

Transnational Cooperation Programme Interreg
Balkan-Mediterranean 2014-2020
1st CALL FOR PROPOSALS

Priority Axis 1: Entrepreneurship & Innovation

SPECIFIC OBJECTIVE 1.2: INNOVATIVE TERRITORIES

Unleashing territorial potential improving the transnational innovation capacity of the
business sector

BMP/1.2/2619/2017/INNOViMENTOR



Generating SME product and process innovation with a new tourism mobility model, stakeholder alliances and skills alliances to facilitate the market uptake of local enterprises in remote and sparsely populated areas.

SME TRAINING PROGRAMME & VIRTUAL DESK

M1: HERITAGE MANAGEMENT



DOMI DEVELOPMENT PC



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PROJECT SUMMARY

INNOViMENTOR supports the capacity of tourism SMEs in remote, peripheral and sparsely populated areas to grow in regional, national and international markets and to engage in innovation processes in the tourism sector. To enhance the capacity of tourism SMEs towards entrepreneurial, social and business innovation skill needs of tourism actors and demand-supply trends are mapped. Stakeholder fragmentation is addressed in order to achieved cross sector cooperation for product and process innovation. To build the capacity of tourism SMEs embrace innovation and business transformation a work based learning training for major stakeholders and key players results in the EQF certification of tourism professionals.

A new business model on customer insights, key experiences and stakeholder participation is applied to advance the tourism competitiveness in the project area. INNOViMENTOR supports tourism SMES in remote peripheral and sparsely populated areas to exploit growth assets and access key markets by delivering process and

product innovation in the highly competitive tourism market respective COP21 agreement on climate changes and resource efficiency.

Fully in the spirit of the Grand Societal Challenges 2020 INNOViMENTOR designs, delivers and packages a full scale creative tourism product to enter the global tourism market with 60 unique selling points reforming and reshaping both the demand and supply pattern. INNOViMENTOR designs, delivers and packages a full scale creative tourism product to enter the global tourism market in 2018. A creative tourism route with 60 unique selling points first hand authentic experiences; a booking app and an iBook for iOS and Android users and a new byer-community is established by 2018. A permanent tourism business network exploits project Legacy with 176 highly replicable deliverables The Roving Business School with 6 branches in the Project Area and the Creative Tourism Observatory ensure the sustainability of achieved results, the post project operations and the follow-up activities.

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1 INTRODUCTION

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INNOViMENTOR is dedicated to promote cultural values for development, enhance environmental conscience and behavioural patterns, to mitigate the protection-use conflict and improve the attractiveness of the Project Area in support of socio-economic development contributing to the EU and IPA countries according to the 2020 priorities for smart, sustainable and inclusive growth.

Art and culture have not only a key cultural and social value, but also an undeniable economic impact. Indeed, it is a fact that the cultural sector represents a productive branch that is growing in importance. The cultural factor, strongly associated with heritage tourism, is frequently used as a key element for regional and/or economic development. However in the new globalized economy cultural values are resource inherent and often hidden or ignored. They directly depend on the capacity of people to interpret and use them for public benefit. It is urgently needed to cope supply (cultural values) and demand (cultural consumption) via novel skills. The SME TRAINING PROGRAMME AND VIRTUAL DESK aims to create a participatory knowledge platform by addressing different target publics at BALKAN MEDITERRANEAN level and thus promote heritage

entrepreneurship; in addition it aims to build the basis for the certification of individuals with increased capacities to meet the goals of the New Lisbon Agenda.

The SME TRAINING PROGRAMME AND VIRTUAL DESK is a Distance and e-Learning Course, especially designed to meet needs and requirements of INNOViMENTOR stakeholders, and create a space, where learning becomes an easy task, a quick to complete procedure, e.g. an enjoyable experience with effective, permanent results. Assisting the presentation of information in a manner that encourages learner activities, the Curriculum will optimize understanding and the further development of long-term-memory-input. The SME TRAINING PROGRAMME AND VIRTUAL DESK will further provide professionals with a methodological framework for interpretive planning: attachment of meanings to symbols of bearing structures through a net of information properly distilled into the language and everyday life of the visitor, make cultural resources accessible and relevant to a wide public, enabling significant places and items to obtain heritage value and visitors to acquire memorable quality experiences.



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SHORT CV

Dorothea Papathanasiou holds degrees in Classics and Germanistics from the National Kapodistrian University of Athens. She has studied History and Ethnology at the Humboldt Universität zu Berlin, where she also obtained an M.A. degree in Linguistics. She obtained her M.Sc. and her Ph.D. degree in Management Sciences at the University of the Aegean. She is fluent in English, German, French, Italian, Russian and has basic knowledge of Turkish. Her technical work experience is closely related to the development and implementation EU funded projects with over 75 applications in the last 15 years. She is an active researcher at the

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2 SCOPE

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without interpretation is an incomplete task. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism is connected to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer

perceptions. Module 2 facilitates the process of understanding and unlocking resource inherent values. It introduces users to heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses.

Fig. 1: Lindos, Rhodes,
Source, SEE/B/0016/4.3/X SAGITTARIUS
Project Record
Courtesy: Author, 2011





3 HERITAGE MANAGEMENT

"Heritage Management" refers to all five components of up-to-dated Heritage Management: Protection, Conservation, Management, and Interpretation. Partners are also offered a methodology to classify a place's assets to heritage classes in order to further select distinctive and visit-worthy features and to produce a place's identity. Learners familiarize with the Significance Assessment Process, a methodological approach based on criteria for the assessment of cultural heritage resources from natural and man-made environment, accompanied by tourism modifiers, which guarantee the appropriateness of the resources to enter the tourism market. The Module concludes with a short introduction to Heritage Economics.

Cultural heritage places are by nature a mix of locations, consumers, businesses, organizations and services. The intangible nature of a heritage place requires a complex layering of information presentation until it is ready to perform as a concrete entity in the cultural heritage consumer's eyes. Time lack is a feature of post-modern society; leisure time is thus treated as more precious than ever. Accessibility to assets and ease of experiencing the heritage place, the efficiency of transportation systems are critical considerations for cultural heritage consumers. The time needed to find information, to book a hotel, to reach a heritage site or an artisan workshop, to attend a cultural event on time, the distance cultural heritage consumers have to travel can directly influence the length of stay in the heritage place and level of expenditure in situ. The *'Quest'* for cultural heritage consumers seems to be the acquisition of information with asset values. User-friendly, validated, quick to access information impinges on the way cultural heritage consumers spend their time, where they go, what services they use and ultimately on the expenditure. However, in reality even World Heritage Sites sometimes fail to provide for cultural accessibility. Undeniably the artifact *seo ipso* cannot stimulate to cultural consumption, unless the potential cultural heritage consumer attributes to them certain values, signifies them with certain meanings. The accessibility of heritage places is decisive for its proper identity and hence the difference in the market. Physical accessibility includes

information about place relevant infrastructure, spatial information and signage including segments such as accommodation, catering, transport means, as well as event calendars and admission hours at cultural institutions, opening hours of shops and restaurants, public transport plans etc. Cultural heritage consumers can be informed about prices and pricing policies of the regional place product including all product segments, whereas mental and emotional accessibility is mainly concerned with heritage presentation and interpretation.

Recreational Learning

A key area of recreational learning is the development of experiences through active involvement in cultural activities. Research demonstrates that success depends on the quality of information presentation. Language and instruction are essential for the inheritance and transformation of culture ascribed particular importance to culture and culture artifacts, in material and non-material form, across all fields of human activity. A significant number of individuals and organizations within the cultural sector operate informally or have ineffective methods of presenting information hence the quality of information are significantly compromised. Cultural heritage leisure settings can be of great value in the learning process, provided that they are used actively to develop understanding and practice of relevant heritage phenomena. Gardner's theory of multiple intelligence (linguistic, logical-mathematical, spatial, musical, bodily kinesthetic, interpersonal and intra-personal spiritual intelligence) helps to explain why people learn, remember, perform and understand in different ways according to the strengths of those intelligences (Gardner, 1983). In leisure settings, however, learning experiences are not imposed by conventional instruction methods: Learning is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic settings. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must be



willingly embraced by cultural heritage consumers. Recreation audiences select freely to attend or ignore communication content; in addition, cultural heritage consumers' perspective regarding the experience and the learning outcomes may be secondary to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract cultural heritage consumers. In this vein cultural heritage managers may meet an audience's demand, which prefers educational interactive entertainment to passive observation.

Humans can be divided into those who prefer to perceive concretely through sensing-feeling, or thinking. They may then prefer to process these new experiences actively through doing, or reflectively through watching. These differences can be related to the dominance of either the right brain (to which is attributed concrete, non-rational, intuitive and non-verbal thought) or the left brain (to which is attributed abstract, rational, analytical and verbal thought). Experiential and situated learning frameworks are flexible enough to be designed to suit many different learning styles. Heritage places and settings are ideal centers for self-directed learning, learning entirely outside the formal education sector. Instead of working to a fixed curriculum, self-directed learners take the initiative in deciding their own learning programs according to their own interests. Most successful self-directed learners developed their knowledge through learning networks rather than in isolation, were extrinsically- orientated and saw themselves as part of a wider learning community. Trying to promote self-directed learning using extensively cognitive and emotional components, employs presentation modes that rely on concept mapping that respects principles of human cognitive architecture. It strives to interpret heritage

assets in a manner that enhances cultural heritage consumer experiences, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*) while keeping cognitive loads balanced.

The Audience

Non-captive audiences are multicultural, multigenerational audiences, exploring novel information, potentially connected with their own pre-understandings and prior knowledge in



a hermeneutical sense. Hermeneutics is a philosophical school of thought, which attempts to clarify the conditions in which understanding takes place. Among these conditions are examined prejudices and fore-meanings in the mind of the interpreter. Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak to us. Understanding is thus not a merely reproductive, but a productive process, since interpretations keep changing during the process of what is being understood (Gadamer, 1990).

Fig. 1: Capua, Italy
Amphitheater with Gladiator School
Catering Services Model
Source, Author, 2015



3.1 Terms and Definitions

Heritage is an open definition: from the monumental remnants of the past it has expanded to intangible and spiritual dimensions, to modern and post modern industrial monuments. The documentation of the past, symbolic representations of the cultural systems, aesthetic values embodied in tangible and intangible expressions of a culture are also parts of the Cultural Heritage Environment. However, the World's diverse Cultural Heritage Environments are not only pasts penetrating the present: they form entities able to adapt to new functions, to inspire to new actions and revitalize everyday life (Papathanasiou-Zuhrt, 2008).

The Cultural Heritage Environment is one of humankind's greatest resources. It is a term used to embrace all the historic aspects of our environment; it is an irreplaceable asset representing the investment of millennia of human skills and resources. It encompasses natural and cultural resources as well as the interaction between man and nature: human settlements, and agriculture, communications, defence and religion, archaeological sites, historic landscapes, standing buildings, parks and gardens, semi-natural environments such as wood, heath and moor, or land uses such as industry, farming, and even less tangible cultural concerns like class, gender, status and symbolism, aesthetics and spirituality are expressions of the most diverse Cultural Heritage Environments. These expressions are physically preserved in archaeological features from hill-forts to industrial landscapes, from historic townscapes to gardens or field boundaries, from mansions to vernacular buildings, farm buildings and cottages. This whole range of cultural elements within the landscape is now commonly referred to as the Cultural Heritage Environment. Art cities, "cultural districts" and other types of cultural landscapes can be included in this category, like cultural routes which may extend well over regional boundaries to determine an element of integration and cohesion between regions of Europe. Some of these features are in everyday use, giving places a unique competitive advantage. It generates jobs, attracts people to live in an area, businesses to invest and tourists to visit the space and times (Fowler, 2003:22, English Heritage, 2000:8-9, DCMS, 2001:17, vol. 1, DCMS, 2001:25 and 45, vol.2, Añón Feliu, 2002:37-39).

Heritage Classes

The Cultural Heritage Environment includes both natural and man-made heritage. They both comprise finite resources, which are at risk from inappropriate development (Baxter, 2002:40, English Heritage, 2007a:14). With continuous human activity through the ages, the Cultural Heritage Environment comprises virtually all aspects of urban, rural and coastal landscapes. It embodies and reflects the mix over time of cultures and communities and their engagement with the landscapes in which they live(d). It covers the whole spectrum of natural evolution, interactions of man and nature, human creations from the largest towns, to temples, fortifications, palaces and cathedrals, to rural and coastal landscapes and the very smallest signposts and standing stones. It is a physical record of what places are, how they came to be, their successes and failures.

An area's past can be the key to the integrity of future development. At a local level, a historic or a natural monument can help define a locality and create a sense of local cohesion. Once lost, these defining features cannot be replaced. The Cultural Heritage Environment is all around us. We live our lives against a rich backdrop formed by historic buildings, landscapes and other physical survivals of the past and recent present. However, the Cultural Heritage Environment is more than just a matter of material remains. It permeates daily life, enriching its quality, helping to define personal and collective identities. The past is fundamental to our understanding of the present. It provides an essential sense of continuity and place. It gives an anchor in a world of change. It is central to how we see ourselves and to our identity as individuals, communities and as nations. Building materials and styles can define and connect regions, localities, and communities. Historic landscapes or symbolic buildings can become a focus of community identity and pride and proclaim that identity to the wider world.

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landscapes (Papathanasiou-Zuhrt, 2008a:51ff. Anzuini and Strubelt, 2000:12, Russo and van der Borg, 2006:8-10).

Collective Memory

Heritage is a collective memory, containing an infinity of stories, some ancient, some recent: stories written in marble, stone, and brick, wood and steel, glass and porcelain; stories inscribed in World Heritage Monuments, fortifications and palaces, cultural landscapes and historic cities, gardens, field patterns, hedgerows, features of the countryside, rural and coastal landscapes, designed and industrial landscapes (Papathanasiou-Zuhrt, 2008:51ff. Anzuini and Strubelt, 2000:12, Russo and van der Borg, 2006:8-10).

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Fig. 2: Serengeti National Park
Source UNESCO

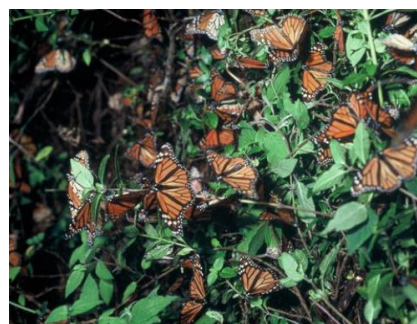


Fig. 3: Butterfly Biosphere Reserve
Source: UNESCO



3.2 The Educational Character of Cultural Heritage

The Cultural Heritage Environment is an incomparable source of information. It offers the only route towards an understanding of who people are and how they lived, a means for the understanding of history and of their origins and identity. The Cultural Heritage Environment has immense value as an educational resource, both as a learning experience in situ and as a tool for various disciplines. The history of places is also the history humankind as denoted in the works of Herodotus, Pausanias, Xenophon, Polybius and Strabo (Παπαχατζής, 1974, Evans, 1992, Feix, 2001, Lane-Fox, 2004, Hartog, 2000, Kapuscinski, 2007).

Priority should be given to young audiences. Visits to historic sites and buildings can really help history and other subjects come alive for young people, sparking their creativity and imagination. HERISCOUT proposes in many consultations with local authorities to build long-term relationships between schools and local historic sites, so that young people get the chance to be involved with conservationists, archaeologists and other heritage professionals on longer term projects. This approach shapes the attitude of future generations, be they professionals, volunteers, or simply 'heritage tourists'.

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More than History

Cultural heritage is not confined to the teaching of history. It is also relevant to subject areas as diverse as economics, geography, aesthetics, science, technology and design. Buildings and places play a significant role in developing a sense of active citizenship; by learning about their own environment and how they can participate in its evolution, people feel a greater sense of belonging and engagement. On another level, preserving the fabric of the past requires knowledge and expertise. Training in traditional craft skills is essential to ensure that existing buildings are satisfactorily maintained. Considering that this is a mainstream economic activity local governments need to address the current severe lack of skills by developing an integrated approach to conservation training to ensure that the necessary skills are fostered and passed on from generation to generation.

The Power of Place

People are interested in the Cultural Heritage Environment. They want to learn about it and their children to be taught about it. But many feel powerless and excluded because the historical contribution of their group in society is not celebrated and they are ignored by decision makers. If the barriers to involvement can be overcome, the Cultural Heritage Environment has the potential to strengthen the sense of community and provide a solid basis for education and training. This is the power of place: The thirst for education. In order to establish long-term foundation and lifelong interest, information must not be locked up in databases to which only specialists has access.

Sustainable Future

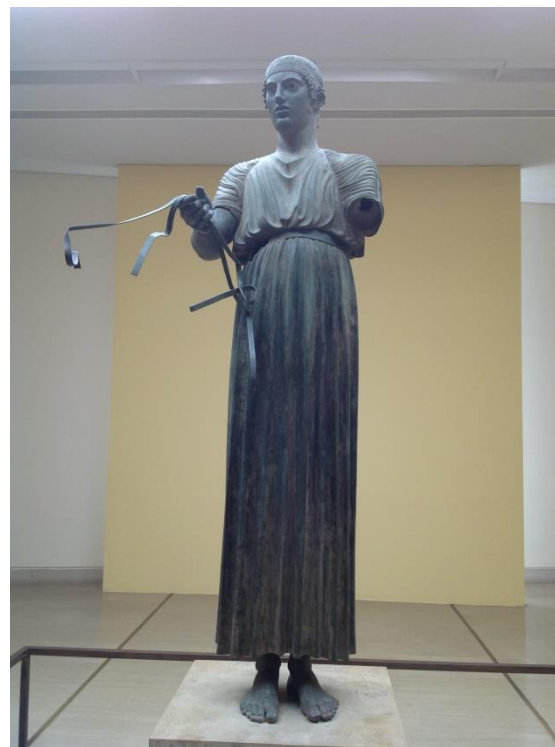
The Cultural Heritage Environment contributes more fully to a sustainable future, building links between place, time and character and contributing to distinctiveness at local, regional and national levels. The Cultural Heritage Environment is widely recognised as a major contributor to quality of life across the region, creating places to work, live and relax. This is reflected in regeneration, tourism and recreation strategies. The Cultural Heritage Environment contributes to social inclusion and becomes a significant part of everyday life, if good design, planning and management improve physical access. Better information, including the use of technology, and effective and meaningful community involvement improves intellectual access (Papathanasiou-Zuhrt and Sakellariadis, 2005b:7). Public interest and concern for the Cultural Heritage Environment has never been greater. People value its meanings, its beauty, its depth and diversity, its familiarity, its memories, the quality of life it affords, and the opportunities it offers. And people feel strongly that children should be encouraged to understand and value the Cultural Heritage Environment as they do the natural world. People care about it and strive defend it from damage or destruction (English Heritage, 2000:4) In response to this desire to protect the Cultural Heritage Environment from the growing pressures of a modern society, a complex set of charters, laws and regulations have been put in place to provide a set of checks and balances between conservation and necessary change. Concluding we may say that the Cultural Heritage Environment matters because:



- It enhances the enjoyment of our surroundings;
- It makes a significant contribution to our quality of life whether or not the historic items are recognised;
- It is an essential element in interpreting the history and development of local identity;
- It enriches people's perception of their own personal identity;
- It provides a rich learning resource for people of all ages;
- The influx of visitors brings an understanding and acceptance of cultural diversity;
- It brings millions of visitors to the region
- It often acts as the focal point for regeneration initiatives
- Its on-going maintenance, repair, and management create many local jobs.

Source: SEE/B/0016/4.3/X SAGITTARIUS

Courtesy: Author



4

Fig. 4: Varna, Bulgaria

Cathedral of the Assumption

Source: COS/TOUR/699493 DIVERTIMENTO
Project Record, 2018

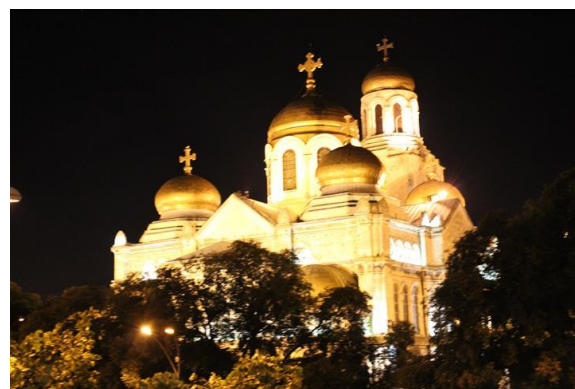
Fig. 5: UNESCO enlisted Archeological Site of Delphi, Museum, the Charioteer

Source Author, 2013

Fig. 6: Citadelle de Belfort, France

Source Author, 2001

Fig. 7: Black Forest, Germany. Exploring the technology intense experience



3.3 The Heritage Environment

Heritage in its tangible, intangible and spiritual form is clearly associated with place and time. It produces the place's image through its historical and contemporary credentials and provides an important incentive for tourism. The sum of all heritage resources in a specific place and time, its natural and man-made assets, which represent the cultural wealth and values of a given society accumulated over time. This process is dynamic and involves the duty to safeguard it from any interruptions. The Cultural Heritage Environment is a term used to embrace all the historic aspects of our environment, be they archaeological sites, historic landscapes, standing buildings, parks and gardens, semi-natural environments such as wood, heath and moor, or historic land uses such as industry, farming, defence, communications and even tourism. It is the environment created over thousands of years through the cultural and economic activities of the people who settled on the land. The Cultural Heritage Environment is not just about the past, however; it is about the present and the future. It is the countryside, village, town or city in which we live, work or choose to visit, and can be what gives a place its character, shapes our perceptions and gives people a sense of place.

Mankind's Treasury

The Cultural Heritage Environment is one of mankind's greatest resources. From prehistoric monuments to modern industrial heritage, it is a uniquely rich and precious inheritance. But it is about more than bricks and mortar. It embraces the landscape as a whole, both urban and rural, and the marine archaeology sites around our shores. It shows us how our own forebears lived. It embodies the history of all the communities who have made their home in this country. It is part of the wider public realm in which we can all participate. The Cultural Heritage Environment encompasses natural and cultural resources as well as the interaction between man and nature: human settlements, industry, agriculture, communications, defence and religion, and even less tangible cultural concerns like class, gender, status and symbolism, aesthetics and spirituality are expressions of the most diverse Cultural Heritage Environments. These expressions are physically preserved in archaeological features from hill-forts to

industrial landscapes, from historic townscape to gardens or field boundaries, from great houses to farm buildings and cottages. This whole range of cultural elements within the landscape is now commonly referred to as the Cultural Heritage Environment.

Art cities, "cultural districts" and other types of cultural landscapes can be included in this category, like cultural routes which may extend well over regional boundaries to determine an element of integration and cohesion between regions of Europe. This category focuses on the interaction of different cultural elements and on their spatial pattern. There is no physical address but rather an induced "delimitation" of a territory coming from the recognition of a "common cultural element" over the physical space.

Immovable and Irreplaceable

In this vein INNOVIMENTOR strives to create a Cultural Heritage Environment in the Project Intervention Area, which through its immovable and irreplaceable assets renders a place to a tourist destination. Historical monuments testify presence and activities of mankind in space and time, constituting a dynamic source of information, a systems approach to historical memory and cultural disclosure of entire civilizations, groups and individuals, who left indelible traces in the history of mankind. Historic monuments and landscapes bear distinctiveness and authenticity in the foremost intrinsic sense: The (post-modern) human need to find archetype civilizations to identify with, to discover common origin and roots, rendered among other factors Crete to a major fame destination (Turco, 1998 in Conti and Segre:260).

Authenticity

Local societies should therefore convert their historical environment to a special place worth visiting, to a place offering visitors distinctive natural, cultural, or historic features, with a different ambiance or character and unique stories. A place becomes authentic, distinctive and familiar into the visitors' eyes, if it has its own stories, character, style, history, people, and



culture that reflect both sense and quintessence of the place. The 8 Pilot Projects that will be produced by the ICLOUD MUSEUM should therefore manage and interpret their heritage assets in a manner that enhances the visitors' experiences, conveying at the same time distinctiveness (novel elements), authenticity (original elements) and familiarity (common elements). Thus the Cultural Heritage Environment is something from which we can learn, something from which our economy benefits and something which can bring communities together in a shared sense of belonging. With sensitivity and imagination, it can be a stimulus to create new architecture and design, a force for regeneration and a powerful contributor to people's quality of life. But this environment is fragile. Successive policies throughout Europe aim to protect the Cultural Heritage Environment: Buildings are listed and archaeological sites scheduled. Substantial public funding is available for repair and refurbishment. A complex web of relationships has been established between the many national and local bodies, which care for the treasures of the past and make them accessible to millions of people from home and abroad. At the start of a new century it seems timely to revalorize Europe's Cultural Heritage

Environment as an inheritance to next generations.

International Conventions

Although international conventions identify heritage from the point of view of supply neglecting demand side stays heritage tourism relates to the demand rather than the artifacts presented (Poria et al. 2003:239). Undeniably the artifacts *seu ipso* cannot stimulate to traveling, unless the potential visitor attributes to them certain values, signifies them with certain meanings. "The price [for experiencing a heritage site] is what visitors pay, the value is what they receive" (Leaver, 2001:9). Apart from economic values (Serageldin 1999:25, Throsby, 2001:11, Cegelski et al., ACT 2601:3) heritage assets possess also nonuse values, which allow them together with attached meanings to enter the tourism market: people value the existence of heritage items even if they do not consume its services directly (existence value), wishing to preserve the option of possible future consumption (option value often related to WTP) and strive to bequeath the assets to future generations (bequest value).

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Fig. 8: Bucharest, Peles Castle

Source: SEE/B/0016/4.3/X SAGITTARIUS
Courtesy: Author



Fig. 9: Sinaia Monastery, Romania

Source: SEE/B/0016/4.3/X SAGITTARIUS
Courtesy: Author





3.4 Sense of Place

The Cultural Heritage Environment encapsulates the very *'essence of place'*. It provides perhaps the single most important component of what is referred to as *'local distinctiveness'* and *'sense of place'* (Tuan, 1974, Lowenthal, 1985, Xu, 1995, Violich, 1995, Gospodini, 2002, Pike, 2002, Baudoin, 2003, Ebright and Newton, Formica and Uyzal, 2006).

A proper understanding of the historic character and value of an area can be a key factor in establishing parameters for sustainable regeneration, preventing loss of character through incongruous and inappropriate development. It is also a key component of the *'sense of place'*, through which we relate to our local environment. A full appreciation of the historic dimension can therefore be of the greatest value to the development of appropriate and successful regeneration schemes, rather than the impediment that is sometimes supposed.

Traces of the Past

The Cultural Heritage Environment comprises after all past traces of human existence. It includes evidence for past environments, archaeological sites, historic buildings and the historic aspects of the wider landscape. These assets are unique and, once damaged or destroyed, cannot recover or be re-created. They are valuable for their own sake, as repositories of evidence for human activity over millennia; for their contribution to landscape character, sense of place and community identity; and as an economic asset which underpins leisure and tourism. European history is a gradual accumulation of movement and arrivals, new stories attaching themselves to the old ones. Urban, rural and coastal landscapes reflect the layering of experience and develop their own distinctive features. Its protection has to be balanced against the demands of a modern society where changes become ever more rapid. As people's lives come to be less constrained by beliefs, traditions and customs and more subject to individual choices, the importance of the Cultural Heritage Environment is reflected in those choices. As other ties are broken, people are increasingly defining themselves - for good or ill - by the places where they live. Where the Cultural Heritage Environment is nurtured and harnessed for good it creates real social and

economic benefits offering everyone desirable and attractive places to live. The inherited Cultural Heritage Environment has a dual character: natural environment and man-made creations with astonishing interactions in between (Lowenthal, 2005:81). Precious and irreplaceable in most cases, it contributes to personal and collective identity, implicated in what we think and how we act: by structuring identities, it creates societies. By enabling the recipients understand themselves and appreciate others, it safeguards environmental and cultural diversity. The Cultural Heritage Environment includes entities we wish to preserve both from natural and built environment as well intangible goods with spiritual, historic, religious, ideological values; it is an instrument which gives humankind the chance to escape oblivion by intermediating among past, present and future.

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The Future of the Past

The Cultural Heritage Environment is not just about the past, however; it is about the present and the future. It is the countryside, village, town or city in which we live, work or choose to visit, and can be what gives a place its character, shapes our perceptions and gives people a sense of place (Edson, 2004:340). Historical monuments testify presence and activities of humanity in space and time, constituting a dynamic source of information, a systems approach to historical memory and cultural disclosure of entire civilizations, groups and individuals, who left indelible traces in the history of humankind. Historic monuments and landscapes bear distinctiveness and authenticity in the foremost intrinsic sense: The (post-modern) human need to find archetype civilizations to identify with, to discover common origin and roots, rendered among other factors the island of Crete to a major fame destination (Turco, in Conti and Segre, 1998:260). A place becomes authentic, distinctive and familiar into the visitors' eyes, if it has its own stories, character, style, history, people, and culture that reflect both sense and quintessence of the place. Historic places are therefore valued because they offer people the opportunity for knowledge, refreshment, excitement or contemplation. Visitors wish to understand and experience local stories, to relate to their own cultural background. Landscape character, streets and nightlife, open-

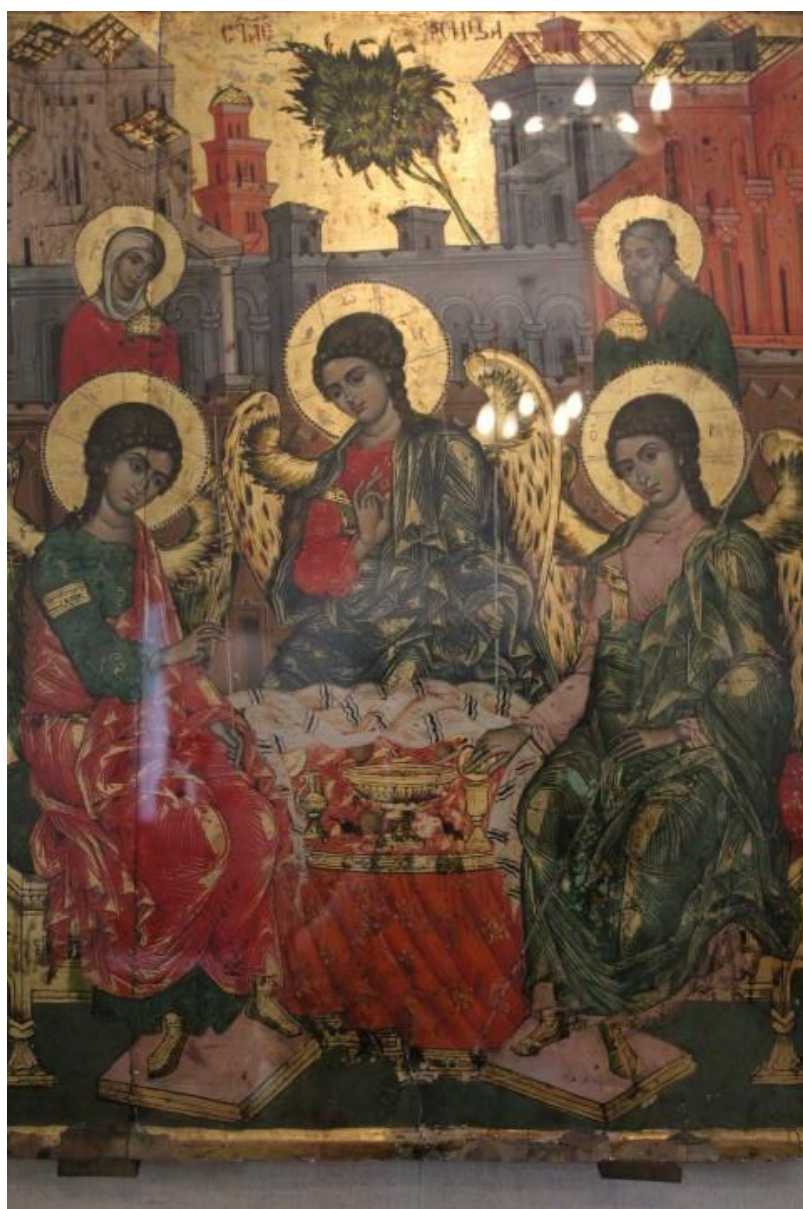


air activities, museums and special events, local life-styles should be perceived as novel, original and common elements at the same time: It is very likely then that visitors be aligned to the values of the local residents as it has originated from valid, distinctive, authentic history. In order to survive, visitor attractions must satisfy the needs and expectations of their customers. Customer care and interpretation skills are very

important, and staff with a role to play in ensuring customer satisfaction must be supported in their development. Close attention must be given to the continued professional development of those running and managing historic attractions and this must include the fostering of skills in management, business management, marketing and fundraising.

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Fig. 8: Sinaia Monastery, Romania
Source: SEE/B/0016/4.3/X SAGITTARIUS
Courtesy: Author





3.5 Cultural Heritage Tourism

The Cultural Heritage Environment is undoubtedly a world-class tourism industry, clearly associated with heritage tourism. It lies at the heart of tourism industry. The Cultural Heritage Environment in its tangible and intangible form is clearly associated with place and time, producing the place's image through its historical and contemporary credentials and providing an important incentive for tourism. Heritage tourism differs fundamentally from that of general tourism, attracting higher income frequent travellers with multiple short holidays a year, with a higher education niveau, who seek to gain from their visits high standard edutainment experiences (Turp, 2003:1). Characterized by leisure time prolongation cultural travelling is multi-destinational with at least one overnight stay in each destination. Cultural experiences transform this way into added value products build the determinant for repeat visitations. In Europe in the decades 1970-1991 cultural tourism increased 100%, mainly in historic cities (Gratton and Richards, 1996:261-263). Major attractions are archaeological sites, ruins, museums, architecture, famous buildings, historical cores of cities and entire cities, art galleries, monuments, festivals, special events, religious pilgrimages, language and literatures tours, etc. In 2006 NATTEF reports 62 million visits to 34 most popular attractions in France, while Travel Trade Britain reports of 20.992.562 million visits to 20 most popular paid attractions in the UK. Experiencing the "authentic" is the travel incentive almost everywhere (US National Trust for Historic Preservation, 2007).

Definition

Poria and al. define *Heritage Tourism* as a phenomenon principally based on tourist's motivations and perceptions rather than on specific site attributes, underlying the fact that heritage tourism is a social phenomenon, and as such should not be arbitrarily reduced to the sole presence of tourists in places categorized as heritage/historic places (Poria at al., 2001:1048 and 2003:238). But perceptions are closely linked to knowledge of inherent values and destination fame. Places attract tourism, only if they possess a widely recognized identity. Cognitive distance has the potential to shape, alter and modify attitudes (Warner, 2003, Miller, 2003, Hicks and Cockmann, 2003, Maguire, E., and Frith, C.D. 2004). Consequently it has the potential modify tourists' BMP/1.2/2619/2017/INNOViMENTOR

perception of vacation transport costs and influence the purchase decision (Ankomah et al., 1996:140, Gursoy and MacCleary, 2003:357, McLennan, 2000:36). Research demonstrates that prior knowledge and unfamiliar environments influence travel decision and length of stay (Walmsley and Jenkins, 1994, Ryan, 2000, Gursoy and McCleary, 2004, Kerstetter and Cho, 2004). To defeat temporo-spatial decay, e.g. to offer contemporary visitors the chance to understand historically and/or geographically remote cultures and mentalities new tools are required, a hermeneutic approach of multiple interpretations (Hooper-Greenhill, 1999:3, Papathanasiou-Zuhrt: 2005a:11, Steiner and Reisinger, 2005:303-304). Capturing and keeping visitor attention high up before, during and possibly after the visit means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, the INNOVIMENTOR Pilot Projects aim to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a more profound and enduring way. Education n schools, universities, and leisure settings help to introduce the Cultural Heritage Environment in the context of heritage interpretation is important because captive and non-captive audience's attitudes can be shaped for life.

Pre-perceptions

A visitor's perception of a place, personal interests and beliefs, a well-marketed destination image, market trends etc., may render heritage assets to successful tourism products. In this vein heritage tourism may be defined as social phenomenon interacting with supply and demand, where visitation incentives are based on the place's distinctive cultural features as well as the visitor's perception and evaluation of them. Perceptions regulate behaviour and the more linked they are to the contents of a place the higher is the possibility for travelling. Visitors with links whatsoever to attractions should behave differently escaping mass cultural tourism visitation patterns "*occurring now for the first time in history*" (Russo, 2001:172). Informational asymmetries between supply and demand as well as the perceptions and motivations of heritage managers seem to be the reason for low-level awareness about the inherent values



of the Cultural Heritage Environment. The heritage tourism sector seems to be slow to catch on to the sustainability imperative. Usually not in the tourism business as providers of public access to heritage attractions, heritage managers, consider themselves guardians of regional and national assets, but do not relate the future of public goods to financial solvency which would guarantee public access to the assets (Garrod and Fyall, 2000:684). But if heritage assets, the main tourism catalysts, remain external to markets, they deteriorate (Mourato and Mazzanti, 2002:51-54). It is market value as an optimal mix of conservation and access, which nourishes long-term survival.

Tourism as a Sector

The example of tourism as a multi- sectoral activity may shed light in how to use cultural values for development in the best possible way: Visitors, who do not dispose of time and information, do not benefit the local economy. Time lack and informational gaps disable them to consume quality tourist goods. Visitors treat destinations as differentiated only if their products are heterogeneous and offer unique experiences at different levels: they may choose to visit a country because of cultural affinity, or because the attach meanings and values to certain attractions (McKercher at al, 2004:395, Snepenger at al, 2007:311, Jamal and Kim 2005:69). They may be attracted by the quality of nature or by a range of diverse activities, or the quality of services offered at destination level. Several supply-side related factors such as quality, resources, destination environment, infrastructure, and value can influence the tourist's intention to opt for a destination. The General Agreement on Trade in Services classifies four main supply modes: cross-border supply, consumption abroad, commercial presence and presence of a natural person (Zhang and Jensen, 2007:227). Supply is composed of four components: transportation, attractions, services and information and promotion (Gunn, 1998 in Kelly 1998:4, Gunn, 2004:5, Gunn and Var, 2002:225). Transportation is the linkage between the tourists' place of origin and the destination; together with the destination's internal transportation network (Prideaux, 2000 in Zhang and Jensen 2007:229). A complete planning process should consider provision of all aspects of physical infrastructure: transportation, water, sewer, energy and communications in this structural component

(Gunn, 2004:4). Transport is a significant factor in both tourism development and the type of markets in which destinations compete. Another important structural component is information and promotion. CRSs and GDSs, internet marketing for tourism make it convenient to travel in the destination countries also play a significant role. It is therefore important to provide each tourist market segment with information and promotional materials that create the experience expectation and bring tourists to a destination. Another aspect of this component is providing good signage in the destination region to ease and direct movement of people. Service is the other significant factory concerned with accommodation, catering (food and beverage establishments) and personnel. Attractions, the magnets that often entice a person to travel to a particular destination, are part of the real tourism experience of a destination region (Gunn, 1972:24 in Lev, 1987:554, 381, Inskeep, 1991:269 Richards, 2002: 1048, Leiper, 1990:381, Swarbrooke, 2002:44). They include the unique features of a place that reflect history, life style and environment, in other words they provide visitors with a non-exchangeable sense, the sense of place. Any time a location is identified or given a name, it is separated from the undefined space that surrounds it. Some places, however, have been given stronger meanings, names or definitions by society than others. These places, in terms of tourism, are successful destinations.

An attractive mix may consist of the most different elements put together: the more diverse, the better for the variety of the experience (Russo and van der Borg, 2002:632, Moreno, Santagata and Tabassun, 2004:5, Russo and van der Borg, 2005:9). Each Pilot Project will offer a complex source of information concerning a summative tourist product: geographical location, climatic conditions, natural and cultural resources, local traditions, events and cuisine, major tourist attractions in built and natural environment, accessibility networks.

Cultural Consumption

In order to promote place-centric heritage consumption, INNOVIMENTOR has modelled a distinctive heritage typology for each Pilot Project. In order to make attractions accessible to potential visitors, the INNOVIMENTOR stakeholders opted to concentrate on a viable



product at local level “the place’s mix”. The Cultural Heritage Environment is classified into pure heritage classes (natural, man-made, spiritual) in order to their scientific and social properties to be documented: present status, carrying and service capacity, social, aesthetic and historic values. A synthesis of mixed groups of heritage classes which reflect a place’s identity and are able to globally export a place’s image together with the supply side basic elements (accommodation, transport, accessibility, signage, catering, entertainment, shopping) would then enliven tourism activities in the region. Attractions were grouped according to location, key themes, festivals and events. Theme routes were developed and heritage trails designed, whereas consideration was given to their proximity to markets.

The Travel Motive

The iCLOUD Museum classifies attractions also according to types and themes: Some do not appeal to some visitors, yet appear fascinating to others. Some are passive; some are active with a retail focus. Different audiences have different needs but certain heritage attractions are on the menu for all. Concerning heritage presentation a visitor centric approach is adopted to appeal to audiences concerned with quality experiences, whose visitation pattern is dependent on the assets to be discovered.

Cultural heritage attractions constitute the main visitation and use motive. But attractions cannot speak for themselves; they need a holistic planning and management approach to provide for an overall access on a visitor experience basis. Although of utmost importance protection and conservation measures do not make world treasures fully accessible to visitors.

To attract significant visitor flows to heritage settings, the iCLOUD MUSEUM will have to provide for a holistic access. By coping demand and supply side requirements within the tourism planning and heritage management process. In this way will become open cultural windows, enabling their audiences to explore the self and the other, confront familiarity and novelty, experiencing real pasts in real presents.

Infrastructure

Public infrastructure being not commercial in nature, does not always provides for signage, way finding systems, restrooms, tourist information bureaus, visitor information centres and kiosks, trails, parks, public toilets, walking tracks, picnic facilities parking and public domain attractiveness as well as effective transport means. Access into historic structures is often difficult because earlier design and construction techniques did not usually consider people’s varying abilities to the extent they do today. Technological improvements in assistance equipment and improvements in building design have helped to correct earlier inequities. Access to the historic landscape means unassisted barrier-free movement from arrival to destination (Stoneham et al., 2005:32ff). Access must be provided from the main access point, onto, into and through the site, historic building or historic landscape. It is expected that, once inside a historic building, the public visitor will have barrier-free access to all services provided to the general public (Martin, 1999:10). This includes bathrooms, offices, restaurant dining, etc. Corridors and interior doorways must be wide enough for a wheel chair, modest floor level changes must be ramped, and thresholds must be shallow. At a minimum, all services on the accessible entrance floor must be available to all visitors including the disabled. The extent to which a historic interior can be agreed upon without loss of its historic character will depend on the size, scale, and detailing of the features along the accessible route (Adams and Foster, 2004:29-48).

Travel Constraints

The major travel constraints usually cited are problems with the accessibility of accommodation (42%), the accessibility of destinations (36%), and lack of accessible attractions followed by the lack of accurate information (30%) (Darcy, 1998:39). For individuals with physical disabilities any change in grade including stairs and some ramps are severe barriers. Existing paths or trails should be evaluated to determine if their grade, alignment, width, and surface material are appropriate. Other outdoor features, such as drinking fountains, trash receptacles, and interpretive wayside exhibits should be designed in such a way that they are easily reachable and understandable by everyone. In historic public parks, recreational facilities including swimming places, camping grounds, picnic places, playgrounds, and ball fields, should be constantly



evaluated to offer a variety of recreational activities to disabled people. One of the best solutions to landscape accessibility is minimizing the distance between arrival and destination points. This may require accessible parking, with curb cuts and a path within easy reach of an historic building, picnic area, or an interpretive trail. For some landscapes, a natural or historic site grade that is very steep or composed of massive terracing and steps may prohibit full access without damage to the character of the property: in this case, partial accessibility to some elevations may be necessary (English Heritage, 1995).

Other types of constraints in the recent past include terror attacks and hostages, however these risk vary at an unprecedented velocity and change of political situations.

Economic Accessibility

Economic accessibility includes generally the access to the sites, building and collections, audio facilities, access to temporary or special exhibitions, catering or restaurant services provided within museums, purchases from shops located in the vicinity of the site (Bailey and Falconer, 1993:172).

Pricing

Pricing policies should though justify the expenditure and aim to repeat visitation. Visitors are willing to pay a price, but they should receive value in return. Pricing policies are fixed prices indicating the right to consume types of heritage. Entry prices should be based on the analysis of the services rendered presupposing visitor participation at all costs, or there can be a scale according to target groups, or a policy for networking heritage clusters with significant advantages for ticket or package holders. Pricing policies should reflect the balance between price and returned value (Garrod and Fyall, 2002:686). Once a visitor enters a heritage place on an entry price he has a 'contract' with the cultural operator (Grefe, 2004:305-306). The price paid should reveal the services he is entitled to, the expected quality, behavioural norms- if necessary, the sense of contributing to a good cause (usually restoration, conservation, maintenance and expansion projects) and the ability to express his opinion regarding the fulfilment of the contract.

Service Quality

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The range, capacity and quality of lodging, catering, retail, entertainment, public amenities and attractions are critical to the ability of a place to attract and retain visitors. Tourism is a 'people' industry and customer service is critical (AHC, 2001:11). Destination managers have to plan to deliver outstanding experiences from the first moment that visitors click on a web site or look at a brochure, to when they enter or leave a site or place. Impressions start at the entrance to sites and places: visitors are attracted to clean, welcoming, and well maintained infrastructure and environments. Highly-skilled staff knows what different visitors want from their experience. Local authorities may overlook the ugliness of their streets, the absence of trees, the poor lighting, trash and bad signage, but visitors don't. Quality of services offered is critical to both promoting customer spending and generating visitor referrals. Accessing quality services associated with all aspects of the visitor experience is for the key to repeat visitation and word of mouth referrals, so essential to long-term destination viability.

Heritage as Asset

Economic goods may or may not have market prices. Even if they do, for example entrance charges to visit a heritage asset, that market price may be a poor indicator of the economic value of the asset. The Cultural Heritage Environment is a unique economic asset, a generator of wealth and jobs in both urban and rural areas. Valuing the fabric of the past is important for generating visitor flows. At the same time we must recognise that effective management strategies are needed to ensure that much-visited fragile sites are not irreparably damaged. A high-quality, sustainable tourist product must be our aim; considering the economic values of heritage resources may offer some insights how we might work better to achieve this. Cultural economists point out that merit goods such as natural and cultural resources, which build the main visitation motive, are offered below cost or free to the tourism market (Klamer and Zuidhof 1999:28, Mourato and Mazzanti 2002:51). 'Price-less' assets burden though significantly the national and local tax-payer, which pays the bill in order to sustain significant monuments, protected areas, the Cultural Heritage Environment. A methodological approach to assess the Cultural Heritage Environment's economic e.g. existence and use values and cultural values, would make



evident that it cannot be considered *per se* as a tourism product component. Instead it has to be made into a tourism attractor, integrated into a holistic tourism product, following specific procedures that guarantee a long-term tangible - intangible protection, as well as its economic contribution to the local society (Throsby, 2002:6-13 and 2003:279-280).

Smaller heritage, such as some of the attractions selected by the ICLoud MUSEUM may not attract large numbers of visitors but are capable of providing socio-economic advantages for local communities and transferring knowledge of the past to future generations (Grimwade and Carter, 2000:36). The value placed on conservation and management of heritage resources in an area should be at least equal to the cost of preserving it. In other instances the total cost to the community can largely be measured by the cost of opportunities forgone because the assets cannot be developed or redeveloped (Newell et al., 2004:22).

Heritage Assessment

In order to accurately valorise heritage items it is necessary to consider the interdependence between the quality of a monument's physical entity including the services offered and the relationship between cultural operators (supply side) and the visitors (demand side). The service sector builds the overall satisfaction visitors obtain from seeing a collection, attending a traditional festival. Heritage satisfies a variety of needs (artistic, aesthetic, cognitive, recreational) resulting in intense job diversification: 2.4% of the active population in France works in the heritage sector (Grefe, 2004:304). Heritage in good shape elicits visitor flows, whose expenditure enables further investment in the resource. This is a serious argument for communities to activate public, private funding and donors to invest in local heritage with public information campaigns, training programs for permanent and seasonal staff, interpretive products and services (English Heritage, 2005:3).

The INNOVIMENTOR Partnership shall learn to select attractions, which constitute reference points to the communities' Cultural Heritage Environment, and restored them to social players by identifying their valorisation potential. The illustrative example of Olympia, Greece clearly shows that local tourism businesses insist on using heritage assets in

proximity to their location causing this way externalities and political pressures on local governments, dividing the destination into area of benefits and area of costs, evoking the creation of monopolies accompanied by a drastic quality downgrading. Successful heritage attractions are inexpensive, visitor friendly, physically and intellectually accessible, meet visitors' needs and market requirements, create the tourist experience, recoup value for money, while at the same time maintain authenticity and integrity of the site (Garrod and Fyall 2000:866). Unfortunately in many cases these prerequisites are not met. Although they build the determinant for the travel decision, centrally subsidized heritage resources are offered to the tourism market below cost: local and national tax-payers carry the burden of sustaining quality (Serageldin, 1999:1-2 and 2000:51-58). Market value as an optimal mix of conservation and access nourishes long-term survival. If heritage assets, the main heritage tourism catalysts, remain external to markets, they cannot be conserved, whereas saturation of the central supply of facilities and overuse of the proximate resources downgrade the quality of the tourism product (Mourato and Mazzanti, 2002:51-54, Throsby, 2000:10-16, and 2002:102 ff). Unfortunately, in many cases these prerequisites are not met. Although they build the determinant for the travel decision, centrally subsidized heritage resources are offered to the tourism market below cost: local and national taxpayers carry the burden of sustaining quality. As long as heritage assets are not valorised as entities that demand a maintenance price as public goods, tourism is unsustainable: heritage assets cannot be conserved, whereas saturation of the central supply of facilities and overuse of the proximate resources downgrade the quality of the tourism product (Throsby, 2006:40-43). Benefits produced by heritage assets are calculated on fixed prices at a given time and seldom include the conservation and management cost, speculation on land uses, social displacement and the fall of the purchase power of residents (Grefe, 2004:306-306). Cultural heritage resources and the resulted services should be valorised within a multi-dimensional, multi-attribute and multi-value environment as joint merit-mixed goods based on choice modelling analysis, as it is most consistent with cultural goods, should we define them as multi-dimensional, multi-attributes and multi-values economic resources (Bennett, 1999, Mazzanti, 2002:540-541).



Cultural heritage attractions constitute the Cultural Heritage Environment's distinguished features. But even so attraction cannot speak for themselves; they need a holistic planning and management approach to provide for an overall access on a visitor experience basis. Although of utmost importance protection and conservation measures do not make world treasures fully accessible to visitors. By coping demand and supply side requirements within the tourism planning and heritage management process, the Pilot Projects will most probably become open cultural windows, enabling their audiences to explore the self and the other, confront familiarity and novelty, experiencing real pasts

in real presents. The Cultural Heritage Environment should be accessible to everyone, including people with mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of illness or injury (Miller, 1979, Martin 1999, EC, 2003, Adams and Foster, 2004). Improved access can increase visitation. However, increased visitation must be managed so as to ensure it does not accelerate deteriorate the Cultural Heritage Environment.

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Fig. 10: Venice, Lagoon

Source: COS/TOUR/699493/DIVERTIMENTO Project Record
Courtesy : Author



4 ASSET CLASSES

The Heritage Environment is composed of diverse heritage classes. We may value many other historically significant features such as farms, industrial sites, natural landscapes and vegetation, apart from temples, castles, world-known sites and collections. Intangible elements of heritage are also diverse, ranging from cultural ancestry to social identity, community relationships and traditions. Culture has both 'material' and 'value' dimensions. Its material dimension is expressed in activities, buildings, landscapes, collections and events. Its value

dimension comprises relationships, shared memories, identities and experiences. In a (diverse and multi-ethnic) community there is no single set of cultural values which defines us all, and one important challenge for a document such as this is to reflect diversity of need, aspiration and experience. Nor is the cultural world static, and the pace of change is being increasingly influenced by electronic media. For those with the means, electronic media can now deliver a wide range of cultural experiences direct to the home.

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Fig. 11: Capua, Gladiator School
Helmet with ornament
Source: Author, 2015



Fig. 12: Castle of Race-Fram, Slovenia
Source: COS/TOUR/DIVERTIMENTO Project Record
Courtesy: Author, 2016

Fig. 13-14: Palermo Cathedral,
Source: INTERREG IIB Project A.02.054 "HERODOT" Project Record
Courtesy: Author





4.1 Natural Heritage Assets

According to UNESCO “natural heritage comprise features consisting of physical, biological, geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty”. The natural range of geological and geomorphological features of a places, assemblages, systems and processes build the geo-diversity of

a place. Geological and geomorphologic diversity bears evidence of past life, ecosystems and environments in the history of the earth as well as a range of atmospheric, hydrological and biological processes currently acting on rocks, landforms and soils. It is very important to understand that the variability among living organisms from all sources, terrestrial, marine and other aquatic ecosystems and the ecological complexes of which they from, should be kept and cared for, since they make up the biodiversity of a place, the very reason which makes a place viable for residents.

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Fig. 15: Locarno, Switzerland

Fig. 16: Mostviertel Austria

Source; European Best Destinations

Fig. 17: Costa Viola, Reggio Calabria

Fig. 18: Cefalu, Sicily

Source: INTERREG IIB Project A.02.054 “HERODOT” Project Record

Courtesy: Author





4.1.1 Rural Heritage Assets

The rural landscape has long been appreciated for its aesthetic and natural beauty, as well as its artistic and literary associations. Buildings, ancient monuments, parks and gardens and natural communities are well acknowledged and mainly well cared for, but the historic dimension of the landscape is often not so widely recognised. Contemporary rural landscapes represent the integration of natural and human forces: they form a synthesis of landscape elements from huge diversity of historic periods, whereas the most recent layer is the most evident. Concern has been raised that the historic substance behind the surface appearance has not been sufficiently involved in debates and decisions affecting the future of the countryside. The continuum of land-use and landscape modification, by definition, reflect changes in human beliefs, available technologies, and forces external to the cultural group(s) primarily responsible. In such a dynamic system, there is a continuing element of growth, modification, and development. The fact that landscape components change over time increases their significance. Places may represent more than one historical period. It is therefore vital to understanding rural landscapes, in order to assess the significance and integrity of a rural historic district.

Rural Landscapes

Rural landscapes are not only defined by economy, but also by society. For this reason the best form of maintenance is by active living use. A pragmatic approach to the conservation of cultural landscapes is required. Faced with changes in agriculture, new housing developments, spread of renewable energy assets, and the potential impact of climate change, it is becoming increasingly important to understand the development of the landscape and how to respond to changes accordingly. Local government should protect the features, settings, cultural significance and wildlife interest of traditional farm buildings; retain the contribution that traditional farm buildings make to local distinctiveness and to countryside character and last but not least conserve the environmental capital embodied in traditional farm building stock by promoting their sustainable long-term use.

Traditional Farm Buildings

Traditional farm buildings are amongst the most ubiquitous of historic building types in the countryside. They are not only fundamental to its sense of place and local distinctiveness, but also represent a major economic asset in terms of their capacity to accommodate new uses. The restructuring of farming and other economic and demographic changes in the countryside provide both threats and opportunities in terms of retaining the historic interest of this building stock and its contribution to the wider landscape. The countryside is characterised by isolated farmhouses or small groups of farmhouses surrounded by their own buildings and land. There is a specific pattern reflected in the antiquity of many farmhouses. These are built in characteristic vernacular styles using locally distinctive materials such as thatch. The traditional farm buildings reflect the historically mixed nature of the Project Area and make a major contribution to the character of rural heritage. In some areas, they are a dominant landscape feature; in other places their influence is far more subtle, but nevertheless still fundamental. Like the landscapes in which they sit, these historic farm buildings provide a wide range of benefits to modern society:

- They hand down messages from our past – to this and to succeeding generations – telling us how our ancestors farmed and lived, thought and built;
- They represent an historical investment in materials and energy that can be sustained through conservation and careful re-use;
- They are an essential, if often undervalued, contributor to local character, beauty and distinctiveness in the countryside and to the sense-of-place enjoyed by rural communities and visitors alike;
- They are critical to our understanding of settlement patterns and the development of today's countryside;
- Through sensitive re-use, they can alleviate pressure to build on green-field land and reduce the demand for new buildings which may otherwise compromise the character of the countryside;
- They provide an important economic asset for farm businesses or, through adaptive re-use where they have become redundant, a high-quality environment for new rural businesses;



- They are irreplaceable repositories of local crafts, skills and techniques, in harmony with their surroundings and using traditional materials, often closely related to the local geology, that are sometimes not available or too expensive for new building projects; and
- They provide important wildlife habitats.

Rural Small Towns

Many country towns and villages are of considerable historic and architectural value, or make an important contribution to local countryside character. This heritage of semi-natural and built landscape features provides refuge for a rich diversity of flora and fauna, with habitats of international significance. They are characterised by small, irregular fields interspersed with commons, woods and isolated settlements of predominantly medieval origin. Historic rural landscapes comprise areas of ancient managed woodland; commons and greens; a diverse range of designed landscapes, in particular parks and gardens; historic farms, including field patterns and boundaries, olive and vineyards cultivated since classical times. In order to manage this multifaceted landscape is concerned with:

4.1.1.1 Spatial Patterns

The organization of land on a large scale depends on the relationship among major physical components, predominant landforms, and natural features. Politics, economics, and technology, as well as the natural environment, have influenced the organization of communities by determining settlement patterns, proximity to markets, and the availability of transportation. Organization is reflected in road systems, field patterns, distance between farmsteads, proximity to water sources, and orientation of structures to sun and wind. Large-scale patterns characterizing the settlement and early history of a rural area may remain constant, while individual features, such as buildings and vegetation, change over time. Changes in technology, for example, may have altered ploughing practices, although the location of ploughed fields, and, therefore, the overall historic pattern may remain the same.

Major natural features, such as mountains, prairies, rivers, lakes, forests, and grasslands, influenced both the location and organization of

- The ecology of terraces, walls, hedgerows and woods (i.e. to shed light on the original planting schemes)
- The chronology and typology of farm buildings and other lesser noticed post-medieval agricultural features, such as dew ponds and sheepfolds
- Architectural features
- The impact of houses of the royalty/gentry had on the local landscape, economy and social structure
- The impact the reforms had on the region's landscape and society
- The development of the village in the post-medieval period and modern period
- Social aspects of rural housing and material culture

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INNOVIMENTOR has adopted a classification system of 5 characteristics for reading a rural landscape and for understanding the natural and cultural forces that have shaped it. Landscape characteristics are the tangible evidence of the activities and habits of the people who occupied, developed, used, and shaped the land to serve human needs; they may reflect the beliefs, attitudes, traditions, and values of these people.

rural communities. Climate, similarly, influenced the sitting of buildings, construction materials, and the location of clusters of buildings and structures. Traditions in land use, construction methods, and social customs commonly evolved as people responded to the physiographic and ecological systems of the area where they settled. Early settlements frequently depended upon available natural assets, such as water for transportation, irrigation, or mechanical power. Mineral or soil deposits, likewise, determined the suitability of a region for particular activities. Available materials, such as stone or wood, commonly influenced the construction of houses, barns, fences, bridges, roads, and community buildings.

Boundary demarcations delineate areas of ownership and land use, such as an entire farmstead or open range. They also separate smaller areas having special functions, such as a fenced field or enclosed corral. Fences, walls, tree lines, hedge rows, drainage or irrigation ditches, roadways, creeks, and rivers commonly marked historic boundaries.



Groupings of buildings, fences, and other features, as seen in a farmstead, ranch, or mining complex, result from function, social tradition, climate, or other influences, cultural or natural. The arrangement of clusters may reveal information about historical and continuing activities, as well as the impact of varying technologies and the preferences of particular

generations. The repetition of similar clusters throughout a landscape may indicate vernacular patterns of siting, spatial organization, and land use. Also, the location of clusters, such as the market towns that emerged at the crossroads of early highways, may reflect broad patterns of a region's cultural geography.

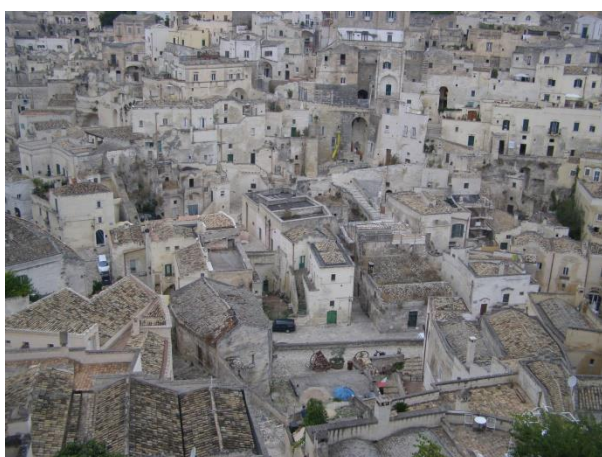
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Fig. 19-20: Costa Viola, Italy, Wine Terraces

Fig. 20-21: Matera ECOC 2019

Source: INTERREG IIB Project A.02.054 "HERODOT"

Courtesy: Author





4.1.1.2 Land use Patterns

Land uses are the major human forces that shape and organize rural communities. Human activities, such as farming, mining, ranching, recreation, social events, commerce, or industry, have left an imprint on the landscape. An examination of changing and continuing land uses may lead to a general understanding of how people have interacted with their environment and provide clues about the kinds of physical features and historic properties that should be present. Topographic variations, availability of transportation, the abundance, or scarcity of natural assets (especially water), cultural traditions, and economic factors influenced the ways people use the land. Changing land uses may have resulted from improved technology, exhausted soils or mineral deposits, climatic changes, and new economic conditions, as well as previous successes or failures. Activities visible today may reflect

traditional practices or be innovative, yet compatible, adaptations of historic ones.

Various types of vegetation bear a direct relationship to long-established patterns of land use. Vegetation includes not only crops, trees, or shrubs planted for agricultural and ornamental purposes, but also trees that have grown up incidentally along fence lines, beside roads, or in abandoned fields. Vegetation may include indigenous, naturalized, and introduced species. While many features change over time, vegetation is, perhaps, the most dynamic. It grows and changes with time, whether or not people care for it. Certain functional or ornamental plantings, such as wheat or peonies, may be evident only during selected seasons. Each species has a unique pattern of growth and life span, making the presence of historic specimens questionable or unlikely in many cases. Current vegetation may differ from historic vegetation, suggesting past uses of the land.

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4.1.1.3 Construction Patterns

The sites of prehistoric or historic activities or occupation may be marked by foundations, ruins, changes in vegetation, and surface remains. They may provide valuable information about the ways the land has been used, patterns of social history, or the methods and extent of activities such as shipping, milling, lumbering, or quarrying. The ruins of mills, charcoal kilns, canals, outbuildings, piers, quarries, and mines commonly indicate previous uses of the land. Changes in vegetation may indicate abandoned roadways, home sites, and fields. The spatial distribution of features, surface disturbances, and subsurface remains, patterns of soil erosion and deposition, and soil composition may also yield information about the evolution and past uses of the land.

Structures, designed for functions other than shelter, include dams, canals, systems of fencing, systems of irrigation, tunnels, mining shafts, grain elevators, silos, bridges, earthworks, ships, and highways. Objects—relatively small but important stationary or movable constructions--include markers and monuments, small boats, machinery, and equipment.

Various types of buildings, structures, and objects serve human needs related to the occupation and use of the land. Their function, materials, date, condition, construction methods, and location reflect the historic activities, customs, tastes, and skills of the people who built and used them. Buildings designed to shelter human activity include: residences, schools, churches, outbuildings, barns, stores, community halls, and train depots.

Rural buildings and structures often exhibit patterns of vernacular design that may be common in their region or unique to their community. Residences may suggest family size and relationships, population densities, and economic fluctuations. The repeated use of methods, forms, and materials of construction may indicate successful solutions to building needs or demonstrate the unique skills, workmanship, or talent of a local artisan. Small-scale elements, such as a footbridge or road sign, add to the historic setting of a rural landscape. These features may be characteristic of a region and occur repeatedly throughout an area, such as vineyard terraces in Greece and Italy. While most small-scale elements are long lasting, some, such as bales of hay, are temporal or seasonal. Collectively, they often form larger components, such as circulation networks or



boundary demarcations. Small-scale elements also include minor remnants- such as canal stones, road traces, millstones, individual fruit

4.1.1.4 Patterns of Accessibility

Circulation networks are systems for transporting people, goods, and raw materials from one point to another. They range in scale from livestock trails and footpaths, to roads, canals, major highways, and even airstrips.

4.1.1.5 Cultural traditions

They affect the ways that land is used, occupied, and shaped. Religious beliefs, social customs, ethnic identity, and trades and skills may be evident today in both physical features and uses of the land. Ethnic customs, predating the origins of a community, were often transmitted by early settlers and perpetuated by successive generations. Others originated during a community's early development and evolution. Cultural groups have interacted with the natural environment, manipulating and perhaps altering it, and sometimes modifying their traditions in response to it. Cultural traditions determined the structure of communities by influencing the diversity of buildings, location of roads and village centres, and ways the land was worked. Social customs dictated the crops planted or livestock raised. Traditional building forms, methods of construction, stylistic finishes, and functional solutions evolved in the work of local artisans.



Fig.23: UNESCO enlisted Pistacia Lentiscus – Chian Mastiha, Mastiha Museum Premises, Chios
Source BMP/2619/INNOVIMENTOR Project Record
Courtesy: Author

trees, abandoned machinery, or fence posts-that mark the location of historic activities, but lack significance or integrity as archaeological sites.

Some, such as farm or lumbering roads, internally served a rural community, while others, such as railroads and waterways, connected it to the surrounding region. Page | 31

A Historical Rural Site means an area, stretching over a surface of varying size, where an agricultural cultivation, practised for a long time and representing a historical, social and economic age for a large portion of the land (at least one and two municipal territories), plays an important landscaping function in its environmental context. The classification of a historical rural site may be attributed in the following conditions:

- Cultivation of the area for at least a century, prior to 1900.
- Documented economic and social functions
- Permanence of the cultivation
- Landscape characterization
- Presence of assets distributed in the area of historical - environmental values

INNOVIMENTOR considers five different kinds of vernacular heritage, corresponding to five different thematic areas:

- architecture and landscapes related to vineyards and wine-production;
- architecture and landscape related to olive growth and olive-oil production;
- architecture and landscape related to vegetal carbon production;
- rural landscapes described in historic travel reports, journal and drawings by famous writers and painters.
- architecture and landscapes documenting the passage from the latifundia system to the modern conceptions of rural heritage (C.I.P. Leader II and Leader+)

Historic Rural Sites



The rural landscape is the product of human interaction with nature over many centuries. It can be managed effectively only if this interaction is understood, appreciated, and reflected in policy and delivery. calls on local authorities and its agencies to ensure that conservation of the natural and Cultural Heritages is effectively integrated at all levels. The heritage of the countryside is an asset t the Project and to its guardians, the local populations. The uncertain future of farming in the face of global pressures will have major implications for the continued upkeep of cherished historic places and landscapes. The stewardship of the Cultural Heritage, through advice, targeted grant-aid and fiscal incentives is another major concern. The Cultural Heritage is fundamental to the local sense of identity, and it makes a vital contribution to the economic

regeneration of deprived areas. In a series of discussions and workshops during the Project's running phase, INNOVIMENTOR has formulated the main problems regarding the Rural Cultural Heritage within the Project's intervention area:

- lack of comprehensive information on Rural Cultural Heritage
- competing interest of high- status/economically significant regeneration/redevelopment with scale of impact on the Rural Cultural Heritage.
- traditional farmhouses are being sold separately from their land and face pressures for modernisation and alteration.
- rapid changes in agricultural practices leading to redundancy for traditional farm buildings which are then threatened either by neglect or by conversion and change of use to other functions.

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4.1.2 Marine and Coastal Heritage Assets

Coastal and marine ecosystems support the plane's functioning and provide invaluable economic benefits. The common Project area has been inhabited since the Palaeolithic Age. The evidence of this inhabitation forms rich and diverse assets that are described here as the Marine and Coastal Cultural Heritage. The attractive natural assets to be found along waterways and around the coast meant that much past human activity was centred on these places of the landscape through seafaring and other maritime activities, or by living at and using the coast. In addition, lower sea levels relating to glacial periods resulted in the exposure of places of the seabed, creating habitats that were exploited by humans. Potentially rich deposits of prehistoric archaeological and palaeo-environmental material can therefore be expected on and beneath the seabed and coastal margins in the Project's intervention area. Other evidence of millennia of human coastal and maritime activity includes fish traps, salt-making sites, the remains of inundated or eroded settlements, reclamation and flood defence works, military infrastructure, wharves and hards, shipbuilding sites, and navigational features. Prehistoric material can be found re-deposited in sands, gravels and other sediments laid down by former rivers as well as *in situ* on former land surfaces and within fine-grained and peaty deposits. The importance and potential of the Project's marine Cultural Heritage, as part of the wider Cultural Heritage, is clearly understood,

as is the need to protect it. However, the content of the Marine and Coastal Cultural Heritage is often largely unknown and poorly documented, and the need for primary survey and research is publicly declared by Project Partner. The artefacts, sites and deposits that make up the Marine and Coastal Cultural Heritage are fragile and non-renewable, and to ensure their conservation a number of general principles are applicable to these sites and materials. These are:

- The use of the precautionary principle, the aim of which is to prevent damage to sites and material by proactively putting in place protective measures, rather than having to attempt to repair damage after it has occurred.
- The assumption that archaeological sites should be subject to as little disturbance as possible

The Marine and Coastal Cultural Heritage includes the 'fields' of nature, landscape, buildings, sites, artefacts, activities and people. More specifically it includes parks, monuments, national preserves, national lakeshores and seashores, national rivers, and wild and scenic river ways, national historic sites, battlefields, parks, and monuments, national memorials, national recreation places, and national parkways. These are the where local authorities and national governments bear the responsibility to protect, preserve, and interprets superlative natural, historic, scenic,



and recreational places. The European Code of Conduct for Coastal Zones (1999) groups marine and coastal heritage into three main categories:

- (i) the *sea-oriented cultural heritage*, including those archaeological remains, wrecks, artefacts and spiritual manifestations which are concerned with the economic activities at sea, and with the relevant social behavioural patterns that the coastal community has built up during its history;
- (ii) the *partially sea-oriented cultural heritage*, including that local cultural heritage which only partially has been linked with the marine milieu;
- and (iii) the *not sea-oriented cultural heritage*, including that part of the local cultural heritage which is concerned only with the land milieu.

The Coastal Cultural Heritage extends seaward and landward of the coastline. Its limits are determined by the geographical extent of coastal natural processes and human activities related to the coast. The Coastal Cultural Heritage is dynamic and shaped by powerful natural and cultural processes. It is varied in its topography, including cliffs, estuarine marshes and mudflats, coastal lowlands and sand dune systems. Each is subject to its individual set of natural processes and has its own special qualities as an environmental economic and recreational resource. Special policies apply to specifically designated areas of high landscape value or of nature conservation or scientific interest. Many of these designated areas include parts of the coastal zone. classifies three types of coast:

- Non-developed coast, conserved both for its landscape value and for its nature conservation interest; together with other areas of undeveloped or partly developed coast, which might act as place attractors. Also cliff coastlines are considered: they fall into two categories: 'hard-rock' or consolidated cliffs, developed from resistant sedimentary, igneous or metamorphic bedrocks; and 'soft-rock' or unconsolidated cliffs composed of easily-eroded materials such as shale or glacial/glacio-fluvial deposits (typically till or sand). These areas are in many cases designated heritage assets.
- the urbanised coast, usually the historic centres of coastal areas, one of the major place attractions
- the despoiled coast, damaged by dereliction caused by mining, waste tipping and former industrial uses, which is not making part of the Marine and Coastal Cultural Heritage, in the sense that it is not appropriate for place uses.

The coastline should be considered as a part of our natural heritage, and private ownership of the coastline should be avoided. In principle, the right of public access to the coast should be guaranteed but restricted as necessary to avoid conflict with the conservation of natural values. Decisions concerning coastal development should be taken with the full involvement of the public. Coastal sites face pressures from both land use and natural coastal processes (erosion, accretion and submergence), which may be accelerated by climate change. Pressures relating from land use include agriculture, recreation, development, coastal defence and shoreline management, whilst those from coastal processes include cliff erosion, submergence of intertidal places, loss of protective dunes, and structural damage caused by storms and surges. Conversely, accreting shorelines can bury archaeological remains, protecting them from other pressures

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Fig. 24: Trani, Fishing Tourism
Source: Author, 2015

The Marine and Coastal Cultural Heritage is constantly evolving, shaped by the processes of erosion and accretion. But these same processes also lead to its loss, and with it, certain elements of our coastal heritage. Climate change is likely to accelerate these processes still further. Consequently, the developed world is studded with abandoned ports whose waterfronts have been revived by the conversion of warehouses, railway stations and shipping company headquarters to new uses such as offices, homes and shops. The development of maritime and naval complexes is inter-connected with the Industrial Revolution. The Marine and Coastal Cultural Heritage therefore comprises a multitude of other surviving elements of former industry (including salt pans and pilchard sheds), communications systems (such as lighthouses and radio systems), ships and shipwrecks, defence and settlement such as



docks, harbours, customs and warehousing, cranes and hydraulic power systems, seamarks and lighthouses, civil shipbuilding and maintenance yards and other related maritime items. A major concern within is the importance of setting and of integrated sites; the relationship of industrial process to architectural form; the significance of machinery and technological innovation; and the importance of recognising significant change. In addition, because many specialised maritime buildings (such as navigational aids) are subject to exceptionally high levels of weathering, or are modest and vernacular in character (e.g., fishermen's huts), it is important to establish authenticity of fabric: extensive or total replacement of fabric can be an issue. Historical associations can be significant, but need to be reflected in built form: the connection between buildings and ephemeral activities such as smuggling, for instance, need to be securely documented. The Marine and Coastal Cultural Heritage also comprises entire landscapes, many of which are the product of human land use and planning over thousands of years. Some coastal marshes, for example, include complex earthworks, settlement remains and drainage systems dating back to ancient and medieval periods medieval period. A major concern within is the value of vernacular structures, especially for non-designated assets. The Marine and Coastal Cultural Heritage comprise a wide range of sites, structures and landscapes. These include natural assets and a series of assets depicting nature-man made:

Post-glacial prehistoric archaeological sites that were on dry land when occupied, but which have been submerged by rising relative sea-level over the last 12,000 years, and now are only visible between tides, or are buried beneath Holocene sediments. These sites range from hunter-gatherer camps, though to settlements of early farmers. They are often very well preserved, since they have been sealed and protected by later deposits.

Peat Deposits

Peat deposits outcropping on foreshores, and buried within coastal sediment sequences. They provide information on past environments and relative sea-level change, and may be associated

with 'submerged forests' and prehistoric artefacts, such as pottery, stone and metal tools. Peats formed on the former dry-land surface, often with associated 'submerged forests'; Peats within the mineral sediment sequence – these may include wooden structures such as track ways;

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Shell Middens

Shell middens – mounds of shell and bone waste produced by prehistoric and later fishing communities are common, especially in the north and west of the country. They provide information on economy and diet.

Wooden Findings

Wood and timber structures of many types survive in the intertidal zone, and within coastal sediments, including trackways, jetties, wharves, fish-traps and unique structures such as the Bronze Age timber circle on the Norfolk coast known as 'Seahenge'. Wooden structures, (e.g. fish weirs, track ways, houses etc), of Bronze Age to post-medieval date within intertidal clays, originally formed on mud flats and/or salt marsh. In some instances, prehistoric human and animal footprints survive intact within these clays. Occasional stone structures, such as fish weirs, also occur at some locations; Sea walls and structures relating to drainage and reclamation – these are of various dates, but include some medieval or earlier defences. Sea walls may just be earthen banks, but at some locations include timber structures, which can date back at least to the medieval period.

Salterns

Salterns are sites where salt – an essential preservative in the past – was produced).The earliest known examples date from the Bronze Age, around 1200BC, and the industry still continues today. Saltern sites (Bronze Age to medieval) and other site categories associated with coastal economies (egg oyster pits, decoy ponds).

Underwater assets



Underwater assets are vital objects and sites of the cultural heritage lie underwater waiting to be discovered. Historical wrecks, including vessels, aircraft, other vehicles and their cargo, make up the greater part of the underwater cultural heritage, although the latter also includes traces of human existence such as submerged cities, lake settlements and associated human objects and remains and, finally, items of a prehistoric nature such as underwater cave paintings and traces of ancient civilizations, and so on. This heritage is found in lagoons, lakes, rivers, territorial waters, on the continental shelf and in the depths of the oceans. It should be respected: it contains a treasure trove of data in that a shipwreck is a capsule of frozen time that aids dating and provides valuable information about ancient shipbuilding techniques, life on board ship and maritime trade customs.

Prehistoric Sites

Prehistoric sites (usually Mesolithic and Neolithic) on the basal surface – these were dry-land sites when occupied but due to later sediment cover are surface-intact and very well preserved; Very early sites, occupied by biologically pre-modern humans, are exposed on foreshores and in cliff sections at a number of locations throughout the shores of Europe.

Coastal Defenses

Sea-walls and other flood and coastal defences, such as coastal military defences, port and harbour facilities, lighthouses, customs and coastguards' houses, mills, marsh farms, chapels and other religious foundations. In small coastal settlements a wider range of historic buildings including churches, houses and other vernacular buildings may be at risk. Many historic buildings are on sites where there is also significant below-ground archaeology. The earliest known coastal defences are in the Severn Estuary and are of Roman date, but many sea walls were originally constructed in the Middle Ages.



Fig. 25: Fort St. Nicholas and Tower St. Nicholas



Rhodes, Greece

Source: SEE/B/0016/4.3/X SAGITTARIUS Project Record

Fig. 26: Tower St. Nicholas, 1481, Guillaume Caoursin “de Obsidionis Rhodiae”

Source: Bibliothèque Nationale de France



Wrecks

Wrecks, hulks and aircraft range from prehistoric timber boats to Second World War casualties. Defensive structures and remains of aircraft. Military remains range in date from Roman forts to Cold War installations, though most date from the 1940s.

Designated Coastal Assets

Designated coastal historic assets include Scheduled Monuments, Listed Buildings, Protected Wrecks, and Registered Parks, Gardens and Battlefields. However, these represent only a small proportion of the total number of known coastal historic assets, and many others remain to be discovered. Many historic assets are vulnerable to the effects of coastal change, including cliff erosion, dune and spit migration, beach lowering and flooding.

Future generations may never enjoy this common heritage due to the extensive looting and destruction now being wrought by treasure seekers or by the fishing industry or tourists diving for 'souvenirs'. In the same way as the land-based heritage, much of this wealth is an integral part of the common heritage of humanity and for that reason should be afforded

proper attention and protection. In order to keep the Marine and Coastal Heritage Environment for future generations local authorities and governments should strive to:

- to conserve, protect and enhance the natural beauty of the coasts, including their terrestrial, littoral and marine flora and fauna, and their heritage features of architectural, historical and archaeological interest;
- to facilitate and enhance their enjoyment, understanding and appreciation by the public by improving and extending opportunities for recreational, educational, sporting and tourist activities that draw on, and are consistent with the conservation of their natural beauty and the protection of their heritage features;
- to maintain, and improve where necessary, the environmental health of inshore waters affecting heritage coasts and their beaches through appropriate works and management measures; and
- to take account of the needs of agriculture, forestry and fishing, and of the economic and social needs of the small communities on these coasts, through promoting sustainable forms of social and economic development, which in themselves conserve and enhance natural beauty and heritage features.

4.2 Man-Made Heritage Assets

Tangible cultural heritage comprises the built environment, movable cultural heritage (objects and collections) and the mixed landscapes: the variety of built and manufactured realities from the architectural complex of a living historic centre to the remains of an archaeological site, objects and collection. Tangible heritage assets are considered to be irreplaceable, not only in terms of economic and social value, but also in their physical dimension, which is defined by clear associations of place (locality) and time (historicity); consequently they are also irreproducible and non-modifiable for purposes other than conservation and protection: visible memorable entities such as monuments, buildings, sites and town- and landscapes cannot be translocated, transferred or reproduced outside of their actual location

without changing their symbolic, aesthetic and economic value. UNESCO defines as *cultural heritage* monumental works of the man-made environment and the shaped natural environment: architecture, sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, with outstanding universal value from the point of view of history, art or science. A list of significant assets together with information required to achieve management results, classify and signify tangible cultural heritage assets. The list includes man-made objects and collections, private and state, as well as building, sites and attractions within a given locality.

4.2.1 Urban Heritage Assets



Heritage and its accumulation over time – the history of its monuments, buildings, streets, districts and residents – should be regarded as the core substance of the urban Cultural Heritage (historic places, towns and cities). The uncontrolled frenzy of construction, land speculation and massive rural to urban migration or excessive tourist development, have resulted in ecological, aesthetic and

cultural disasters at the very heart of historic places and cities. To harmonize the new economic and social needs of the residents with the original urban patterns without compromising identity and authenticity and to use heritage assets wisely for place is a major concern of . In an effort to combine residents' quality of life and sustainable place uses of the Cultural Heritage, strategies have been elaborated to protect the historic features and selected attractions within the Project Area. wishes to promote spaces for encounters and exchange so that the cities' cultural identities may be grounded in their history, architecture, plurality, and diversity. Partnerships are needed to resolve problems arising from conflict between conservation and development to elaborate appropriate strategies, policies and actions to mitigate threats.

Fig. 27: Freiburg, i.Br. Altstadt Source: SEE/B/0016/4.3/X
 SAGITTARIUS Project Record
 Courtesy: Author, 2012



Fig. 28: Medieval Village of Mesta, Chios, Greece
 The vivid community
 Source: BMP/2619/INNOVIMENTOR Project Record
 Courtesy: Author



4.2.2 Urban Historic Centres



Heritage tourism and cultural consumption are attracted to historic towns as a result of the built cultural heritage, urban amenities, lifestyle and cultural traditions, cultural events, and other factors. Consequently, the urban Cultural Heritage (heritage towns and cities) receive annually a large proportion of world's tourist flows. Besides being place cultural heritage places, town and cities are also living organisms, often densely populated, nodes of transport and exchange and centres of activities. Tourist flows into towns and cities can interfere with their

normal functions, creating conflicts between place and the dynamics of the city, threatening both place development and the socio-economic structure of the settlement itself. Still, historic centers have not been developed artificially to tourist resorts, but have established fame as centers of historic, economic and cultural activities much earlier in time. The attractions are irreproducible, immovable and remarkably concentrated: demand within small spatial entities becomes inelastic leading to severe congestion at major attractions, followed by the downgrading of the quality of all services offered. Russo and Caserta point out that in reality the Butler cultural heritage place life-cycle model does not apply to cultural heritage places, where decline means augmentation of the ratio cultural heritage consumer/resident, the 'banalization' of place products, excessive use of heritage assets and infrastructure services. Unsustainable uses of local culture discourage sophisticated cultural heritage consumers, whose incentive to choose a cultural heritage place lies within the reputation of the latter.

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Fig. 29: Venice, Palazzo Ducale

Source: SEE/B/0016/4.3/X SAGITTARIUS Project Record
Courtesy: Author

4.2.3 Historical-archaeological sites

Historical archaeological sites are physical evidence of the past and have the potential to increase our knowledge of earlier human occupation, activities and events. Some sites are below the ground surface, others partially or wholly above ground. They can be ruins, or intact and still functioning. Types of physical evidence studied by archaeologists include:

- buildings (both ruined and standing);
- structures such as wells, mine shafts and bridges;
- objects of household use such as crockery, bottles, personal effects and toys;
- machinery and tools;
- pollen as evidence of past environments;
- parasites as evidence of human diet and disease.

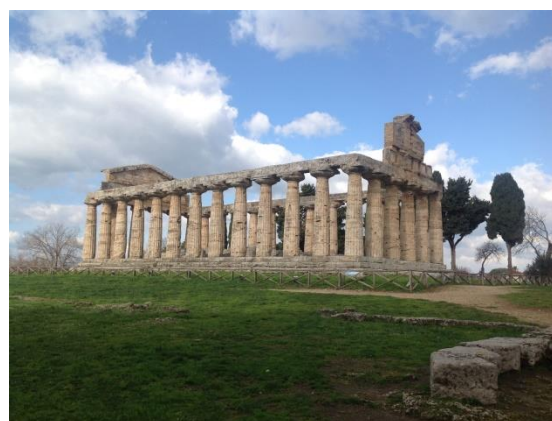


Fig. 30: Paestum, Temple of Athena

Source: Author, 2015



Archaeological entities are all irreplaceable assets. They have enormous potential to contribute to our knowledge of our history, providing information that is unavailable from other sources. It is necessary that such assets are adequately investigated and recorded. Built material memories are important legacies for humanity for understanding the social changes involved in past. Archaeological sites contain buried information which can contribute significantly to an understanding of the natural histories, geomorphological processes and effects of man's land uses. They may be isolated (e.g. Palace of Knossos, Crete) or part of a wider site (e.g. Acropolis in Athens or Tibiscum and Praetorium in Romania), they may be private (Montalban Medieval Gardens Rhodes, Greece) - or public-owned (all major archaeological sites in Europe are public owned and managed), may have free or a fee entrance.

Tourist flows to these sites vary with their importance and historical recognition. Temples and sacred sites may be associated to pilgrimages and religious places, and high visitor flows may be associated to particular recurrences. Providing heritage audiences with a multitude of opportunities to learn about the treasures of the past is the most effective way to educate people on the significant contribution that archaeology can make to understand our past und multiple identities. The positive

outcomes for heritage agencies, site managers, practitioners and the public, include:

- increased awareness and appreciation of, the rarity and significance of archaeological assets within local community places;
- increased awareness and appreciation for the range of environmental and cultural factors that influence the formation of archaeological sites - natural environments, geological historic landscapes and built heritage which leads to
 - increased activism by individuals and local community groups for the protection and preservation of archaeological assets reduction in looting, treasure-hunting and vandalism at archaeological sites because of an increased respect for archaeological assets, and the increased willingness of people to participate in a volunteer capacity to help monitor and protect sites
 - improved town planning initiatives, statutory planning controls and legal protection for significant archaeological sites by Federal, State and Local Government
 - increased understanding and respect for other people's cultural values, perspectives, spiritual beliefs and histories

Fig. 31: Rhodes, Greece, Gate St. Paul
Source: SEE/B/0016/4.3/X SAGITTARIUS Project Record
Courtesy: Author





4.2.4 Industrial Cultural Heritage

Industry has had a profound effect on the environment. Historic industrial sites are a vital element of our tourist industry. They also feature strongly in most urban regeneration and rural land use programmes: here they present opportunities for new use but also challenges for amenity and remediation. Because of the large numbers of surviving industrial buildings, the greatest care needs to take to establish the precise nature of a site's special interest prior to designation. Not all branches can be covered in this brief guide, but the special considerations outlined in the following section should provide a useful start when assessing unfamiliar sites. Technology is the branch of knowledge that deals with science and engineering, or its practice. It is ever ever-changing and accelerating in development. Engineering is the practical application of technology into the social world in which we live. Industry is the application of technology to produce goods for our social world. Virtually every facet of modern life owes something to engineering. Industry, transport, communication, health, food, water supply and sewerage systems, buildings (in terms of their structure and services), entertainment and the convenience and comfort of our homes - all rely to a greater or lesser extent on engineering. However, much of this technology is not spectacular or of great aesthetic appeal. Much of it is hidden from view (for example, water and sewerage systems), and because it is commonplace and considered utilitarian items tend to be discarded and replaced when worn out or no longer wanted. Their heritage value can thus be easily overlooked. Engineering and industry are an important part of our cultural heritage, and as well as having obvious heritage value, they can:

- demonstrate stages of technological development;
- aid understanding of the history of society and the influences on its growth and development;
- demonstrate the nature of work and changes in working conditions and practices.

The Industrial Cultural Heritage includes extractive industries, manufacturing, marketing, trade and commerce, communications, roads, canals and bridges, airfields and telecommunications, the houses, churches, chapels and social clubs of industrial communities, farming and fishing, coastal protection and defence. Such sites contribute

powerfully to the character and meaning of many areas with a historic industrial past. Industrial structures should be considered in their wider setting. Taking the example of the cotton industry of Greater Manchester, this might extend through all stages: the landing and storage of cotton bales; transporting these via canal or railway to the factory; carding, spinning and weaving on integrated or separate sites; finishing, storing and packing goods; distributing them to the cultural heritage consumer; and recycling waste products. All play their part, and each structure needs to be understood within its broader context (English Heritage, 2007:2).

Assessing industrial heritage monuments involves also regional perspective in order to achieve a representative sample for each sector of an industry. It also requires the identification of regional specialism, and a study of survivals related to these industries. If the process to which a structure is related involved numerous components, then the issue of completeness becomes overriding. On an integrated site that is relatively incomplete, a single surviving building is unlikely to justify listing unless it is important in its own right (e.g., it is an innovative structure or is of architectural quality). On the other hand, an exceptionally complete site (perhaps with water systems and field monuments as well as buildings) may provide such an exceptional context that it raises the importance of buildings that might otherwise not be included into a heritage list. An industrial building should normally reflect in its design (plan form and appearance) the specific function it was intended to fulfil. Many processes, especially in the twentieth century (e.g., car or bicycle manufacture), simply house plant without illustrating the processes carried on within. In such cases, a building would normally require some special architectural quality to justify listing. The special interest of some sites lies in the machinery. Where it is the machinery that makes a structure special, the loss of this will reduce value of its regional character. Some structures, such as Eisenhuetten and Glashuetten in Germany, brick industries in Greece and winders or screening plants in the UK, are effectively machines in their own right and must survive relatively intact. In certain cases, the housing structures are emblematic of a major national industry and are listed even when structurally incomplete, and without their machinery. Some buildings may have been the



site of the early use of important processes, techniques or factory systems (e.g., coke-based iron production, mechanised cotton spinning, steam power applied to pumping etc.). Technological significance may also reside in the building itself rather than the industrial process it housed, e.g., early fire-proofing or metal framing, virtuoso use of materials etc. The works of noteworthy wheelwrights or engineers will be of equal importance to major architects. Where

physical evidence of important elements of industrial history survives well, heritage assessment is made easy; where survival is less good, a thorough justification is required. In some cases historical association with notable achievements may be sufficient to list: much will depend on the force of the historical claims, and the significance of the persons or products involved at the site in question.

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Fig. 32: Murano Glass Maker at work
Source: SEE/B/0016/4.3/X SAGITTARIUS Project Record
Courtesy: Author



4.3 The Movable Cultural Heritage

The Movable Cultural Heritage includes forms of the tangible natural and cultural heritage of acknowledged value: objects, collections, exhibitions. Most prominent and organized among them are museums, whose collections in many cases are hosted in heritage buildings, in order to convey a message closely linked to the values of its collections. Museums, which are centres for conservation, study and reflection on heritage and culture, can no longer stand aloof from the major issues of learning, education and the so called 'serious leisure'. Yet museums have not always existed, being of fairly recent origin in the cultural history of humanity.

Museum Definition(s)

The definition of museums has changed in the course of time since they came into existence. ICOM defines museums as *"non-profit-making, permanent institutions in the service of society and its development, and open to the public, which acquire, conserve, research, communicate and exhibit, for purposes of study, education and enjoyment, material evidence of people and their environment"*. Long associated with the tastes of European monarchy, collections of objects can be found in most cultures. They bear out a relationship with the past that attaches value to tangible traces left by our ancestors, and aim to protect them and even make them essential to the functioning of human society. Side by side with the monumental heritage, such collections now constitute the major part of what is universally known as the Cultural Heritage.

Movable heritage is both an actor and an instrument of dialogue between cultures and nations and of a common international vision aimed at cultural development. Every local community needs public space that is welcoming and secure, and encourages participation. Museums can provide such a space. Their values, codes of morality and expectations of behaviour help to shape those of the public. Their willingness to embrace diversity, and to remove barriers to access of whatever kind, establishes norms of inclusion which can influence private behaviour. Museums can also have an important role in defining public notions of quality, including aesthetic quality, in their communities, and can serve as places of debate, informed discussion, and expression of public feeling. For those

members of the public whose private domain may be impoverished and insecure, the existence of a clean, comfortable and beautiful place which is theirs to enter and share with others as of right, brings particular benefits. Museums are metaphors for the kind of society we have, and the society we wish to create. Finally, a museum works for the endogenous development of social communities whose testimonies it conserves while lending a voice to their cultural aspirations. Resolutely turned towards its public, community museums are attentive to social and cultural change and help us to present our identity and diversity in an ever-changing world.

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Purposes(s)

Apart from defining collective, social and national identities, a museum's primary purpose is to safeguard and preserve the heritage as a whole. It carries out whatever scientific study is required to understand and establish both its meaning and its possession. In this sense, it helps in the preparation of a global ethic based on practice for the conservation; protection and diffusion of cultural heritage values (Talboys, 1996). Museums collect and preserve artefacts, specimens and/or works. It is the existence of a collection that distinguishes a museum from related institutions such as science centres, planetariums, and cultural heritage consumer information centres. To a greater or lesser extent, museums conduct and/or act as a setting for research and intellectual inquiry. Some museums contract research or have curators and associated researchers on staff. And as with libraries and archives, museums are places where interested members of the public can come to study and learn new things. Museums display, educate and carry out public programmes. Museums do this for a variety of reasons but the primary goals are often to: a) raise public awareness of the institution and attract cultural heritage consumers, but also to: b) interpret the meaning and significance of the museum's collections and its research.

Communication



It is important to recognize museums as a medium of communications, because it establishes the most relevant context for the evaluation of museums and our understanding of them. It might be thought that this approach relates only to museum exhibitions and their interpretation, and not to other museum activities. In fact, it relates equally to all other museum functions. Why do museums collect, study, document and conserve their collections? In order to transmit their meaning and significance not only to today's cultural heritage consumers, but also to preserve them for the cultural heritage consumers and scholars of the future. Museums are a communications medium not only for today's cultural heritage consumers, but also for museum goers and museum users of the future, for whom they preserve our material heritage today.

Thus, museums are best understood as a unique medium of communication, one rooted in the material reality of their collections, able to communicate not only with a wide range of people today, but also with their children and grandchildren long after we are gone. Our first illustration shows how museum collections, and what museums do with them; constitute a key cultural resource of the human spirit. Museums safeguard the tangible assets of the Cultural Heritage. Their display and storage rooms have become a kind of archaeological site, whose layers take us back through time and through the parade of fashions, enthusiasms and values which comprise the deeper parts of our history. And in doing so, museums become the record of the Cultural Heritage: past institutional and cultural values are preserved in every display case, every object, and every label. Hence the museum is a public space. By safeguarding the past, it expresses values and reflects constant changing at the same time. The Cultural Heritage plays a significant role in the production and legitimization of historical knowledge and social identities. The tangible assets of the Cultural Heritages comprise a great deal more than it is generally thought: paintings and sculptures, glass, porcelain and terracotta, ancient jewellery and coin selections, grave-goods, sacred art in temples and other religious buildings, sculpted stone from historic monuments, all kinds of works of art that are ancient or still in the hands of their creators, or on the market or in private collections. Such artistic objects and works can be found in places of worship, museums, public gardens or squares, or even underground: paintings and drawings, sculptures, engravings, rare manuscripts, ancient works, books, seals

and rings, coins, textiles, embroideries, carpets, furniture of high aesthetic and technical quality, old musical instruments, photographs, films, stamps and even fossils. All of this heritage, if put in its proper context, reflects the Cultural Heritage of past times. It deserves our attention and should be protected as a record of past and present creativity and aesthetic values. The threat to this cultural heritage has many barbs: theft, smuggling, damage due to carelessness, or destruction through ignorance. Left unprotected, it can be destroyed by fire, water, pollution, insects, dryness or damp. Thus it may be damaged or destroyed through indifference or intentionally due to theft or vandalism. A special effort should therefore be made to ensure protection: it should not be forgotten that the best defender of all is the general public.

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Organization

Museums range from small organisations run by volunteers to large institutions with paid professional staff. A good museum is well planned and the people in charge have vision and an understanding of all aspects of running a museum. Museums are set up by specialist groups, historical societies, local councils, state and commonwealth governments or individual enthusiasts. Usually, people want to set up museums for good reasons: they have a commitment to the preservation of cultural heritage of a particular type or in a particular subject area. However, despite good intentions, a museum may not last if it is set up in an ad hoc way, or if it duplicates existing museums in the same area. Museums are the richest source we have of original objects and works of art from other times and societies. They are places for contact and exchange between living cultures. Museums have a responsibility to educate the public about their own cultures, but also a responsibility to encourage the development of the attitudes and values, which foster cultural literacy. As repositories for local assets, many museums can help to ensure that decisions and contemporary developments affecting the future of their communities are informed by an awareness of what is distinctive and valuable from the past and in the present. A museum's educational mission, whatever its nature, is every bit as important as its scientific work. A museum also presents the interactions between culture and nature: an increasing number of museums are focusing their interest on science, natural science, and technology. Museums shape ideas and perceptions about the past through



their collections and exhibitions. They are recognised as authoritative places for interpreting local and national history.

GLAM (Galleries, Libraries and Museums)

Museums and galleries have exceptional potential to become active, creative, public spaces of this kind. By presenting the products of the past, they give symbolic value to creativity. They act as catalysts for on-site creativity by professionals and the public, and encourage interchange between them. As a meeting place of concepts and disciplines, museums and galleries are an essential element in the wider creative process in society. As educational institutions, they are seedbeds of future creativity for both children and adults. Museums have a responsibility to enable cultural heritage consumers to learn in ways that are different from and complementary to those offered by other educational providers such as schools and colleges. The unique characteristic of museum learning is that it is based on first-hand, concrete experience of real objects, specimens, works of art and other authentic assets in a social environment in galleries or at sites. Museum learning is more concentrated and deliberately structured than everyday life, and more diverse, informal and culturally rich than formal education. Most everyday events are inconsequential and quickly forgotten. A remarkable characteristic of museums is that so many people, of all ages and lifestyles, have had exceptional and life-enhancing experiences, through encounters with beautiful, old, rare, spectacular, ingenious, well-realised or evocative objects in museum settings, which they can remember vividly many years later. It is one of the purposes of museums to achieve this. Museum experiences, however powerful, do not happen in isolation. They are part of, and give impetus to, a wider personal learning process. As individuals, we all learn something different even from a shared experience, and attribute our own meanings to it. The learning of each of us, says the adult educator Peter Jarvis, is 'like a patchwork quilt with each little element altering at a different rate to every other'. Museums are most effective when they help the public to build upon their museum learning experiences by relating them to on-going learning processes at home or at educational institutions, training centres, libraries and community centres.

Museums, as part of the Cultural Heritage, are important elements in the cultural landscape. They document origins, present status, and tell us about what the future look like might. Museums display the material evidence of the rise and fall of cultures and civilizations, of how we have changed and developed over time: from monumental artworks and priceless objects, to machinery, clothing and even ordinary things like bus tickets and telephone cards. Also buildings are spaces in which cultural change happens. They bear material evidence of technological, social and spiritual change through the way they are built, the way their spaces are arranged and the people who have used them, shortly they are part of the Cultural Heritage. We need museums and heritage buildings to remind us that we are part of a cultural continuum and that we have a responsibility to our descendants to preserve past and present knowledge and understandings. Heritage buildings come in all shapes and sizes: Castles, palaces and mansions, lighthouses, banks, electricity powerhouses, schools of art, post offices, mining offices, train stations, railway sheds, hospitals, government offices, convents, schools and workshops. Sometimes a particular building is an obvious choice for a museum because the collections it displays relate directly to the building's original use. However, in many cases the choice of building is based on other factors, usually availability and economics. Often the building is chosen because of their heritage value, because they make part of the Cultural Heritage of a place. Selecting heritage buildings from the Cultural Heritage to host collections has many advantages:

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Designation and acknowledged value

Structures are often designated and recognised for their heritage values, they play an acknowledged role in a community's life. This can be a great asset for a building that will require community involvement for its survival.

Architectural Characters

Many heritage buildings have great character that can be used as place attractors, successful museums do create place cultural heritage places after all. Heritage buildings are often well-located near the historic centre of a town or



a village. This is an advantage both in terms of attracting cultural heritage consumers to the site and providing ease of access. Heritage buildings can enrich the interpretation of historic collections by providing an appropriate physical setting or historical context for the collection. Many heritage buildings are solidly built and provide a stable physical and climatic environment for collections. Furthermore: The ambience and spaciousness of some heritage buildings, such as powerhouses and railway workshops, is such that they lend themselves to use as gallery spaces.

But most historical collections are the result of random acts of generosity, serendipity and the accumulation of unwanted and superfluous material goods. They are not planned to accurately reflect and document important historical themes and events. Most collections began without the guidance of a formal collection policy, and even after collection policies were put in place, collecting continues to be passive and reactive to offers of donation. Interpretation means all of the ways that museums communicate the meaning of their objects and collections, enabling cultural heritage consumers to understand their significance. In the past museums simply exhibited objects, with or without simple labels that stated the maker, origin and material of the object. Some museums still do little more than this. However this style of presentation assumes a degree of knowledge and education about the context and use of the object that the cultural heritage consumer often lacks, and it leaves the viewer to deduce, if they can, why the object is important and why it is in a museum. However for many cultural heritage consumers this doesn't work anymore, as they may have little or no knowledge of the function, context and significance of even very familiar objects. Younger cultural heritage consumers may know what a sewing machine is, but bring no direct knowledge or memories of its use and place within the home. The same goes for ice chests, dairying equipment, laundry technology, timber tools, and agricultural machinery. Many museums have a blacksmith's shop in the collection, and demonstrations of the blacksmith at work fascinate cultural heritage consumers, but museums rarely explain exactly why the blacksmith was important, and few museums actually name the blacksmith or give any idea of his working life, where the shop was located, or his skills and the range of goods he produced. In the 21st century, as familiarity with these objects recedes, museums will have to work

harder to interpret their collections. They will need to provide more contextual information to allow cultural heritage consumers to understand and engage with the object. To do this, museums need to investigate and analyse the significance of the object or collection, and ensure that its history and context is well documented. Museums should classify and arrange their exhibits with boldness and care, conscious that a way of arranging knowledge can be illuminating in one era and stultifying in another era.

- Museums should both arouse curiosity and satisfy curiosity.
- Museums should educate formally and informally.
- Museums should extend the front lines of knowledge.
- Museums should give play to the magic provided by the rare or unique object — a watercolour or the skin of an extinct animal.
- Museums should be an art form and theatre, attempting to improve the quality and variety of messages.
- Museums should entertain people of all ages.
- Heritage can be a static and object-based concept. Culture is dynamic and people-centred. Museums should be therefore position themselves as dynamic centres, where cultures are celebrated.

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Raison d'être

Cultural communication is the *raison d'être* of museums. Regardless of the nature of the collection, the kind of building it is in, or where it is located, the museum exists to communicate to cultural heritage consumers, otherwise it is just 'a bunch of stuff'. To successfully interpret a collection or a place, curators must consider what needs to be said and how you will say it, and what kinds of spaces are available in which to present collection material. They also need to have some understanding of potential audiences and their needs. The sort of interpretation the wish to provide in a collection based museum may include display panels with images of the building and the people who used it, an introductory video about the building and site, small interpretation panels throughout the building or a leaflet. In some case the fittings and fixtures such as exhibition cases, picture rails and signage can reflect something of the building's history in their design. Interpretation is not about the delivery of knowledge and



information. It is not a statement of facts. It is a communication process that helps people relate to the object or place, and discover meaning and relationships. So interpretation engages not just the mind but the emotions, senses and imagination. In some ways interpretation is inherent in all museum processes and decisions from collecting, cataloguing, conservation,

exhibition, publications, public programs, online access, education programs and hands-on activities. All of these activities entail synthesising information, understanding significance and undertaking work that will retain, conserve, communicate and enable cultural heritage consumers to engage with the meaning of the object.

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4.4 Cultural Landscapes

A cultural landscape is a geographic area that includes manmade cultural assets and natural assets associated with a historic event, community, activity, or individual. Often cultural landscapes are the result of one person or group of people acting upon the land. Cultural landscapes include grand estates, farmland, public gardens and parks, college campuses, cemeteries, scenic highways and

even industrial sites. Both rural and urban, are also important physical evidence of land use, building a record of the changing shape of our settlements (Treib, 2003, Conan 2003). Landscapes exist in relationship to their ecological contexts: as texts and narratives of cultures, they are valuable expressions of regional identity. There are four general types of cultural landscapes:

4.5 Historic Sites

These are landscapes significant for its association with a historic event, activity, or person. Examples include also historic-archaeological sites as a distinctive landscape

ensemble, historic battlefields, cemeteries, villages and traditional settlements, scenic highways and scenic beauty, industrial sites and so on.



Fig. 33: Street of the Knights Hospitallers
Rhodes, Greece
Source: SEE/B/0016/4.3/X SAGITTARIUS
Courtesy: Author, 2012



Fig.34: Street of the Knights Hospitallers, Rhodes, Greece
Detail with the Inn of France and the Inn of Provence
Source: SEE/B/0016/4.3/X SAGITTARIUS
Courtesy: Author, 2012



4.6 Historic Landscapes

These are landscapes consciously laid out by architects and landscape architects, master gardeners and horticulturists according to design principles, or amateur gardeners working in a recognized style or tradition. They may be associated with a significant person(s), trend, or event in landscape architecture; or

illustrate an important development in the theory and practice of landscape architecture. Aesthetic values play a significant role in designed landscapes. Examples include parks, campuses, estates etc. (Young and Riley, 2002, Conan, 2003).

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4.7 Historic vernacular landscapes

It is about a landscape that evolved through use by the people whose activities or occupancy shaped that landscape. Through social or cultural attitudes of an individual, family or a community, the landscape reflects the physical, biological, and cultural character of those everyday lives. Function plays a significant role

in vernacular landscapes. They can be a single property such as a farm or a collection of properties such as a district of historic farms along a river valley. Examples include rural villages, industrial complexes, and agricultural landscapes (Varin, 1976).

4.8 Ethnographic Landscapes

A landscape containing a variety of natural and cultural assets that associated people define as heritage resource. Examples are contemporary settlements, religious sacred sites and massive geological structures. Small plant communities, animals, subsistence and ceremonial grounds are often components (Evans, Roberts and Nelson, 2001). Physical evidence can sometimes

be recovered by archaeological excavation. Detailed survey, recording and the study of photographs, maps, plans and other historical sources are primary methods of studying past material culture. If properly interpreted, all landscapes have cultural associations, because all landscapes have been affected in some way by human action or perception.



Fig.35: Charles' Bridge, Prague
Source : <https://www.private-prague-guide-charles-bridge>

How was the bridge built? Check out at:
[3d-graphic-charles-bridge](#)



4.9 Historic Parks and Gardens

The historical garden is defined as an architectural and art historical monument. On a wider canvas, the archaeologist is interested in studying the landscape and cultural setting of the historic garden, its relationship to a family, house, settlement or community, its status and symbolism. All these elements contribute to the assessment of what is significant about the garden and help to guide conservation policies and strategies. A historic garden is more than a composition of vegetation. Apart from its physical elements (earth, water, rocks, plants, shrubs and trees), it can include buildings, shelters or sculptures. Over time, it will alter in appearance and probably serve diverse functions. It may be perceived as incorporating and projecting intangible qualities drawn from its surroundings - often referred to as *genius loci* or spirit of the place. Like all gardens, historic gardens are marked by seasonal changes in form, colour and scent. To these and other natural changes must be added transformations brought about over the years by human hand. Besides being appreciated for their aesthetic and artistic qualities, historic gardens gain interest in relation to factors such as style, type, garden tradition, horticultural specifics (age, variety, state, provenance or rarity of the plants and trees), ecology, historical associations, and the importance of their designer (ICOMOS, 1982).



Fig.36 San Souci Park, Germany

Source: <http://tallgirlbigworld.com/sanssouci>

Historic parks and gardens are an integral part of the European countryside, making a unique contribution to its character, its biodiversity and cultural heritage. Parks are enclosed land traditionally managed for deer or other grazing, ornamented with a variety of features which include woods, clumps and individual trees, lakes and water features, and sometimes

buildings and eye-catchers such as monuments. Most but not all are associated with a mansion or castle, although some – especially medieval deer parks – are detached or were never associated with a settlement.

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Fig. 37: Villa Borghese, Italy

Source: <https://www.europeanbestdestinations>

Many park buildings, such as lodges and model farms were a functional part of the estate enterprise, even though designed to be ornamental. Others were places to visit, eye-catchers or part of the design narrative. The historic designed landscape often extended well beyond the park with features such as shelter belts, coverts and decoys for game. The parkland and their woodlands were productive landscapes used for grazing and timber growing as well as places for enjoyment and entertainment. The herds associated with parkland, as well as the formal gardens and kitchen gardens are part of the same heritage, often intimately associated by design and function. Most parkland today is the product of several phases of design over several centuries. Some originated as, and retain elements of, mediaeval parks, others retain remnants of the pre-park agricultural landscape, and some contain scheduled monuments and other archaeological features. In most cases, individual historical phases co-exist on the same site, and vestigial phases often require expert analysis for correct identification. Past stewardship can help inform their future conservation. Landscape parks are Europe's distinctive contribution to western art, valued as a quintessential European feature, and as places to enjoy and visit. They are important:

- as an expression of evolving landscape design and an insight into the past, its people and values
- for their association with individuals, historic events, art and literature



- as the setting for important historic and architectural buildings
- as sites of archaeological importance with features such as barrows, pillow-mounds, ridge and furrow, medieval deer park remains, earlier historic gardens and landscapes designs
- for their permanent pasture, grasslands, mature and veteran trees, wood pasture and other woodlands, and water bodies
- as landscapes to enjoy
- as productive landscapes and as place and leisure business assets

Fig. 38: Hyde Park, London, UK

Fig. 39: El Retoro Park, Madrid, Spain

Source: <https://www.europeanbestdestinations>





4.10 Material Cultural Heritage

The production of culture-based goods such as specialised handicrafts (artistic glass, jewellery, textile production, souvenirs and fashion, artistic decorative items, everyday-use objects etc) and the so-called “*produits du terroir*” (food and wine, herbs, thermal treatments, etc.) are traditions ‘inherited’ from the past. Production, even if it has undergone changes, still requires the distinctive skills and social networks at local level. Material cultural is to be understood as an expression of localised know-how and *savoir vivre* that contribute to the identity of a certain territory and lifestyle. Communities should consider culture-based goods, distinctive *produits du terroir* and culinary traditions with physically identifiable production locations as tourism attractors. Production styles and marketing strategies should try to remain symbolically attached to the production location, in order for the attractors to retain their intrinsic power.

Jewellery, textile production and fashion and the so-called “*produits du terroir*” (food and wine, herbs, thermal treatments, etc.) are traditions ‘inherited’ from the past. Production, even if it has undergone changes, still requires the distinctive skills and social networks at local level (Moreno et al., 2004). Material cultural heritage is to be understood as an expression of localised know-how and *savoir vivre* that contribute to the identity of a certain territory and lifestyle. Although they can be consumed elsewhere, they incorporate and transfer the spirit of the place elsewhere and in this sense

they functions as places attractors. Cultural production locations have a physical address escorted by the economic impact deriving from their nature as export assets. Although these products are often exported and as souvenirs translocated communities should consider culture-based goods and distinctive *produits du terroir* with physically identifiable production locations as place attractors (Lehnes and Rainer, 2000; Lehnes and Zanyi, 2001; Moreno et al. 2004; Carmichael, 2005; Lagos and Papathanasiou-Zuhrt, 2008). Production modus and marketing strategies should try to remain symbolically attached to the production location, in order for the attractors to retain their intrinsic power.

Handicrafts are tangible goods, strictly interwoven with places with a high added cultural value. Being utilitarian common objects convey meaning and reflect, beyond their everyday use, a unique interpretation of local life styles. Passing down from generation to generation, handicrafts reflect the living heritage of a place. A craftsperson embodies a trade and expertise that are a source of income and can contribute to economic development (Moutafi, 2003; Moreno et al; 2004; Morgan and Pritchard, 2004; Friel and Santagata, 2008). In a continuous movement, and drawing on the past, local craftsmen (re)produce traditional past and innovative presents. Thus crafting testifies to the diversity of cultures in the present while becoming a vector of cultural pluralism for the future (Unesco, 2002 and 2003a).

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Fig. 40-41: Bucerdea, Romania
Visitor learning to weave
Source: COS/TOUR/699493/DIVERTIMENTO Project Record
Courtesy: Author



BMP/1.2/2619/2017/INNOVIMENTOR



4.11 Intangible Heritage

UNESCO defines as *cultural heritage* monumental works of the man-made environment and the shaped natural environment: architecture, sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, with outstanding universal value from the point of view of history, art or science. A list of significant assets together with information required to achieve management results, classify and signify tangible cultural heritage assets. The list includes man-made objects and collections, private and state, as well as building, sites and attractions within a given locality.

Intangible heritage is the knowledge base that permits cultural heritage to live on and giving birth to new forms of cultural production. Although intangible heritage assets do not always have a “physical” address, expressions like language and traditions are strongly linked with places as manifestation of a community’s use of the cultural assets of the territory. Languages, religions, traditions, events, celebrations affect the cultural identity of the territory where they are organised. Intangible heritage assets are thus immaterial cultural expressions of a place, a territory, a community in past and present (Unesco, 2003d). All tangible heritage assets have an intangible side, which functions as conveyors of meanings and

values through their tangible structure, accessible who can decipher the context using bridges between the tangible and the intangible form of the resource (Upitis, 1989). Heritage places are replete with symbolic elements, which may be as diverse as the multiple manifestations of a lifestyle. They thus provide a “symbolic” backbone for the very recognition of the physical cultural markers of the heritage: without the ability to access the intangible networks of knowledge and transmission of values, we would not recognise monuments and objects of art as such.

Intangible heritage assets are hard to reconduct to a physical location and the most complex to evaluate as far as spatial effects are concerned. Events are an exemplary illustration of how culture can be used as a lever for economic development and regional dynamism if mapped valued and interpreted. The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible*, *traceable*, and *measurable*. Religions, ethnic and language compositions are “qualities” of a given territory; they can only be evaluated in their spatial effects when they are connected with other analytic categories (Unesco 2003 c;d;e;f). Intangible heritage and cultural events are “attractors” and hence they may generate physical and economic flows.

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CLASSIFYING INTANGIBLE CULTURAL HERITAGE

TYOLOGY	DENOTATION	EXAMPLE
● Spiritual Heritage		
● Customs		
● Traditions		
● Religion		
● Oral Traditions		
● Oral history		
● Oral traditions and cultural expressions		
● Rites and Beliefs		
● Knowledge and practices concerning nature and the universe;		



● Traditional craftsmanship		
● Language as a vehicle of the intangible cultural heritage		
● Language as an expression of cultural diversity		
● Creating Culture		
● Literature		
● Music		
● Cultural Industries		
● Culinary Traditions		
● Traditional Sports and Games		
● Cultural activities		

Table 12: Intangible Cultural Heritage Classes

4.11.1 Language, oral and written literature

Expressing more than anything else the sense and spirit of the place, its history and traditions, each language reflects a unique world-view with its own value systems, philosophy and specific cultural features. They also reflect a community knowledge and linguistic wealth acquired in thousands of years. As vectors of traditions and ageless know-how, languages lend coherence, well-being and support to cultural identity. Not only do they belong to mankind's intangible heritage, they also reflect past and present lifestyles in a dynamic way. Language and literature constantly respond to changing environments, taking new meanings, transforming older meanings, dismissing non-functional elements. Languages disappear if values attached to them disappear.

Genealogies, epics, rituals, customs, recipes and techniques still rely largely on oral transmission. Each act of transmitting oral history is one of both restitution and creation. There is not a sole "original version", but rather of a multiplicity of these. This very feature makes oral traditions very fragile because a fault in transmission can lead to the sudden disappearance of an age-old tradition. Although advanced technology may document and preserve oral traditions, nothing can possibly replace the value of their creative transmission, which in the context of heritage place act as powerful place attractors. It is therefore vital to keep oral traditions alive in order to maintain both the richness and

diversity of cultures. Oral traditions are not only powerful vectors of cultural transmission in all cultures, but also attract place due to anticipated creative and authentic experiences. They are considered as a significant part of a place's identity and people's local lifestyle.

Literature

Literature is the principal gateway to knowledge of values, the aesthetic sense and the imagination in every culture, an aesthetically configured window and reflection on life, on the world and on things. It enables us to discover in the 'self' and the 'other' the mix of identification and difference that distinguishes as much as it enriches humankind. Being a product of the mind, and not always committed to a material support, literature rightly belongs to the intangible heritage. Its extensive association with print media make it a part of tangible heritage. Whether employing the voice alone or any of the multitude of written media, literature adapts to every conceivable constraint of time and space in society, offering readers unrivalled temporo-spatial experiences. By producing the place identity literature (and film narratives) may very well may render a place to celebrated place cultural heritage places (Herbert, 1996 and 2001). As heritage and cultural place gain greater significance, places associated with writers, painters, musicians and artists in



general use those connections to promote a specific kind of image and to attract cultural heritage consumers. Artistic or literary places may very well attract sophisticated cultural heritage consumers and interested laymen, but also the general cultural heritage consumer just because their intangible parameters express the “other” and the “elsewhere” in visible landscapes and in visible lifestyles. In this way places may very well be promoted if they follow the principle “literature and art: valued at home, desired overseas”. Literary places acquire

meaning from links with writers and the settings of their novels. Such places attract tourists and form part of the landscape of heritage place. In order to attract specific interest flows cultural heritage managers should explore questions such as how much awareness of literature tourists possess and what kinds of satisfaction they derive from their visit; how many literary pilgrims, and more general tourists, there are; and how relevant issues of authenticity and conservation are to this experience (Hewison, 1989).

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4.11.2 Libraries and archives

Libraries and archives, these universal gateways to knowledge, meet the basic conditions for lifelong learning, independent decision-making and cultural development of persons and social groups. One of the chief tasks of such institutions is to instil a sense of the cultural heritage and a taste for the arts. The documentary heritage deposited in libraries and archives constitutes a major part of mankind's collective memory, reflecting a wide diversity of languages, peoples and cultures. To preserve documentary heritage, using the most

appropriate means, is just as important to make this heritage accessible to as many people as possible. Libraries and archives share common element with museums and collections: they may very well render a place to a place cultural heritage place, being an indispensable part of a place-rooted life style: famous libraries and archives in monasteries, parliaments, universities and even in remote and peripheral areas are powerful place attractions.



Fig. 42: Marciana Library, Venice
Source: COS/TOUR/699493/DIVERTIMENTO Project Record
Courtesy: Author



4.11.3 4Music and performing arts

Music and the performing arts give form to historical knowledge, rich symbolism and social values. As living intangible heritage, however, they are often quite defenceless against the more adverse impacts of globalization which is altering lifestyles and, in so doing, undermining the context in which these traditions are practised and maintained. In this respect, it is vitally important that the bearers of the knowledge, skills and techniques needed to transmit these arts should be granted recognition and support in order to perpetuate their traditions in their accustomed cultural contexts. Music and song with their respective practices and performances are essential to the symbolic (re)construction of history and social experience with reference to past and present. They contribute to promoting the preservation of the traditional cultural characteristics of a region or population, enabling every individual to perceive and keep his cultural heritage alive. Musical traditions – or "modern" styles that may yet become part of the musical heritage – including folk, popular, classical and sacred music, are also part of the expression of political and economic relations and mental processes in daily life. Music and song are symbolic expressions of shared cultural values, particularly in terms of aesthetics, beliefs and creativity, shaping and reshaping local cultures and their international resonance. The universality of music can be heard in love songs, lullabies, liturgical chant, epics, laments, protest songs and work songs among others. Music, singing and dance are closely linked to poetry, literature, language, theatre and cinema being at the same time a first class place attractor.

The performing arts are a symbolic expression of shared cultural values, particularly in terms of aesthetics, beliefs, and creativity. They play a significant role time and time again in social and ritual life. They are at the centre of many popular social events on important dates in the cultural calendar and at key moments in the life of the community such as births, marriages or religious ceremonies. The performing arts of yesterday and today are a fragile intangible heritage in that they are constantly evolving and are highly receptive to all sorts of cultural influences. In this way, they are also a valuable means of reflecting changing cultural contexts and introducing new forms of creativity. For a full century cinematographic art, besides being a

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technical support in constant evolution, has been a novel form of expression for creative thought and feeling, a conveyor of dreams and emotions and an instrument of the imagination, as well as a witness to instants, places and visions situated in time and space, and hence an incomparable aid to memory. Cinematographic art is a gateway to the culture and civilization of the "other". It is a vector of ideas, admittedly negative and harmful at times with images of violence and hatred, yet in other circumstances capable of promoting mutual knowledge, understanding and tolerance among humans. For the peoples of the world to whom films bring something extra, things exotic or familiar, with new masterpieces constantly springing up, the cinema is one of the most delightful of all expressions of cultural diversity. So too does it convey a breath of liberty. This is why films—be they documentaries or fiction, plastic or video—are unquestionably a part of the heritage of the humanity whose vocation is to grow each day while respecting pluralism.

It is generally acknowledged that feature films may create attractive cultural heritage place images, films which promote scenery and to a lesser extent nostalgic rural cultures. Also historic films may create attractive cultural heritage place images and accordingly draw tourists to cultural heritage places. In a parallel to heritage and place, authenticity becomes a powerful part of the cultural heritage place image. It should also be acknowledged that film place is a complex and dynamic concept, and success depends on a number of factors outside the control of a cultural heritage place. Many variables may affect a film's impact on viewers' attitudes toward a cultural heritage place, and therefore, on place. It would be extremely beneficial to construct an operational model to estimate the effects (both in terms of cultural heritage consumer numbers and spending) of deciding to use a particular location for film or television. Recent research has shown that in an increasingly competitive and crowded marketplace, cultural heritage place placement in films and TV shows is an attractive marketing vehicle that increases awareness, enhances cultural heritage place image, and results in significant increases in place numbers, succeeding where traditional marketing efforts cannot. Film place offers cultural heritage places the opportunity to generate significant



incremental revenue, tourist visits, and economic development. Examples of films having an impact on tourists include in most case historic plots: visitation to Rome, particularly the Coliseum, arising from “Gladiator”; the cultural heritage place image of the Wild West generated by western films; battlefield place stimulated by American Civil War epics such as “Gone with the Wind”; and visits to castles and historic landscapes encouraged by medieval epics such as “Brave Heart”. Frost (2006) names the role of historic films in the development of cultural heritage place image, formulating five patterns:

- the interest generated is story-based rather than visually-based. While there may be attractive scenery, this is not the prime motivator for the audience to become tourists. Rather, their desire is to visit and experience places associated with the historic story they have viewed. Heritage and historic associations become the cultural heritage place image.
- Historic films are constrained by the need to follow historic conventions, particularly accurate portrayals of clothing, buildings, customs and artefacts. If a film is set in the 19th century, it has to look like that period. In some cases they may follow well-known stories.
- Historic films have the potential to carry the appeal of a story and a cultural heritage place well beyond local markets. As such, elements of historic stories such as heroism, battling against overwhelming odds, fighting against oppression, belief in freedom and tragic self-sacrifice are

emphasised. Brave heart successfully took a little-known Scottish figure and turned it into a story of universal appeal.

- Fourth, historic films may reinforce other sources of information about the past and this in turn may further develop the cultural heritage place image.
- Literary of historical figures, whose stories have been retold and reproduced in historical books, novels, plays, ballet, songs, film, television and art create and sustain interest developing place to sites associated with those figures.

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Film place is a growing phenomenon worldwide, fuelled by both the growth of the entertainment industry and the increase in international travel. Hudson and Ritchie (2006) formulate four types of marketing activities in which cultural heritage places can engage to promote film place:

- proactive efforts to encourage producers and studios to film at the location,
- efforts to generate media publicity around the film and its location,
- marketing activities that promote the film location after production, and
- peripheral marketing activities that leverage film place potential.

Results of a stepwise multiple regression analysis indicate a high correlation between film place success and one of the four factors: the proactive efforts of cultural heritage places that encourage producers and studios to film at their location.

4.10.4 Rites, Practices and Beliefs

The term rite in Indo-European languages comes from Sanskrit and signifies the participation of the individual in an order that is both earthly and universal, an order that upholds the cohesion of beings and their links with the sacred. It is a reproduction of a model of transcendence, a codified system that has an existential meaning favourable to social cohesion and fraternity. Accordingly, rites in all spiritual traditions are of a repetitive and communal nature intended to make them effective. Rites are a conveyance and an expression of a social order that punctuates the lives of individuals and communities: rites of passage, seasonal rites and rites marking the stages of life from birth to death and which have an existential and social meaning (James and BMP/1.2/2619/2017/INNOVIMENTOR

Smielchen 2010). For example, rites reconfirm in the present the doings of a god, a mythical hero, a spiritual master or an ancestor. The function of ritual repetition, liturgy and prayer is to solve on a reduced scale a cosmogony drama and pave the way for regeneration, renewal and revitalization.

Traditional medicine encompasses a large number of practices, approaches, knowledge and beliefs that include remedies drawn from plant, animal or mineral extracts, in addition to spiritual, manual or psychological techniques such as massage, meditation and acupuncture. It also includes knowledge, innovations and practices of indigenous and local communities embodying traditional lifestyles that are relevant for the conservation and sustainable



use of biological diversity. Traditional medical knowledge and practice are intrinsically linked in most societies to other domains and traditions. For example, in drawing on plant, animal and mineral assets, traditional medicine reflects broader cultural beliefs and knowledge of the natural environment in which a community lives. Thus they may often play an important role in various interrelated domains of life, such as ritual and ceremony. Such knowledge is transmitted through the oral network in many communities in the world. Today, the value of traditional medicine is recognized and there is growing international interest in products derived from its know-how and practices.

The art of cooking is a distinctly locally rooted human habit with diverse historical features. Environmental and technical factors partly account for a vast variety of culinary practices down the ages and in different cultures. Thus, even in regions sharing the same or similar climatic zones and have similar flora and fauna, culinary traditions, not to say the choice of what is regarded as “edible”, may differ radically. This is because culinary practice is highly symbolic, reflecting the whole scale of values of the society that it “feeds”. It is affected just as much by the stops and starts that act on the social and cultural order as by relations between the sexes and generations, social ranking, ritual representation and the conceptions of health and disease.

Rapid growth in the number of restaurants and cafés has benefited customers who now have a greater choice of cuisines, price ranges and service styles. Caplan (2000) noted that when people eat out now they want something new; they want to socialise and they also want service quality to meet their expectations (Johns and Howard, 1998; Yuksel and Rimmington, 1998). Gastronomy place encompasses a variety of winery, cuisine and agricultural / produce experiences which demonstrate tremendous diversity, varied landscape, climate and multiculturalism. Food and wine experiences allow cultural heritage consumers to participate in a cultural discovery that represents unique regional history, characteristics and flavours. Food place includes all unique and memorable food experiences, not just four star or critically acclaimed restaurants. Price is not necessarily indicative of quality. According to industry research, true food tourists are perfectly happy at a roadside café in the middle of nowhere, as long as there is something memorable about BMP/1.2/2619/2017/INNOVIMENTOR

their visit. Research demonstrates that people do not travel just for a wine and food experience but are attracted by the interplay of nature and heritage with wine and food. In addition to sampling local food and dishes, food tourists are also likely to engage in the following activities during their holiday:

- Visit museums
- Go shopping
- Attend music and/or film festivals
- Participate in general outdoor recreation

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Food place is essentially viewed within as a subset of cultural place, with the local cuisine being a product of the local culture and the natural environment. Therefore, regions that possess unique dishes and food products as a result of their culture and environment may be transformed into food place cultural heritage places with minimum marketing and product development. In terms of regional aspects, food place can be divided into a rural and an urban/city experience. Catering services and food image are also very important ingredients of cultural place. Food and place are increasingly being combined, e.g. in agri-place, wine tours and the sale of food products as souvenirs, developed merely to satisfy the needs of tourists for authentic. However, cuisines that are attractive in terms of taste and quality may well lead to an improvement of the tourist product, and to ‘nostalgia consumption’ the availability of special kinds of food, e.g. selected wines, fruits, fish, etc., have given rise to festivals and other events. These have appeal to tourists as well as local residents, and fuel the inventory process. One side-effect of food and drinks festivals and events may be to contribute to an increased awareness of food products and standards, which in turn might stimulate the ‘reinvention’ of interesting historical food traditions.

The common perception of food as a mere attraction in place is challenged by Cohen and Avieli (2004). The complications and impediments experienced by tourists in the local culinary sphere in unfamiliar cultural heritage places, even when attracted to the local cuisine, are issues cultural heritage place managers should consider. Hygiene standards, health considerations, communication gaps, and the limited knowledge of tourists concerning the local cuisine are matter of high importance, while the role of Greek and Italian restaurants at the permanent places of residence in preparing tourists for the food abroad is questioned. The



various ways in which culinary establishments mediate between the tourists and the local cuisine will be considered during the implementation of the pilot projects within . The authenticity of dishes in such establishments and the varieties of culinary experience will be considered in the Pilot Project Plans envisaged (WP5). The fact that cultural identity is also expressed in culinary terms argues in favour of knowing, understanding and preserving cultural traditions. As a mirror of human societies and of their historical and mutual interactions, it is a cardinal part of the intangible heritage.

Whilst the urban/city experience usually presents travellers with a wide variety of food place products, and convenience in the form of restaurant precincts and culturally distinct cuisine, rural food place on the other hand is not usually considered as a developed place product. Activities such as visits to farms and farmers' markets, fruit picking and agricultural farm accommodation may provide important supplemental activities to struggling rural areas and act as an important vehicle for place within the intervention area of .

Research suggests that in many instances, tourists attribute their lack of satisfaction with food on their holiday to the reason their trip did not become an overall memorable holiday. will develop higher cultural heritage consumer satisfaction levels and hence achieve higher return and recommendation rates. It belongs to the main aims of the Project to guide tourists to food products that provide memorable experiences (whether it is service, quality, value for money, or uniqueness). This may be achieved through either cultural heritage consumer marketing (e.g. a tourist restaurant/food place brochure) or through cooperative product development through the activation of local and regional strategic partnerships as discussed in the relevant chapter.

Key opportunities to enhance cultural heritage experiences include: recognising that wine

tastes and attitudes have changed over recent years; packaging other activities (such as dining and cultural experiences) and services with winery visits for a "complete experience"; and identifying and promoting to key cultural heritage consumer segments the quality and variety of food and wine, and uniquely culinary delights. Ensuring business hours match cultural heritage consumer needs are also important.

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Sports and Games

Sports and games have ever played a key role in human society. Associated as they were with magic and religious ritual in the beginning, they broke away little by little while retaining a pronounced ritualistic character. Whether they involve games of skill or chance, or corporal expression, demonstrate force or intelligence, they may sometimes take the form of opposition to reigning norms in society. Games give each community an opportunity to demonstrate its interpretation of life and the world. A society's games and sports are revealing in that they throw light on the relations between the sexes and generations, on individuals or groups, on physical or mental strength, and on conceptions of nature, the universe, life and death. There is widespread ignorance about the origins of contemporary sports. Many ball-games (e.g. football and rugby) were played in certain traditional societies: here the ball symbolized the sun that was carried from village to village in the hope of a good harvest. Some endurance tests—forerunners of the marathon— originally were spiritual quests and took the form of gruelling pilgrimages to holy sites. The modern age has seen the metamorphosis of many such rituals into competitive encounters. We can gain a better understanding of ourselves and of others by knowing, preserving and encouraging traditional games and sports that are such a priceless part of humanity's cultural heritage. They are a constant reminder that tradition is not gone forever and continues to exist, in the sports of our time.



4.10.5 Festivals and Events

Festive events mark the cultural and agricultural calendar and social life in communities world-wide, and take many different forms. These include festivals, carnivals, ceremonies, rituals and celebrations accompanying the most significant religious and cultural events in the cycle of life, such as birth, marriage and death. Festivities in all their variety encompass wide-ranging aspects and forms of intangible cultural heritage. They are very often an important forum for the expression of shared values and traditions of a community or society as a whole, and may include performance arts (music, dance and song) and oral traditions (Schlenker, Foley and Getz, 2010). Material objects and accessories that contribute to festivals also



Fig. 43: Oktoberfest, Munich, Germany
Source: Internet

accompany the exercise of cultural skills in making garments or masks in the traditional manner, such as ritual dresses for religious ceremonies. Most festive events – being of a religious or secular nature or both – have a strong historical association with the place where they occur and are rooted in very ancient cultural traditions. Festive events encompass rich and diverse elements of both intangible and tangible cultural heritage. They play a principal role in most societies as expressions of cultural identity through the collective values and beliefs which they represent, and the diversity of their manifestations. As such these events in their many forms should be safeguarded and encouraged.

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Fig. 44: Olympic Games 2020, Tokyo
Source: Internet

4.10.6 Lifestyles

Although strictly interconnected with tangible parameters, lifestyles make up a heritage class per se. They create their own Cultural Heritages with multiple diversities, multiple layers of evolvement and multiple identities. Lifestyles are in many occasions a powerful place attractor. According to the ITB Travel Report 2017, two trends are prevailing: China is the growth market among Asian travelers and will reduce crazy spending for rational quality, while the first global generation of 1,8 billion technology savvy Millennials are looking for authenticity. There is a need to respond to these trends as establish a brand name for the Project

Area among emerging and experience seeking markets.

Sizable populations in developing countries currently still only take part in international tourism very limitedly. However many emerging economies show a rapid stabilizing middle class, which will spend a considerable share of its income on tourism (Word Travel Tourism Council, 2017). Again the ITB Travel Report 2017 underlines that Europeans set for safety, the millennials look for authenticity and Chinese will mature into Western style tourists: a prediction fully aligned with China One Belt One Road infiltration policy to the West.



4.10.7 Digital Heritage

Owing to the technological development, human knowledge nowadays converted to digital form from existing analogue assets. Furthermore, a substantial size of information is initially created digitally so the original source has only a digital form (National Library of Australia 2003). The expansion of the Internet and digitization technologies during the last decade contributed to the fact that people exchange information, knowledge, ideas and so on by using network through the web. Databases including texts, audio, images and websites, are growing in numbers. The diffusion of culture is achieved through the web in an effective way and people are exposed to an enormous number of information on a daily basis. Communities, organisations and individuals try to exploit all the positive impacts from the digital technologies (e.g. easy access to information at an international level) and communicate with various cultures at an international level (Dodsworth and Meyer, 2002; Go, Lee and Russo, 2003; Papathanasiou-Zuhrt and Weiss-Ibanez, 2012). Hence, the subject of digital heritage arises as a global issue at present. An indicative list of types of digital heritage follows:

- Electronic publications
- Records of activities
- Electronic databases with various themes (e.g. cultures, history, geography etc.)
- Educational information (academic e-journals, e-books, etc.)
- Artworks (music, film)
- Digital museums
- Products of entertainment etc.
-

It is important to claim that types of digital heritage may change over time and increase in numbers. These types of digital legacy are vulnerable because of their digital nature and because, in most of the cases, there is no analogue resource. Technology should be used to preserve all the above forms of digital information as an up-to-date version of cultural heritage in general (Unesco, 2003b). Moreover, digital heritage should contribute to the protection and preservation of other form of heritage. For example, intangible heritage like music may be protected by converting analogue assets (e.g. traditional songs) to digital ones (e.g. CD, data). Also, digital museums should play a significant role to disseminate heritage.

Pietro Montani, in his treatise on technologies of sensitivity, points out that today there is a 'literacy' situation spontaneously offered by the possibilities of the technologies, disordered in the mode, rhapsodic and still linked to the default procedures offered by the seller. Scholars agree that the digital shift has not assisted our cognitive abilities to perform better due to the acquisition of digital literacies does not build the precondition for the creation of art works. One should not think that only technology, is able to produce special effects and it is not vector graphics, but the poetics of the grands masters like Homer, Euripides, Sophocles, Aeschylus and Aristophanes, Dante, Shakespeare and Cervantes that have a deep impact on the audience. Mounting successive scenes in synchronous time does not refer to a multilayer digital editing system, but to the liberation of St. Peter in the Vatican by Raphael or the dream of Leonardo to fly. To perfectly shoot an actor on a perspective outside the scene is not motion tracking in blue screen, but it is again a grand master like Fellini or Bergman, the expressive paradigm that has generated meaning.

The digital revolution provides means to our ability to use symbols, which allows the audience set out on the path to a work of art, to history, to culture to appropriate a degree of knowledge he did not have before. Knowledge is always a traumatic process, caused by the condition of thaumazein, the existential upheaval of which Aristotle spoke. It means generating an imbalance and moving from a consequent imbalance to a new, more advanced and solid balance, reconfiguring the old information with the new in a new scheme. The digital publishing market, the one that is specific to the composite cultural communication is particularly blessed with the ability to reconfigure any type of static data, as it is heavily relies on multi image production and has a computer graphic-base. Its ability to synthesize an integrated interpretation of composite images reveals one of the hidden features not used by any other means of communication in the digital age: the ability to manipulate an image, the ability to write a story from a white page makes digital publishing one of the most interesting new products for the cultural and touristic market.

5 SIGNIFY THE ASSET

Heritage significance is based on the natural heritage values which include the importance of ecosystems, biological diversity and geodiversity, and cultural heritage values which include the importance of aesthetic, historic, social, and scientific or other special values that communities recognise. The process of deciding why a place or an object is of heritage significance is called heritage assessment, essentially vital to creating attractors at local level.

Assessment testifies exactly why places and heritage entities are important, is central to developing conservation and management plans, a local heritage strategy, interpretive products and services; it contributes to the development of educational materials, justifies the allocation of resources. If heritage assessment is not undertaken, damage could be irreversible: destruction of evidence of significance, inappropriate management practices, exceeding Carrying Capacity level of assets, loss of a place altogether. There are four levels of significance for heritage resources: they can be of local, regional, national and global importance.

Involving experts to assess the significance of assets, or conduct a valid research using local,

national and international assessment criteria as well as their appropriateness to become components of the local tourism product. Significance means the physical natural, historic, aesthetic, scientific and social values that a tangible and intangible resource has for past, present and future generations, in and outside a spatial entity. It is crucial though for a community to assess the significance of its own resources, in order to create a visible, tangible attractor for locals and visitors. The significance assessment process for objects and collections is based on four primary criteria such as the historic, aesthetic, scientific, research or technical as well as social or spiritual values of the assets. The simple step-by-step process below helps arrive at the meaning and value of an object. In summary it involves:

- analyzing the object
- understanding its history and context
- comparison with similar objects
- assessment against a set of criteria
- summarizing its values and meaning in a statement of significance

5.1 Main Significance Criteria

5.1.1 Ecosystem Values

It is important to define and assess the grade of importance of the ecosystems values of a natural heritage resource to safeguard it from decay. A series of questions arise such as if

- an asset is an important example of intact ecological processes at work
- an asset contributes to important ecological processes occurring between communities and the non-living environment

- the bio- and geodiversity, the variety of life forms, the different plants, animals and micro-organisms, the genes they contain, the ecosystems they form can create powerful tourism or other cultural attractors.

5.1.2 Tangible Cultural Heritage Values

It is important to understand the context of a heritage asset. In order for this to happen we should consider its relationship to other assets, items objects, where it was used, the locality and how it relates to the history and geography of the area. Wherever possible, record the asset or collection in its context of use and original location. Analyze and record the fabric of the object: it might be a numismatic or paintings

collection, a wall town, an ancient temple, the local community museum. Document how an object works, what it is made of, its manufacture, patterns of wear, repairs and adaptations. Record the object's condition and make a judgment assisted by experts, whether the item is common or rare, in good condition or intact and documented judgments by comparison to similar items in other museums.

5.1.3 Scientific Values

Scientific values, applying to both natural and man-made cultural resources, are determined by the importance of the data involved, by the grade of rarity, quality or representativeness. Resources may be important for their natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes, rare or endangered plant or animal species, geological features, a type of construction method or material used, or forms of archaeological evidence. Heritage assets may possess ecosystem and social values or both and a substantial part of them are objects of scientific research.

Scientific asset values are determined by the importance of the data involved, on rarity,

quality or representative-ness. Scientific values apply to both natural and man-made cultural resources. Heritage assets may be important for their natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes, rare or endangered plant or animal species, geological features, a type of construction method or material used, or a particular form of archaeological evidence. Good examples of a particular type of place, that undisturbed, intact and complete are good material to create tourism attractors, whereas scientific research can contribute to understanding of its material nature or its nature as a cultural phenomenon.

5.1.4 Social Values

Social Values are significant through association with a community or cultural group in the local district for social, cultural, educational or spiritual reasons. Most communities will have a special attachment to particular places. An asset or a place would be considered for inclusion under this criterion if it were one that the community, or a significant part of the community, has held in high regard for an extended period. Places with social values tend to be public places, or places distinctive in the local landscape, and generally make a positive contribution to the local 'sense of place' and local identity. They may be symbolic or landmark places, and may include places of worship, community halls, schools, cemeteries, public offices, or privately owned places such as hotels, cinemas, cafes or sporting venues. Places need not be valued by the entire community to

be significant. A significant group within the community may be defined by ethnic background, religious belief or profession. Social values embrace the qualities for which a place is a focus of spiritual, traditional, economic, political, national or other cultural sentiment to a majority or a minority group. If

- a place or item is important, as part of community identity, associated with persons, groups and significant events important in the community's history,
- a place or item is valued by a community for religious, spiritual, cultural, educational or social reasons it is very likely to become as cultural heritage attractor given it is properly managed.



5.1.5 Aesthetic Values

Aesthetic values include natural and/or cultural features, which evoke strong feelings and/or special meanings. Aesthetic attractors comprise distinctive features of resources and places, prominent visual landmarks, features that evoke awe from their grandeur of scale, a strong time depth, are symbolic for its aesthetic qualities, have been represented in art, poetry, photography, literature, folk-art, folklore mythology or other imagery, constitute natural, cultural and architectonical landscapes. An asset, item or place included under this criterion will have characteristics of scale, composition, materials, texture and colour that are considered to have value for the local district. This may encompass:

- creative or design excellence
- the contribution of a place to the quality of its setting

- landmark quality
- a contribution to important vistas.

A heritage asset, item or place will not necessarily need to conform to prevailing 'good taste', or be designed by architects, to display aesthetic qualities. Vernacular buildings that sit well within their cultural landscape due to the use of local materials, form, scale or massing, may also have aesthetic value. For a place to be considered a local landmark, it will need to be visually prominent and a reference point for the local district. In the case of a heritage area, the individual components will collectively form a streetscape, townscape or cultural environment with significant aesthetic characteristics.

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5.1.6 Historic Values

Historic values encompass a society's history, and therefore encompass a range of values and may be attached to natural, tangible, movable and intangible heritage resources. Historic values are important because they keep human memory alive and memorable resources are considered to be time-markers visible in the landscape, therefore is the Heritage Environment a very powerful cultural and heritage tourism attractor. An item or place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity, it may have been the site of an important event. Heritage assets can be powerful if it

- shows patterns in the development of the history,
- has significant time and memory markers from the built and natural environment
- has indigenous plant species and geological features that have historic significance,
- has a distinctive creative or technical achievements to show,
- exemplifies characteristics of a particular type of human activity in the landscape, including way of life, custom, process, land

use, function, design or technique or the works of a particular architect or designer, or of a particular design style,

- demonstrates ways of life, customs, processes, no longer practised in danger of being lost, or of exceptional interest, if it reflects a variety of changes over a long time

A heritage item or place or area included under this criterion should:

- Be closely associated with events, developments or cultural phases that have played an important part in the locality's history
- Have a special association with a person, group of people or organisation important in shaping the locality (either as the product or workplace of a person or group, or the site of a particular event connected with them).
- Be an example of technical or creative achievement from a particular period.

Contributions can be made in all walks of life including commerce, community work and local government. Most people are associated with more than one place during their lifetime and it



must be demonstrated why one place is more significant than others. The associations should be strong and verified by evidence and, ideally, demonstrated in the fabric of the place. A heritage item or place included under this criterion may be a standing structure or archaeological deposit and will generally be an important benchmark or reference site. A place of research value should provide, or demonstrate a likelihood of providing, evidence about past activity. This may include important information about construction technology, land use or industrial processes not available anywhere else. The information should be inherent in the fabric of the place. A place included under the second criterion should:

- Show qualities of innovation or represent a new achievement for its time.
- Demonstrate breakthroughs in design or places that extend the limits of technology.

5.1.7 Spiritual and Special Values

Special values to the community can be considered as part of other values but are particularly important for some places and some communities and be made to tourism attractors, especially for those target groups, who are already familiar with structures within a cultural or religious system. Religious tourism and pilgrimages are strongly associated with

5.1.8 Secondary Criteria

Assessing the significance of heritage resources for tourism means to select features of certain tourism value, which not only are distinct, but also visit-worthy, physically and mentally accessible to visitors. They may belong to any heritage class, being natural, manmade, or spiritual. All distinctive and visit-worthy features are being categorized in specific heritage classes, so that they can be later on processed as information with specific tourism value and specific features, which may be easily documented by respective experts. The classification of heritage resources in pure heritage classes helps planners to deal with the distinctive characteristics of each class separately and enables them to distil the essence of heritage resources for visitors in a shorter time period.

Rarity

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- Show a high standard of design skill and originality, or innovative use of materials, in response to particular climatic or landform conditions, or a specific functional requirement, or to meet challenge of a particular site.

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Many of the places included under this criterion are industrial sites, though examples of engineering (such as bridge construction and road design) might also meet this criterion. Most communities will have a special attachment to particular places. A place would be considered for inclusion under this criterion if it were one that the community, or a significant part of the community, has held in high regard for an extended period.

specific values of a place or a resource, like Mekka and Rom. Special values also define if a place spiritually important for maintaining the fundamental health and well-being of natural and cultural systems, like the Yellowstone Park or the Especially Protected Resorts of the Russian Federation in Northern Caucasus.

Rarity demonstrates rare, uncommon or endangered aspects of cultural heritage. This criterion encompasses places that either are rare from the time of their construction, or subsequently become rare due to the loss of similar places or areas. An item or place of rarity value should:

- provide evidence of a defunct custom, way of life or process; or
- demonstrate a custom, way of life or process that is in danger of being lost; or
- demonstrate a building function, design or technique of exceptional interest.

Representativeness

This criterion demonstrates the features of a class of cultural places, environments, objects and manifestation of intangible values. A place



included under this criterion should provide a good example of its type. A place may be representative of a common building or construction type, a particular period or way of

life, the work of a particular builder or architect, or an architectural style. To be considered a good representative example, the place should have a high level of authenticity.

5.1.9 Condition, Integrity and Authenticity

While Condition and Integrity are considerations in assessing the significance of places and items it is possible for an asset of poor condition or poor integrity to be identified as significant on the basis of a value to which Condition and Integrity are relatively unimportant (eg. a ruin with high historic value). Places identified in an inventory will usually have a Medium to High degree of Authenticity. However it is possible to include places of low Authenticity if they exhibit evolution of use and change that is harmonious with the original design and materials. The three terms are defined as follows:

- **Condition** The current state of the place in relation to the values for which that place has been assessed, and is generally graded on the scale of Good, Fair or Poor.
- **Integrity** The extent to which a building retains its original function, generally graded on a scale of High, Medium or Low.
- **Authenticity** The extent to which the fabric is in its original state, generally graded on a scale of High, Medium or Low.



5.2 Secondary Significance Criteria (Modifiers)

Assessing the significance of heritage assets means to select features for specific consumption types like tourism, antiques and gourmet shopping, museum and exhibition visitations, book reading, history games, traditional handicraft and serially produced material cultural heritage items, to name but a few. Their values shall be physically accessible mentally accessible to visitors. They may belong to any heritage class, being natural, manmade or spiritual. All distinctive and visit-worthy features are being categorized in specific heritage classes, so that they can be later on processed as information with specific tourism value and specific features, which may be easily documented by respective experts. A subset of modifiers is suggested to allow a thorough assessment of an asset to be offered to cultural consumption.

The relation of heritage interpretation to heritage significance is close. While the first includes the possible ways of presenting the importance of an item, beyond its utilitarian value, the latter refers to its historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value, its setting (the area beyond its boundaries), use, associations, meanings, records, related items and objects. Cultural heritage assets and items may have a range of values and meanings for different individuals or groups- or no values at all- if not known or interpreted.

Managing effectively the results of significance and significance assessment requires first of all

a triple consideration regarding the management implications of the context (local, regional or state) of the item's significance, the constraints and opportunities arising out of the item's significance including appropriate uses and the owner (state and private) and users (residents and cultural heritage consumers) requirements. Place planners should make sound conservation and management recommendations, including maintenance, presentation and interpretation of the assets. A detailed planning should include explanation why any obvious options are not suitable, liaise with the community, and consider state laws and statutory controls.

Assessing the significance of heritage assets for place means to select features of certain place value, which not only are distinct, but also visit-worthy, physically and mentally accessible to cultural heritage consumers. They may belong to any heritage class, being natural, manmade, or spiritual. All distinctive and visit-worthy features are being categorized in specific heritage classes, so that they can be later on processed as information with specific place value and specific features, which may be easily documented by respective experts. The classification of heritage assets in pure heritage classes helps planners to deal with the distinctive characteristics of each class separately and enables them to distil the essence of heritage assets for cultural heritage consumers in a shorter time period.

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5.2.1 The Statement of Significance

To produce an effective Statement of Significance means to encapsulate the asset's values and meanings. Simply stating that an asset is significant-, won't do. It is needed to explain why it is significant, to whom and what it means. The Statement of Significance allows the asset to be appreciated and embraced, not only by the experts' community, but by the end user as well. In this way a wide spectrum of different target publics is emotionally mobilize and policy makers increase their awareness in regards to protecting the asset by legislation. To write a good Statement of Significance requires to:

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- record and compose knowledge and ideas about the object.
- ensure that the crucial provenance details and associations of a given heritage asset is fully recorded.
- facilitate debate and discussion about the asset and pass the values to future generations
- summarize the meaning and importance of an asset to a succinct message



- extract the cultural values hidden in the material and or immaterial form of the asset and enable those values to be communicated to different target publics
- create a reference point for checking future uses or work on the asset to ensure the preservation and conservation of its important values.



5.2.2 The Significance Assessment Process

THE SIGNIFICANCE ASSESSMENT PROCESS

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HERITAGE CLASSES

NATURAL HERITAGE ASSETS

- Wilde Life (pure natural environment)
- Man-Nature Interaction (parks, cultural landscapes, theme parks, battlefields)

MAN-MADE ENVIRONMENT / TANGIBLE CULTURAL HERITAGE

- Built Environment
- Movable Cultural Heritage (objects and collections)
- Movable Cultural Heritage (objects and collections)
- Material Cultural Heritage (culture based consumables)

INTANGIBLE CULTURAL HERITAGE

- Spiritual Heritage, Values and Beliefs, Religion
- Customs and Traditions
- Lifestyles

M1: HERITAGE MANGEMENT



SIGNIFICANCE & ASSESSMENT

MAIN PRINCIPLES				LEVELS OF SIGNIFICANCE			
1. Historical Values				1. Spatial Level			
2. Aesthetical Values				1.1. Global Level			
3. Scientific, Research, Technical Values				1.2. National, 1.3. Regional, 1.4. Local			
4. Social Values				2. Social Level			
5. Spiritual Values				2.1. Community, 2.2. Group, 2.3. Family, 2.4. Personal			
PLACE MODIFIERS							
1.Provenance		1.1. Authenticity		1.2. Originality		1.3. Designation	
2.Integrity		2.1 Completeness		2.2. Exemplarity		2.3. Bio-& Cultural Diversity	
3.Distinctiveness		3.1 Representativeness		3.2 Novelty		3.3 Familiarity	
4. Accessibility		4.1 Availability	4.2 TCC	4.3 Condition	4.4.Infrastructure - in situ facilities		4.5 SCC
5.Interpretive Potential		5.1 Current State of the Resource, 5.2 Legal State of the Resource, 5.3 Intervention Capacity, 5.4 Knowledge of the Resource, 5.5 Audience Segmentation, 5.6. Interpretive Opportunities, 5.7 Media Selection, 5.8 Presentation Technique					



5.2.3 Socio-economic valuation

Cultural economists point out that merit goods such as natural and cultural assets, which build the main visitation motive, are offered below cost or for free (Klamer and Zuidhof 1999:28, Mourato and Mazzanti 2002:51) to the place market. 'Price-less' assets burden though significantly the national and local tax-payer, which pays the bill in order to sustain significant monuments, protected areas, the Cultural Heritage. A methodological approach to the heritage capital based on economic e.g. existence and use values and cultural values of an asset, would help communities recognize that assets cannot be considered *per se* as components of the place product, but have to be made into place attractors, integrated into a holistic place product, following specific procedures that guarantee their long-term tangible -intangible protection, as well as their economic contribution to the local society (Throsby, 2002:6-13, Throsby, 2003:279-280).

The primary goal must always be retention for the heritage values of the place since well-conserved and presented sites have the potential to stimulate local economies. Smaller heritage sites may not attract large numbers of cultural heritage consumers but are capable of providing socio-economic advantages for local communities and transferring knowledge of the past to future generations. The value placed on conservation and management of heritage assets in an area should be at least equal to the cost of preserving it. In other instances the total cost to the community can largely be measured by the cost of opportunities forgone because the assets cannot be developed or redeveloped (Newell, 2004:22).

In order to accurately valorize heritage items it is necessary to consider the interdependence between the quality of a monument's physical entity including the services offered and the relationship between cultural operators (supply side) and the cultural heritage consumers (demand side). The service sector builds the overall satisfaction cultural heritage consumers obtain from seeing a collection, attending a traditional festival. Heritage satisfies a variety of needs (artistic, aesthetic, cognitive, recreational)

resulting in intense job diversification: 2.4% of the active population in France works in the heritage sector (Greffé, 2004:304). Heritage in good shape elicits cultural heritage consumer flows, whose expenditure enables further investment in the resource. This is a serious argument for communities to activate public, private funding and donors to invest in local heritage with public information campaigns, training programs for permanent and seasonal staff, interpretive products and services.

Local heritage projects should select heritage assets that constitute reference points to the community and restore them to social players by identifying their valorization potential. Local place businesses insist on using heritage assets in proximity to their location causing this way externalities and political pressures on local governments, dividing the cultural heritage place into area of benefits and area of costs, evoking the creation of monopolies accompanied by a drastic quality downgrading (Zuhrt & Sakellariadis, 2005). Benefits produced by heritage assets are calculated on fixed prices at a given time and seldom include the conservation and management cost, speculation on land uses, social displacement and the fall of the purchase power of residents (Greffé, 2004:306-306). Cultural heritage assets and the resulted services should be valorized within a multi-dimensional, multi-attribute and multi-value environment as joint merit-mixed goods (Mazzanti, 2002:540-541) on the basis of choice modeling analysis (Bennett, 1999), as it is the most consistent with cultural goods, should we define them as multi-dimensional, multi-attributes and multi-values economic assets. Choice modelling achieves evaluation by presenting users with a series of alternative "scenarios" asking them to choose the most preferred option, whereas the baseline is usually the status quo. A series of choice create the map of preferences and values attached to alternatives and relevant properties; Mazzanti considers choice modelling to be compatible with most of the appraisal techniques, from cost benefit to cost-effectiveness and cost utility analysis (Mazzanti, 2002:554).



5.2.4 Record Sheet Summary Example

Underline unit of recording: Building / Complex / Archaeological Site / Open Space

☒ Building ☐ Complex ☐ Archaeological Site ☐ Open Space

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SECTION 1. IDENTIFICATION AND DESCRIPTION OF THE ASSET

Name: ANASTASIADIS TOBACCO FACTORY

Category: BUILT HERITAGE

Type: INDUSTRIAL BUILDING

Website: <http://listedmonuments.culture.gr/monument.php?code=3182>

Location: Springs of Aghia Varvara, Central Park

Country: Greece

Region: Region of Eastern Macedonia and Thrace

Locality (town, village): Municipality of Drama

Address (street, number): Piges Aghias Varvaras 5
(Πηγές Αγίας Βαρβάρας 5)

Geographic location (coordinates, altitude, relief, waters):

41° 9'0.53"N, 24° 8'33.60"E

Access:

No physical access.

Street view

- Digitized access at: **The MIS ETC 2717 ALECTOR eBook for iOS and Android operating Systems, Chapter "Tobacco Perfumes"** at the Appstore and Google Play
- **The MIS ETC 2717 ALECTOR Open Street Museum, Chapter Greece at:**
http://alektor.org/wp-content/uploads/2016/SCRIPTORAMA_MUSEUMS/GREECE/1.AnastasiadisTobaccoFactory_1875.pdf
- <http://listedmonuments.culture.gr/monument.php?code=3182>

Owner/administrator: Dimitrios Iliadis

Present function/ since when: Storage Place since 1970

Previous functions/ period (start date-end date for each):

- 1875 -1931: Tobacco factory



- 1943-1944” Right after the displacements of the Jewish Community to the concentration camps in Nazi Germany in 1943, the Bulgarian occupation forces have seized and plundered the tobacco factory.
- 1945-1953: Dance learning centre “Titania”
- 1953-1968: The building has operated as cleaners, the “Kyknos” until 1968 under Maximiadis.
- 1968 -1970: Webber and carder facility
- In 1970 Salomon Burlas has sold to Stefanos Iliadis, who owns the adjacent restaurant “Nisaki”.

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Landscape – elements (buildings, heritage, farming, vegetation, fauna, waters):

shores of Aghia Varvava, the karstic lake.

Dating/ Period: 1875 - today

Persons, Events and Organisations Associated with the History of the

Building/Site/Area/ Period (start date, end date for each):

- 1875 Ioannis Anastasiadis, tobacco merchant
- 1924 to 1931 it was rented to the US company “Standard” for tobacco processing until the company went bankrupt.
- In 1943 the owner Abraam Haime Pashi died in Blagoevrgard at the concentration camp. The property was been transferred to Salomon Burlas.
- Right after the displacements of the Jewish Community to the concentration camps in Nazi Germany in 1943, the Bulgarian occupation forces have seized and plundered the tobacco factory.
- From 1945 to 1953 it has been rented by Dukas Dukas and operated as dancing centre , the “Titania”.
- From 1953 to 1958 the building hosted the Maxiamiadis cleaners enterprise
- From 1968 to 1970 the building became a webber and a carder facility
- In 1970 Salomon Burlas has sold to the present owner Stefanos Iliadis, who owns the adjacent restaurant “Nisaki”.

Description (history, features etc.):

It was built in 1875, during the era of Ottoman rule, in direct contact with the owner’s marble mansion (Kaliora Mansion) that have the same morphological structure (symmetric configuration, arched skylights openings etc.).

It is the first tobacco processing plant and tobacco sales enterprise in Drama.

The tobacco factory of Ioannis Anastasiadis changed many uses since its construction. In 1943 it was occupied and looted by the Bulgarian army and after the liberation of the city in 1944 and until 1953 it worked as a dance learning centre. For the next six years (until 1958) it was used as a dry cleaner and after that, the owners used it as a factory (webber and carder).

SECTION 2. ASSESSMENT OF SIGNIFICANCE OF THE ASSET

Designations: ΥΑ ΥΠΠΟ/ΔΙΑΠ/Γ/10198/605/5-5-1987 - ΦΕΚ 292/Β/9-6-1987

Significance of the asset: The first tobacco factory in Drama is an unspoiled cultural heritage monument, identified as testimonial built heritage for the Golden Leaves Era 1840-1940 in the Kingdom of Greece (1832-1973) and in the late Ottoman Empire in the territory of modern-day Eastern Macedonia



and Thrace in Greece. Built by the tobacco merchant Ioannis Anastasiadis in 1875 as the first tobacco storage and processing factory at the shores of Aghia Varvara in Drama, it indicates the rising start of the flourishing tobacco economy in Drama. The humidity of the area (due to the natural springs adjacent to tobacco factories) was a prerequisite for the fine storage and processing of tobacco leaves.

4.12 Build and Asset Record

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The Asset Record helps to creating an attractive cultural heritage consumption mix at local level. An attractive cultural heritage consumption mix at community level requires many synergies to be born. An attractive mix may consist of the most different elements put together ranging from the local coffee shop to local artists to the local museum and traditional events. The more diverse the locally-driven mix is, the better for the variety of the experience. Attractors from

the natural and built environment, museums and collections, events and traditional festival, open-air and indoor-activities, cultural industries, the performing arts, traditional sports and medicine etc., they all contribute to the creation of a mixed heritage typology, which should reflect the features the spirit of the place, which can be consumed as cultural goods and services.

ASSET RECORD	
Basic Information	Explanatory Notes
Name of Place	Current name
Other names	Former or other names
Land description	NUTII and NUTS III
Location/Address	
Construction date(s)	Original construction year; or if constructed in stages, specify additional relevant year(s).
Designation	Use National Designation Codes (eg. Individual Bldg, Precinct, Urban Park, Tree etc).
Asset Type	Monument, Landscape, Heritage Site, Historic City, Object, Collection, Material Cultural Heritage Item, Festival, Traditional Event
Architectural and/or Art Style	
Use (original/current)	Use Official names. State both Original and Current Uses if possible.
Other Listings	Show any other listings that apply to the place at the time of the survey or assessment, eg. 'State Register', 'Classified'
Physical description	Provide a brief description of the place, its component elements, and any important features of its context or setting.
Historical notes	Provide a brief history of the place relevant to its significance. Detail the historical evolution of the place, including dates of importance, past and current uses, and associated persons or events.
Historic theme	Write down the historic theme
Construction materials	Select from standard construction materials
Statement of significance	Provide a concise and succinct statement of the place's significance
Level of Significance	State whether the asset is considered of Exceptional, Considerable or Some significance.
Management Category	State the Management Category associated with the Level of Significance assigned to the place.
Main Sources	List any written records, maps, plans, photographs or other sources used in the assessment of the asset.
Date of survey/assessment	
Photograph	Include one photograph that clearly depicts the place.
Condition	State whether the asset is in Good, Fair or Poor condition, and if available, a summary of major works required conserving or restoring the asset.



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