφόρμας 3D για τα κυριότερα μνημεία της Κρήτης χρησιμοποιώντας τεχνολογίες ιστού (WEBGL). Στόχος τους είναι ο σχεδιασμός μιας ηλεκτρονικής πλατφόρμας ανοιχτής στο κοινό για την προώθηση της πολιτιστικής κληρονομιάς της Κρήτης, μέσα από ένα απλό, φιλικό προς τον χρήστη διαισθητικό περιβάλλον. Η πρωταρχική πρόκληση ήταν ο τρόπος διαχείρισης ενός τόσο μεγάλου όγκου πληροφοριών μέσω του Διαδικτύου, που εκτός από την παροχή της δυνατότητας σύγκρισης της μορφής και της δομής των μνημείων και των πολιτιστικών περιοχών κατά τη διάρκεια των κύριων ιστορικών περιόδων της ιστορίας της Κρήτης, θα παρέχει στον τελικό χρήστη την πληροφορία με τρόπο διάφανο, ελαφρύ και απλό. Η βασική ιδέα είναι απλή: αντί να παρουσιάσει τις πληροφορίες σε κάθε δυνατή λεπτομέρεια από την αρχή, διασπά το σύνολο της πληροφορίας σε κόμβους ή επίπεδα αφαίρεσης, που ονομάζονται “επίπεδα λεπτομέρειας”, παρέχοντας τις ελάχιστες πληροφορίες που χρειάζονται σε κάθε δεδομένη επίπεδο. Οι πληροφορίες αποθηκεύονται σε κάθε αντικείμενο και κάθε μνημείο στα διαφορετικά επίπεδα λεπτομέρειας.

Το *Κεφάλαιο 31*, με τίτλο «Το Κέντρο Αρχιτεκτονικής της Μεσογείου Χανίων: Μοχλός τοπικής, πολιτιστικής, κοινωνικής και οικονομικής ανάπτυξης» και συγγραφέα την Α. Κωτσάκη, παρουσιάζει τις δραστηριότητες του «Κέντρου Μεσογειακής Αρχιτεκτονικής» (ΚΑΜ), ενός οργανισμού που ιδρύθηκε από το Δήμο Χανίων. Πρόκειται για δημοτική επιχείρηση με έδρα τα Χανιά, που στεγάζεται στο Μεγάλο Άρσενal, στο παλιό ενετικό λιμάνι της ιστορικής πόλης. Το κτίριο έχει μεγάλη ιστορική, καλλιτεχνική και επιστημονική αξία και αποτελεί σημαντικό τμήμα της τοπικής πολιτιστικής κληρονομιάς. Αποστολή του ΚΑΜ είναι η οργάνωση και εποπτεία διαφόρων πολιτιστικών δραστηριοτήτων και προγραμμάτων με πλούσιο και εκτεταμένο περιεχόμενο, με επίκεντρο τη μεσογειακή αρχιτεκτονική και το περιβάλλον. Το ΚΑΜ είναι ένα παράδειγμα της σκέψης σχετικά με τη διακυβέρνηση του πολιτισμού και της κληρονομιάς. Το ΚΑΜ αποτελεί μέρος ενός δικτύου κέντρων τέχνης και κουλτούρας που είναι εγκατεστημένα σε διάφορες επαρχιακές πόλεις της χώρας με πρωτοβουλία και μερική χρηματοδότηση από το Υπουργείο Πολιτισμού και Αθλητισμού, στο πλαίσιο των αντίστοιχων δήμων, με αποστολή την προώθηση του πολιτισμού και υλοποίηση δραστηριοτήτων που σχετίζονται με την πολιτιστική κληρονομιά στις αντίστοιχες πόλεις.

Το *Κεφάλαιο 32*, με τίτλο «Παραδοσιακά κτίρια σε νέες χρήσεις: Τα οικονομικά της διατήρησης παραδοσιακού βιομηχανικού κτιρίου» και συγγραφείς τον Γ. Μέργο και την Τ. Μουρατίδου, παρουσιάζει την ανακατασκευή και διατήρηση ενός παλιού βιομηχανικού και ιστορικού κτιρίου στη Δράμα, που μετατράπηκε σε νέα χρήση, αυτή ενός πολυτελούς ξενοδοχείου. Οι συγγραφείς υποστηρίζουν ότι οι νέες χρήσεις των παραδοσιακών κτιρίων, εκτός από μια αρχιτεκτονική και ιστορική ανάλυση για την ένταξη των κτιρίων στον αστικό ιστό, απαιτούν μια οικονομική ανάλυση για το πώς τα κτίρια αυτά μπορούν να ενταχθούν στο σημερινό οικονομικό και κοινωνικό περιβάλλον με νέες χρήσεις, αυτοδύναμες οικονομικά και λειτουργικά, χωρίς να επιβαρύνουν το δημόσιο προϋπολογισμό. Τα οικονομικά της διατήρησης παραδοσιακών κτιρίων είναι ένα νέο πεδίο που απαιτεί μια διεπιστημονική προσέγγιση. Αν και χρησιμοποιεί οικονομικές έννοιες και μεθόδους και η χρήση του αυξάνεται ραγδαία τα τελευταία είκοσι χρόνια, εξακολουθεί να είναι μάλλον λιγότερο ανεπτυγμένο πεδίο σε σύγκριση με άλλα επιστημονικά πεδία. Η διατήρηση των παλαιών κτιρίων είναι ένα τυπικό δημόσιο αγαθό που προσθέτει αξία στον αστικό ιστό και στο αστικό περιβάλλον. Όμως, υπάρχουν ορισμένα συγκεκριμένα ερωτήματα που πρέπει να απαντηθούν σε μια απόφαση δημόσιας πολιτικής για τη διατήρηση ενός παραδοσιακού κτιρίου που δεν είναι μόνο αρχιτεκτονικά και ιστορικά. Στόχος του κεφαλαίου είναι να εξετάσει ορισμένα από αυτά τα ζητήματα στο πλαίσιο μιας συγκεκριμένης περίπτωσης, τη διατήρηση ενός παλιού βιομηχανικού κτιρίου σε μια επαρχιακή πόλη και τη νέα χρήση του ως πολυτελούς ξενοδοχείου.

Το *Κεφάλαιο 33*, με τίτλο «Άνθρωποι, κτίρια, μηχανές: Ανασύσταση του παρελθόντος, προσβλέποντας το μέλλον: Η συμβολή της Δημόσιας Επιχείρησης Ηλεκτρισμού στη διάσωση και ανάδειξη της ελληνικής βιομηχανικής κληρονομιάς» και συγγραφέα την Μ. Μαυροειδή, παρουσιάζει την ιστορία και τη βιομηχανική κληρονομιά της Δημόσιας Επιχείρησης Ηλεκτρισμού (ΔΕΗ). Η ΔΕΗ ιδρύθηκε ως εταιρεία κρατικής ιδιοκτησίας τη δεκαετία του 1950, ενσωματώνοντας όλες τις υπάρχουσες τότε εταιρείες προμήθειας ηλεκτρικής ενέργειας και πέτυχε να ολοκληρώσει την ηλεκτροδότηση της χώρας μέσα σε είκοσι χρόνια πριν από το 1969. Η ΔΕΗ κληρονόμησε όλα τα κτίρια ηλεκτρικής ενέργειας του 20ού αιώνα και ανέλαβε πρόσφατα το καθήκον να διασφαλίσει αυτή τη βιομηχανική κληρονομιά της χώρας. Το έγγραφο παρουσιάζει την πρόσφατη δραστηριότητα της ΔΕΗ για μια στρατηγική διάσωσης και προώθησης της πολιτιστικής κληρονομιάς που θα ωφελήσει τόσο τους εργαζόμενους όσο και την κοινωνία. Η στρατηγική αυτή αποτελείται από πολιτικές και πρακτικές πολιτιστικής διαχείρισης που συμβάλλουν στην βιώσιμη ανάπτυξη και αποτελούν μέρος της σύγχρονης έννοιας της Εταιρικής Κοινωνικής Ευθύνης. Η παρουσίαση είναι ένα χρήσιμο παράδειγμα για το πώς μια μεγάλη δημόσια επιχείρηση αντιμετωπίζει την πρόκληση της διάσωσης, της προστασίας και της διαχείρισης της βιομηχανικής πολιτιστικής κληρονομιάς της χώρας.

Το *Κεφάλαιο 34*, με τίτλο «Οικονομική αξία της πολιτιστικής κληρονομιάς: Οικονομικά οφέλη, κοινωνικές ευκαιρίες και προκλήσεις της πολιτιστικής κληρονομιάς για τη βιώσιμη ανάπτυξη στην περιφέρεια» και συγγραφέα την Αντιπεριφερειάρχη Μεσσηνίας Ε. Αλειφέρη, παρουσιάζει τη στρατηγική της Αντιπεριφέρειας Μεσσηνίας για την αξιοποίηση της πολιτιστικής και ιστορικής κληρονομιάς και τη διασύνδεση των

επιχειρήσεων πολιτιστικών προϊόντων με τον τουρισμό και τα ποιοτικά προϊόντα της Περιφέρειας Μεσσηνίας. Με δεδομένη, την πλούσια πολιτιστική κληρονομιά της Περιφέρειας Πελοποννήσου, έχουν αναληφθεί από την Περιφέρεια σημαντικές δράσεις όπως η ιστοσελίδα «Μυθική Πελοπόννησος» με στόχο την ανάδειξη τόσο του πολιτισμού όσο και των προϊόντων της περιφέρειας.

Το *Κεφάλαιο 35*, με τίτλο «Η πολιτιστική κληρονομιά ως κινητήρια δύναμη για την τοπική ανάπτυξη» και συγγραφέα το Δήμαρχο Πύλου-Νέστορος και Αντιπρόεδρο της ΚΕΔΕ, Δ. Καφαντάρη, παρουσιάζει την ευαισθητοποίηση της δημοτικής αρχής για τη σημασία της πολιτιστικής κληρονομιάς ως παράγοντα τοπικής βιώσιμης ανάπτυξης. Με δεδομένη την πλούσια πολιτιστική κληρονομιά του Δήμου, που περιλαμβάνει ιστορικά μνημεία και κάστρα όλων των ιστορικών εποχών, που ανήκουν στην παγκόσμια πολιτιστική κληρονομιά, φυσικό πλούτο και μοναδικά φυσικά τοπία, καταδεικνύεται η ιδιαίτερη πολιτισμική ταυτότητα της περιοχής, η οποία συνιστά ένα μοναδικό αναπτυξιακό παράγοντα, ικανό να αποτελέσει πόλο έλξης επισκεπτών και πηγή τοπικής βιώσιμης ανάπτυξης.

Συμπερασματικές παρατηρήσεις

Σκοπός του βιβλίου και του προγράμματος *InHeriT* είναι η ενίσχυση της ευαισθητοποίησης του κοινού σχετικά με την σημασία της πολιτιστικής κληρονομιάς στη βιώσιμη ανάπτυξη και τον κρίσιμο ρόλο της στην αναπτυξιακή διαδικασία σε τοπικό, περιφερειακό και εθνικό επίπεδο. Στα διάφορα κεφάλαια του βιβλίου αναλύονται οι οικονομικές διαστάσεις και οι σημαντικές δυνατότητες που αντιπροσωπεύει η πολιτιστική κληρονομιά για την οικονομία και την κοινωνία. Τα οικονομικά οφέλη, οι κοινωνικές ευκαιρίες και οι προκλήσεις, αντικείμενο της δημόσιας πολιτικής για την πολιτιστική κληρονομιά, αποτελούν διαστάσεις της δημόσιας συζήτησης μαζί με άλλα ιστορικά, καλλιτεχνικά και αισθητικά ζητήματα.

Συχνά η έννοια της οικονομικής αξίας της πολιτιστικής κληρονομιάς αντιμετωπίζεται με ανησυχία ή και απόλυτη άρνηση. Όμως, η προσέγγιση του ίδιου ζητήματος από διαφορετική οπτική γωνία, αυτή του ρόλου της πολιτιστικής κληρονομιάς στη βιώσιμη ανάπτυξη, δεν δημιουργεί την ίδια αντίδραση. Άλλωστε, στην UNESCO η πολιτιστική κληρονομιά θεωρείται ως η τέταρτη διάσταση της βιώσιμης ανάπτυξης, μαζί με τις άλλες τρεις διαστάσεις, την οικονομική, την κοινωνική και την περιβαλλοντική. Οι άνθρωποι είναι πιο πρόθυμοι να μιλήσουν για τον ρόλο της πολιτιστικής κληρονομιάς στη βιώσιμη ανάπτυξη, τη σημασία της στον τοπικό και περιφερειακό σχεδιασμό, τη συμβολή της στην αστική αναγέννηση, τη σχέση της με την αναζωογόνηση του αστικού ιστού και της υπαίθρου, τη σημασία της στην κοινωνική συνοχή και στην αντιμετώπιση της φτώχειας, καθώς και στη δημιουργία εισοδήματος και απασχόλησης. Εν τούτοις, είναι αρκετά διστακτικοί να δεχτούν ότι η πολιτιστική κληρονομιά μπορεί να αποδώσει οικονομική αξία. Ωστόσο, όλες αυτές οι διαστάσεις της πολιτιστικής κληρονομιάς έχουν μια κοινή συνισταμένη, τη «σημασία για την οικονομία» και η έννοια της «οικονομικής αξίας» είναι ακριβώς ένα μέτρο αυτής της σημασίας, ανεξάρτητα από το πόσο καλό είναι αυτό το μέτρο ή το ποσοστό σφάλματος αυτού του μέτρου.

Επιπλέον, το θέμα του τρόπου με τον οποίο μετράμε την αξία αυτή και το πώς αξιολογούμε αυτή τη μέτρηση στη δημόσια συζήτηση και στο σχεδιασμό της δημόσιας

πολιτικής, είναι επίσης σημαντικά ζητήματα. Οι επιστήμονες δέχονται ότι συνήθως δεν μπορεί κανείς να διαχειριστεί κάτι που δεν μπορεί να το μετρήσει. Στην πραγματικότητα, η μέτρηση συμβάλλει στον καθορισμό προτεραιοτήτων, στην διαμόρφωση μέτρων πολιτικής, καθώς και στην επιλογή μεταξύ πολλών επιλογών επενδύσεων και δράσεων. Με δεδομένο τον περιορισμένο προϋπολογισμό δαπανών τόσο σε εθνικό, όσο και σε περιφερειακό και τοπικό επίπεδο, καθώς και την αδυναμία υποστήριξης όλων των αιτημάτων συντήρησης και ανάδειξης των στοιχείων πολιτιστικής κληρονομιάς, χρειαζόμαστε εργαλεία και μεθοδολογίες για την ιεράρχηση των οικονομικών προτεραιοτήτων, χωρίς βεβαίως να παραβλέπονται οι άλλες προτεραιότητες.

Αυτός ο συλλογικός τόμος, που περιλαμβάνει συνεισφορές από μια σειρά επιστημονικών κλάδων, αποσκοπεί στην ευαισθητοποίηση του κοινού σχετικά με τις οικονομικές διαστάσεις της πολιτιστικής κληρονομιάς και διερευνά ποικίλα ζητήματα που σχετίζονται με τη σημαντική δυναμική συμβολή που αντιπροσωπεύει η πολιτιστική κληρονομιά για την οικονομία, την κοινωνία και τη βιώσιμη ανάπτυξη. Τα οικονομικά οφέλη, οι κοινωνικές ευκαιρίες και οι προκλήσεις αποτελούν διαστάσεις της δημόσιας συζήτησης για την πολιτιστική κληρονομιά μαζί με άλλα ιστορικά, καλλιτεχνικά και αισθητικά ζητήματα και δεν πρέπει να παραβλέπονται στο δημόσιο διάλογο.

Το κεντρικό ερώτημα που εξετάζεται, όπως το θέτει ο Bell στο τόμο αυτό, είναι το εξής: «Η πολιτιστική κληρονομιά μπορεί να είναι καλή για την ψυχή, αλλά είναι καλή για την οικονομία; Πράγματι, τα ευρώ δεν είναι ο μόνος “καρπός” της πολιτιστικής κληρονομιάς και πρέπει να “καρπωθούμε την πλήρη συγκομιδή της”. Όμως, πώς μπορούμε να ποσοτικοποιήσουμε κάτι που είναι απολύτως ποιοτικό και η ελκυστικότητα του οποίου συνδέεται με την ατομική πρόσληψη παραπέμποντας σε μια ψευδαίσθηση της αληθινότητας;» Ποιες είναι οι έννοιες και οι μεθοδολογίες που πρέπει να χρησιμοποιηθούν για την επιλογή μεταξύ εναλλακτικών δυνατοτήτων και για την επιλογή προτεραιοτήτων στην ανάπτυξη των πολιτιστικών αγαθών; Πως μπορεί να γίνει η σωστή επιλογή στο συνδυασμό στόχων και μέσων πολιτικής και, τέλος, πως μπορεί να επιτευχθεί αποτελεσματική διαχείριση των πόρων; Στον τόμο αυτό, συνεισφέρονται απαντήσεις και προσεγγίσεις στα ερωτήματα αυτά με άρθρα, παρεμβάσεις και μελέτες περιπτώσεων από διάφορα επιστημονικά πεδία και αποσκοπούν στο να ρίξουν φως και σαφήνεια στις διάφορες πτυχές αυτής της συζήτησης. Αυτή η διεπιστημονική προσέγγιση έχει το πλεονέκτημα ότι αποφεύγει την επιστημονική προκατάληψη και εξετάζει την οικονομική σημασία της πολιτιστικής κληρονομιάς από διάφορες οπτικές γωνίες.

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This book is an output 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 heritage 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, architectural heritage. The volume is by necessity eclectic and collects contributions from researchers and policy makers from a wide range of disciplines, from architects and city planners to economists, archaeologists, and policy experts, providing different perspectives on the issues. The various contributions illuminate this approach on the economic value of cultural heritage resources, review cases where cultural heritage has been successfully used to regenerate the economy and foster local and urban development, and illustrate the various economic benefits, social opportunities and challenges of cultural heritage for sustainable development.

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