



**HANDREIKING**

**CULTUREEL ERFGOED en  
DUURZAAMHEID**

**INTERREG EUROPE PROJECT KEEP ON**

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## CULTURAL HERITAGE AND SUSTAINABILITY

### Practical Guide

KEEP ON: Effective policies for durable and self-sustainable projects in the cultural heritage sector

KEEP ON is an **INTERREG Europe** project, financed by the **European Regional Development Fund**.

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## Leeswijzer handreiking **CULTUREEL ERFGOED** en **DUURZAAMHEID**

Vanuit de overtuiging dat erfgoed inspireert om antwoorden te vinden voor actuele vraagstukken rond energietransitie en klimaatverandering, werkt Erfgoed 's-Hertogenbosch in een Europees samenwerkingsverband om de beste oplossingen te delen en ons erfgoedbeleid te actualiseren. In KEEP ON werken overheden uit 6 landen samen. Aan het project is €1,15 miljoen EU subsidie toegekend.

[Bezoek de website van KEEP ON](#)

Onderdeel van dit Europese kennisuitwisselingsproject, is het schrijven van een handreiking Cultureel erfgoed en duurzaamheid. Hiertoe heeft het kennisinstituut IRMO uit Zagreb (partner van het Keep On project) wereldwijd voorbeelden verzameld. Wij menen dat u de Engelse taal voldoende machtig bent om deze handreiking tot u te nemen.

Een aantal paragrafen verdient bijzondere aandacht, die zijn wel vertaald.

### WAT MAAKT EEN ERFGOED PROJECT DUURZAAM?

Bij het bespreken van duurzaamheid is het van het grootste belang om deze holistisch te bekijken, aangezien het waarborgen van slechts één aspect van de duurzaamheid van het cultureel erfgoed nadelig kan zijn voor een ander aspect. Daarom waren de selectiecriteria essentieel bij het definiëren van de reikwijdte van de beste praktijken op het gebied van de duurzaamheid en duurzaamheid van het cultureel erfgoed, en bij het definiëren van deze criteria is rekening gehouden met de verschillende troeven in het betreffende gebied.

Duurzaamheid en duurzaamheid van het cultureel erfgoed kan in het algemeen worden gezien in sociale, culturele, economische en ecologische zin. Onze eerste reeks criteria was dan ook gericht op precies die criteria, waarbij de kwaliteit van de instandhoudingsactiviteiten en de impact op het behoud en de bescherming van het cultureel erfgoed op lange termijn werden onderzocht; het economisch potentieel en de levensvatbaarheid van een cultureel erfgoedproject; en alle mogelijke negatieve gevolgen van het cultureel erfgoed voor het milieu.

De tweede reeks criteria was concreter en richtte zich in detail op de culturele waarde van het erfgoed, waarbij alle onderdelen ervan werden onderzocht. Aangezien duurzaamheid in veel verschillende dimensies kan worden waargenomen, is het moeilijk om volledige duurzaamheid te bereiken, in al zijn aspecten. Zo kunnen culturele erfgoedgoederen duurzaam zijn, bijvoorbeeld in economische zin, maar tegelijkertijd kunnen ze geen culturele erfgoedwaarden garanderen of hebben ze geen betekenis voor de lokale gemeenschap die er normaal gesproken de directe begunstigde van zou moeten zijn.

Om te weten te komen in welke mate en op welke elementen een specifiek cultureel, materieel of immaterieel erfgoed duurzaam is, was het nodig om ons de volgende vragen te stellen en de combinatie van verschillende waarden te analyseren:

- Is dit erfgoed een waardevolle bron voor wetenschap en wetenschappelijk onderzoek?
- Zijn de esthetische kenmerken van het erfgoed goed bewaard gebleven en uniek, vertegenwoordigen ze een bijzonder artistiek goed en hebben ze de esthetische kwaliteit die het genot opwekt? Zijn de modaliteiten voor het behoud van de esthetische waarde ervan ontwikkeld?
- Bieden het historische karakter en de inhoud van dit bijzondere erfgoed een verbinding met het verleden en een gevoel van continuïteit? Is het een belangrijk middel om het geheugen van de plaats en een menselijk geheugen te vrijwaren, waardoor de culturele identiteit van de mensen een belangrijke rol krijgt toebedeeld?
- Hoe is het verbonden met het omringende landschap? Is het in dialoog met zijn omgeving?
- Beschikt het over unieke kenmerken? Hebben sommige van haar kenmerken een potentieel voor registratie van het erfgoed in een nationaal/internationaal of UNESCO-register voor haar uniciteit?
- Wordt erkend dat het een belangrijke educatieve rol speelt, omdat het gebruikt wordt voor uiteenlopende educatieve doeleinden?
- Draagt het bij tot de ontwikkeling van de lokale gemeenschap? Versterkt het de band van de lokale bevolking met hun erfgoed en roept het een gevoel van trots en saamhorigheid op; draagt het bij tot de promotie van een lokale gemeenschap en versterkt het de sociale cohesie?
- Draagt het bij tot ondernemersactiviteiten (bijv. ambachten, bedrijven, souvenirproductie, enz.) of verschillende andere diensten (bijv. catering, hotels, eten en drinken); tot de werkgelegenheid van een lokale bevolking? Draagt het bij aan de ontwikkeling van het platteland, de stad of de regio en creëert het nieuwe zakelijke mogelijkheden voor de lokale bevolking? Is het een motor voor de economische, toeristische en sociale ontwikkeling van de gemeenschap? Werken ze samen met de ondernemers, de horeca, de creatieve industrie, de ambachtlieden en andere relevante belanghebbenden?

Tot slot stelde de laatste reeks criteria de overdraagbaarheid van de bestaande praktijk naar andere omgevingen in vraag via hun organisatiemodellen, het beleidsvormingsproces, het gebruik van specifieke instrumenten, of de manier waarop ze mogelijke risico's beheren.

De beschreven erfgoedprojecten zijn ingedeeld naar hun specifieke leerpunten:

- Hoe kan worden omgegaan met economische uitdagingen?
- Hoe moet worden gereageerd op sociaal-culturele uitdagingen?



- Hoe moet worden omgegaan met milieuvervuiling en omgevingsoverlast?
- Hoe kan worden gereageerd op politieke druk?
- Hoe te reageren op druk in verband met erfgoedwaarden?
- Hoe te reageren op managementuitdagingen?
- Hoe om te gaan met standaardisatie en regulering?

## V. KAN IEDEREEN DIT TOEPASSEN?

Op basis van de voorbeelden van goede praktijken in deze gids kunnen een aantal innovatieve ideeën en elementen worden geïdentificeerd die in andere contexten wereldwijd kunnen worden geïmplementeerd, maar om concrete resultaten in andere contexten te produceren moeten de praktijken op een specifieke manier worden benaderd en worden aangepast aan de specifieke randvoorwaarden die van regio tot regio verschillen.

De identificatie van goede praktijken en hun overdraagbaarheid naar andere contexten staan centraal in het project. Toch wordt elke goede praktijk in een andere regio of context geïmplementeerd en daar moet rekening mee worden gehouden bij de implementatie van deze praktijken in een andere omgeving dan de oorspronkelijke. De complexiteit van de uitdaging kan dus worden gezien in die regionale en lokale verschillen die de randvoorwaarden bepalen voor de wijziging van de praktijken in functie van de specifieke behoeften. Zo zal de overdraagbaarheid van de praktijk van het revitaliseren van religieus erfgoed om te dienen voor horecadiensten grotendeels afhangen van de verschillende manieren waarop religie en religieus erfgoed in verschillende landen worden bekeken, wat waarschijnlijk zal leiden tot verschillende vormen van herbestemming.

Daarom had elke goede praktijk, naast het aanpakken van de gemeenschappelijke kwestie van het bereiken van duurzaamheid en duurzaamheid van cultureel erfgoed, het specifieke uitgangspunt en de situatie waarin het zich bevindt, wat moet worden beschouwd als een belangrijk element om te bepalen of dit geval op dezelfde manier kan worden geïmplementeerd in een andere context, of het kan misschien alleen dienen als inspiratiebron voor een ander project.

Overdracht van een bepaalde goede praktijk naar een andere regio of een land, zonder het verdere context gerelateerde onderzoek en de bijbehorende wijziging van de praktijk, kan niet succesvol zijn. Alleen op deze manier, samengesteld met de specifieke factoren die bepalend zijn voor het specifieke gebied waarin het project plaatsvindt, en aangepast aan de aanpak van de specifieke regionale problemen, kunnen goede praktijken met succes worden overgedragen en concrete resultaten opleveren. Met de aanpassing en wijziging, die overeenstemt met de specifieke contexten, kan een aantal innovatieve oplossingen en benaderingen worden geïdentificeerd en kunnen enkele nieuwe voorbeelden van goede praktijken worden ontwikkeld, die verder onderzoek aanmoedigen en bijdragen tot het bereiken van de duurzaamheid en duurzaamheid van het cultureel erfgoed in de Europese landen en in de hele wereld.

## 10 TIPS OM ERFGOED DUURZAAM TE BEHEREN

1. Plan en zorg voor financiering door het creëren van een mix van gebruik en financiering uit verschillende particuliere en/of publieke bronnen.
2. Zorg voor het behoud van het erfgoed door wetenschappers en aanverwante deskundigen te betrekken bij de planning van het erfgoedbeheer en bij restauratiewerkzaamheden.
3. Integratieve managementbenadering toepassen: verschillende belanghebbenden van verschillende niveaus en verschillende disciplines betrekken. De betrokkenheid van lokale politici en beleidsmakers, of van regionale overheden, kan soms cruciaal zijn voor het succes van het project.
4. Voer voortdurend educatieve activiteiten uit om het bewustzijn van de culturele erfgoedwaarden te verhogen en de kennis erover te vergroten.
5. Nieuwe technologieën gebruiken als instrument voor het behoud en de interpretatie van het erfgoed.
6. Verandering te omarmen en innovatieve oplossingen te ontwerpen voor een duurzame en adaptieve (her)ontwikkeling van een erfgoedgoed, waarbij ook de economische levensvatbaarheid op lange termijn wordt verzekerd.
7. Betrek de lokale gemeenschap bij uw project en maak hen bewust van hun erfgoed en het culturele en economische potentieel ervan; stimuleer de uitwisseling van ervaringen en de overdracht van kennis tussen deskundigen, overheden en lokale burgers.
8. Hergebruik van het gebouwde erfgoed voor doeleinden die overeenkomen met de behoeften van de gemeenschap, om zo de duurzaamheid ervan op lange termijn te garanderen.
9. Een strategisch plan op lange termijn ontwikkelen, met duidelijke doelstellingen voor het beheer van erfgoedsites naast de duurzaamheid en duurzaamheid ervan; een evenwicht vinden tussen inherente erfgoedwaarden (behoud/kunst/educatie/wetenschap) en economische waarden die gunstig blijken te zijn voor de duurzaamheid/duurzaamheid van het erfgoed.
10. Plan en voer de ex-ante evaluatie van de planningsdocumenten voor erfgoedbeheer uit, zodat de duurzaamheid van een erfgoedproject dat al in het planningsproces zit, kan worden geëvalueerd en op die manier de zekere verwezenlijking ervan kan worden gegarandeerd.

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## I. INTRODUCTION

### PROJECT context

For most of the countries, state budgets are the main funding source for protection, conservation and maintenance of cultural heritage projects (Council of Europe 2013). Besides national funding, European cultural heritage benefits from a range of EU policies, programmes and funding. Moreover, millions were spent on cultural heritage institutions/projects from public sources at national, regional and local level.

However, what happens when the EU/public funding ends? There are no studies available on how projects are maintaining their effects and ensuring long-term sustainability, however a commonly found and shameful answer would be: "When the project is over, everything is over". Concerns about durability and sustainability are important, because un-sustained projects can result in a loss of investment. Surprisingly, few cultural institutions are yet thinking explicitly about sustainability. Sustainability planning needs to begin long before the project implementation and should be carefully tackled by the funding authorities in their policy documents. On the other side, it is also important to activate private resources apart from public sources of financing, especially against the backdrop of a sharp decline in public and private investments in many Member States alongside globalisation implications.

KEEP ON project idea is in line with the principle of sustainable growth under Europe 2020 strategy, the EU's agenda for growth and jobs for the current decade. Only effective interventions having a long-lasting impact on regional development can ensure that the goals of Europe 2020 strategy are achieved.

The issue addressed by the KEEP ON project ('public policies supporting self-sustainability of cultural projects and institutions') is relevant to INTERREG EUROPE programme and the selected specific objective 4.1: Improving natural and cultural heritage policies. We consider durability and self-sustainability as cross-cutting issues that should be considered by all initiatives supported by public policies. These issues are of particular importance to the cultural heritage sector, because in this specific sector, long-term planning (incl. business planning and maintaining project effect in the long-term period) is not always put in place.

### PROJECT PARTNERSHIP

The idea of the project comes from PROJECTIFF, consulting company specialised in INTERREG projects. In 2016 PROJECTIFF contacted its partner institutions from the whole of European Union, inviting them to join a project idea focused on self-sustainability of cultural heritage issues.

As a result of a successful networking, the KEEP ON project brought together partners

from Southern Europe countries having extremely rich cultural heritage, but also the most vulnerable economies (Spain, Portugal, Italy, Greece), accompanied by Poland (largest EU cohesion policy beneficiary), the Netherlands (cultural policy model with high involvement of local communities) and an advisory partner from Croatia.

The partner organisations are suitable public authorities: INORDE - Institute for Economic Development of Ourense Province, Spain; Świętokrzyskie region in Poland; Den Bosch municipality in the Netherlands; Municipality of Paggai from Eastern Macedonia and Trace region (Greece); and IRMO - Institute for Development and International Relations, public research institution from Croatia, with an extensive experience in policy planning and research studies related to cultural heritage sector and financing of culture. There are also private non-profit entities involved such as ADRA - Development Association of Alto Tâmega's Region from Portugal and LAMORO agency from Italy.

## STRATEGIC OBJECTIVES

The overall aim of the KEEP ON is to improve public policies in the cultural heritage sector in terms of delivering high quality projects that allow results to remain sustainable with reasonable public funding and have long-lasting impact on regional development, by raising awareness, gaining commitment and influencing policy makers that the issue of durability and self-sustainability is crucial to achieve the long-term effect of cultural heritage projects and that is why it should be better tackled in policy instruments and documents.

Further objectives of the project are:

- to increase knowledge, involve, collaborate and empower managers of cultural projects and sites, i.e. local authorities, NGOs and institutions managing cultural heritage assets to carefully consider the topic of durability and self-sustainability of their cultural heritage objects;
- to engage with EU institutions, but also national/regional/local level institutions dealing with cultural heritage, sharing knowledge and experience from KEEP ON project, collaborating and incorporating in KEEP ON their advice and recommendations to a maximum extent possible;
- to inform the general public and all interested parties not mentioned above about the KEEP ON project.

## PROJECT FUNDING

KEEP ON project is funded by INTERREG Europe, one of the key instruments of the of the European Regional Development Fund supporting cooperation across borders and helping regional and local governments across Europe to develop and deliver better policy. Cooperation, collaboration and community engagement are incorporated into two main

support services of the INTERREG Europe, with the aim to aid understanding and critical thinking by creating space for new ideas, different perspectives and collective learning.

## METHODOLOGY

The main objective of the research was to identify good practice examples and promote lessons that can be learned from diverse stakeholders. In our research, we used mixed methods, applying both primary and secondary data collection methods.

The first step in conducting the research was the analysis of 6 policy instruments with respect to cultural heritage from six partner countries and to identify the existing measures and how self-sustainability is considered within the document. With the main aim of collecting good practices on durability and self-sustainability of cultural heritage, focusing on qualitative info rather than statistical data, a further research was based on the surveys with cultural institutions, conducted by project partners. Another method for collecting the necessary data on the good practices on durability and self-sustainability of cultural heritage projects was the analysis of past cultural projects implemented under each of the aforementioned six policy instruments from six partner countries. The main aim was to carry out the ex-post evaluation of selected projects of cultural heritage revitalization in order to understand their long-term sustainability and contribution to local socio-economic development.

In the latter stage of the projects, the partners discussed and agreed the projects from each partner country, representing the key examples of good practices to be presented in a document “Collection of the Good Practice Examples in Cultural Heritage Sustainability and Durability” and most of them are showcased also in this guide, responding to corresponding challenges and threats cultural heritage is facing.

For this guide we decided to expand the horizon by showcasing also the cases from other countries across the EU and worldwide, that would represent different ways of responding to challenges and threats defined. Data were collected by carrying out the bibliographical research through an online search of websites, involving scientific papers, articles, reports, online magazines, books and other relevant sources.

## II. WHAT DO WE MEAN BY CULTURAL HERITAGE SUSTAINABILITY AND DURABILITY?

### CULTURAL HERITAGE DEFINITION IN A CONSTANT CHANGE

Diversity of definitions of cultural heritage is extensive and the meaning behind it has been constantly changing over time, influenced by different contexts and changing environments. Originally, it was covering only tangible heritage, buildings, monuments, sites; but with the passage of time it extended beyond the tangible forms to all the intangible dimensions as well. Now, definition of heritage is necessarily broad, covering „an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.” (ICOMOS, 2002). Moreover, it is also perceived as „a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.” (FARO Convention, Council of Europe, 2005). However, it is not possible to perceive a definition of the cultural heritage as a static phenomenon, but rather as a dynamic process of constant evolution shaped by the changing contexts and expectations and perceptions of the society.

Today, many regard beyond standard definitions and perceive cultural heritage as a vital resource for socio-economic and sustainable development, which can significantly contribute to smarter, environmentally friendly, socially aware and more inclusive societies. In line with this approach, this guide aims to demonstrate the key practices that led to more sustainable and durable cultural heritage, successfully facing the challenges and threats seen in the economic, socio-cultural, environmental and political pressures. Moreover, we hope that they will serve as inspirational guidelines which can help local and regional governments and decision makers to comprehend the full potential of cultural heritage and potentially improve the local and regional policies in cultural heritage sector.

However, in whatever way we perceive the heritage, whichever definition we take as the most accurate one, cultural heritage always possesses cultural and historic values transcending all the definitions and boundaries, and the values that society itself places on the elements of heritage. As such, in one way or another, heritage always encompasses the universal values worthy of preservation, representing an essential component of the humanity.

### SUSTAINABILITY OF HERITAGE VS. HERITAGE AND SUSTAINABLE DEVELOPMENT

Sustainable development has been defined in many ways, but the most frequently quoted and world famous definition is from the Brundtland Report: "Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs."

Regarding cultural heritage, much in the same way, sustainable cultural heritage means preserving cultural heritage for future generations, while at the same time finding a balance and harmony between the cultural heritage and the people who would like to experience it.

Cultural heritage and sustainable development are strongly linked. The goals of sustainable development are assisting heritage conservation and help raising awareness about the importance of heritage conservation for maintaining our identity. On the other side, both tangible and intangible cultural heritage can be used as a catalyst for the sustainable growth and can strongly contribute to the social cohesion and enhancing the sense of identity, stimulating local communities and young people to engage with their environment. Moreover, cultural heritage can be seen as a vital resource for production and competitiveness and an initiator for introducing environmentally friendly solutions.

The overall aim is to use cultural heritage as a driver for sustainable development in terms of having a sustainable approach in regeneration of cities, urban and rural landscapes which are part of the heritage; in using innovative adaptive (re)development solutions when restoring built heritage and historic buildings, that way reducing carbon emissions; in applying holistic approach in managing natural and cultural heritage together; thus strongly contributing to the overall economic, cultural, social and environmental sustainability and the strong improvement of people's lives and well-being.

## CHALLENGES AND THREATS TO HERITAGE SUSTAINABILITY

Sustainability and durability of cultural heritage are generally seen in the social, cultural, economic and environmental sense. Heritage, in the same manner as culture in general, has its inherent as well as instrumental values. In the first case, the focus is usually on heritage value reflected in its artistic, aesthetic, intellectual and identity-related expressions. In the second one, different expressions are in question depending on the developmental issue, such as economic, educational, health, urban, etc. where the public value can be differently measured (i. e. by way of happiness index, health index, environmental protection index, creativity index, etc.). Still, when reflected in terms of policymaking, value has often been reduced to its measurable outputs in order to justify the instrumental criteria for public-funding allocations while tight public spending environment increases further the pressure on heritage assets to demonstrate the value they create (Bakshi & Throsby, 2010).

It is often the case in practice that heritage specialists focus only on heritage inherent values (heritage *per se*) ensuring that proper conservation activities are applied under the highest standards. As much as this is of the utmost importance, it always requires enormous economic investments and may, at the same time, be in collision with other heritage aspects (e.g. social or environmental). This is why heritage sustainability should be approached in a holistic manner, ensuring that all other aspects (social, economic, environmental) are equally represented and properly managed. Only in this case we can



consider not only *effective* heritage management but also an *efficient* one. Thus, while ensuring proper conservation may mean effective durability of the heritage asset, it does not necessarily include the best possible economic way how to achieve it, which may actually be a threat to heritage sustainability. In the same way, ideal conservation activities may sometimes prevent people to use heritage assets since they do not respond to their daily needs which are substantially different from heritage asset's original function. Again, it compromises the idea of heritage sustainability as well as durability. Similar examples of the complexity of achieving heritage sustainability/durability may include dilemmas such as whether to preserve the unique historical image of the heritage asset or opting for the efficient energy consumption of the asset. Or while striving to maintain sustainable use of the asset, dilemmas may be expressed on the importance of a positive asset's financial balance over its public function. Thus, it is obvious that sustainability and durability of cultural heritage are not stand-alone concepts but often involve a negotiation process among its various aspects. A holistic view to the topic is, therefore advocated

Generally speaking, challenges are usually seen in the economic, socio-cultural, environmental and political pressures to heritage sustainability/durability. Thus in the economic sense, we usually refer to the **lack of funding**, which may result in conservation using inadequate materials or equipment; lack of conservation specialists; or poor control and/or management of cultural heritage assets. Thus, heritage sustainability by way of economic viability entails successful matching of the available funds with all the required expenses as well as mechanisms for overcoming possible lack of funds. Socio-cultural challenges usually entail **modernisation** (which often compromises heritage traditional values) and **public perception** of heritage values (enhanced perception on the heritage value usually comes only after realising its economic value). **Environmental pressures** may be both natural and social, e.g. earthquakes, CO2 emission, floods, invasive plant roots, visitor control, looting. Finally, heritage is often used as a political means for manipulation with identity and sense of belonging. The usual political challenges to heritage sustainability concern "**unwanted**" heritage usually linked to colonial heritage assets, heritage from dictatorship eras or former political systems which evoke repulsive or mixed feelings resulting in poor safeguarding and preservation activities for such heritage assets; or may be expressed towards religious or ethnic intolerance towards certain heritage assets.

Instrumental values cultural heritage assets possess are often seen not only as an opportunity for territorial development but should also ensure that cultural heritage values of the assets are maintained. These are scientific, aesthetic, cultural/historic, landscape-related, educational, economic values, its uniqueness and importance for the local community. Therefore, further challenges in ensuring sustainability of these values exist. Table 1. presents these values.

Table 1. *Cultural heritage values*

<p><b>Scientific value</b></p>	<ul style="list-style-type: none"> <li>- possibilities of the cultural heritage asset for offering scientific research;</li> <li>- existence of the scientific papers published on the cultural heritage asset etc;</li> </ul>
<p><b>Aesthetic value</b></p>	<ul style="list-style-type: none"> <li>- aesthetic values offered by the heritage assets (e.g. scenic view to be enjoyed artistic worth) and modalities of their sustaining;</li> </ul>
<p><b>Cultural/historic value</b></p>	<ul style="list-style-type: none"> <li>- links of cultural heritage assets with cultural events; its presence in in artworks, myths, legends and stories or to people and events that have historic importance;</li> <li>- possible importance of the cultural heritage asset with religious or spiritual life etc;</li> </ul>
<p><b>Landscape value</b></p>	<ul style="list-style-type: none"> <li>- connection of the cultural heritage asset with the surrounding landscape; its registration in national /international registers as a cultural landscape etc;</li> </ul>
<p><b>Uniqueness</b></p>	<ul style="list-style-type: none"> <li>- having unique features and its possible registration for its uniqueness (national/ international registers, UNESCO, other);</li> </ul>
<p><b>Educational value</b></p>	<ul style="list-style-type: none"> <li>- the use of the cultural heritage asset for education purposes</li> </ul>
<p><b>Economic value</b></p>	<ul style="list-style-type: none"> <li>- the use of the cultural heritage asset for tourism entrepreneurial activities (e.g. crafts, companies, souvenir production, etc.) or different other services (e.g. catering, hotels, food and</li> </ul>

	beverage), or its use in promotional materials;
<b>Value for the local community</b>	<ul style="list-style-type: none"> <li>- close connection of the local community connected with the cultural heritage asset and intensity of this relation etc;</li> </ul>

The challenges related to the mentioned values may range from **poor maintenance** which may affect asset’s aesthetic value; **over-exploitation for tourism purposes**, which potentially damages not only the heritage assets but affects heritage bearers’ (citizens’) lives sometimes even leading to gentrification; **use of false or incorrect historical data** used for educational or scientific purposes, even with the aims of political manipulation; **staging of heritage events or presentation of unauthentic heritage** with no connection with its cultural/historic value; **disputes on the uniqueness** of registered heritage assets; to **loss of awareness on the ownership** and **local community connection** to cultural heritage.

Unfortunately, there are many examples of bad practices worldwide, threatening the values of cultural heritage, its aesthetic, cultural, scientific, educational values, bringing some of the world unique heritage sites or cultural object at risk. Further text brings examples of each of these challenges.

**Poor maintenance** of the cultural heritage assets can significantly affect not only their sustainability, but also causing the complete loss of their values. In case of restoration, response to this challenge is in involving the relevant experts in the restoration works and in using appropriate materials and techniques in the renovation process. A bad practice example may be illustrative. At the main square of the city of Zagreb, capital of Croatia, on a facade of the „Popović house” there is a five meters long relief „Peasants” carved into the facade of the building, the master piece of Croatia’s most renowned sculptor Ivan Meštrović. Made in 1907, this is the only work of the sculptor made in painted ceramics. The relief was not maintained since its installation and due to the weather conditions it started to deteriorate and thus, its aesthetic value came into danger. Moreover, in 2009, the workers of a company specialized in large-format outdoor advertising, during the installation of the big advertising board on the „Popović house” have damaged the relief by making the holes in it. The year after, restoration project of the Meštrović’s relief has been done by the Croatian Conservation Institute, with the financial support of the Ministry of Culture of the Republic of Croatia.



Source: <https://hr.wikipedia.org>  
The world's most visited

attractions and cities are becoming the victims of **overtourism** that turns them into the tourist theme parks, devastating their local environment. It means that there are too many visitors in a particular destination and often, tourists even outnumber the local residents. The city of Dubrovnik, one of the best-known heritage sites in Croatia and UNESCO World Heritage site, has been a victim of the overtourism for years. In August 2016, more than 10,000 visitors bought tickets for Dubrovnik City Walls, one of the best-preserved fortification systems in Europe, dating back from the 13<sup>th</sup> century. That same year, UNESCO has threatened to remove Dubrovnik from the World Heritage List. That made local authorities to undertake some urgent measures and tools in order to limit the number of tourists in the city, such as restricting the visitor numbers to 8,000 per day, arguing that when more than 8,000 visitors are inside the Walls of the Old Town, a devastation becomes unavoidable; installing surveillance cameras to count people entering and leaving the fortified complex; limiting number of visitors from cruise ships, etc. Although UNESCO removed Dubrovnik from the list of heritage sites at risks, overtourism is still present in Dubrovnik and some consequences are irreversible. Thus, overtourism drove out local habitants from the old city and today just a bit more than 1,500 residents live in the Old Town, in comparison with 5,000 in 1991. Overtourism also overloads city's infrastructure and threatens its natural and cultural heritage by large number of tourists passing the city, particularly during the high peak season when thousands of visitors walk the old limestone street in the historic centre and the great City Walls.





Source: [www.thedubrovniktimes.com](http://www.thedubrovniktimes.com)

After researchers from the Oxford University and the Royal Botanic Garden Edinburgh carried out the study investigating the exhibits of the natural history specimens in museums, they discovered that 50% of them, held in the world's museums are probably wrongly named, what is a problem in terms of educational and scientific values. The main problem is that museums present **incorrect data**, thus world's natural history collections worldwide are providing the incorrect data, displaying the names of the specimens, which do not correspond to the reality what brings to question their educational value and a significant educational role that is the essence of the museums' existence.



Source: <http://www.ox.ac.uk>



Carnivals around the world originated centuries ago and are part of the humanity's identity and a world cultural heritage. While it is considered a Catholic, Christian celebration that ends on Shrove Tuesday in many countries, anthropologists generally consider carnival to be an heir to the ancient celebrations of the end of winter and the imminent arrival of spring, a tradition harking back to medieval Europe. However, the exact dates of these traditional celebrations may vary in a few days, but usually they all begin in a mid-February and end on the night before Ash Wednesday.

There is also a long tradition of celebrating carnivals in Croatia deeply rooted in the tradition of the country, with the most important one taking place in the Kvarner Bay. A small town in the north coast of a Kvarner Bay, Novi Vinodolski has also a long tradition of the carnival celebration, called „Novljanski Mesopust” which is also registered as a protected cultural good of the Republic of Croatia. „Mesopust” begins on Thursday, three weeks before Ash Wednesday according to the Catholic calendar, and lasts until the Ash Wednesday and includes a series of events representing a long lasting traditions and customs of the area. Since Novi Vinodolski is also a popular tourist destination situated at the north part of the Croatian coast, it is most visited during the summer months. In order to provide tourists with the experience of a traditional custom of the area, city of Novi Vinodolski is organising the International Summer Carnival in the month of July this way **staging the heritage event** in summer only to attract more visitors and provide the tourists with a unique experience. This way, Summer Carnival is losing its cultural/historic value since it does not follow the tradition of carnivals in winter months having no foundation in the historic heritage of the city.



Source: [www.novi-vinodolski.hr](http://www.novi-vinodolski.hr)

Recognised as a UNESCO World Heritage Site, the Taj Mahal, built in Agra between 1631 and 1648, is one of India's most recognisable icons and is one of the universally admired masterpieces of the world's heritage.

Dubai has unveiled plans for building a replica of the Taj Mahal, named Taj Arabia, as part of the Falconcity of Wonders project. Taj Arabia is planned to be three to four times larger than the original and would also incorporate the famous Mughal Gardens and other architectural landmarks of the original heritage site. The plan to copy the UNESCO world heritage site in Dubai has evoked a strong criticism in India, particularly among the citizens of Agra. Taj Mahal represents the finest architectural and artistic achievement through perfect harmony and excellent craftsmanship in a whole range of Indo-Islamic architecture. The original Taj Mahal in Agra, India took over 22 years to build in the 17th century. Thus, many consider that creating a replica, made of glass, in a city of Dubai, represents an inappropriate and degrading act of duplication of an exquisite, universally important cultural heritage. Moreover, this kind of presenting one of the world's most important heritage sites is a bad example of staging an **unauthentic heritage** with no connection with its true historic or cultural values. Project of Taj Arabia is announced to be open years ago, but the scheduled opening has been delayed and the project is still not completed.



Source: [www.emirates247.com](http://www.emirates247.com)

In 2009, „Annual carnival bell ringers’ pageant from the Kastav area” has been inscribed in the UNESCO Representative List of the Intangible Cultural Heritage of Humanity. Bell



ringers (*Zvončari*) refers to the groups of men of the Kastav area, marching through their own and surrounding villages in processions via traditional routes, several kilometres long during the Carnival period (between the 17th of January and Ash Wednesday). They all have sheepskin throws turned inside-out and bells, after which they were named. They ring with the bells by moving in different ways, which requires certain skill and physical endurance. It is considered that not just anyone can become a bell ringer. When this valuable intangible heritage was inscribed in the UNESCO list, the problem among the bell ringers from different villages has arisen because it was not clear whose bell ringers were on the list (three different villages). Thus, a „bad formulation” caused **disputes** among the different group of bell ringers, instead of awakening the sense of pride for being recognized as a world’s protected heritage.



Source: <https://croatia.hr>

**Loss of awareness** on the importance of the cultural heritage and of a sense of belonging is at the core of the vandalism on the cultural heritage assets. Graffiti paintings are one of the most severe threats to the tangible cultural heritage all over the world. Numerous cultural heritage sites in Delhi, India, are being vandalized, treated as canvases, being devastated by graffiti, or carved by the hooligans. The sharp carvings on the walls of Golconda fort and Charminar in India are the example of a serious devastation of cultural heritage, making it very difficult to preserve the sites and retain the originality of material used. Red Rock Canyon National Conservation Area in Las Vegas is facing one of the most disturbing threats to their heritage, graffiti sprayed over Native American rock art, left by the American Indians, by the known prehistoric archaeological cultures that lived in the area thousands of years ago.



Besides the restoration works and removing graffiti from the heritage sites, another way to decrease vandalism is by educating visitors as well as creating awareness among young people and local residents about the importance of preserving their heritage as a part of their identity.

*Copyright: Las Vegas Sun*

Even when the prerequisites for sustainability of a certain cultural heritage asset exists, meaning that there are no environmental pressures and that the funding for its conservation is assured, with a strong connection of the community with it, it does not necessarily mean that durability of the asset is assured. How long a cultural heritage asset will last in time greatly depends on how it is managed. Thus, durability is seen as a constituent part of sustainability and has so far proven to be the major issue for most of European heritage assets, especially in transitional countries. The question of appropriate heritage **management** requires different skills not only related to heritage conservation but skills related to its planning, long-term financing, specific heritage-related product development, marketing, visitor/community/employees management, interpretation, evaluation, etc. Ensuring durability actually means not being better at one skill over another but finding the right option and balance which would reconcile all aspects related to a heritage asset's life cycle.

Finally, potential challenge in ensuring cultural heritage sustainability and durability may be seen in trying to prescribe the same apply-to-all-recipe which would be transferable to all possible contexts. As much as transferability is a desirable concept since we profit from the exchange of experiences, nuances in contexts may greatly affect the outcomes. This points out to another important challenge of **standardisation**. It is possible, but too much standardisation could lead to a deprivation of innovative solutions, which sometimes lead to competitiveness and may greatly affect sustainability/durability itself.

## CULTURAL HERITAGE AND REGIONAL DEVELOPMENT

In terms of economic and social development of a region, cultural heritage is no longer considered as a financial burden and only a “moral obligation” of the society, but it is rather seen as a possible driving force for regional development and economic growth, providing

opportunities for innovations, entrepreneurship and sustainable development. Tourism, as one of the main sectors of economic and regional development, is increasingly using cultural and natural heritage as its key factors for attractiveness of a destination; many tourists choose their travel destination because of the heritage it offers. According to the report of the European Council from 2014, 27% of EU travellers indicate that cultural heritage is a key factor in choosing a travel destination. In 2013, 52% of EU citizens visited at least one historical monument or site and 37% a museum or gallery in their respective countries, while 19% visited a historical monument or site in another EU country.<sup>1</sup> Thus, cultural heritage plays a significant role in a tourism industry, creating jobs and strongly contributing to the development of cities and regions. Particularly regional economies which are facing difficult times can strongly benefit from their cultural heritage as a contributor to regional development, creating new jobs and attracting visitors, thus contributing to both economic and social aspects of their development.

Besides tourism, the “industry” of cultural heritage, including renovation and conservation works in heritage sites represents a significant source of income. According to the European Construction Industry Federation, in 2013 renovation and maintenance represented 27.5% of the value of Europe's construction industry.<sup>2</sup>

Cultural heritage is not only important for the economic aspect of development, but it also strongly contributes to the social cohesion, empowering the sense of belonging and identity.

Last but not least, cultural heritage can have a significant role in a sustainable development, by using a sustainable approach in the regeneration of heritage sites and energy-efficient re-adaptation of heritage buildings, promoting sustainable tourism, bringing culture and environment together, contributing to a sustainable development of cities and regions all over Europe and worldwide.

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<sup>1</sup> European Commission, Towards an integrated approach to cultural heritage for Europe, COM(2014). 477 final

<sup>2</sup> Ibid.



### III. WHAT CAN BE CONSIDERED A GOOD PRACTICE IN CULTURAL HERITAGE?

When discussing sustainability, it is of the utmost importance to view it holistically since ensuring only one aspect of cultural heritage sustainability may be detrimental for its another aspect. Thus, selection criteria were essential in defining the scope of the best practices in cultural heritage sustainability and durability, and while defining them, the range of different assets in the related area has been taken into account.

Sustainability and durability of cultural heritage generally can be seen in the social, cultural, economic and environmental sense, thus our first set of criteria was focused on exactly those criteria, examining the quality of conservation activities and impact on the long-term preservation and safeguarding the cultural heritage; economic potential and viability of a cultural heritage projects; and any possible negative impacts of the cultural heritage to the environment.

Second set of criteria was more concrete and focused in details on the cultural value of the heritage asset, researching all its components. Since sustainability can be perceived in many different dimensions, it is difficult to achieve full sustainability, in all its aspects. Thus, cultural heritage assets may be sustainable e.g. in its economic sense, but at the same time failing to ensure heritage cultural values or having no meaning to the local community which should normally be its direct beneficiary.

In order to find out the answers to what extent and in which elements a specific cultural, tangible or intangible heritage asset is sustainable, it was necessary to ask ourselves the following questions, analysing the combination of different values:

- Is this heritage asset a valuable resource for science and scientific researches?
- Are the aesthetic characteristics of the heritage well preserved and unique, representing an asset of a special artistic worth, having the aesthetic quality that induces enjoyment? Have the modalities for sustaining its aesthetic value been developed?
- Do the historical character and content of this particular heritage provide connection with the past and a sense of continuity? Is it important resource of safeguarding the memory of the place and a human memory, adding significant importance to people's cultural identity?
- How it is linked to its surrounding landscape? Is it acting in a dialogue with its environment?
- Does it possess any unique features? Do some of its features have a potential for registration of the heritage asset in any national/international or UNESCO registers for its uniqueness?
- Is it recognized to playing an important educational role, being used for diverse educational purposes?
- Is it a contributor to the local community development? Does it enhance the connection of the local people with their heritage, evoking a sense of pride and

belonging; is it contributing to the promotion of a local community, strengthening social cohesion?

- Does it contribute to entrepreneurial activities (e.g. crafts, companies, souvenir production, etc.), or different other services (e.g. catering, hotels, food and beverage); to employment of a local population? Is it a contributor to the rural, urban or regional development, creating new business opportunities for local citizens? Is it a driver for economic, touristic and social development of the community? Do they collaborate with the entrepreneurs, hospitality industry, creative industries, artisan and other relevant stakeholder?

Finally, the last set of criteria questioned the transferability of the existing practice to other environments through their organisational models, policy making process, use of specific tools, or the way they manage possible risks.

## IV. HOW-TOS FOR CULTURAL HERITAGE DURABILITY AND SUSTAINABILITY

### PRINCIPLES RESPONDING TO CULTURAL HERITAGE SUSTAINABILITY/DURABILITY CHALLENGES

While in the previous Chapter, an overview of possible heritage sustainability and durability challenges have been detected, the intention of this chapter is to try to provide some solutions. While the list of solutions is not complete, as it would seem an impossible task limiting innovative ways one may apply, it provides possible inspirational principles which proved to work in concrete settings. Since each heritage site is context-dependent, bearers and managers of cultural heritage assets should consider the adaptability of the proposed principles to their own contexts.

### HOW TO RESPOND TO ECONOMIC CHALLENGES?

Cultural heritage conservation as well as its management is expensive. If done properly, it requires large amounts of funds since it often requires specific techniques, materials as well as skills to keep the asset in as much as close to its original condition which is at the same time appropriate for its current use. It poses economic challenges, which are among the top of all challenges relating to cultural heritage. Practice, luckily, shows that different funding sources may be applied in securing funding both for heritage conservation as well as its operation. The most usual ones are: direct funding; retail; accommodation and catering; private hire; events; interpretation; and user fees.

#### DIRECT FUNDING

This category most often entails **public budget** funding for cultural heritage and is often mostly relied on. KEEP ON project previously collected good practice examples of heritage sustainability within the project partnership, which proved this category for most of heritage assets to be indispensable. It is mostly administered via national/regional/local tenders opened by public representative bodies. Types of support are mostly grants.

Beside publicly administered grants, direct funding may also entail **privately administered grants** or those offered by **foundations**. EU funds are one of these type of grants administered on the supra-national level.

## HERITAGE TOURISM IN A PLACE OF POWER: USING THE EU FUNDS TO RECONSTRUCT AND REVIVE THE PAST AT CHECINY ROYAL CASTLE

The Royal Castle in Chęciny was built on a Castle Hill above the town, at the turn of 13th and 14th century. The circle of the outer defensive walls, the two towers, the bastille and the foundation of the residential buildings are fully preserved up to now, thanks to the process of restoration and revitalization of the castle and its surroundings. Currently, it is one of the most visited heritage site of that type in Poland.

In order to safeguard this unique built heritage and to preserve the intangible and historic heritage of the area, keeping the evidences of life in medieval times, Community of Chęciny initiated a project of restoration and revitalization of the castle. Another goal of the project was to increase the attractiveness of the castle as a visible cultural tourism destination, by creating authentic visitor experiences such as live presentations of the medieval activities, organizing Siege of Chęciny castle; various workshops and other supporting visitor activities in the castle (e.g. "Night Sightseeing"). Those projects reinforced the intangible heritage by conserving and revitalizing the related built heritage (the castle). In this way, a sustainable curve has been created, in which the intangible heritage supports the tangible heritage and vice versa.

A number of visitors tripled after the project implementation, which significantly impacted the amount of a generated income and the economic development of the local community. The project was funded through the European Regional Development Fund (ERDF) and Regional Operational Program for the Świętokrzyskie Voivodeship 2007 – 2013.

[www.zamek.checiny.pl](http://www.zamek.checiny.pl)





**TIPS FROM THE CASE STUDY:**

- ✓ Use available EU funds for restoration and revitalization of cultural heritage (in this case: ERDF, ROP for the Świętokrzyskie Voivodeship 2007 – 2013.).
- ✓ Use restoration of the tangible heritage as a catalyst for the reinforcement in the intangible heritage and vice versa, use intangible heritage to increase the attractiveness of the heritage site.
- ✓ Involve relevant experts in the restoration works, use appropriate materials and techniques to ensure the preservation of the heritage.

Direct funding also relates to inheritance

**eritance** (e.g. inherited cultural assets) when assets directly pass from one owner to another. Further on, one of the common ways of direct funding is related to **sponsorships** and **donations**, the first ones requiring some kind of action in return to the supplied funding (e.g. advertisement, entrance fees without a charge), while the second ones are released of that. Donations can include larger amounts, usually expected from private companies, but also smaller amounts donated by direct participation of citizens. The usual way of collecting small donations is by way of donation boxes at the entrance/exit of a cultural heritage asset.

**DUTCH FLOWERS IN THE NATIONAL GALLERY BROUGHT TO LIFE BY FUNNYHOWFLOWERSDO THAT.CO.UK**



Source: [www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

In 2016, Funnyhowflowersdothat.co.uk, an initiative of the Flower Council of Holland, an independent foundation, the organisation funded by domestic and foreign growers that are members of Royal FloraHolland and by trading companies that are Royal



FloraHolland's customers, generously supported the National Gallery's Dutch Flowers exhibition. This support helped bring iconic Dutch flower paintings from the early 17<sup>th</sup> to late 18<sup>th</sup> century to life for the first time in 20 years.

To complement the exhibition, Funnyhowflowersdothat.co.uk created a remarkable living floral reproduction of Ambrosius Bosschaert the Elder's A Still Life of Flowers in a Wan-Li Vase.

A short film created by Funnyhowflowersdothat.co.uk shows how 30 florists used over 26,000 stems to create the display, which stood at 8.2 metres high. This video has been watched more than 13,000 times within social channels and the Gallery's Periscope tour had 632 live viewers and 7,656 followers. In all, the viral capacity of the display on social media exceeded expectations.

The Gallery hosted a floral design workshop that taught about the style and composition of Dutch still-life paintings and participants created their own floral arrangements to take home. Over 170 people entered a competition to win a place at this workshop.

This collaboration was promoted across all social media and the Gallery saw an increase in visitors to the exhibition over the floral display weekend of 5,454 people compared to the previous weekend.

[www.nationalgallery.org.uk](http://www.nationalgallery.org.uk)

[www.funnyhowflowersdothat.co.uk](http://www.funnyhowflowersdothat.co.uk)

#### TIPS FROM THE CASE STUDY:

- ✓ Find a sponsor related to a certain aspect of your project.
- ✓ Be creative and think of innovative solutions for promoting your cultural heritage.
- ✓ Create attractive events targeted at general public (floral design workshop in this case).

A special type of sponsorship/donation is the **membership** linked to a cultural heritage (e.g. Friends of museum society) offered to its audience, who, in return for the membership fee acquire a special status (e.g. invitations to openings).

## TATE MEMBERSHIP – A SPECIAL PASS INTO A WORLD OF ART

One of the longest established museum membership schemes in the UK is Tate Membership, dating back from 1958. Motivation for membership is far beyond the pure economic reasons; it is in the benefits which members have, in terms of getting closer to the art and to the organisation and its work.



Source: [www.tate.org.uk](http://www.tate.org.uk)

Tate Members make important contribution to Tate's work, its exhibitions, collections and programs with a remarkable income that Tate generates every year through the membership subscriptions. Tate Membership secures many exquisite experiences and benefits to its holders. Tate Members have unlimited free entry to every exhibition across the four Tate galleries and the access to the stunning Members' Rooms at the Tate Modern and the Tate Britain which are great places to relax in a calm space, and in Tate Modern also with a spectacular view of London. There is also the Tate Etc magazine and those members who are paying extra get invited to the special viewing and exclusive events.

Other benefits include a discount in the Tate shop, free entry for up to six children aged 16 or under and a priority access, enabling members to explore major exhibitions with Members Hours when the museum is quiet.

[www.tate.org.uk](http://www.tate.org.uk)

### TIPS FROM THE CASE STUDY:

- ✓ Think of innovative approaches to attract the audience.
- ✓ Use the attractiveness of the place/site to create unique events and provide exquisite services to your clients, thus gaining their loyalty and securing the additional funds for your institution/heritage site.
- ✓ Create specially targeted products, aimed at different visitors.

Besides that, **co-branding activities** may be seen as a special type of sponsorship entailing cooperation agreements of a cultural heritage asset with a private company or another cultural institution promoting one another.

### AMERICAN MUSEUM OF NATURAL HISTORY AND ETSY – SUCCESSFUL COLLABORATION INSPIRED BY NATURE



Source: <https://blog.etsy.com>

In 2015 the Museum of Natural History in New York and online marketplace Etsy teamed up to launch an omnichannel collaboration inspired by the natural world, and

the museum's collection.

Etsy Wholesale designers were invited to create the limited-edition products for the museum's gift shop, inspired by a behind-the-scenes tour of the museum's collections. The line included over 140 items created by 22 Etsy artists, and was sold in both the museum's gift shop and online.

<https://blog.etsy.com/en/inspired-by-the-american-museum-of-natural-history/>

#### TIPS FROM THE CASE STUDY:

- ✓ Think of possible co-branding activities in collaboration with artists, designers, business sector, creative industries.
- ✓ Use innovative approaches to create unique products linked to your heritage to promote your project, widen your audience and secure additional income.

When it comes to ensuring sponsorships/donations from private companies, it is often useful to link some of the aspect of their business to a cultural heritage aspect so that they can identify with heritage objectives with more ease. Some psychological issues may play important roles in this so sponsorships are easier to be ensured if aiming at enhancing the company's image, which may be somewhat bad due to its type of business (e.g. tobacco companies or environmentally detrimental companies). Importance of psychological aspects in raising money from donations may be employed by making the process of donating transparent and visible at all times as the set goals are being achieved. This enhances the likelihood of donating.

### „I LUOGHI DEL CUORE” („ITALIAN PLACES I LOVE”) – PRESERVING OUTSTANDING ITALIAN HERITAGE

The “I luoghi del cuore” (Places I love) project which started in 2003 by the famous Italian CSO Fondo per l’Ambiente Italiano (FAI) in collaboration with the Intesa Sanpaolo bank (project sponsor), focuses on awareness raising work on the importance of the national heritage. The aim of the project was to effectively involve the whole population – regardless of age and nationality – by fostering awareness of our artistic, monumental and natural heritage.

The project consists of two phases. First, over a six-month period, people are asked to vote for their favourite place in Italy, place they love and would like to see protected. They can do it both online and on printed cards at FAI sites and in Intesa Sanpaolo bank's offices. FAI then enumerates the entries received and selects certain places to work on. Thanks to the census, some of them will then be restored, in co-operation



with the relevant local institution and the contribution of the bank; while others will be referred for the attention of the authorities concerned.

Through a carefully planned media campaign to raise awareness of the Italian cultural heritage and the ease of engagement in the census, a wide public has become involved.

Since 2003, with the help of this initiative and a financial support of FAI and Intesa Sanpaolo bank, 119 different cultural heritage projects in 19 Italian regions have been funded.

[www.fondoambiente.it/il-fai/grandi-campagne/i-luoghi-del-cuore](http://www.fondoambiente.it/il-fai/grandi-campagne/i-luoghi-del-cuore)



Source: [www.fondoambiente.it](http://www.fondoambiente.it)

#### TIPS FROM THE CASE STUDY:

- ✓ Think about the cooperation with the business sector/economy, involving both of the sides in projects' realization.
- ✓ Understand the need of the country or a region, actively involve local community or a general public, depending on the scope of your project, raising their awareness of the importance and potential of their heritage.



Somewhat more innovative type of sponsorship/donation is seen in **crowdfunding** campaigns which raise small amounts of money from a large number of people, typically via the Internet. They usually give something in return after achieving the set goal (e.g. entrance tickets free of charge). Typical crowdfunding platforms are Indiegogo ([www.indiegogo.com](http://www.indiegogo.com)), Fundinghero ([www.fundinghero.com](http://www.fundinghero.com)), Gofundme ([www.gofundme.com](http://www.gofundme.com)), Kickstarter ([www.kickstarter.com](http://www.kickstarter.com)), Fundly ([www.fundly.com](http://www.fundly.com)), Justgiving ([www.justgiving.com](http://www.justgiving.com)), some of them more or less appropriate for heritage-related projects funding.

## RRS DISCOVERY CONSERVATION PROJECT – CROWDFUNDING SAVES ONE OF BRITAIN'S MOST IMPORTANT HISTORIC SHIPS

The Royal Research Ship (RRS) Discovery is one of Britain's most important historic ships, registered as part of the UK's National Historic Fleet. It was built in 1900 for Captain Robert Falcon Scott's first Antarctic expedition. With its unique design features, as the first ship specifically designed for scientific research and for work in the polar regions, it is an outstanding example of the shipbuilding in Britain and of the only preserved example of the wooden three-masted sailing ships built in Britain.

It is operated by the Dundee Heritage Trust, a small independent charity which imitated the crowdfunding campaign „RRS Discovery Conservation Project”, with the aim to raise £40,000 as an additional funding for the essential repair and conservation work needed to be done in order to preserve this unique built heritage. In return for donations, the Dundee Heritage Trust offered various types of rewards to the donors, from an A4 picture of the ship's masts and rigging from an aerial perspective, taken by the drone; access to small, exclusive guided tours to the Discovery's dry docks; exclusive dinner on board for up to 12 guests, etc.

The campaign was successful, £41,795 have been raised in 35 days, with 250 supporters.

[www.rrsdiscovery.com](http://www.rrsdiscovery.com)



Source: [www.rrsdiscovery.com](http://www.rrsdiscovery.com)

### TIPS FROM THE CASE STUDY:

- ✓ Organise a crowdfunding campaign.
- ✓ Offer something in return to your potential funders.
- ✓ Raise awareness of the local citizens about the value of cultural heritage they have and thus gain their support.
- ✓ Use innovative approaches to create unique products linked to your heritage to promote your project, widen your audience and secure additional income.

## RETAIL

Retail activities often offer additional funding opportunities. These often include souvenir merchandise, usually but not always necessarily linked to a cultural heritage asset such as miniature replicas, guidebooks, postcards, posters, T-shirts, calendars, mugs, pencils, key-holders or other handcrafted goods (Timothy & Boyd, 2003). This type of spin-off products is important for the whole community since they often produce them.

## ACCOMMODATION AND CATERING

Not all cultural heritage assets can offer accommodation and catering activities since they are context dependent. If possible, however, they may be a substantial source of funding extending the visitor stay alongside their consumption. They usually include historic houses revitalisation in rural settings or art/historic hotels in urban environment. Their accommodation capacities are not necessarily large but are aimed at more affluent visitors/tourists. Accommodation-related funding may further be financially enriched with additional supply of events (e.g. organisation of conferences, courses, workshops, conferences), which are charged separately.

When it comes to catering, it may be additional source of funding for a heritage asset offering a variety of services (e.g. restaurants, snack-bars, coffee shops, ice-cream shops). In terms of sustainability, authentic food supply thematically linked to a cultural asset may be an interesting solution.

## PARADOR DE SANTO ESTEVO - WHEN TOURISM AND HERITAGE COME TOGETHER

Re-use of the historic and religious building in rural areas is today one of the urgent topics in heritage safeguarding. The project of restoration and re-use of the old monastery in the Ribeira Sacra region in Spain, re-purposing this historic building

for the hospitality services, was an answer to the problem of creating a new use of this historic space and safeguarding a valuable historic and architectural heritage, while ensuring the way for its sustainability.

Santo Estevo Monastery is one of the most prominent and spectacular exemplar of a rich monumental heritage of Galicia. With various styles, from the Romanesque to Baroque and Gothic and with its origins believed to date back to 6th and 7th century, it is declared a Historic-Artistic Monument in 1923. By restoring it, re-using it for a commercial purposes but keeping its unique characteristics of a Romanesque and baroque architecture, the project ensured the safeguarding of this valuable historic and religious heritage. Furthermore, in cooperation with the various cultural actors, a hotel is a host of different cultural events, such as exhibitions, concerts, performances, etc. This way, the project also has an impact on a stronger cultural development in this area, bringing the history and art together with the purpose of revitalizing and safeguarding the culture as a driving force for a wider development of a local community and for the tourism development of the whole area.

The hotel is managed by a public, state-owned luxury hotel chain, Paradores, thus it is a specific form of a profitable business, owned and run by a state-owned company responsible for the management and decision-making processes. The restoration works related to the restoration of the building are done in coordination with the Regional Government Department. This type of redevelopment of a religious heritage can be transferable worldwide, but to the countries of similar values, concerning the different views on the religion and a religious heritage in different countries.



[www.parador.es/es/paradores/parador-de-santo-estevo](http://www.parador.es/es/paradores/parador-de-santo-estevo)

**Parador Santo Estevo – how tourism and heritage work together?**  
Interview with Santiago Carrera Cal, director of Parador Santo Estevo (April 2019)

**Do you successfully overcome challenges related to your cultural heritage asset conservation (e.g. lack of finances, modernisation, tourism) pressures?**

*Paradores de Turismo is a public hotel chain whose values include the conservation of historical buildings and promoting tourism, culture, economy and gastronomy in the zones where they are found. In the establishments' operating accounts there is an account designated for repairing and conserving the building.*

**Do your available funds cover all the required expenses need for the life of your cultural heritage asset?**

*Part of the funds is from the establishment itself, and other funds come from the corresponding Ministry and Directorate General of Heritage.*

**Does your cultural heritage asset have any negative impact on the environment (e.g. production of waste, air or water pollution, sewerage system, etc.)?**

*Being a hotel, it is inevitable that some waste will be generated, but this waste is properly managed in accordance with the environmental requirements and our own internal regulations to comply with the ISO 9001 and ISO14001 quality and environmental management system standards.*

**In what way do you care for the environment?**

*Paradores is a company that is 100% committed to the environment. Commitment to the environment is part of the company's values and policies. Recently, an initiative to eliminate all single-use plastics (straws, bottles, amenity packaging, etc.) has begun.*

**Does your heritage asset attract a substantial number of visitors? If so, does it affect the social life of the community?**

*Yes, it attracts a large number of visitors and impacts positively on the community, as it generates commercial activity, money and jobs.*

**Is your cultural heritage asset preserved? In what way (by what mechanisms) do you preserve and protect your cultural heritage asset?**

*One of our obligations is to not only preserve cultural heritage, but also to be responsible for sharing it and making it known, to the guests staying here but also visitors and tourists.*

**How do you sustain the aesthetic values of the asset?**

*This is a listed building and any works to be carried out on it must be approved by the heritage technicians. This is to respect the asset's aesthetic value.*

**What is the role of your cultural heritage asset in cultural events?**

*We offer spaces, staff and halls to collaborate with cultural initiatives (exhibitions, concerts, performances, etc.).*

**Does your cultural heritage asset have potential cultural value?**



*It is not potential, it is a current reality, but we must continue developing and sharing it.*

***Is your cultural heritage asset part of the (nationally/internationally) registered cultural landscape (inscribed in the list of protected landscapes?)***

*Yes, it is nestled in a protected space that is part of the Natura Network, and it was also recently designated as a candidate for World Heritage Site by UNESCO.*

***Is your local community closely connected with your cultural heritage asset?***

*The establishment and its surroundings have very significant value in this destination and we maintain a close relationship and collaboration with the local community, with the aim of making them participants, and also to collaborate with sharing the culture, history and tourism of the destination.*

***Does your cultural heritage asset have any economic significance for the local community? If so, what kind?***

*Yes. The Parador is a touristic landmark, not only in the Autonomous Community but nationally. This, along with the destination of Ribeira Sacra, is making this area grow and grow as a tourist destination, which is impacting on the local community by generating wealth, new businesses, jobs, etc.*

***Are there any specific management tools you use for the improvement of management/operation of your cultural heritage asset?***

*Paradores designates a part of its earnings to the dissemination of the culture of the destinations where it is located. This is one of its main policies. To finance these policies, we receive the support of Heritage and other Ministerial Bodies.*

***Are there any risks related to your cultural heritage asset?***

*There may be a need to establish control and regulation measures for activity to be carried out within the established parameters, based on the boom that this destination is seeing, but this would be in the future. Part of the destination's cultural wealth is due to landscape features, formed with the passing of hundreds of years, meaning that future infrastructure activity must be tightly regulated.*

**TIPS FROM THE CASE STUDY:**

- ✓ Analyse if the type of heritage is fit for accommodation services.
- ✓ Find investor/businesses which are environmentally and socially responsible, and profitable.
- ✓ Be a catalyst for the economic, social and cultural development of a local community, providing opportunities for employment and entrepreneurship activities.



## EVENTS

Organisation of different on-site events may be additional source of funding, which is may especially boost the off-season cultural heritage-related economy. Events must be carefully planned not to interfere with cultural heritage values. They usually include different conferences and courses but may also relate to festivals, weddings, exhibitions, even games (e.g. paintball). Earned revenues from this type of funding mostly relates to participation fees, but also space/equipment rentals, utility and service fees, or may be negotiated based on percentage. While these activities may substantially support heritage finances, it is necessary to plan them with a sense for measure (Timothy & Boyd, 2003).

### PHILIPPI FESTIVAL – BRINGING HERITAGE TO LIFE

The archaeological site of Philippi, located in the Northern Greece, is one of the heritage sites listed at the UNESCO World Heritage List what strongly consolidates its reputation as a unique place of an extraordinary value for the human civilization. It is an exceptional testimony to different historic periods and civilizations, from prehistoric times to Byzantine periods. What makes it unique is the assembly of the architectural heritage preserved at the site, representing various architectural types of monuments expressing development of architecture during the Roman, Christianity and Byzantine period. The remains of the ancient city of Philippi represent a unique example of Roman architecture, with its specific configuration giving him attributes of a “small Rome”. Undoubtedly, the most impressive building of this period, despite the changes that it has undergone over the centuries, is the ancient theatre of Philippi.

Every summer, the municipality of Kavala organizes the Philippi Festival, the second oldest festival in the country. Since 1957, it has attracted thousands of Greek and foreign visitors. Held annually, throughout July and August, it hosts a number of various productions, theatre performances (classical drama and contemporary productions), concerts, dance, poetry, visual arts and other parallel events which together create a specific character of the festival, presenting an extending example of the valorisation of both tangible (the monument itself) and intangible heritage. Although the main part of the festival activities takes part in the ancient theatre of Philippi, over time many of them started taking place also within the city of Kavala. Thus, audience can enjoy festival activities in the fortress of Kavala, the gardens of Mehmet Ali and other points of the city, but also around the archaeological site of Philippi. Diversified and rich visitors activities, and label of the UNESCO site impact significantly the revenue related directly to the consumption of heritage, increasing the earnings and thus ensuring the necessary funds for the conservation and maintenance of the site. Still, by entering the UNESCO list, the site has certain commitments in terms of protection of heritage assets what ensures the sustainable approach to the exploitation

of site in purpose of tourism.

The management authorities are aware of a potential risk for the site, caused by the increased visitor flux and the preventive measures have been identified within the Risk management plan. This approach to the heritage as a potential driving force for the economic development in order to generate income for the further conservation of the site, while at the same time taking into account the need for preservation, ensuring the sustainability of the site, ensures the sustainability and durability of this outstanding cultural heritage.

[www.allaboutfestivals.gr/en/festivals/philippi-festival/](http://www.allaboutfestivals.gr/en/festivals/philippi-festival/)





#### TIPS FROM THE CASE STUDY:

- ✓ Involve different players from different political levels, as well as from various disciplines in heritage management planning and project implementation.
- ✓ Identify the economic potential of both tangible and intangible heritage of a community.
- ✓ Create new use for historic site (e.g. re-use of the preserved ancient theatre or hosting ancient theatre plays and performances).
- ✓ Use heritage events as tools for additional source of funding.
- ✓ Bridge the gap between the conservation needs and economic use of heritage.



## PRIVATE HIRE/RENTALS

For those cultural heritage assets owning the space, it may be opportune to use it for different rentals not always necessarily culture-related. It may be for different events (see above) or longer-term rentals (e.g. catering, education, etc.). Beside space, other heritage assets may be rented. These can be, for example, museum exhibits (usually replicas) for film sets, photography or advertisements, or theatre costumes to be used for carnival purposes.

## MUSEUM AS A STAGE FOR FILMING, PRODUCT LAUNCHING, CONFERENCING AND FINE DINING

The British Museum offers a range of possibilities in terms of commercial hire, providing its unique spaces for different events such as conferences, fine dining and receptions, product launches, filming, press conferences, screenings, presentations. The museum's public galleries are thus complemented with the range of conference facilities which can accommodate up to more than 320 persons. BP Lecture Theatre, for example, with the capacity to accommodate 323 persons in a comfortable fixed tiered seating, and a raised stage with the highly modern technological equipment, serves as a perfect space for conferences and film premieres, award ceremonies, product launches, or other events, according to the needs of the clients.

Besides lecture theatres and other meeting rooms, there is a possibility to hire the East and/or West Foyers, elegant and stylish museum spaces, perfect for a standing lunch or drinks reception, as well as for seated meals or refreshments. The foyers provide a welcome 'blank canvas' for clients wishing to brand the space and to exhibit their company or products with elegance and style. Together with the commercial renting, the British Museum offers a range of personalized corporate and branded gifts, but also high quality replica sculptures and museum objects as perfect souvenirs for clients and their guests.

One of the particularities of the British Museum is renting the space for film settings, whether it is for making films, documentaries, advertisements or even radio programmes. Many museum's galleries and spaces can thus be used as a set for filming, including Egyptian sculpture gallery, Enlightenment gallery and other gallery spaces; the Queen Elizabeth II Great Court which is the largest covered public square in Europe enclosed under a spectacular glass and steel roof; the Reading Room and several other museum spaces ideal as locations for filming. Thus, numerous movies were filmed at the British Museum, from the older ones such as Bulldog Jack (1935) or Night of the Demon (1957), to the modern ones such as Night at the Museum: Secret of the Tomb (2014) or Justice League (2017). Besides renting spaces for filming, museum also possesses a large archive of high-quality video footage which they offer to the interested clients.



[www.britishmuseum.org](http://www.britishmuseum.org)



Source: [www.britishmuseum.org](http://www.britishmuseum.org); © The Trustees of the British Museum

#### TIPS FROM THE CASE STUDY:

- ✓ Think of the unique characteristics of your heritage and opportunities for their commercial hire/rental as a source of an additional funding.
- ✓ Establish cooperation with different sectors (creative industries etc.), enhancing the promotion of your heritage/project/institution.

#### INTERPRETATION

Interpretation activities related to a cultural heritage assets may be an additional source of funding. They are, however, sometimes included in the price of the entrance ticket (usually minor type of interpretation, e.g. brochures). More substantial type of interpretation is charged separately. These relate to, for example, audio interpretation (headphone sets), maps and guidebooks, guided tours (Timothy & Boyd, 2003).

#### INTERPRETATIVE CENTRE OF TRESMINAS – UNIQUE *IN SITU* EXPERIENCES

The Roman Mining Complex of Tresminas was one the most important gold mines in the age of Roman Empire which dates back to the 1st-2nd century A.D. With the specific techniques of mining used by Romans, not only gold, but also some other minerals, such

are silver or lead have been extracted in this mine. The mining activity in the area resulted in creation of the monumental ensemble of the mineral exploitation sites, completely immersed in the existing natural landscape of the area, but also of unique, well preserved underground complexes of boreholes and galleries.

This unique mining heritage has remained well preserved for almost eighteen centuries; it is classified as the Public Interest Property (in 1997), and more recently, some components of the water supply system of the mining zone are classified as Public Interest Monument (in 2012). In 2014, the Interpretative Centre of Tresminas (Centro Interpretativo de Tresminas) was set-up to promote knowledge and awareness of this important historic and archaeological heritage.

Besides the permanent exhibition displayed in the Centre, there is also an open-air part of the Centre, where different supporting interactive activities for the visitors are organized, in order to promote and enhance the enjoyment of the main cultural value of this heritage site. Guided visits of the mining sites at open-air, and also of underground mining complexes provide an authentic experience to the visitors and represent an additional source of funding for the site. In the permanent exhibition, the outstanding values of this intangible (mining activity) and archaeological, as well as historic heritage, are presented and interpreted in a through a state-of-the-art interactive exhibition, with the strong focus placed on a narrative scenography and various multimedia, thus enabling a diverse audience to comprehend, value and enjoy the story of this heritage site as an important piece of history. Also, separately charged guided tours accompanied by the experts are organized for tourist groups and schools.

All these interpretation activities are aimed at better comprehension and enjoyment of the visitors, at the same time raising awareness of the visitors about the importance of preserving the mining complex and sites as an outstanding cultural, historic and archaeological heritage. Moreover, most of them are charged separately and thus provide an additional source of funding.



[www.tresminas.com](http://www.tresminas.com)

### TIPS FROM THE CASE STUDY:

- ✓ Create different interpretation activities with purpose of educating visitors, but also to enhance their experience of heritage.
- ✓ Raise awareness of the visitors on the value and importance of your heritage, indirectly contributing to its sustainability.
- ✓ Design various interpretation activities („in situ“ guiding tours; museum guided tours for diverse audience, educational activities, etc.), which can be charged separately, thus securing an additional source of funding, contributing to the sustainability of heritage.

## USER FEES

Except for the direct funding, the most usual cultural heritage funding is linked to user fees. They greatly depend on the cultural heritage asset type, but mostly relate to **entrance fees**. Depending on the set goals, **sustainability of a cultural asset may opt for relieving visitors, especially local citizens** of these fees but with another aim: to instill ownership, awareness of heritage values, education and pride.

If, however, financial sustainability is to be ensured, entrance fees might be important. Beside entrance fees, **parking** and **participation fees** in different specifically organised activities may be charged. User fees also relate to **rental fees** (see [Private hire/rentals](#)).

## OLD CITY OF DUBROVNIK – UNESCO WORLD HERITAGE STRENGTHENING THE SENSE OF IDENTITY IN LOCAL COMMUNITY

One of the best-known heritage sites in Croatia, the Old City of Dubrovnik, also known as the „Pearl of the Adriatic“, has been one of the historically most important Mediterranean ports since the thirteenth century. With its unique historic and architectural heritage, numerous, beautiful Gothic, Renaissance and Baroque churches, monasteries, palaces and fountains and its outstanding, well preserved City Walls dating back from the thirteenth century, the Old City of Dubrovnik has been inscribed to UNESCO World Heritage List in 1979.

The main attraction of the city of Dubrovnik are the glorious City Walls, one of the best-preserved fortification systems in Europe. Established in the 13th century and



systematically and continuously perfected until 1660 when the last of the towers, the St. Stephen's Bastion, was finished, the walls stretch over 1940 m and consist of the main wall, sixteen towers, three forts, six bastions (bulwarks), two corner forts (*cantonatas*), three pre-walls with several turrets, three moats, two barbicans, two drawbridges and one breakwater.

Besides the City Walls, there are numerous other valuable heritage assets witnessing the rich history of Dubrovnik: fortresses and bastions, magnificent buildings and palaces, bell tower and churches – representing a valuable heritage which brought the Old City of Dubrovnik the recognition of UNESCO including in the World Heritage List. It is also a reason for having millions of visitors in Dubrovnik each year.

In order to raise the awareness of the local citizens about the importance of their own, local, but at the same time significant world heritage, and to strengthen their sense of pride and identity, the city of Dubrovnik decided to give a free access to the cultural and heritage assets in the city, including the City Walls and Dubrovnik Museum institution which gather four city museums.

[www.tzdubrovnik.hr](http://www.tzdubrovnik.hr)

[www.dumus.hr](http://www.dumus.hr)



Source: [www.total-croatia-news.com](http://www.total-croatia-news.com); TZ Dubrovnik



### TIPS FROM THE CASE STUDY:

- ✓ Use different methods and tools to raise awareness of the local citizens about the importance of their heritage and its values, enhancing their sense of belonging and identity.
- ✓ Provide local citizens free access to the local culture and heritage, thus educating them on the value of their heritage and contributing to heritage preservation and sustainability; however beware that free access does not create the perception of low value of heritage, so find balance!
- ✓ Establish cooperation with different sectors (creative industries etc.), enhancing the promotion of your heritage/project/institution.

## HOW TO RESPOND TO SOCIO-CULTURAL CHALLENGES?

### MODERNISATION

The usual rules of heritage conservation entail preserving, renovating, reconstructing and regenerating a cultural heritage asset in its original state using original materials, techniques, and skills. It may pose a significant challenge since the same materials or equipment may not be available in the times we live in, and we may not be necessarily be aware of exact skills and techniques original builders used. Besides, in a number of cases the function of the asset itself may greatly differ from its original use, which presents a new challenge. However, it is important to find an appropriate use of the building since it maintains it in life (by ensuring regular repairs, heating, as well as increasing its value among its bearers who consider it valuable).

### VILNIUS TECH PARK – BAROQUE AND NEW TECHNOLOGIES CREATING A NEW LIFE OF HERITAGE

Sapiegos, Vilnius Tech Park is the biggest ICT start up hub in the Baltics and Nordics and an outstanding example of innovative and sustainable adaptation of heritage for its most innovative use. The Tech Park is housed in renovated 19th century buildings located in a huge, baroque site of the city. It is surrounded by 80,000 sq. meters of the

historic park Sapieha which was originally a home to the palace of the famous Lithuanian noble family of the same name.

Initially, the palace was reused to host a military hospital and, after adding more buildings to the palace complex, it continued to provide medical services until 2015, when the hospital was transferred to new premises. Back then, Vilnius City Municipality, in partnership with the private investors, decided to give completely new and innovative use to this heritage site and adapted the park and its buildings into a new vision – Vilnius Tech Park, which today gathers various international start-up and tech companies, incubators and other ecosystem players “with a mutual goal – to shape the region’s start-up ecosystem and grow together internationally”. Thus, more over the 50 innovative companies found their place in the Vilnius Tech Park, ranging from freelance developers and designers to fast-growing start-ups and established players, such as Google, Game Insight, Bored Panda, etc.

One of the aims of the Tech Park is to support the ecosystem and sustainable development and thus, since 2017, it is also appointed as the EIT InnoEnergy Hub Lithuania, the innovation engine for sustainable energy across Europe supported by the European Institute of Innovation and Technology. Also, since 2018, it became the EIT Climate-KIC Hub Lithuania, a part of a knowledge innovation community, established and funded by the European Institute of Innovation and Technology, with a purpose to tackle climate change through innovation.



Source: [www10.aeccafe.com/blogs/](http://www10.aeccafe.com/blogs/); © Norbert Tukaj

Today, with its significant role in community of Lithuania and Baltics, Vilnius Tech Park is an outstanding example how new technologies can give a completely new, sustainable life to heritage.

[www.vilniustechpark.com](http://www.vilniustechpark.com)



Source: <https://vilniustechpark.com>

#### TIPS FROM THE CASE STUDY:

- ✓ Think of innovative solutions for adaptive repurposing of the heritage asset to fit the current needs of the community, securing its preservation and economic viability.
- ✓ Apply environmentally friendly approach in restoration works i.e. in the revitalization process, thus supporting sustainable development.
- ✓ Involve different stakeholders in the heritage management planning and the revitalization process.

Present times, however, may require modern approaches to it. Specific challenges to this task in ensuring sustainability are seen for heritage assets or urban/rural environments which involve local communities who live on sites. Their contemporary lives may require use of air conditioners or impermeable windows for noise protection, while it may be conservation rules may forbid them, especially in case of registered cultural heritage assets. Solutions to these problems might find compromises in using portable air conditioners and use of double window sets (external keeping the original appearance of the building and internal ones being made of contemporary impermeable materials).

## MEETING THE NEED OF LOCAL RESIDENTS WHILE PRESERVING THE URBAN HERITAGE

Djenné is a town and an urban commune in the Inland Niger Delta region of central Mali. Its urban landscape is known by the earthen architecture, used primarily for religious and residential buildings. These buildings of a significant architectural importance represent unique historic and architectural heritage, thus needed to be preserved keeping their original appearances. But, due to the high housing maintenance costs for local residents, adapting to their needs and aspirations, local craftsmen and masons started to use the other materials in renovation works, in order to reduce the housing maintenance costs. Thus, the use of fired clay tiles on top of mud structures has expanded, with negative impacts on both visual integrity and structural solidity, but also causing a serious damage to this unique urban, architectural heritage.

In order to meet the constraints of local populations while ensuring heritage protection, a financial support was provided for re-mudding.

[www.unesdoc.unesco.org](http://www.unesdoc.unesco.org)

*(Culture: urban future; global report on culture for sustainable urban development)*

### TIPS FROM THE CASE STUDY:

- ✓ Find a source of funding for ensuring sustainability of heritage assets that involve local residents living on sites.
- ✓ Raise awareness of local community about the value of their heritage by financially supporting maintenance of their buildings which are of a significant cultural value.

Intangible cultural assets are especially sensitive to modernisation. Often, each new generation of heritage bearers adds new elements to local stories, dances, songs, rites, etc., and it is extremely difficult to preserve original and authentic heritage. This practically impossible task finds compromise in the fact that culture is not static, it is a process and is likely to change. As much possible, though, it is necessary to employ research and educational activities as to be able to keep up with modernisation challenges.

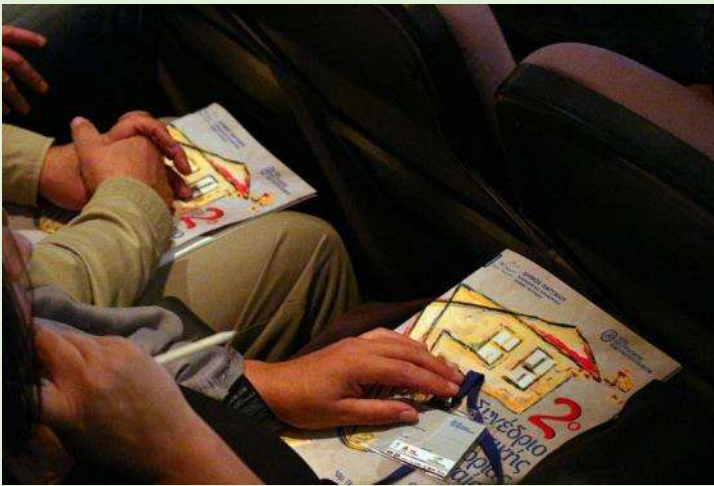
### PUBLIC PERCEPTION OF HERITAGE VALUES

Heritage possesses a number of previously listed values. They are, however, of a little value if their bearers, therefore citizens themselves, are not aware of them. It actually means death of a heritage asset; although it may actually exist in the form of a building, it



means little for its sustainability if the community does not perceive its importance. Continuous educational activities may be employed to raise awareness of heritage value as well as to enhance knowledge about it. It is advised to start with awareness raising and educational activities from early age and throughout schooling period as to ensure heritage sustainability, which should continue as life-long learning.

## CONFERENCE OF PAGGAIO LOCAL HISTORY



The area of Paggaio is an area with significant intangible and intangible cultural heritage, which requires identified actions and measures to be used as a catalyst for a tourism and economic development of the area, while at the same time taking into account its preservation and protection i.e. its sustainability. Furthermore, area of Paggaio possesses a rich

natural heritage and it is protected as part of the Natura 2020 Network. This combination of such a rich cultural and natural heritage makes an area of Paggaio an outstanding resource for a heritage tourism and economic development of the region, but the main challenge is to ensure a sustainable balance between heritage preservation and tourism (economic) development and to raise awareness of the local community and public in general about this extensive potential of the area.

Unfortunately, area is already characterized by the imbalanced development of the coastal zone and the mountainous area and seasonal tourism in the region. Therefore, in order to prevent further possible negative impact of the imbalanced development of the area and also to discuss the possible preventive measures for protection of heritage assets while at the same time increasing their role in a tourism and economic development, Municipality of Paggaio has initiated the organization of a three-day conference which will provide a platform for such discussion, exploring the major topics throughout the panels with different scientists and experts, mainly from the fields of culture, history, religion and geosciences, thus enabling a multidisciplinary approach to the subject.

A multidisciplinary approach, involving scientist and experts from completely different areas of expertise is a perfect example of an integrated approach to the subject of heritage and a catalyst for a powerful ally in preserving the heritage, while at the same time supporting its use in tourism and economic development in a sustainable way.

Participation of graduate and postgraduate students in the conference is an excellent way for impacting the future generations, increasing their awareness of the importance of heritage and its protection, while at the same time giving them insight how it can be sustainably used for the economic development of their region.



[www.dimospaggaiou.gr](http://www.dimospaggaiou.gr); [www.facebook.com/topiki.istoria.paggaiou](https://www.facebook.com/topiki.istoria.paggaiou)

#### TIPS FROM THE CASE STUDY:

- ✓ Identify natural and cultural heritage assets that can serve as catalysts of heritage tourism and economic development of the area.
- ✓ Encourage a dialogue between the experts from different areas of expertise, providing them with a platform for exchanging experiences and transferring knowledge.
- ✓ Apply a multidisciplinary approach to heritage management planning, defining possible preventive measures for protecting heritage, at the same time using its potential for touristic and economic development of the area.
- ✓ Raise awareness of the young people about the value of heritage.
- ✓ Boost the awareness of the local community of their cultural heritage by providing them opportunity to understand its values.

## VISITEERING – BUILDING ENGAGEMENT AND CHANGING PERCEPTION OF HERITAGE THROUGH VOLUNTEERING

The National Trust from UK, a Europe’s largest conservation charity, has recognized that today’s way of living, with limited availability, significantly impacts the will and possibility of people to volunteer. Thus, they developed a model of “micro-volunteering“, enabling visitors to combine one-day visit to the heritage site with a voluntary work, called “visiteering”. This “drop in” volunteering options include diverse activities which do not demand a lot of time to be done, such as decorating heritage buildings for special events, helping in maintenance of the surrounding landscapes, cleaning items from the collections, etc. This way the National Trust, by offering people the opportunity to engage deeper in the work of historic castles, manors and estates, found an extensive model for developing new audiences. By giving them opportunity to actively participate in the conservation works, seeing the inside part of the heritage management story, the National Trust, through “visiteering” builds a vital public engagement.

Besides the fact that “visiteering” enriches the visitors with the genuine conservation experience, contributing to their sense of belonging and social responsibility, providing them with authentic experience of heritage, heritage sites i.e. organisations also benefit from building engagement of public at their sites, by gaining a new loyal audience in this way. Moreover, for heritage sites, historic castles, manors and estates which are not unique or exceptional in any way, “visiteering” can be a tool to develop new audiences and to increase the attractiveness of the site by offering the exceptional visitor experiences.

The model was developed within the INTERREG Europe project “Innocastle” in which the National Trust is participating as a knowledge partner.

<https://www.interregeurope.eu/policylearning/good-practices/item/3056/building-engagement-at-heritage-sites-through-visiteering/>

[www.interregeurope.eu/innocastle](http://www.interregeurope.eu/innocastle)



Source: <https://intoorg.org>; @National Trust Images/Antonia Gray



### TIPS FROM THE CASE STUDY:

- ✓ Think of innovative models for building public engagement at your heritage site by offering visitor activities „behind the scenes“.
- ✓ Create unique experiences in order to increase the attractiveness of the site and to attract new audiences.
- ✓ Think of how your heritage site can contribute to social awareness of public, offering them possibility to work for heritage, raising their sense of belonging.
- ✓ Use cost-neutral ways of engaging audiences in works at heritage sites.

The fact that enhanced perception on the heritage value usually comes when heritage bearers realize its economic value i.e. being able to capitalise on it (e.g. tourism development, employment opportunities, sales, etc.), it should be used for meeting the challenge of potential loss of the heritage value perception.

## RAIGAME PILGRIMAGE – PRESERVING THE HISTORIC LANDSCAPE OF VILANOVA DOS INFANTES

Vilanova dos Infantes is a small medieval town in Galicia, with the precious historic and architectural heritage, as well as a rich intangible heritage related to the ancestral local and regional traditions of Galicia. The main challenge for a community was an attempt to combine the preservation of the extremely precious built heritage with equally important, rich intangible heritage, but also to provide a greater visibility and respect for the cultural heritage of the area and to reinforce its relevance to local community, increasing the feelings of belonging.

Due to the need to preserve diversified cultural expressions and tangible heritage, and need to raise awareness of the local community about the importance of a cultural heritage of Villanova dos Infantes, the Council of Celanova has been setting up various projects and events and one of the most attractive is the Raigame Pilgrimage, the ethnographic festival held every year in May. During the day of a festival, the city of Vilanova dos Infantes becomes a living heritage sight, offering numerous activities for the visitors: besides visiting heritage buildings, audience can enjoy many on-site activities, such as various performances of traditional dances, theatre plays and representation of traditional crafts.





The festival has played a crucial role in the in the preservation and promotion of tangible and intangible heritage, but has also contributed to the other aspects of social and economic development of the area. To give an example, in order to improve the accessibility of the village for the visitors, local roads were renovated, what also impacts the quality of life of the local residents.

The project ensures the sustainability of the ancient traditions, crafts and culture, also enhancing the attractiveness of the city's heritage to a wide public. Not only that the intangible heritage of the city is preserved that way, but this project also raises the awareness of the local residents about the importance and the economic potential of their heritage, and thus of the need for its conservation. The festival which promotes the intangible heritage of the community, engaging with local habitants, is gradually reinforcing a community's sense of pride. As such, it can be perceived as a way to guarantee the safeguarding of the city and its tangible (foremost the built and architectural) and intangible heritage, as well as of the identity of a local community.

Besides the strong impact on the community in a sense of influencing their sense of identity, the project affects also the economic development of the city, by engaging the local habitants in the project in terms of providing them with opportunity to offer their premises for the accommodation of festival visitors (tourists), as well as their properties which they rent for the outdoor on-site festival activities. The project is mainly funded by the municipal funds, while the additional sources are provided by the Provincial Council and the Regional Government of Galicia.

<http://www.celanova.gal/index.php/turismo>

### TIPS FROM THE CASE STUDY

- ✓ Actively engage local citizens in the project, thus raising their awareness on the value and the economic potential of the heritage they have.
- ✓ Involve all the relevant stakeholders, at local, provincial and regional level in the cultural heritage preservation, restoration and valorisation.
- ✓ Use a mixture of different funding sources (public funds, awards, etc.).
- ✓ Create events to promote intangible heritage and use them to increase the attractiveness of the site.
- ✓ Think of the ways how your project can contribute to the local development (road infrastructure; revitalization of the historix centre; establishment of cultural centre).

### HOW TO RESPOND TO ENVIRONMENTAL PRESSURES?

Responses to both natural and social environmental pressures for ensuring heritage sustainability are often context dependent.

Natural pressures usually refer to **earthquakes** (and their secondary effects such as tsunamis, landslides, ground fractures effects), **volcano eruption**, **floods**, etc. As much as monitoring techniques are used for possible predictions of disasters, they cannot completely prevent but may decrease the damages. Technologies may be an important tool for digital preservation of heritage to be used as a first step in responding to environmental pressures.

### PRESERVING THE WORLD HERITAGE SITES WITH 3D LASER SCANNING TECHNOLOGY – CYARK BEATS THE NATURAL THREATS TO HERITAGE

CyArk is a non-profit organization founded in 2003, with the mission to “digitally record, archive and share the world’s most significant cultural heritage and ensure that these places continue to inspire wonder and curiosity for decades to come”. The preservation of the world heritage sites before they are deteriorated or destructed in earthquakes or

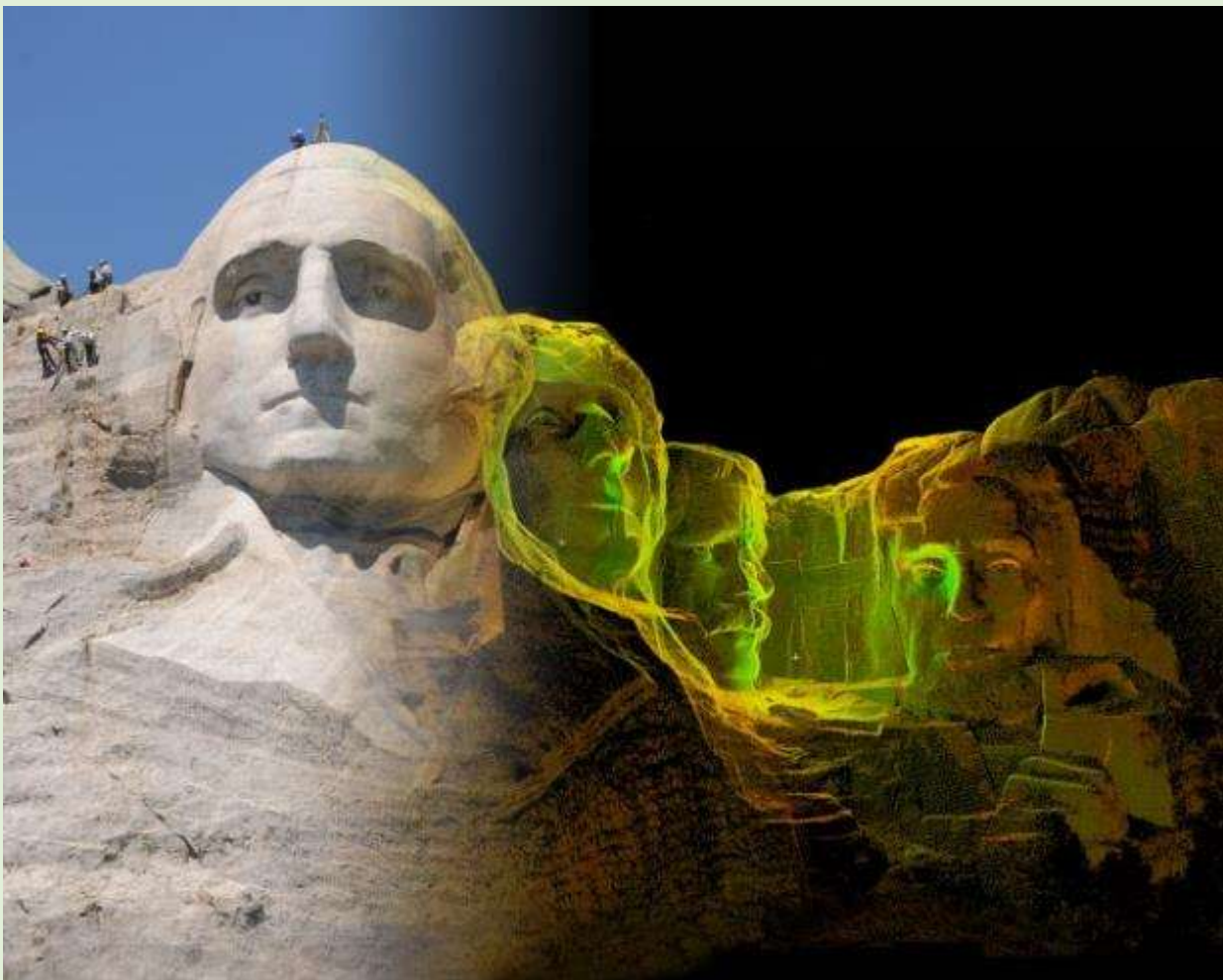
other natural disasters is done by using 3D laser scanning technology which enables CyArk to digitally record and archive places, buildings i.e. heritage sites and analyse the risks facing those sites, both potential human-caused or natural disasters.

One of the aims of the project is to digitally preserve the most important world heritage sites so they are not completely lost. Today, more than 200 sites are already archived in their database, such as Mount Rushmore, the Tower of London and Pompeii.

Besides the mission to create a digital data base of the world heritage sites which will help to site managers, archaeologists and technicians in running the sites, another aim is to educate the public and communities about their heritage.

This way, CyArk provides heritage sites' managers and technicians with the detailed 3D representations and a digital data on the sites or objects that represent a valuable asset for preservation and prevention of a potential damage caused by natural or human-caused disasters before it happens.

[www.cyark.org](http://www.cyark.org)



Source: [www.metro.co.uk](http://www.metro.co.uk); Photo: CyArk



### TIPS FROM THE CASE STUDY:

- ✓ Identify possible threats to heritage caused by environmental pressures and natural disasters.
- ✓ Think of possible tools to prevent the deterioration of the site by the natural phenomena.
- ✓ Use new technologies to preserve the heritage and to ensure its sustainability and durability.

Heritage sites usually rely on existing protocols which are, unfortunately drawn post-facto from the damage survey. These are, however useful in drafting provisional safety measures to the final intervention (Cardani & Beluco, 2018).

Another pressure proved to be a great challenge also in the KEEP ON project partnership, especially relating to Dutch context is the **carbon emission**, which consequently leads to raising of sea levels and thus affecting heritage buildings as well as citizens' lives. Long-term strategic plans for reducing carbon emissions have been drawn in that matter, which again proves the necessity of heritage management planning.

## ENGLAND'S FIRST "ZERO CARBON CHURCH" – HERITAGE AND SUSTAINABILITY FOR A HEALTHIER ENVIRONMENT

St. Michael and All Angels Church in Withington, England, is an old historic building dating back from 12<sup>th</sup> century, but it is also the UK's first "zero carbon" church, powered entirely by renewable energies. The project was the part of renovation of the old church building, equipping it with all required tools for generating power sustainability, with the use of solar energy.

The solar energy is generated with 24 solar modules, with an output of 3.12kW, which are installed on the roof of the church. In order to preserve the appearance of the building and not to affect its structure nor to distort its visual appearance, installation were done in a way of meeting all the regulations that concern historical building, also using a special ladder system completely blended into the construction of the building.

In addition to the solar panels providing CO<sub>2</sub> neutral electricity, a completely eco-friendly, biomass powered boiler system was installed, what provides environmentally friendly, CO<sub>2</sub> neutral heat.





Source: [www.global.kyocera.com](http://www.global.kyocera.com)

Thus, both from economic and ecological sustainability point of view, the project clearly demonstrate what can be done in order of safeguarding the unique historic, built heritage, sustaining its purpose, while at the same time contributing to the global mission of reducing the carbon emissions while saving costs for the local community.

[www.designcurial.com/news/uk-s-first-zero-carbon-church-unveiled-in-gloucestershire](http://www.designcurial.com/news/uk-s-first-zero-carbon-church-unveiled-in-gloucestershire)

[www.global.kyocera.com](http://www.global.kyocera.com)



Source: [www.global.kyocera.com](http://www.global.kyocera.com)

### TIPS FROM THE CASE STUDY:

- ✓ Use sustainable technologies for the renovation of heritage, thus contributing to the sustainable development.
- ✓ Use renewable energies for the maintenance of the heritage object, thus contributing to a global mission of reducing carbon emissions.
- ✓ Use innovative design solutions to safeguard the heritage in its authenticity, ensuring its sustainability, both from ecological and economic point of view.

## CULTCOAST – CLIMATE CHANGE AND CULTURAL HERITAGE CONSERVATION

During the UNESCO World Heritage Committee in Baku Azerbaijan, in July 2019, ICOMOS (International Council on Monuments and Sites) released the report “Future of Our Pasts: Engaging Cultural Heritage in Climate Action”, suggesting a multi-disciplinary approach to cultural heritage, emphasizing the importance of addressing climate change, mitigating greenhouse gases, enhancing adaptive capacity, and planning for loss and damage and noting the need for rapid and deep reductions in emissions to reverse the increase in the global average temperature to well below 2°C.

Cultural heritage is becoming more and more recognized as an important tool for mitigation of carbon emissions and adaptation to climate change.

NIKU, an independent Norwegian institute for acting within the wider field of Cultural Heritage in Norway and beyond, has been appointed as a member of the Working Group on Climate Change and Heritage that has been established by ICOMOS in 2017, in order to help meet the climate challenge. Besides contribution to the above mentioned report released in 2019, NIKU has also largely contributed and it still does, to safeguarding Norwegian cultural heritage from negative impacts of climate change. Thus, in the last few decades, NIKU has carried out a number of environmental impact assessments and other protection plans, covering topics such as cultural heritage sites and cultural environments on land, marine cultural heritage sites etc.

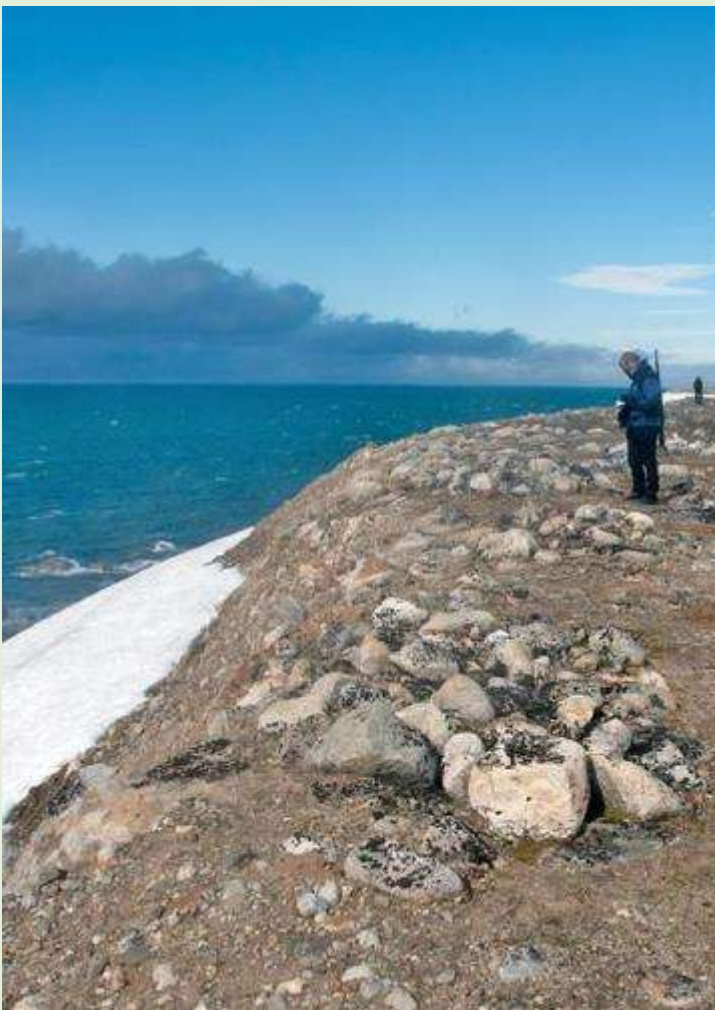
Furthermore, NIKU has performed several large and small scale projects referring to the possible consequences of the climate change for cultural heritage; such is the “CULTCOAST” project, currently in progress (2019-2023). The main aim of the project is to find the methods to monitor, manage and preserve these environmental goods that are exposed to threats from climate change and development pressure, addressing cultural heritage sites, environments and landscapes in Arctic coastal areas

and sea ice. These sites used to be protected by permafrost and sea ice, but now are threatened by their melting.

The main activities of the project include mapping, monitoring and gathering inputs from selected heritage sites above and below the ground on Svalbard and Andøya islands. The information gathered will then be used to develop methods for evaluation and to prioritize the sites. By using the inputs from the sites, mitigation and adaptation measures will be developed, as well as management strategies related to those coastal cultural heritage sites, environments and landscapes. To achieve this, a project team uses an interdisciplinary approach, combining archaeology, building protection, geography, quaternary geology and climate science.

The results of this research project will be transferable to other, similar contexts worldwide and thus represent a significant transfer value for heritage management in Norway, but also on a global level.

[www.niku.no/en/prosjekter/cultcoast/](http://www.niku.no/en/prosjekter/cultcoast/)



Source: [www.niku.no](http://www.niku.no); © Elin Rose Myrvoll/NIKU

### TIPS FROM THE CASE STUDY:

- ✓ Ensure multidisciplinary approach in heritage planning and management strategies, using heritage as a tool for mitigation carbon emission and other negative impacts of climate change.
- ✓ Identify possible threats to heritage in order to adapt to climate change.
- ✓ Understand that cultural heritage and environment are the part of one and the same integrated policy on combating climate change.
- ✓ Involve experts from different disciplines to identify appropriate measures for the conservation of heritage.

## VOIVODESHIP CULTURAL CENTRE: THERMO-MODERNIZATION OF PUBLIC UTILITY UNITS OF THE ŚWIĘTOKRZYSKIE PROVINCE

This case study is focused on the renovation and thermo-modernization of the Voivodeship Cultural Centre. The Voivodeship Cultural Centre, located in a historic, landmark building with its multipurpose function, representing an important point of cultural life of Kielce. It is a home to different cultural, artistic, but also educational events, also representing a meeting point of artists, performers and cultural workers and a place for safeguarding the intangible heritage.

The old historic building which hosts the centre started to deteriorate, what caused many difficulties and problems threatening the preservation of the building and at the same time, endangering the operation of the Voivodeship Cultural Centre, what initiated a need for a project of its urgent renovation. Furthermore, the negative impact on the environment that the maintenance of the building has been causing due to the old heating system, ventilation system and significantly bad thermo-isolation, has significantly raised awareness about the negative impacts that building maintenance have on the environment.

With the strong awareness on the environmental impact, renovation works have been done by using modern, environmentally-friendly techniques and renovation of the building thus strongly impacted its further preservation and its energy efficiency at the same time reducing costs for its maintenance. The project was mainly funded by the EU Regional Operational Program of the Świętokrzyskie Voivodship 2007 – 2013; and the investment was implemented in accordance with the Regional Policy of the Świętokrzyskie Voivodeship and with the Regional Development Strategy.



Before the process of thermo-modernization, according to the analysis of a technical documentation, the building has suffered significant loss of heat, while now it is an example of the energy efficient building, designed in a way which provided a significant reduction of the energy needed for heating.

The project resulted in a decreased carbon emission, and increased energy efficiency of the building, making it an example of a smart renovation, safeguarding the heritage and positive impact on the environment.

[www.wdk-kielce.pl/termomodernizacja/nazwa-projektu](http://www.wdk-kielce.pl/termomodernizacja/nazwa-projektu)



#### TIPS FROM THE CASE STUDY:

- ✓ Involve decision-makers from regional authorities in the implementation and financing of the cultural heritage project.
- ✓ Use combination of funding sources (EU funds covering the majority of total project costs and public funds).
- ✓ Ensure long-term sustainability of heritage building by applying an innovative approach to renovation, using environmentally friendly methods, materials and techniques, impacting further good maintenance of the building.
- ✓ Involve local business in restoration work, thus boosting a local economy.

Natural pressures also relate to **invasive plants** which may cause damage to heritage sites or pose threat to native environment central to community culture and tradition. Strategies to fight them involve control, management and combat of invasive plants, which involve eradication and replacement with different non-invasive species.

## GLEN CANYON – PRESERVING NATURAL AND CULTURAL HERITAGE BY CONTROLLING THE INVASIVE PLANT SPECIES

Glen Canyon National Recreation Area (NRA) preserves and protects 1.2 million acres of the Colorado Plateau, a region which supports a complex and fragile ecosystem and biodiversity. Vegetation communities of the Glen Canyon are affected by formations of different variations in soil and by the geological formations which constrain water availability for all the species in the area. Thus, rare water sources, which are often critically important for a wildlife in Glen Canyon, impacted creation of a unique, but delicate, interconnected ecosystem and a specific vegetation communities providing a habitat for numerous native, endemic species and wildlife of Colorado Plateau.

Covering less than 0.1% of Glen Canyon's area, but representing the most unusual form of spring-supported plant community on the Colorado Plateau particularly biologically diverse, are the hanging gardens. Besides the fact that hanging gardens support around 35 endemic species, with limited water sources in the Glen Canyon these gardens are also "hot spots" of biodiversity, with many species of plants and animals depending on them.

Besides the global climate change which is one of the threat to the overall ecological system including hang gardens and other plant and animal species, flora of the Glen Canyon NRA is currently threatened by invasive exotics, non-native species which are not the part of a canyon's natural ecological community, such as cheatgrass, or even more threatening invasive ravenna grass which had grown over time and started to degrade the native ecosystems it invades. This non-native exotic started to be really hard to control and by growing quite tall and wide, it started to pose a wildlife risk, simply crowding out native plants and taking over their space, thus threatening the biodiversity of the Glen Canyon NRA, particularly hanging gardens, but also the intangible heritage of the Native American tribes living in the area, since the native plants have always been central to their culture and tradition.

Dr. Scott Abbella from University of Nevada-Las Vegas initiated a restoration project in Glen Canyon National Recreational Area, aimed at researching and establishing the methods for control of the invasive species and re-vegetation methods helping to restore the native ecosystem of the area. With the help of the National Park Service, and her professor, Dr. Abella, a Master's student Ka-Voka Jackson, coming from the local tribe, what has given her opportunity to work on the safeguarding her local,

personal heritage, has been working on this project, developing the methods that will help control the invasive species, and, at the same time, revegetation methods that can help re-establish the native populations in areas where those invasive species have kind of taken over.



Source: [www.arizonahighways.com/](http://www.arizonahighways.com/)

Main non-native which is dealt with within the project is ravenna grass. Besides a study examining ravenna grass seeds with the main aim to find a way to eradicate this invasive non-native plant from the area, the project has also been dealing with the establishment of methods for successful and efficient control of the raven grass. Furthermore, the main aim of the project was to technically remove ravenna grass from the Glen Canyon, with the help of the volunteers and the assistants from the National Park Service, and to re-establish the native plant communities. In today's state of a global climate change, this restoration project helped the area to be in a reasonably natural state, restoring its' native ecosystems, but also keeping the culture and the intangible heritage of the local community alive.

[www.nps.gov/glca/index.htm](http://www.nps.gov/glca/index.htm)

<https://www.unlv.edu/>



Source: [www.nps.gov](http://www.nps.gov)



### TIPS FROM THE CASE STUDY:

- ✓ Monitor changes on your heritage site/asset to identify possible threats to the native environment.
- ✓ Involve relevant experts and scientists in the restoration project.
- ✓ Identify the measures to combat the negative impacts of natural pressures to your heritage.
- ✓ Encourage voluntary engagement.
- ✓ Involve local/native citizens in the implementation of the project as they know and respect their landscape and its values.

## SOCIAL PRESSURES

Social pressures mainly relate to **visitor control**. When heritage assets are faced with numerous visitors, which is often the case in tourism, serious challenges arise, from physical destruction to decreased visitor experiences. Then we usually talk about crowding and overcrowding. Specific procedures and visitor management frameworks exist to ease visitor management deriving from different fields and adapted to different heritage asset types, such as Recreation Opportunity Spectrum (ROS), Tourism Opportunity Spectrum (TOS), Urban Tourism Opportunity Spectrum (UTOS), ECOS, Indigenous Peoples' Cultural Opportunity Spectrum For Tourism (IPCOST), Interpretation Opportunity Spectrum (IOS), Limits of Acceptable Change (LAC), etc. The basis for each of them is the concept of Carrying Capacity (CC) entailing the maximum number of people who can visit a heritage asset at the same time without negative impacts on physical, economic and socio-cultural components of the attraction and without degrading visitor experiences.

Besides, additional tools for visitor management include visitor flow and congestion control, limiting visitor contact with artefacts, price increase, stimulation of off-season visits, visitor movement paths' diversification, diversification of supply, use of technology, engagement of visitors and getting know visitors. They may be rather simple, such as setting physical barriers between visitors and artefacts (as to limit their contact) or using technology for heritage conservation and interpretation.

## THE SCROVEGNI CHAPEL (CAPELLA DEGLI SCROVEGNI) – TECHNOLOGY IN SERVICE OF HERITAGE





Source: [www.iguzzini.com](http://www.iguzzini.com); Author: Cristian Fattinnanzi

Cappella degli Scrovegni, built in the early 14<sup>th</sup> century by Enrico degli Scrovegni, represents the most complete cycle of frescoes and best-preserved fresco painting by Giotto, famous Italian painter and architect, who frescoed the chapel between 1303 and 1305. The chapel is perceived as one of the greatest masterpieces of Western art and, together with other eight historic monuments of Padova representing the ensemble of the works by Giotto and the masters who were inspired by him for the whole 14th century, is included in the candidature proposal of 'Padova Urbs Picta' - Giotto, the Scrovegni Chapel and the 14th century painting cycles, for UNESCO World Heritage List. Besides it represents a historic monument and outstanding artistic heritage of the universal value, Capella degli Scrovegni is also an extraordinary example of how modern technology can be a main factor in conservation and preservation of a fragile, sensible heritage assets.

After the Chapel was acquired by the City of Padova in 1880, frescoes have been continuously given particular attention and, during the 19<sup>th</sup> and 20<sup>th</sup> century, several special conservation and restoration works have been carried out. Moreover, one of the primary tasks of managing this fragile heritage was to gather the information necessary for preservation and conservation of the frescoes. Thus, various data on the microclimate inside of the building, such as the indoor air quality, polluting factors etc., have been measured in order to provide useful information on the effects of the indoor parameters on the conservation of the frescoes, and then to apply the appropriate techniques for preservation and maintenance of this valuable heritage. Besides the microclimate, a great flux of visitors is another important factor which was perceived as an important factor that significantly affects the preservation of frescoes.

To prevent the negative impact of the microclimate on the frescoes, renovation works were carried out. The construction of the new body of access, together with the special air-conditioned waiting-room, creation of the special lightning conditions in the building, all that now allows the strong flow of visitors without a negative impact on the frescoes, and secures the conditions for the preservation of the painting. Maximum 25 persons

per visit are admitted to enter the Chapel. Before entering it, they have to wait for 15 minutes in a specially designed air-conditioned waiting-room (that is the time needed to stabilise the interior microclimate). The total time for a visit, allowed to be spent in the Chapel, is 15 minutes in order not to affect the microclimate of the building and the significant heritage it houses. Moreover, automatic access doors open only once on entrance and exit, to allow stabilisation of the interior microclimate.

Capella degli Scrovegni also represents the first world example of using the innovative complex lightning system in the cultural heritage sector. The new IoT (Internet of Things) lightning system, developed by the Italian company iGuzzini Illuminazione, is based on the new technologies which have also been used on some other cultural heritage objects such as “The Last Supper” of Leonardo da Vinci in Milan and represents a kind of perceptual restoration of the artistic heritage. By using a specially designed sensors, this highly intelligent lightning system adjust the artificial light to the constantly changing natural light, enabling the best visual perception of the art works at any time of the day. Besides guaranteeing the visitors the best possible visual experience, this lightning system monitors and controls diverse environmental parameters, with the aim of preserving and maintaining the cultural assets. Thus, the installation of this innovative lightning system is an additional measure, completely fitting into the process of conservation and maintenance of this significant cultural heritage.

Since the total time a visitor can spend in the Chapel is only 15 minutes, a special multimedia room was also created in order to provide visitors with more information on the frescoes, but also on the time in which Giotto has lived and worked. Significant attention has been given also to the interpretation of heritage and various multimedia tools are used, enabling visitors to actively participate in the visit and to virtually experience the reconstructed heritage.

<http://www.cappelladegliScrovegni.it>



Source:  
[www.expoveneto.it](http://www.expoveneto.it)



### TIPS FROM THE CASE STUDY:

- ✓ Recognize the fragility of heritage and identify areas and elements vulnerable to the impacts of overcrowding.
- ✓ Perform detailed analysis of the heritage (site/object/etc.) and develop adequate measures which will prevent the physical deterioration of heritage.
- ✓ Involve all the relevant experts from different fields in the restoration works.
- ✓ Use ICT to enhance visitor experiences, but also to help them to visualise and understand the relevant aspects and elements of heritage.

## „DETOURISM : TRAVEL VENICE LIKE A LOCAL”



Source: [www.venezianaunica.it](http://www.venezianaunica.it)

The world's most visited attractions and cities are becoming the victims of *overtourism* that turns them into the tourist theme parks, devastating their local environment. Often,

tourists even outnumber the local residents.

To prevent the negative impacts of the *overtourism*, more and more destinations are coming up with various solutions to promote a balanced, sustainable approach to tourism. Some of the cultural heritage attractions are including damage caused by *overtourism* into their pricing models; many local and national authorities are applying legal procedures and legislations in order to restrict the number of visitors to the main attractions or cities. Today, the awareness of a pressure which *overtourism* puts on the most visited attractions is rising, and a sustainable, health, conscious tourism is gradually gaining more importance in tourism and heritage destinations worldwide.

Venice, one of the most visited cities in the world, has been a victim of *overtourism* for years. City population of the whole area of Venice has been notably decreasing. Between 2002 and 2007, the population of Venice declined by 0,2% and moreover, the population of the historic city is declining at a significantly faster rate: while it counted 120 000 of habitants in 1980, now the number decreased to only 60 000. Furthermore, according to some researches, during the peak tourist months, there are much more tourists than locals in the city of Venice. However, many of the Venice areas remained relatively intact and there is so much more to see in Venice than just Saint Mark's Square, Rialto Bridge or the Grand Canal. Exactly this is the message which Venice is promoting with its "Detourism: Travel Venice like a local" campaign.

The Detourism campaign, run by the city of Venice from 2014, suggests travellers to go beyond the usual tourist sights, to visit the neighbourhoods away from the main attractions, to experience the city in a new way by getting off the well-known tourist paths and discover the less known Venice. It spreads its message through different medias, offering travel tips and advices where to go and what to see in Venice off the beaten tracks, experiencing it from a local residents' and not a tourist point of view. Detourism suggests various authentic, true Venetian experiences and sustainable itineraries leading to the cultural, historic and natural sights unknown to the most of the tourists. It started as a series of maps, but today it uses various media to reach its visitors, such as a monthly Detourism web magazine which can be downloaded or browsed online, suggesting travel ideas and tips for discovering secret Venice; a weekly Detourism newsletter collecting advices and suggestions on visiting unusual art exhibition or event. It also operates social media accounts, Facebook, Twitter, Pinterest and Instagram, encouraging travellers to discover hidden treasures of Venice, promoting slow and sustainable tourism.

The Detourism campaign is an outstanding example of how to beat the *overtourism* and inspire travellers to stay of the beaten tourist tracks and prevent the never-ending growth of the high visitor numbers in the "mainstream" tourism sights.

<http://www.veneziaunica.it/en/content/detourism-venezia>



### TIPS FROM THE CASE STUDY:

- ✓ Think of innovative tools for visitor management in order to prevent the destruction of heritage, but also reduced visitor experience
- ✓ Use the full potential of the less known heritage to disperse and facilitate visitors, thus combating overtourism.
- ✓ Promote balanced, sustainable approach to tourism.
- ✓ Create attractive marketing campaign which will contribute to developing a new branding, based on sustainable approach to cultural heritage.
- ✓ Think of innovative tools for controlling visitor management flow.

Another common social pressure for heritage sites concerns **looting**. While usually national as well as international legal frameworks exist (e.g. Hague Convention on the Protection of Cultural Property during Armed Conflict; UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property; a series of Resolutions passed by United Nations Security Council calling on all member States to prohibit the import of and trade in undocumented archaeological sites), they do not necessarily prevent acts of looting. Using drones to combat heritage looting and scanning satellite photos of heritage sites are some of innovative methods used with that purpose.

## THE GLOBALXPLORER PROJECT – A NEW TOOL TO COMBAT HERITAGE LOOTING

The GlobalXplorer<sup>o</sup> Project is an online platform that, by using the power of crowd, helps archaeologists in discovery and preservation of the historic and archaeological sites, but also to stop the heritage looting. The idea is conceived in 2006, by dr. Sarah Parcak, TED Prize winner, a National Geographic Fellow and president of the GlobalXplorer<sup>o</sup> Project.

With the help of the citizens from all around the world, by using Internet and a high-resolution satellite imagery, the GlobalXplorer<sup>o</sup> Project helps in the combat heritage looting and in the new archaeological discoveries. The mission of the project is to identify and decrease looting and violation of the archaeological and historical sites, enabling the mapping of looting and even predict the behaviours of the looters. Besides that, the main aim of the project is also to discover and locate new archaeological sites around the globe.



Source: <https://www.csmonitor.com>, © DigitalGlobe

Now, instead of a few archaeologists trying to fight the looting and protect the sites, thanks to the GlobalXplorer° Project, a global community, any citizen with the Internet connection, amateur or the archaeologist, can contribute to this fight and preservation of the precious archaeological heritage of the world. With this online platform, accessible to all, and high-resolution satellite images, not only that the global citizen movement can stop and decrease looting, but it will also inspire people to become sensible to their heritage and interested in archaeology.

On the GlobalXplorer website, there is a short tutorial published, explaining how to use the platform and are shown a high-resolution satellite image where they can identify the signs of looting if having any, but also of the undiscovered archaeological sites if existing. The collaboration of TED, National Geographic and Digital Globe, which resulted in the GlobalXplorer° Project, provides the satellite image broken down into tiles, enabling evidences of looting to be identified.

According to the data of the GlobalXplorer team, their project have so far helped to locate 17 potential pyramids, in addition to 3,100 potential forgotten settlements and 1,000 potential lost tombs in Egypt. Furthermore, with these techniques, they also made some significant discoveries in the Viking world and Roman Empire.

[www.globalxplorer.org](http://www.globalxplorer.org)

### TIPS FROM THE CASE STUDY:

- ✓ Think of innovative solutions for monitoring heritage sites.
- ✓ Use new technologies to combat heritage looting, as well as for scientific research and preservation of heritage.
- ✓ Raise awareness of the young people in archaeology by using information technologies, thus disseminating them information in an attractive way.
- ✓ Use the power of crowd to preserve heritage.

### HOW TO RESPOND TO POLITICAL PRESSURES?

Cultural heritage often instils pride in the local community as it is an expression of their identity. Throughout history, however, numerous examples of misuse of this noble fact exist. Cultural heritage has, thus, been used as a source for political manipulation or has been marked as **undesirable** due to its colonial past, association with dictators which often results in damage or neglect of those heritage assets. Responding to this type of pressures usually involves awareness raising campaign and educational activities but may require longer period of time to have effects. Also, an effective solution might be to engage an external and unbiased expert to keep the heritage alive.

### MUSEUM OF YUGOSLAVIA – MODERN INTERPRETATION OF THE PAST

Today's Museum of Yugoslavia is "an open institution that encourages different actors to actively perceive the present by modern interpretation of the past". With the mission to be the place of open dialogue, it is the only institution preserving a memory of the Yugoslav past and safeguarding the common heritage of Yugoslavia, responding to the challenges of deep-rooted opinions and prejudices about it through its various programs, projects and activities.

The Museum of Yugoslavia got his today's name in the end of 2016, twenty years after the precedent Museum of Yugoslav History was founded (in 1996) by merger of the Memorial Centre "Josip Broz Tito" and the Museum of the Revolution of Yugoslav Nations and Ethnic Minorities, which both cease to exist. During the 1990s, due to the



war between the ex-Yugoslav republics, those two museums became undesirable heritage, a burden witnessing about the past which had to be put on the shelf and forgotten. Furthermore, the war created the atmosphere in all the ex-Yugoslav republics, in which heritage and history of Yugoslavia have been continuously deteriorated, whether by destroying and ignoring its material heritage, or erasing the traces of a common, shared intangible heritage. Thus, the Museum of Yugoslav History supposed to be another place for storing the unwanted, old things.

With the appointment of the new director of the museum, coming from the NGO sector, many significant changes in the museum mission were put in place, with the aim for the museum to become a shared platform for exchanging ideas and knowledge on the regional level, representing non-ideological presentation of the Yugoslav history, but rather a place for discussion about Yugoslavian heritage, through temporary exhibitions, debates, educational activities, etc. The work on permanent exhibition started in 2009, with the project The New Old Museum, initiating a process of redefinition of the Museum. It continued with setting up the exhibition “Yugoslavia from the Beginning to the End” in 2012, representing the view on Yugoslavia’s development from the point of view of historians from the ex-Yugoslav countries; “100 Years since the Creation of Yugoslavia” project in 2015, focused on the research of museum collections, and establishing the Laboratory of the Museum of Yugoslavia in 2017.

The new, permanent exhibition is expected to be displayed in 2020, representing 10 phenomena as a framework for understanding of all phases of the existence of Yugoslav heritage, with the aim to draw attention to its complexity, but also to the dangers of possible banalisation and manipulation of this heritage. Even though ex Museum of Yugoslav History supposed to stay just a forgotten place, with the unwanted history wanted to be erased by ignorance, the project of the Museum of Yugoslavia is an example of a wish for reconciliation by telling a story of heritage in a way that takes a low responsibility approach that should not in any way give a reason for its criticism.

**[www.muzej-jugoslavije.org](http://www.muzej-jugoslavije.org)**



Source: [www.muzej-jugoslavije.org](http://www.muzej-jugoslavije.org)



### TIPS FROM THE CASE STUDY:

- ✓ Encourage dialogue between all the parties relevant to the heritage you are presenting.
- ✓ Involve experts from various fields (e.g. NGOs) in the heritage/museum management, providing a different perspective on strategic development and a mission of the institution, focusing on its social responsibility.
- ✓ Think of a way in which your institution can contribute to a peaceful dialogue, using networking and participative approach.
- ✓ Organize events and educational activities on historic heritage, raising awareness on the existing and deeply-rooted prejudices in a society.

## MUSEUM OF COMMUNISM – AMERICAN STORY OF KEEPING THE CZECH HERITAGE ALIVE

The communist regime has been present in the ex-Czechoslovakia for forty years, strongly marking the everyday life of the citizens and dominating all aspects of society. From the Communist coup d'état in February 1948 to the Velvet Revolution in 1989, Czechoslovakia was ruled by the Communist Party of Czechoslovakia. During the communist era, thousands of Czechoslovaks were sent to prisons, labour camps or mines, for various offences “against the regime”.

While it represents a kind of undesirable heritage for most of the Czech population, an American entrepreneur and a former student of politics Glenn Spicker in communism saw the potential for opening the museum which will safeguard the historic heritage of the country, by highlighting an important period in Czechoslovakian history and thus keep their heritage alive, although the communist regime represents the dark era of the country.

According to Mr. Spicker, the museum does not represent the celebration of communism, but it provides a suggestive view of different aspects of life in the communist era of Czechoslovakia, with the main focus on the totalitarian regime that ruled the country from 1948 until 1989. The permanent exhibition includes original items, genuine artefacts, archive photography, artworks, historic documents and various installations displayed in the specially designed museum rooms.

[www.muzeumkomunismu.cz](http://www.muzeumkomunismu.cz)



Source: [www.muzeumkomunismu.cz](http://www.muzeumkomunismu.cz)

#### TIPS FROM THE CASE STUDY:

- ✓ Think of heritage first. Understand heritage as the part of history of a nation, important to be safeguarded as a trace of human civilization.
- ✓ Engage external, unbiased experts to interpret heritage from a non-ideological point of view.
- ✓ Use innovative approaches to the interpretation of cultural heritage

#### HOW TO RESPOND TO PRESSURES RELATED TO HERITAGE VALUES?

##### POOR MAINTENANCE

Poor maintenance of a cultural heritage asset first affects its aesthetic value but also further has impact to its scientific, educational, economic, and practically all other values. Response this challenge refers to employment of skilled workforce, use of appropriate materials and techniques but also sufficient funds for heritage conservation and management.

## MARIËNBURG: HOW TO ENSURE MAINTENANCE AND DURABILITY OF HERITAGE THROUGH ADAPTIVE REUSE



Due to the increasing secularization that has become more and more present phenomenon worldwide, maintenance of a religious heritage buildings has been called into question in many countries, including Netherlands. Thus, much of (former) religious buildings in Netherlands became a burden on a city and various solutions for their adaptive reuse have been looked for. One of such cases was the former monastery complex Mariënburg in the Municipality of 's-Hertogenbosch. Since it was not in use any longer as a monastery, the municipality has been looking for an appropriate solution to safeguard this valuable architectural, built heritage, instead of demolishing it.

The building represents a perfect example of Dutch Gothic Revival architecture and it is the first building by architect Hubert van Groenendaal that subsequently specialized in Catholic religious architecture.

The Municipality of 's-Hertogenbosch looked at the possibility to maintain the building, while repurposing it to current needs. By repurposing this valuable cultural asset, accommodating a graduate school, combined with student housing in the building, the project not only enabled the preservation of the valuable architectural heritage and restoration and long-term maintenance of the building, but also helped to revitalise a part of the city by bringing in students, offering possibilities for rejuvenation of the neighbourhood, also influencing the surrounding cityscape (for example, by adding student culture to the city). This way, by focusing on urban rejuvenation through repurposing a former religious stronghold, the project responded to the current needs of city and education institutions and at the same time ensured a long-term viability and sustainability of its cultural heritage, maintaining an iconic building of the city for future generations. Moreover, by reintegrating a former closed-off area into the urban fabric, this heritage element becomes more tangible for the local communities.

Redevelopment of the monastery complex had an strong impact on the safeguarding of the cultural heritage, protecting the building itself, preserving a significant built heritage, as well as bringing out (hidden) historical elements and possible restorations as a means of place-making. The aesthetics of the building, a perfect example of Dutch

Gothic Revival architecture, are well preserved within the new design. In addition, by making more efficient use of space and adding new heating systems, as well as better isolation, the environmental impact of the building is further reduced.

The redevelopment of Mariënborg itself has been added to policy documents, such as urban plans and the cities heritage vision. In a broader aspect, this redevelopment also fits within the framework (and policies) of the possibilities and challenges that increasing secularisation of the Dutch society brings to table, leading to questions about adaptive reuse of religious heritage.

[www.bouwenaandenbosch.nl/projecten/marienburg](http://www.bouwenaandenbosch.nl/projecten/marienburg)

[www.bezoekdenbosch.nl/nl/wat-te-doen/uitagenda-verzicht/2272138344/rondleidingen-op-marienburg-campus](http://www.bezoekdenbosch.nl/nl/wat-te-doen/uitagenda-verzicht/2272138344/rondleidingen-op-marienburg-campus)

[www.monumentenregister.cultureelerfgoed.nl/monumenten/522423](http://www.monumentenregister.cultureelerfgoed.nl/monumenten/522423)





#### TIPS FROM THE CASE STUDY:

- ✓ Use innovative approaches for redevelopment of the heritage in a way which will ensure maintenance and restoring heritage values, at the same time contributing to its long-term exploitation.
- ✓ Think about the possibility to repurpose religious heritage to fit the current needs of the city and the community.
- ✓ Think how the repurposing of the religious buildings can contribute to the social component of the area.

## ROCK WINE MILLS IN VALPAÇOS – PRESERVED VINEYARD CULTURE OF ROMAN CIVILIZATION

The region of Trás-os-Montes is an outstanding example of the vineyard culture dating back to the age of Roman civilization. The large wine mills, in which wine making was done by using specific techniques, were built in the granite rocks and form a unique landscape of a valuable historic value. This region comprises around 130 rock wine mills where wine making has been taking place, which are still well preserved, according to the data of the Council of Valpaços. In order to maintain such a peculiar landscape, many efforts have been taken for making this exceptional heritage preserved and for increasing awareness of its significant historic and archaeological values.

The first step for the realization of this project was to identify and register all the wine mills in the region, following by actions for their maintenance and preservation of the surrounding landscapes, while allowing their use in terms of touristic valorisation. In order to ensure their durability, the adequate measures for keeping the sustainability of the wine mills in terms of their original structures and mineralization have been identified. Furthermore, preservation of such a specific heritage and the revitalization of the landscape including the rock wine mills demanded an integrated management, including different bodies and actors from different areas of expertise.

The process of revitalization has been locally managed by the Municipality of Valpaços and since the end of 2018, association LARUP (Portuguese Association of Rock Wine Mills), established with the specific purpose to safeguard and preserve this type of heritage found in Portugal, is also actively involved in the preservation and management of the rock wine mills. Thus, the management of the site and the preservation and valorisation of the assets is now done in coordination with LARUP and with a relevant Research & Higher Education institution also involved in the process of revitalization, providing scientific expertise.

A large number of the wine mills is in a private ownership what makes their owners an integral part of this living heritage. Thus, increasing awareness of the local community and the wine mills owners about the importance and the economic potential of this heritage, engaging them in the processes of valorisation, turning them into ambassadors of their cultural heritage is of a crucial importance for the success and sustainability of the project.

One of the aims of the municipality, besides the preservation of this unique tangible heritage, is also to safeguard a valuable intangible heritage of the wine making in the rock mills and to increase the visibility and awareness of this peculiar vineyard landscape. In order to achieve this goal, wine producers are again doing the process of wine making in these old rock mills, while retaining the traditional techniques. Moreover, there is an on-going process of labelling the wines produced in this manner, in the stone mills by using the ancestral techniques. This way, local wine producers are becoming ambassadors of this intangible heritage and the sustainability and the economic viability are ensured.

A series of other activities, such as organization of the national congress, creation of a touristic route including the visit of the site, re-creation of the old wine making techniques, has also taken place in order to increase the visibility of this heritage site. While these actions can strengthen the economic transactions linked to the production of wine and increase the attractiveness of the territory, there is a need for the long-term management plan which would foresee all the actions in order to use this heritage as a catalyst for a tourism development, while at the same time defining adequate measures for its safeguarding and a long-term sustainability.

<https://valpacos.pt/pages/556>

<https://www.facebook.com/lagaresrupestres>



### TIPS FROM THE CASE STUDY:

- ✓ Identify all the heritage assets and identify measures for their preservation.
- ✓ Apply integrative management approach, involving different actors from all the relevant areas of expertise.
- ✓ Initiate the establishment of the regional or national association aimed at preservation of the specific type of heritage you are dealing with, or connect with the one if already existing.
- ✓ Raise awareness of the local community about the value of their heritage.
- ✓ Re-create the ancient techniques or traditions.
- ✓ Create a unique brand and certification of product origin and quality.

### OVER-EXPLOITATION FOR TOURISM PURPOSES

This challenge has direct implication to asset's physical sustainability and its value for the local community. This challenge is relatively easily responded with appropriate overcrowding and visitor management tools (see section How to respond to environmental pressures? - Social pressures).

### USE OF FALSE OR INCORRECT HISTORICAL DATA

Poorly executed research activities related to a heritage asset may result in the application of incorrect historical data related to a heritage site, which may potentially affect its scientific and educational value. At the same time, it may have a substantial impact on its economic value since it underestimates visitor's knowledge thus affecting her experience. Thorough research is advocated for overcoming this challenge.

Sometimes, incorrect data are used on purpose for political manipulation purposes. Usually, it is the market itself which regulates this misuse of data.

### STAGING OF HERITAGE EVENTS OR PRESENTATION OF UNAUTHENTIC HERITAGE

Sometimes heritage assets are used for economic gains by staging them (usually) for tourists often compromising their cultural/historic value as well as their authenticity. Authenticity may seem an extremely difficult concept to be addressed since we may never be totally sure of originality; through the passing of time, it is highly likely that new elements have been added to an original heritage asset. Thus, authenticity does not entail

a static, objectivised status, but becomes a negotiation process (Simonicca, 1997). Authentic culture is not the one which is completely unchanged, which seems practically impossible, but the one which has the ability to appropriately adapt to a certain period and community (Duggan, 1997).

The role of researchers, awareness raising and educational campaigns are advocated here, as well as employment of appropriate funding mechanisms which will present another opportunity to ensure financial sustainability at the same time presenting an authentic and quality heritage-related product.

## THE BATANA ECOMUSEUM – LIVING MARITIME HERITAGE OF THE CITY OF ROVINJ

The Batana Eco-museum, a one of a kind in Adriatic and Mediterranean, is dedicated to the tangible and intangible maritime heritage and cultural identity of Rovinj, a city on the western coast of Istria, Croatia. With its unique approach to the preservation of the total material and non-material heritage of Rovinj, initiated by the local community and based on development projects that have been implemented over the years in cooperation with experts from eco-museology, in 2016 it is listed in the UNESCO Register of Good Safeguarding Practices for the preservation of the intangible cultural heritage of the world.

This unique eco-museum is dedicated to the protecting, safeguarding, interpreting, presenting, recreating and communicating tangible and intangible heritage of the city, including the craftsmanship of *batana*, a traditional wooden boat, traditional songs called the *bitinadas*, local speech, the making of various traditional usage objects and other traditional values. One of the main objectives of the museum is to raise awareness on the important role that *batana* has in the intercultural dialogue with other vessel communities in the Adriatic and Mediterranean and on its contribution to the preservation of the world maritime heritage and to preserve and revitalize this valuable shipbuilding tradition.

In order to preserve the tradition of the native, indigenous life of the local population with *batana*, the eco-museum is, with the support of the city of Rovinj, supporting the building of new *batana* boats, using the same skills and methods which have been used over centuries, those which are registered in the List of Intangible Cultural Heritage of the Republic of Croatia. During the shipbuilding process the traditional skills and caulking are re-created, without the aid of any modern tools. This way, a precious shipbuilding craft, which has been passed over from generation to generation over centuries, is well preserved and *batana* is becoming a symbol of Rovinj, representing a unique bond that connects the local community, the citizens of Rovinj with their living maritime heritage.



[www.batana.org](http://www.batana.org)



Source: [www.batana.org](http://www.batana.org)



Source: © Roberta F., CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=4813791>

### TIPS FROM THE CASE STUDY:

- ✓ Understand the importance of intangible heritage and its connection with the physical place (in this case a city of Rovinj) and its cultural identity.
- ✓ Involve local authorities in the process of cultural heritage rehabilitation, raising their awareness on its potential for economic, social and cultural development of the city, thus gaining their continuous support.
- ✓ Restoration of intangible heritage can be a catalyst for development of a greater cultural product (e.g. opening eco-museum).
- ✓ Recognize how traditions connect with the local community, enhancing the sense of pride and identity.
- ✓ Use the potential of heritage to become recognized as the important heritage of the world.
- ✓ Engage local community in the activities of the museum, thus enabling transmission of knowledge and skills to other generations, affecting the long-term heritage sustainability.
- ✓ Use a heritage asset to create a brand of place, attracting new visitors, contributing to the economic development.
- ✓ Use the intangible heritage to increase the attractiveness of a destination.
- ✓ Involve local citizens, craftsmen and bearers of different local traditions to ensure the authentic presentation and restoration of heritage.

### DISPUTES ON THE UNIQUENESS

This challenge is often related to registered cultural goods; the fact that it has been registered should instil a sense of pride and enhance the asset's educational, economic and community values. However, sometimes it has negative effects in local communities by creating animosities and jealousy one towards the other. Again, awareness raising campaigns and educational activities may prove to be principles responding to this challenge by presenting opportunities it brings to all through cooperation programs, employment opportunities and regional development in general.

### LOSS OF AWARENESS ON THE OWNERSHIP AND LOCAL COMMUNITY CONNECTION WITH HERITAGE ASSETS

It is often the case that citizens are not aware of the fact that heritage belongs to them and have no clear connection to it. This primarily affects the value of heritage for the local

community but potentially also deprives it of its economic and educational value. Awareness raising and educational activities are also proposed in these cases (see more in section How to respond to socio-cultural challenges? - Public perception).

## HOW TO RESPOND TO MANAGEMENT CHALLENGES?

Proper management of cultural heritage sites skills have presented to be an extremely important skill in ensuring heritage sustainability/durability and life of a heritage asset may totally depend on them. The re-birth of a cultural heritage asset, therefore its renovation, is important, but how it will live and resist challenging times we live in may completely depend on its management techniques and skills. These are brought to heritage studies from the world of business, which itself might be a challenging task since most heritage experts are troubled with the idea to find connections between heritage (as an expression of art/tradition having humanistic values) and business (as associated almost exclusively to economic gains). To some, the idea might even sound as a blasphemy. However, finding a balance between heritage humanities-related values (conservation/art/education/science) and economy-related ones proved to be beneficial to heritage sustainability/durability. It is not black-and-white (or black-or-white) technique, but requires careful planning and constant adjustment as to be able to conserve a heritage asset itself on one side, and to provide sufficient backing to it, especially in the economic sense.

This type of challenges involves the entire process from heritage management planning and heritage-related product development to its presentation towards visitors as well as evaluation of the whole process. Each of the stages is referred to below. Heritage funding is also a constituent part of the management process but is not described here as it has been referred to previously (see section How to respond to economic challenges?).

## HERITAGE MANAGEMENT PLANNING

Heritage management planning is a process that involves setting clear goals for managing a heritage site and its sustainability and durability of investments in renovation and preservation in the future. The purpose of developing a management plan is ultimately to achieve a complete and coherent sustainable economic, social, spatial and environmental management of the heritage site in accordance with the needs and interests of citizens and society in the local community in which it is located. Based on the situation analysis and needs analysis, the heritage management plan, along with the process of planning and adjusting the views and wishes of different actors and discussing different scenarios, also enables the strengthening of knowledge and skills of stakeholders in planning and management.

The key principles to keep in mind when developing heritage management plans are:

- Sustainable development - the plan should be oriented towards the achievement of sustainable economic and social prosperity and ensure the protection of heritage and environmental protection in the local community;
- Integrated Approach - heritage management plan should be coordinated and contribute to the realization of local and regional development strategies and also contribute to the achievement of national and sectoral development goals;
- Holistic approach - for the effective planning and implementation of the heritage management plan, the transparent involvement and participation of all stakeholders in its development is of key importance - from the manager or the owner of the heritage site to representatives of the cultural sector, economy, local community, public sector and civil society.
- Standardisation - the application of a standardized methodology in the process of developing a heritage management plan enables horizontal and vertical alignment with other development aspirations in local communities and ensures continuity in the long-term management of the object itself. Furthermore, heritage management plans promise continuity to potential funders, site investors, and increase the availability of funding from various public and private sources.

If counting on EU funds for the renovation of the heritage site, it is extremely important to have cultural heritage assets' strategic and management plan (see section How to respond to heritage management challenges?) as to prove a sound plan which corresponds to EU priorities set by different programs and tenders.

## BULWARK SAINT JOHN'S VISITOR CENTRE: FROM STRONGHOLD TO WELCOMING ARMS – SUSTAINABLE AND ADAPTIVE HERITAGE (RE)DEVELOPMENT

The historic city of 's-Hertogenbosch has, until the nineteenth century, maintained a reputation of a near impenetrable stronghold due to the combination of its iconic Dutch defence works and the adaptive use of water as a defence mechanism (inundation) and garnered itself the nickname the "Swampdragon" (Moerasdraak). Due to development of warfare in the nineteenth century, combined with urban sprawl, the city defence works were demolished for building materials and subsequently repurposed to fit new needs. The fortification remnants at the Zuiderpark-Stadswalzone were subsequently paved over and used as a parking lot during the twentieth century.

After flooding of the 's-Hertogenbosch area in 1995, the project was conceived in policy documents to safeguard the inner city 's-Hertogenbosch against flooding by restoration of the former bulwark, that had fallen into disrepair during the twentieth century. By combining restoring works with a visitor's centre at one of the main entrances towards



the inner city, as well as increasing the heritage values of the location by improving on visibility and experience value, the project has economic viability while also contributing to reintegrating both heritage and ecological values in the urban fabric.

The main call for restoration was linked to rising waters, threatening the inner city 's-Hertogenbosch, due to the disrepair of the (water) defence works i.e. a former bulwark. With restoration urgent but funding lacking, the municipality turned to an overall redevelopment plan for the former bulwarks, instead of opting for just restoration. The key stakeholders in the project are the municipality of 's-Hertogenbosch which is the owner of the bulwark including the visitor's centre, and the heritage association "Friends of Den Bosch" that holds the concession for operations and management of the visitor's centre. The heritage association in turn sublets a part for catering purposes and pays the municipality a market-based rent. They have also opened a ticket office for guided boat tours and historic city walks, and an "archaeocrypt". In doing so, not only does the municipality break even, but has the ability to actually gain revenue from their heritage, which in turn can be invested further in new projects.

An urgent need for restoration, safeguarding and maintaining the cultural built heritage, but also intangible, historic heritage of the city 's-Hertogenbosch resulted in a sustainable and adaptive (re)development of a former bulwark, with a long-term economic viability as well as reintegrating the heritage in both urban fabric and society itself (social hub function). In addition, the aim of working as a retaining wall has been achieved, contributing to a better (climate-adaptable) aquatic environment.

Opening of the visitor's centre in the restored bulwark, combined with the water defence function, is from the perspective of heritage and hospitality unique: what once served as a deterrent for invaders forms now the welcoming arms of the city. The visitor's centre serves as a social hub, from where (heritage) excursions can be undertaken, information about the city can be obtained and locals and visitors alike can meet up for a drink. In addition, both the visitor's centre and the rooftop park have been made accessible for people with a handicap, truly integrating both in the urban fabric and in the hearts and minds of the citizens. Since the heritage association pays a market-based rent and has a long-term commitment to successful exploitation of the bulwark (linked to their boat tours), the model is, for the time being, financially sustainable.

The uniqueness of the project can also be found in the way of doing the restoration work, combining contemporary design and using new materials with the architectural heritage, clearly taking inspiration from the typical Dutch geometric fortress designs (referential heritage). In addition, the design has been made accessible for disabled people by the addition of an elevator that gives access to the lower and upper levels (including the rooftop park).



[www.bouwenaandenbosch.nl/projecten/bolwerk-sint-jan](http://www.bouwenaandenbosch.nl/projecten/bolwerk-sint-jan)

[www.bezoekdenbosch.nl/nl/wat-te-doen/top-10-must-sees/bolwerk-sint-jan](http://www.bezoekdenbosch.nl/nl/wat-te-doen/top-10-must-sees/bolwerk-sint-jan)

[www.bolwerkdenbosch.nl/](http://www.bolwerkdenbosch.nl/)





### TIPS FROM THE CASE STUDY:

- ✓ Ensure integrative policy plan to restoration.
- ✓ Restore and open up archaeological findings in a contemporary way.
- ✓ Create a social hub and a gateway to town for residents and visitors.
- ✓ Ensure financial stability by establishing cooperation with public or private sector interested in heritage (The Bulwark visitors centre is rented to the heritage association “Friends of Den Bosch” for a period of 10 years).
- ✓ Have a strong focus on developing new projects and ideas rather than doing only necessary restoration processes.
- ✓ Integrate local heritage asset into a new cultural product.

## STRENGTH THROUGH UNITY: THE ASTI MUSEUM FOUNDATION



Source: [www.fondazioneastimusei.it](http://www.fondazioneastimusei.it)

Asti is a city with a rich historic and cultural heritage, safeguarding and presenting the cultural assets of the Roman age to present days in the several museums. The main challenge for the Municipality of Asti was to find a functional way of managing network

of five museums, since, due to the financial difficulties and a weak museum management, led to the dead end point, where no new museum activities were deployed. In order to improve the management of the museums, to encourage the attractiveness of the museums, increasing the number of visitors and to safeguard and promote this valuable historic and art heritage of the city, the Asti Museum Foundation was established in October 2018. Since then, management of the museum network is carried by the Asti Museum Foundation for the next five years, but in coordination as agreed with the Municipality of Asti and the Asti Saving Bank Foundation which donates € 800.000,00 each year to the Asti Museum Foundation. The rest of the income comes from the museum entrance tickets. Between the all three parties involved it is agreed that all the revenues coming from the museums must be reinvested in other cultural projects in Asti, contributing to a further cultural development of the city.

The current management of the Asti museum network represents an efficient model of cultural management: a public heritage is managed by a public/private Foundation in order to be valorised in non-profit way. All the revenues raised through the work of museums has to be reinvested in the other cultural project of the city what contributes to the long-term cultural development of the city. Municipality of Asti, with the support of the Bank foundation established the private Asti Museum Foundation because of their desire to preserve the city's valuable cultural, tangible and intangible heritage, its important historic, social and aesthetic values. One of the main aims for Asti museums was turn them into the living; demonstrate places, recovering their functions as places of learning, by engaging heritage and arts as driving forces for the social and cultural development of the city. This led to the gradual development of various activities, including the restoration of the Alfieri Palace, an ancient medieval fortified house from the 17th century, also a birthplace of famous poet born in that house. What is unique here is the way of re-using the palace, in terms of hosting Alfieri and Civic museums, organizing various exhibitions and events while investing all the generated income to the further cultural projects in the city. Decision to establish the Foundation ensured the recovery of the museums and a sustainable management of the heritage, ensuring its sustainability and durability by unique governance model of this, regionally and nationally important heritage site.

<https://www.fondazioneastimusei.it>

#### TIPS FROM THE CASE STUDY:

- ✓ Actively involve the municipal authority in heritage management planning.
- ✓ Develop a model of a virtuous cultural management: a public heritage is managed by a public-private Foundation in order to be valorised in not-for-profit way.
- ✓ Reinvest the income in other cultural projects of the city what strongly contributes to the long-term cultural development of the city.



## PRODUCT DEVELOPMENT

Although when managing cultural heritage assets we usually do not speak of cultural heritage *products*, essentially, they can be considered as cultural products since they are intended for the audience (markets) and they express ideas, symbols, values and information which impact our lives. So, when we talk about cultural heritage management, we entail not only cultural heritage asset itself, but also its other dimensions: its spin-off products (or those closely related to the heritage asset itself, e.g. souvenirs, workshops, etc.); related services (which may greatly enhance economic gains, e.g. catering services at the heritage site); and heritage experience (which is of a very intangible nature, but may be the main motivational factor in drawing audiences who will choose to visit a certain heritage site over another one). The usual failures in heritage product development are seen in conceiving cultural heritage as a static phenomenon to be conserved while not thinking of it as having a wider appeal by introducing the other three heritage product dimensions. These additional dimensions can greatly add to heritage sustainability in enhancing its economic but also educational and community values.

### GROS MORNE NATIONAL PARK – DIVERSE AND UNIQUE EXPERIENCES OF NATURAL AND CULTURAL HERITAGE

Gros Morne National Park is the second-largest national park in Atlantic Canada and, since 1987, a protected UNESCO-listed World Heritage Site. Besides the natural beauty and remarkable geological heritage, the park also brings to life the Newfoundland's rural culture. In order to identify and develop diverse experiences based on natural and cultural heritage assets and authenticity, which would respond to the needs of the visitors, Gros Morne National Park used an innovative market segmentation tool to better understand the needs and motivations of the visitors and to develop new experiences and spin-off products matching those needs. A diversity of experiences, providing different types of visitors of specific interests, emerged from this process.

Gros Morne National Park offers a selection of activities and things to do in a park, related to specific interests such as intangible heritage, nature, geology, history, adventure, culture or camping in the area of the park. Thus, if you are interested in the intangible heritage and history of the native people, you can participate in the "The Mi'kmaq Programmes", presenting and honouring the traditions of the Mi'kmaq people of the island of Newfoundland; trek to the top of Gros Morne Mountain; enjoy the permanent exhibition, or explore the area's rich intangible heritage by visiting the special evening programs where local residents share songs and stories which influenced the vibrant folk music traditions of the area. If you are an adventurer, you can participate in guided walking, cycling or boat tours, exploring the nature and wildlife of the park.

If you are more into culture, you can visit one of numerous events and festivals taking place within the park, such as Writers at Woody Point festival where you can meet and listen to the writers and musicians from all over the world. The town of Woody Point is a beautiful small town and an artistic point within the park, and besides a mentioned festival, it also hosts a historic Heritage Theatre which offers live performances, plays, author readings and other cultural events. This rich diversity of experiences and premises at the site impacted longer stays of visitors in the park what affects the long-term economic viability and sustainability of the park. Furthermore, with a wide spectre of different activities and products, the site has opened itself to a larger number of visitors, drawing new audiences and also strongly impacted the visitor experiences and level of satisfaction.

By developing all these additional products and offering a new dimension of experiences to its visitors, Gros Morne National Park strongly impacted not only the economic development and viability of the site, but also contributed to raising awareness of the visitors and local population about the value of the rich natural, cultural, historic heritage of the area.

[www.pc.gc.ca/en/pn-np/nl/grosmorne](http://www.pc.gc.ca/en/pn-np/nl/grosmorne)



Source: <https://i.ytimg.com/>

#### TIPS FROM THE CASE STUDY:

- ✓ Use innovative tools to target your audiences and to understand their needs.
- ✓ Develop products and services improving visitors' experience, based on the collected data on their needs and motivation.
- ✓ Use different types of heritage to increase the attractiveness of the heritage site and to develop audience.
- ✓ Re-create the historic and traditional, intangible heritage through cultural events.
- ✓ Use art to develop new products aimed to the specific target audiences.

## MARKETING

Heritage without its audience has no life. It lives as long as it provides meaning to its community who is aware of its different values. Its audiences may greatly differ, from narrow niches (e.g. scientific community) to mass markets (tourists) while marketing towards these markets does not have to be done with economic purposes. It sometimes serves in awareness raising or education but may also have profit-making outcomes. The greatest challenge to be overcome is in actual application of marketing methods, since often they are seen incompatible to heritage sites. Skills such as market and product segmentation, targeting, positioning (branding), pricing, distribution and promotion are an enormous added value to heritage managers in ensuring their asset's sustainability. As to overcome the mentioned challenge, educational activities, peer-learning and good practice examples may be inspirational. Also, lack of marketing knowledge by heritage managers may be replaced by employing cooperation agreements with universities specialised in marketing studies; students may be provided with concrete learning examples while providing a heritage site with a developed marketing plan.

### FONDAZIONE AQUILEIA: USING INNOVATIVE TOOLS FOR AUDIENCE DEVELOPMENT



Source: [www.fondazioneaquileia.it](http://www.fondazioneaquileia.it)

The small town of Aquileia, situated in the Friuli Venezia Giulia region, with around 3,500 inhabitants is a rural town whose development, not so long ago, was based mainly on agriculture. Although it is a small city, it is a home to a number of cultural

organisations and various associations dealing with studying and preserving cultural heritage. Moreover, Aquileia was one of the largest and most wealthy cities of the Early Roman Empire and most of the ancient city stayed intact and thus it represents one of the most complete and well preserved examples of an Early Roman city in the Mediterranean world, with some of remnants dating back to the first century BC. Due to its valuable and unique heritage, the archaeological site of Aquileia, which covers the area of a whole town, has been inscribed to the UNESCO World Heritage List in 1998.

Although having such a unique heritage at its territory, Aquileia needed a strategy which will make this heritage alive by bringing new audiences to its archaeological site. Region of the Friuli Venezia Giulia has also seen the potential of culture, creativity and tourism as possible driving forces for its development, thus defining those three as specific priority areas in its “smart specialization strategy” developed as a part of the 2014-2020 ERDF operational programme. Work of numerous cultural and creative organisations was supported by this policy. One of those organisations is also Fondazione Aquileia, the body in charge of the management and valorisation of the archaeological site of Aquileia.

In order to attract the new audiences to the site and to strengthen the position of the town as a focal point for culture, Fondazione Aquileia developed and implemented various activities, cultural events and innovative, matching a diverse audience, such as:

- Aquileia Archaeological Film Festival;
- “Tempora in Aquileia”, annual three-day festival, illustrating the life of the town from Roman times, with various events, re-enactment of historical scenes, etc.;
- The “Aquileia Lab”, an educational laboratory for young audience, inspired by the lives of the Romans.

Since the mission of the Fondazione was to diversify and bring new audiences, they have also developed various innovative interpretation tools, providing the visitors with the exceptional experiences and increasing the attractiveness of the site. Thus, they developed more than 60 3D reconstructions of the most relevant parts of the archaeological site, interactive information boards, or application “Antica Aquileia 3D” which enables the visitors to “walk” the city of Aquileia in the ancient times. As a result of a carefully planned management and marketing strategy of the Fondazione Aquileia, number of visitors has been significantly increased. Interesting events and activities, innovative interpretation tools, all these methods developed to attract the new audiences, resulted in a large audience, bringing this heritage site alive.

The Aquileia Archaeological Film Festival thus attracts more than 3,000 visitors each year, while the festival “Tempora in Aquileia” attracted more thousands of visitors in three years; and it is expected that the number will continue to grow. Innovative interpretation tools and use of ICT in the presentation of the heritage has significantly contributed to the attractiveness of the site and brought new audiences.



All these activities of Fondazione Aquileia which resulted in a high number of visitors in the area and thus contributed not only to the cultural, but also economic development of the city, also strongly impacted the local community by raising their awareness on the importance of their heritage as a driver for the city's economy instead of seeing it as an obstacle for the local agriculture which once was perceived as the only foundation for the development of Aquileia.

[www.fondazioneaquileia.it](http://www.fondazioneaquileia.it)

#### TIPS FROM THE CASE STUDY:

- ✓ Identify the opportunity to offer unique activities and events aimed at different publics, thus diversifying audience (film festival, historical festival, „laboratory“ for children, etc.).
- ✓ Use modern technology and IC tools to enhance audience development.
- ✓ Maintain the heritage alive by supporting cultural and heritage associations involved in preservation and revitalization of heritage.
- ✓ Attract the visitors all year long by offering them various, carefully targeted attractive contents throughout the year.

#### INTERPRETATION

Interpretation activities are inherent to heritage assets and are common to practically every cultural heritage site. They may greatly enhance understanding of the site thus ensuring sustainability of its educational values. Its role in preserving heritage economic values has already been discussed (see section How to respond to economic challenges? – Interpretation). The greatest challenges on this topic are usually concerned with the **lack of specific knowledge on the art of interpretation** which usually results in visitors' poor understanding of and boredom towards the presented heritage site. This most often relates to the inappropriate use of text in interpretation panels (too long, cluttered with historical facts, and too scientific) or failing to present a holistic story related to a heritage site. Further on, it challenges are also seen in the incorrect selection of the interpretation media (personal vs. non-personal) or its incorrect matching with its target audiences. Most heritage sites also face the challenge of providing interpretation for people with disabilities. As to respond to these challenges, again educational activities are advocated or engagement of experts in the field. Interpretation activities are seen to be closely linked to the heritage product itself (especially its fourth dimension) and may greatly enhance visitor experience. This is why contemporary good practice examples often employ multisensory interpretation.

## „DREAMS OF DALI” – ART AND TECHNOLOGY CREATING A NEW WORLD OF VIRTUAL SURREALISM

In 2016, the Salvador Dalí Museum in St. Petersburg, Florida has launched a new virtual reality (VR) experience that allows visitors to deeply immerse the visitors in the Dali’s world, by taking them „inside” his famous painting *Archeological Reminiscence of Millet’s Angelus*. This unique, award-winning VR experience is created by Goodby Silverstein & Partners as part of the multimedia exhibition ‘Disney and Dalí: Architects of the Imagination’ and enables visitors to step into the Dali’s mind by stepping into his painting and immersing completely in the world of the artist, seeing the certain aspects of the painting from completely new perspectives which have not been possible ever before.

‘Dreams of Dalí’ uses Oculus Rift technology to navigate a digital landscape created from the artist’s work, thus enabling the visitors to dive into the imagined landscape of a famous Dali’s painting. With specially designed headset and earphones, besides walking through the landscape, you can walk into the towers and the world „inside”, the world that Dali created in his mind while painting this unique work of art.

<https://thedali.org>



Source: <https://thedali.org>

### TIPS FROM THE CASE STUDY:

- ✓ Make effective use of a modern, ICT technology to enhance the experience of the visitors.
- ✓ Cooperate with the creative industry to create unique projects as Salvador Dalí Museum did with Disney what led to the remarkable, innovative project in a field of heritage/art interpretation.

## IVANA'S HOUSE OF FAIRY TALES – IN THE CITY OF OGULIN FAIRYTALES COME ALIVE

Main initiative for realization of the project, opening of the Ivana's House of Fairy Tales – Visitor's Centre, came from the Tourist Board of the City of Ogulin, in 2006. Director of the Tourist Board ordered a study on a cultural tourism development of the city as the “homeland of fairy tales”, from a company for the consulting and managing of projects in culture and tourism, Muse Ltd.

The idea for a project came from a fact that Ogulin is a birthplace of Ivana Brlić Mažuranić, famous and most distinguished Croatian writer of fairy tales. Moreover, her most successful collection of fairy tales, Tales Of Long Ago, are linked to the natural beauties of Ogulin, but also its legends and traditions, its intangible cultural heritage. Thus, the first idea was to celebrate the work of Ivana Brlić Mažuranić, but also to promote the knowledge of fairy tales, enhancing the tourist and cultural development of the city of Ogulin.

Successful cooperation of the Tourist Board of the City of Ogulin, the City of Ogulin and the Conservation Department of the Ministry of Culture of the Republic of Croatia, Muse Ltd. company, and other numerous institutions and associations from a local, regional and national level, brought to the successful realization of the project and in 2013, Ivana's House of Fairy Tales – the Visitor's Centre opened its doors to the public. The project was mainly financed by the European Regional Development Fund. Situated within the old historic building, medieval Frankopan Castle, Ivana's House of Fairy Tales consists of the permanent exhibition, a library, the “Creative Room” for workshops and other educational and fun activities, and a souvenir shop and attract numerous visitors from all over Europe.

With its mission “to use fairy tales to inspire a love of reading, knowledge and creative expression”, it already became one of the most popular cultural and tourist attractions for children and families from Croatia but also other European countries. In order to attract children and young people, who they particularly want to inspire and stimulate, by evoking their creativity and innovativeness, museographic interpretations of fairy-tale heritage within a permanent exhibition are based on the new technologies, providing completely interactive and multimedia experience to the visitors.

Permanent exhibition, hence, employs a rich multisensory interpretation presenting a world of heritage in an attractive manner. Thus, a visitor can enter into the “Magic Forest”, where trees narrate episodes from Ivana's life and stories from her fairy tales; “talk” to the “Magic Mirror” which reveals the “inner fairy tale being” to the one who looks at it; watch the educational animated films or play an interactive game in the “Chamber of Mystery”.

Due to its unique multimedia and interactive exhibition, in 2016 it has been nominated for the prestigious “European Museum of the Year Award” (EMYA) and has won numerous awards, including the prize of the best museum exhibition in Croatia from the Croatian Museum Association. The evidence of its success is in the continuous, significant increase in number of visitors from one year to another.

[www.ivaninakucabajke.hr](http://www.ivaninakucabajke.hr)





### TIPS FROM THE CASE STUDY:

- ✓ Identify attractive intangible heritage of your area/city/locality and use it to develop an attractive cultural heritage product.
- ✓ Involve different stakeholders from different levels of authority, as well as relevant local and regional associations.
- ✓ Use ICT and modern technology to provide enriching visitor experiences and to adapt heritage interpretation to the target audiences.
- ✓ Think about the possible funding sources provided through the EU programmes.

## HUMAN RESOURCES MANAGEMENT

Ensuring sustainability of a heritage asset also involves human resources management. This relates to employees, local community as well as visitor management. The latter has already been discussed previously (see section How to respond to environmental pressures? – Social pressures). Challenges presented to employee management greatly differ in privately vs. publicly owned/operated heritage sites. Challenges in employee management in privately owned heritage sites often relate to a requiring type of job and long working hours while in publicly owned heritage sites, they are seen in poor flexibility of employees as well as their working hours but also to their fixed salaries (and thus inability of their financial stimulation) and poor opportunities for new job openings. As far as financial stimulation, these challenges are often overcome by providing financial injections through work on different (often EU funded) projects, while additional workforce can be obtained through volunteer work. Happy employees, the greater the opportunity for its sustainability.

**Local community** management proves to be a challenge itself since it is often neglected. The rule is: local community is a constituent part of a heritage-related project. If local community members are not informed and given the opportunity to be included in the project development/management, they can even become hostile towards the project or heritage asset itself. This is why public discussions are encouraged with the local community offering them different opportunities for their involvement, according to their skills.

## MUSEUM OF FLAX, ECOMUSEM OF RIBEIRA DE PENA – LOCAL COMMUNITY MAKING HERITAGE ALIVE

The Council of Ribeira de Pena is identified by the flax weaving, highly recognized for the quality of the remarkable linen products, produced by the excellent weavers from

the villages of Cerva and Limões. In order to promote this precious intangible heritage to the local community and wide audience and to transmit the knowledge and skills linked to the flax craft and flax weaving to coming generations, to support the historic and ethnographic researches of this subject, as well as to increase the importance and visibility of this traditional craft in terms of touristic attraction, the Museum Of Flax has been established. It is a part of the Ecomuseum of Ribeira de Pena which intends to preserve and promote the cultural heritage of the local community, as well as to promote and encourage cultural actions.

The way to a successful management of the museum was in the integration of the, for the subject, relevant actors and the institutions in the area. This has been achieved through the protocol between the Municipality of Ribeira de Pena and CACER – Cooperative of Cerva’s Artisans which ensures that all the decisions are made in consensus, with the aim to preserve and interpret the tradition in its original way, presenting the life and work of the artisans as they really were.



The establishment of the Museum of Flax represents an exceptional example of how to do the successful preservation and interpretation of tradition and life of the community. The local community, engaged in the activities of the museum, as presenters and interpreters of this ancient tradition, but also through the work of the CACER association – Cooperative of Cerva’s Artisans, becomes more aware of the importance of the heritage they have in their area and the need for its preservation and sustainability. Also, this way, the authenticity of this precious intangible heritage is secured.

[www.ecomuseu-rpena.pt/museu-do-linho/](http://www.ecomuseu-rpena.pt/museu-do-linho/)



#### TIPS FROM THE CASE STUDY:

- ✓ Strong cooperation with the local community and active engagement of the local was crucial for the success of the project.
- ✓ Bringing in the expertise of the local artisans, their knowledge and skills had a strong added value to the project.
- ✓ Raise awareness of the residents of their cultural values and increase their participation in issues related to revitalization of their own cultural heritage, thus contributing to a long-term sustainability of heritage itself.

#### EVALUATION

Evaluation of heritage management plans is a novelty in the practice of EU countries, and makes it possible to periodically evaluate their relevance, effectiveness, efficiency and sustainability in the context of achieving previously defined management objectives. The evaluation is conducted as an independent analysis of available resources, environment, goals, targets, planned outputs, activities and financial resources needed to reach the plans in order to reach conclusions and recommendations that could be used as a roadmap for change and be the basis for future strategic planning decisions. Regarding the heritage management plans, the evaluation process can point out to the gaps and challenges in their sustainable management and guide decision makers or managers to develop necessary changes that will sustain the interest and benefits of the heritage site to the community in which they are located.

## EX ANTE EVALUATION OF THE HERITAGE PLANNING DOCUMENTS AS A TOOL FOR SUSTAINABILITY – HISTORIC TOWN CENTRE OF BUZET

Integrated Built Heritage Revitalisation Plan (IBHRP) for the Buzet Historic Town Centre (Croatia) has been prepared as part of the RESTAURA project scope of activities, together with the IBHRP for the Old Town of Bratislava (Slovakia); Nowy Dwór Mazowiecki (Poland) and the area of the Municipality of Nova Gorica (Slovenia). The RESTAURA project (INTERREG Central Europe programme), was dedicated to promotion and deployment of investments in revitalisation of historic buildings through Public-Private Partnership (PPP) schemes.

IBHRP for the city of Buzet defines the vision of a revitalized Historic Town Centre as an ecologically, socially and economically sustainable settlement, including objectives and priorities in the revitalisation of this historical area. Its main goals were to transfer the historic town centre into an attractive space to live, work and visit; to provide guidelines for the revitalisation in both social and economic terms and for spatial planning and restoration of housing stock in the old town centre. The aim of the IBHRP in Buzet was to create interpretation of the “local culture of living and working” in the town and to improve the competitiveness of the Town of Buzet as a whole.

Ex ante evaluation of the IBHRP for the historic town centre of Buzet has been conducted in order to assess the efficiency, effectiveness and sustainability of this strategic document.

An important part of the evaluation has been focused on the long-term sustainability of the future investments. Thus, when evaluating the current shortcomings in the projects, focus was placed on the interest of potential private partners in the project. In order to gather the data on the possible achievement of sustainability and to assess whether the Revitalisation Plan has envisaged the needed measures for the sustainability of investments and thus for ensuring the financial, long-term sustainability of the project, specific questions were formulated, indicating whether the proper analyses of the market and bankability have been carried out:

- Has a financial capacity analysis been carried out showing that the contracting party and/or end-users have the capacity to provide the private partner with adequate remuneration?
- Have all project costs been estimated (for the whole project lifecycle)?
- Has a financial model been prepared to assess whether identified sources of funding would be sufficient to cover project costs throughout the project lifecycle?
- Have a market research and a bankability analysis been performed?
- Have the interest and ability of market participants (i.e. construction companies,



financing entities) been evaluated in terms of their participation in the project?

- Has the market research been carried out in a manner that takes into account identification of the key features of the project (i.e. risk profile, duration of the contract), has/have the research plan/target groups been described?
- Has market research and bankability analysis confirmed the potentially strong market interest?
- Has the team for the implementation of the IBHRP been defined and appointed?
- Does the town of Buzet have the operational capacity to manage the implementation of the IBHRP i.e. has the ability of the project team (taking into account the resources available to it) to effectively manage the project been evaluated?
- Does the IBHRP in its future implementation affect the quality of life i.e. living and working conditions of the local residents, creating a favourable social environment?

Evaluation of the IBHRP for the Buzet Historic Town showed the need to supplement and update legal and financial analyses, including some further accurate market tests and assessments of the project's bankability, thus clearly showing that although many analyses and documents have already been prepared, a lot of further preparatory work should be done which will lead to a successful public-private partnership. Ex ante evaluation of the heritage planning documents, which includes the evaluation of the sustainability, can thus be seen as an important tool for ensuring the sustainability of the heritage projects, pointing out to the gaps and challenges in their sustainable management and guide decision makers or managers to develop necessary changes already in the planning phase.

[www.interreg-central.eu/Content.Node/RESTAURA.html](http://www.interreg-central.eu/Content.Node/RESTAURA.html)



### TIPS FROM THE CASE STUDY:

- ✓ Plan and conduct the ex ante evaluation of heritage management planning documents in order to ensure the sustainability of the projects.
- ✓ Perform all the necessary analysis within the ex ante evaluation to provide the accurate assessment of the quality and usability of the documentation, in terms of the future implementation of the projects described in them.

### HOW TO RESPOND TO STANDARDISATION CHALLENGES?

Finally, challenges to standardisation of approaches to heritage sustainability/durability exist. These are mostly related to their transferability. Therefore, as much as transferability of the learned and potentially inspirational approaches to heritage sustainability/durability herewith presented are desirable, they by no means present the only ways to achieve it. Creative and innovative, often context-specific approaches are, therefore advocated. These may further contribute to the uniqueness of the approach, thus furthering heritage sustainability.

## V. DOES IT WORK FOR EVERYONE?

On the base of the good practice examples showcased in this guide, it is possible to identify a number of innovative ideas and elements which can be implemented in other contexts worldwide, but in order to produce concrete results in other contexts practices have to be approached in a specific way and adjusted to the specific pre-conditions that differ from one region to another.

Identification of good practices and their transferability to other contexts are the main focus of the project. Still, each good practice is implemented in a different region or context and that has to be taken into account during the implementation of these practices in other surroundings than their original ones. The complexity of the challenge can thus be seen in those regional and local differences which determine the pre-conditions for the alteration of practices in purpose to correspond to particular needs. For example, transferability of the practice of revitalizing religious heritage to serve for hospitality services will largely depend on the different ways religion and religious heritage is viewed in different countries, what will likely lead to different forms of repurposing.

Therefore, besides addressing the common issue of achieving sustainability and durability of cultural heritage, each good practice had the specific starting point and a situation in which is set, what should be considered as an important element in determining whether this case can be implemented the same way in another context, or it can maybe serve only as the inspiration for a different project.

Transfer of a certain good practice to another region or a country, without the further context-related research and alteration of the practice accordingly, cannot be successful. Only in this way, compiled with the specific factors determining the particular area in which the project is taking place, and adjusted to the address the specific regional problems, good practices can be transferred successfully and bring concrete results. Hence, with the adaption and alteration, corresponding to the specific contexts, a number of innovative solutions and approaches can be identified and some new good practice examples can be developed, encouraging further researches and contributing to achieving the sustainability and durability of cultural heritage among European countries and worldwide.

## 10 TIPS TO ENSURE THE SUSTAINABILITY OF CULTURAL HERITAGE

11. Plan and secure financing by creating a mixture of uses and funding from different private and/or public sources.
12. Ensure the preservation of the heritage by involving scientists and related experts in heritage management planning and in restoration works.
13. Apply integrative management approach: involve different stakeholders from different levels and different disciplines. Involvement of local politicians and decision makers, or regional authorities, can sometimes be crucial for the success of the project.
14. Conduct continuous educational activities in order to raise awareness of cultural heritage values and to enhance the knowledge about it.
15. Use new technologies as a tool for heritage conservation and interpretation.
16. Embrace change and design innovative solutions for sustainable and adaptive (re)development of a heritage asset, also securing its long-term economic viability.
17. Involve local community in your project, raising their awareness of heritage they have and its cultural and economic potential; encourage the exchange of experiences and transfer of knowledge between experts, authorities and local citizens.
18. Repurpose built heritage for purposes corresponding to the needs of the community, thus ensuring its long-term sustainability.
19. Develop a long-term strategic plan, setting clear goals for heritage site management alongside its sustainability and durability; find balance between inherent heritage values (conservation/art/education/science) and economy-related ones proved to be beneficial to heritage sustainability/durability.
20. Plan and conduct the ex-ante evaluation of heritage management planning documents, thus evaluating the sustainability of a heritage project already in the process of planning and in this way ensuring its certain achievement.



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