Alexandra de Carvalho Antunes
Grigor Angjeliu
Mariagrazia Bellanova
Editors

ADVANCES IN CULTURAL HERITAGE STUDIES
Year 2020
Contributions of the European Students'
Association for Cultural Heritage

ESACH
EUROPEAN STUDENTS'
ASSOCIATION FOR
CULTURAL HERITAGE

2018
EUROPEAN YEAR
OF CULTURAL
HERITAGE
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PREFACE

The announcement of the creation of a European Year of Cultural Heritage (year 2018) – by the *Decision 2017/864 of the European Parliament* – encouraged the creation, in 2017, of the European Students' Association for Cultural Heritage (ESACH).

ESACH has become the first still-growing interdisciplinary and cross--generational network in the field. Currently brings together young researchers and researchers at early stages of their careers, in the fields of culture and heritage, from all kinds of academic disciplines and is made up of members from various European universities and research centres (see www.esach.org).

Within the network, the main questions are: How do we engage with the past elements of our culture(s)? How and why do we protect culture as a genuine element of a contemporary cultural system? What do younger generations state as heritage and what ways do they see to safeguard and experience it? ESACH stands up for a participatory way of involvement and is eager to take part in the cultural discourse at European and national levels.

Since ESACHS' foundation, the Portuguese publisher Mazu Press (www.mazupress.com) has been associated with the initiatives of the Portuguese branch of ESACH based in Lisbon (*Sharing Heritage Lisbon*), firstly with the promotion actions and then with the publication of the book *"New Perspectives in Interdisciplinary Cultural Heritage Studies. Contributions of the European Students' Association for Cultural Heritage in the European Year of Cultural Heritage 2018"*.

In this atypical Covid-19 pandemic year, Mazu Press again invited ESACH to join the renewed idea of "unifying through Cultural Heritage", creating the opportunity *for all* to associate their efforts to this volume of *"Advances in Cultural Heritage Studies, Year 2020"*.

Until now, ESACH members have been given the opportunity to contribute their ideas in several European events organized by the respective stakeholders, such as the Genoa Meeting, in October 2019, which had the cultural, logistic and financial support of the University of Genoa and foremost the PhD Course in Study and Enhancement of the Historical, Artistic-Architectural and Environmental Heritage.

This book brings together twenty chapters by twenty four authors from Canada, Greece, Ireland, Italy, Poland, Portugal, Slovakia, Spain and Turkey.

This sharing of knowledge, culture and heritage studies, through various disciplines, shows the richness – advances and new perspectives – generated by the common passion for cultural heritage.

Lisbon and Milan, October 2020
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Untangling the Concept of Cultural Landscapes: a Critical Review

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Abstract

In 1992, UNESCO's *World Heritage Convention* was the first global legal instrument to recognise and protect cultural landscapes, setting a precedent for adoption of the concept within numerous national and international conservation designations and conventions. However, despite its widespread recognition, there is no universal definition for what constitutes a cultural landscape. In response, this review disambiguates the concept as understood within internationalised conservation instruments. It begins with an examination of hegemonic Eurocentric heritage and conservation discourses, revealing how they construct culture and nature as separate entities with distinct value typologies. Using examples, the review then explores how cultural landscapes are interpreted by Australia ICOMOS' *Burra Charter* and IUCN's *Category V Protected Areas*. Subsequently, it outlays how cultural landscapes are constituted within the *World Heritage Convention* itself. It is revealed that while cultural landscapes offer a framework for understanding and protecting interlinkages between nature and culture, their realisation can be constrained by Eurocentric biases in discourses underpinning the processes of the *World Heritage Convention*. These biases are particularly problematic in recognising and inscribing the landscapes of Indigenous peoples.

Keywords: Cultural Landscapes; Heritage Discourse; World Heritage

1. Introduction and background

1.1. The emergence of the nature/culture dichotomy

While evidence of the first protected landscape dates to China in 748AD (Mitchell et al, 2009, p. 18), it was Carl Sauer's 1925 seminal

work, *The Morphology of Landscape*, which introduced the concept of cultural landscapes to Anglophone academia (Jones, 2003, p. 21). Sauer describes cultural landscapes as "fashioned out of the natural landscape by a culture group. Culture is the agent, the natural area is the medium, the cultural landscape is the result" (cited in Mitchell et al, 2009, p. 15). In contrast to Sauer's recognition of the interlinkages between nature and culture, the normative position of Eurocentric heritage discourse is to treat them as separate entities. As a discursive practice, heritage is a value-laden process embedded in social, political and cultural milieu where meanings are created and reproduced. The dominant heritage narratives that underpin globalised heritage regimes including UNESCO's *World Heritage Convention* are rooted in understandings of nature and culture that stem from the European Enlightenment. This period marked the emergence of "Man" as both the epistemological object and the political subject of a new power/knowledge regime (Love, 1989, p. 272) and concomitantly saw the treatment of nature, the self and society as discrete entities for knowledge production within European academia.

The rationalisation and domination of nature and culture were intellectually cemented within Europe's science disciplines (Wynter, 2003, p. 264) and continued throughout modernity as archaeology and architectural conservation embraced the empirical method of natural sciences throughout the nineteenth and twentieth centuries. The resultant knowledge hierarchies favoured conservation of material culture to the relegation of intangible elements, evident in the emergence of heritage instruments such as the 1964 *Venice Charter* from the International Council on Monuments and Sites. The *Venice Charter* attempted to assert a common definition of cultural heritage but focused on tangible elements such as monuments and buildings. Congruently, a nature/culture dichotomy was inducted into Euro-Western nature conservation practice through a "pristine wilderness" approach to protected areas management, a land ethic which asserted the idea of unspoiled nature, free of human contact. In Canada and the United States for example, the constitution of the "pristine wilderness" within early parks movements resulted in the removal of Indigenous peoples from national parks such as Banff and Yellowstone. The "Yellowstone Model" of fortress conservation where protected areas are kept free from human habitation became the basis for the definition of national parks asserted by the International Union for the Conservation of Nature until 1992 (Colchester, 2014, p. 39).

1.2. Internationalisation of the cultural landscape concept

An examination of the nature-culture schism within academia has revealed it to be a construct and an outcome of dominant discourses emerging from an historical epoch, rather than a universally applicable classification for categorising cultural and natural heritage (Larsen and Wijesuriya, 2017, p. 143). The dichotomy has been disputed via challenges to what constitutes "authentic" nature and culture, making the divide more porous and opening a path for broader interpretations of heritage value. Internationalised cultural and natural conservation instruments are increasingly recognising the holistic relationships that can exist between humans and their landscapes, and the vernacular and associative nature of cultural landscapes where material heritage may be absent altogether and the landscape itself holds cultural significance (Mitchell, 2008, p. 26). In the midst of twin crises of global biodiversity loss and climate change, the recognition and protection of symbiotic relationships between humans and their landscapes are urgent endeavours. Eighty percent of the planet's remaining biodiversity lies in the territories of Indigenous peoples (FAO, 2017), evidencing interlinkages between cultural and biological diversity and the need for holistic, community--based conservation approaches.

While the *World Heritage Convention* became the first global legal instrument to recognise and protect cultural landscapes in 1992, the International Council on Monuments and Sites (ICOMOS) and the International Union for the Conservation of Nature (IUCN) also recognise the concept. As advisory bodies to the World Heritage Committee, these organisations are tasked with evaluating nominated sites for inscription as cultural or natural World Heritage properties respectively. Resultantly, they are influential in asserting discourses and management practices which are enacted on an international level. While these organisations historically reified the schisms between tangible and intangible cultural heritage and between nature and humans, they have shifted discourse towards a more holistic understanding of nature and culture, as demonstrated within two of their conservation-related instruments.

1.3 The Australia ICOMOS Charter for Places of Cultural Significance (The Burra Charter)

The *Burra Charter was* adopted by Australia ICOMOS in 1979 and precedes UNESCO's World Heritage conceptualisation of the cultural landscape. Importantly, the charter is not static but takes a reflexive approach to heritage understanding and is updated as new and

alternate knowledge emerges. In contrast to the *World Heritage Convention,* the *Burra Charter* is not a legally binding document. It offers procedures and ethics for protection and conservation of heritage places while recognising living aspects of cultural heritage at the core of places of cultural significance (Australia ICOMOS, 2013). It has been adopted as a best-practice standard for cultural heritage conservation and management in Australia, including at the World Heritage site of Sydney Opera House. It is also utilised by many heritage sites internationally including those under the remit of the National Trust for Scotland. According to the *Burra Charter*, "Place" can describe a cultural landscape where cultural significance is embodied in the place itself and contains both tangible and/or intangible dimensions. The charter is ground-breaking in asserting how natural elements can also be defined as tangible cultural heritage or "fabric": in some cultures, the two are indivisible (*ibid*, p. 2, p. 4). This assertion is particularly important for recognising heritage understandings of Indigenous peoples for whom nature, culture and spirituality are often interconnected and intrinsically linked to their landscapes.

In the *Burra Charter*, conservation is defined as all the processes linked to a place's custodianship in order to retain its cultural significance. The charter specifies that conservation of a place should identify and consider all aspects of cultural and natural significance and all values are considered as equal (*ibid*, p. 2, p. 5). It underlines the importance of Indigenous groups' involvement in heritage conservation; the role of conflict resolution and recognition of cultural "difference"; and the accommodation of oppositional views, as different groups may ascribe different values to places (Meskell, 2002, p. 570). Rottnest Island/Wadjemup Cultural Landscape in Western Australia is an instructive example of a site managed through the principles of the *Burra Charter*. The site maintains significant cultural value for Aboriginal people whose association with the landscape includes Dreamtime stories on the creation of the offshore islands (Government of Western Australia/Town Planning, Urban Design and Heritage, 2015, p. 71). Aboriginal values linked with the landscape form the basis of site conservation. Following the *Burra Charter*, the site's management plan recognises a broad spectrum of cultural values which also encompass natural attributes, including "geological formations, flora and fauna, Aboriginal heritage, buildings and structures and their settings, views, avenues, cultural deposits, artefacts, records, memories and associations, along with uses and activities' (*ibid*, p. 86).

1.4. IUCN Category V Protected Areas

The remit of the International Union for the Conservation of Nature (IUCN) includes the provision of guidelines for protected areas management that are recognised as best practice by the United Nations and numerous governments internationally. In 1994, the IUCN established a definition of a protected area and six associated management categories. However, these categories were revised in 2007 to reflect advances in understandings of how categories should be applied in different geographical or other contexts (Phillips, 2008, pp. 14-15). The IUCN now offers six categories of protected areas that advise how sites should be managed. Category V, the protected landscape/seascape, encompasses cultural landscapes and is described as an area where the interaction of people and nature over time has produced an area of distinct character with significant ecological, biological, cultural and scenic value: and where safeguarding the integrity of this interaction is vital to protecting and sustaining the area and its associated nature conservation and other values (IUCN, 2020).

In Category V Protected Areas, human interactions with the landscape are recognised as central to the area's protection, maintenance and evolution (Brown et al, 2005, p. 9), an aspect of cultural landscape management also acknowledged in *the World Heritage Convention's* Operational Guidelines (UNESCO, 2017, p. 83). However, the IUCN states that Category V interactions typically reflect intensive use (e.g. farming/forestry/tourism) whereas Category VI, a superficially similar categorisation, should reflect less intensive use of environmental resources, e.g. hunting and grazing. The IUCN states that Category VI sites would be more "natural" than Category V (Dudley et al, 2013, p. 21). Furthermore, a cultural landscape can attain both World Heritage inscription and IUCN Category V Protected Area status, such as the Lake District in the United Kingdom. However, the IUCN designation is only accorded to areas where the main objective is conserving nature. If a conflict of values occurs, nature conservation will be the priority, to the relegation of cultural values (Dudley 2008, cited in Finke, 2013, p. 5). There are also distinctions between World Heritage cultural landscapes and IUCN protected areas in the level of significance accorded to each designation. A World Heritage cultural landscape is considered globally significant by virtue of having demonstrated that it reaches the inscription threshold of Outstanding Universal Value (OUV), the *World Heritage Convention's* conceptual basis for deeming a site as significant for all humanity. In contrast, sites designated as IUCN

Protected Areas are typically relevant at local, national or regional level (Brown et al, 2005, p. 4).

Nijinda Durlga (Gangalidda) Indigenous Protected Area (IPA) in Australia is a Category V Protected Area under customary management by its traditional owners, the Gangalidda People (Carpentaria Land Council Aboriginal Corporation, 2016, p.1). The inextricable links between Aboriginal identity and landscape is evidenced in the IPA's name: the term "nijinda durlga" means me, or my, land where I belong and I sit down (*ibid*, p. 13). The management plan's conservation vision outlines interlinkages between the Gangalidda and their landscape, particularly in the symbiosis of cultural norms and responsible landscape management. It describes how the Gangalidda aim "[t]o manage the land, waters and natural resources of our country in a culturally appropriate and environmentally sustainable manner" (*ibid*, p. 14).

2. World Heritage Cultural Landscapes

Emerging from the same Universalist modernist tenets underpinning the foundation of the United Nations and its agencies was the idea of world heritage conservation as a common humanitarian goal, prompting UNESCO's 1972 *Convention Concerning the Protection of the World Cultural and Natural Heritage* – more commonly known as the *World Heritage Convention*. As the foremost global instrument for conservation of natural and cultural heritage, the convention requires that sites inscribed on the World Heritage list demonstrate Outstanding Universal Value. Among other OUV requirements, World Heritage sites must meet at least one of ten inscription threshold criteria. As set forth in the convention's Operational Guidelines, six criteria reflect cultural heritage and four reflect natural heritage (UNESCO, 2017, pp. 25-26). The concept of cultural landscapes was introduced as a distinct category of World Heritage in an attempt to bridge the convention's separate ascription of natural and cultural heritage values. Following Article 1 of the convention, cultural landscapes represent the "combined works of nature and of man" (UNESCO, 1972) and embrace a diversity of interactions between humans and the natural environment. The convention's Operational Guidelines define cultural landscapes as "illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal" (UNESCO, 2017 p.20). There are three categories of World Heritage cultural landscapes: clearly defined;

organically evolved; and associative, which reflect the types of relationships and interactions held between humans and the landscape.

2.1. Clearly Defined Landscapes

In the clearly defined landscape, human interaction has been intentional, often for aesthetic reasons and frequently holds an association with religious ensembles and monuments (UNESCO, 2017, p. 83). The Persian Garden, a serial cultural World Heritage site of nine gardens selected from various regions of Iran, exemplifies this category. As entirely artificial ecological environments, the ancient gardens emerged in arid conditions. Cultural linkages initiate from the Zoroastrian concept of four main natural elements (earth, heaven, water and plants) (ICOMOS, 2011, p. 178). As a living traditional culture, the Persian Garden is both a symbolic interpretation of paradise and an influence on Iranian intangible cultural heritage through arts and literature; poetry; carpet weaving and miniatures (Islamic Republic of Iran, 2011, p. 51).

2.2. Organically evolved landscapes

The organically evolved landscape is defined by human intervention which results from social, economic, administrative, and/or religious imperatives. Through its form and component features, the landscape demonstrates processes of evolution which were necessary to fulfil the imperatives (UNESCO 2017, p.83). This category splits into two sub-categories, the first of which is the relict (or fossil) landscape where the evolutionary process has ended but distinguishing features are still evidenced in material form (*ibid.*) The cultural landscape of St Kilda in Scotland is a mixed World Heritage Site inscribed for both cultural and natural Outstanding Universal Value and typifies the relict landscape. Here, the archipelago's landscape bears "exceptional testimony to over two millennia of human occupation of distant land in extreme conditions" (ICOMOS, 2005, p. 15). ICOMOS' evaluation of the site's World Heritage nomination notes that St Kilda's economy was primarily based on seabird harvesting and custodianship of Soay sheep, a now-feral and rare breed of potential genetic resource significance (IUCN, 2004a, p. 155; ICOMOS, 2005, p. 15). ICOMOS points to the vulnerability of the landscape in the absence of the islanders and their age-old traditions and land uses. This finding underlines the landscape's dependency on the islands' traditional custodianship (ICOMOS, 2005, p. 15).

The second type of organically evolved landscape is the continuing landscape, defined by linkages with traditional ways of life which are

still in evidence and evolutionary processes that are still active. Additionally, significant material evidence of the landscape's evolution over time is present (UNESCO 2017, p. 83). The World Heritage Site of Vegaøyan in Norway was inscribed as a cultural site on the World Heritage List in 2004 under OUV criterion (v), as an outstanding example of a farming-fishing economy in a continuing cultural landscape (UNESCO, 2004, p. 42). There are strong interlinkages between cultural development throughout the landscape and the area's natural conditions. Natural resource utilisation has been sustainable and the IUCN notes that traditional management of the eider population for eider down farming is both biologically and culturally significant. Traditional eider down harvesting uses nesting shelters for the ducks. Breeding success of ducks using the nesting shelters surpassed those in the open (IUCN, 2004b, p. 182-184).

2.3. Associative cultural landscapes

The associative cultural landscape is characterised by powerful religious, artistic or cultural associations with the natural element/s. This type stands in contrast to others which may show material cultural evidence (UNESCO 2017, p. 83). Similar to the Burra Charter's conceptualisation, tangible cultural material may be insignificant or absent altogether at World Heritage associative cultural landscapes. The Matobo Hills of Zimbabwe is an associative cultural landscape which also contains a wealth of ancient petroglyphs alongside Stone Age and Iron Age archaeological sites (State Party of Zimbabwe, 2003, p. 16). Cultural and natural interlinkages are evident in the taboo system which operates to protect the natural elements of the Matobo Hills (ICOMOS, 2003, p. 133). The area's powerful religious associations compel local peoples to conserve the environment; for example hunting local animals or cutting trees is forbidden in the sacred forest as to do so would desecrate the home of spirits (*ibid*). Indigenous scholars Bagele Chilisa (2012) and Irene Watson (2014) describe how a relational ontology is a commonality of many Indigenous peoples, where their collective relationship with their landscapes hinge upon interconnectedness with the living and non-living realms. From this sense of relationality, collective identity, culture and knowledge emerge. For the local peoples using the Matobo Hills, the landscape itself is culturally and spiritually significant, an aspect of Indigenous lifeways recognised in the *Burra Charter* and central to local landscape management.

2.4. Issues with World Heritage Cultural Landscapes

By providing a means of placing local communities and Indigenous peoples at the forefront of heritage custodianship, World Heritage cultural landscapes should forge a space for recognising the role of customary and traditional land use in biodiversity maintenance and the significance of associative values in landscape conservation. However, the Western philosophical roots of globalised cultural and natural heritage conservation discourse remain cemented within twentieth century heritage instruments including the *World Heritage Convention*. Operating through the convention and other globalised heritage regimes is what Critical Heritage scholar Laurajane Smith describes as an Authorised Heritage Discourse (AHD) (Waterton and Smith, 2010). The underpinnings of the AHD is found in the rationalisation of nature and culture cemented within Western science disciplines. It asserts a normative approach to conservation which defines natural heritage by the absence of tangible cultural artefacts and conversely defines cultural heritage by their presence (Prosper, 2007, p. 118). The AHD is evidenced in the *World Heritage Convention's* thresholds for site inscription, which structure how a site's Outstanding Universal Value is defined and how sites are inscribed. The Outstanding Universal Value threshold criteria for natural heritage sites provide no means of recognising cultural values which are central to meeting the threshold. Sites inscribed under natural criteria alone are therefore precluded from obtaining cultural landscape designation and must be combined with cultural OUV threshold criteria to do so. This adds a further layer of complexity, resources and management requirements to a site's inscription attempts.

The International Work Group for Indigenous Affairs (IWGIA) asserts that World Heritage OUV threshold criteria are hugely problematic in inscribing sites of Indigenous peoples, as the majority of Indigenous sites on the World Heritage List are inscribed as natural sites. Resultantly, Indigenous peoples' relationship with their landscapes and assertions of custodianship may be relegated in inscription and management processes (IWGIA, 2015, p. 7). In fact, changes to the wording of natural heritage OUV criteria have a dampening effect on the recognition of human interaction within natural sites. For example, prior to 1994, natural OUV criterion (iii) (now criterion ix) recognised the universal value of sites which were "outstanding examples of the most important ecosystems, areas of exceptional natural beauty or exceptional combinations of natural and cultural elements" (UNESCO, 1992, p. 8). Criterion (ix) now asserts that sites demonstrate OUV if they are "outstanding examples representing significant on-going

ecological and biological processes in the evolution and development of terrestrial, fresh water, coastal and marine ecosystems and communities of plants and animals" (UNESCO, 2017, p.26). The removal of nature-culture interlinkages from the wording of natural OUV criteria shows a lack of multidisciplinary thinking and the continuance of a Western hegemonic view of nature. Additionally, the philosophical basis of OUV itself is flawed as it neglects to account for the value judgements of non-Western actors. A case exemplifying these issues is Canada's nomination in 2013 of Pimachiowin Aki. The site was nominated as a cultural landscape based on how the Anishinaabeg First Nations associated with Pimachiowin Aki safeguard the lands, animals and water systems while ensuring their cultural continuity through an ongoing relationship with the site. However, in evaluating the site for World Heritage inscription, ICOMOS judged that the intangible relationship, oral traditions and oral histories bonding the Anishinaabeg with Pimachiowin Aki were not sufficiently demonstrated as exceptional and persist "in many places associated with indigenous peoples in North America and other parts of the world" (ICOMOS, 2013, p. 39). The IWGIA notes that the First Nations who drove Pimachiowin Aki's nomination bid had clearly stated they didn't want to make judgements about other First Nations peoples and their relationship with the landscape, feeing it inappropriate to describe their own relationship as exceptional (2015, p. 8). Furthermore, ICOMOS itself noted the constraints of the current OUV criteria in evaluating Pimachiowin Aki as a cultural landscape, stating:

Currently there is no way for properties to demonstrate within the current wording of the criteria, either that cultural systems are necessary to sustain the outstanding value of nature in a property, or that nature is imbued with cultural value in a property to a degree that is exceptional (ICOMOS, 2013, p. 45).

These issues with the *World Heritage Convention* evidence the continuity of a rupture in nature and culture within its underlying discourses and of Eurocentric biases within the convention's processes which stymie the inscription of cultural landscapes.

3. Conclusions

This essay traced the evolution of dominant Eurocentric heritage discourse which reified understandings of nature and culture in heritage and conservation practice, to the relegation of marginalised and non-dominant ways of knowing. The recognition of cultural landscapes on a globalised level, however, marked a turn in Eurocentric

heritage discourse towards valuing symbiotic interlinkages between nature, culture and humans which can abet cultural resilience and support landscape and biodiversity conservation. Ideally then, the concept of cultural landscapes should forge a path for global recognition and protection of prosaic, vernacular, traditional and Indigenous landscapes while highlighting the importance of local-level management and human interactions in maintaining landscape continuity. The *Burra Charter* has been influential in recognition of the cultural and associative role of landscapes while IUCN Category V Protected Areas have broadened conceptualisations of nature-culture interlinkages within internationalised conservation practice. However, translating the conceptual basis of cultural landscapes into practice faces numerous challenges within the *World Heritage Convention's* application. The reification of a nature/culture dichotomy and the continuation of a Eurocentric philosophical basis for heritage understanding can preclude the positioning of Indigenous peoples and non-dominant groups in the inscription and management of sites. In the midst of twin crises of biodiversity loss and climate change, there is an urgent need for a transformative and inclusive approach to World Heritage processes, which must account for the full participation of the most affected peoples. In contrast to the current situation, conceptualisation of cultural landscapes within global heritage regimes should result in praxis that secures sustainable land use and cultural and ecological resilience, and is shaped by and for the most vulnerable groups.

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Making legal protection of cultural landscape effective. Selected Polish experiences

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Abstract

Although legal protection of cultural landscape in Poland dates back to the 1990s, an effective implementation of protective means shall be still considered as a grand challenge of our times. Having this in mind, the text aims to present two main mechanisms concerning mentioned issue: establishment of cultural parks and introduction of so-called landscape acts by local authorities. Both pros and cons of mentioned means are shown. Moreover, based on Polish experiences in this field, emphasis is placed on practical aspects and problems regarding cultural landscape protection. Apart from analysis of legal mechanisms, also non-legislative promotional initiatives are presented in this scope.

Keywords: Cultural Landscape; Cultural Values; Cultural Heritage; Historic Preservation

1. Introduction

In Poland, legal protection of cultural landscape started in 1990, when this concept was introduced to amended version of Act of 15 February 1962 on Cultural Property Protection and Museums (consolidated text: *Journal of Laws 1999, no. 99, item 1150*). This act, no longer in force, provided also for some forms of cultural landscape preservation, such as areas of conservational protection, reser-vations and cultural parks. Unfortunately these mechanisms were just listed, without detailed description, which made them in practice completely ineffective. Yet, mentioned regulations could be perceived as a type of axiological declaration (Zalasińska, Zeidler, 2015). Indeed, since the 1990s, the problem of landscape protection has been considered as important – for instance, ministerial programme "Protection and conservation of historic cultural

landscape" was com-menced at that time with the view to i.a. prepare practical recom-mendations referring to landscape protection in particular regions.

However, taking into account long, dating back to interwar period Polish traditions in the field of historic preservation, *prima facie* it may seem that the need of cultural landscape protection has been identified relatively late. Yet, as it has been noticed in literature, Polish legal provisions introduced in the 1990s to some extent even anticipated international regulations (Klupsz, 2016; see also: Taylor, 2011). In fact, until establishment of three categories of cultural landscapes of outstanding universal value by World Heritage in 1992 and then adoption of European Landscape Convention of 20 October 2000, the problem of protecting cultural landscape had not been fully recognized, even if some aspects of protecting sur-roundings of cultural property had been previously noticed in soft law acts (e.g. the Recommendation concerning the Safeguarding of the Beauty and Character of Landscapes and Sites, dated 1962).

On Polish legal grounds, the idea of cultural landscape protection has been developed further in new legal act concerning historic preservation, i.e. Act of 23 July 2003 on the Protection of Monuments and the Guardianship of Monuments (consolidated text: *Journal of Laws* 2020 item 282 with amendments, hereinafter referred to as "the Act of 23 July 2003"). This act formulates definition of cultural landscape, that is legally understood as an area, as perceived by people, containing natural elements and creations of civilization, whose character is the result of the action of natural and human factors throughout the history. What is more, the Act of 23 July 2003 provides detailed regulations about cultural parks that are one of spatial legal forms of heritage protection directed specifically at cultural landscape preservation. The essence of such parks, created at local municipalities' level, is that some prohibitions and restrictions connected e.g. with economic activities may be introduced there to protect both material and intangible values of particular place.

Also, ratification of European Landscape Convention by Poland in 2004 has motivated relevant authorities to amend legal acts by creating new mechanisms aiming for better landscape protection. Following legal instruments shall be listed among the most important in this scope: (i) right to enact so-called landscape act at local communities level, (ii) obligation to prepare landscape audits at voivodeship level, e.g. for identification of priority landscapes. They were introduced by the Act of 24 April 2015 on amendments of selected acts in relation to strengthening of landscape protection

mechanisms (*Journal of Laws* 2015, item 774). Although provisions of this act are connected mostly with planning law (not cultural heritage one), it is beyond all doubts that they have influence also on historic preservation. This concerns mostly mentioned landscape acts, which will be the main subject of this article in addition to cultural parks (as regards landscape audits, they were just mentioned and are not to be analysed in details due to the fact that in practice they have not been drawn up by voivodeships yet).

Despite the wide range of possibilities for cultural landscape protection, their effectiveness arises some doubts. Given the above, the purpose of the article is to present selected legal solutions in this field from the perspective of Polish experiences, including both their pros and cons. Moreover, some non-legislative initiatives connected with promotion of cultural landscape protection are to be shown. Research presented below is based on analysis of legal regulations and judgements of courts as well as on selected information about practical implications of cultural landscape protection.

2. Cultural parks

2.1. What cultural park is?

As it has been mentioned before, cultural park in itself has been provided for in Act of 23 July 2003. Pursuant to its article 16 point 1, cultural park may be created based on act enacted by local community council, preceded by unbinding opinion of voivodeship monument conservator. Also, the aim of cultural park creation is specified in mentioned regulations: it involves protection of cultural landscape and maintenance of areas of distinctive landscape with immovable heritage typical for local building and settlement tradition.

Further provisions of the Act of 23 July 2003 concern obligations connected with establishment of park. First of all, public consultation shall precede its creation by the council (art. 16 point 1a). What is more, some specific documentary obligations are imposed on local authorities. In this scope, the mayor has to prepare special plan of cultural park protection that shall be agreed by voivodeship monument conservator and approved by local council (art. 16 point 3). For areas of cultural park it is also compulsory to enact local spatial development plan, while in Poland, as a rule, adoption of such a plan is only optional (art. 16 point 6).

Apart from the above, there are some prohibitions and restrictions that make the essence of cultural park as a specific protection mechanism. They are listed in article 17 point 1 of Act of 23 July 2003 and concern: (i) carrying out construction works or activities in the field of industry, agriculture, breeding, trade or services (ii) changing the way of using immovable heritage, (iii) placing boards, inscriptions, advertisements and other signs that are not related to cultural park protection, excepting traffic signs and, as a rule, other signs connected with public order and security, (iv) principles and conditions of location of small architecture objects, (v) storage of waste.

2.2. Cultural parks in practice

Despite significant potential of cultural parks, in practice this form of landscape protection is not very popular in Poland. In fact, only forty cultural parks have been established so far. Protection in this scope has been assured e.g. for several Polish old towns, such as Kraków, Wrocław, Łódź, Poznań or – as for smaller ones – Jarosław, Krosno, Bieruń or Brzeg. Besides, cultural parks tend to be created in connection with less or just locally popular heritage and include i.a. parks related to archaeological sites (e.g. Cultural Park "Grodzisko" in Wicina), places of religious worship (e.g. Cultural Park "The Chunch under the invocation of Mary Magdalene in Łopatki") or sites connected with renowned persons (e.g. Mickiewicz Cultural Park covering some villages in Greater Poland).

Undoubtedly, there is much more areas that could be subject to complex protection assured by cultural park. Thus, such a low amount of parks in Poland proves that local communities are generally not willing to take the initiative as regards protecting their landscape via this form. To show the scale of the problem, the example of Subcarpathian Voivodeship may be presented. In Voivodeship Programme of Guardianship of Monuments for 2018-2021 (that is *sui generis* strategic unbinding document prepared on provincional level), almost 30 propositions of potential cultural parks have been formulated in the voivodeship's territory. In practice, only two parks have been established and there are no prospects to reach proposed amount.

However, not only a small amount of cultural parks is the problem; also some of existing cultural parks do not fulfill their assumed functions. Documentary obligations such as plan of cultural park protection and the local spatial development plan have not been met in some cases, even if it has been a long time from the date of park estab-

lishment. In this scope, *de lege lata* there are no effective legal possibilities of enforcing these duties, which makes rules imposing them to some extent illusory.

The next problematic issue is unambiguous or too arbitrary wording of provisions concerning prohibitions and restrictions in cultural parks. In fact, sometimes expressions used by local councils seem to exclude any activities within protected area which is irreconcilable both with *ratio legis* of the Act of 23 July 2003 regulations and with interests of local society. As a result, in research carried out in 2017, only five out of thirty eight cultural parks being subject to evaluation at these times have been assessed as very good (Myczkowski, Marcinek, Siwek, 2017).

2.3. Pros and cons of cultural parks

Taking into consideration regulations concerning cultural parks, it seems that this mechanism of cultural heritage protection shall have a great potential. Owing to its application, not only individual cultural property may be preserved, but also its context may be maintained in good condition. It is worth noting that although cultural landscape consists mostly of material objects (both natural and antrophogenic), cultural parks are intended to ensure protection of intangible heritage as well. As it has been emphasized by jurisprudence, protection of cultural values via cultural parks includes also inmaterial aspects such as general impression of particular area and its ambiance (judgment of Voivodeship Administrative Court in Wrocław of 20 October 2017, no. IV SA/Wr 589/17).

In the context of the above, it seems that cultural parks are ideal form of protection of historic towns and villages. Parks shall prevent protected areas from chaotic management and improve their esthetic. As a result, not only purposes of historic preservation could by meet, but also tourist attractiveness is likely to be increased. Harmonization of protected area's elements shall be considered as the key aspect of cultural parks, involving e.g. harmonization of architecture styles, signboards, stands or even gastronomic yards. Having this in mind, restrictions in themselves shall not be considered as irrational obstacles for making business, but as a commitment to common welfare. As such, creation of cultural park is sometimes perceived as an opportunity to develop tourism industry and make new tourist product. This concept has also its roots in foreign approaches (dos Santos Queirós, 2019).

However, in fact many of local communities are not interested in establishment of cultural parks. Potential ideas in this scope often meet with opposition from society, which representatives have concerns as regards negative influence of prohibitions and restrict-tions on possibility of running business activities in protected area. In fact, it cannot be excluded that in some cases establishment of cultural park would make entrepreneurs enforced to change premises or sector of activities (if it would be entirely prohibited in the area). In less extreme cases, some additional costs shall be incurred to make the place of activity compliant with imposed restrictions.

Despite the above, legal rules do not provide for sufficient financial incentives connected with establishment of cultural park. Admittedly, the Act of 23 July 2003 envisages the possibility of obtaining compen-sation for entities that are to some extent "injured" by restrictions as regards the way of using building situated in protected area; moreover, in some cases, the immovable object of such entity may be purchased by public authorities. However, even if these provisions may sound reasonable, in fact they are not satisfactory and as a rule do not respect specificities of business activities. For example, as it has been stated by courts, in practice entities who are just renters of locals are not entitled to be rewarded via compensation as they have only factual and economic interest (not legal one) to obtain it. Such an interest is usually not considered as sufficient according to Polish law (see e.g. judgment of Voivodeship Administrative Court in Kraków of 1 August 2018, no. II SA/Kr 480/18; Tomczak 2019).

Restrictions that can be introduced in cultural parks concern not only usage of particular buildings, but additionally may affect activities performed in open-access places such as itinerant trade or distri-bution of promotional materials – in these cases compensation also does not apply. Furthermore, the amount of compensation covers only genuine losses (*damnum emergens*), while entrepreneurs often tend to claim that due to cultural park they also are at risk of losing profits, for instance as a result of being forced to use less dis-tinguishable signboards. Another issue is that there are no tax incentives for entities performing business activities in the protected area, while it seems that some privileges in this scope could effect-tively encourage adapting business conditions to new restrictions.

The perspective of entrepreneurs is not the only one that may be a source of problems. Also local communities in themselves often perceive cultural parks as connected with great budgetary burden. In this context, compulsory preparation of local spatial development plan may act as a deterrent – this document has specialized character and

as such usually requires being drawn up with participation of experts. The above results in additional costs that are frequently beyond financial means of local communities, that cannot count on costs' reimbursement from central level.

As for another problem, these are unclear differences between cultural park and other means of protecting landscape, introduced both by the Act of 23 July 2003 (e.g. other spatial heritage protection forms as historic urban arrangement) or other acts – for example, local spatial development plans may in themselves impose some similar restrictions (Smertyha, Burski, 2015). Consequently, complex character of cultural park may be perceived just as combination of other mechanisms and as such is not considered to be applied in addition to or in place of mentioned other means.

3. Landscape act

3.1. The essence and the scope of landscape act

Apart from means introduced by the Act of 23 July 2003, also the Act of 27 March 2003 on Spatial Planning and Development (consolidated text: *Journal of Laws* 2020 item 293 with amendments, hereinafter: "the Act of 27th March 2003") provides some mechanisms aiming to protect landscape, including cultural one. Among these instruments, possibility of enacting so-called landscape act (sometimes also referred to as "advertisement act" – see: Fogel, Goleń, Staniewska 2016) seems to be the most important as for potential consequences.

Pursuant to article 37a point 1 of the Act of 27 March 2003, local community council is entitled to adopt act concerning rules and conditions of location of small architecture objects, advertisement boards, advertisement tools and fences. Such an act may in detailed way cover questions connected to size, quality standards and sorts of building materials used in abovementioned objects. What's more, as for signboards, landscape act shall also limit its amount on particular building to be placed by particular entity. It is worth noting that as regards fences, advertisements boards and advertisements tools, they may be even totally prohibited. Those who would breach rules of landscape act can be sentenced to financial penalty (art. 37d of the Act of 27 March 2003).

It shall be mentioned that adoption of landscape act has to be preceded by relatively complicated procedures, specified in article 37b of the Act of 27 March 2003. Apart from consultation with local

society, also opinion or approval given by authorities (e.g. voivode-ship monument conservator) is required.

The above may sound similar to some protective elements functioning in cultural parks. Indeed, both mechanisms can serve as a mean to sort out chaotic elements of particular space. However, as regards main differences, they are as follows:

- cultural parks are as a rule connected with more types of restrictions, while landscape acts may cover only some kinds of them,
- cultural parks are targeted strictly for cultural landscape protection and generally shall cover areas where immovable historic monuments take places; it is not obligatory in case of landscape acts (they may be enacted both for contemporary and historic sites),
- adoption of landscape act may seem to be easier than creation of cultural park as it does not result in additional duties for local community such as preparation of protection plan or local spatial development act.

3.2. Landscape acts in practice

Similarly to cultural parks, also landscape acts are not introduced frequently. In fact, less than 1% of local communities have decided to enact them.

It seems that landscape acts shall be more popular in large cities, which is justified taking into consideration that such sites are mostly exposed to advertisement chaos. Indeed, in majority of the biggest Polish cities landscape acts have been already passed or are just in the process.

Unfortunately, procedures connected with enacting landscape act are very long-lasting. What is more, following worrying phenomenon can be observed: lots of local communities seem to abandon their plans as regards landscape act at some stage. Furthermore, even if particular act is successfully adopted, it is almost a rule that it is subject to action in the court due to its supposed deficiencies (such problem took place e.g. in case of Opole, Łódź and Gdańsk).

3.3. Pros and cons of landscape acts

As it takes place in case of cultural parks, also landscape acts could have a great potential in the field of reduction of chaotic space management threatening esthetic of particular place. Owing to implementation of these acts, some buildings and sites are actually

given completely new look – for instance, it sometimes turns out that before introducing landscape act valuable monuments facades had been covered with large advertisement boards.

However, despite obviously legitimate aim of landscape acts, their implementation often runs into serious obstacles. Just as in cultural parks case, approach of entrepreneurs seem to be problematic. In this scope, concerns are raised that implementation of landscape act may result in the bankruptcy of local advertisement companies. Moreover, entrepreneurs from other sectors are worried that they will be devoid of visual identification. Having in mind that mentioned objecttions are widely signaled during consultations preceding enacting landscape act, lots of local communities prefer to resign from this initiative just not to be considered as hostile to business activities and investments.

Additionally, it has to be noted that landscape act is not confined to simple prohibition of locating particular objects. In fact, detailed determination of situating particular objects conditions often is above local clerks' competences and requires cooperation with experts in the area of urbanism, architecture, historic preservation, etc. It generates costs that are often substantial from local communities perspective. In addition, taking into account long-lasting procedures connected with preparing landscape act, requiring amendments being a result of consultations made both with society and other authorities, this expense is not one-off cost.

Furthermore, attention shall be paid to the risk of annulations of landscape act by the court. As it has been mentioned before, landscapes acts arise controversies and as such are questioned via legal actions. Indeed, according to current approach of jurisprudence, landscape acts, despite their worthy purposes, may be based on unconstitutional provisions. Doubts in this context are connected mostly with the rule of securing previously acquired right. According to current intentions of the Act of 27 March 2003 and landscape acts enacted pursuant to its provisions, possessors of objects being subject to restrictions or prohibitions can be legally forced to remove or adjust them to new conditions within transitional period. What is important, existing regulation does not provide any financial compensation for performing these activities. This fact has been questioned by Supreme Administrative Court (see judgment of 6 June 2019, no. II OSK 166/18). Among other grounds of landscape act's annulations procedural mistakes and incoherence between scopes of the Act of 27 March 2003 and landscape act are common.

4. Selected non-legislative means

4.1. "Landscape of my town" initiative

As it has been signalled before, many practical problems both with cultural parks and landscape acts may result from the fact that complicated matter of cultural landscape protection is sometimes beyond local communities' knowledge and skills. The awareness of the problem of landscape values is still at quite low level. Local communities themselves prefer to deal with less controversial issues, considering harmonization of particular elements of local space as unnecessary in comparison with more practical tasks such as investments in local infrastructure etc.

In order to solve abovementioned problems, it is essential to promote legal regulations in scope of cultural landscape, just to make its protection *sui generis* "fashionable". To reach this aim, special campaign was launched in 2016 by National Heritage Board of Poland in cooperation with Ministry of Culture and National Heritage. The aim of the campaign has been defined as drawing attentions of local authorities, companies, institutions and society to problem of advertising chaos and suitable planning of urban space. Under the campaign, some educational movies and spots have been prepared. Their presentation has been combined with meetings with local authorities' representatives that took additional opportunity of having some training in this scope; some of them were also presented in public television, which made them more available for average recipient. Coming back to local governments' perspective, it is of great importance that within the framework of campaign some practical guides have been prepared as regards e.g. creation of cultural park or enaction of landscape act. Written in more plain language that legal acts provisions, full of synthetic summing-ups and graphics, such texts shall be appreciated as accessible sets of guidelines.

4.2. "Well-maintaned monument" award

Another initative that may motivate entities responsible for cultural landscape protection to fulfill well their duties is contest organized under the slogan "Well-maintaned monument". Organized by National Heritage Board of Poland under supervision of General Monument Conservator, contest is divided into several categories – one of them concerns revaluation of cultural space and landscape. Mentioned category may include not only cultural parks, but also other spatial monuments. So far, following sites have been appreciated with the first award in landscape category:

Ed. 2019: open-air museum in Markowa,

Ed. 2018: park-arboretum in Gołuchów,

Ed. 2017: palace and park complex in Dobrzyca,

Ed. 2016: palace and park complex in Kłóbka,

Ed. 2015: monument houses built on defensive walls in Dobre Miasto.

It shall be supposed that perspective of being awarded may act as a motivator for monument's owners to take care of them in appropriate way. Even if material prizes for laureates are rather symbolic (including diploma and special board to be placed on the monument), it is promotional aspect that seem to be the most important in such competition.

5. Conclusions

To sum up, it shall be said that Poland in recent years has implemented a lot of means that are supposed to contribute to cultural landscape protection. This approach in itself can be considered as progress in perceiving heritage in connection with its wider context. Despite some successes in this field, it would not be a true to claim that Poland has entirely solved problem of cultural landscape preservation. Legal means, although existing, are often ineffective. It seems that assignment of powers to local authorities have two sides. From the first one, it is a sign of decentralization tendencies that are generally approved as a mechanism to make local societies feel responsible for their nearest surroundings. On the other hand, local communities often treat obligations in scope of heritage guardianship as "necessary evil", perceiving it as a task that requires a lot of financial expenditures and often results in controversial disputes with inhabitants that are not always sufficiently aware of cultural landscape matters. What is more, procedures connected with implementation of landscape act or cultural park's creation are often considered as too complicated, which act as a deterrent from the start.

Further issue that stands out is disproportion between obligations resulting from implementation of protective means and compensations that may be given for those who are to some extent at a loss. Unfortunately, cultural values in themselves are underappreciated by many people and entities and as such do not serve as a sufficient reason in favour of taking action aiming to landscape protection. Thus, if legal regulations are supposed to play a role of factor motivating for desired behaviours, it seems that in the area of cultural heritage it is not to be reached without engaging adequate financial resources. In this context, educational and promotional

non-legislative means described above, although shall be considered as an important step in the right direction, are not enough.

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Street Art: Cultural heritage and tourist dimensions

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Abstract

Street art has become a tourist attraction in many cities. Festivals, contest, urban projects, have this movement as protagonist and many neighbourhoods are decorated by street art. The consideration of urban art as a heritage asset begins to have a place in the academic debate, although there are still problems in its definition within this field. Despite this, street art is a tourist, cultural and artistic asset, and a form of expression that many artists have adopted. Many cities accept this art as a claim and as a way to modernize their streets. We will give a brief overview of the development of the concept of street art and various examples will be given to understand briefly what this artistic movement can mean in cultural heritage and urban tourism.

Keywords: Cultural Heritage; Cultural Tourism; Graffiti; Street Art

1. Introduction

The union of cultural heritage and tourism has sometimes been a complicated one, especially for the cultural heritage field itself and its objectives of safeguarding and protection. When it comes to analyzing the attraction of cultural heritage as a tourist resource and the possible added resource to be studied here, it can make the issue even more complicated. Street art has a problem that is already intrinsic to its very conception, and even more so if we talk about it as cultural heritage, to which another problem is added if we analyze it as a tourist resource.

First, we will give some brief notions of street art as such to understand its history, how it can be observed as a heritage element and a tourist resource for some cities. Bearing this in mind, we will examine its heritage and tourist dimensions, its viability and how it

would fit into a tourist project. Finally, this question is not something that is happening in a new and immediate way, there are some already consolidated examples and minor examples, such as competitions in small cities or in schools in urban areas, even festivals in cities like Mexico City or Melbourne.

The definitions and evolution of street art, its heritage and tourist dimensions and the examples discussed will perhaps help us to understand how this resource can work as a general attraction for a city. And how it can be included in touristic plans and cultural activities. Or it doesn't have to, since street art itself ends up being part of the city as a remarkable element but not necessarily separated. One interacts with it whether one wants to or not. It can generate rejection, but it can also become an attractive and fundamental resource for tourism in certain urban centers, which makes it desirable to preserve it as a cultural asset.

Street art is still being debated within its own relationship with the urban landscape, with its own conception and its relationship with its predecessor: graffiti. But if we look at it from a heritage perspective, there is not unanimity on whether or not is a heritage asset. Of course, it has become an essential tourist resource in many urban centers, so its protection and revaluation are beginning to have importance within public and cultural policies themselves.

2. Street art: Conception and evolution

Street art or post-graffiti (San Juan Fernández 2018), and urban art, is an evolution of graffiti or hip-hop graffiti, an accepted and institutionalized evolution of the previous illegal and persecuted graffiti. As such this phenomenon, unlike common graffiti, was not illegal, although it was sometimes carried out by the same subjects and "artists". The space where it was represented was sometimes not the same and the purpose for which it was done was different from previous hip hop graffiti. Street art made a qualitative leap in terms of hip-hop graffiti, qualitative in terms of the fact that it was exhibited in galleries (San Juan Fernández 2018), different materials were beginning to be used for its creation, as well as different styles and forms. They began to enter the art market, assuming a valuation of the work and the artist, entering a new dynamic of relationship between the work and the viewer. Even so, and in summary, street art is defined as public, independent, that is made in the street (Calderón Aláez 2019), being this its main support. Of course, the street art movement, its artists and its forms of realization, have gone beyond the public space, reaching museums and

art galleries. More institutionalized and commercial spaces (Amor García, 2019) for this more unusual and standardized movement.

The significance of what graffiti previously represented was lost, or at least adapted, as artists began to exhibit their work, and to decorate shops and murals for brands. They also began to put themselves under different artistic parameters, and to move away from the illegality or self-imposed "battle" of painting the whole city. This change of meaning for the artists themselves completely changed the purposes of graffiti. The street art inherits an aesthetic, some forms, but it starts to be exposed, it decorates, it is sold, and it adapts to the art market and the circles of the "high culture". In part, the change lies in the artists themselves, there is a generational shift that begins to represent the new street art (Ross 2016), which is more accepted by the media and society in general.

This rupture makes a clear differentiation between illegal graffiti and urban and artistic graffiti. Exhibitions in galleries were extended, graffiti writers were designers and more complete artists. This meant that in the 1990s street art was left as an intermediate current that brought together the message and purpose of graffiti in the higher cultural circuits and in the art market in general. The appearance of artists like Shephard Fairey, Banksy, Boa Mistura (as a national example) turned street art into acceptable within the worlds of art and culture while maintaining graffiti´s first meanings: illegality, the exhibition of the work in common and private urban spaces, and the continuous repetition of aesthetics that break with the everyday. Urban art, as a derivative of this, was born as a closed-circuit aesthetic, but it would be street art that would be related directly to urban space.

This assimilation of graffiti as street art, given that there was a cultural and artistic valuation, the new generational shift entail that the artists were inside the own market and that they were recognized. What previously preceded street art was recovered through documentaries, retrospectives (San Juan Fernández 2018), with new uses in the media, specialized publications, etc. Many of the exhibitions and artists began to have their own space in urban planning, were considered in policies and public spaces. This will be key for street art to be observed through the artistic prism and, therefore, it will start to be viewed as a heritage asset. Of course, it has begun to be part of heritage within the acculturalization of society (Richards 2003), which was undoubtedly consumed by the general public. It began to be assumed by the institutions in charge of culture, the

protection and preservation of artistic assets, by urbanism and tourism, in the case of the latter, as a resource within the cities.

3. Heritage and tourist dimensions of street art

Considering the previous evolution and the significance that street art has acquired over time, its value is undeniable, from a heritage and tourist perspective. Of course, previously, graffiti was a (illegal) manifestation of a young sector of the population (García Gayo 2019), made in public spaces and which did not have the acceptance of the rest of the citizens. Even so, this citizenry lived with these manifestations and expressions on a daily basis, without being able to avoid them and giving them a tacit acceptance. Today, street art is a movement accepted by a large part of the citizenry as public art (street art). From the public administrations have devised certain spaces within cities for this type of art and they expect that residents of these nuclei participate in its configuration who then lend their facades of their shops, houses, and schools while expecting that these artistic expressions represent everyone. Although always through the contribution and vision of the artist (Luque Rodrigo 2019).

But it is not only a direct relationship with the citizen that is sought, as the administration seeks to make this street art a showcase or a cover to show a new and ground-breaking, while artistic side of the city to the visitor (Pardo López 2019). And it is here that street art can be perfectly considered a tourist resource, encompassed within cultural tourism (Richards 2003).

As far as its heritage dimensions are concerned, there are several intrinsic problems or characteristics. Above all, there is the question of what kind of heritage it is and the ultimate ownership of the manifestations, which, although the artist is recognized as the executor, as it is often a public medium, is lost. With respect to the type of heritage, it can be considered as intangible heritage (Luque Rodrigo 2019), but it can be considered as an artistic good, and the institutionalization of street art through new museums tends to take this into account. In any case, there is still no clear and defined consensus, which translates into a lack of legislation regarding this art in the public aspect.

This factor means that the lines of public and private, which often frame cultural heritage assets, are modified (San Juan Fernández 2018). In addition, it adds a problem with the protection of these manifestations, which are at the mercy of external aggressions, whether meteorological, structural or coming from the citizens themselves.

The documentation gathered from the events, the murals, the festivals, can be a measure for their conservation and their study, at least, would be recorded in the archives. But let's say that it is difficult to situate street art in the dominant western heritage dimensions. Its protection would have to be approached in a different way, but it would certainly fall within the policies and recommendations that are carried out in cities (UNESCO 2011).

If we consider its tourist dimensions, street art is a dynamic and flexible resource, colourful and attractive to new generations, which can be made in strategic urban areas. And of course, viable in economic terms, since investment in it is not large. Besides, it can be a resource that does not modify the urban landscape as such, and sometimes enhances and rehabilitates its image. Of course, it does not compete with other heritage sites or with the rest of the tourism industry, since street art and its activities can be a complement to it because of its versatility and adaptation to the environment, and sometimes because of its temporality, which depends on the artist or the administration involved. The murals, the pieces or works in general, can remain what is needed according to the idea raised by the administration. In this aspect, examples such as the "Laberintos Líricos" project by Boa Mistura in cities that are part of the World Heritage show the ideal conjunction between street art and historical heritage and, in turn, the versatility and temporality of these manifestations.

All these are pros and cons within the theoretical framework of street art as a tourist resource. Of course, there are problems that cannot be avoided, these manifestations, sometimes, are not recognized, or it is not well seen by society (Luque Rodrigo 2019). Moreover, it can be an element that distracts attention from the surrounding environment, be it a building or a park, for example. Of course, a bad diffusion of the actions of street art can be seen as an evil for the city itself, generating negative values such as: attraction of other artists or writers who do not have the appropriate permission, dirt, attraction of unwanted tourism, etc.

In spite of this, street art is already an element in many cities and has been part of them for quite some time, and we cannot ignore all the potential it has and what it generates. In terms of heritage, it still has a long way to go, theoretically and legislatively, as well as in terms of the development of new technologies. But at a tourist level, its contributions and values are evident in regards to the urban environment, although there are examples in rural areas, where the population is more active and more related to the work. The insti-

tutionalization of urban art museums in different cities, as well as traveling exhibitions, attracts certain tourism to the urban centers that collect these samples. Finally, street art has both clear heritage and tourist dimensions, which must be examined in more depth for greater recognition in the heritage aspect, and greater control and meaning in the tourism aspect.

4. Street art as a tourist example. Festivals, exhibitions and routes

Street art is already a practical activity of the cultural agendas of many cities. Moreover, it is a way of renewing spaces and connecting with the youngest and supporting the incipient artists and ways of expressing themselves. There are many examples, and we will list a few just to show how extensive it is, without going into qualitative or more profound details.

Cities like Berlin, London, Athens, New York, Lisbon, Melbourne, even Vigo, Zaragoza, and smaller cities like Segovia (García Gayo 2019) in Spain, have examples of street art that serve as an attraction for visitors from outside. But not only these cities have permanent murals and manifestations, but the organization of international street art festivals where various artists are invited, begin to be activities or events that are part of the city itself.

As for these festivals, the one in Mexico City, the All City Canvas, the one in Melbourne, the Melbourne Stencil Festival (VV.AA 2013), the Assault Festival in Zaragoza, among many others, stand out. We have examples of street art routes in Berlin, which has its own extensive publication, as well as other places such as Vigo (Fig. 1). There are also community actions and activities to renovate neighbourhoods, as well as to attract visitors like the one made by Boa Mistura in the San Millán neighbourhood in Segovia, supported by Bankia and the City Council of Segovia.

But not only in these cities and through festivals or projects can we encounter these expressions. We find street art as a lure or simple expression, in the Lavapiés neighbourhood in Madrid with La Tabacalera, and murals by Okuda and Bórdalo (Fig. 2) in the same area, the art gallery in Calçada da Glória in Lisbon, or the famous East Side Gallery in Berlin. Remarkable examples and independent works that have their space and relevance in these cities, as they begin to have a direct relationship, not only with the space, but above all with the inhabitant and the visitor. Street art begins to make sense within

these spaces, which without it would remain "empty" or at least without a differentiating element that society often relates as one.

Fig. 1 — Touristic brochure

Fig. 2 – Mural de Okuda y Bórdalo
(instagram.com/b0rdalo_ii)

Of course, social networks and the Internet make the diverse street art that cities have to be shared. The website *www.isupportstreetart.com* serves for this dissemination of both artists and their works and the cities where they are located, being an international guide to street art. The application developed by the University of Zaragoza, Mural Hunter, served as a project to catalogue and preserve some of the artistic manifestations in the murals of the cities and towns. Through the photographs of the murals that are georeferenced through *Google Maps*, these manifestations are uploaded by the participants of the *app* and allows not only the location of the work, but also can be described. A way of sharing the viewer's vision and interest in street art, as well as being able to preserve different works that can be lost over time.

These are just two virtual examples, and of the new relationship with the viewer, where the visual culture has a relevant weight through social networks and specialized websites (Coluccio 2019). However, these two examples highlight not only the work of art, but also the artist and the space where it has been produced, giving notions that may attract, or evidence the weight of certain places as neuralgic centers of street art.

It can be seen, therefore, with several (but few in its entirety) chosen examples, that street art is an attractive element. This street art is found through multiple platforms and activities, in different places and with multiple forms. In short, the examples shown are evidence of its versatility and adaptability as a tourist resource that public and private cultural organizations in general do not hesitate to take advantage of.

5. Conclusions and Acknowledgements

After seeing the evolution of street art, in relation to art in general, its patrimonial, cultural and tourist dimensions, in addition to the many examples given, it can be concluded that street art can be a great resource and tourist element, and that in part it does not have to be denigrated in support of other resources. Of course, the assumed attraction to only a part of the population, especially the youngest, is a problem that can be remedied with a good diffusion and with concrete actions that put this art in relation to the elderly, or the most reluctant visitors and spectators.

As a cultural heritage, street art has yet to be recognized and better defined within a theoretical framework, which will bring a consequent valorisation and protection. Of course, the proliferation of museums or the inclusion of works (decontextualized) in these spaces, are generating an advance in academic studies on this movement, but it also shows the problems that occur between artists, the work and the representation of these manifestations in relation to their environment.

The opportunities are great with regard to tourism, and cities and their inhabitants can turn a weakness into strength for their public spaces. They can thus increase their cultural heritage, their artistic expressions and also provide a medium for young people in which everyone can be represented or where they can be initiated into art itself, creating their own identity and two-way communication.

Street art is a reality that has imposed itself in some ways, but that only depends on us or that we continue to pursue it, with the consequent failure that has occurred, or that we take advantage of it to feel identified with our city through its artistic representations, and in turn attract others so that they also know how to value it and understand the evolution of the urban landscape.

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The Mediation of Contemporary Art: *Hipervincle* and the Artistic Residency

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Abstract

The distance between the content of a museum or a contemporary art center and the public to which this content is proposed, it's still a current and a real concrete topic. Despite the numerous debates that have arisen during the 20th century over the questioning of the role of the museum as a temple of consecrated culture, over the need for a more intense social projection and over the proposal of exhibition paths and complementary activities, the abyss of misunderstanding that separates the museum of contemporary art and it's visitors is, to a large extent, still unsolved. There has always been much discussion about the removal of barriers that complicate the entrance to the museum – safety, works display's conditions – the same consideration, fundamental, addressed to those barriers of physical type, should also be granted to those of cognitive type. Because there is no barrier greater than the visitor who before entering a museum wonders "am I smart enough to understand what's exposed?" (Pollack 2015). Those topics will be faced through the focus on the laboratory of mediation Hipervincle and a brief analysis of the practice of artistic residency as an example where the artist is the mediator.

Keywords: Artistic Mediation; Artistic Residency; Artists and Public; Contemporary Art; Heritage Education; Museums

1. Introduction

The art of our time has increasingly called into question the codified means of expression that allowed effective communication to the public. The "painting from easel" has been questioned, the pedestal no longer supports a sculpture that intends to become environmental art, installations offer a more immersive experience and performative art uses the body of the artist as a work device. These are all

expressive ways requiring a different physical and cognitive action to be understood, making impossible a merely contemplative action of the work. To familiarize with this type of approach it is necessary a continuous re-education intervention for an art always bringing to the limit what the public knows and is able codify. Alongside this radical change in expressive materials, there is also the questioning of the grandeur that for centuries has presented Art, with a capital A. The artists' desire to bring art ever closer to life also corresponds to their criticism of the museum's institution and of the entire art system. Ernst Gombrich spoke about the contradiction inherent in presenting new artistic expressions «against art» – think of Marcel Duchamp who proclaimed himself an *anartist* – with the same solemnity that they had proposed to abolish and ridicule (Gombrich 1978). For all these reasons it is clear that contemporary museums or centers needs to provide to the public the tools to understand why certain works deserve to be exhibited in the halls of a museum.

This article is based on a master thesis in Art History and Artistic Heritage Management and will analyse the laboratory of the Antoni Tàpies Foundation in view of a reflection on the need to rethink the methods of presentation, mediation and dissemination of the contemporary work of art to the public. A brief introduction to the artistic residency will be given at the end with a quick reference to the European project *The Spur* which was the second study case analyzed in the thesis.

Before outlining the two study cases, it will be important to try to understand how contemporary art is included within the Heritage discourse, and why it is worthy of all the logic of valorisation and enhancement at the same grade than the heritage of the past.

2. Evolution of Cultural Heritage Lexicon

The inclusion of the term heritage in the discourses around the preservation of cultural "heritage" is relatively recent, and the current meaning is the result of a historical-social evolution that began with the French Revolution.

In its etymological meaning, the word "heritage" indicates what the father leaves in inheritance, and in the past, it had an almost exclusively material meaning, being a hereditary family property that had to be protected and handed down. A bequeathed object can evoke the relationship with those who preceded us and the responsibility we have to maintain it and transmit it in our turn to those who will succeed us. Although the assets thus understood have a predominantly

material component that constitutes a large part of their value, is the ability to create ties between the generations at the time it is transmitted to be the foundation on which the need to leave it in inheritance is based. It is an action that is part of a complex process of transmission and appropriation that is nothing more than a process of cultural transmission, within which there is the will to save the signs of their passage on earth so that posterity may in turn be witnesses to it.

If on the individual level, the definition of patrimony as an inheritance from father to son can appear clear, from a collective point of view, the term becomes more complex (J.B. Hernández and J.J i Tresserras 2001), and it is charged with a semantic repertory that has been evolving throughout history. The criteria used to describe the limits, or extensions, of the heritage, are neither permanent nor universal since the logic involved in them is of great complexity (Aguirre 2008).

In its collective extension, the act of selecting works and monuments worthy of being preserved is equivalent to the great responsibility that the present has in choosing what will be transmitted to future generations. It is no longer a question of selecting the family heritage that will be restricted to a limited number of individuals, but of choosing the heritage elements that will build the image and cultural identity of an entire community. The connection created is the beginning of the identification phase of a community towards a cultural element. At the end of this phase that element acquires a value which is worthy to be preserved and transmitted. All academic disagreements and many of the legislative texts refer to the role of identity in the process of patrimonialization, because it is precisely the recognition of a community in what an object represents that makes it worthy of being protected and transmitted. The choice of what will be preserved for the generations that will follow essentially answers the question of what we want the future to know about us and what we keep.

The debate on the reconsideration of the values to be attributed to a cultural asset finds a first attempt at synthesis in the Burra Charter adopted by ICOMOS Australia, which intends to group the new value categories under what is defined as *cultural significance*. The term was intended to be sufficiently broad at the semantic level to include the idea of value relativism, which varies depending on the individual or the community that interprets and constructs the meanings. The document, whose first version dates back to 1979, recognizes the importance of the value of significance before the value

itself of the object: *Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different indi-viduals or groups* (The Burra Charter, 1999).

The complexity of our contemporaneity encourages a continuous stratification of different value's meaning that can be almost entirely independent from material evaluation. It is asserted that monuments are bearers of values changing over time and this variability constitutes the specificity of the patrimony in the various moments of our history (Krakow Charter, 2000). The point of arrival of the intangible protagonist will be the inclusion of the so-called intangible heritage, operated by the Unesco Convention of 2003.

The definition of the meaning of intangible values has been fundamental to legitimize the value of contemporary cultural expressions. The central problem is that the artistic expressions of recent decades often lack the material component that at the beginning was the sine qua non to be defined heritage. The substantial immateriality of contemporary art makes futile all the aesthetic and formal considerations that in the early years of the century constituted the substratum of the arguments with which the preservation of an asset was justified.

In *The Story of Art* Ernst Gombrich expressed certain unease in writing an art history up to the present, with the risk of confusing the latter with a chronicle of current fashion. Any type of event can become history only when sufficient distance is acquired to ascertain its effects on subsequent processes, and similarly, the history of artists can be told only when we have become aware of the extent to which their work has influenced subsequent artistic expressions.

The absence of a temporal distance could be the cause of the fact that current artistic production is not recognized as much as it should be – also considering that it is the artistic heritage of our time. The fundamental difference with the heritage inherited from the past is that the process of identification towards current art is still in progress. In a situation of temporal distance, instead, the present accepts the values of the past almost automatically. The lack of historical distance, which seems to be an essential parameter for the patrimonial legitimization, can however be effectively compensated by another component, which only belongs to the present time: the historical consciousness (Fontal 2007). In this perspective,

the perfect coincidence between the moment of artistic creation and the practice of critical analysis, as well as the concomitance with the physical presence of the artist, ensures that the study of art and the production of cultural meaning are provided with interpretative keys that best match the reasons of existence of the work. What is being created in the present is undoubtedly an identity reference point for the inhabitants of the culture we live in, and that can be easily understood since we are in a condition where the context of creation and of perception match. The educational and mediation intervention in contemporary artistic expressions is becoming increasingly necessary in a society that has gone to shape its main axes on the questioning of every absolute truth, identifying itself in a type of fragmented culture, deconstructed, which constitutes the preconditions of postmodern culture. Clement Greenberg already in the thirties provided an analysis: *as a society, in the course of its development, loses the ability to justify the inevitability of its peculiar form, those officially accepted notions, from which artists and writers must largely depend to communicate, are destroyed. All the truths that have to do with religion, authority, tradition and style are questioned and the writer, the artist, is no longer able to assess the reaction of his audience to the symbols and allusions on which he works* (Greendberg 1939). Artists have progressively used expressive channels that make it increasingly difficult to understand the audience, with which the communication channels no longer coincide. Without adequate mediation, the unpredictable reactions of the public, risk becoming apathy, passivity and indifference, which makes more concrete the risk of non understanding the art of our day as part of a heritage under construction.

3. Mediation of Contemporary Art

The term mediation refers to an operation that attempts to reconcile two or more opposing parties. It implicitly carries the idea of impartiality and distance, as it presupposes a third agent, precisely impartial, to help negotiate a conflict between the parties. The mediator is therefore the person responsible for interceding between clearly opposing fields. Applying mediation to the artistic sphere therefore means admitting that there are conflicts to be resolved between the public and the work of art.

Approaching the work of art requires the coding of a language to which the public is not educated. According to José Ortega one of the great changes in the art of our time was to separate the audience between those who understand that art and those who do not

understand it, instead of allowing to remain on the level of judgment of taste and distinguish between those who appreciate it and those who do not. The conflict is then created in the lack of understanding that is compensated with indifference or contempt: *Hence the irritation that wakes up in the mass. When someone does not like a work of art, but has understood it, he feels superior to it and there is no room for irritation. But when the disgust for a work arises from the fact that it has not been understood, man remains as if humiliated, with an obscure awareness of his inferiority that needs to compensate by the indignant assertion of himself before the work.* Ortega attributes the misunderstanding between the public and art to the distance that the latter establishes between itself and the naturalistic referent, to move towards a language that is intrinsic to that of art itself (Ortega y Gasset 1925). The art of our time has gone through a general conceptual change that makes it impossible to understand and judge it solely based on its concrete creations.

The dematerialization of the art object is therefore the culmination of the progressive "dehumanization" of forms that shifts the interest on the conceptual component of the creative path, of which the material work ends up being "a point on a line" (Bourriaud 2006), a peripheral component only. So peripheral that its realization may not be an essential condition, as in the foundations of Lawrence Weiner's work, according to which the work "does not necessarily have to be built". The interest moves beyond the material form, in an intangible area of concepts, which is not immediately accessible to the public accustomed to an artistic repertoire that allows instead remaining on the most familiar level of contemplation.

The audience is called to be part of a space that shares with that of the work, which reacts to the extent that the viewer is also able to react. The reason of being of contemporary works obliges, in any case, to rethink mediation in terms of dialogue no longer unilateral, because – as Ben Street states again that for Manifesta 10 has carried out training workshops for mediators –, "not dealing with art in a dialogical perspective means misunderstood its positioning in art history since the majority of contemporary art is based on dialogue" (Street 2015). Dialogue with the public should therefore not be considered exclusively from the perspective of the educational mission of the museum, but its denial would be a real problem for its historical positioning and its legitimate membership in the history of art.

Another factor that has contributed to the creation of the conflict between art and the public is the growing importance of the curator's profession, as a result of hybridization between the critic, the

historian, the conservative, and, ultimately, the artist. From being a commentator of exhibitions and works and later «critic-fighter» (Vattese 2005) promoters of a group of artists whose practices were incomprehensible to the public, he became the predominant personality in the organization of the exhibitions itself. Working more and more independently from an institution, the curator approaches the figure of the critic, from the moment he begins to have the task of writing on the works of artists on display, thus anticipating or replacing the speech of the critic. The result is that the public has no longer a figure that can evoke the creative process around a work, speaking their language.

Fig. 1 – Brice Marden, D'apres de la Marquise de la Solana, 1969, New York Solomon R. Guggenheim.

Fig. 2 – Silvia Bigi, Experimentation on digital color, 2018, Bòlilt Center of Contemporary Art, Girona, 2018.

A concrete example of the importance of evoking the creative process as well as the historical-artistic contextualization can be the comparison between the work of Brice Marden D'après la Marquise de la Solana (Fig. 1) and the work of Silvia Bigi on the experimentation of colour in digital images (Fig. 2). These are two works that are almost equivalent at the executive level, but which differ profoundly in the cultural implications that constitute the substrate of their creation. On the one hand, we have the abstraction of a work by Goya in the context of minimalist reductionism; on the other hand we have a reflection on the chromatic perception in the context of the saturation of ephemeral digital images of social networks. These are two works whose final aspect is almost equivalent, but which acquires meaning only if put in dialogue with its cultural implications, which shows once again that the material work cannot be considered the ultimate term of the process of creation. The object materialized by the creative act must be considered in the perspective of a continuous flow of interpretation, which begins with the artist, that is problematized by specialists and that continues with the dialogue

that is created in the encounter between the work and the public. For the benefit of this mediation, the critical intervention becomes increasingly explicit and the curatorial practice is far from being that invisible hand that only deals with placing the paintings on the walls or the sculptures on the pedestal. It must, therefore, be a professional identity that forms the link between the new artistic language and the public.

A further consequence is to make more problematic the mission of dissemination and democratic access to which the museum, as a public institution, is called to take charge, especially because it is the privileged place of this specialized dialogue, in which the audience has no voice. The tendency to limit museum space to the function of a place of dialogue only reserved for specialists is the testimony of what Nicolas Bourriaud defines as "the visceral horror of public space", the result of this cognitive distance will be indifference that will lead a community to consider the contents of the museum as something to which it has no access, which represents a culture with which it cannot be identified or which it does not want to be part of its.

The work of Jennifer Allora and Guillermo Calzadilla offered the Antoni Tàpies Foundation the opportunity to rethink the mediation in the exhibition halls in these terms of active participation and dialogue.

3.1. The Laboratory of Mediation *Hipervincle*

The complex cultural and political references implicit in the works of Jennifer Allora and Guillermo Calzadilla have raised important questions that have been tried to answer through the mediation laboratory *Hipervincle*: how to facilitate the public to the fruition of a type of work whose material and visual component is continually subjected to the auditory one, more ephemeral? Given the performative nature of some works, how to evoke the meaning when the performance is not in place? How to refer to those works not exhibited that establish a dialogue with the works of the exhibition, useful for their understanding? We have seen that to activate the sense of art, to evoke its historical meaning and thus open the way to a possible answer to these questions, it is necessary to present the work in a dialogical perspective, which means considering the museum as the place where experiences take place on several levels: "direct experience with works of art, the association of what we see with our memories, preconceptions, images and knowledge, a search for questions rather than solutions, the use of different languages to

approach a work of art and finally the problematization of all these elements" (Pica 2014).

For the Antoni Tàpies Foundation, the framework within which these questions were raised was the exhibition of Allora and Calzadilla, a complex project that, according to the director Carles Guerra, needs a constant human presence and therefore obliges to question the modalities of mediation within the museum. Moreover, for the political and social aspects, the exhibition was the right field to understand the concrete contribution that art can have to the critical approximation towards the situations of our cultural present.

If though there were educational activities complementary to the exhibition that already carry out an effective form of mediation and deepening, the visitor indeed has access to the museum during all opening hours when these activities are not in progress. The innovative aspect of the Foundation's project is precisely that of having proposed a permanent mediator that can help to activate the dialogue component inherent in contemporary works of art, without leaving the visitor with the leaflet as the only point of reference. The rethinking of this figure was not, however, devoid of awareness of the limits of its permanent character, since such intense attention to the visitor may be feasible just in the case of exhibitions or museums with a reduced turnout. This unfortunately remains an unsolvable aspect, since if it is practised in situations with a high number of visitors, the activity of the mediator would be planned at precise times and with equally precise paths. Replacing the hall guard with a permanent mediator doesn't come without problems also from the professional definition, because it implies the need for a trained staff in the educational and historical artistic that consequently would impose a downsizing of the contractual conditions of the normal hall guard. It therefore means entrusting the hall guard with a more active task that is no longer limited to "greeting the visitor, dressing professionally, indicating the rooms or information points, maintaining a dynamic and positive attitude".

Oriol Fontdevila, who was the main reference for the theorical debate within the laboratory, has developed in recent years an intense research on mediation, wondering what justifies the addition of a further mediation to that already introduced by the first system of mediation, which is precisely the work of art itself. Fontdevila's theoretical contribution was also an inspiration for the choice of the name of the laboratory: the museum a one-way place, but as a structure that functions as a digital hypertext, able to connect different contents, creating links between them that build the meaning of the

work. Hence the name *Hipervincle* whose slogan for communicating with the public was "mediators are the bond between you and the museum, approached to ask, converse, debate and reflect".

The necessity of mediation starts from the assumption that "art is not a question of autonomy, but that its potentials are rooted in the bonds (*vincoli*)" (Fontdevila 2016) that are activated when the work is associated with instances considerably more heterogeneous than its material characteristics. The work is recognized as an element subjects to a network more or less dense of mediations that contribute to confer the legitimacy of the object of art. The price to be paid when promoting the aesthetic autonomy of the contemporary work of art would therefore be "to enclose art in invisible brackets that block it from being considered seriously as a proposal with consequences beyond the aesthetic sphere", as "art judged only by the standards of art, can easily be mocked as only art" (Wright 2013). If we therefore agree that art is not a question of autonomy, but relationships, then it will be necessary to "continually add further mediation to the first mediation of art, as it is the only guarantee to keep things moving" in the multiplicity of articulations and links that the work establishes with instances external to its object (Fontdevila 2016).

The purpose of discussion of the laboratory therefore focused on these two main lines: the consideration by the museum, therefore a more intense and conscious formation, and the modification of the perception of the public. During the first meetings they analysed the type of public that accesses the museum as well as the possible ways to let the visitor know that the person in the room is not only vigilant. Informing visitors about the presence of a person with whom they can establish a dialogue implies that at a given moment the mediator will have to approach and somehow interrupt the visit. This direct approximation is necessary to overturn the common perception of a person who watches over the works and therefore sets limits to the path, to convert it into a person who invites to overcome the limiting mental behaviours implied, that rise when you enter the museum.

In 1991 Felix Gonzalez-Torres created a work that made evident this friction between the viewer and the artwork inside the museum. Untitled (Portrait of Ross in L.A.) consisted of a heap of eighty kilos of candies that the visitor could take freely. The work is dedicated to the companion of the artist who died prematurely of AIDS, and the gesture of the audience to subtract one by one the candy from the heap – that was of the same weight of the companion of Gonzalez-Torres

the day he died –, reproduced the slow consumption of the body caused by the disease. In its intention to provoke a strong emotional impact on the viewer, the work, on the one hand, has unintentionally revealed the visitor's relationship with the museum authority, and the difficulty of perceiving the natural intimate relationship that the work of art requires. Some visitors filled their pockets disproportionately, others hesitated to approach, and others still waited for someone else to break the ice to do the same thing. The implicit social behaviour that the visitors felt they had to sustain proved to be a great barrier to the success of what the work had intended to convey. If we start from the assumption that the foundation of the artistic experience of today is the coexistence of the viewer, the elimination of such a barrier should be a priority in a museum.

The figure of the mediator should help to minimize this friction that for a long-time contemporary art is trying to eliminate to facilitate this experience, to make the viewer understand that in the museum space must feel free to be able to establish a relationship with the work in an easy and natural way, like grabbing a candy.

Once established the contact with the visitor and having given the basic information on the artistic and cultural context to which they refer Allora and Calzadilla, the mediation is activated creating a common ground of experience, a space for sharing the feelings and reflections that the work has aroused both in the mediator and in the visitor. An approach of this type allows giving a sense in a constructive way to the uneasiness helping to counter the feeling of irritation and disgust, of which Ortega spoke about, as a result of misunderstanding. The idea is that when dialogue is initiated, the mediator stops being a "guide" and takes the same position as a further visitor, whose only difference with the other is that he has already had experience of the works and is already able to build around it a more complex interpretation.

One of the shortcomings of the project *Hipervincle* is that research has not focused on the impact that this type of intervention has had on the public, how he reacted to this kind of visit and whether the dialogue with the mediators made a radical change in the understanding of the exhibition. Despite this, what was relevant to point out in this sense is that at the time when the mediation was successful, the visitor realizes that the visit would not have been the same if the mediators had not been present to guide him.

The experimental nature of a permanent figure within the room and the need for its total redefinition meant that the subject of the

experiment was not so much the visitor as the mediator himself. The project was essentially a space in which the ontological extremes of the role of the mediator were discussed as well as its definition within the museum staff, while the activity in the halls had to be the counterpart that confirmed the importance of the theoretical questions discussed.

The genesis of the project lies in a latent malaise within the museum institution as regards the only complementary space given to educational activities in the exhibition project. The externalization of the educational service is symptomatic of this fact when external persons are contracted to carry out the activities, on summary indications of the internal education department, but which were not involved in the process of designing the exhibition. For this reason, *Hipervincle* insisted on the training of mediators and on the ongoing discussion for the definition of their role, making as the core of the project workshops and seminars with professionals, rather than the intervention in the exhibition rooms and the analysis of the response of visitors. There was an awareness that the inclusion of a permanent and more decisive educational figure had to go through the structural rethinking of a type of museum that, according to the words of Carles Guerra, became a "laboratory of a form of indirect control", which has little to do with education, in which "the most perverse experiments of capitalism are produced" and which considers the visitor as a "publicity agent". The most important contribution of the laboratory is to have opened a space for discussion on the definition of a traditionally invisible role, giving instead a responsibility that can really change the experience of the viewer during the approach to contemporary art. The role of the mediator makes clear all those implicit attitudes and behaviors that are activated when you enter the museum or when you participate in a guided tour or an educational activity. During a visit, the viewer has expectations, while the guide acts according to steps and stages determined through the exhibition, which establishes the beginning, the procedure, and the end of the educational activity. In contrast to this mode, mediation is not established as an end, but as a means without preset passages and aims to open a space for the free reflection of the viewer. In addition to the initial background information that contextualizes the work and defines the so-called dominant meaning, the mediator has no defined course of action and depending on the doubts, of the formation and the predisposition of the spectator can build debates and debates more or less profitable. The mediators can ensure that within the exhibition you can generate that "domain of

interchange", which should be the optimal realization of the exhibition space as a place where the possibility of discussion becomes immediate, as the viewer moves, perceives and comments in the same space (Bourriaud 2006).

At the end of all the reflections that arose during the workshop, it was preferred to define mediation not as a role or a profession in the traditional sense of the term, but as an implicit attitude in every action of the mediator, to the extent that he can synthesize the vision of the curator and the artist with his cultural background, with the links that bind him to the work, and share this synthesis with the viewer. Mediation in this sense can establish that dialogue, of which Daniel Buren spoke, between the art asphyxiated in the museum and the comparison with the real, "which preserves the possibility of creating what the museum alone would not be able" (Buren 2002).

3.2. The artist as mediator: the artistic residency

The second study case of this thesis research was focused on the European project *The Spur* lead by the center of contemporary art Bòlit in Girona. It was the occasion to understand what happen when it's the artist himself who takes the role of the mediator of its own work. Eighteen residencies have been selected which took place within The Spur and analyse how those artists provided that dialogue perspective which their contemporary works require. It is not this the occasion to provide the whole analysis of the two residencies, since the purpose of the article was to make a panoramic on the current debate concerning mediation of contemporary art. Therefore, in this reflection the artistic residency will be proposed as one of the activities in which it could take place that real connection with the entire creative process that the contemporary work of art requires to activate. It was then investigated the reason why this practice began to be so popular and institutionally recognized.

The art defined as *socially engaged art*, which expands in multiple terms including collaborative art, community art or participatory art, is inscribed in the term of the so-called *relational art*, a term coined in the nineties by Nicolas Bourriaud. The difference that Bourriaud identifies with respect to the practices of the sixties and seventies is that relational art, when fully realized, leaves aside the question of the ontological status of art, to develop and project potential directly in the field of social intervention. In other words, we have gone from asking ourselves "what is art" to asking ourselves "what is art for".

Relational art, as defined by Bourriaud, is an art whose theoretical horizon is the sphere of human interaction and its social context, rather than the definition of an autonomous and private symbolic space. The practice of the artist's residence forces the artist to leave this private space, to establish a dialogue with the context that surrounds him, to know him, to understand where to draw inspiration from. By definition, the activity in residence cannot be an isolated practice, as the artist is projected into a foreign environment with which he has no ties and this condition forces him to seek new ones. During a residency the material or conceptual realization of a work resides in the exchange of explicit or implicit information between the artist and the community that hosts it, as well as the success of the residence depends on the extent to which the artist gives more importance to the relational and participatory context, rather than the production of a work that is most often postponed to a later time.

In the field of globalized communication, the homologation of every type of interpersonal relationship, the artist takes charge of the task of creating alternative spaces of relationship, in response to the disruption of moments of sociality. In fact, despite the conformation, even urban, of our society forces us to a perennial state of proximity with others; there is a substantial absence of encounter, a situation that anthropologist Marc Augé defined under the notion of "non-place" (Augé 1992). Museums and art centers cannot constitute themselves as further places of that spectacular representation. The fundamental postulate of most art today is the sphere of human relations, the social and political context as the place of the work, regardless of the level of direct participation required to spectators. The work in this perspective is the consequence of contact with the world, it is the "relationship of the world concretized through an object" (Bourriaud 2006) as indeed the whole history of art is the history of the production of relations with the world mediated by objects.

An artist's travelling activity is certainly not a new practice in the history of art. In a broad sense, it can be said that both physically and metaphorically the journey has always been an intrinsic component of artistic activity. The contacts and mobility of artists and their works have always been a constant thread in the development of the various stylistic and cultural influences. The urgency of consolidating an already existing model derives from the desire to make the movement of artists more accessible and fluid and to further enhance the possibilities of intercultural connection that can trigger their permanence in a given context. This shift towards a social

projection of the activity of the artist in residence is undoubtedly also favoured by artistic expressions. Despite the will to regulate and structure the format of the residence, the concept remains always very open and the modes of development always very variable. Internationally, the artistic residency is defined as a temporary residency – normally varies from two months to a year – during which it is offered to artists and other professionals in the creative sector – for some years the residencies for curators have spread – the space and time and resources to work, individually or collectively, on those areas of their artistic practice that deserve more study (*Policy Handbook on Artists' Residencies*, December 2014). It is also established as a place of dissemination of contemporary art and culture in close connection with the community of reference and its cultural heritage.

The communities in which the artist finds himself working allows him to build his practice really like a "social interstice", which can have long-term benefits in the context in which he acts. For the artist, working in a residence means, first of all, to learn how to communicate, to connect with the public, and to communicate his art with the context in a more visceral way. A residence as a mode of workforces the artist to find himself necessarily having to combine his artistic poetics with the culture, needs, and needs of the territory, which in turn conditions thought and artistic creation.

In the case of a work exhibited at the museum, we saw with the project *Hipervincle* that it is possible to evoke the creative process and stratified formations through a different dialogue between visitor and mediator. The artist's residence instead is rooted in the support and centrality of the creative process for the study, research, and production of the works includes the training of artists and the public as an open process and permanent (Biondi, Donatini, 2015), and images between the two subjects a new relationship of mutual understanding. The residence, in its primary nature of the encounter between someone who comes from outside and someone who comes from within, would, therefore, constitute the most complete form of creation, exhibition, and production of contemporary art.

The project The Spur of the Contemporary Art Center of Girona Bolit has taken into account all these aspects, developing into five fundamental actions: Exploration, Innovation, Knowledge, Communication, and Organization. The goals of the project were therefore in line with the recognition of the artist's work as a tool for the social and cultural research and growth of a community. The purpose of making the residence the main initiative around which the other actions would expand was based on the idea that the

cultural cohesion of a community could really take place through the concrete intervention of the artist, in so far as it is capable of establishing relations between its work and its context. The creation of a network of links with the surrounding area that houses the residence must, therefore, be the primary reason both for the host institution and for the artist in residence, whose activity must have a strong component of social interrelation. The real protagonists of the residency program are therefore always the relationships that are created through the sharing and inclusion of more actors in the creative process.

The findings of an artistic residency program are extremely variable. They can be tangible in terms of economic feedback or urban regeneration, or intangible nature such as the human, social and cultural growth of a community. The outcome of the residency depends on the extent to which it can establish relationships between the different stakeholders, to maintain and strengthen them. In any case, one of the great merits of these programs is to help reduce the distance between the expressions of contemporary art and the public, through activities of confrontation with artists that facilitate the understanding and help to reveal the fact that art, despite the difficulty of coding the forms in which it presents itself, is not alien to real life.

The crossing of the boundaries between art and life is a crucial point for the formative experience conducted during the period of residence. Beyond all possible models, the main objective of each residence must always be the growth of the artist (Giardino 2012), giving as implicit that if the artist evolves, even the context that houses it will do the same.

The outcome of a residence, therefore, depends on the extent to which the context it hosts opens up to the artist's perspective, and on how much the artist can bring a change, an alternative or a renewal to the system of beliefs of that community. The time-constrained to the temporary and the distance from the usual context offer a perspective from which you can see something different in the host context. In turn, the evolution of the context takes place only if a strong connection is established with it if you allow your community to enter the development phase of a work, which as we have seen is the most significant part of the work in the contemporary paradigm.

4. Conclusions

The here reported study try to give an answer to that sense of loss and incomprehension that dominates the visitor who interact with the contemporary artistic language. Two interesting projects have been analysing for this purpose. The study tried demonstrate how important it is for contemporary work, to be exposed in a condition that can foster its understanding and the discussion to be generated. The prerogative of most of this type of art, as we have seen, is the overcoming of the material component of the work, to move towards a conceptual dimension that must be continually evoked, in order to complete the sense of its realization. Without this evocation, without this problematization in dialogue perspective, contemporary work does not meet the visitor. If the encounter does not take place, if it is hindered by the obstacle of misunderstanding, from a patrimonial point of view it will not happen that process of identification that allows a community to consider an artistic production as part of its cultural background, so as his fortune. The laboratory of the Antoni Tàpies Foundation has represented the attempt of a practical application of all the theoretical implications on the mediation of contemporary art. As evidence of the still lively debate on mediation and the need to recognize the importance due to the staff responsible for communication with visitors, *Hipervincle* had among its main objectives a greater integration of the educational department in the exhibition process. If the mediators had to have the task of activating the potentialities of the work and of giving a sense to the bewilderment of the spectator, their involvement could not be reduced at the end of the entire decision-making process and then only be provided with summary institutional information on the work presented. This kind of approach therefore seems to give an answer to the question raised by Florian Pollack, quoted in the introduction: there is no "not intelligent enough" spectator to understand a work, there is only one museum that does not fulfil its function as an open place.

An artistic repertoire such as the contemporary one would therefore require a constant human presence, a continuous dialogue, since the work is not exhausted in its object form, but all its *raisons d'être* resides in the conceptual component, in the creative process and in all those constraints that are created before, after and during its realization.

In this overview, the artist's residence is therefore one of the best--related activities that best conforms to the needs of contemporary

art mediation. The artist in residence is not required to realize a finished work, but the main condition of the organization that hosts it is the realization of activities in close contact with the community, which forces him to exit from solitary creative work. Everything that is part of the context in which the artist is located must be an integral part of the creative process, and the public, throughout the process of artistic research, must be involved.

Finally, what this study wanted to demonstrate is that in constructing the sense of a work that goes beyond its material component, exposed in a place where traditionally objects are preserved, the educational department has a decisive role in rethinking mediation activities with the public. These activities find their most effective realization in a format that prefers dialogue, debate, participation, the constant evocation of the creative process and of all the connections that are created around the work, which is precisely where its reason of existence resides.

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History and analysis of an exclusion: Via di Prè as a frontier in the historical centre of Genoa

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Abstract

The area of Via di Prè, in Genoa, can be referred, undoubtedly, as a "periphery in the center": for centuries beating heart of the commercial and cultural traffics of the city, in the last decades this area has undergone a serious process of ostracism and devaluation by its own citizenship. The causes of this progressive abandonment can be found in the widespread criminality on its territory, in the negative narratives proposed about it by local newspapers, in its patent exclusion from the redevelopment carried out between 1992 and 2004 in favour of the Genoese Historical Center and former port area. Thus, the profile of a territory placed at the corner, depressed, frustrated in its potential, is outlined: a minority that desires in a way directly proportional to its shortcomings and which asks to be questioned about its own future.

Keywords: Criminality; Genoa historical centre; Gentrification; Redevelopment; Urban Decay

1. Introduction

If one conducts a search using *Google* for "Via di Prè Genoa", the suggestions that appear immediately are "Via di Prè Genoa at night", "Via di Prè Genoa prostitutes", "Via di Prè Genoa dangerous", even before the more institutional ones of "Via di Prè Genoa map" or "Via di Prè Genoa CAP".

Precisely for their superficiality and immediacy, these results perfectly represent the fear and suspicion with which the inhabitants of Genoa look on Via di Prè and, in general, on the urban zone of Prè. Obviously many other places in other different cities are victims of the same stigma: whether it is due to a false "mythology", perhaps fuelled *ad hoc* for future plans of abandonment, devaluation and

subsequent gentrification, or to a fear justified by objective dangers, the negative characterisation of a place is not rare in itself. Sometimes it is sufficient to name a certain area to evoke a mixed situation of social unease, architectural deterioration, and widespread crime: think of what collective imagination and knowledge have elaborated about, for example, the *Secondigliano* district in Naples, the Parisian *banlieues* or the *Sao Paolo* "Crackland".

It is certainly not new that a city is made up of places excluded from the social life, and often also from the political agenda, due to their bad reputation.

The question becomes even more interesting if one considers Prè's position within Genoa, its history and the redevelopment operations that have been carried out in its immediate vicinity over the past twenty-five years and which, however, have failed to act on its situation of real and perceived degradation.

2. Historical notes between nostalgia and the underworld

The Genoese historical centre was formerly divided into six districts, called "sestieri" – there are hints starting from the second half of the 12th century of the former "sestiere" (district or quarter) of Prè. It is referred to with the name of *ad praedia*, that is "Towards the farms" located beyond the *Porta dei Vacca*, which closed the "Barbarossa walls" to the west, built in 1152 for fear of an attack by the emperor of the Holy Roman Empire (the area of Prè would be enclosed inside the city walls only in 1347). Despite the indisputable charm of the operation, undertaking a detailed historical survey of Prè from its medieval origins to today would probably be of little use to this article.

What need to be specified in this regard are its secular presence and its position far from being peripheral within the city, indeed a few metres from the waterfront built by Renzo Piano starting from 1992, the pride of Genoese tourism. These characteristics clearly distinguish Prè from the classic "at risk" neighbourhoods of other cities and metropolises, located either in anonymous suburbs or in spaces that are yes central but still far from the actual centre. In this regard, another question that is fair to clarify concerns the portion of the territory considered here. Within the "urban planning zone of Prè", shown on the map (Fig. 1), there are residential areas that are not properly problematic or marginal, in fact inhabited by a medium-high class, such as the Carmine area or the one around Corso Dogali

which, precisely for this reason, are of no interest for the purposes of the analysis that is intended to be conducted.

Considering it necessary to delimit a very specific part within such a contradictory area, this article will refer only to the westernmost quadrant (Fig. 2), which has its epicentre in Via di Prè and is closed to the south by Via Gramsci, which runs a few paces from the sea and the flyover road, to the north from the axis Via Balbi – Principe Station (Via Balbi, it must be remembered, is the Genoese university street par excellence) and to the east by the aforementioned Porta dei Vacca.

Fig. 1 – Map of the Prè's Sestiere. Source: Google Maps.

As the journalist Marco Grasso begins in an article of 4th July 2009 in *Il Secolo XIX* (Genoa's local daily newspaper): "In the beginning it was the Neapolitans" (Grasso 2009). In the early 1960s, in fact, illicit trafficking was linked to illegal gambling dens, smuggling and prostitution, and was controlled by personalities such as Francesco Fucci, known as "Mano 'e Pece", and his wife Carmela Ferro, nicknamed "Marechiaro", figures that for some wistful thinkers have become part of the myth of ancient respectable, or at least folkloristic, crime that which did not peddle drugs and was not familiar with guns.

An example of this "romantic" reading is the article by Massimo Razzi in *La Repubblica* (a national daily newspaper) of 18th August 2013: "outside Genoa", Via di Prè "was almost as famous as Portofino and the non-Genoese asked you how dangerous it was. In reality it was not. Or it only became so in certain circumstances: if you went there to take advantage of illegal activities 'open to the public' you could feel just as at ease as in the living room of your home. Otherwise, it was your business" (Razzi 2013). A vision to which the urban planner Francesco Gastaldi ideally replies: "In this debate on the Prè of the past I see a vernacular vision that is the one handed down by the

songwriters and De Andrè, but it is a bit false. [...] The idea that the evil of the sixties was folkloristic and good-natured is misleading: the Neapolitans of Marechiaro and the Calabrian clans managed illicit trafficking and used firearms, that is the truth" (Viani 2018).

Fig. 2 – Map of Via di Prè and surroundings. Source: Google Maps.

With the arrival of drugs in the 1970s, effectively, the criminal landscape of the area changes: the Neapolitan families of the Fucci and the Dapueto fall slowly out of favour and first Calabrian families, then Sicilian families, come to share the market. In the 1980s, the first exponents of the Fiadanca and Emanuello families come up from Sicily and a bloody war for dominance begins, ending in the mid-1990s with the maxi-trial Fiadanca-Emanuello that sends more than 60 defendants to be sentenced, sweeping away the leaders of the two families. At this point, a rotation take place that sees, to date, groups of non-EU citizens (in particular Tunisians and Senegalese) having control over most of the drug trafficking.

Since there are no precise and updated data on this matter, it is not clear who currently runs the crime scene in Via di Prè and its surroundings. What can be talked about with certainty, however, is the vicious circle created by this situation, which sees each other feeding on the bad reputation that historically hovers over these places and the action of oblivion and abandonment on the part of citizenship and institutions.

3. "The epoch of great events" (1992-2004) and the exclusion of Via di Prè

An example of this relational difficulty is the recent and majestic process of restructuring the port area – which extends to just a few steps from Via di Prè – and part of the historical centre, in an effort

to ferry the Genoese economy from the industrial to the tourism sector: an attempt that meant, first of all, the opening of a view of the centre on the sea which, in addition to promoting a revitalisation of the city also in terms of image, was able to solve a pressing identity problem in a city like Genoa, with a seafaring vocation, to which the view of the sea was paradoxically precluded.

The first pushes to renew the functions of the port area have already been evident since the 1960s, when the uselessness of the old piers in the new processes of transport and storage of goods, which need deeper waters for the larger size of ships, longer quays, ever wider open spaces to handle containers and install cranes. At first, in the Master Plan drawn up in 1964, in an atmosphere of optimism and confidence, there is an insistence on the exclusively commercial use of the port area, providing for landfills and the construction of a huge square. Instead, in the revision of the plan itself completed in 1976 and in its adoption by the Municipality in 1980 some areas of the port are destined for urban functions and services for the historical centre (specifically the dock and free port). Probably this change of course is mainly due to the perception of the serious crisis which, in addition to affecting the port and state industry, also affects the Genoese population, which from more than 800,000 inhabitants in 1971 decreased more and more to 600,000 in 1991 (on 31st December 2016 the population stood at 584,550 inhabitants: the trend is still negative, but appears to have slowed down considerably).

In the early 1980s, the *Studio Organico d'Insieme* (SOI – a Town & Country Plan) focuses for the first time on the need to initiate the waterfront recovery action and, subsequently, confirms the maintenance of the port facility as a primary objective with its nineteenth-century structure and the safeguarding of historical artefacts, considered industrial archaeological heritage, definitively rejecting any proposal for modernisation for commercial purposes.

In 1984 the city council began to think of the celebration for the five hundred years since the discovery of America, the *International Exhibition Genoa '92 – Colombo '92*, and invited the Genoese architect Renzo Piano to reflect on the ways and places in which to implement it. Initially holding it in the old harbour is only a distant hypothesis, which competes with those who would like it in a space outside the city or on a floating platform. They then realise that the event could be an opportunity to develop infrastructures and works that function, once the event is over, as a new city centre of gravity for the revaluation of the entire area of the historical centre.

In 1984 the *Consorzio Autonomo del Porto* (Autonomous Consortium of the Port) published the programmatic guidelines for the development of the port of Genoa, also called the *Blue Book*. These guidelines are contained in the Memorandum of Understanding, signed in 1985 by the Liguria Regional Authority, the Municipality of Genoa and, indeed, by the Autonomous Consortium of the Port, which decides for the disposal of the old piers and for their use in tourism and pleasure boats: the commercial activities are moved to the west, with the strengthening of the port of Voltri (now known as PSA Genova Prà). Likewise, in 1985, the first funds from the Government began to arrive: 40 billion Lire for the exhibition activities and for the historical-artistic restoration interventions on Columbus related places, while the following year another 75 were allocated, to be spread over three years.

After years of conferences, creation of bodies and allocations of funds, from May 15th to August 15th 1992 on the piers of what is now called "Porto Antico" the *International Exhibition Genoa '92 Colombo '92* is held. It is structured according to the ambitious project by Renzo Piano, of which Francesco Gastaldi summarises the spirit and peculiar characteristics: "His project is articulated according to flexible spaces compatible with the most diversified destinations of use: this applies both to the external aspects (a public place of streets, spaces and squares on the sea), and to the internal aspects of the *Magazzini del Cotone* (Cotton warehouses – a building about 400 metres long, parallel to the old pier). The total permeability of spaces and paths with the removal of customs barriers implements the fundamental prerequisite of opening to the city for urban use. The project involves the creation of permanent structures and works that allow, at the end of the exhibition events, the insertion of urban interest functions according to the objectives repeatedly expressed" (Gastaldi 2010).

Between the restoration of the former Cotton Warehouses and those of the *Deposito Franco* (free-zone warehouse), destined to become conference venues, and the construction of a panoramic lift, an aquarium (the largest in Europe) and outdoor spaces useful for hosting events of music and entertainment (the *Piazzale delle Feste*), the rearrangement of the port area can be said to have begun. A little over a decade later, in other areas of the city, as well as in that of the Porto Antico, initiatives aimed at recovering degraded or at risk areas are being implemented, thanks to the funding provided for the organisation of the G8 summit, in 2001, and for the election of Genoa as European Capital of Culture, in 2004.

As Gastaldi explains: "For many years the transformation interventions of these areas have been motivated by two "axioms": on the one hand, the need to concentrate a great deal of attention on the ancient part of the city (historical centre-old harbour) considered the true "suburbs" of Genoa, the "crisis area" within which various forms of problematic and uneasiness were added in a cumulative way; on the other, the virtuous recovery of existing heritage as a means of promoting the entire urban system" (Gastaldi 2010).

In non-chronological order: the Commenda di Prè, a convent and medieval hospital at the western end of Via di Prè, and the "Carlo Felice" theatre, bombed during the Second World War, were renovated. The exhibition spaces of the Palazzo Ducale (Doge's Palace) and the museum of Sant'Agostino are renewed.

The Sarzano area, one of the oldest in the historical centre, is affected by a gentrification process which, in a few years, makes this area one of the trendiest in the city. This process takes place mainly thanks to the transfer of the Faculty of Architecture to the Sarzano area, in parallel with a spontaneous movement that sees a very specific category of people (single people, non-resident students, creative artists, craftsmen-artists, photographers, architects, cultural operators, etc.) move from residential areas to the heart of the "alleys" and, moreover, thanks to the arrival in the neighbourhood of important cultural institutions (the "Teatro della Tosse").

The Faculty of Economics and Business Administration is moved to the old harbour and, not far away, the modern construction of the "Galata – Museum of the Sea and Seafaring" is erected.

What Fabrizio Ferrari calls "the era of great events" (1992-2004) (Ferrari 2008) certainly was a real cure-all for the Genoese reality, giving back to citizens large portions of the territory previously subject to degradation or to real abandonment. The trend that can be seen in the writings of those who deal with this time period is to dwell for a long time, and rightly so, on the extraordinary successes of the operation, without even mentioning the areas that have lagged behind the "revitalised" ones, even though they are very close and related. An example of this type of analysis can be found in an intervention by the aforementioned Francesco Gastaldi, who exhausts the question by specifying that only some areas have been affected by this enhancement: "The set of actions deriving from initiatives and choices of public policies have triggered lasting processes of regeneration and improvement of urban quality, favouring subsequent interventions also by private operators, and fuelling in

some areas a valorisation and a change of image, the rediscovery of the city by the Genoese themselves, a revitalisation of the real estate market, as well as the constant increase in tourist flows. Today, the Expo area is an urban centre of considerable importance and attendance, which "irradiates" visitors also to other central areas of the city" (Gastaldi 2012).

But enthusiastic tones can also be found in more popular contexts, as which of the Sagep tourist guidebook that, in 1989, speaking of the axis Piazza della Commenda – Piazza Banchi, mentions the Genoese architect Giancarlo De Carlo and says: "The whole Prè district will be revitalised in a short time by a public road and housing recovery operation now in operation" (Caraceni Poleggi 1989).

One of the few voices to detect the criticalities of the operation and the exclusion of some neighbourhoods from the restructuring is that of Don Andrea Gallo, a street-wise priest and free thinker, who with his pungent lightness summarises and accuses the attitude of the institutions, in detail during the preparation for GeNova 2004: In 2004, with Genoa as the capital of culture, the city had high prospects, funding, restorations, the restyling of the facades of the buildings, and here they acted practically like the rich of the past: they arranged the Via Aurea, the "Palazzi dei Rolli" ... but all the rest?! I refer to the less prestigious neighbourhoods and buildings of the historic centre, which is progressively being depopulated also for lack of services. On the contrary, an organic restoration project was needed, indeed urgent, of the entire historic centre, the largest in Europe, from Sarzano to Principe and from Molo to Balbi.

So the money poured in and that was only meant to be "the start of a major urban project. And instead one start by closing the alleyways with gates; this has turned into a requirement, a due act because one move every day between tumbling and dangerous alleys, the privatisation of public alleys is made necessary by the danger of collapses that in the past caused serious accidents. This is mainly the reason, not the underworld that no longer exists in the old conception. This is certainly not the optimal solution, especially if one thinks, and continues to do so, of Genoa as an open city. Nor is it known whether all the alleys have been registered. Hence, associations of inhabitants or groups, such as that of trans, for example, are born to operate on the territory, since the majority of the territory of the old city is still in a state of neglect: there is no project, in fact, that guarantees new settlements or new social life. However, there were some hypotheses for intervention, but then

they were postponed, one by the Genoese architect Giancarlo De Carlo on Via di Prè, Via Gramsci and the porticoed alleys. The opportunity for the city "European capital of culture" was perfect, but the money was all invested for the "city". So much so that the "Rolli palaces" inside are still empty. As it was in Portoria and Madre di Dio, it cannot even be ruled out that there is an interest on the part of the builders and property developers to let all the houses in the historic centre decay and then buy them at a low price and renovate them according to speculative criteria" (Gallo 2013).

Precisely during GeNova 2004 one of the most blatant exclusions of Via Prè takes place compared to the wave of improvements made to the city, evidenced by the location of the various works that, for the occasion, are scattered on the Genoese streets ("GeNova 2004" is the name which brings together all the events implemented on the occasion of the appointment of Genoa as European Capital of Culture). *Arti & Architettura 1990/2000*, the exhibition curated by Germano Celant, foresees the realisation of ephemeral installations in various streets and squares of Genoa that confirm the close relationship established by art and architecture throughout the twentieth century. The route begins in Piazza Caricamento (what could be defined as the entrance to the Porto Antico) with Aldo Rossi's *Teatro del Mondo* (1979); goes up the wide Via San Lorenzo with the prototype for the dancing house designed by Frank O. Gehry for Prague, *Ginger and Fred, Rašin Building Prague* (1994-95); continues in Piazza Matteotti, which houses three works: Alessandro Mendini's *Philosopher's Tower* (2004), Pedro Cabrita Reis' *The Harbour* (2004) and *Modular House Mobile* (1995-96) by Atelier van Lieshout. And then in Palazzo Ducale, Piazza De Ferrari, Piazza Sarzano, Piazza San Matteo, Piazza Corvetto, Piazza Fontane Marose, Via Balbi, in short: the "good" or already redeveloped spaces of the alleys of Genoa. If this choice appears justified by the high artistic value of the works, by their cost and by the need to monitor them, it is difficult to understand that not to include the area of Via di Prè among the fifty locations where the billboards are located: the two hundred posters of three metres by six made by great artists, photographers, designers, from Gordon Matta-Clark to Ettore Sottsass, from Rem Koolhaas to Vito Acconci.

Germano Celant, at the press conference announcing the exhibition, talks about a democratic choice: "It is also a choice of democracy to take the exhibition out of the *Palazzo*, to every neighbourhood of the city, entrusting the choice of the combination between single billboard and single area to the draw of the city". And, again, in the exhibition

catalogue he claims to have covered the entire city mapping: "Fifty locations that would allow us to cover the entire city mapping and the way to involve the social imagination aesthetically and visually has been studied, through a familiar tool, such as the billboard. The result are monumental images in which fantastic architecture projects are reproduced, photographic documents of daily or world events, electronic elaborations and pictorial enigmas that have been distributed in the city so as to create a socialisation of the imagination" (Celant 2004).
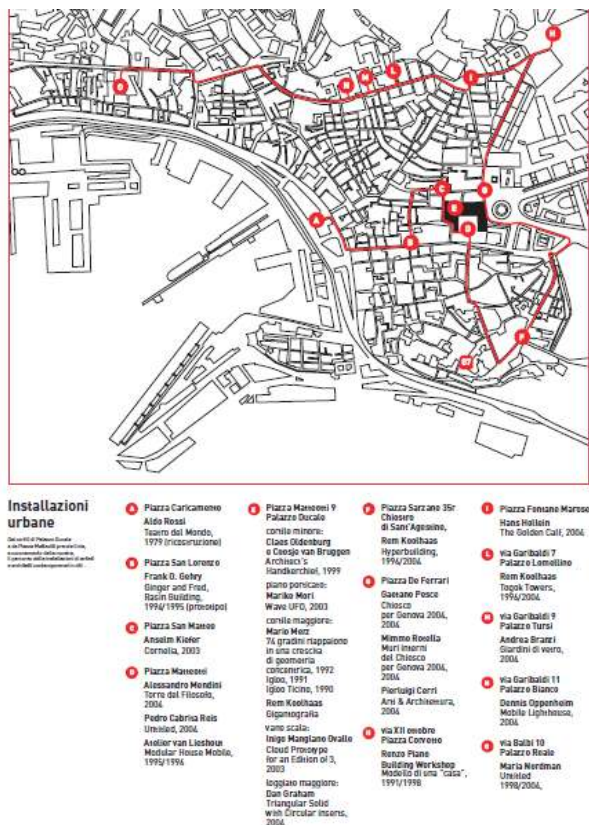
Fig. 3 – Map of the Urban Installations at Arti&Architettura, *Genova 2004. Source: Celant 2004.*

The truth is that the most problematic historical centre, that is, the one west of Via San Lorenzo, the ideal watershed of the Genoese alleyways, has been completely excluded from this "socialisation of the imagination". One can see it both from the map that shows the twenty-two architectural installations mentioned above (Fig. 3), and from the list of neighbourhoods – some of them actually peripheral and degraded – in which the billboards have been positioned:

Marassi, Sant'Eusebio, Staglieno, Rivarolo, Bolzaneto, Sestri, Corni-gliano, Voltri, Castelletto, Portoria, Centro Storico (the only one is in Corso Maurizio Quadrio, which runs along the Mure delle Grazie, old city walls just outside the Porto Antico), Oregina, Sampierdarena, San Teodoro, San Fruttuoso, Pegli, Albaro, San Martino, Sturla, Quarto, Quinto and Nervi.

4. Border lexicon: Via di Prè and information

The exclusion of Via di Prè and its surroundings from a redevel-opment process that took place literally a hundred metres from them is also testified by the news in local newspapers, *Il Secolo XIX* or *La Repubblica-Genova*, whose way of speaking, starting from the headlines, says a lot about the present insecurity, communicated and perceived within that area: *Fights and knives: the Far West of Prè* (De Stefanis 2017), *Prè, the drug route* (Casali 2013), *In the his-torical centre – Genoa, the 'vigilante-sheriffs' arrive against degradation and squatters* (Rossi 2017), *Via di Prè, the Scampia model of (drug) pushing is spreading* (Fregatti 2016). One of these articles even "maps" the pushing of drugs in the lower part of Prè, according to the testimony of the inhabitants (Fig. 4). It is interesting to spend a few words on this article, not so much for a precise documentation of the criminal activity in that area (the article dates back to 2013 and many power relationships may have changed over time), as to highlight what the psychological perception, but also physical and geographical, of the neighbourhood is by its inhabitants, as well as citizenship and public opinion.

During the day the pushing is entrusted to "cyclists" (orange and blue) and to "runners" (green), of Tunisian origin, who sell heroin, crack and hashish. Since they are constantly on the move (the former use bicycles to move between Via Gramsci and Via di Prè, the latter walk continuously between the *Commenda* and Via delle Fontane), they do not particularly impact with normal daily activities. Instead, the North African mountain-bike groups, "the horses", which move from Mercato dello Statuto with specific fixed stops in the neighbourhood, constitute a more heavy presence. At night the situation changes, commercial activities close, passers-by thin out and the pushers settle in pre-established positions. There are filling stations (yellow), specialised in the sale of crack and cocaine, who stand by the "Shanghai" market waiting for customers who pass by car on Via Gramsci to stop and buy. There is also a group of Tunisians: "They are Lampedusans who previously belonged to the category of runners and throughout the day they walked back and

forth on Via di Prè. They are now in the area between Vico Marinelle and Vico Macellari and the university students who live in the area with a smile have decided to rename them 'tired runners' (red)", explains Marco Ravera, of the Prè Civic Observatory (Casali 2013).

Fig. 4 – Pushing's map made by Prè Civic Observatory. Source: Casali, 2013.

To continue: There are the seven brothers [blue]: "They are Senegalese who arrived from Turin" – Giuseppe Fanfani points out – "For about two years they have been active between Vico Chiuso dello Scalo, Vico Piuma and Vico Macellari. They have conquered that part of the market that was previously occupied by the Moroccans for the sale of "pot" and by the Lampedusans, who however continue to work at other times, for the heavier drugs. On the other hand, the Italians seem to have practically disappeared from the market, probably now holding other roles or seeing themselves only as buyers". Lastly, another phenomenon is that of the lookouts: "It is a difficult situation especially around Piazza Sant'Elena" – sums up Ravera – "where at all the corners of the alleys that go up to the Truogoli di Santa Brigida people are stationed all night ready to intercept the consumers and above all to check the presence of law enforcement" (in Casali 2013).

Taking up the discussion from the headlines of the local newspapers, what is interesting, beyond the sensationalism of many articles, is the fact that the imaginary evoked and the lexicon used is that of the "frontier": the Far West, the vigilante-sheriff, etc.

In this regard, the British geographer Neil Smith writes: "As a consequence of the experience of suburbanisation that characterised the second post-war period, the US city began to take on the appearance of a wild place, an "urban wilderness": it constituted, and for

many still constitutes, the natural outbreak of the disease, of disorder, crime, corruption, drugs and danger" (Guareschi and Rahola 2015).

Beyond the historical and geographical distinctions, this description seems to adapt well to the area of Prè and to the way it is considered by citizens and public opinion. Neil Smith observes that this negative vision, of "urban hell", has for some years now given way to a more positive and romantic one, with the border instead of wild territory, which pushes no longer to flee but to a heroic conquest and civilisation. In the case of Prè, one would immediately think that this phase has not yet arrived, given the apocalyptic tone with which the media are talking about it and the absence of real estate promotion magazines, to which Smith mentions, ready to push the so-called "urban scouts" to find districts in ruins on which to speculate. However, there is the idea that Prè is a land from which to hunt crime and drugs by militarisation (the "vigilante-police", in fact, but also the soldiers of Alpine troops and police who, in a rather unsuccessful way, to hear the chronicles, frequently patrol the area (Casali 2013). In some way, therefore, Via Prè for some represents a frontier, a space of passage without belonging that, although devoid of romantic and adventurous character, one can try to conquer without too many scruples, with shots of abandonment, degradation and speculation. A picture of this kind could explain the exclusion of this part of the historic centre from the intensive redevelopment campaign mentioned above.

5. Final remarks

The conflictual situation within Prè and its ostracism by the city are likely to make it, or already make it, an area characterised by latent conflict, one of the battlegrounds mentioned by Cristina Mattiucci and Andrea Mubi Brighenti: "It is certain on the battlegrounds that it becomes possible to recognise at the maximum degree of visibility that range of disturbing phenomena of the current city, ranging from the militarisation of the territory, passing through the dissolution of the most reassuring and irenic forms of public space, to the new forms of enclaves and segregation. […] These spaces are always present in the official narratives in the form of the *ça va sans dire*: discounted, inevitable, reified in their own undisputed presence and necessity, in their deteriorating qualities. Sometimes due to carelessness, inertia, bad organisation, sometimes instead to a better stage of the cycle of abandonment and "redevelopment", these spaces are the ideal candidates for new cycles of investment and speculation" (Guareschi and Rahola 2015).

Mattiucci and Brighenti refer to the spaces that Stalker, the artistic collective, defines as "current territories" or *terrain vague*, entropic waste of the consumption process, and not so much to places that, like Prè, are excluded from the community, but in any case, linked to a historical and cultural memory. Despite this, there are several points in common between the two types of space, thanks to which it is possible to derive some considerations.

By defining interstitial areas as spaces defined by deficiency, the two authors introduce the theme of the desire of places: "What do territories really want? This is the question that ends up being faced with minority and desiring subjects. In this desiring minority state often live the territories, often devoid of recognisable and sanctioned, "democratically appointed", spokespeople. The spaces and objects that these territories contain do not count so much in themselves, but in so far as they manifest desires. Places are charged with the value of aspirations, making modelling, typing, ordering, concretion of desires possible" (Guareschi and Rahola 2015).

The clear reference of the two authors is to the essay *What do Pictures "Really" Want?* by W. J. T. Mitchell, which concludes with these words: "What pictures want, then, is not to be interpreted, decoded, worshiped, smashed, exposed, demystified. What pictures want in the last instance, then, is simply to be asked what they want, with the understanding that the answer may well be, nothing at all" (Mitchell 1996).

Transferring this theoretical elaboration, expressed by one of the exponents of visual culture, to Via Prè means first of all detecting the institutions' failure to interrogate a place, its isolation and its consequent "bad reputation", implemented by the merciless and sensationalist lexicon used by the media.

What is required of the institutions, and which some Genoese associations already implement (an example: the *Foreveregreen.fm* cultural association, which organises electronic music events within or near the area of Via Prè, including its inhabitants in various forms), is to try to understand the needs of Via Prè, beyond its critical issues, endeavouring to open a direct dialogue with the street. A process of requalification or gentrification is not desired, but of interrogation, of recognition and reconstruction of an identity of the territory, on the basis of what the aforementioned Mattiucci and Brighenti affirm: "if the territories are localised, if they are able to create places, then the possibility of a political act also opens up" (Guareschi and Rahola 2015).

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Cultural Identity: Concept and Heritage Review

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Abstract

Cultural Identity is the main domain of reviving practically the cultural heritage manifestations in the contemporary and future memory. But recognizing the modernization impacts and acculturation, it is hard to manage the authentic cultural Identity expressions in the modern time. This paper aims to discuss the professional context of cultural identity aspect that to unify between the tangible and intangible cultural heritage as one entity. Furthermore, it scans interactively the international heritage legislation understanding how to realize the cultural identity and safeguard it including both tangible and intangible heritage values together not in a separable way.

Keywords: Authenticity; Cultural Heritage; Cultural Identity

1. Introduction

Through the literature, there is no specific definition or practical structure for the cultural identity (CI) aspect, while each researcher discusses anthropologically it from various overviews. CI belongs indirectly to the cultural heritage (CH) through the "sense of the place" expression (Morobolo *et al.* 2018) that is linked to the idea of 'place attachment'. "*People often feel strongly attached to places which have been formative in their lives – where they grew up or where they experienced major life events which feature strongly in their sense of identity. (…) this positive attachment to place is often described as a sense of belonging*" (Mason 2014). Moreover, "*knowledge* [mainly] *emerges from human experience*" (Hechtman 2002)*.* Thus, CI is mainly concluded in the living harmony of the local community including their interactions, especially with their roots and the surrounding historic structures or cultural landscape, customs, traditions, and beliefs.

2. Heritage Preservation-based Definition

Based on Hall's definition that CIs are "*subject to the continuous 'play' of history, culture and power*" (Hall 1990). Regarding the "*acculturation*" aspect, the researcher finds out a great challenge creating a specific definition to CI aspect which has been affected by the historical colonization, globalization and technological advances. It has been announced a great dilemma that there is a possibility of affecting socio-culturally the immigrants, through their beliefs and culture, in the existing local community's heritage which they integrate (Szabo and Ward 2015, Qumseya 2018).

As a result of that, following the historical layers of the heritage sites (HS) and the received immigration waves, analyzing the psychological and anthropological of the future youth generations, the researcher suggests that there is no CH, it is an inter-activated identities which include a group of accumulated or integrated beliefs, customs, traditions, and construction theories between the autochthonous/indigenous/local communities (Review *UN Declaration on the Rights of Indigenous Peoples* 2007) and the migrant communities. On the other hand, it has been referred to CI as a communication method which creates multiple cooperation channels (Novakovaa and Foltinova 2014), and CI is homogeneously formulated by past and present roots and routes (To review *Annex III. Para. 24. (II, III, IV, and V) in UNESCO Operational Guidelines; Lausanne Charter for the Protection and Management of the Archaeological Heritage* 1990) overtime realizing socio-culturally the future possibilities of developmental-anthropological changes (Bathala 2005, Cojanu 2014, Szabo and Ward 2015, Fitzgibbon 2019).

Therefore, the researcher asserts that the current CH product is a normal consequence of this anthropological interaction between them, the immigrated and the host communities, and their surrounding (social, cultural, economic, environmental) context whether the original or the existing. For instance, "*architecture as a cultural phenomenon carries many strong references. These references help to create cultural identity. Architecture is a determinant of man's orientation and identification in any one place (….) New architecture, rising in a historical context, should be in harmony with its surroundings*" (Novakovaa and Foltinova 2014).

The majority of the global heritage cities acquire its CI and its public image throughout the people's living context. Respectively, the researcher realizes CI aspect that to include the tangible heritage forms and intangible cultural heritage (ICH) expressions as well as

the modern and contemporary modifications which to be done throughout the recognition attitude by the future generation for the past and present cultures. Therefore, to avoid the negative impacts of these modifications, it requires a special kind of the edu-peda-gogical strategic planning (Nugrahani and Wibawanto 2017).

In addition, "*modernity leads to social practices and institutions that legitimate domination and control by a powerful few over the many*" (Putri *et al.* 2018). Transforming the heritage knowledge and these cultural practices from generation to another, the heritage special-ists should take into consideration that the new youth generations do a group of modifications regarding their new concepts, attitudes and beliefs. As a result of that, these ICH practices will be done, in HS, but in a various representation.

Stating the aforementioned consequences, Qumseya asserted that "*When young people described their lived experiences, the alter-nating identity style emerged as a beneficial strategy enabling them to bridge cultural contexts without negative outcomes. Youth often had access to more than one cultural identity style and proactively interchanged them resiliently and flexibly to navigate a wide range of social environment*" (Qumseya 2018).

Believing in the change principle and seeking to conserve and transform CH as one unite for the upcoming gener-ations, the heritage preser-vation-based definition: CI is the socio-cultural-shared affil-iation in one indigenous/ autochthonous/local commu-nity, not one nation, with di-versified ethnocultural effects. It is practically one entity, both of tangible CH forms which are stated in UNESCO World Heritage Convention (1972), and ICH expressions which are stated in UNESCO Convention for the Safe-guarding of ICH (2003), as

Fig. 1 Heritage Preservation-based Definition of Cultural Identity
Source: ©M. Amer, 2020

one authentic integral value, recognizing, from the perspective of the cultural contexts' ecosystem/biodiversity (Review *Florence Declaration on Heritage and Landscape as Human Values* 2014), the modern and contemporary alterations of the economic-derived socio-cultural

requirements of the future generations as a regular inter-cultural consequence (Review art. 2.6, 4.1 and 4.8, *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, 2005) of the existed community interaction with the global community.

Considering the former definition, the researcher here suggests a new way analyzing CI factors at HS especially in the urban heritage or the cultural landscape category. He realizes CH as an inclusive aspect. The analyses will be included the tangible heritage forms and ICH expressions of HS attributes as the following

1- according to *Burra Charter* (1999), to assess the values of both (historic, economic, social, scientific, cultural, aesthetic, authentic, architectural, spiritual and so on);
2- through the statement of significance, to identify the most uniqueness factors and to measure the integrity evidence/representative;
3- For the tangible heritage component, through doing the direct observation and reviewing the local regulations, to identify the initial conservation statement and the internal and external carrying capacity that to measure how far HS might conservatively recognize such adaptive marketing activities;
4- For ICH component, to specify the continuity factor; how far the local community is already aware and precepted; are there such new modifications that had been done by the new youth generations?
5- How does the tangible or ICH component be marketed and invested?
6- What do the socio-economic heritage-based entrepreneurship ideas be possible or adaptive with each component?
7- How does the component contribute creating the long-term image or the lifelong learning memory of HS overall?

3. Cultural Identity and the International Legislation

This papers seeks to define Cultural Identity throughout investigating the considerations of CI aspect, and its integral relationship with the "authenticity and integrity" concepts in the global patrimonial legislation whether World Heritage (WH) conventions or other international charters, declarations, documents and the reports of international meetings about the joint factors between the tangible and ICH components as well as the cultural factor as a main domain of generating the future heritage and the local identity overall.

UNESCO Recommendation Concerning the Safeguarding of Beauty and Character of Landscapes and Sites (1962) is the first legislation taking into consideration the high significance of the inherited sur-

rounding context and its influence on the human's cultural life. In articles 2.5 and 2.8, it was referring to the necessity of estimating the human modifications to the surrounding heritage environment especially the daily life style as social practices.

Then, Nara Document on Authenticity (1964) clearly refers to the general conceptualization of CI aspect and authenticity; and asserts CH an inclusive value, tangible and intangible, and its significance for the effective heritage management and conservation stating: *to clarify and illuminate the collective memory of humanity*. In paragraph XIII, it states the evolutionary nature of CH "authenticity". Thus, here we might consider its reference to CI aspect throughout stating "*its cultural context*".

UNESCO Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works (1968) cares the same consideration of UNESCO Recommendation (1962). It mentions "*contemporary civilization and its future evolution*" referring to the cultural modifications' speed and its side-effects on the cultural life of the current and future generations especially the creativity factor and the socio-economic development. Moreover, when defining the cultural property aspect, it includes the archaeological, architectural, urban, and rural forms valorizing its anthropological, ethnological and ethnographical expressions. It ensures the referred structure mentioning "*the term cultural property includes the setting of such property*" which was defined in details in Xi'an Declaration on the Conservation of the Setting of Heritage Structures, Sites and Areas (2005, para. 1, 3 and 4).

The UNESCO Operational Guidelines (1972) valorizes the significance of re-operationalizing of CH as a part of the community's CI or in another word, as a part of their daily life routine. The document refers indirectly to CI aspect stating "*ethnological or anthropological points of view*" and recognizes informally its significance stating "*successive social, economic and cultural forces, both external and internal*". Also informally asserts it as knowledge of the information resources stating "*their meaning as accumulated over time*". Are also stated links between CI and authenticity stating "*important indicators of character and sense of place (…) maintaining (…) cultural continuity*" (para. 83 and 89).

The Declaration of Amsterdam on the European Architectural Heritage (1975) refers formally to the significance of CI stating "*historical continuity must be preserved in the environment if we are to maintain or create surroundings which enable individuals to find*

their identity and feel secure despite abrupt social changes"; and also the Charter for the Preservation of Quebec's Heritage (Deschambault Declaration 1982, art. VIII) and the Mexico Declaration on Cultural Policies (1982, III to IX).

UNESCO Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas (1976) valorizes the significance of historic spaces as a tangible form contributing informally in our daily life routine and the living evidences throughout raising respectively awareness of the human beings everywhere to the cultural diversity factor. On the other hand, it integrates ICH-interrelated activities asserting that "*their safeguarding and their integration into the life of contemporary society is a basic factor in town-planning and land development*". Thus, it recognizes this integration as an irreplaceable factor mentioning "*one of the corner-stones of their identity*".

The Tlaxcala Declaration on the Revitalization of Small Settlements (1982), asserts the necessity of respecting ICH expressions as a part of the material heritage forms mentioning "*strict respect for the traditions of the places concerned and their specific ways of life (…) if such difficult circumstances are to be overcome, reliance must be placed in the cultural achievements of the past and in the material forms of expression of our collective memory*" (art. 4.A). In addition, Salalah Guidelines for the Management of Public Archaeological Sites (2017) asserts the former perspective stating "*Heritage plays a fundamental role in developing collective identities*".

The UNESCO Recommendation on the Safeguarding of Traditional Culture and Folklore (1989) valorizes the folk expressions not only as a part of a humanity heritage but also as a reflection of the community's cultural and social identity safeguarding "*the integrity of the traditions*" (art. 1.A, 1.B and 1.E). Conserving the folklore, it valorizes the tangible form preserving and surviving the folk forms mentioning "*while living folklore, owing to its evolving character, cannot always be directly protected, folklore that has been fixed in a tangible form should be effectively protected*" (art. 1.C).

The Lausanne Charter for the Protection and Management of the Archaeological Heritage (1990) integrates between the cultural significance of tangible and ICH values stating that "*Other elements of the archaeological heritage constitute part of the living traditions of indigenous peoples, and for such sites and monuments the participation of local cultural groups is essential for their protection*

and preservation"; also in UNESCO WHC Great Zimbabwe Meeting on both Authenticity and Integrity in African Context (2000).

Moreover, the ICOMOS European Conference "Authenticity and Monitoring" (1995) extends the evidences of the authenticity factor valorizing its reflection on the identity factor. Then, the Convention for the Safeguarding of ICH (2003) asserted this integration when it states the cultural spaces including ICH definition while it valorizes ICH value as a dynamic tool of providing the communities and promoting a sense of identity, respectivly respecting the cultural diversity; also, in Faro Charter on the Value of Cultural Heritage for Society (2005) stating that CH is a result of "*the interaction between people and places through time*" (art. 2.A, 2.B and 8). As well as ICOMOS Charter on Cultural Routes (2008) asserts this integration defining the "Cultural Routes" concept, in articles 3 and 5.3, it states that "*the cultural route recognizes and emphasizes the value of all of its elements as substantive parts of a whole*".

The Declaration of San Antonio (1996) discusses formally the interactive relationship between authenticity, CI and social values. It states that "*the authenticity of our cultural heritage is directly related to our cultural identity (…) Because cultural identity is at the core of community and national life, it is the foundation of our cultural heritage and its conservation (…) Beyond the material evidence, heritage sites can carry a deep spiritual message that sustains communal life, linking it to the ancestral past*". Therefore, the Mexico Charter on the Built Vernacular Heritage (1999) asserts, in the section "Principles of Conservation", the importance of recognizing the authenticity and CI in parallel to act an effective conservation process. Moreover, Quebec Declaration on the Preservation of the Spirit of the Place (2008) asserts this significance of the value of the sense of place as a part of CI stating that "*the tangible and intangible components of heritage are essential in the preservation of the identity of communities that have created and transmitted spaces of cultural and historical significance*". The former concept, had been completed in "Spirit of Place" – Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas (2011) – that was defined as a real domain of generating "identity" factor pointing out "*the spirit creates the space and at the same time the space constructs and structures this spirit*". On the other hand, it has been clarified this conservative significance in ICOMOS New Zealand Charter for the Conservation of Places of Cultural Heritage Value (2010, art. 2 and 15).

The International Cultural Tourism Charter Managing Tourism at Places of Heritage Significance (1999) identifies Heritage as a broad concept and as an inclusive tourism attraction including the natural, material and immaterial forms that to formulate "*the essence of diverse national, regional, indigenous and local identities*". It asserts that "*the particular heritage and collective memory of each locality or community is irreplaceable and an important foundation for development, both now and into the future*". It also recommends the interpretation and presentation as a long-term method of surviving inclusively the authenticity and the cultural significance of the heritage destination via investing the past experience and present diversities and emancipating the level of the host community engagement as a part of the cultural domain. Thus, the management plan should take into consideration the mentioned interactive context assessing and estimating accurately the real situation and its outcomes which through, to ensure the integrity factor of the host "heritage" community (as mentioned in art. 6.4).

The UNESCO Universal Declaration on Cultural Diversity (2001) maximizes the values of "Cultural" factor which to be the main domain of the contemporary identity including the whole heritage characteristics (art. 7) and "Know-How"-based economy (art. 3). It states that "*Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind*". Investing the cultural diversity factor as a warranty tool of safeguarding the manifestations of the inherited CI, it states that "*In our increasingly diverse societies, it is essential to ensure harmonious interaction among people and groups with plural, varied and dynamic cultural identities as well as their willingness to live together* (…) *cultural pluralism is conducive to cultural exchange and to the flourishing of creative capacities that sustain public life*". On the other hand, guaranteeing socio-economically and sustainable development process in effective way, art. 11 recommends reconceptualizing the Public-Private Partnership Strategy. In addition, UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) reaffirms the same aforementioned principles with some implementation guidelines (art. 2.6, 4.1, and 4.8).

The Hoi An Declaration on the Conservation of Historic Districts in Asia (2003) emancipates the community involvement in both conservation and tourism planning process (art. 3 and 6) mitigating such negative impacts on their daily life. It states that "*Owners and users*

should be encouraged to use traditional knowledge and ingenuity to provide continuous care of historic buildings and neighbourhoods".

The Seoul Declaration on Tourism in Asia Historic Towns and Areas (2005) considers CH, as a completed socio-cultural composition, which through its cultural significance; the historic towns take its local identity. Throughout balancing between the conservation of the urban fabric and its identity manifestation and the estimation of tourism development, it valorizes the experiential tourism as an initial step of branding the heritage destination focusing on the visitor's experience (art. 2.1, 2.2 and 2.4). In addition, art. 3.1 upgrades the community involvement sustaining the main values and functions of the fabric of the historic town that they should be realized as a fundamental stakeholder of the tourism management process, they are considered the main tool of interpreting the heritage values/manifestations in relation to the tourism interests.

The ICOMOS Charter on Cultural Routes (2008) interprets the meaning of "Identity" as a shared cultural characteristic(s) (art. 3.2 & 3.3) in a group of regions or people within the cultural routes (art. 5.3). In contrast, it states in art. 3.4 that "*the cultural diversity it implies provides an alternative to a process of cultural homogenization*", while it asserts that "*the process for identifying a Cultural Route will necessarily take into account its specific functionality to serve a concrete and well-determined purpose, the tangible and intangible values of its heritage dynamically generated as a results of reciprocal cultural influences, its structural configuration, its whole geographic and historic context, its natural and cultural setting, whether the latter is urban or rural, and its corresponding characteristic environmental values, its relationships to the landscape, its duration in time, and its symbolic and spiritual dimension, all of which will contribute to its identification and to the understanding of its significance*".

The Valletta Principles for the Safeguarding and Management of Historic Cities, Towns and Urban Areas (2011) considers CH as an inclusive factor compiling the tangible and intangible forms and also valorizes its values as a conservation strategy protecting CI. It asserts that "*the preservation of intangible heritage is as important as the conservation and protection of the built environment. The intangible elements that contribute to the identity and spirit of places need to be established and preserved*"; and realizes the historic towns as a representative or manifestation of CI evolution of such contemporary community. In art. 1.C, it confirms the necessity of estimating and analyzing the modification speed and its

impact on the "integrity" factor of the whole heritage values (art. 1.F) including the cultural practices, as an identity representation, at the historic towns and urban spaces.

The Paris Declaration on Heritage as a Driver of Development (2011) takes CI as an inclusive concept of CH to be considered the main domain of a real sustainable development. It states that "*heritage – with its value for identity, and as a repository of historical, cultural and social memory, preserved through its authenticity, integrity and 'sense of place' - forms a crucial aspect of the development process*". Florence Declaration on Heritage and Landscape as Human Values (2014) continues operationalizing CI. It presents a group of principles especially in art. *1. sharing and experiencing community identity through tourism and interpretation / 1.1 sharing community identities: opportunities to empower communities and tourists*.

The Delhi Declaration on Heritage and Democracy (2017) considers the community involvement as once warranty of sustaining effectively CI stating in art. 3 "*Community participation in planning, the integration of traditional knowledge and diverse intercultural dialogues in collaborative decision-making will facilitate well-reasoned solutions and good use of resources reflecting the four pillars of sustainability*".

According to Rudolff, tangible heritage and ICH are considered one entity or closely two faces of one coin. If tangible heritage vanishes, consequently ICH will rapidly or directly disappears (Rudolff 2006).

In sum, this section aims to review the common points amongst the "Heritage Charts" on tangible and intangible heritage, which confirm, the significance of merging and investing both tangible and intangible together formulating and preserving our cultural identity in the long-term vision, that they serve each other and through, the researcher would like to invite UNESCO WHC inscribing the heritage sites both tangible and intangible together not separable in two lists (WHSs list & ICH elements list).

4. Cultural Identity: Creativity Preserving Authenticity

"*People derive a significant part of their identity from the landscape in which they were raised and lived*" (Skrzypaszek 2012). Respectively, urban heritage spaces and cultural landscapes (annex III, para. 9, *UNESCO Operational Guidelines*; ICOMOS New Zealand *Charter for the Conservation of Places of Cultural Heritage Value* 2010) are the best context where to guarantee the best socio-cultural

interactive environment for the cultural manifestations of the local communities investing the cultural diversity factor, controlling effectively the inter-cultural exchange especially with the tourism perspective, mitigating the globalization effects and providing a real practical context of the sustainable development process (Cojanu 2014, Topçu 2018). On the other hand, according to the International Congress on World Civilizations and Creative Tourism, in Bulgaria (2016), CI is recog-nized as a dynamic method, operationalizing and generating the authenticity factor.

Describing the interactive relationship between the urban spaces and the creativity factor, Draganov indicated that "*creativity in shared spaces requires different actions in the urban historical environment related to the retraining, restoration and valorization of historical, cultural and natural values* (…) *It is necessary to consider the terri-torial complexity and the local identity by connecting to the shared vision of the free scene*" (Draganov 2018). In addition, Hodges-Dexner asserted that "*creative means that the strategy needs to captivate the audience, that it is conspicuous and clear*" (2019)*.*

Landry (2000) and Jensen (2007) defined the creative environment as a place where provides the main requirements generating ideas and innovations. Additionally, they referred that this environment provides the suitable contexts for the entrepreneurs, social activists, artists and so on who operate in an open-minded, and a glocalized context creating new artifacts, products, services as well as other out-of-the box economic contributions. Therefore, the city branding approach, as a cultural mind shifting, considers the cities as re-appropriate industrial sites housing the creative societies.

Mitigating the current consequences of globalization and modern-ization, UNESCO created a Declaration on Cultural Diversity (2001) that was formed the specific standards of the culture. Launching UNESCO Creative Cities Network (UCCN) (2004), the aspect of creative cities was created as a new urban model referring to mobilize the authenticated creativity in art and culture generating new types of economy that to open new opportunities in the market of industry and employment.

Supporting this theory, Richard Florida stated that "*creativity – the ability to generate new knowledge or to convert existing knowledge into economically successful applications – is becoming an increas-ingly important resource for economic development*" (Krätke 2010).

In 2010, Sasaki defined the creative city as *"a city that cultivates new trends in arts and culture and promotes innovative and creative*

industries through the energetic creative activities of artists, creators and ordinary citizens, contains many diverse "creative milieus" and "innovative milieus," and has a regional, grass-roots capability to find solutions to social exclusion problems such as homeless people".

Completing the former definition, UNESCO has been stated that "*cities play three key roles in spearheading 'creative' economic development. First, cities house the entire plethora of cultural actors within the creative industry chain ranging from creative production to consumption and distribution. Second, cities are ideal breeding grounds for creative clusters of cultural capital with substantial potentials to be harnessed through connecting cities for global impact. Finally, while a city's small size enables it to affect the local cultural industries; a city is also reasonably large to function as gateways to global markets*" (Leng and Badarulzaman 2014).

In 2018, UCCN put the factor of "creativity" as a main economic driver which to guarantee the sustainable development process in the seven creative disciplines as the built forms: Crafts and Folk Art; Design; Film; Gastronomy; Literature; Music; and Media Arts. Thus, there are someone who called "the creative city" by other brand themes such as "Science City", "Culture City", "Compact City", "World City" or "Endless City" redefining the urban spaces that a culture is a main strategic tool for operationalizing the Sustainable Development Goals. Safeguarding this aspect, there are some scholars who defined the creative city "*is the 'creative milieu' and 'social structure of creativity' and, above all the social, cultural, and geographical context that are truly vital for the effective integration of industrial, urban, and cultural policy*"(Evans 2003, 2009, Pratt 2008, 2010, Sasaki 2010, Rosi 2014).

Recognizing the perspective of Florence Declaration on Heritage and Landscape as Human Values (2014), Ramezani and co-authors connect between the cultural landscape, including its material and immaterial heritage values, and the cultural diversity creating CI (Ramezani *et al.* 2019). Integrating with Burra Charter for Places of Cultural Significance (1999, 2013 version), they include under the expression "cultural landscape identity" that the human being interacts with the surrounding environment creating the cultural and natural values, which regarding, its generated ICH values and the tangible heritage values, as transformed values from past to present, to the future generations, have been created.

According to the recognition of cultural landscape in UNESCO Operational Guidelines of the Implementation of the World Heritage Convention (1972), it has been indicated that as a result of interacting between human being, the constructions, the urban planning, and the surrounding environment, there are a group of social, economic, environmental and cultural values which to indirectly contribute forming CI of these sites, "*preserving traditional techniques of* [sustainable] *land use and maintaining* [cultural] *diversity*". This CI contributes creating the site's public image which respectively, to highlight the transmitted traditional cultural features. Therefore, from the perspective of curating HS and managing the sustainable cultural tourism, the heritage curator could easily create a mental map delivering the memorable spaces and its experience; and "*allowing the public image to emerge through social curation*" (Cranshaw *et al.* 2014).

Regarding UNESCO World Heritage criteria, there are many Heritage Sites (HSs) that were inscribed on the UNESCO list under the criteria II, III, and IV (Review *UNESCO Operational Guidelines*) realizing HS as inclusive tangible and ICH values. Thus, applying the adaptive reuse perspective (Review *Appleton Charter for the Protection and Enhancement of the Built Environment* 1983), Đukić and co-authors already realized CH as an inclusive value supporting socio-culturally the sense of identity in the local community (Đukić *et al.* 2018). Here, it has been recognized, through para. 99, 104, and 111.A in UNESCO Operational Guidelines (version 2019) that the local community might survive and/or revive the represented manifestations of ICH expressions inside the core and buffer zone of the heritage destination.

According to International Congress on World Civilizations and Creative Tourism (2016), it had been stated that the creative tourism plays a great role developing the competitiveness factor especially in the urban spaces. Guaranteeing the sustainability of the current CH product, the visitors are partially considered the lifeblood of HSs, were asserted by some authors being a legacy which creates the social rapports in a city (Lowenthal 1998, Smith 2006, Kotler et al. 2008). Realizinng the visitors' motivations, the visitors are often informally planning their trip or visits based on word-of-mouth communication, therefore "*formal communication can play a significant role*" (Kotler *et al.* 2008). Usually, the visitors have high expectations when they leave the daily life routine in exchange for spending leisure-time as a visit to heritage destinations (Csikszentmihalyi 1991, Kotler *et al.* 2008).

Jian and co-autrhors refer to the interrelationship between the basic concept of branding and the local culture in general (Jian *et al.* 2019). A brand is a symbol of national, regional, or popular culture. Thus, they asserted that "*a brand can symbolize human cultural values*". Also, there are some researchers, who focus on a brand management and use the authentic past of the brand as a tool of creating the brand image. They describe CH aspect as "*a composite of the history and coherence and continuity of defining charac-teristics as a corporate rebranding*" (Schroeder *et al.* 2015).

Thus, realizing some author's notes, the local community plays, as a sustainable heritage representative – as user-generated content strategy – and as a brand ambassador, a great role of the visitors' perception and their future "Word-of-Mouth" delivering HS image and their memory about their visit and socio-cultural experience (Honnalli 2011, Belbağ 2018, Cheregi 2018, Dastgerdi and Luca 2019). In addition, valorizes the role of the local community to deliver the heritage image stating that "*By becoming a heritage object, the brand endorses a role of community representation. Similar to national heritage that symbolically represents a nation, the con-struction of heritage allows the brand to be part of a community – to represent and embody the community and thus to value its main identity features*" (Chaney et al. 2018).

5. Conclusions

The present paper reviews the cultural identity concept from the heritage preservation perspective. As it is studied, the use of the expression "Cultural Identity" gives a kind of flexibility developing the "resilience" heritage management plan preserving the original au-thentic values (OUVs) of the heritage site along with the upcoming generations. He defines the cultural identity as a socio-cultural-shared affiliation in one community, not one nation. It is one authentic integral value that to include tangible and intangible heritage forms recognizing the modern and contemporary modifications, will be done by the future generations, as a regular inter-cultural conse-quence. The Burra Charter for Places of Cultural Significance states, in its explanatory note of art. 1.2, that *"Cultural significance may change over time and with use. Understanding of cultural significance may change as a result of new information"*.

Then, is reviewed the significance of the creativity factor referring to its interaction with the cultural identity generating the site image and preserving authenticity in a long-term. Finally, is recommended the review of cultural identity from the heritage management perspec-

tive in multidisciplinary way, not only from the anthropologic and ethnographic way which safegard and transform the authentic value from the past to the present and future memory.

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Cultural heritage and tourism: trends, funding and best practices. A journey along "dissonance"

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Abstract

The chapter analyses the role of cultural heritage and tourism in nowadays Europe, by enquiring its role in the economy and society, presenting the latest developments in the European debate about valorization of heritage, also reasoning on how territorial cooperation can create a suitable ground for projects addressing and valorizing "uncomfortable" forms of heritage? The first section compiles and delves into the most recent normative sources, research data and figures to provide the reader with an understanding of how cultural heritage is valued in European policies and programmes, its relevance in terms of economic and social impacts, the frameworks supporting its further development. In the second section, the theme of dissonant heritage is addressed with a particular focus on XXth Century, as it is receiving a great attention in transnational projects dealing with heritage related topics. Dissonant heritage can be defined as "uncomfortable" built heritage, bearer of unpleasant memories and tangible proof of a hurtful past. This paper questions the interest of the public in discovering such heritage sites/building through an active holiday, assuming it can be at base of the creation of new cultural tourism experiences with high educational potentials, favoring the creation of a shared European identity, rebounding citizens with their controversial past. The analysis embraces a multi-sectoral approach reflecting the diverse, but complementary perspectives of European integration studies and cultural tourism.

Keywords: Active Tourism; Cultural and Dissonant Heritage; Cultural Funding; Cultural Policies; Europe

1. The European framework and trends: policy statements, funding, impacts of cultural heritage

1.1 Cultural heritage counts. The European momentum

Even if, as Einstein used to say, *not everything that counts can be counted and not everything that can be counted counts,* it is worth asking: Does cultural heritage count? How much does it count?

To make a sense of the relevance of cultural heritage in nowadays Europe and to measure its impacts is in fact necessary for any sound analysis on the topic.

Last five years in particular have witnessed an increased attention to cultural heritage in Europe. This is evidenced by EU-led/financed studies and surveys, legislative documents, initiatives involving the European citizenry.

The starting point of this excursus lies within the final report of the project "Cultural heritage counts for Europe" (CHCfE Consortium, 2015), which evidently addresses our research questions. Among the key findings of that report, cultural heritage is recognised as providing European countries and regions with a unique identity, which creates narratives that lay the foundation for developing cultural tourism. Furthermore, cultural heritage contributes to enhancing the quality of life, making places liveable and attractive for residents and tourists. Finally, it counts as paramount social capital, helping delivering social cohesion by providing a framework for community participation and engagement, hence for strengthening integration between countries and citizens.

In 2017, a Special Eurobarometer (European Commission, 2017) provided further insights in terms of "cultural heritage counting": a large majority of Europeans (84%) in fact takes pride in cultural heritage and they (71%) agree that it can improve the quality of life and sense of belonging to Europe.

In parallel, key policy and legislative documents were adopted. Among those, the Council of Europe "European Heritage Strategy for the 21st century" (Council of Europe, 2017) aimed to redefine the role of cultural heritage in Europe, identifying challenges, recommendations and actions along three main components: social; territorial and economic development; knowledge and education. Diverse recommendations pertain the transmission of European values, intergenerational and intercultural dialogue and rehabilitation of unrecognised forms of heritage not to be neglected. This last point is expanded in the second section of this chapter.

Additional relevant policy initiatives to recall are the "Council conclusions on the need to bring cultural heritage to the fore across policies in the EU" (in 2018), and the European Commission "European Framework for action on cultural heritage" (in 2019), which focuses inter alia on "Cultural heritage for an inclusive Europe", "Cultural heritage for a sustainable Europe" and "Cultural heritage for a resilient Europe: safeguarding endangered heritage". They both confirm the increased international awareness on cultural heritage, as strategic resource for European development.

Cultural heritage was chosen as the topic for the 2018 European Year, which marked the momentum, in terms of initiatives reaching out to the civil society throughout Europe.

Measuring how much cultural heritage counts and its contribution to Europe's socio-economic capital, has been and still is a key challenge, but some recent statistics mark steps ahead:

- According to the aforementioned report "Cultural heritage counts for Europe" (2015), it was estimated that over 300.000 people in the EU-28 were directly employed in the cultural heritage sector, which indirectly created 7.8 million jobs/ year.
- According to the New European Agenda for Culture (European Commission, 2018), EU cultural employment steadily increased between 2011 and 2016, when it reached 8.4 million (Eurostat, Culture Statistics, 2016); cultural and creative sectors were estimated to contribute to 4.2% of EU gross domestic product (Ernst & Young, 2014). The Agenda stressed that urban and rural communities increasingly rely on culture for attracting employers, students and tourists.
- According to Eurostat statistics (Eurostat, Culture Statistics, 2019), in 2018 there were 8.7 million people across the EU-28 working in a cultural activity or occupation, which equalled to 3.8% of the total employment.

1.2 Cohesion and regional-cooperation insights

Cultural heritage impacts are evidently not limited to the exclusive cultural domain. On the contrary, they are cross-sectoral and cross-cutting, as they embrace social, territorial, economic cohesion. Against this background, the role of culture and cultural heritage in view of the attainment of Europe 2020 objectives of "smart, sustainable and inclusive growth" is recognised.

The European Regional Development Fund (ERDF) is one of the sources of funding and investment in cultural heritage, outside the

specific cultural policies and related funding schemes (e.g. Creative Europe). In the frame of ERDF and of territorial co-operation, the Interreg scheme provides opportunities also for cultural heritage. As a matter of fact, "investments in cultural heritage are among the most popular topics within the European Territorial Cooperation projects" (European Commission, Interact, 2018). In 2018 for instance, "Cultural Heritage and arts" was the third topic of Interreg projects: only tourism and entrepreneurship were more popular than it (*Keep.eu*). Moreover, tourism and entrepreneurship projects often fall within the scope of cultural heritage projects.

As the former Commissioner for Regional Policy Elisa Ferreira remarked, "within Interreg, cultural heritage has a cross-sectoral approach that mainly impacts competitiveness and innovation, skills, education and social inclusion, resource efficiency and environmental protection" (European Commission, Interact, 2018). During the European Year of Cultural Heritage, the most active single source of applicants to the official label of the Year was represented by Interreg projects (*Interreg.eu*). This is an additional proof of the paramount relevance of the inter-territorial approach and cooperation revolving around cultural heritage. Among labelled activities, the publication "Connecting Cultures, Connected Citizens. Inspiring examples of Interreg cultural heritage projects" included Cult-RInG as one of the inspiring examples. In the context of Cult-RInG the Iron Curtain Trail was developed as new cultural route (further mentioned below).

The study "Material Cultural Heritage as a strategic territorial development resource: mapping impacts through a set of common European socio-economic indicators" provides evidence that "material cultural heritage is interwoven with the economic fabric of European countries/regions and its cities" (ESPON, 2019).

Cultural heritage contributes in making places distinctive, unique, therefore it impacts on the attractiveness for residents and for tourists (ESPON, 2013). Cities and regions themselves uphold culture and cultural heritage as driver of territorial regeneration, of social inclusion, of territorial development:

- More than a hundred regions in Europe integrate culture within their Smart Specialisation Strategy and more than thirty regions integrate heritage (European Commission, Smart Specialisation Strategy, Eye@RIS3);
- Before Covid19 outbreak, the only "Culture for Cities and Regions" initiative (financed by Creative Europe) tracked more

than seventy practices, which focus on cultural heritage as driver of growth and inclusion, engine for urban regeneration and economic vitality, social inclusion, innovation and intercultural dialogue (Culture for Cities and Regions, Successful investments in culture in European cities and regions: a catalogue of case studies).

1.2.1 Successful Interreg stories of cultural tourism experiences on dissonant heritage

As mentioned cultural heritage and tourism are among the most common topics of Interreg projects. It is interesting to notice that in the Interreg 30th anniversary (which occurs this year) factsheet two among the eight reported success stories, are connected to dissonant heritage, dealing with "Safeguarding peace between regions that have a history of conflict & preserving cultural heritage to remember lessons from the past":

- The first success story is made up by the Interreg programme PEACE IV, which in Northern Ireland supports the "Conflict Transformation Project", tackling the challenges, legacy and critical issues related to the "Bloody Sunday". The programme builds upon the experience of the Museum of Free Derry, a major visitor attraction, displaying a difficult history which should heal, instead of continuing or renewing divisions in the community;
- The second success story is the Danube Transnational Programme, which preserves the heritage of World War I developing along-side quality cultural tourism.

Among Interreg projects, revolving around both dissonant heritage and active tourism, we cannot but mention again the Iron Curtain Trail. This trail follows the border, which stretches from the Barents Sea to the Black Sea and which divided Europe, between West and East, for almost half a century. Travelling along the Iron Curtain trail provides with the possibility to learn about our recent European history. The unique feature of the Trail is that it is a cycle path (more than 10.000km long, crossing 20 European countries) – the EuroVelo 13 – hence a tangible framework of sustainable and active tourism related to dissonant cultural heritage. The Iron Curtain Trail was further developed in the framework of CultRIng (Interreg Europe) and since 2019 it is also a certified "Cultural Route of the Council of Europe".

1.3 Does cultural heritage count in the budget?

Data and statistics should inform not only policy development in the cultural heritage, but also provide grounds to wisely finance investments in the field. Even though policy statements and the introduction to legislative document often state the pivotal role of culture and creative sectors – including cultural heritage – for the European society and its economy, funding allocation seems not to build upon these remarks and findings.

Back in 2018, the European Commission had recognised that the Creative Europe Programme was under-financed: "The success rate declined from one programming period to another, reflecting that the schemes are insufficiently funded compared to the potential interest they generate; a large number of good applications are rejected" (Report from the Commission... Mid-term evaluation of the Creative Europe programme (2014-2020), 2018).

The new EU Multi-annual Financial Framework (MFF), hence including the Creative Europe Programme has been discussed in the last months for the years to come (2021-2027). The recognition of insufficient funding allocation to culture, creativity and cultural heritage will apparently not be addressed yet: on May 2020 the European Commission proposed € 1520 million for the Creative Europe programme, meaning 330 million less than the former programming period funding (which amounted to € 1850 million, for the period 2014-2020), meaning 0.08% of the whole recovery package. The European Parliament CULT Committee, as well as a broad variety of stakeholders repeatedly expressed their disappointment and called for culture to be upheld.

The new instrument proposed by the European Commission called "Next Generation EU" is presented as the forward-looking plan for the recovery of Europe, to ensure its sustainable future. Despite this, it is "a rather unambitious and short-sighted move for a strategy that expressly targets the next generation and the strengthening of more resilient and sustainable societies […] the cultural and creative sectors employ 8.4 million workers in the EU, nearly half of which are young people" (Culture Action Europe), meaning the actual young "Next Generation" of Europeans.

Not to forget how much the cultural sector has been and still is affected by the pandemic.

Mindful of what afore expressed with regard to the ERDF, Interreg, culture, cultural heritage key role in territorial cooperation and development, related funding data should be also taken into account. The

table here below reports on Interreg funding evolution, for the period 1990-2020:

Table 1 – European Commission (2020), Factsheet "Interreg 30 years of cooperation across borders"

	INTERREG I 1990-1993	INTERREG II 1994-1999	INTERREG III 2000-2006	INTERREG IV 2007-2013	INTERREG IV 2014-2020
LEGAL STATUS	COMMUNITY INITIATIVE		INTEGRATED INTO STRUCTURAL FUNDS REGULATION		OWN REGULATION
BENEFITING MEMBER STATES (INTERNAL BORDERS)	11	11 — then — 15	15 — then — 25	27 — then — 28	28
COMMITMENT BUDGET (IN CURRENT PRICES)	ECU 1.1 BN	ECU 3.8 BN	EUR 5.8 BN	EUR 8.7 BN	EUR 10.1 BN
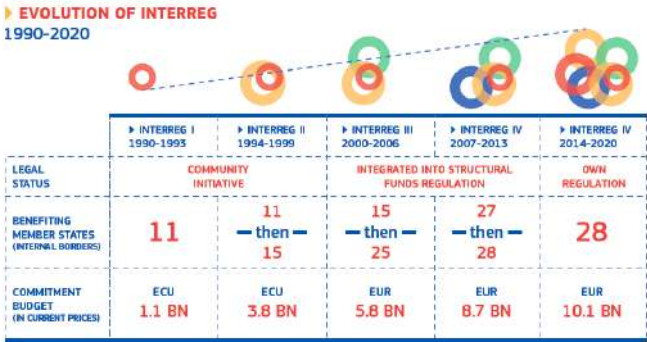
The steady increase of funding for Interreg during the last three decades is evident. At this point of our analysis it is necessary to focus more on the correlation between cultural heritage and arts, on one hand, and tourism, on the other hand. As a matter of fact, cultural tourism is capable of enhancing the attractiveness of territories; at the same time, territories gains attractiveness and touristic value through cultural heritage: (1) tourism is the biggest contributor of the economic impacts of material cultural heritage (ESPON, HERITAGE; 2019); (2) tourism is responsible for 73% of total employment generated by material cultural heritage (ESPON, HERITAGE; 2019); (3) culture and cultural heritage is the primary reason to travel for approximately 30% of tourists (UNWTO, 2018); (4) it is estimated that cultural tourism accounts for 40% of all European tourism (European Commission).
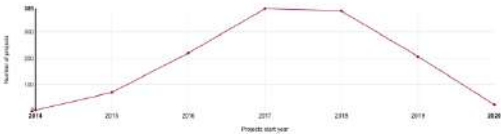
Fig. 1 – Number of Interreg starting projects on "cultural heritage and arts" and "tourism" between 2014 and 2020; Source: keep.eu

Going back to Interreg with the aforementioned data in mind, how many projects dedicated to "Cultural heritage and arts" and "tourism", were there during the period 2014-2020? As per the chart here below, out of the total of 1788 Interreg projects, 834 focused on "Cultural heritage and arts", 954 on "Tourism": The peak corresponds to 2017 and 2018 (2018 was the European Year of Cultural Heritage) and is followed by the decreasing tendency in 2019.
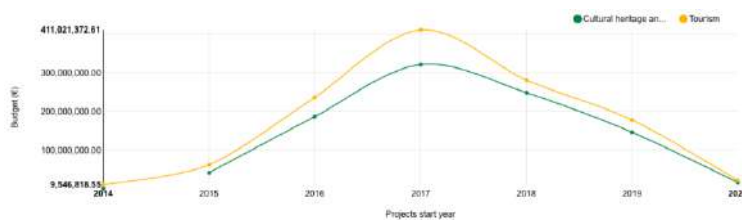
Fig. 2 – Funding trend for Interreg projects on "Cultural heritage and arts" and "tourism"; Source: keep.eu

The funding trend for Interreg projects dedicated to "Cultural heritage and arts" and "Tourism", for the same period 2014-2020 is to a certain extent consistent with the trend of number of projects. However, for what concerns funding, the decreasing tendency evidently started in 2017, instead, for what concerns the number of projects, the decreasing tendency is remarkable from 2018.

Beyond 2020, for the European programming period until 2027, the regional development investment will mainly focus on "Smarter Europe" and "Greener, carbon free Europe", with an allocation of 65% to 85% of the European Regional Development Fund and Cohesion Fund. The other three investment priorities for the new MFF are: a more "Connected Europe", a more "Social Europe", a "Europe closer to citizens". These priorities can provide room for actions also in the domain of cultural heritage.

The next section builds upon the key policy developments, funding data and findings herewith recalled and it delves into the specific topics of dissonant heritage and active tourism in Europe.

2. Active holidays along dissonant heritage as innovative cultural tourism experiences

2.1 Introduction to dissonant heritage: cultural identity and competing memories in nowadays Europe

In the first section we learnt about the importance of cultural heritage in contemporary Europe and on its increasingly tighter relation with tourism, also considering the number of European projects activated especially through transnational funds.

In particular, thematic cultural heritage and its declinations across borders are a highly suitable topic for cooperation projects such as Interreg, increasingly adopted by the cultural and creative community as mean to finance projects reverting on intercultural exchange and cultural identity enhancement.

As *Cultural Identity, intended* as "*the definition of an individual with a cultural or sub-cultural category*" can exceed borders, it is not surprising that Europe founding fathers deemed the creation of a transnational identity as not only possible, but also a key factor for the development of the Continent and its citizens.

Furthermore, it can be argued that community, identity and sense of belonging are ever-evolving concepts needing to be shaped within an institutional context. The European Union, as *sui generis* supranational political body, and the Council of Europe, as the oldest and largest European intergovernmental organisation are indeed calling different societal groups to act as a whole, despite their diverging geo-political interests and views on the Continent common past.

The concept of "past" strongly recalls the one of memory. However, memories can be competing, especially in a space in which old and new state borders reunite cultural groups, being potential creators of fragmentation and suffer. Competing memories can be related to a place, a particular event, even to a whole historic period and strongly influence the sense of belonging to a particular place.

If we consider the concept of heritage as culturally constructed, infinite possible "heritages" can be identified, each one shaped for the requirements of specific cultural groups. This shades light on the political nature of heritage and on how its concept can change overtime, becoming discrepant and incongruent with the current set of values of the community (Hall, 1997).

To underline the deep relation between heritage, conflict and time, literature and policy-makers borrowed the term *dissonant* from music theory, as it reminds to dichotomies such as "stable *vs.* unstable", "pleasant vs. unpleasant", underlining how the interaction between sounds may also change over time and create "*an uncomfortable sense of disharmony, confusion, or conflict*".

It is paramount to come to terms with forms of heritage that have been experienced as historic-politically sensitive (Landzelius, 2002), as they are agents dividing European population (Iris van Huis, 2019). The fact that on the one hand, *dissonance* is relative and volatile and that on the other one it shapes many European landscapes represents a fascinating yet interesting contradiction.

The need to interpret dissonant heritage through a constructivist approach allowing the integration of diverse narratives (Nauert, 2017) represents an evergreen challenge for heritage management professionals, called to shade light on dark spots of human history (Hall, 1997), (Kisić, 2013).

J.E. Tunbridge and G.J. Ashworth, pioneers in dissonant heritage studies, suggest three approaches to deal with dissonance in cultural heritage:

- Minimalistic approach: incorporating all perspectives in a "patchwork quilt" of heritage (liberalized multi-culturalism);
- Avoid dissonance by selecting as heritage only themes common to the set of values of all local inhabitants (evading possible objections from other cultural groups);
- Localization approach: providing and promoting tacit acceptance of different messages connected to heritage.

Europe as XXth Century hotbed to totalitarian regimes, WWII and the consequent Cold War is starting to give more importance to its dissonant heritage, with European institutions funding more and more projects related to this particular heritage type, especially at a transnational level (Iris van Huis 2019). According to premises given in Section 1, Interreg funds can become means to help accept and communicate dissonance, supporting investments in interpretation and valorisation, but also intervene on its promotion, unlocking its educational potential for both community and external visitors.

2.2 Sustainable cultural tourism and active holiday style as identity builders

Mazzoni *et al.* argue that cross-border mobility is one of the most important factors that are assumed to strengthen young people's commitment as European citizens. Tourism, one of the main reasons for mobility, could therefore be considered as an important builder of European identity.

It emerges from recent research that in a time in which identity is in crisis, sustainable tourism can be a tool to bring intangible and tangible community heritage to light, stimulating its valorisation, favouring encounters, shortening distances.

In the last decade, tourists are undergoing changes in values, holiday needs and expectations (Dwyer et al., 2009), showing to be more attentive to social and environmental issues as well as more mature and eye-critical to the overall quality of the experience. In such evolving context, the learning component of the trip is acquiring an ever--important role because it is enabling personal improvement of travellers through knowledge (Franch et al, 2010), suggesting their readiness to engage in a more complete heritage experience, following core themes and their declinations in time and space. Such experiences are increasingly coupled with an active travel style, by

foot or bike, along cultural itineraries. Routes recognize the importance of the journey to reach cultural heritage sites, representing a systemic approach to heritage enabling its expressions to reach a broader audience, promote European values and generate positive synergies, significant for local communities' quality of life.

Recently, in line with studies performed in section 1, specific lines of funding have supported such type of initiatives, favouring the creation of economies of scale, which can lead to the inclusion of uncompetitive cultural assets in an international context (Mariotti, 2015). Potentials of travel routes for a more successful inscription of dissonant heritage in the socio-economic fabric of destinations are therefore clear.

Initiatives to include such type of heritage in urban and rural itineraries have been several, but in many cases, this heritage remains undiscovered despite its great potentials to educate, reunite and enhance a shared European identity.

2.3 Case Study: measuring interest and motivation to perform an active holiday to discover dissonant heritage

A practical case study aiming to analyse how European cooperation projects in cultural heritage can stimulate alternative forms of tourism has been included in this Chapter. We decided to focus on dissonant heritage because of its increasingly relevant role in cultural heritage and active tourism related projects.

Dissonant heritage reminds European citizens of a history of divisions and conflicts, wounds in the identity of territories. We hypothesize that tourism could be both a vehicle for discovery and a healing balsam, questioning the interest and approach to the issue by the general public, European citizens in the first place, measuring the motivation for undertaking an active journey across dissonant heritage.

2.4 Methodology, data and results

Answers were collected through a questionnaire with semi-structured and open questions published by authors from June 14th to July 12th 2020, on *LinkedIn* and *Facebook* and shared among their inter-national network via phone and e-mail.

The research data set is composed by 166 observations, received by individuals from 25 different nationalities, EU-27 (154) and non-European citizens (12). Authors decided not to apply any nationality restriction to the representative sample, as also the opinion of poten-

tial tourists external to EU-27 shared space is considered relevant for this study. Moreover, no age limits were applied, inviting both younger (under 18) and elder citizens (70+) to express their opinion on the research subject.

Fig. 3 and 4 – Number of trips/year and their average duration

In order to get a general profile of respondents, general questions on travel habits were formulated: more than half of respondents were travelling 3-5 times per years (50.6%), for an average holiday duration of 4-7 days (58.4%); 100% (12) of high-frequency travellers (5+ trips per year), have a medium length of stay (4-7 days), and come from diverse age cohorts, nationalities, gender and professions.

In order to obtain relevant answers to our research question, we gathered data to assess propensity, experience and present motivation of respondents to engage in an active holiday (Fig. 5 to 7).
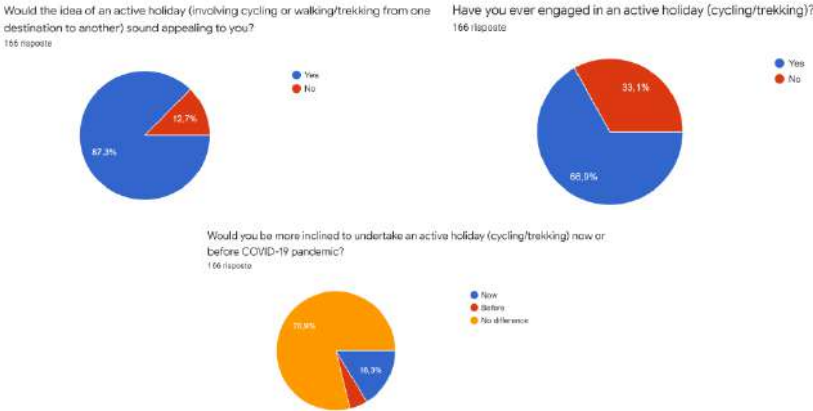
Figs. 5 to 7 – Propensity, experience and present motivation to engage in an active holiday

Results suggest that the majority of respondents (87.3%) are interested in experiencing an active holiday travelling from one destination to the following one by bike or foot. However, only 66.9% have already engaged in such a holiday type. It was also observed that, COVID-19 has not significantly changed travel behaviours for active

holidays as 78.9% of the sample has not changed its inclination in undertaking or not an active holiday.

To assess tourism drivers, we asked respondents to rank their level of agreement on different statements:

- Has less negative impacts on the environment
- Favours greater social contacts with local communities
- Enables to discover minor destinations and their cultural/natural attractions
- Compensates sedentary lifestyle
- Enables to keep social distancing (hence increased safety)

Most of respondents strongly agree on the fact that active holidays allow them to discover minor destinations and their cultural/natural assets (85), also favouring contacts with the local community (60).

A certain degree of uncertainty is recorded on the impacts of this holiday style on the environment, as well as on individual physical health. In line with previous observations, the possibility to better observe social distancing during an active holiday does not seem a driver for such type of experience.

In the second part of the questionnaire, we have assessed the respondents' behaviours toward dissonant sites and heritage and their visitor motivation. The idea of learning more about contro-versial past and rebounding with lost memories of places, especially those related to recent history (WWII, totalitarian regimes and iron curtain trail sites) was positively welcomed by respondents.

The majority of respondent already visited such type of sites/buildings, suggesting that this type of educational-cultural experience was meeting their interest even before the authors led them to express their opinion upon this subject.
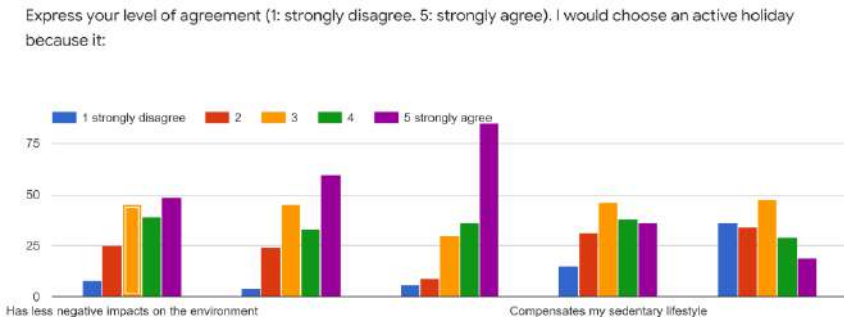
Fig. 8 – Research for main drivers to engage in an active holiday
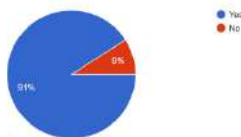
Fig. 9 – Interest in visiting dissonant heritage sites/buildings

Fig. 10 – Experience in visiting dissonant heritage sites/buildings

However, as dissonant heritage is *per se* a controversial subject, it was also important to assess the set of beliefs/values related to it by asking respondents to rank their level of agreement on the following statements:

- European dissonant heritage (both buildings and stories-beliefs to it connected) should be conserved as testimony of controversial past
- Dissonant heritage should be demolished/not receive any attention as it does not promote nowadays European social values
- Valorising dissonant heritage through transnational thematic cultural routes is important to educate communities and visitors on Europe's history
- Valorising dissonant heritage, especially nowadays, comes with the risk of stimulating nostalgic behaviours in both local communities and visitors
- Results are in line with previous observations: the majority of respondents argued that conservation/restoration of dissonant heritage is important (121), with just 10 favourable votes for demolition of such type of controversial expressions.

Out of 166 total observations, 117 have recognised that transnational thematic cultural routes are important to educate communities and visitors on European history, indirectly recognising the added value of such initiatives.

Afterwards, we assessed interest for active travel along dissonant heritage sites, such as the Iron Curtain trail mentioned earlier in this Chapter. Answers were in line with previous observations: on a scale of 1 to 5, the majority of respondents (104) declared a high motivation to engage in such a holiday (62,6%), only 13.8% (23) did negatively welcome such experience.

To better understand low motivation records, we invited respondents to outline their reasons. Out of 21 open answers collected, 3

were not strictly related to low travel motivation. The further 18 opinions collected, can be divided mainly into two groups: a) limited physical preparation/lack of motivation for active travel (10); b) limited interest in dissonant heritage/culture-related travel (8)
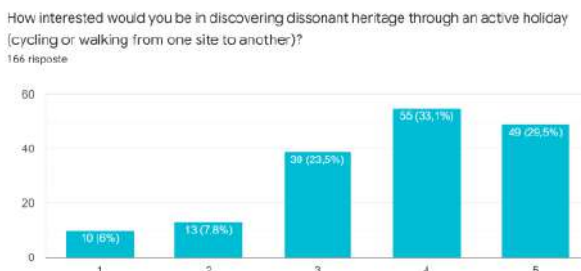
Fig. 11 – Interest in experiencing an active holiday discovering dissonant heritage sites/buildings

Respondents in group A generally prefer a more relaxing holiday, and are discouraged by old age and other impediments. It is interest to underline that such answers were collected from all age groups (excluding under-18 and over-70 who have not left any comment). Motivations for group B are mainly related to the sense of extreme sadness such type of heritage evokes and the lack of interest in repetitive fruition of such heritage sites/buildings during their holiday.

3. Conclusions

Latest years witnessed a momentum in terms of policy attention to the value of cultural heritage, also thanks to transnational initiatives and events (e.g. 2018 European Year of Cultural Heritage). Political statements have recurrently underlined that cultural heritage counts for Europe, for its citizens, not only as identity marker, but also as development engine. Scientific research to measure economic impacts of cultural heritage has evidenced key findings pertaining in particular employment rates and the attractiveness of cities and regions. However on the new multi-annual financial framework, shows how funding allocation does not always go hand in hand with the above recognition. One of the increasingly expanding sectors, thanks to which several cultural heritage and tourism projects also related to dissonant heritage and active tourism are financed, is that of territorial cooperation (cross-border, transnational, interregional). This framework of cooperation provides room for funding and promotion of cultural heritage projects, which can valorise less-known forms of heritage according to sustainable tourism modalities.

Indeed, the case study confirms the growing interest for active holidays. Even if considered as very physically demanding, active holidays are a mean to discover minor destinations and their cultural/natural assets and are appreciated for favouring contacts with local communities. A greater interest for cultural heritage in post-modern societies suggests that travellers are ready to engage in more complete cultural experiences, combining education and leisure. In this framework, an active holiday following a theme related to cultural heritage seems a winning modality for shading light on neglected heritage sites.

From the analysis it also emerges that transnational networks dedicated to dissonant heritage have been cited repeatedly as best practices in Interreg projects. This suggests that dissonant heritage should receive special attention in future cultural projects, especially because of its capacity of rebounding local inhabitants with lost memories of places, but also of educating travellers by shading light on contrasting elements and competing memories. Indirectly, this calls for a greater attention and dialogue among interdisciplinary expert groups, local/regional authorities' and urban planners in order to ensure such sites are successfully inscribed in the fabric of a territory and not left to be ravaged by time.

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Sustainable Cultural Tourism: Opportunities for Management Practices at World Heritage Sites

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Abstract

Increased global cultural tourism, together with the effects that it can have on World Heritage sites, has the potential to considerably impact site sustainability. Understanding the full range of negative and positive impacts of cultural tourism is an essential aspect to site management, in order to ensure there is an acceptable balance of risks and benefits for both the World Heritage sites and the surrounding communities. A variety of interesting and useful management systems and frameworks to address the effects of cultural tourism have been used at World Heritage sites around the world with varying degrees of success. This paper will review the history of cultural tourism, the concepts of sustainability and sustainable tourism, and management for sustainability at World Heritage sites. A review of a series of World Heritage site case studies provides examples of management systems which have been implemented to address the challenges related to cultural tourism. This provides a number of interesting considerations for future management systems which could assist with effective sustainable management at site-level while encouraging responsible cultural tourism and site conservation.

Keywords: Cultural Tourism; Sustainability; Tourism Management; World Heritage

1. Introduction

The concept of cultural tourism as we know it today dates to the 18th century when the advent of the industrial revolution made travelling easier, faster and more comfortable for the general public, resulting in a rise in leisure travel. The 19th and 20th centuries saw an increase

in tourism promotion and industries, with organisations promoting local and international tourism as part of a general trend of globalisation (Richards, 2013). In recent decades, mass international tourism has become less popular in favour of more focused, special interest or niche tourism markets, with tourists wanting a more specialised, 'authentic' heritage experience (Petroman et al., 2013). In contrast to the negative image mass tourism had earned, cultural tourism was viewed as a 'good' type of tourism which, being on a smaller scale, had less impact on the sites and a higher return economically (Richards, 2013). Particularly when dealing with World Heritage sites and their international status, the benefits of cultural tourism must be balanced with the pressures and risks connected to heritage conservation resulting from increased tourism.

2. Cultural Tourism

The first principles related to cultural tourism were established by the International Union of Official Travel Organisations in 1947 and further developed by organisations such as the World Tourism Organization (WTO) in 1970. The WTO stated that tourism should assist in the creation of wealth and employment, while promoting relationships between stakeholders (both public and private) to promote cultural tourism in a well-managed and effective way. The *Global Code of Ethics for Tourism* was adopted by the WTO in 1999 and focused on ten principles relating to various elements, such as economic, cultural, social and environmental, as necessary components of travel and cultural tourism. The 'Code' presented tourism as a positive factor for connecting countries and "contributing to economic development, international understanding, peace, prosperity and universal respect for (…) human rights and fundamental freedoms for all without distinction as to race, sex, language or religion" (UNWTO, 1999, p. 1). Recognising that the tourism industry would undoubtedly expand, the 'Code' stated that tourism's powerfully positive and negative effects on "the environment, the economy and the society of both generating and receiving countries, on local communities and indigenous peoples, as well as on international relations and trade" (UNWTO, 1999, p. 1) needed to be acknowledged on a global scale. In its report *The Impact of Culture on Tourism* (2009), the OECD reported that "cultural tourism accounted for almost 360 million international tourism trips in 2007, or 40% of global tourism" (Richards, 2013, p. 9), with numbers continuing to increase in the last decade. These increasing trends in global tourism make it critical to understand the full range of negative and positive impacts of cultural

tourism, both on the World Heritage sites themselves as well as on the communities around them, to ensure that risks don't outweigh the benefits.

Cultural tourism provides many positive contributions to World Heritage sites in terms of both natural and cultural heritage. Benefits can include increased protection for biodiversity and cultural landscapes, enhanced awareness of conservation issues on a local and global scale, the promotion of sustainable livelihoods for local people, and funding which contributes to proper site management, the implementation of safety precautions, and increased general conservation and sustainability of the site (Borges et al., 2011). Cultural tourism is recognised as a key factor of economic development in many countries and provides increased revenue supporting opportunities for economic growth, community employment and local development. The sustainable use of heritage and protection of World Heritage sites is of mutual benefit for all parties, as "the site is better protected and maintained, the tourist experiences a more pleasant visit, and the local economy is boosted as a result" (Pedersen, 2002). However, these economic benefits are only fully realised if the property is managed properly with a focus on conservation of the area, education of residents and visitors, and positive development for local communities (Brooks, 2001).

Despite potential benefits to the surrounding communities, consideration must be given to the balance between heritage being used primarily for economic gain and the importance of its intrinsic cultural value. While the historical view was that travel contributes to cultural understanding and peace, there is a danger that tourism can commodify sites and local cultures. This often leads to conflicts between tourists and host communities, as "tourists increasingly seek exotic and often unique cultural spectacles and experiences", but in doing so, their own physical presence can "chip away at local culture and essentially re-invent it" (Robinson, 1999, p. 22).

Both cultural and natural heritage are vulnerable to a variety of other risks, including environmental and climate changes, and threats caused by human activity. The ICOMOS *International Cultural Tourism Charter: Managing Tourism at Places of Heritage Significance* from 1999 identified a variety of man-made threats to World Heritage sustainability, including issues relating to presentation, management, education, planning frameworks, social, political or legal changes, and conflicts arising between local communities, the tourism industry and conservation factions (Brooks, 2001). The International Union for Conservation of Nature (IUCN) identified in its

paper, *Sustainable Tourism and Natural World Heritage – Priorities for Action*, five main issues affecting natural World Heritage sites which are: "1) congestion, 2) heavy traffic, 3) infrastructure development, 4) air/noise/water pollution, and 5) severe effects to the diversity of the area through physical changes provoked by the presence of large number of tourists" (Borges et al., 2011, p. 8). Increased numbers of people in a region inevitably leads to increased air pollution from industries and vehicles causing damage to materials and site surfaces, as well as noise pollution and vibrations caused by air and road traffic which can negatively impact cultural buildings' structural make-up.

3. Sustainability and Sustainable Tourism

Threats to World Heritage sites caused by increased globalisation and international tourism have raised discussion related to the sustainability of sites and the critical importance of implementing and enforcing sustainable cultural tourism in management systems and frameworks. Sustainable development, as defined in the Brundtland Report (1987), is that which "meets the needs of the present without compromising the ability of future generations to meet their own needs" (Nurse, 2006, p. 34). In recent years, there has been a shift from an emphasis on environmental sustainability, to more of a focus on cultural and social sustainability. This is evidenced by the recent addition of 'culture' as the fourth pillar of sustainability, along with economic, environmental and social pillars. The United Cities and Local Government Executive Bureau in 2010 emphasised the importance of the relationship between culture and sustainable development through not only the development of the cultural sector, but also in connection with public policies in areas of education, science, international cooperation and social cohesion (United Cities and Local Governments, 2010). Nurse (2006) argues that culture should in fact be considered as *the central* pillar of the four, emphasising that culture "informs the underlying belief systems, worldviews, epistemologies and cosmologies that shape international relations as well as human interaction with the environment" (Nurse, 2006, p. 36). Cultural heritage can aid in the creation of local identity, connect to aesthetic and spiritual values, and provide goods and services which are not only commodities, but are also experiences that have become popular within cultural tourism goals.

In relation to this, the concept of sustainable tourism, as defined by the WTO, is "tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs

of visitors, the industry, the environment and host communities" (UNWTO, 2005). It should include protection of biodiversity, natural heritage and environmental resources, and work collaboratively with host communities in creating a greater understanding of their cultural heritage and traditional values, to ensure economic and social benefits to all stakeholders (UNWTO, 2005). This broadens the use and positive effects of cultural heritage and considers cultural tourism as a proactive approach towards sustainability, as it can cause positive impacts and transform surrounding communities by connecting people on a global scale.

4. Management for World Heritage Site Sustainability

In order for World Heritage sites to remain sustainable in the face of increased globalisation and cultural tourism, effective management and maintenance mechanisms must be established and enforced in order to support them. As early as the *Convention Concerning the Protection of the World Cultural and Natural Heritage* (UNESCO, 1972), it was recognized that measures must be taken to provide protection and conservation planning. However, it was only in the 2005 *Operational Guidelines for Implementation of the World Heritage Convention* (UNESCO) that the implementation of management systems and plans were presented.

The 2008 resource entitled *Management Plans for World Heritage Sites* proposes that management plans and mechanisms should include community integration, holistic management, and a values-led approach towards management as key aspects to preservation and sustainability. The central goal is to create an integrated plan for action to ensure protection, conservation, ongoing use, and development at World Heritage properties, all through the lens of sustainable practices (Ringbeck, 2008). This resource ultimately provided an overview as to which elements should be incorporated into management planning at sites. These elements included "legislative, regulatory and contractual measures for protection; boundaries for effective protection; buffer zones; management systems; and sustainable use" frameworks (Ringbeck, 2008, p. 6). According to the 2013 UNESCO resource manual entitled *Managing Cultural World Heritage*, a management system is a group of processes which provide results that "feed back into the system to create an upward spiral of continuous improvement of the system, its actions and its achievements" (Art. 2.4). This not only helps to conserve the Outstanding Universal Value (OUV) of properties, but also aims to provide social, economic and environmental benefits to surrounding

areas. The manual sets out additional guidelines for management plans, emphasising the importance of protecting both tangible and intangible values, and particularly ensuring that communities around these cultural heritage sites benefit from both a social and economic perspective.

A review of a number of case studies of World Heritage sites is helpful to illustrate how management at individual sites interprets and incorporates the links between cultural tourism and the concepts of sustainability in order to ensure effective protection and conservation at site-level. The six sites assessed below show examples of management mechanisms that were used at sites with varying degrees of success in mitigating the impacts of cultural tourism and development at the sites.

In the first three cases of New Lanark, the Rice Terraces of the Philippine Cordilleras, and the Ancient Town of Hoi An, the establishment of regulations and structures for tourism are integrated into the management planning at site-level. Community and local involvement, opportunities for education, and government involvement have resulted in social, economic and environmental benefits within the area, while supporting sustainability of the site.

The case studies of Venice (Italy), Petra (Jordan) and Dresden Elbe River Valley (Germany), however, show that although management plans may be in place at World Heritage sites, they can be less than effective in the control of negative tourism and development impacts.

4.1. New Lanark

The importance of community involvement for the promotion of cultural tourism is illustrated in the World Heritage site of New Lanark, Scotland. Designed as an 18th century village built primarily around the operation of a cotton mill, the site was proposed by Robert Owen (1771-1858) as a model Utopian society, created to be an area without poverty or crime (UNESCO, 2019c). During the 19th century, New Lanark grew to be one of the largest industrial areas in the world. It was inscribed in 2001 under criterion (ii) for the creation of a new model industrial society by Robert Owen and David Dale, (iv) for the construction of labour areas and infrastructural developments to the area geared towards labourers' needs, and (vi) for its connection to Robert Owen and his social ideas on education, working reforms, and international cooperation, all of which had a profound effect on social developments in the 19th century (UNESCO, 2019c). The case study shows the evolution of local management, based on community

attitudes towards increasing tourism and its impacts. From this, the New Lanark Conservation Trust, an independent charity, was established to restore the area to a working community village and re-vitalize it to be more attractive to tourist opportunities (Leslie and Sigala, 2005).

Cooperative efforts between UNESCO and the Trust, as well as local funding and involvement of area residents, have collectively contributed to the creation of a living site. The Trust continues to spearhead conservation and management of the area, and maintain the setting of Scotland's industrial past, making it available for cultural tourists in a responsible and well-managed format (Leslie and Sigala, 2005).

Fig. 1 – New Lanark World Heritage Site is a historic industrial site located in the United Kingdom. (Wigboldus, 2016)

4.2. Rice Terraces of the Philippine Cordilleras

The Rice Terraces of the Philippine Cordilleras is an example of a World Heritage site where Protection and Management Requirements to address tourism impacts have been implemented with the full support of relevant authorities.

The terraces date back to the pre-colonial Philippines and were created by the Ifugao ethnic group who continue to live in the mountain area. The site was inscribed in 1995, under criterion (iii) as evidence of rice production based on harvesting water from systems, (iv) as a memorial to the thousands of labourers and farmers who created the landscape, and (v) as an innovative land-use connecting the environment to the people who lived on it. Five specific terrace groupings make up the site, which "epitomize the absolute blending of the physical, socio-cultural, economic, religious, and political environment", creating a living cultural landscape (UNESCO, 2019e). The traditional use of the terraces and the associated customary rituals have been threatened over the years by the effects of Christian missionaries during the 1950s, technological changes, and the migration from rural to urban areas which resulted in a loss of labour and the drying up of water sources without proper management (UNESCO, 2019e).

Traditionally, the Ifugao community governed the ancestral lands under tribal laws and practices; maintaining the integrity of the area by applying traditional land-use knowledge of the 'agro-ecosystem', including lunar cycles, zoning, soil conservation and pest control (UNESCO, 2019e). The terraces were declared National Treasures in Presidential Decrees (1973 and 1978) and received governmental protection under the National Cultural Heritage Republic Act No 10066:2010 (UNESCO, 2019e). In 1994, a Master Plan was established for management and conservation, but continuing threats to the site put it on the List of World Heritage in Danger in 2001. Concerns relating to landscape sustainability were addressed through the establishment of Protection and Management Requirement plans in 2011, with government efforts focused on sustainable planning, legally defined boundaries, and laws and policies emphasising preservation and conservation. This resulted in the removal of the site from the List of World Heritage in Danger in 2012. The site demonstrates that while economically, the Rice Terraces of the Philippine Cordilleras would benefit from increased funds generated by cultural tourism, the risks this imposes on the authenticity and integrity of the site demands a clear management framework and enforceable structures to control such impacts.

4.3. Ancient Town of Hoi An

The Ancient Town of Hoi An, Vietnam, is a well-preserved trading port which was active between the 15th-19th centuries and shows a unique "fusion of indigenous and foreign cultures" (mainly Chinese, Japanese and European) (UNESCO, 2019b), featuring a variety of structures showing the development of the port. The site was inscribed in 1999 under criteria (ii) as an example of the union of cultures in an internationally renowned port area, and (v) as a wonderful example of an Asian trading port. A management plan, put into effect at the time of nomination, is regularly reviewed by UNESCO. The town of Hoi An also has Protection and Management Requirements, similar to the Rice Terraces, and is further protected by the national government, having been identified as a National Cultural Heritage Site in 1985, and a Special National Cultural Heritage Site in 2001 and 2009 (UNESCO, 2019b). The Hoi An Centre for Monuments Management and Preservation, continues to regulate and manage the property in cooperation with local community representatives who monitor any issues threatening authenticity or integrity of the site, such as urbanisation and annual flooding. Sales from tickets to the site go directly into management

and local planning and promotion. In addition, training courses and education opportunities for restoration and conservation are available for international and local staff. Ongoing research by both national and international researchers contributes to informed decisions regarding the proper heritage conservation and interpretation of the town. A long-term management plan deals with increased tourism responsibly, with the future goal being to "link the Hoi An Ancient Town with the adjacent UNESCO Cu Lao Cham Biosphere Reserve and to build Hoi An into a community integrating ecology, culture and tourism" (UNESCO, 2019b).

4.4. Venice

Founded in the 5th century, Venice developed as a commercial trading post and artistic hub for some of the best architecture, technical innovation and artistry worldwide. Venice was inscribed on the World Heritage List in 1987 under criterion (i) for artistic achievement, (ii) for its influence on architecture and arts, (iii) as an archae-

Fig. 2 – The canals of Venice and its Lagoon World Heritage Site in Italy. (Wigboldus, 2015)

ological site, (iv) for architecture and urban planning, (v) for the lagoon of Venice, and (vi) as a symbol of man over nature. However, over the years increased tourism traffic has driven inhabitants, schools, businesses, and other institutions out of the city, and has resulted in negative effects on canals and historic buildings in central Venice which is a risk to site integrity.

The decreasing local population also impacts the authenticity of the site, as the living factor of the cultural heritage is migrating from the area. Richards (2013) notes that Venice is an example of a historic city centre degraded by cultural tourism, "in which famous sites attract large numbers of tourists, degrading the quality of experience and driving 'serious' cultural tourists away" (p. 11). Initial efforts for protection included the 1973 Special Law for Venice which aimed to ensure the protection of archaeological, artistic, and historical significance of Venice and its lagoon by promoting and encouraging socio-economic livelihoods (UNESCO, 2019f). Since then, plans and management programs have been established at regional, provincial and municipal levels to preserve both the landscape and

the city of Venice, and to educate tourists and locals on the OUV of the site. A sustainable tourism strategy was developed to combat the loss of integrity at the site which offered "alternative and comple-mentary options to traditional tourism by creating a network among the municipalities in the lagoon boundary area and other key stakeholders that are operating within the property" (UNESCO, 2019f). Networks like this have also been proposed as a result of the recent Covid-19 pandemic which has drastically reduced the number of tourists in Venice. This pandemic has forced a re-evaluation of tourism and development models with respect to sustainability of the city, and discussions are under way as to how to divert the large number of people from Venice to other, less well-known World Heritage sites in the surrounding area (OECD, 2020).

4.5. Petra

Petra provides another example of a management system that has faced challenges in trying to control increasing tourism. Inscribed on the World Heritage List in 1985, Petra was originally a caravan and rock-cut city for the Nabataean people as a crossroads between Arabia, Egypt, and Syria-Phoenicia. It includes temples, religious areas, water tunnels, cisterns, churches, public buildings and tombs with archaeological monuments and remains dating back to prehis-toric times. It was inscribed under criterion (i) for the temple/tombs of Nabataean and Hellenistic peoples, (iii) for the tombs and architecture connected to the Assyrians and the urban plan-ning as well as water engi-neering systems, and (iv) for the "outstanding fusion of Hel-lenistic architecture with Eastern tradition, marking a significant meeting of East and West at the turn of the first millennium of our era" (UNESCO, 2019d).
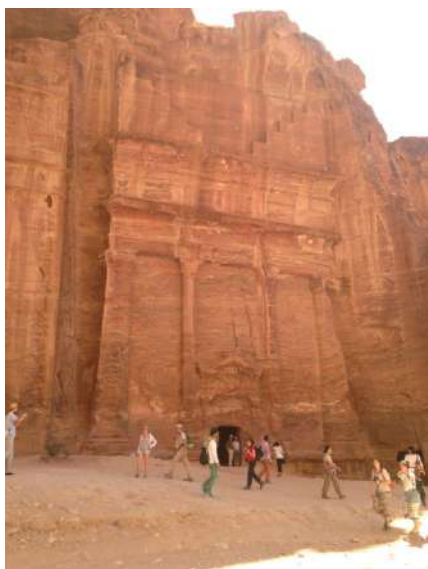
Fig. 3 – Petra World Heritage site is a famous tourist destination in Jordan. (Wigboldus, 2014)

Following its inscription, the number of visitors grew from "100.000 in the late 1980s to 400.000 six years later" (Ayad, 1999), and much of the local population was relocated to allow the creation of space for

tourist services. Although management plans and protection agendas have been established to limit the number of tourists and visitor facilities within the area, there is no long-term plan for sustainable development at the site, without which the damage from increased tourism could cause irreversible damage.

4.6. Dresden Elbe Valley

In the Dresden Elbe Valley in Germany, a lack of commitment of authorities to control development around the site resulted in the delisting of the World Heritage property. Inscribed in 2004, this continuing cultural landscape was identified as a "crossroads of Europe in culture, science and technology", providing extremely rich examples of 16th-20th century parks, architecture, gardens and landscapes (UNESCO, 2019a). It was inscribed under criteria (ii) as an important crossroads for European developments from the 18th-19th centuries, (iii) for the examples of court architecture depicting urban development in Europe, (iv) as an outstanding cultural landscape, and (v) as land use showing development of a Central-European city. This site showed evidence of multiple time periods ranging from a "steel bridge, the single-rail suspension cable railway (…), and the funicular railway" from the Industrial Revolution in Loschwitz, to the fortified Middle Ages city of Dresden, which includes Baroque, Rococo and late Berlin Classicism features (UNESCO, 2019a). Part of the OUV of the site was its aesthetic link to the landscape based on its impact as a source of inspiration for 18th century artists and writers, as well as its influence on the development of Romantic landscape painting during the 19th century (ICOMOS, 2003). In 2006, the site was placed on the List of World Heritage in Danger because of developments to increase site access that included the planned construction of a bridge which threatened the aesthetic of the site. Despite the World Heritage Committee, ICOMOS and other heritage authorities repeatedly warning that the OUV was under serious threat, the State Party submitted a report that development would go ahead as planned. By 2009, with many visual characteristics of the site being irreversibly damaged, the site was removed from the World Heritage List.

5. Opportunities for Future Sustainable Management

The various case studies presented above illustrate that there are many elements and recommendations available for encouraging sustainable management of cultural tourism at World Heritage sites. Important considerations include:

- *Community involvement:* The importance of including local people and communities in site management and protection is an integral element to sustainability that has been recognised in a variety of international heritage documents (Ringbeck, 2008; UNESCO, 2013). Guaranteeing that local communities are involved in decisions around tourism practices creates better cooperation and collaboration between the community and the tourism sector, which is critical to sustaining a community's resources in connection with cultural tourism (Leslie and Sigala, 2005). Local individuals and groups should not only be involved in management, conservation and monitoring at site-level, but they should also be recognised for their intrinsic, and often intangible connection to the area. This directly relates to the concept of authenticity, where the site's value is considered to be credible and truthful, and where 'real' and unique cultural experiences are provided, even with increasing numbers of tourists in these areas (Timothy and Boyd, 2003). Local communities and their interaction with sites are important for sustainability because "at its heart sustainable cultural tourism recognizes the value of cultural diversity, and needs to provide local cultures with a forum in which they can participate in decisions that affect the future of their culture" (Robinson, 1999, p. 23). Richards (2013) proposes the concept of 'creative tourism' as a niche cultural tourism market based on 'traditional' experiences provided by local people. This could involve traditional crafts, skills, events or unique experiences that are important to the area and, by association, are desired by the cultural tourist. The recognition of the skills and traditions of local groups allows local individuals and communities to be at the centre of the tourism industry and economy in their society, with the idea that "individuals who possess unique creative skills are placed in a new position of power as the purveyors of knowledge and the teachers of skills" (Richards, 2013, p. 14).
- *Inclusion of all stakeholders*: An important concept in ensuring the creation of sustainable management practices is the inclusion of *all* relevant stakeholders at the site. This includes cooperation between local communities and authorities in terms of legislation and laws, regulations, and frameworks for protection of the site. Guidelines for sustainability in heritage and tourism should be integrated in planning at all levels, and should include representatives from local, regional, national and international authorities and organisations (UNWTO, 2005).

International organisations such as UNESCO, ICOMOS, IUCN, ICCROM, ICOM, the World Heritage Committee and Blue Shield recognize the threats created by increasing tourism and have been working to mitigate harm done to the World Heritage sites. Tourists as stakeholders in World Heritage are also an important consideration, as a high level of satisfaction for tourists is necessary for increased awareness of site issues and enhancement of sustainable tourism practices (UNWTO, 2005).

- *Continued monitoring and proactive management of the site*: Monitoring systems are necessary to ensure a continuing review of management plans as a result of adaptations and changes from cultural tourism. Monitoring can include a review of available resources, funding and finances at the site, the number of employees and stakeholders, marketing and site promotion, tourism statistics and numbers, and the implementation of management plans. For tourism specifically, monitoring relates to site access, being the extent to which visitors are allowed into the site and the level of contact between tourists and local communities (Timothy and Boyd, 2003). This directly affects the site's carrying capacity and the limits of acceptable change for the site which include physical, social, economic, environmental and political elements. This can sometimes be managed through control of visitor flow and traffic and limiting visitor access to protect the site's tangible and intangible elements (Timothy and Boyd, 2003).

- *Holistic management:* The implementation of holistic management and mechanisms at World Heritage sites is also important to ensure sustainable use. A holistic approach includes a full appreciation and acknowledgement of all natural, cultural and social values, and also considers the different tangible and intangible elements at site-level. In connection to this holistic management, the continuing use and responsible development of sites, as shown in the examples above, are important elements for consideration. These sites are not static structures without human interference, but instead are dynamic and evolving areas which are constantly changing, and which continue to be used as living and working spaces by local people (UNESCO, 2013).

- *Increased education and promotion*: Recent trends in cultural tourism have been linked to a desire for educational experiences while travelling (Petroman et al, 2013), as well as a desire to learn from 'authentic' sources of knowledge. This requires

increased programs and facilities such as interpretation centres and audio/visual tours at sites as tools for the education of tourists. Opportunities for marketing and promotion, as well as branding goods and services from a World Heritage Site, are additional means of reaching a larger population of cultural tourists, while continuing to maintain and promote sustainable practices on-site.

6. Conclusions

Cultural heritage and tourism represent an exciting opportunity to promote global awareness and cultural understanding. As the world moves away from mass, commodified tourism, there has been a shift in recent years towards niche cultural tourism markets, where individuals can participate in 'authentic' and local encounters as part of their tourism experience (Richards, 2013). Niche markets and 'creative tourism' provide new ways of engaging with tourists, allowing them to both shape their own cultural tourism experience, and provide benefits for local people and communities. In all cases, management and conservation frameworks are still essential to ensuring these sites are sustainable.

While the cultural industry sector was classified by UNCTAD in 2004 to be "one of the fastest growing sectors in the world economy" (Nurse, 2006, p. 42), with an estimated 10% growth per year, the effects of Covid-19 will dramatically impact the tourism sector in 2020 and beyond. OECD now estimates that there could be a 60-80% decline in international tourism in 2020 with that number increasing if the pandemic continues. Although decreases in tourism at World Heritage sites can allow for some relief from tourism pressures, these changes have the potential to cause long-term damage to local and community livelihoods which depend on tourism to survive (OECD, 2020).

As tourism increases and changes, the need for sustainable practices at World Heritage sites becomes critical. Sustainable cultural tourism depends on dedication and proper management by countries, individually and globally. Effective management plans for the heritage sites and surrounding areas that preserve both the authenticity of the tourist experience and involve and support the local cultural communities at site level, are essential to encouraging sustainable cultural tourism. The many challenges that tourists present to World Heritage sites can be mitigated by protecting and conserving the areas and educating the public about the importance of sites and cultural heritage in a global context. As every person in the world can

be viewed as a stakeholder in World Heritage sites, cultural tourists are key for creating a sustainable, global tourism economy to ensure that these heritage sites are protected for future generations.

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Factors influencing community participation in management plan drafting for World Heritage Sites in Greece

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Abstract

The aim of this chapter is to present the link between the current level of community participation in the drafting of management plans of World Heritage Sites in Greece, the centralized structure of the Ministry of Culture and Sports and the historic development of protectionist heritage legislations in Greece. First it briefly presents the State's exclusive power in protection and management of cultural heritage established two centuries ago and still prevailing in heritage protection and management. Then, it implies that the protective legal framework and the centralized structure of the Ministry of Culture and Sports seem to limit civil society from active involvement in heritage management. Approaches to community involvement are recorded through three different cases of management plan composition for Greek World Heritage Sites. Even though, hopes may rise that processes can become more inclusive, the State seems to still view local communities as silent recipients of information and not potential active members in decision-making procedures.

Keywords: Community Participation; Heritage Management; Management Plan; World Heritage; Top-Down Approach

1. Introduction

Community participation, participatory governance and other similar terms have become buzzwords and synonyms of good practice in cultural heritage field. Among the various types of community participation that have been identified in the heritage literature the most classical and influential model of citizen participation is the "Ladder of Citizen Participation" that divided participation in eight different

steps of a ladder and categorized them in three groups: manipulative participation, tokenism and citizen power (Arnstein,1969). Chan adapted this model into the "Ladder of participation for heritage management" making more understandable the participation levels in field of heritage management (Chan, 2016). The various types of community participation indicate that the term "participation" takes different forms and grades and that it does not refer to a fixed level of involvement and participation (Göttler & Ripp, 2017).

Involvement of communities has become an important approach in the heritage field: "Participatory governance models consider the active involvement of civil society in decision-making as a paramount to achieving an effective and equitable designation and management of heritage" (Cortés-Vázquez, 2017, p. 15). European authorities support the concept of individual involvement with cultural heritage by promoting conventions, policy documents and relevant actions. The message is also promoted by policies of the European Commission (Van den Dries, 2014). One such instance is the Faro Convention on the value of Cultural Heritage for Society (2005) where in its 12th article the parties undertake the responsibility to encourage participation in the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage (Council of Europe, 2005). An example of a relevant promotion action was the European's Commission initiative to launch the European Year of Cultural Heritage 2018. According to a recent study, the European Year of Cultural Heritage 2018 has contributed in the understanding of the participatory approach (Stanojev, 2019). Moreover, the study concluded that the concept of participatory governance has been progressively recognized and put into action (Stanojev, 2019).

On international organization level, UNESCO has incorporated and promotes principles of participatory approach too. Its Operational Guidelines for the Implementation of the World Heritage Convention suggest nomination and management of sites through participatory means in the articles 108 and 123 (UNESCO, 2019). Moreover, the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (2003) in the articles 11 and 15 expresses each party's responsibility to ensure the widest participation of communities in the identification, definition, transmission and management of intangible cultural heritage (UNESCO, 2003). Many sites have adopted such methods of management and make heritage communities protagonists of the sites. Thus, one could imagine that Greece could have also embraced participatory methods for its cultural heritage management and more specifically for the UNESCO World Heritage

Sites since according to the Greek Constitution, "the protection of the natural and cultural environment constitutes a duty of the State and a right of every person" (Greek Constitution, 2001).

However, Greece does not seem to adopt such practices for its own World Heritage Sites and other cultural heritage sites. This seems to be a complex situation when taking a closer look at the current legislative framework and the administrative structure of the Ministry of Culture and Sports that have been characterized centralized and are run exclusively by the State. A factor that may have shaped this situation in Greece can be traced in socio-cultural changes and specific political circumstances of the 18th century that led to the establishment of the Modern Greek state undertaking the respon-sibility for the protection of cultural heritage. In order to understand the levels of local community participation in heritage management it is important to consider also the current regulations in Greece. Thus, before discussing the limited possibilities of active participation of heritage communities an overview of the historical background will provide a better understanding of why management of archaeological heritage is a state responsibility (Alexopoulos & Fouseki 2013, p. 3) and affects community participation in heritage management.

2. Overview of the Greek Archaeological Resource Management

2.1. Historical Background

The political circumstances under which the Modern Greek state was founded together with the way antiquities were used to support the claim of independence from the Ottoman Empire are the key in the relationship of modern Greeks with classical antiquities and their protection and management. Multiple scholars have approached this thematic of how archaeology was used for a variety of aims and scopes both by Greeks and Europeans parallelly (Kotsakis, 1991; Lowenthal, 1988; Morris, 1994; Hamilakis & Yalouri, 1996).

The interest in classicism has been traced in the work of J.J. Winckelmann where the idealisation of the classical antiquity became the basis of the idea of Hellenism (Sakellariadi, 2008; Lowenthal, 1988). This took place through association of the artistic stages with the development of other aspects of society. "It was this idea of the relationship between political liberty and artistic excellence that led to the idealisation of the golden classical age and to Hellenism (Sake-llariadi, 2008, p. 132)". Ancient Greece and the relevant romanticised

ideas became the answer to the question of provenance of the European spirit (Morris, 1994). Europeans favoured the ideology of classicism and European powers were competing to associate themselves with the glorious civilisation (Morris, 1994). Visits to Greece became part of the Grand tour and travellers searched for the classical ideals with visits to the monuments which were later communicated to the rest of the word through poetry and literature (Sakellariadi, 2008, p. 132).

The idealisation of classicism was imported in Greece through a Greek merchant middle-class before the foundation of the Modern Greek (last decades of 17th century) (Hamilakis & Yalouri, 1996). Their commerce activities kept them connected with other centres in Europe and except goods they imported the ideology of classicism. The group started to support economically an educational revival in Greece with schools, libraries and publishing houses as an opposition to the "dark era" of the Ottoman Empire (Sakellariadi, 2008, p.131). Hamilakis & Yalouri interpret the use and return to the appreciation of classical as a deliberate move of this a social group (the merchants) to legitimise their authority and its political and economic programme. This would not only lead to liberation from Ottomans but would create a middle-class with similar characteristics to the European one (Hamilakis &Yalouri, 1996, p. 121).

At first the idealisation of antiquity was a used as the way to gain support from Europe in the struggle for liberation that was later internalised as an article of faith (Lowenthal, 1988, p. 733-734). Return to classical antiquities through this import process from Europe provided a link of continuity with the past, strengthened national consciousness and led to the liberation from Ottoman Empire. The development of Greek national identity should be viewed parallelly with the development of Western European identity that identified Greece as its idealised ancestor (Friedman, 1992; Kotsakis, 1991). For this reason, the Greek war of independence was unique and different from any other, because it would restore the glory of classical civilisation (Lowenthal, 1988).

2.2. Establishment of public interest

Thus, one of the first responsibilities of the newly founded Greek state was to establish the first national legislation that would protect the antiquities that became symbols of a whole nation and of the Western World. The law "About scientific and technological collections, about the discovery and conservation of antiquities and their uses" was introduced in 1834. In general terms, the article 61 stated

that all antiquities should be treated as national property of its people. With this article, the foundation of state ownership of antiquities was introduced and was never abandoned in the following updates of the legislations too. In case antiquities were found on public land they belonged to the state. Despite that, in other articles private owner-ship was recognised for already existing collections. Moreover, in case antiquities were found on private land a division between state and landowners took place (Voudouri, 2010, p. 549). The protec-tionist nature of the first law, its foundation on public interest and the State's responsibility to protect antiquities are the most important characteristics that would affect the following heritage legislations and cultural heritage management in Greece through the centuries.

This law was replaced by the Law 2646 in 1899 due to the "failure to recognise and act within the law across the country" (Sakellariadi, 2008, p. 135). This one has been characterised stricter in comparison to the previous one and a possible remedy for the increased illicit trading of antiquities (Voudouri, 2010, p. 550). The exclusive right of ownership over all antiquities was introduced and consequently, all antiquities found in Greek territory even in private land were owned by the state. The Law 2646/1899 remained active for more than a century followed by Law 5351 of 1932 "On antiquities". It incor-porated the absolute right of state ownership of antiquities together with other provisions like compensation to landowners and private collectors and dealers (Voudouri, 2010). For 70 years the field had not undergone great updates until 2002, when the current law in force was passed.

2.3. Law 3028/2002

The law 3028/2002 "On the protection of antiquities and of the cul-tural heritage in general" replaced the previous obsolete legislations including codifications of provisions dating back to the 19th century (Garezou & Psycharis, 2003).The current law has been charac-terised as innovative since it covers all aspects of cultural heritage regulating its protection and management (Voudouri, 2010, p. 553) but at the same time adherent to elements resonating its two hundred year old history. Sakellariadi states that the essence of this law reflects the approach of all the previous regulations that their main aim was to prioritize public interest over possession of antiqui-ties in Greek territory (Sakellariadi, 2008, p.136). It establishes legal provisions for the museum sector, regulations for archaeological research, access to cultural heritage, sanctions for illicit actions, rewards for cooperation with authorities, strict supervision of collec-

tors and provenance of imported cultural objects, lending and exhibiting Greek heritage abroad. In other words, the law defines clear terms with all the subjects that somehow are involved in heritage. As Voudouri states, "the 2002 law undertakes to improve the relations between citizens and the administration for its implementation" (Voudouri, 2010, p. 555).

Its first article sets the tone and reveals the main characteristic of the current legal framework. The responsibility of the state to protect cultural heritage from antiquity up to nowadays is clearly stated and continues according to the already set tradition. A territorial criterion for the linkage to the country's cultural heritage is introduced. Then comes the broadening of the definition of cultural objects – the time periods under protection and the notion of protection. These elements constitute also the innovations of the law and what differentiates them from the previous versions. The definition of cultural objects is expanded including not only immovable monuments and sites can movable cultural objects but also intangible cultural heritage. Moreover, protection under this law is given to cultural heritage from prehistory to the present times (1830) broadening the time span of protection in general. The degree of protection varies from element to element mostly based on chronological criteria with the ones dating up to 1453 getting augmented protection.

In its third article the law broadens the content of the protection by moving on from conservation as the only aim and by giving emphasis to the social function of heritage (Voudouri, 2010, p. 554). Except conservation, restoration and protection from looting; research, recording and cataloguing of protected elements, accessibility to the public, their enhancement and integration in contemporary life and sensibilisation of the public are part of the actions broadening notion of protection (Law, 3028/2002). Garezou and Psycharis also agree that a holistic approach is adopted, and greater emphasis is put on public access, awareness and participation (Garezou & Psycharis, 2003, p. 435) By broadening the definition of cultural objects, the time span of protection and the content of protection the State undertakes greater exclusive responsibilities towards cultural heritage which are administered by the relevant bodies of the Ministry of Culture and Sports.

2.4. Characteristics of the administrative system

Responsibility of policy in the fields of cultural heritage such as protection, conservation and enhancement lie with the Ministry of Culture and Sports. The main body of the Ministry of Culture is the

State Archaeological Service which exclusively regulates the archaeological heritage management in Greece. For this reason, the heritage administration has been characterised as state centric (Kouri, 2017; Voudouri, 2010). The administration is divided between central and peripheral services: "The central services are the General Directorate of Antiquities and Cultural Heritage, the General Directorate of Restoration, Museums and Technical Works, and several special services" (Sakellariadi, 2008, p. 322).The Ministry is assisted in the various procedures of policy (preparation, planning, funding, control) by four collective consultative bodies: The Central Archaeological Council, the Council of Museums, the Central Council of Recent Monuments and the Local Councils of Monuments.

The Council of Museums provides their advisory opinion on the principles of the museum policy of the country, the foundation of state museums and in general about all the matters regarding museums. The Local Councils of Monuments provide their advisory opinion on all matters regarding local monuments under their jurisdiction however they are excluded from advising on matters of a greater importance such as export of monuments, major interventions and the protection of monuments inscribed in the World Heritage List (article 49, L.3028/2002). This indicates their limited authority and the concentration of power towards the central bodies rather than the local ones.

The Central Archaeological Council and the Central Council for Modern Monuments are the "main scientific advisory bodies and are consulted on issues related to works and interventions carried out on the monuments" (Garezou & Psycharis, 2003, p. 435). Their division is chronological and among the competences of the Central Archaeological Council, in contrast to the Local Council of Monuments, is to give its advisory opinion on the protection of monuments that are inscribed in the World Heritage List, as well as, other monuments, and archaeological or historical sites of outstanding importance. (Article 50, L.3028/2002).

On the peripheral level, the regional services called Ephorates, are services of the Ministry of Culture and Sports responsible for the implementation of policies on the protection, preservation and valorisation of cultural heritage (Council of Europe, 2020). They are dependent regional services of the General Directorate of Antiquities and Cultural Heritage. In brief, they exercise their responsibilities locally within the boundaries of their regions, and carry out projects, which are included in the annual Operational Plans or Action Programmes as approved by the Minister, after consulting the relevant

Councils (Greece, 2018). Practically, they have limited authority, not able to handle major interventions without the prior opinion of the Central Council and an income that is administered centrally (Garezou & Psycharis, 2003, p. 441-442) Thus, their peripheral character, their dependence from central services and their limited autonomy in decision making processes confirms the concentration of power in management of the archaeological resources with the State's central bodies.

3. Community participation in drafting of management plans for World Heritage Sites

3.1. Community participation in the Greek context

Scholars recognise that participatory approaches have gained ground all over the world; however the situation in Greece differs a lot due to the legal framework that could deem illegal such cases and the top-down management of archaeological heritage that is backed-up by the legislation (Sakellariadi, 2010; Alexopoulos & Fouseki, 2013). Most scholars point out that the administration is centralized and always in service of the state while the local authorities are marginally involved (Voudouri, 2010; Kouri, 2017; Alexopoulos & Fouseki, 2013; Garezou & Psycharis, 2003). Garezou and Psycharis confirm "that in Greece consultation and social participation have always been limited, due to the organisation of the relevant services and to the structure of the political system" (Garezou & Psycharis, p. 443). In other words, the elements that characterise the Archaeological Resource Management in Greece and were analysed above could constitute limitations for community participation.

Up until few years ago, regional authorities had no responsibility on heritage matters (Garezou & Psycharis, 2003, p. 443). Nowadays cooperation between the State and decentralised authorities takes place through Programming Contracts of Cultural Development. In such contracts, Municipalities contribute financially in various conservation, restoration and monument promotion projects (Kouri, 2017). It seems that the decentralised authorities have symbolic role rather than an operational one. The State's dominating role in such contracts is undisputable since the representation of local authorities in the relevant committees is weak and the project's planning, implementation and supervision is controlled by the State (Kouri, 2017).

However, a closer look should also be taken on the local communities and NGOs themselves. Greek local communities may not be

very well familiar with the possibilities participatory heritage management offers for communities, due to a lack of an established tradition. This is evident from community archaeology projects where local communities demonstrated "reluctance to take upon themselves what they considered a scientific endeavour and therefore outside of their purview (Kyriakidis & Anagnostopoulos, 2017)". This may be regarded as a sign of insufficient preparedness to undertake this level of responsibility, but it this should not be perceived as disinterest, since such initiatives constitute a new experience in the Greek context.

In fact, various NGOs and civil associations focusing on archaeology, cultural heritage and nature demonstrate society's interest in heritage issues. Some of the most known are Diazoma (2008) and Elliniki Etairia-Society for the Environment and Cultural Heritage (1972). They have well-defined structure, organization, aims, activities and enjoy national visibility. Diazoma focuses on ancient theatres and has become an important agent supporting State work from a bottom-up perspective (Kouri, 2017). Elliniki Etairia does not focus on antiquities but supports heritage that is not so well-known (Kouri, 2017). "Association of Rotunda area residents and friends of the Monument" is an association with local scope whose activities revolve around the "Rotunda", which is part of the UNESCO World Heritage Site of Paleochristian and Byzantine Monuments of Thessaloniki. It works as a pressure tool within in the boundaries set by the legal framework to improve and resolve problems in the surrounding area of the monument (Charter Association of Rotunda Area Residents and Friends of the Monument, 2020).

NGOs and civil societies concentrate on achieving set goals that could mobilize further local communities, raise multivocality in heritage management and become an equal stakeholder in all processses. Scholars have proposed that even though the Archaeological Service should continue to be one of the many actively involved stakeholders, supporting bottom-up approaches would bring closer research institutes, archaeology, heritage NGOs, local authorities and change the archaeological resource management in Greece (Vavouranakis, 2018). Even in the case of remote archaeological sites where local communities may not exist, active participation of NGOs and associations as heritage communities could guarantee sustainability of the sites due to the value such communities put on sustaining and transmitting specific aspects of cultural heritage to future generations (Council of Europe, 2005). Finally, it is important to clarify that local communities and NGOs' contribution should not

be viewed or measured through the conventional criteria of "expertise" concept established by the archaeology field (Smith, 2004), but by considering whether the needs of local communities have also been met according to public archaeology principles.

In this kind of context local community participation has a very specific nature. This aspect will be explored by taking a closer look at the community's input in the process of composing management plans for Greek World Heritage Sites analysing three different cases. As mentioned before, in the 2019 version of the Operational Guidelines for the Implementation of the World Heritage Convention, paragraphs 108-112 and 123 express the importance of a management plan and encourage its implementation through participatory means (UNESCO, 2019). A specific model that should be followed is not given as the variety of legal systems, approach and traditions is recognised. According to Cameron and Rössler management plans for World Heritage Sites were obligatory from the beginning but were vague and more demanding for natural heritage sites (Cameron & Rössler, 2018). However, in the 2005 version of the guidelines, management plans became obligatory and participation of a wide variety of communities, stakeholders, NGOS, and other interested parties was encouraged (Cameron & Rössler, 2018, p. 9).

Greece has eighteen World Heritage Sites: Temple of Apollo Epicurius at Bassae (1986), Acropolis, Athens (1987), Archaeo-logical Site of Delphi (1987), Sanctuary of Asklepios at Epidaurus (1988), Meteora (1988), Mount Athos (1988), Archaeological Site of Mystras (1989), Archaeological Site of Olympia (1989), Delos (1990), Medieval City of Rhodes (1988), Paleochristian and Byzantine Monuments of Thessalonika (1988), Monasteries of Daphni, Hosios Loukas and Nea Moni of Chios (1990), Pythagoreion and Heraion of Samos (1992), Archaeological Site of Aigai (modern name Vergina) (1996), The Historic Centre (Chorá) with the Monastery of Saint-John the Theologian and the Cave of the Apocalypse on the Island of Pátmos (1999), Archaeological Sites of Mycenae and Tiryns (1999), Old Town of Corfu (2007) and the Archaeological Site of Philippi (2016). The vast majority of Greek World Heritage Sites does not have a management plan. The explanation given is that in Greece protection, management and policy is set centrally by the Ministry of Culture and is implemented by the local Ephorates (World Heritage Center, 2014, p. 6) demonstrating the centralized nature of the system and the limited autonomy of peripheral services as presented above.

3.2 Greek World Heritage Sites with a management plan

The inscribed sites that constitute an exception and have management plans are the Old Town of Corfu (2007) and the Archaeological site of Philippi (2016) since management plans have been submitted as part of their nomination documents. The participation of local communities in the composition of management plans in those two cases differs a lot. In the nomination documents of the Old Town of Corfu it is stated explicitly that the initial management plan was drafted by a two-member team and was presented to the Municipality of Corfu and the Technical Chamber of Greece that had initiated the composition process. After further elaborations and adaptations, it was approved by them, presented to the local community, forwarded to other parties for approval and finally ratified by the town Council (Corfu Old Town, 2006). This process reflects a limited and closed-circle process of composing a management plan. Local community was not taken into consideration even though paragraph 123 of the Operational Guidelines for the Implementation of the World Heritage Convention stresses the importance of effective and inclusive participation of local communities in the nomination process (UNESCO, 2019). Instead, the management plan was presented to the local community and to a wider audience only after its completion, applying this one-way communication model and thus, excluding the local community from the preparation process. The composition of this management plan was reserved to a handful of state centralised and de-centralised bodies, with the local community being a spectator after the end of the procedure, confirming the State's powerful position and exclusivity in heritage management.

Archaeological Site of Philippi (2016) is the second Greek World Heritage Site that has a management plan and was prepared to comply with the implementation of a radically different approach. Once again, the Municipality initiated the procedures for the management plan, but also agreed to implement the methodology of Strategic Participatory Planning, signifying the first time a nominated/inscribed archaeological site to take this approach (Sakellariadi, 2013). Among the various steps for the implementation of this methodology emphasis is placed on the identification of stakeholders to balance different views and adoption of policies that all parties agree upon. Thus, in contrast to the case of the Old Town Corfu not only bodies in service of the State were part of the process but "local interest groups were identified through discussions with the Municipality were invited to appoint representatives" (Sakellariadi, 2013, p. 20) and actively participate in the management plan drafting. However, participants

were not familiar and not confident with this new process (Sakellariadi, 2013). Lack of confidence and hesitation was explained by the fact that participation is a new experience in Greek public administration. As mentioned above and as Sakellariadi also stresses the only form of collaboration between local administration and central authorities have been the Programming Contracts of Cultural Development (Sakellariadi, 2013).

Moving on to the participation of local communities, in this case it took the form of completion of a questionnaire survey noting that extensive consultation could have also taken place (Sakellariadi, 2013). Even though a survey questionnaire took place, similarly to case of the Old Town of Corfu, an informative meeting with the local community took place only after the completion of the management plan. The local community did not have direct involvement in the procedures for composing a management plan. This constitutes a common approach to public engagement that is attributed to the "narrow definition of archaeological management grounded on experts' top-down opinion about which of the results can be communicated to a passive public in a one-way presentation (Sakellariadi, 2011, p. 302)". Surveys are not enough but the first step in order to achieve an increased level of community participation. NGOs and civil associations could contribute more actively towards familiarisation and mobilisation of local communities. Local communities and NGOs should put more pressure on authorities to recognise and involve them as stakeholders in heritage management. Once this milestone goal is achieved, meaningful rather than symbolic community participation in heritage management will be implemented in Greece.

3.3 Preparations of management plans for all Greek World Heritage Sites

Moving on, the rest of the Greek World Heritage Sites were inscribed before 2005 and for years they have not had management plans due to the central system management policy implemented by local Ephorates (World Heritage Center, 2014, p. 6). However, few years ago a decision to compose management plans for all the Greek World Heritage Sites except Mount Athos (due to the special character of the monuments the management plan will be composed in collaboration with different bodies such as Ministry of Culture, the Holy Community of Mount Athos and ICOMOS) has been taken. This recent decision may raise hopes that community participation may be introduced since practices closer to international standards are mentioned in the text of the same document (Ministry of Culture and

Sports, 2018). The whole process this time has been initiated centrally and not by the local Municipalities. The Ephorate of Prehistoric and Classical Antiquities is the responsible body for the implementation of this project. The project has been divided in three sub-projects: the first one aims at the documentation of the monuments, the second regards the supply of electronic equipment (will not be part of the discussion) and a third one, which includes the actual composition of the management plans. The implementation of the project has been initiated and its completion according to the recently amended version of the act is 2022 (Ministry of Development & Investments, 2020).

The first sub-project consists of recording the existing situation and its completion is foreseen within 2020. Preparatory actions such as the documentation of the monuments and recording of works that have been conducted in the past are the aim of the project. Archaeologists and architects will consist the specialised scientific staff teams (local working groups and the central team of coordination) that undertakes documentation activities (Ministry of Culture and Sports, 2018). Participation of no other party is mentioned. Local communities are not included in this preparatory process and not even mentioned as such in the entirety of the document. Reference is done only to the "general public" distinguishing it explicitly from the scientific community. As seen before, after the end of the first sub-project different informative actions are programmed because "the publication of its results will contribute in raising the public awareness about the need for protection and the correct management of the monuments" (Ministry of Culture and Sports, 2018, p. 6). Local communities and the public are perceived as an "audience" that is addressed only for information dissemination purposes after the completion of the sub-project. The implementation of the preparatory works for the later composition of management plans do not adopt a participatory approach but only a handful of state bodies and specialised personnel are involved in the process excluding community participation. The third and final sub-project includes the composition and translation in English of the management plans. The process by which the management plans will be composed is not clear since no relevant detailed documents were detected yet. A possible explanation could be the adaptation of its timeline in the recently amended version (Ministry of Development & Investments, 2020).

Until now, it seems that the project for composing the management plans has been a State initiative being implemented in a top-down

approach. From the description of the first sub-project it is clear that local communities will not participate in the documentation activities. This process once again brings on the surface the centralized and protectionist character of the Archaeological Resource Management in Greece and the State's well-established exclusivity in heritage management.

4. Conclusions

Even though community participation is regarded as a good practice and promoted by international organisations and conventions, Greece seems to have fallen behind in the implementation of such approaches. Historical circumstances linked to the establishment of cultural heritage laws and the evolution of centralized structures for the management of cultural heritage may have influenced the implementation of such approaches in the Greek context of management plan drafting for World Heritage Sites. Another factor that may also contribute in limited community involvement is hesitation and disbelief of local communities due to a non-existent tradition of direct participation in heritage management and the focus of NGOs on other kinds of heritage.

More specifically, the socio -political circumstances and changes in the 18th century and the importance antiquities gained and symbolised during the struggle against the Ottoman Empire resulted in a protective legislation with the foundation of the Modern Greek state. This tradition is still resonating in the current heritage law in force, the administrative structure of the Ministry of Culture and Sports and its subsidiary bodies. The elevated protection and focus of the state towards antiquities, the state's exclusivity in protection and management of cultural heritage, the centralized administration system, the unfamiliarity of local communities with such methods and the NGOs distance from World Heritage Sites and the Archaeological Service are characteristics of the Greek context that may influence active community involvement in general and in the composition of management plans for World Heritage Sites in Greece.

In the case of drafting a management plan for the Old Town of Corfu (2006) local community was only informed after the completion of management plans confirming the distancing of local community from such procedures. The case of the Archaeological Site of Philippi (2016) Strategic Participatory Planning was implemented for the first time for a UNESCO nomination/inscription in Greece involv-ing interested stakeholders and consulting local community in drafting a management plan which constitutes a good

practice. Recently, the state undertook the responsibility of compositing management plans for the rest of World Heritage Sites. However, in the documentation already available, participation of local communities in the process is not programmed signifying that the State does not seem willing to share its established power concentration and exclusivity in heritage management. NGOs and civil associations have the structure and the means to actively pursue a change in this pattern, rather than compromising with the current situation.

To sum up, there is a strong state-centric tradition in the management of archaeological resources that goes back to the circumstances of the foundation of the Modern Greek state. It may appear that the introduction of management plans for UNESCO monuments is a step forward to catch up with international standards and good practices in heritage management, but it presents characteristics of a top-down approach. Local communities and NGOs should actively pursue their fair share in planning and implementation of the management plans as expressed in the Operational Guidelines (UNESCO, 2019).

5. Acknowledgements

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Interactive-relationship between Cultural Identity and Heritage Branding

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Abstract

The heritage sites have internationally a group of obstacles in the competitive touristic market. Thus, the cultural identity is considered the basic generator for creating heritage marketing actions. There are some heritage sites that are globally well-known and attract a large number of visitors but are not fully integrated, especially through its edutainment services and facilities, into its main local identity. Thus, the cultural identity is considered the strategic tool of distinguishing competitively the heritage site and creating a kind of uniqueness which isn't explored in another heritage site by the visitors' perception and experience. This research aims to approve the cultural identity's role branding the heritage site through operationalizing interactively three factors: image, awareness, and loyalty/sense of place. Therefore, realizing the "Green Economy" perspective, these factors are the main domains of sustaining socio-economically the heritage communities as the main representative of the cultural heritage and a fundamental generator of the future heritage. In addition, it aims at critically analyzing, through the secondary data, the supposed effective interaction and interrelationship between the cultural identity and heritage branding to curate the values of the heritage site and to sustain its indigenous/autochthonous/local community.

Keywords: Cultural Identity; Heritage Marketing; Socio-economic Value

1. Introduction

During the last decade, the culture tourism perspective has been numerously altered to what we might call "Experience Industry". This former edutainment touristic perspective doesn't only attract the visitors to explore the cultural destinations, but also, to transform

these destinations being a mobilized international marketing unit. It is mainly investing the concepts of inter-culture or the cultural diversity to create the lifelong learning memory.

Patrimony plays a significant part to enhance and support psychologically the sense of belonging and citizenship (UNESCO 2016). It has been pointed out that the cultural heritage (CH) conservation is the main preservation mechanism of the cultural identity (CI), while the researcher has another perspective. The relationship between CI and the culture heritage is an integrated form that no one can separate between them. According to (Rudolff 2006, Đukić *et al.* 2018), the social practices as a representative of cultural behavior, which needs a suitable context to grow up, are included tangible and intangible heritage (ICH) as one entity or closely two faces of one coin. If tangible heritage vanishes, consequently ICH will rapidly or directly disappears. Respectively, CH is the tangible form, e.g. the historical buildings, the heritage urban spaces, the cultural landscapes, which to preserve, transfer and sustain CI values for the upcoming generations.

"*Heritage has an identity-conferring status*" (McLean 2006). "*Sites are a part of the national identity and they are the manifestations and signifiers of the iconography of nationhood offering a sense of continuity and belonging for a population*" (Kavoura 2014). Respectively, it has the main role that to revive CI of the local communities, consequently to preserve the authenticity factor and to enforce the integrity factor as well as continuity. The heritage site (HS) and its community, also as one unite, might valorize its socio-economic value and sustain the cultural assets. Therefore, the relationship between the heritage and CI is irreplaceable-replaceable interactive relation or in another word, a separable-connected interactive relation. As a result of that, the heritage managers should review CI from the multidisciplinary perspective considering the socio-economic, cultural, and environmental variables. Thus, they might informally cover the requirements of the new generations of these heritage/ local communities or those indigenous/autochthonous people.

In 2014, Ulldemolins summarized the "Branding" concept in general and its requirements stating that "*a branding process cannot start from scratch or banish a previously existing culture… the branding process must be based on the local identity because artificial narratives are not effective. That is, to be effective, branding narratives should be based on authentic values associated with the location and establish a connection with the genuine local identity. An authenticity that distinguishes the product helps the product compete with*

other products. In addition, authenticity can combine a constant re-interpretation (to suit consumer taste) with an idealized evocation of the past to strengthen a brand's popularity".

Botschen *et al.* defined, in 2017, the brand as "*multidimensional construct, consisting of functional, emotional, relational and strategic elements that collectively generate a unique set of associations in the public mind*". In addition, other authors indicated to the significant of the multidisciplinary collaborations either by the specialists, or the city residents that "*Branding is a slow and long-term process based on strategically defined goals and programs for regeneration, planning and promotion. Branding entails an integrated aspect of economic, social, ecological and cultural measures designed at local, regional and state level (…..) Due to a long-term process of branding, cooperation of all relevant actors is important, and what is extremely significant is the city residents' support, determination and their cooperation since the changes are meant primarily for the well-being of the residents*" (Guzijan and Cvijic 2018).

Referring to the significant of the heritage factor, Hakala *et al.* argued that there is no attraction where might convey the confidence factor to its visitors without emerging its historical features. Moreover, they asserted that visitors become so attracted to get back into the nostalgic context especially with a brand image which to be included the heritage factors. Therefore, they stated that "*symbolic and emotional attachment between a brand and a consumer is more probable with brands that connect heritage and authenticity to their image* (…) *to consider heritage a cultural resource (i.e. cultural capital) and thus evaluate its benefits to a country/region, or (…) analyze it as a determinant of organizational behavior* (….) *Brands representing stability, familiarity and trust can speak to people in periods of uncertainty, helping to create an image of authenticity and integrity that is likely to appeal to today's* [visitors]" (Hakala *et al.* 2011).

Reviewing the statement of Mr. Philippe, the director of the Laughing Cow House, that "*when people enjoy a brand, they want to know more about it (…), people ask many questions about the different products they like*" (Chaney *et al.* 2018). Therefore, it has been asserted that when communicating with the target visitors, the brand message must be "*simple, consistent and reinforced by experience*" which to catch the audience's eye and their imagination. It requires name, term, sign, symbol, logo ("Logo appears on all museum correspondence, promotional and marketing material, and related information, plus the community website and travel brochures", *The Manitoba Electrical Museum and Education Centre* 2014), slogans/

straplines, taglines, design, advertising, public relations or a collection of these which enhance the recombination of pleasurable memorial experiences of the heritage attraction and sell the site services (Hassan and Rahman 2015, Renbarger 2015). Consequently, a few authors identified the features of a successful brand as "*an identifiable product, service, person or place, augmented in such a way that the buyer or user perceives relevant, unique, sustainable added values, which match their needs most closely*" (De Chernatony and McDonald 1992, Kaplan *et al.* 2010).

In 1980, Butler created a touristic area life-cycle, considering the visitors number and time, with six stages: Exploration, Involvement, Development, Consolidation, Stagnation, Decline or Rejuvenation. It has been clarified that the conservation of a historic area and its related memorial events and moments contribute preserving, enhancing and curating HS throughout linking the branding process with the local identity. This linkage has a great ability to demonstrate the perception of the visitors using the method of a collective memory (Kavaratzis 2004, Guzijan and Cvijic 2018). Therefore, the research defines three phases upgrading HS to be a branded site according to the conservation statement and its requirements of attracting the audience attention.

1.1. Heritage Promotion

Heritage promotion is the first step that to deal with HS from scratch. The site management opens the initial facilities and services of HS for the local audience and raising awareness of the local community about the cultural significance of HS. In case, HS (e.g. archaeological ruins) has a fragile material and doesn't have enough carrying capacity to attract a good number of visitors, it is better to pause at this stage. Thus, the site management might conserve the heritage attributes and preserve the heritage value for the upcoming generations throughout using the outreach strategies (e.g. the digital and information technology devices).

1.2. Heritage Marketing

In case, HS has a convenient conservation statement, recognizing the cultural diversity factor, the site management team starts to analyze the site promotion situation including the micro and macro--environmental scan (PESTLE items), the marketing mix items (4Ps) especially to identify the physical and immaterial characteristics of the heritage asset, the distribution channels which through the site values could be delivered, to categorize the pricing policy of the site and its

service and facilities, and to define the tools of investing the heritage promotion phase outcomes. Regarding the former analyses, the site begins recognizing the direct and indirect competitors estimating the exact market segmentation for each visitation program and its requirements. With this phase, HS commences launching itself in the heritage tourism market among other public heritage attractions and targeting both of local and international visitors (Amer 2015).

1.3. Heritage Augmenting "Site Brand Image"

Initially, the researcher seeks to differentiate between the Heritage Branding (HB) aspect; and Place, Destination, or City (PDC) Branding and the heritage-based branding that considers "*the meaning resources of cultural heritage are portable*" (Schroeder *et al.* 2015). The former concept invests the heritage assets as a tool of generating the brand image that "*cultural heritage plays a vital role in the development of cities as experience destinations and promotes a sense of place identity*" (Muzeza and Van Zyl 2018).

It has been defined PDC branding as a communication methodology compiling a group of social, physical and psychological components that to assist the destination competing others through linking its function with its uniqueness symbolic values. Moreover, they refer that to control the people's perception, the brand image of a city or an attraction and its quality are in some cases more significant than the symbolic, social and emotional values. Therefore, PDC branding is an administrative strategy which enhances the attraction image and to have a group of tools that through control the target audience's perceptions and minds. This strategy generally depends on the visual, verbal, and behavioural representations which are embodied within the goals, values, communication, and the culture of the stakeholders of the place and its layout (Kavaratzis and Ashworth 2005, Ashowrth and Kavaratzis 2009, Popescu 2009, Botschen *et al.* 2017, Guzijan and Cvijic 2018).

In addition, it has been asserted that PDC branding is not as same as goods and services' branding. It is so complex that its process considers a group of factors such as a geographical location, tourism destinations, environmental resources, local products, residents' attitudes, and infrastructure. Thus, there are some experts, e.g. Einwiller and Will, who clarified that PDC branding as a concept is so related to "the corporate branding" which was defined as "*a systematically planned and implemented process of creating and maintaining favorable images and consequently a favorable repu-*

tation of the [attraction] *as a whole by sending signals to all stake-holders*" (Einwiller and Will 2002, Kaplan *et al.* 2010).

On the other hand, other authors clarified the characteristics of heritage-based branding including a track record, longevity, core values, history, and the use of symbols, graphics, nostalgia, packaging and advertising that "*A track record means demonstrated proof that the company has lived up to its values and promises over time, whereas longevity reflects consistent performance among other heritage elements. Core values are an integral part of a brand's identity and over time may constitute its heritage. History is another significant element of identity, and for the heritage brands at issue embraces three timeframes: the past, the present and the future* (….) *brand heritage is seen here as a composite of the history as well as the consistency and continuity of a company's core values, product brands and use of symbols* (...)*, and a potential measurement mechanism is proposed. The elements, in turn, produce an image of quality, enhanced trust, customer loyalty and a strong reputation – eventually leading to stronger brand equity*" (Urde *et al.* 2007, Hakala *et al.* 2011).

Moreover, Banerjee (2008) and Hakala *et al.* (2011) stated the four pillars of heritage-based branding including history, image, expectancy and equity that "*History represents its rich eventful past, and the image "an after effect of the brand communication and positioning based on the benefits to be enjoyed by the consumers". Brand expectancy refers to the physical and emotional benefits that consumers receive from the brand. Finally, equity comprises two subsets: a homogeneous and a heterogeneous set of competences that, respectively, facilitate progression and give the edge over the competition.*"

There are some scholars who alarm defining the branding context as a social aspect that to depend on the target group perception. So, they stated that there are no restriction to integrate the concepts of heritage-based branding and urban regeneration but, this integration process must take into account a group of criteria, such as an increase of the tourists' number and buildings; an increase of the residents' number; and an increase of the real estate prices, and so on, which probably do a degeneration of CH and environment (Sevin 2014, Ulldemolins 2014, Guzijan and Cvijic 2018).

For HB, it is globally so significant process as a tool for strengthening HS that to compete at the marketplace. It generates an inter--exchanged value between the destination and other beneficiaries/

stakeholders (Kaplan *et al.* 2010). It is considered a messaging process. Recognizing a branding as the augmentation level of marketing plan, HB is considered a defensive tool in the competitive marketplace which creates a loyalty developing a direct emotional rapport – what is called, as a cultural meaning, "Brand Identification" (Xiao and Lee 2014) – mainly with the visitors and charges a suitable price that to be reasonable for many target groups. Depending on a unique story, HS might create a great rapport between it and its history and visitors evoking the visitors' memories which through, to activate their nostalgic emotions (Chaney *et al.* 2018). It develops the visitors' self-realization sense within the interactive lifelong experi-encing method which seeks fundamentally to invest the main socio--cultural values of HS keeping a positive emotion in the visitors' per-ception. Moreover, recognizing the "Green Economy" perspective, it contributes informally attracting a creative economic investment (Misiura 2006, Kotler *et al.* 2008, Morrison 2013, Kumar 2014, Cheregi 2018, Montera 2018, Jian *et al.* 2019).

Lowenthal (1998) and Chaney *et al.* (2018) indicated in the study of praxeology-based branding that the branding process or aspect has a high significant role within the marketing plan. This concept plays a part of transmitting the memorial moment, that to be based on the history and the representations of the local community, through the destinations. Through this study, the researcher finds out that a brand-ing might assist to upgrade the quality of the heritage destination; to form socially a linkage between HS stakeholders; and to create the additional distribution channels. Thus, a branding adds a new symbolic added-value associating the economic purpose with the real function of CH.

The main HB function is to illustrate the main HS characteristics and to develop the site identity and image overtime in the minds of visitors and other stakeholders. Consequently, "*visitors experience the promoted brand values and feel the authenticity of a unique place*". According to UNESCO WHC, "*a site's inscription on the World Heritage List often coincides with a boost in visitation rates*". Additionally, "*World Heritage Site is assumed to create a platform for offering the optimal level of conservation and appropriate level of service standards for tourists, encouraging proper management of the site and thus fostering economic and tourism regeneration*" (Pedersen 2002). Subsequently, WH icon, as a converted brand and a marker of quality and authenticity, can play a great role in supporting the HS's brand image. Thus, Nyadzayo *et al.* (2011) stated that "*too often* [WH State Parties] *complacently expect the*

brand to sell itself based on the assumption that it is well established" (Misiura 2006, Kotler *et al.* 2008, Silvanto and Ryan 2011, Morrison 2013, Kumar 2014, Hassan and Rahman 2015, Adie 2017).

Ryan and Silvanto (2014) indicated that the countries invested the factor of having UNESCO WH Sites to market themselves as international touristic attractions. In contrast, HB seeks generally to valorize socio-economically the main heritage values, of HS itself, which through, providing CI-related long-term image, as *a strategy for a competitive identity*, in the memory of other stakeholders (indigenous/autochthonous/local community members, local entrepreneurs, investors, and visitors) who are "*a key factor in the success or failure of the branding strategies (…) which lead to an increased sense of ownership and sustainability of brand*" (Ruzzier and Ruzzier 2009, Dastgerdi and Luca 2019, Hodges-Dexner 2019, Yusof *et al.* 2019).

As a result of that, culture tourism will be focused by upgrading the practices of involving the visitor in the brand development. In addition, HB is considered one of the main longevity themes which usually seek to guarantee the sustainable tourism aspect and to valorise its socio-economic benefits. Moreover, HS as a cultural asset is not renewable (Review art. 3, *Delhi Declaration on Heritage and Democracy* (2017) and might not be available easy for the consumption approach. Therefore, HB deals with the "visitor", not a "consumer", who comes from ones' location, whether local or international, to feed in an edutainment mode ones' memory with this intensive heritage knowledge. Thus, the research might refer to HB that to promote mainly HS as an independent economic entity fundraising entirely its whole projects.

There are many researches which have been referred to the tourism's negative impacts threatening the conservation statement and the authenticity or the cultural significance of the heritage asset as a result of the overuse and the high number of the visitors who the branded HS was attracted. Thus, in the future, the researcher seeks hopefully to focus on the main HB process in the buffer and transition zones of HS which will open new public spaces delivering the main heritage values, raising the local public awareness, and opening many economic opportunities to apply CH-based entrepreneurship aspect with the local community. Moreover, the site management at the same time can effectively and efficiently control the visitor management process mitigating the negative impacts especially the human-induced impacts.

2. Cultural Identity and Heritage Branding: Interrelationship

Through the secondary data, the researcher explores a great interactive-relationship between CI and HB. In depend of the features and existing survived values (tangible and ICH) of CI, HS creates its branding image in the culture tourism market. For instance, Thailand is called at the current time "Land of Smiles" as a result of operationalizing the merged heritage feature (tangible and intangible) as well as a group of touristic etiquette like the friendly people (Kongprasert and Virutamasen 2015). Also, there are other examples like Paris "Romantic City" and Salvador de Bahia "Capital of Happiness".

According to the visitor management experience of the researcher, the visitor easily remembers around 90% of what s/he does in HS. Therefore, CI manifestations, which give a convenient space activating the lifelong memory and support psychologically saving the HS's image in the long-term visitors' perception, attract numerously public and push the others throughout sharing the enjoyable heritage interpretation activities-based moments and delivering the positive feedback.

In addition, the heritage asset, as a part of CI, is not only irreplaceable economic resource for the sustainable development process but also a renewable strategic resource. Thus, CI usually strengthens the heritage form and its actions either in the local or international market. HSs could earn its brand image supporting the social cohesion throughout a group of CI-based actions in its public spaces. These actions play gradually a long-term role branding the heritage image investing the whole forms of CH both tangible and ICH within the concept of cultural diversity (UNESCO 2016).

CI manifestations are considered the core HB values as uniqueness attribute which through the long-term image is created (Kongprasert and Virutamasen 2015) On the other hand, HB is considered the main tool of guaranteeing the sustainability factor of HS and enhancing the aspect of the "Sense of Place" as experiential and symbolic benefits (Ruzzier and Ruzzier 2009, Topçu 2018).

Musterd and Ostendorf (2004) valorised the significance of culture that to be an added-value to the marketing statement of the creative cities. With the cultural factor, cities could catch the attention of the creative knowledge workers. Also, culture plays, as a major economic sector, a great role intervening interactively with other sectors of the economy (O'Connor and Shaw 2014). Thereby, "*contemporary cities tend to attract investors within a historical city, presence of countless*

smaller brands in town and city centers presents a challenge for entertainment (...) since they attract as many sightseers as shoppers" (Evans 2003, Guzijan and Cvijic 2018). Thus, the researcher considers HB as a tool for promoting the uniqueness value of HS and developing the best image at the market place of culture tourism as well as enhancing the community development projects (Ulldemolins 2014).

In 2018, UNESCO Creative Cities Network (UCCN) has been provided, through its mission statement, a group of factors branding the inscribed creative cities. The following UCCN objectives have been invested the whole resources, experiences and the transmitted knowledge to:

- *Develop hubs of creativity and innovation and broaden opportunities for creators and professionals in the cultural sector;*
- *Strengthen international cooperation between cities that have recognized creativity as a strategic factor of their sustainable development;*
- *Improve access to and participation in cultural life, notably for marginalized or vulnerable groups and individuals;*
- *Stimulate and enhance initiatives led by member cities to make creativity an essential component of urban development;*
- *Fully integrate culture and creativity into local development strategies and plans;*
- *Strengthen the creation, production, distribution and dissemination of cultural activities, goods and services.*

Therefore, these factors assist the creative cities to create the unique position and image of the brand as UNESCO Creative City that "*the UCCN membership has been in a number of cases perceived as a means to benefit of the use of UNESCO logo and to boast "outstanding" qualities*". Then, the cities' identity is considered a significant defensive shield promoting economically the city image especially with the current rapid globalization waves that the cities are competing between each other and internationally (Rosi 2014, Botschen *et al.* 2017).

Supporting the cultural integration approach in the 2030 Agenda for Sustainable Development, UCCN has been referred that inscribing the creative value of each city, at this branded network, gives the inscribed city unique characteristics being a branded city. On the other hand, this context is applicable in case of integrating the cultural and creative industries with the local development policies that "*to develop and experiment innovative ways to include creativity at the*

core of their territorial strategies and enhance the impact of culture on urban development" (Ulldemolins 2014, UCCN 2017).

Actually, at the current time, the cultural and experience-oriented policy makers take into account the aspect of "experience" as a kind of economy. According to the German sociologist Gerhard Schulze, people seek to stimulate their experiences perceiving the surrounding context. Thus, considering this experience and its cultural significance/value, cities internationally involve creating its urban branding-based image. Lately, cities are considered the fun attractions where the local residents and visitors can get the comfortable life standards (Pine and Gilmore 1999, Ritzer 1999, Boer and Dijkstra 2003, Jensen 2007, Ulldemolins 2014).

In contrast, the researcher points out that the inscription of HS, in UNESCO WH list, is not considered a brand value. According to Ryan and Silvanto (2014), the brand aspect fundamentally associates with quality which grants a professional ability to guarantee a long-term competitive uniqueness factor. Respectively, from his overview, although this list plays a great role of ensuring this long-term advantage, the main task of this list is just to clarify a group of conservation and preservation standards enhancing the community identification and transforming this heritage value to the upcoming new generations (King and Halpenny 2014, Milman 2015, Topçu 2018).

Although there are some UNESCO WHSs which were inscribed in the list many years ago, it doesn't well-known for the international visitors who accordingly, don't recognize this brand image. As a result of the empirical study of King and Halpenny (2014), it has been indicated that there is a percentage of HSs' visitors, e.g. in Germany, Portugal, and Israel, who are not aware and also not recognized very well of the representation of WH emblem or symbol. Consequently, the aforementioned study asserted that in case, the visitors don't realize the brand mark, so its main function "communication" doesn't be effectively activated.

Focusing into the cultural asset-based brand factors of HS, investing partially the outstanding universal values of HS and other CI manifestations (on how to consider the cultural identity and assess its manifestation, see at this volume, pages 89-105), HS might easily cultivate the heritage value in the visitors' memory whether in-situ or out-reach. This approach will contribute informally to deliver the heritage value as a mind feed, pausing the globalization impacts and the modernized modifications on CI manifestations, instead of being a take-away knowledge (Rindell *et al.* 2015).

Realizing the corporate heritage identity management 'implementation' activities, CI plays a great dynamic interactive role with HB investing the context of UNESCO WH criterion II "*To exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, monumental arts, town-planning or landscape design*". Thus, CI gives a high level of flexibility narrating the heritage value which respectively, HB represents embodying its performance especially with the behavioural memory-based visitor. As a result of this aforementioned interactive process, HS image might be, over time, well-aware for the visitors whether national or international throughout the initial edutainment experiences. Respectively, as a result of this brand awareness progress, the loyalty level of the heritage visitors, in the site image, will be spontaneously upgraded by promoting the sense of belonging. Moreover, as a mental representation of HS, this image is created through HS-related experiences as well which have been collected or delivered by various and numerous marketing distribution channels (King and Halpenny 2014, Rindell *et al.* 2015, Matečić and Lewis 2018, Montera 2018, Dastgerdi and Luca 2019, Jian *et al.* 2019, Xu *et al.* 2019).

Considering the main components of the normal brand image, it might be referred to the high contribution of HS's OUVs creating the site image. The various historic, aesthetic, architectural, social, and economic attributes of HS and other CI manifestations create the fundamental site image effecting in the future marketing mix especially the 2nd P "the Pricing Policy" as well as the competitive uniqueness factor (Ruzzier and Ruzzier 2009, Herget *et al.* 2015, Dastgerdi and Luca 2019).

3. Conclusion

The present chapter reviews the conceptual differentiations between various kinds of branding and the heritage branding. Assessing this interactive conversation among various theoretical perspectives, the heritage branding and the cultural identity are considered the main strategic tools surviving and/or re-reviving the whole forms of the cultural heritage destinations. The researcher presents his overview that UNESCO WHC emblem is not a brand value. Heritage branding valorises socio-economically the main heritage values of the heritage site itself developing cultural identity-related long-term image in the memory of other beneficiaries/ stakeholders who are considered the main factor of succussing and sustaining the brand itself. Also, he asserted the significant interrelationship between the heritage branding

and the cultural identity manifestations guaranteeing a good percentage of mitigating the immigration among the national cities and the international communities as well. Respectively, investing the cultural identity contributes informally passing the current socio-economic crisis. This investment provides a good number of job opportunities for the local community *in-situ* whether in the urban cities or the rural villages. Thus, the researcher works in his upcoming research focusing on the heritage branding process and its impacts on the cultural heritage-based entrepreneurship.

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The gargoyles and the hydraulic system of the monastery of St. Dinis, in Odivelas

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Abstract

This article focuses on the hydraulic system of the Monastery of St. Dinis, in Odivelas, from the gathering, distribution and discharge of water to the inventory, description and iconographic analysis of the building's gargoyles. We have chosen to focus on this monument following the recent launch of a historical and artistic research project, in collaboration with the Municipality of Odivelas and ARTIS – the Art History Institute of the School of Arts and Humanities of the University of Lisbon, whose main lines of research include the analysis of the water circulation within this monastic ensemble.

Keywords: Architecture; Cistercian; Gothic; Hydraulic

1. Hydraulic systems in Portugal's religious Gothic architecture from the 13th to the 15th century.

The research project *"Hydraulic systems in Portugal's religious Gothic architecture from the 13th to the 15th century"* is based on a conception of architecture as a set of interconnecting systems gradually brought together by a master builder. When viewed from this perspective, Portuguese Gothic architecture and the technical solutions it employs appear under a new light – system by system, one solution after another, towards a full understanding of the building as an organic functioning unit. The hydraulic system is an architectural subsystem organized according to two different levels: a first one for the drinking water, at ground level (lower hydraulic system), and a second one for the rainwater (upper hydraulic system). Yet both subsystems share three general aspects that are of great importance for the functioning of any building: gathering, distribution and discharge. The two subsystems are also interconnected, thereby conditioning the building's architectural design.

The hydraulic system is indeed essential for the proper functioning of a building, comprising a vast set of elements that determine the building's overall architectural organization: roofs, gutters, gargoyles, water ducts inside buttresses and flying buttresses, underground piping and spouts, among others. The entire upper hydraulic system displays a high degree of complexity and forethought, because the channelling of rainwater away from the roof areas has always been one of the foremost concerns of architects when designing a building, as well as a main issue in the restoration of buildings throughout the years. Quoting: *The availability of natural drinking water is indispensable to the subsistence of a community and conditions, therefore, the criteria and specificities taken into account when choosing the location of a medieval Cistercian abbey* (JORGE, 2006, p. 145).

The present research focuses in the hydraulic system of the Monastery of St. Dinis, in Odivelas, from the gathering, distribution and discharge of water to the inventory, description and iconographic analysis of the building's gargoyles. We have chosen to focus on this monument following the recent launch of a historical and artistic research project, in collaboration with the Municipality of Odivelas and ARTIS – the Art History Institute of the School of Arts and Humanities of the University of Lisbon, whose main lines of research include the analysis of the water circulation within this monastic ensemble. Quoting: *The medieval Cistercian habitat is part of a complete and harmonious architectural system, characterized by a unique organic cohesion and formal balance, and follows a specific programme. It was conceived as a response to the spatial and functional demands of rural, isolated monastic communities leading a self-sustaining sedentary life* (JORGE, 2006, p. 125).

2. Monastery of Saint Dinis, in Odivelas. Historical and artistic context

The Monastery of Saint Dinis was founded by King Dinis in 1295 to house Cistercian nuns. The construction work began in the following year and by 1305 the building was already inhabited. Throughout the years, the monastery was repeatedly expanded (a fountain was added to the Moor's Cloister, in 1573), but it also suffered the effects of the 1531, 1755 and 1758 earthquakes, which led to a profound transformation of the original design. Only the apse of the church and two wings of the cloister date back to the monastery's foundation.

3. The lower hydraulic system of the Monastery of Saint Dinis, in Odivelas

In what regards the monastery's lower hydraulic system, the valley's main water lines have directly influenced the building's design. Moreover, this region is rich in water resources, partly due to the unique characteristics of the subsoil. These conditions, along with the building's exact location and organization, carefully determined in light of the land's topography, allow for the supply of potable and non-potable water (brought in from the Caneças water stream).

The drinking water brought to the monastery was channelled from two natural sources: one in Casal Ventoso and another in Ramada. They converged in the water reservoir (*mãe d'água*) of Calçado. From there, the water was led in underground pipes to the washing room in the original cloister. Quoting: *The drinking water supply system began in two natural sources, located in Ramada and Casal Ventoso, respectively, and converging in the reservoir (mãe d'água) of Calçado. From there, the water was led in underground pipes and discharged in an artificial watercourse next to a dyke located 2300 km upstream, in Caneças* (JORGE, 2006, p. 241).

This watercourse led the water along an aqueduct from Arroja to the monastery and ran under the latrines of the infirmary and the dormitory. The tributary streams were then led back to the Caneças stream.

The lower hydraulic subsystem is divided into four phases, namely:

- *Gathering* – The monastery was supplied with drinking water from two natural sources: one in Casal Ventoso and the other in Ramada. They converged in the water reservoir (*mãe d'água*) of Calçado.
- *Supply* – Drinking water was led in underground pipes, by the force of gravity, to the original cloister. The water used by the monastery's wider community was supplied by the Caneças stream (non-potable water), via an artificial watercourse constructed for that end in the town of Ramada.
- *Distribution* – Due to the damage caused by the 1755 and 1758 earthquakes, as well as to various expansion works, there are no clear traces of the reservoirs or other original structures for the distribution of drinking water. However, as in other Cistercian monasteries, the water was distributed in a rational manner among the building's humid areas. It was led in underground pipes to the washing room and directed afterwards to the kitchen and other relevant areas.

- *Discharge* – Non-potable water, brought in by an artificial watercourse, entered the monastery from the north and ran under the latrines of the infirmary and the dormitory. The tributary streams were discharged in the Caneças stream.

The nuns of the Monastery of Saint Dinis used to refer to the cloister as a set of "cloisters" and to the open space at the centre as the "courtyard" (this space was initially used for planting the medicinal herbs utilized in the monastery's pharmacy; only later it acquire a more elaborate shape). The washing room was originally located in the courtyard delimited by the four wings of the cloister, in front of the refectory. The current washing room, at the centre of the refectory, was built more recently, as revealed by its architectural features. The drinking water that reached the washing room's fountain was directed to the kitchen's washbasin, and from there to the water reservoir through a series of pipes, enabling the nuns to perform their ablutions. The kitchen is equipped with a marble washbasin, which received the water gathered in the cloister's fountain.

The water to fulfil the needs of the monastic community had to be supplied in greater quantity, and was therefore non-potable. It was collected in the Caneças/Odivelas stream through a dyke built in Arroja and led by the force of gravity to the monastery, via an artificial watercourse. This non-potable water entered the monastery from the north, ran under the latrines of the infirmary and the dormitories and was discharged back into the Caneças stream, further to the west. The organization of the monastery's different spaces had to follow both the Order's rigorous rules and the construction's technical demands. Accordingly, the church was located in the lower part of the plot, on the south side, with the remaining areas located to the north. Thus, the water piping system enters the monastery at the highest point, supplies the relevant areas of the building and goes on to join the Caneças stream, following the plot's natural slope.

Currently, the monastery is supplied with piped drinking water from a reservoir in Casal Ventoso. The old natural sources are protected by a round limestone structure with a domed roof.

4. The upper hydraulic system of the Monastery of Saint Dinis, in Odivelas

As for the upper hydraulic system, our fieldwork has revealed five different solutions:

I – The cloister features two different solutions: on one side, the water is sent from the roof to a sloping terrace, from which it is channelled to the iron spouts and finally to the outside (Fig. 1);

on the remaining sides, the water falling from the roof is directed to a second roof, and then to the outside.

Fig. 1 – Cloister, Monastery of Saint Dinis, Odivelas, Solution I, ©Patrícia Alho

Fig. 2 – Cloister, Monastery of Saint Dinis, Odivelas, Solution II, ©Patrícia Alho

Fig. 3 – Apse, Monastery of Saint Dinis, Odivelas, Solution III, ©Patrícia Alho

Fig. 4 – Adjacent chapels, Monastery of Saint Dinis, Odivelas, Solution IV, ©Patrícia Alho

II – The second cloister features only one solution: the water falling on the roof is directed to the sloping terraces, from where it is channelled to different stone spouts and led to the outside (Fig. 2).

III – On the church's apse, the water falling on the roof is channelled to the stone spouts, led along the staggered buttresses and directed to the outside (Fig. 3).

IV – On the adjacent chapels, the water falling on the roof is directed to the roofs of the chapels, received by the stone spouts, led along a staggered buttress and finally sent to the outside (Fig. 4).

V – In one last solution, the water falling on the roof is directed to the spouts and then to the outside.

Table 1 – Table with the different elements found in the Monastery of Saint Dinis in Odivelas

Location	Gargoyles	Spouts	Apertures
Apse	13		
Main façade		14	
New Cloister			28
Moor's Cloister			18
Total	13	14	46

5. Concluding Remarks

Since this is still an ongoing work, the following remarks are naturally open to discussion and revision. The architectural elements used in the upper hydraulic subsystem of the Monastery of Saint Dinis, in Odivelas, are the following: roofs, terraces, gargoyles, spouts and apertures. The upper hydraulic subsystem was found to be in very poor condition in both of the cloisters. Regarding the lower hydraulic subsystem, and as usual in religious architecture, both of monastery's cloisters contain cisterns: one cistern in one of the cloisters and two in the other. Finally, although historical records and maps refer to a set of mines and other hydraulic structures, only three of these mines still exist today (two in Ramada and one in Odivelas). We would like to develop a 3D map and a conservation project for these structures, in order to highlight their importance as municipal heritage sites.

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Cathedrals in Ireland – the same but different

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Abstract

Existing research has investigated differences between cathedrals elsewhere in Europe but no such study has been carried out in Ireland. This paper aims to show how and why Irish cathedrals are different to those found elsewhere. A detailed questionnaire was completed in situ at all 57 active cathedrals on the island of Ireland. The relevant information gathered includes their patronage, location, age, size, usage, heating systems and regimes, together with other contributory factors to their status, such as history, local climate, their congregation size, tourism and the artefacts contained within them. This evidence will be used to show that unlike many cathedrals elsewhere in Europe, cathedrals in Ireland were built for purpose and not as status symbols for their sponsors. In addition, it is explained that a relatively large number of cathedrals were built within a short period of time for identifiable historic reasons.

Keywords: Cathedrals; Heating; Ireland; Questionnaire; Thermal Comfort

1. Introduction

Cathedrals are special churches that lie within a geographical region or city and which contain the chair or "cathedra" of a bishop or, in rare cases, a dean. In Ireland, their patronage lies within just two Christian traditions, Roman Catholicism (RC) and one denomination within Protestantism, the Church of Ireland (CoI). Cathedrals are irreplace-able parts of history, ancient or recent and this applies irrespective of the relatively small size of Irish cathedrals because heritage buildings

are important repositories of history (Rodwell 2012). The United Nations Educational, Scientific and Cultural Organisation (UNESCO 2012) defines heritage as 'our legacy from the past, what we live with today, and what we pass on to future generations.' This seems apposite for Irish cathedrals, of which there are 57 active ones still in use in the two jurisdictions on the island of Ireland, namely the Republic of Ireland and Northern Ireland. With a complex and rich legacy, the Primates (the two Archbishops, one RC, one CoI, both seated in the city of Armagh in Northern Ireland) have their congregations scattered throughout the island.

Although the oldest cathedrals have been altered many times over the centuries, many of the most ancient still contain elements which are many hundreds of years old – some have been almost completely rebuilt over the centuries while others have been destroyed in various conflicts and then been rebuilt, occasionally many times. For example, the CoI cathedral in the county of Armagh is recorded as having been destroyed and rebuilt no less than 26 times between 470 and 1642 (Galloway 1992). On the other hand, the cathedrals which have been built in the past 150 years or so have been altered very little since they were built. A modern example of a cathedral being rebuilt is St. Mel's RC cathedral in the town of Longford, originally built in 1856 (Galloway 1992), which was almost totally destroyed in a fire in 2009 but which was rebuilt and opened again in 2015.

In addition to the need to manage and maintain these buildings for future generations to worship, to enjoy and learn from, there is also the obvious imperative for these buildings to reduce their carbon footprint (Pilio 2016). It is generally acknowledged that all existing building stock, including heritage type buildings, must reduce their CO_2 emissions and so help in reducing global warming and climate change. Whilst there is no legal requirement on the churches in Ireland to reduce their carbon footprint, minimising their energy usage is a moral imperative and would also release funds for badly needed maintenance and other needs (Makrodimitri, Cambell and Steemers 2011).

Research into cathedrals in other parts of Europe can be found in, for example, Camufo and De Ville (2007) and Makrodimitri et al. (2012) but these tend to be for specific cases, while in Ireland, very little is known collectively about the demographics, operation and infrastructure in Irish cathedrals.

The objectives of this paper are to report on the findings on the denomination, location, age, size, artefacts, usage and heating

systems of cathedrals, RC and CoI, in Ireland and to explain the factors giving rise to the current status of such cathedrals.

2. Methodology

The aim of the research was achieved by undertaking a comprehensive review of the extensive relevant data gathered during visitations to all 57 Irish cathedrals. The completion of a detailed questionnaire, with a 100% response rate (made possible by visiting each cathedral in person), produced important new knowledge about these historic and protected buildings. Some data in relation to finances and energy consumption was not available because the information was either confidential or did not exist. An extract from the questionnaire, which was compiled using the best international guidelines, is shown at Table 1. From this, the breadth of questions posed may be observed and form the basis for most of the observations made in this paper.

Table 1 – A condensed cathedral questionnaire

General	*Building use*
Name of cathedral	Religious service schedule
Address	Other uses
GPS reference	Opening times
Date visited	Seating capacity
People	*Building construction*
Chair incumbent	Architectural description
Contact person	Floor/walls/ceiling/windows
Contact details	Insulation
Employee list	Artefacts
Building details	*Energy*
Date consecrated	Heating type and fuel storage
Principal dimensions	Heat emitters and control
Floor Area	Other energy use
Volume	Annual energy bills

3. Results

3.1. Age and denomination

Attributing dates to the founding of Irish cathedrals is not straight-forward and some dates recorded must of necessity be approximate. For the purposes of this research, a standard methodology of attributing an age to a cathedral has been based consistently on its first consecration date, where known. The resulting age profile for Irish cathedrals is quite different to other European countries where the majority of cathedrals are older and the patronage is largely RC, with the exception of Britain where they are largely Church of England for reasons to be explained presently.
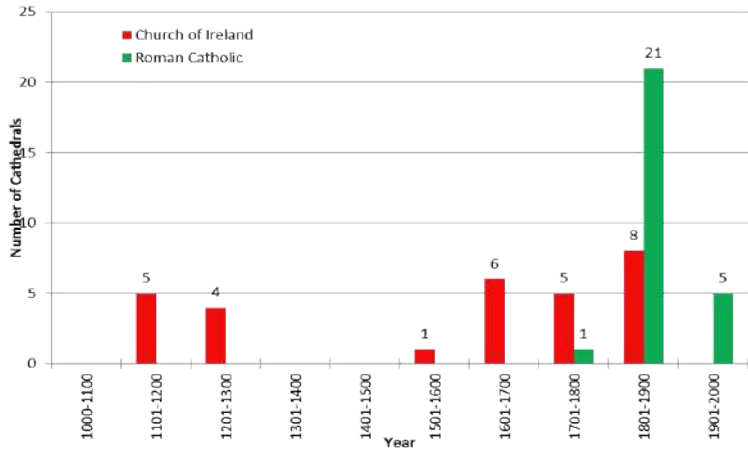
Fig. 1 – Age profile of cathedrals in Ireland by first consecration date, where known

The age profile of the cathedrals in Ireland is shown in Figure 1 where RC cathedrals are highlighted in green and CoI cathedrals are shown in red. The cathedrals were all RC owned prior to the Reformation, that is, the relevant bars would have been all green if reviewing the cathedrals in 1500. This is because, despite the pre-existence of Protestantism since Calvin in the early 16th century, when Henry VIII dissolved the monasteries in 1537 and made himself the Head of the Church of England, all cathedrals in Ireland came under the now Protestant patronage of the British crown. That is not to say that Henry's ascendency was the end of the matter – there were Catholic monarchs after his death, but the pivotal victory of (Protestant) Prince William of Orange over (Catholic) James II at the Battle of the Boyne, just north of Dublin, in 1690 secured the Protestant line to the English crown ever since.

What stands out, however, in Figure 1 is the fact that 21 RC cathedrals were built in a 100 year period during the 1800s. This was quite a difficult time in Irish history because it included the period of the Great Famine (between 1846 and 1851) when over 1 million people died and more than 2 million (out of a total population of 8.5 million) emigrated from the island. Indeed, currently, the combined population of the island is still only 6.9 million. Given this background, it was a remarkable achievement to build so many cathedrals during this time. One key reason why so many RC cathedrals were built was as a result of the relaxation of the many repressive laws, particularly the repeal of the anti-Roman Catholic Penal laws at the end of the 18th century, which had until then been applied by the British to the RC community in Ireland.

3.2. Size

The sizes of the cathedrals were measured, internally, during the site visits using a hand held laser measuring device (Disto Pro with an accuracy of ± 1.5mm) which means that the sizes given are sufficiently accurate to broadly classify them, although the buildings' geometries can be complex in construction and layout and would require a full architectural survey to arrive at their exact sizes. Irish cathedrals are unique in that they were built to meet the requirements of the local population – they were not built as status symbols for rich sponsors as was often the case elsewhere in Europe. Ireland was a relatively poor country for many centuries and did not have the financial resources (or indeed the population size) to build the huge and imposing cathedrals seen in England and in other parts of Europe. The approximate sizes of the cathedrals in Ireland are shown in Figure 2 in which, again, CoI and RC cathedrals are colour coded red and green respectively. For comparison, the largest cathedral in the world is understood to be the Cathedral of the Holy See in Seville, Spain which has an internal size of some 500k m³ and, when compared with the largest Irish cathedral of some 44k m³, is extremely large.

It is noticeable that the minority CoI tradition inherited most of the smallest and oldest cathedrals in Ireland which is because when they were built the funds and population could not justify the building of larger cathedrals and, as stated previously, all of the oldest cathedral (pre 1500) became CoI during the 16th century. The much larger RC tradition (in population terms) owns most of the larger cathedrals because when they were permitted to start building cathedrals, they built to a size that catered for the size of their congregations in the

local area in which they were situated, often at great personal and community cost. Thus the distinctly different size distributions for the two denominations are attributable to their common history and to the relative size of the two Christian traditions of the time.
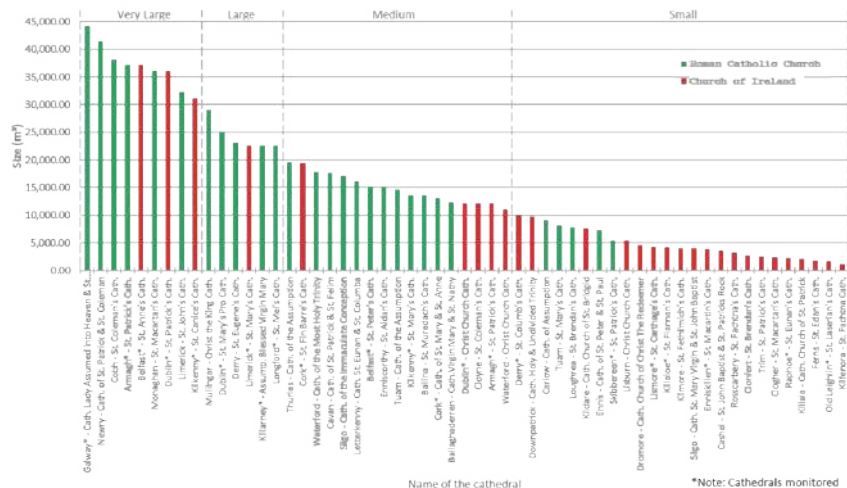
Fig. 2 – Approximate sizes of the cathedrals in Ireland

In this research, the decision to categorize the cathedrals into four classes (very large, large, medium and small) was taken because there was a natural break every 10,000m³ between these categories.

3.3. Location

The locations of the cathedrals in Ireland are shown in Figure 3(a) and it can be observed that they are fairly evenly spread throughout the country with the obvious exception of the mountainous regions in the South West and parts of the West. This distribution was effectively determined in the Middle Ages when each diocese had to have access to the sea at a time when Ireland was more rural and dispersed. Some of the oldest cathedrals in the country are to be found in Dublin and Waterford in the East as these were the places where the Vikings and Anglo Normans first arrived in the country. Others, such as Armagh, situated in the North centre, were places of pilgrimage. Unfortunately, prior to setting up their own communities and settling in the country, the Vikings found that Irish ecclesiastical buildings provided easy and rich places to pillage and many Irish cathedrals were destroyed, often many times, by Viking raids, particularly in the 10th and 11th centuries (Galloway 1992).

The relatively even distribution of cathedrals geographically in Ireland, whereby they were built to service local populations and not

necessarily in locations of strategic importance or political power, is another difference between Irish cathedrals and the other European cathedrals. English cathedrals (Figure 3b) tended to be built in centres of political power and away from the coast which may have been to make them less susceptible to invaders.

(a)   (b)
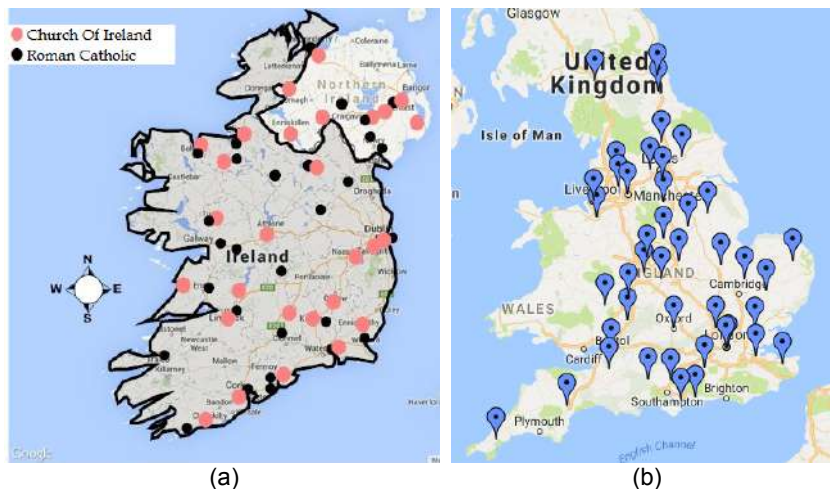
Fig. 3 – Locations of the (a) 57 active cathedrals in Ireland and (b) 42 Church of England cathedrals in England (Google Maps, 2014, adapted by the authors)

The island of Ireland has 57 active cathedrals which is a large number for two contiguous States with a population of only 6.9 million people combined. England, in contrast, has 62 cathedrals (42 Church of England and 20 RC cathedrals) and a population of about 67 million, although many would not subscribe to either of these two denominations. This high proportion in Ireland is because its population was largely rural in the twelfth century and thus had relatively small sizes of local dioceses in dispersed parts of the country, all of which had to have a cathedral.

In Figure 2, 30 of the cathedrals are observed to be under the patronage of the CoI, while 27 are RC; yet in the Republic and Northern Ireland about 90% and 45% of the population of 4.8 and 1.9 million respectively are RC; the corresponding percentages for Protestants are 3% and 48%, both of which percentages also include Methodists and Presbyterians, the other two principal traditions of the Protestant churches (CSO 2011, NISRA 2011). The larger number of Protestants in Northern Ireland is due to the successful plantation of the northern province, Ulster, with Protestant English and Scottish settlers by the English crown in the 17th century and as secured by the drawing of the border between the two jurisdictions when the

Republic was formed as it received its independence from Britain in 1922. It is thus a quirk of history that, in the Republic of Ireland, a mere 2% of the population has responsibility for the upkeep of the 23 CoI cathedrals while 90% of the population has responsibility for the remaining 22 RC cathedrals. The reason that there are relatively fewer Church of Ireland cathedrals in Northern Ireland (7 out of 30 CI overall), despite comprising the larger cohort of that State's population, is because the majority of this religious tradition in Northern Ireland is Presbyterian, and that tradition does not have cathedrals. So Irish cathedrals are the same as England's in that they have a mix between two religions arising from a common troubled history, but clearly they are also quite different in many respects.

3.4. Usage

The primary function of these buildings always was and still is the holding of religious services and this applies to both traditions. It is one of the things which make cathedrals unique in that they are still used for the purpose for which they were built even though most are hundreds of years old. Yet usage is a significant difference between the two traditions as it has one of the largest impacts on running costs and heating needs.

The number of religious services held in the various cathedrals varies considerably but generally, considerably more services are held in RC cathedrals than in CoI cathedrals. This is not just due to congregation sizes: each RC cathedral holds Mass at least once per day, and more often at weekends, whereas many CoI cathedrals, particularly the smaller ones, only hold one service on Sundays. In addition, all RC cathedrals hold a Mass on Saturday evenings which CoI cathedrals do not. There is also a tradition in RC cathedrals of people calling in for short periods of personal reflection and prayer at any time during any day and this is not so prevalent in CoI cathedrals, even when they are open daily, which many are not. This may simply be because the number of CoI members, especially in the Republic of Ireland, is so small and thus daily opening is not viable given the low demand. The opening hours will also have an impact on the costs of heating, insofar as any heating is provided (usually only once for a short time per day of opening at most). Interestingly, one consequence of these usage patterns is that, on average, RC cathedrals are 2.5°C warmer in winter than CoI cathedrals (Shiell 2018).

There is another clear distinction between the way in which CoI and RC cathedrals are used. CoI cathedrals, generally for financial

reasons and due to a more liberal approach, hold many events which would not be considered strictly liturgical and, in many cases, CoI cathedrals can be hired for secular concerts, college graduation ceremonies, recitals, dinners and wedding receptions. For example, the web site of St. Patrick's cathedral in Dublin (the National CoI cathedral) for the month of July 2017 includes, as well as the twice daily services, family workshop days which involve flag making, drawing, 'hanging sculptures' and items about the book Gulliver's Travels, the author of which was Jonathan Swift, Dean of the cathedral from 1713 until 1745 (St. Patrick's cathedral, 2017). Christ Church CoI cathedral in Dublin has hosted dinners in both the nave and crypt for a number of different clients who have no connection to the cathedral. Furthermore, some major movies have also been filmed in cathedrals, such as Christ Church cathedral where the TV series 'The Tudors' was located. Various commercial orchestras play and record concerts in the larger CoI cathedrals, including the orchestra of the State broadcasting company. The holding of these events in CoI cathedrals is at the discretion of the various bishops, deans and Chapters (the governing bodies) but they do undoubtedly help with the cathedral finances. Such events, many of which are held in the evenings, also increase the energy consumption because by holding such sedentary events, where patrons have paid for tickets, it is expected that a certain level of thermal comfort will be provided. Thus, for different sporadic usage, the internal environment in the building will fluctuate resulting in quite large changes in both ambient temperature and relative humidity which are not the preferred conservation practices.

RC cathedrals and churches, on the other hand, are specifically precluded, by the Vatican (Code of Canon Law 2003), from holding non--religious events inside the buildings, where no such restriction applies to CoI cathedrals.

Those CoI cathedrals which attract tourists tend to be open all day and to charge for entry. For example, the CoI cathedrals of St. Patrick's and Christ Church in Dublin welcome large numbers of tourists (approximately 600,000 and 250,000 visitors respectively) per annum. The revenue from this allows them to maintain unusually high and uniform temperatures and thus they can meet their high costs for heating in winter. Many RC cathedrals are also visited by tourists but they universally do not charge for entry as many visit for traditional devotional reasons.

3.5 Artefacts

A survey of all the relics in Irish cathedrals was not undertaken as it was beyond the scope of this research but it is well known that the internal thermal environment can have an adverse or positive effect on such items (Forsythe 2007). By simple observation, it appears that artefacts are few in Irish cathedrals since King Henry VIII broke with the church in Rome in 1534 and disbanded over 800 monasteries in England and Ireland, taking their treasurers and land for the Treasury. Most Irish relics and artefacts were lost at that time, however a number of Irish cathedrals, such as St. Macartan's in Enniskillen, St. Anne's in Belfast, St. Patrick's in Dublin and St. Columb's in Derry, contain flags which are of intrinsic value and these would be significantly damaged by inappropriate levels of temperature and relative humidity (respectively no higher than 20°C and 50% humidity are recommended, through rarely adhered to) (Silva and Henriques 2015).

There are religious relics still in Irish cathedrals but they tend to be small in number. For instance, Christ Church cathedral in Dublin had, traditionally, the heart of St. Laurence O'Toole in a brass case attached to the wall in the Lady Chapel. Christ Church cathedral also has a treasury exhibition in the crypt but the exhibits are all in environmentally controlled glass cases. St. Patrick's cathedral in Dublin has many artefacts including flags, books and historic wooden doors, as well as some of the finest internal monuments in Ireland. Derry cathedral has a number of flags dating from the time of the city's siege in 1690 and St. Anne's cathedral has many old military flags. All cathedrals have fine altar cloths, some of which are old and very ornate, which are prone to damage from the internal thermal and moisture environment of the cathedrals.

Books are perhaps the artefacts most easily damaged by inappropriate humidity since they are highly hygroscopic, depending also on temperature. Lismore and Killaloe cathedrals both have libraries inside the cathedrals. Many of the books which are in daily use by the clergy are also of intrinsic and monetary value and should be protected from inappropriate levels of temperature and relative humidity.

One artefact which most cathedrals do possess is a pipe organ and their particulars were recorded, where known, during the survey. Pipe organs comprise different components including wood of various kinds, plastic, leather, steel and brass, each of which will react in different ways and at different rates to change in the internal environment. Maintenance, particularly re-tuning, is a frequent necessity due to fluctuations in the internal environment. A few smaller cathe-

drals have found the cost of maintaining a pipe organ to be too high and have switched to an electric organ.

3.6 Heating Types

A breakdown of the types of heating installations in the cathedrals in Ireland is shown in Figure 4. It can be observed that the low pressure hot water (LPHW) system is the most commonly installed (63% or 36 out of 57) in Irish cathedrals, although whether it is unlikely to be the most efficient or appropriate, given the great changes of use which have taken place in recent years in these buildings requires further research. Underfloor heating (10 out of 57) is also prevalent in both stand-alone form and with additional heat sources. The most modern cathedral in Ireland, which was almost completely rebuilt in 2014, namely St. Mel's in Longford, uses this form of heating backed up by trench heaters. It is informative that this is the form of heating chosen by designers for an RC cathedral in the 21st century, reflecting St. Mel's, and indeed most RC cathedral's, accessibility, that is, open all day and every day.
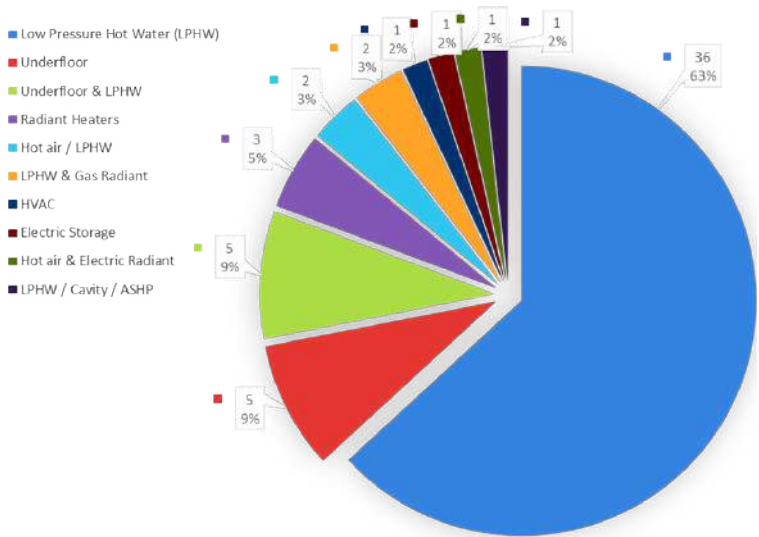
Fig.4 – Breakdown of heating types in cathedrals in Ireland

Another major RC cathedral, St Patrick's cathedral in Armagh, seat of the Archbishop of Armagh, also has an underfloor heating system backed up with an LPHW system but they no longer use the underfloor heating in order to save money. This substantially alters the heating regime in this very frequently visited cathedral and was almost certainly not what the consulting heating engineers planned when the system was designed and installed.

There does not appear to be a correlation between heating types and religious group. The fact that there is a wide variety of different systems installed may be another indication of a lack of knowledge sharing amongst cathedrals but is more likely to be simply that when it comes to replacing or upgrading a system, the cathedrals select a system in keeping with their experience because this may create less risk, cause less damage to the building and be less costly than putting in an entirely different system.

A few cathedrals maintain a high ambient temperature (and thus low relative humidity) even when the building is mostly being used by casual appropriately-dressed visitors who are constantly moving. In these circumstances, dropping the temperature, even by a few degrees, could significantly reduce their costs and carbon emissions. Other mostly CoI cathedrals allow the ambient temperature to drop substantially between events in the cathedral and no evidence existed that they maintained a modest ambient temperature with a view to mildly boosting it for events. Optimisation of the environmental conditions is an opportunity which has not yet been universally applied in Irish cathedrals, if at all.

Most of the cathedrals do not have reactive heating controls within the buildings and are either all on or all off on a timer basis. Evidence obtained during the visits showed that few cathedrals, St. Mel's in Longford being one exception, had the ability to zone various parts of the building without manually turning radiators on and off. This might be particularly relevant to cathedrals where the numbers attending services are small compared with the size of the building, which would include many CoI cathedrals. Those cathedrals where large numbers attend some services and smaller numbers attend others could benefit from being able to zone the heating. Some cathedrals have overcome this issue by having part of the nave glassed off, such as St. Peter's in Belfast, thereby creating a segregated area with efficient local heating control which can be used by smaller congregations.

Most cathedrals still heat the whole building for services and not specifically the people in the building, typically with LPHW and cast iron radiators. Exceptions to this are those cathedrals heated by infrared radiation, namely St. Anne's in Belfast, St. Carthage's in Lismore and partly St. Mary and St. Ann's in Cork. In these, the heating only needs to be turned on immediately before the service and there is no wastage due to needlessly heating the building fabric, although unless one is seated directly in the line of and close to the radiant heat, one is likely to be uncomfortably cold.

Many cathedrals have completely changed their heating systems since they was first installed. The oldest cathedrals would have started with stoves heating parts of the building, perhaps in pews (Roberts and Ferris 2008), before installing coal fired LPHW systems and now have converted to oil or preferably gas-fired LPHW systems (Papavasileiou et al. 2012). The scope of this current research only included active cathedrals not ruined ones. Whilst there is no evidence of the older hypocaust and stove heating systems currently in place, a few cathedrals such as St. Patrick's in Downpatrick, still contain the box pews which would have been heated with individual stoves. Due to a lack of space, older heating systems were generally removed when new systems were installed, although St. Canice's cathedral in Waterford has retained its much older cast iron radiators.

Intermittently used LPHW systems produce very different thermal behaviour from LPHW systems which are in continuous use, where many hours of wasteful heating is needed to provide short term occupant comfort, after which the release of stored heat from the walls, floors and ceilings may occur for hours or days after the cathedral has been closed.

The survey identified a number of cathedrals with combination systems, such as trench with underfloor heating or LPHW with radiant heating. This is likely, for cost and usage reasons, to be a suitable solution, particularly for sparsely used CoI cathedrals. It would be possible, if finance permits, for them to keep, for instance, the LPHW systems for those few occasions (such as Christmas and Easter) when the cathedral is full and have another system (such as radiant heating) for the regular but sparsely attended Sunday services, such as observed in St. Bridgit's CoI cathedral in Kildare. Radiant, particularly electrical, heating, is easy to install retrospectively and with new technology, such as LED lighting with radiant heaters incorporated into the lights, this might alleviate the presently perceived unsightliness of these systems.

There is currently only one Irish cathedral with any type of sustainable heating system installed (St Lasarian's in Old Leighlin, which has an air to water heat pump with solar panels to back up the LPHW system) and Irish cathedrals are currently 100% fossil fuel dependent, with oil, gas and electricity taking a 50:40:10 share. During site visits, the main reason given for the absence of renewables was aesthetic rather than cost. It seems that with most cathedrals having large South facing roofs, the increased availability and affordability of renewables is likely to become more viable in the near future.

In conclusion, it is possible to observe a number of different solutions being used to solve the same requirements, namely to provide a level of thermal comfort to the people using these buildings for a variety of purposes for short periods of time. The system chosen does no doubt depend on a number of parameters such as affordability, age of existing, usage intensity, religion and size, but it is also the case that no one solution, because of all of these differences, will be optimal in every case. What is becoming clear is that some cathedrals could benefit from a combination of systems to cater for their changing patterns of use. The 100% fossil fuel dependency and absence of targets to reduce greenhouse gas emissions and carbon footprints are serious negative differences between Irish cathedrals and English ones and this is a matter which requires urgent attention. It was also noted that there is little knowledge sharing or collective bargaining in Irish cathedrals of either tradition which means that substantial sums are being expended on energy while not harnessing the expertise of the few and the purchasing power of the many, given the large property portfolios which the churches of both persuasions own.

4. Conclusions

Whilst remaining as Christian cathedrals, with all that that implies, the older and newer cathedrals in Ireland display particular characteristics which set them apart. By visiting all 57 cathedrals and completing a comprehensive questionnaire at each location, the manner in which they differ has been ascertained: in such areas as history, age, size, the number of cathedrals, the spread and locations of the buildings, their usage and heating types. In particular, differences in approach and circumstances by both traditions which own cathedrals have been reviewed and understanding these helps to explain the differences in their infrastructure and needs. The possible impact on heating requirements have also been identified and discussed. Irish cathedrals are wholly fossil fuel dependent which is an aspect which will have to be addressed. The churches should aim to reduce their carbon emissions to come into line with the governments' targets for the reduction of greenhouse gas emissions, which are for an 80% reduction (on the 1990 levels) by 2050, as set out by the Department of Communications, Climate Action and Environment (DCCAE 2014) in the Republic of Ireland, with similar targets set by the Cross-Departmental Working Group on Climate Change under the auspices of the Department of the Environment in Northern Ireland. While only cathedrals have been reviewed here, the moral imperative to radically change processes and procedures to optimise heating to meet the

modern needs of the congregations of all approximately 3,880 churches and 57 cathedrals of Christian denominations on this small, low population, island is unavoidable.

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The enhancement of Cultural Heritage in peripheral districts of Madrid. The case of the Torre Arias' Chimney

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Abstract

On these days, due to the fact that more and more people are moving to live in cities or urban areas around the world, it makes them grow and increase their surface space more quickly at each time. Throughout these processes, many Cultural Heritage resources are incorporated into the urban structures, sometimes without being sufficiently protected or well valued. However, it is because of these *"invisible"* urban elements that each part of the cities can preserve their values, history and identity for their residents and all the citizens. Knowing our past is the best tool we have for future development plans and urban actions. In the chapter ahead, it is highlighted the case of the historical industrial construction known as *"Torre Arias´ Chimney"*, in a residential neighbourhood of Madrid named Canillejas. This district, included in the Madrid metropolitan area in 1949 due to the urban planning known as "Plan Bigador", has a large number of cultural and heritage resources well considered and preserved (medieval church, historical palace and gardens, etc.). However, this is not the case for our industrial and isolated building chosen. Therefore, this research chapter is a first step to achieve its deserved consideration and preservation.

Keywords: Industrial Building, Metropolitan area; Preservation; Urban Cultural Heritage; Valorization

1. Introduction

The big cities of the 21st century have a great number of heritage sources in their territory, which show their history, the associated values or the identity of each one of the neighbourhoods that are

part of the city. However, a high percentage of this Cultural Heritage is forgotten and does not have a protection or valorization regime by the responsible entities, either due to lack of knowledge or other particular characteristics.

The Cultural Heritage of these big cities is made up of a great variety of elements, which makes it difficult to recognize, classify and manage them at an adequate level for a better preservation. Therefore, the city of Madrid is chosen as an example of a specific scenario where this problem can be easily found. In the Spanish capital there are a large number of cultural activities that, more and more frequently, highlight the city's cultural heritage; such as: "Open House Madrid" (OHM), the "Architecture´s Week", the "White Night", "Madrid Other Looks" (MOL), "Visits to Palace" or "Madrid 21 Districts 21 Destinations". All of them are renowned initiatives that make city's lesser-known heritage more accessible and attractive to citizens. However, many of these urban elements have a historical and unique character easy to see, making them attractive to citizens; in addition, they have a good location in the city or at least close to the historic city center. On the other hand, society should also keep in mind that there is another list of heritage resources which are less visible within large cities and are not normally included in the projects mentioned. This is the case of the Cultural Heritage found in the peripheral neighbourhoods of large cities, which do not have an adequate protection system to ensure their proper preservation and conservation.

However, despite this reality, it is necessary to highlight from this "alternative heritage" the values and identity that they offer to each of the neighbourhoods, to the inhabitants, to the urban history and to the whole city in its configuration (Lara Valle, 2002). These neighbourhoods outside the centre also have an urban and heritage tradition that has converted them into what they are today; the characteristics that define them and should be preserved for a successful sustainable planning and development. On the contrary, the lack of a regime that protects these elements throughout the city, makes them in some occasions get lost, deteriorated or demolished; being thus a big loss for all the citizenship. That is why, practical examples like the one presented in this article, fight to change the present and the future of these patrimonial resources, based on all the past we have inherited thanks to their values.

1.1. Justification of the issue / Main objective

In order to give a unity to all the research work, within the current framework of the United Nations and the Agenda 2030 strategy for the Sustainable Development Goals (SDG), the main criteria on which the research is based are then justified. More specifically, when talking about Cultural Heritage within large cities, SDG no. 11 focuses on "Sustainable Cities and Communities"; and specifically, within this group, Goal no. 4: *"Increase efforts to protect and safeguard the world's cultural and natural heritage"* (United Nations, 2015). In this way, the objective of enhancing, preserving, conserving and disseminating "the Torre Arias´ Chimney" urban heritage resource that will be developed throughout this text, is framed in the most current sustainable development guidelines.

More specifically, the research topic presented is the evolution study of a characteristic built, urban and industrial heritage element within an outlying district of the city of Madrid. Through different strategies, the main objective of the work is to respond to the current state of the "Torre Arias´Chimney": the reality of the remains of an old brick factory within the perimeter of an abandoned plot in the Canillejas´neighbourhood, in the district of San Blas-Canillejas.

1.2. Contextualization / First approach

When talking about the enormous urban cultural landscape of the city of Madrid, it is worth mentioning the remains of a group of columns belonging to different factories, which remind us how this capital was a great centre of industrial development in the past. However, abandonment, urban transformation and rapid residential growth have meant that of this large number of vertical constructions, only a few remain today; among them, the Torre Arias´Chimney. These are, after all, industrial constructions made of fired bricks and several tens of metres in height, which started to have a presence in the first half of the 19th century, together with all the processes that used coal vapour in the production of ceramics, porcelain or textile objects (Gallego Ranedo, 1989).

However, with the appearance of oil or natural gas in the city, these constructions gradually fell into neglect throughout the 20th century. Nevertheless, some examples of these chimneys can still be found today in different neighbourhoods of the capital (closer to the city center than the one addressed in the research). These are: the "gas factory in Acacias", the "glass factory in Pacífico", or the "brewery in

Conde Duque" (where the rehabilitation project for the ABC-Madrid Museum has been done).

Returning to the "Torre Arias´Chimney", and the study of the site and its associated activity throughout the 20th century, we are interested in knowing the evolution of its history in order to understand its current situation. Given that, knowing the actual heritage values that characterize the building, we will be able to do a better job of preserving and enhancing it in the future. An ancient factory that was operating until the middle of the 20th century, but after its closure and abandonment has suffered a series of changes of use, trans-formations and destruction. A site, at the intersection of Alcala Street with the Canillejas to Vicálvaro Road, where today only the ruins of some walls and a standing isolated polygonal baked brick chimney remains.

2. Methodology

When developing a method for the research work, also being able to deal with all the historical evolution of the object of study, a complete and complex system of work is chosen, covering all possible sources of documentation. Therefore, all the different strategies employed are listed below. In addition, they are cited in the order in which they have been established based on the results, advances or disadvantages that have appeared throughout the process:

STAGE 1. Initial data. Situation of the spatial and temporal framework to know the previous information available.

- Direct search of bibliographic information thanks to: books, articles, internet, etc.
- Graphic documentation and study of the maps available in the mentioned bibliography (Google maps, Madrid historical maps, etc.)
- Personal visit to the site for field reconnaissance and a prior analysis of the chimney's current "abandonment" situation.

STAGE 2. Initial testing with a specialized look at centers that may have specific publications on the object of study, either by their thematic area or by their location.

- Specialized libraries: Library of the UPM – ETSAM (*Universidad Politécnica de Madrid – Escuela Técnica Superior de Arquitectura de Madrid*); municipal libraries in the neighbourhood of Canillejas (*Boltaña*); other municipal libraries within the district of San Blas-Canillejas (*Centro Cultural Antonio Machado*), other municipal libraries located in bordering districts such as Ciudad Lineal (*Centro Príncipe de Asturias*), etc.

- Documentation centres specialised in historical archives in the municipality nd region of Madrid: *"Archivo General de la Villa de Madrid"*, located in Cuartel Conde-Duque Cultural Centre (University neighbourhood, Madrid); *"Archivo Regional de la Comunidad de Madrid"*, located in El Águila Centre (Delicias neighbourhood, Madrid). In both cases, an unsuccessful response was obtained, as the necessary accreditations for private access were not available.

STAGE 3. Advanced research, with an approach resulting from the two previous stages, based on the information that has been possible to obtain. Alternative working ways.

- Canillejas Neighbourhood Association, based within the district of San Blas-Canillejas.
- Magazine with specialized publications of Canillejas area and its inhabitants: *"Página del distrito"*.
- Interviews with people linked to the Torre Arias factory, as a result of research and visits to associations / libraries / cultural centres in the Canillejas neighbourhood.

STAGE 4. Individual analysis of the data considered most relevant for the research. Due to the scarcity of the information collected, as well as the contradictions that exist, the decision is made to carry out a personal analysis of the historical evolution with some of the tools available, in order to contrast all the work for a final conclusion.

- Photo-interpretation of the historical evolution of the building´s floors/volume/perimeter, thanks to the historical urban plans of Madrid (city / region) over different periods; all of them compiled during the first two phases of documentation of the research.
- Comparative study with urban plans, land uses, classification, qualification, cadastre and specific cartographies of Madrid. It is done thanks to the digital tools and historical comparative viewer of the Community of Madrid, with free access in:
    . Planea: http://idem.madrid.org/cartografia/sitcm/html/visor
    . No me calles: https://www.madrid.org/nomecalles/

STAGE 5. Deductive conclusion of the whole process information gathered, where a great part of the analysis carried out is expressed in a graphic way with:

- Comparative CAD drawing, showing the state of the Torre Arias' factory and chimney at two sufficiently distant times in 20th century: 1955 and 1991.
- Final mapping with current photographs of "Torre Arias´ Chimney" situation and its surroundings, when having a more specialized view to the work site (second visit).

3. Research Development – Part 1

In accordance with the objectives shown in the previous chapters Introduction and Methodology, the work obtained on the Torre Arias' Chimney is detailed below.

3.1. Historical approach to the Canillejas' Neighbourhood

The small town of Canillejas, located to the northeast of the Spanish capital, is recognized in documents as a small urban population with a reduced number of inhabitants until the late nineteenth century. It is in the second half of this century, when the process of industrialization is developed more strongly in Spain, causing cities like Madrid grow in area towards villages bordering its territory, as is the case of Canillejas (Gallego Ranedo, 1989). When doing this, new constructions and factories were designed and built by using the existing roads, in our case study, the Aragon Road (today Alcalá Street) or the Canillejas to Vicálvaro Road.

It was already in the middle of the 20th century, in 1948, when the annexation of the town of Canillejas to the city of Madrid was considered, due to its great proximity. And, definitively, in the year 1949 (with the *Bigador Plan*) the almost 7,000 inhabitants of Canillejas became citizens at the Spanish capital. In this way, the infrastructures of this whole area located to the northeast of Madrid experienced a great improvement and evolution. Therefore, it allowed the new neighbourhood to be a great socioeconomic development starting point towards the east of the region, and quickly transforming the buildings and constructions that were found until that moment, as it happens to our main study object.

3.2. The evolution of the Quinta and Factory of Torre Arias

Focusing the research again on the Torre Arias lands, we return to the beginning of the 20th century at the crossroads of Alcalá Street (formerly Camino de Alcalá or Carretera de Aragón) with the Canillejas to Vicálvaro Road. At that time, there were several villas and noble estates on both sides of the road (Los Angeles, Lourdes, Salazar, etc.), and among all of them the Quinta of Torre Arias, standed out as Quinta of Canillejas in the Facundo Cañadas historical plan (Cañada López, 1900). In addition, on the margins of the Canillejas to Vicálvaro Road and very close to the aforementioned constructions, there was a large amount of land that had not yet been built on. All this area had a great interest to be transformed into crops and working land for the future development of that area in Madrid (Tellerías, 2014).

The current Quinta of Torre Arias, whose origin dates back to the 16th century by the Counts of Aguilar, reaches the 21st century keeping most of its extension, streams and groves, and also maintaining its residential use (Lasso de la Vega, 2006). In all these centuries, the property has passed through several owners and families, being today a public park in process of recovery / restauration by the municipality of Madrid (after the recent death of the last owner belonging to the Marquises of Torre Arias family. It is precisely this last family who, being the owners of several plots of land surrounding the town, transformed the farmland fileds into an industrial zone at the beginning of the 20th century (Tellerías, 2014). Among these lands, there is a plot in front of the Quinta that also suffers the industrial changes: the one located at number 6 on the Canillejas to Vicálvaro Road, where the "Torre Arias´Chimney" is still standing today. Thus, the research site is defined.

3.3. Bibliographic sources diversification

From this point fowards, the documents and sources of information found are diverse and confusing. Some of the data obtained often contradict each other, partly due to the lack of official set for plans and documents to record in a continuous and systematized way what has happened on the site and its buildings during the last century. This is why, due to the absence of a clear recording methodology, the use of the Torre Arias factory varies from one document to another. Depending on the text, it is referred to as a soap, biscuit or brick factory; sometimes the name, citation or location are not completely accurate or reliable; furthermore, some of the sources confuse the factory with other possible constructions in small surrounding municipalities, such as the *"brick factory of La Piovera, near Hortaleza"*; and some even place two factories in the municipality of Canillejas, instead of one as it is currently known.

As an example of the tracking work carried out, some of the most interesing documented hypotheses about the Torre Arias´ Chimney and factory are set out below in chronological order:

HYPOTHESIS 1: Soap factory. In 1846, published in Madrid, the chronicler Pascual Madoz comments in his book *"Geographical-Statistical-Historical Dictionary of Spain and its Overseas Possessions"* about Canillejas: *"Its climate is healthy, suffering, however, from some fevers. It has 14 medium construction houses; two of them are orchards and most of them have corrals and wells; 4 sloping and unpaved streets; constitution square with its tombstone; town hall that serves as a prison; primary school*

(...); an inn, a soap factory with an oil tank used by the neighbors, and a parish church attached to the Hortaleza village, industry, agriculture and the <u>soap factory</u>*"*. (Madoz, 2013) (self-translated)

HYPOTHESIS 2: Biscuit and cookies factory. Early in the 20th century, in 1919, a report on the city of Madrid mentions the possessions and lands of the Marquises of Torre Arias: *"It is said that there are some old private properties and wooded areas, immediate to the village of Canillejas, and although they are not named, we know that they are the possessions of the Marquise of Torre Arias and the Marquis of Canillejas, which gives the municipality a certain aristocratic air, and has a* <u>biscuit and cookies factory</u>*. There is electricity and telephone service but water is scarce. In addition, the local commerce goes to Ventas, which works as a commercial center for the municipalities that join Madrid by the Aragon Road."* (Villalba, 2010) (self-translated)

HYPOTHESIS 3: Factories (various) with no clear activity. In the 1920s, the journalist Margarita Jiménez pointed out the industrial activities in the city of Madrid: *"The people traditionally had the workforce in two trades: Agriculture, since this was a town with large farmhouses where they also grew garnacha and muscatel, which tells us about vineyards and wineries; and construction, for which a tramway took the workers to Madrid, where they worked their days. Canillejas also stood out for the* <u>factories</u> *where workers from other neighbouring towns, such as Vallecas, went to work".* (Villalba, 2010) (self-translated)

HYPOTHESIS 4: Two different factories simultaneously: soap (more suitable for the existing chimney) and cookies. Another document discovered, but without an exact author or date (beginning of the seventies), says: *"There were private estates such as that of the Marquise of Torre Arias and the Marquis of Canillejas, surrounded by groves and four streams. Much of the space was farmland on which the garnacha, the chickpea, the muscatel and, above all, the barley were grown. Two factories were the centre of the industrial activity:* <u>the soap factory (its chimney is still preserved on its site in Torre Arias) and the biscuit factory</u>*."* (Villalba, 2010) (self-translated)

HYPOTHESIS 5: Brick factory (originally, together with the chimney) transformed into a cheese factory. Finally, and according to the most recent situation due to the citation of the exact site itself as well as the last industrial activities carried out there, it is summarized in article published in 2011 by Mercedes Gómez: *"On*

one of the plots of land, currently number 6 on Canillejas to Vicálvaro Road, there was a <u>brick factory</u> *with its classic fireplace in baked brick; which around 1970, or perhaps a little later, according to a neighbour´s information, it became a* <u>cheese factory</u>*, the Central Quesera (famous Carvel cheese). This second factory was demolished in the 80s or early 90s, including the wall that surrounded it, except for the chimney, which was polygonal in shape. The place, a wasteland between houses and modern offices, became something like a dump, abandoned until today."* (Gómez, 2011) (self-translated)

4. Research Development – Part 2

However, in spite of the detailed bibliographic documentation work, since the information obtained is not completely clear and not all the data found exactly match, it has been necessary to carry out a second and more advanced part of the study. It consists of two lines of research.

4.1. Interviews with residents of the neighbourhood

Firstly, the alternative search for information in cultural centres, libraries and associations in the neighbourhood of Canillejas or the districts of San Blas-Canillejas and Ciudad Lineal (such as the neighbourhood association "Friends of Canillejas"), allows us to get in touch with some local people. These people, who have been living in Canillejas for decades, either have got to know the last building constructed on the site studied before its demolition (more than twenty years ago), or they have worked in the factory, or they are even dedicated to the historical legacy and cultural heritage research that still remains in the area. Treated in an anonymous way, among the individual interviews it is worth to mentioning:

INTERVIEW 1: Woman, 45 years old, resident in Canillejas since her childhood.

- Before its last demolition, more than twenty years ago, the factory was a cheese plant called Carvel, known for its cheeses and yoghurts in glass jars.
- The ruins have not been properly guarded. That is why the site has been found in very poor condition (with garbage, homeless, etc.), until it has been finally closed and fenced.

INTERVIEW 2: Male, 48 years old, resident in the neighbourhood for the last 25 years.

o The well-known Carvel cheese plant was already announced in

the ABC newspaper, with a contact telephone number and the director name: "Article Seville 705 April". *(information not contrasted due to the lack of further documentation)*

o The company closed the factory due to financial problems, so the last payments to the workers were not made. *(information not contrasted due to the lack of further documentation)*

INTERVIEW 3: Man, known as *"the chronicler of Canillejas"*. He is the writer and researcher of a magazine in the district of San Blas-Canillejas, known as "*The District Page (La Página del Distrito)*", where articles about the life and history of the district are published from time to time. It contains information about both, the former municipality of Canillejas before it was annexed to the capital in 1949, and the current district that it has become. For example, some of the buildings of interest in the neighbourhood already published are the washing place in Boltaña Street or the Mudejar-style parish church of Santa María la Blanca.

- During the second half of the 20th century until about twenty years ago, without knowing exactly the date of construction, there was a cheese plant on the site, known as Carvel *(as shown, this contrasting data is repeated in all the interviews)*.

- The alleged brick factory could be the old factory located in the next neighbourhood of La Piovera *(information not contrasted due to the lack of further documentation)*.

- Thanks to the C.M.U. (Urbanization Company of Madrid), the tramway arrived in the town of Canillejas and its factories at the beginning of the last century.

- There is photographic information, both from aerial photos and from monuments in particular, in some of the cultural centers of the neighbourhood such as the library of Boltaña. Even in some traditional bars, these photos are used as decoration, as is the case of the inn *"El Yagar"*, located in front of the church of Santa Maria la Blanca.

- It is, in his opinion, a unique industrial vestige for the city of Madrid. In the past, the capital had many chimneys that showed its industrial importance on a national scale. Unfortunately, today most of these industrial monuments have been lost, leaving less than a dozen of those historical landmarks scattered and isolated. However, what makes "the Torre Arias´Chimney" even more particular is its shape; where, unlike the circular plan of the rest of the constructions, it is also built in baked brick but from the design of a hexagonal plant, giving so a polygonal chimney with a decreasing section along its whole height.

- The property has been abandoned since the demolition of the cheese factory, which has led to a great degradation of the site. Fortunately, thanks to a series of protests and reports recently

presented at the capital City Hall, it has been possible to enter the process of recognizing the chimney as a Cultural Heritage element in Madrid. So, it has been already protected by fencing the site about two years ago.

- At present, there is still a legal conflict regarding the inheritance and ownership of the land, so it is not possible to determine with certainty what will be done with the property in future times. However, what has been achieved is that the chimney is now registered and protected by the City Council, thus saving it from any damage or demolition that could be caused until the proceedings are resolved. *(information not contrasted due to the lack of further documentation)*

As it can be seen from the interviews, these new details obtained help us to understand the most recent past of the site and its buildings, as a Cultural Heritage still alive in the memory of the Canillejas population. Then, it has been possible to obtain clearer information about the present reality of "the Torre Arias´Chimney". However, since it is not able to verify or contrast all the documentation found with written and dated texts, it still becomes difficult to evaluate or determine the final research decision. That is why, as a last section, it has been decided to complete the study work with a complementary and personal analysis activity.

4.2. Comparative analysis and aerial photo-interpretation

In line with the previous section, to conclude the methodology set out for this research, a task of study and comparative analysis of aerial photos over different periods is designed. That is to say, thanks to the use of a digital tool of free access of the Community of Madrid already mentioned in chapter 2 (*Planea*). Thus, by a comparative viewfinder, it is possible to see a series of images identified as relevant in different years along the 20th century. Furthermore, these images can also be contrasted at the same scale with an aerial photograph of the actual site of study where "the Torre Arias´ Chimney" is located.

Therefore, by means of this virtual tool, it is possible to obtain new information by generating a sequence of photos over time; thus, seeing the changes produced roughly between different moments.

Among all the analysis, the most interesting photos help to confirm some of the data obtained in the search of bibliographic sources or personal interviews, as well as to discard others that do not coincide so well. Thanks to this work of synthesis, a conclusion from the hypothesis can even be reached for the site and the factory building of Torre Arias.
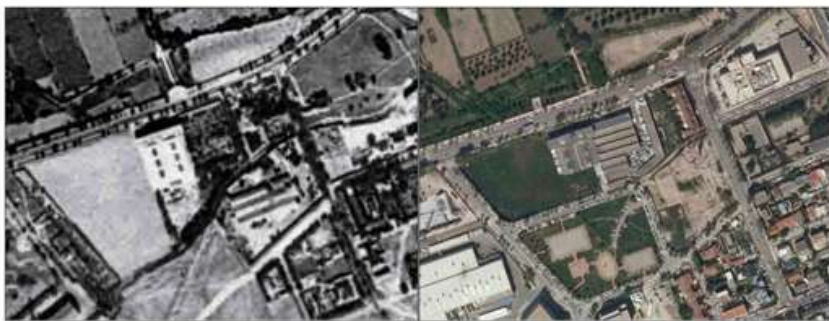
Fig. 1 – Comparative image: 1956 vs. 2018 – Brick factory

Fig. 2 – Comparative image: 1975 vs. 2018 – Cheese factory

Fig. 3 – Comparative image: 1991 vs. 2018 – Cheese factory

Fig. 4 – Comparative image: 2006 vs. 2018 – Empty site
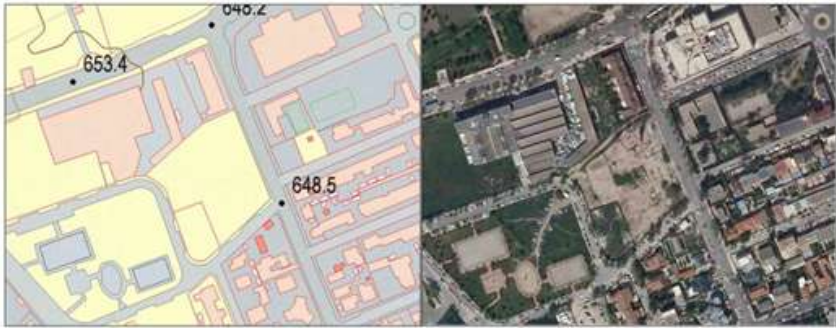
Fig. 5 – Comparative image: 2011 vs. 2018 – Empty site

As an example of this process of aerial photo-interpretation, it can be summarised on the basis of the following comparative and dated images. The result (Fig. 1 to Fig. 5) shows the evolution of the site since the village of Canillejas annexation to the capital in the 1940s.

In addition, as a result of the aerial comparison, a CAD drawing is attached below to better represent two of the most relevant moments in the history of the chimney. Thus, the state of the brick factory in the 1950s can be appreciated, leaving the cheese plant behind. In both cases, the chimney of Torre Arias can be recognized as an element exempt from the set (the *dot circled in red* on the top), which has helped to preserve it until today.
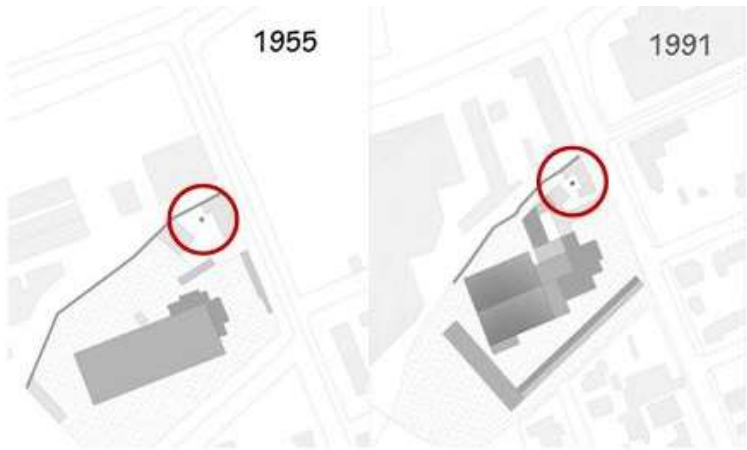
Fig. 6 – Comparative drawing: 1955 (brick) vs. 1991 (cheese)

5. Results and discussions

Finally, after all the steps to approach a building of which only the trace remains and furthermore it is not sufficiently dated or preserved, it has been possible to conclude which is the most accurate line of investigation within the exposed hypotheses. Both, because of

the geographical location described in the documents and the data obtained in the interviews plus the photo-interpretation analysis, the classification of "the Torre Arias´ Chimney" as part of a brick factory, later surrounded in a new cheese factory, is concluded to be the most accurate option. So, it shows several uses along the last century adapted to the site lifestyle and the socio-economic development needs in the Canillejas neighbourhood.
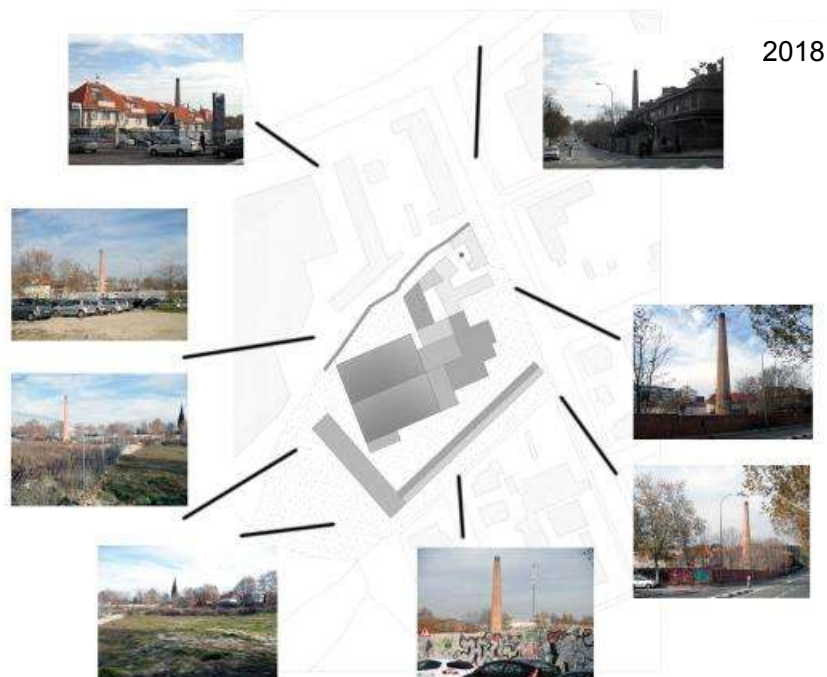
2018

Fig. 7 – Photo-mapping analysis: 2018 – Chimney isolated

In short, we are in front of a plot of orchards on the outskirts of a small town near the capital, which became an industrial area at the beginning of the 20th century, giving rise to a brick factory. This building was fully operational until the seventies, when it was abandoned and a second factory was built, taking advantage of the chimney and the layout of the site, in this case a cheese factory. Once again, the factory and chimney were abandoned in the nineties, a fact that led to the demolition of the buildings and the deterioration of the whole site until the present days.

Luckily, within this list of events, the vestige of a chimney within a new urban configuration has been preserved until today. Surrounded by a new residential area, "the Torre Arias´Chimney" waits inside a fenced enclosure to obtain the value that it deserves. With a proper preservation and recognition, this urban element can give back to

the citizens a whole new cultural and heritage values for the present and the future generations. Consequently at the moment, as it is shown in the figure bellow, just only few external pictures can be taken from outside the fence surrounding as the maximum level of communication between the historical chimney and the rest of the neighbourhood, city and population.

6. Conclusions

To close the article, returning to the city scale where other examples of old factory chimneys still standing in Madrid have been mentioned, it is worth highlighting the need for all of them to have an adequate conservation, preservation and value management. These few chimneys constitute an important historical vestige of the first modern brick industries that were installed in Madrid almost two centuries ago. However, although not all of these examples are well protected, in general terms some of them are covered by Madrid's General Urban Development Plan (Plan General de Ordenación Urbana – PGOU). In short, these buildings are not very visible, but still have a value that must be maintained, so they do not gradually disappear from the Madrid landscape. They make part of the memory for an important industrial past of the Spanish capital.

However, for our specific case of study, the solution over the last decade by the City Council and the District Council does not go beyond the cleaning and temporary closure of the plot. A solution that does not really give an answer for this monument, except from leaving it isolated and protected in a abandoned place. Being almost a wasteland of passage, a place of rubbish, vandalism and abandonment from the beginning of the 21st century, today it has become a large space closed off by a solid and inaccessible wall. It may be that its previous and dangerous situation has been improved in the first place by this decision. However, allowing this construction to become increasingly isolated, to be placed in a situation where it can hardly be seen from the outside, and to finally be left in a position of oblivion with respect to the people of Canillejas, does not seem to be the best strategy for the future.

The best thing for our urban Cultural Heritage is to keep it alive within the activity of the city and its neighbourhoods. In other words, to proper value such unique constructions with the allocation of a new use, a new space within the city, a new function clearly detached from its old factory use, or any suitable solution. In summary, a development plan designed for always trying to keep its values and

memory in place, according with the most appropriate way for its sustainable future.

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Serious Games and Archaeology: Rough Notes on Crafting Archaeological Data for Heritage Enhancement

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Abstract

In the last years, video games have proven to have a clear potential to support the experiencing of cultural heritage by the large public, complementing the current tools and practices based on tangible goods such as museums, exhibitions, archaeological sites. Serious games (SGs) – videogames designed for educational objectives – appear as a new tool to learn cultural content in an engaging way, to attract new publics and to enhance knowledge, awareness, and cultural tourism. This paper will provide a portrait of the current proposition of serious games in the archaeological sector in Italy, highlighting the educational objectives of serious games in this domain, and analysing the potentials of this tool. Later, an ongoing project concerning the presentation of the Poggio Imperiale Park in Poggibonsi (Siena, Tuscany) will be illustrated to underline how and why the design of a serious game for this specific site is to be considered as the last fragment of a very long and precise project aiming at enforcing a multi-level public outreach and heritage enhancement strategy.

Keywords: Archaeological Data Communication; Edutainment; Game Based Learning; Heritage Enhancement; Public Engagement; Serious Games Heritage

1. Introduction

The presentation of archaeological sites is a central topic in public archaeology and heritage studies (Smith 2006, Copeland 2014). In the last decades, modern computer technology applied to the study, the preservation and the presentation of sites and cultural heritage, in general, has gained increasing interest. More recently, immersive

technologies such as VR and AR have been employed for the same purposes and particularly to allow the broad public to appreciate remote (in space and time) cultural content with an immersive experience. This is the case of many virtual applications, which offer the opportunity of exploring in first person a remote site, manipulating fragile relics, benefiting from additional multimedia information, appreciating virtual reconstruction of damaged remains, and much more. Although they are helpful, these applications still lack a powerful mechanism to engage the large public into an active state of learning where spectators are motivated to create their own knowledge rather than to receive information passively. Conversely, such engagement is evident in computer games providing amusing and compelling experiences, which keep the player focused for long lasting sessions (Mortara *et al.* 2014). For this reason, games with educational purposes – namely "serious games" (SGs) – are now becoming more and more popular.

The communication of archaeological data has become of pivotal interest in the last years and the development of multiple strategies exploiting different mediums was a natural consequence of this new experimental attitude in which technology has been playing a central role. Video games and SGs in particular, are a form of new media whose potentials might fit archaeological needs. The design of a SG, by its nature, requires the iterative collaboration of various experts with specific competences and skills and in case of archaeological SGs, archaeologists should be the domain experts who select the educational contents and provide scientific validity and reliability. This teamwork aims at preventing the project from being just a game with an extra layer of pedagogical and pseudo-archaeological content and at the same time it promotes a very fruitful interdisciplinary approach.

In the first section of this paper, the current situation of SGs in the Italian archaeological heritage field will be discussed and the benefits of this medium in terms of educational goals for both kids and adults, widespread accurate knowledge for a wider and more diversified public, and eventually touristic outcomes will be presented.

The second part will focus on the preliminary objectives of an ongoing project regarding the design and the application of a 3D SG to an archaeological context: the Poggio Imperiale Park in Poggibonsi (province of Siena, Italy). What is extraordinary in this case study is not only the nature of the site (an archaeological context spanning from Late Antiquity to the First Renaissance period) but also the very clear intentions in terms of public outreach and technological experi-

mentation that characterized the excavation project since its earliest stages in the '90s (Francovich and Valenti 2007). This clear plan led to the building of an open-air museum dedicated to the 9th century village: the Archaeodrome. Currently, it consists of several huts rebuilt in real size following specifically the results emerging from the archaeological dig (Valenti 2019). Therefore, in this section, the "back then" (the archaeological project and its data), the "now" (the ongoing excavation project and the materiality reconstruction represented by the Archaeodrome) and the "tomorrow" (the digital project which includes the SG development) will be put together in order to outline the broader intention of enhancing not only the site but also the territory and generally speaking, emphasize the value of cultural heritage as intended in the most recent and significant European conventions and documents concerning cultural heritage sustainable development (Council of Europe 2005, Council of the European Union 2014).

Finally, a review of the opportunities, the challenges, and the barriers to the adoption of SGs in the archaeological sector will be provided, together with suggested research trends to enhance the effectiveness of this medium.

2. Archaeology & Serious Games

Over the last decades, video games have become a pervasive part of society. Today they represent one of the biggest sectors in the global entertainment industry and their market share continues to increase. Italy is no exception. According to the last reports shared by the Italian Interactive Digital Entertainment Association (2020), in 2019 the industry turnover (including physical and digital hardware and software) was € 1.787 million with a growth of 1.7% compared to 2018. Data concerning the market value of the software by format indicates a +18% for the *app* market in the last year (with an income of € 525 million and 10.5 million people using smart devices, namely smartphones and tablets). 17 million people played video games in 2019, meaning 39% of the Italian population between 6 and 64 years. From a gender perspective, a quite similar proportion of men (53%) and women (47%) is also attested. The age groups of 15-24 and 45-64 are the most represented, followed by the range 25-34. In general, it can be observed that the diffusion of video games is quite uniform and another very interesting data comes from the 6-14 range with an average of 10.5% of the total (considering boys and girls whose difference is almost inconsistent).

In the global context, another interesting data emerges: in fact, a brief perusal of games' content also reveals themes that often incorporate

archaeological content, sometimes highly accurate, other times (most frequently) not so much. Archaeological content has been often used as a triggering subject but archaeologically inspired interactive entertainment titles are often an outlet for some of the worst kinds of pseudo-archaeological ideas (e.g. Tomb Raider series).

Unfortunately, video games have suffered years of prejudices especially by academics: they have been viewed as a childish pastime, and researchers usually tend to consider commercial products as a belittling form of knowledge. However, in the last years, archaeologists have finally put their preconceptions aside and started considering video games as a useful tool for their objectives. It is not a coincidence that SGs, are a growing concern in global academic research and present a considerable attraction for archaeologists who wish to present their research in a media format that can incorporate multiple perspectives, alternate narratives, and 3D representation to audiences that may not be engaged with other forms of academic literature or media regarding archaeology (Mol *et al.* 2017, Reinhard 2018, Politopoulos *et al.* 2019, Hageneuer 2020).

2.1. Archaeological serious games in Italy: a brief overview

In the last years, SGs in the archaeological heritage domain in Italy have received more and more attention, gaining the interest of museum institutions, academics, and local administrations. They appear in a wide variety of forms spanning from trivia, puzzles and mini-games (e.g. *Time Tales – The Etruscans* (Mariotti and Marotta 2020), a SG for children developed by two archaeologists with the collaboration of a SGs company, Entertainment Game Apps Ltd.), to engage in interactive exhibitions/visit (e.g. *Inventum* www.inventumgame.com, a 3D application in AR to enhance the Archaeological Park of Venosa, Potenza) to mobile applications for museums or touristic sites visits motivated by some reward/engagement mechanism (e.g. *Mi Rasna*, developed by Entertainment Game Apps Ltd. and dedicated to the Etruscan civilization (Amoroso 2020); *Father and Son* (Solima 2018) created by Tuo Museo for the Archaeological Museum of Naples; *Beyond Our Lives* an adventure game by Tuo Museo to promote the main ancient Etruscan cities in Tuscany), to adventures set in faithful reconstructions and/or digital counterparts of real sites (e.g. *A Night in The Forum* (Ferdani *et al.* 2020), a 3D video game for PlayStation VR created by VRTRON in collaboration with Italian CNR and set in the Forum of Augustus in Rome).

Unfortunately, despite this growing interest in SGs, a lack of evaluation studies can be observed: this remains nowadays one of the most important challenges researchers have to deal with.

2.2. One format, many benefits

Nowadays SGs are an acknowledged tool for several purposes. Amongst this range of possibilities, they can meet archaeological aims and so, represent an extraordinary medium for archaeological heritage enhancement too. These benefits can be classified into three different groups (with many spaces of interaction): education, public outreach, and audience engagement/touristic development.

2.2.1. Educational Benefits

The popularity of video games, especially among younger people (digital natives), makes them an ideal tool for educational purposes. All the researchers agree on the fact that children learn by playing since a very young age: through play, they learn to interact with each other, to follow rules, the executive functions, and problem-solving skills. Video games are successful because they seem to address today's approaches to challenges and are consistent with the needs of our time (Shapiro 2018).

SGs can provide player engagement by creating a fun experience for users while also supporting them to achieve learning objectives (Mortara *et al.* 2014). That is why games can also aid in familiarizing young and adult people with specific cultural heritage topics, such as ancient history or archaeology, and significantly increase their interest levels and engagement. The main feature of a SG is, in fact, its objective of supporting the player to achieve learning targets through a fun experience. The fun aspect of a SG can be determined by several factors like storyboard, graphics, usability, collaboration/ competition mechanisms, and interaction devices (Mariotti and Marotta 2020). An appealing and meaningful environment, a compelling narrative, and a suited and intuitive interaction paradigm are the three main elements to create engagement. Moreover, SGs for cultural heritage seem particularly suited for the affective domain. Empathy with a game character and plot may be very helpful for understanding historical events, different ancient cultures, other people's feelings, problems, and behaviours, on the one hand, and the beauty and value of the past, archaeology, and heritage in general, on the other one. This persuasive approach should be combined with the rigor of the scientific method, which is a balance not easy to achieve, not only in games. Moreover, SGs are implemented with

the "learning by doing" approach, which is related to the constructivism theory, where the player learns by constructing knowledge while doing a meaningful activity. In this approach to education, the learner does not passively receive information but rather actively constructs new knowledge by finding information in the game, understanding it, and then applying the new knowledge to fulfil tasks (Fig. 1).

Fig. 1 – Children playing Time Tales – The Etruscans

Through this method, players remember more the knowledge related to task completion than information directly provided by the game (Froschauer 2012). Modern theories of effective learning suggest that learning is most effective when it is active, experiential, situated, problem-based, and provides immediate feedback (Boyle *et al.* 2011). Building learning in a constructivist/experiential way is certainly key in most of the SGs in the application domains. Learner's engagement has to be triggered and kept high during the game session: without motivated learners having actual learning is difficult. In order to support this, it is good practice to remove any useless redundancy, to provide hints at the right time for preventing blocks in the game flow, and to choose the appropriate interface and interaction mode. Any kind of real-time feedback and self-evaluation is an important factor that supports engagement and follows the experiential learning best practices (Mariotti and Marotta 2020). Furthermore, 3D settings are very suitable to support situated cognition by offering a realistic and meaningful environment where the learning process can effectively be situated. The experiential learning spirit, the goal, is to learn effectively from a rich and realistic experience and in a safe environment, where players feel free to make mistakes without *real* consequences and learn from them. Moreover, SGs allow a time-personalized approach to learning: except for games located in exhibitions or designed as mobile applications for augmented visits, all the other games can be consumed at home or at school, or both; a game can even be played partially at school, in small groups and with the support of the teacher, and partially at home for example as a tool to review the acquired knowledge.

2.2.2. Public Outreach

Public engagement and the communication of the archaeological data have been on the top list of the major concern in Italian archaeology debate in the last decade and the natural development of multiple strategies exploiting different mediums was a natural consequence of this new experimental attitude in which technology has been playing a central role.

Video games, in particular, are a form of new media, whose novel affordances facilitate active participation and agency through player interaction with both content and digital systems, thus providing the player with the ability to direct or alter the course and outcome of the game as it progresses. The thrill of discovery and exploration combined with the opportunity to relive the past is something that appeals both on an instinctive and emotional level. Video games have played into this desire in several ways. First of all, they allow players to immerse themselves in the experience: in case of a SG set in the past, the authenticity of the space (whether stylized or not) and of the narrative is fundamental. In this sense archaeological expertise becomes essential and it can be easily translated both in set dressing and in information conveyed through boxes, dialogues, meaningful objects, etc. (Anderson *et al.* 2010). Moreover, digital storytelling is now considered essential to plan the narration of an experience in a virtual context. Once again, this is where archaeologists knowledge can make the difference. There is no doubt that video games, more than any other medium, have the advantage of establishing a direct relationship with the player: the game and the story only evolve if he/she makes a move and this occurrence makes players feel like they are the protagonist of the story. In this way, cognitive and emotional responses for vigorous historical engagement can be created.

All these aspects create engagement but at the same time the context is crucial: what works for a site or a museum may not be suitable for others. Before starting a project a thoughtful survey has to be made to better understand the public we are addressing, the consistency with the overall public outreach framework already applied, the usability potential of the medium itself. In this sense, the familiarity with the context, and/or the cooperation between the game designers and the people who know and work in a specific site are essential too. Accuracy, appropriateness, and soundness of the scientific content are fundamental but at the same time, content represents a very risky feature for, at least, two reasons. First of all, archaeologists have their area of expertise regarding the historical and archaeo-

logical content but video games require new ways to communicate: understanding the "new rules" of video game form is another key point of the operation. Secondarily, the right balance between deepening and banalization needs to be addressed. One of the most common risks is to be too didactic. In a serious game, this would be totally wrong: in that case, in fact, you have to create the system to show the players, don't tell them directly what to do. The system, needless to say, must be as accessible as possible, at least for the specific public we are addressing. The mechanics of the game must be, intuitive, coherent with the narration and the site, and provide a tutorial, or a specific character that works as a guide, or pop-up text boxes if necessary, to prevent players to feel frustrated by not knowing what to do next. The maintenance of attention is part of the already mentioned engagement strategies. The so-called "sense of presence", feeling of being in the virtual environment, can be recalled, once again, with a detailed graphics, neat ambient sounds, an accurate gameplay.

2.2.3. Audience Engagement and Touristic Development

According to recent studies, as in the case of films or books, video games should be considered as a driver of tourism (Dubois and Gibbs 2018, Sajid *et al.* 2018). A very recent survey of 827 Italian gamers carried out by the project Italian Videogame Program (IVIPRO) confirmed that the majority of them (79,9%) are willing to visit a place they got to know through a video game and that 47,9% already did (IVIPRO 2019). Given this survey, a very precise and famous title emerged from the answers: the second chapter of the series Assassin's Creed released by Ubisoft toward the end of 2009. One of the settings of this game was Monteriggioni, a small medieval Tuscan village near Siena (and 15 km from Poggibonsi). Economic results regarding the tourism sector of Monteriggioni from the first half of 2010 (from January 1st to June 30th) pointed out an increase of 7.24% in arrivals and 16.28% in overnight stays in town compared to the same period of 2009 (Capone 2011, Dresseno 2020). Six years later, in summer 2016, the municipal administration asked 500 tourists to fill out a questionnaire. Among the questions, there was one that concerned the knowledge of Assassin's Creed II: 11.4% of people answered that they knew Monteriggioni thanks to the video game (IVIPRO 2017). It is clear that this potential of video games deserves to be carefully considered and exploited for good reasons: to enhance the knowledge and the value of cultural heritage in general, to address public engagement and audience development, and to promote archaeological sites, parks, museums.

The development of public archaeology as a field of study and the significant European conventions and documents released in the new millennium (Council of Europe 2005, Council of the European Union 2014) contributed to placing sustainable development through the promotion of cultural heritage at the centre of the archaeological discourse. The commitment to public engagement is of pivotal importance for archaeology, given the need to clearly demonstrate the extent of its economic and socio-cultural impacts. Once again, archaeological SGs can be a strategical asset for achieving these objects. Games, in fact, are increasingly being played on-line (on the browser) and on mobile devices. The latter ones, in particular, have a great potential to engage visitors. Mobile applications typically feature images, QR codes and exploit GPS position. One popular type of feature in this perspective is "location-gaming": the mechanic is that players go to places, do fast, simple tasks, and win a reward. The possibility given by this mechanism motivates players on one hand and concretely involves cultural spaces on the other. This also allows museums, cultural institutions, and even local administrations to make them known, to develop a network of multiple connections, and to share common benefits deriving from this growth. Additionally, a SG offers the opportunity to expand visitors' time *in* the site and it can provide further information about it; moreover, it gives players the chance to choose when to access that information: before, after, but also during the visit. In other words, they can be adjusted and conceived to offer players a tailored experience and to overcome time and space limitations. As seen at the beginning of this paragraph, SGs can actually be extremely convenient to engage a larger and more diversified audience and by doing so, to attract the public and bring people physically to specific places. The exploitation of these features can be extremely beneficial.

3. The CAPI Project: a Serious Game Tailored on Archaeological Data

"CAPI – Collina Accessibile di Poggio Imperiale" (the Accessible Hill of Poggio Imperiale, facebook.com/PastAndPlay) is a project presented by the Municipal Administration of Poggibonsi (Siena, Italy), with the scientific direction of the University of Siena, co-financed by the University itself, the Tuscany Region through the European Social Fund 2014-2020, the Monte dei Paschi di Siena Foundation, Archeòtipo Srl, and Entertainment Game Apps Ltd. The project aims at the digital and virtual enhancement of the monumental, archaeological, and museum complex of Poggio Imperiale in Poggibonsi.

The two-year project (2020-2022) consists of two parallel lines of operation which will be carried out by two research fellows. The first area of research involves the creation of virtual tours, augmented reality apps and audio guides, while the second area, developed by the author, concerns the design of a dedicated 3D serious game. Both works will have a common phase which includes the full 3D survey of the hill using drones and photogrammetric software and the subsequent elaboration of digital data. The focus of both sub-projects is on the different phases of the life of the hill (Early-Medieval, Late-Medieval, and Early-Renaissance); the aim of the project is to involve the broadest audience, and to reach groups of people that, traditionally, have been relatively untouched by previous public education and outreach. The project started in April 2020 and due to the Covid-19 pandemic, it is currently at its very early stage. For this reason, in this section, the focus will be primarily on the reasons behind the choice of using a SG in a university archaeological project to communicate archaeological content (which is still a pretty uncommon option, at least in Italy), as well as on the expected outcomes and the goals of the project more than on technical issues and design concerns. As it will emerge, the long-running archaeological project (for its characteristics and its history), offers an exceptional and stimulating context to experiment with the use of a SG.

3.1. "Back Then": From the First Excavation Seasons to the Archaeological Park

Fig. 2 – The fortress of Poggibonsi from S-W. Source: Google Earth (author's editing).

The toponym Poggio Imperiale identifies an extensive hilltop located west of the town of Poggibonsi. It is a surface area of about 12 hectares enclosed by the monumental structures of a fortress commissioned by Lorenzo the Magnificent to the architect Giuliano da Sangallo and never completed (Fig. 2).

The hill preserves tangible archaeological evidence covering more than a millennium: from Late Antiquity to the first Renaissance period, passing through the destroyed city of Poggio Bonizio, which represents the

true historic centre of Poggibonsi, even though it was buried and only brought to light by archaeological excavations. The first surveys conducted on the hill date back to the beginning of the 90s (1991-92) as part of a broader ongoing project carried out by the University of Siena to create an extended archaeological mapping of the ancient landscape within the province of Siena (Francovich and Valenti 2001). Macro-indications regarding the shape and size of the deposits in the subsoil of the hill were obtained processing high-altitude aerial photos. This allowed the identification of the living quarters in the summit area, a road system, and the medieval walls, just a few meters away from the Renaissance walls of the fortress in the northeast section (Valenti 1993). Since 1993 a systematic investigation was carried on for several years, until 2009, for a total of 46 months of work, a rotation of over 1000 archaeologists, and the exploration of almost 2 hectares of land (Francovich and Valenti 2007, Valenti 2019). The archaeological dig was immediately marked by a very clear and strong spirit of experimentation and innovation, combining unprecedented investigation strategies with the resources made available by the new technologies that allowed the digitalization of all the excavation data. The excavation project has been the first and for many years the only Italian, if not European, fully digitalized archaeological investigation through a GIS platform made of an articulated system of archives and containing the whole set of data (from the preliminary survey to the single stratigraphic unit). Moreover, the use of the GIS platform allowed the development of new methodologies and interpretation of the records and the planning of both the expansion of the excavation and its future fruition (Francovich and Valenti 2000). The complex archaeological sequence offers a significant sample of the history of the medieval Tuscan settlement, revealing an unexpected long-term occupation (see Francovich and Valenti 2007 for the detailed discussion of the different phases and the extensive bibliography).

The established collaboration for the excavations between the Municipality of Poggibonsi and the University of Siena continued in the next phase: the development of the archaeological park. The project was already in the mind of the archaeologists after few excavation seasons, since 1997: the idea was to offer the local community their historical heritage; include the town of Poggibonsi in the geography of the region's cultural offerings; develop a programmatic policy aimed at designating the area as a park, establishing rules and restrictions to prevent damage to the remains. In addition to this, educational and cultural aspects such as creating a dedicated

multipurpose research centre to develop public outreach, didactic activities, and cultural initiatives were considered essential (Francovich and Valenti 2007, Valenti 2019). The Archaeological and Technological Park (mind the name) was inaugurated in September 2003. It included both the archaeological area (the whole space was secured, informative panels were placed, and different thematic itineraries indicated) and the citadel of the renaissance fortress that became the location for the exhibition of the finds, development of research projects, international congresses, promotional activities, etc. The objective of the park was very ambitious: develop advanced technology for archaeological heritage investigation, preservation, and promotion; become the cultural core of Poggibonsi and engage the local community through heritage enhancement; create a positive effect on the economic and social dynamics of the area.

3.2. "Now": the Archaeodrome Experience

After a period of difficulties caused by the worldwide economic crisis, with the support of the new municipal administration, two main accomplishments have involved the hill of Poggibonsi: in 2017 the archaeological excavations started again (after an eight-years break), and before, in 2014, a proactive and innovative project kicked off, based on a complete reconsideration of the approaches towards the public. Taking up an old idea of the 1997 park masterplan, archaeologists started to set up an open-air museum centred on the 9th-10th century manorial village and its settlement structures (Valenti 2015, Valenti 2016, Valenti and Salzotti 2017).

The Poggibonsi Archaeodrome is a project that pursues an in-progress full-scale reconstruction of the 17 structures found during the excavation of the Carolingian Age village. To date, available funds allowed archaeologists to build a longhouse (the residence of the landlord), a peasant hut with farmyard and hen house, the blacksmith's forge, the carpenter's hut, a bread oven, the baker's hut, the vegetable garden, and a large wooden granary on an elevated platform. The project, backed up by the Siena Museums Foundation and the Municipality of Poggibonsi, started in 2014 with a small share of public funds. The first lot of the village was inaugurated the same year, in October, while the second lot followed in January 2016. The reconstruction was strictly based on excavation data and a careful review of excavation records and interpretations. Moreover, while respecting the choices dictated by the safety plan put together by structural engineers, archaeologists followed a strict experimental approach for what concerns tools and building tech-

niques and, at the same time, they recorded the whole work day by day and in real-time on the *Facebook* page "Archeodromo live" (facebook.com/archeopb), to stimulate participation, debate, and discussion, as well as to ensure complete transparency of the whole operation (Valenti 2019).

Fig. 3 – Everyday life at the village with archaeologists/re-enactors.
Source: www.parco-poggibonsi.it

Nowadays, those who visit the Archaeodrome can meet the archaeologists/re-enactors while they are tilling the land with replicas of plows and agricultural tools, produced on the basis of archaeological finds and iconographies; or they can see a blacksmith while he operates to produce a knife blade very similar to those found in the archaeological contexts of the nearby excavations; they can also follow the training sessions of warriors using swords, spears, and shields crafted by the same re-enactors; or, again, they might sit down with women around the fireplace, watching them as they prepare flat bread using specific coarse pottery, or cook soups in jars as they did, in the same places, over a thousand years ago (Fig. 3).

These are just a few of the many activities which are being carried out within the settlement. The visitor can "disturb" the villagers, asking them information about what they are doing, or directly try to use their tools (Valenti and Salzotti 2017). The "Archaeodrome experience" allows people (from children to adults) to learn while having fun, getting in direct contact with the materiality of history by living and experimenting it – an analogical "learning by doing", as has been seen, in the digital form, for SGs. In this way, it becomes possible to effectively communicate scientific data produced by archaeological investigations, often combining them with historical facts to provide a complete picture of the represented world. That's why the archaeologists also interpret narrative roles, following storytelling techniques.

The achievements of this work are consistent with the efforts (Cerquetti 2018): the Archaeodrome project has won many prestigious prizes and Poggibonsi from 2014 to 2016 climbed the ranks of the most visited locations in the province of Siena, peaking at number 11 in one area characterized by 37 municipalities of great touristic attraction. This data adds to those regarding schools that choose the Archaeodrome as the destination for their educational trips: from around 1.500 pupils in 2016, to almost 3.000 in 2017, to over 5000 of 2018 (Valenti 2019). In a few years, the Archaeodrome became the pull of tourism for Poggibonsi.

3.3. "Tomorrow": the Digital and Virtual Upgrade

The methodological approach to the presentation of archaeological data to the public has always represented an essential part of the research project in Poggibonsi since the earliest phase. The spirit of the whole operation was based on a simple, yet very complex assumption: the success and quality of the research depend on the compatibility and synergies that are established between the archaeologists and the social context in which they operate, meaning the recognition they can obtain from the society in terms of social utility through their work (Francovich 2004, Puneti and Pruneti 2005). Thereby, the effort was also concentrated on the creation of a social role for archaeologists and at the same time, on the exploitation of the potential of new technologies. This continuous experimentation and public outreach lead to a *modus operandi* that preceded the official affirmation of the public archaeology in Italy and constituted a legacy based on a strong pioneering approach.

The CAPI project comes, as said, after more than 20 years of research, experimentation, public enhancement, and successful outcomes. It represents the last step of a very long journey in which the scientific rigor of the archaeological data together with the experimentation of new tools, technologies, and "languages" has been the essential core of every action. It expresses, one can say, the additional experimentation proper of these times in which immersive technologies such as virtual environments and augmented reality, but also video games began to be implemented in public outreach strategies. Translating the archaeological materiality into digital and immersive applications, testing a promising new tool in a context such as Poggibonsi where data are rigorous and there is always space for experimenting, represent both a challenge and a great opportunity.

The objectives of the SG concern first of all the creation of an educational tool for both students and adult visitors. In this sense, it could also be used to prepare the visit, to assess the knowledge of the students after the visit, and help them to revise and better fix information. It can also be used in particular cases as an alternative to the visit, in case of bad weather or any other inconvenience. Next, in terms of public outreach, the SG aims at engaging a larger audience, including those types of visitors often little interested in cultural activities (especially teenagers) or those for which interfacing with a game can represent an incentive. Moreover, thanks to specific design features, a SG can also represent an inclusive tool for some disabilities (visually and hearing impaired users) and it can even have impressive cognitive benefits (i.e. for dyslexic children, Franceschini *et al.* 2013) and long-term positive effects on basic mental processes – such as perception, attention, memory and decision making. Last but not least, the CAPI project SG will offer the opportunity to exploit the touristic driver potential of this tool: with the implementation of specific mechanics, the game will be linked to the real environment and players will be encouraged to visit the site to unlock additional options and further features.

In this perspective, the CAPI project is consistent with the past and current experience at the Poggibonsi park: it will enhance this social and cultural space experimenting with an innovative communication approach that promotes interaction with people and contamination with other disciplines, languages, and information tools. Moreover, it pursues a philological approach to history and archaeology, thus engaging visitors critically and providing them with a digital context within which to understand the value of cultural heritage. This approach will allow visitors and SG players to benefit from experience and authenticity, in and off-site, contributing to enlarge the current cultural offer of the park.

4. Conclusions

While several SGs have been developed in the last years, still the literature stresses a lack of significant, extensive user tests. This applies all the more to Italy where SGs are now slowly starting to be recognized as effective tools and applied in the field of cultural heritage enhancement. Further research is necessary to investigate in greater detail the real effectiveness of the various types of SGs, to define a methodology based on metrics and evaluation tools (Bellotti et al. 2010), even more so those with archaeological content. Having said that, video games and especially SGs are an acknowledged tool

which can meet archaeological aims and so, represent an extraordinary medium for archaeological heritage enhancement too. First of all, they are a potential for public outreach and education, because they can strongly motivate learners and create awareness about a topic. They can also provide immersive environments where a large variety of users can practice knowledge and skills, and finally, they can be used as an asset to promote tourism and sustainable cultural heritage development (Mariotti, *forthcoming*).

In this sense, the CAPI project will definitely represent an important step toward a more defined approach to both the design of a SG for an archaeological context and the assessing of strategies, objectives, and measurable outcomes from an experimental perspective.

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Personal archives as auto/biography: (Re)constructing life narratives through personal archives

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Abstract

This chapter analyses how personal archives can be understood as auto/biographical constructions. It explores how personal archives are embedded in subjectivity, capable of reflecting a constructed, manipulated and curated self. It argues that personal archives are not only autobiographical but auto/biographical in nature. To achieve this, this chapter will start examining how personal archives have been portrayed by Information Science theory and practice. After-wards, it will explore what happens during the process of self representation according to Autobiographical Studies. Within this context, a theoretical construct is created, interdisciplinary in nature, combining both Information Science and Autobiographical Studies. This construct tries to convey that personal archives (1) are auto-/biographical constructions, (2) contain a life narrative (an autobio-graphical narrative) and that (3) it is possible to (re)construct the life narrative within the archive.

Keywords: Autobiography; Life Narrative; Personal Archives

1. Introduction

To consider personal archives as autobiographical expressions is at the same time obvious and controversial. On the one hand, the fact that personal archives disclose something about the life and character of their creator is clear for anybody who worked with these kinds of records. On the other hand, to regard the informational value of personal archives as being rooted in subjectivity seems to add to the usual misconception of personal archives as not relevant or objective enough for the archival profession to pay attention to. However, this chapter claims two controversial statements. One

being that personal archives are worthy of archival status. Furthermore, by perceiving the archival status of personal archives as being acquired precisely by virtue of their autobiographical (and therefore subjective) nature.

The main objective of this chapter is to develop a theoretical construct grounded in both Information Science and Autobiographical Studies. This construct will explore the process through which the personal archive creator constructs (subjectively) a narrative in his archive. A narrative in which he states how he wants to see himself portrayed and how he wants to be seen by others.

Moreover, this chapter attempts to further develop and stimulate the much needed epistemological discussion about personal archives, lacking in the literature. It is of note that personal archives are surfacing as an emergent topic of research, not only in Information Science (as a resource and topic of research), but also in Social Science as a whole (mainly as a resource).

It is relevant to point out that the efforts made in this chapter correspond to a portion of a previous research developed within the scope of a master's thesis in Information Science (CARVALHO, 2018).

2. Valuing the subjectivity of personal archives

As in any scientific endeavour, it is imperative to identify the key concepts that will sustain the research. However, when applying this principle to the study of personal archives, the researcher is immediately thrown into a terminological labyrinth. Not only there is not a clear consensus definition of the term, but the term itself is not well established in the literature. For instance, *personal archives* are also known as *personal papers*, *historical manuscripts*, *manuscript collection*, *private manuscripts*, *private archive*, to name a few.

In this matter, the Lusophone context is particularly problematic with the common practice to call a personal archive as *espólio*. The word *espólio* comes from the latin word *spolĭu*, and it can be translated to *loot* or *pillage*, meaning "plunder taken from an enemy in war or from a victim in robbery. (...) something valuable or desirable gained through special effort or opportunism or in return for a favour" (MERRIAM-WEBSTER, n.d.). The obvious implications of this definition do not relate to the great majority of personal archives creation process, or ownership transference. As such, this term seems to be particularly arguable, despite being a far-reaching practice in Portuguese.

As such, the present research supports the use of the term *personal archive* for the following reasons:

- The term *personal archive* provides space in which archive materials can comprise any type of support (three dimensional object, paper, etc.) and be expressed in any form (verbal, visual, digital, etc.). This opposes the assumption that only paper based or handwritten records can be found in personal archives, as suggested by terms such as *personal papers* or *historical manuscripts*, respectively;
- The term *personal archive* is not limited to the private sphere as the term *private papers* suggests. This is significant, for a personal archive can be created by an individual, therefore its origin being of private nature. However, its custody may be later transferred to the public sphere;
- The term *personal archive* asserts the archival status of these types of archives. By doing so, one who uses the term implies the acceptance that personal archives are indeed *fonds* (as opposed to collections). This discussion will be further developed in the following pages.

Similarly to what happens with problems surrounding terminology, one will also identify a blatant inconsistency in the literature when searching for a definition of *personal archives*. Despite problems related to the terminology and definition of *personal archives* are beyond the scope of this research, it is worth mentioning the definition of *personal archives* provided by the Society of American Archivists: "documents created, acquired, or received by an individual in the course of his or her affairs and preserved in their original order (if such order exists)" (PEARCE-MOSES, 2005, 292).

Further examining personal archives, it is crucial to understand how they have been systematically undermined on the basis of the intrinsic subjectivity of the materials they contain.

From a classic archival theory standpoint, archives consist of information perceived as truthful and objective evidence. That is, archives are *fonds*: information organically accumulated from the activities and functions of its creator (and not artificially acquired as it happens in a collection) (SCHELLENBERG, 2003, 13-14). Contrasting, personal archives are traditionally considered as collections: "a group of materials with some unifying characteristic (…) an artificial collection" (PEARCE-MOSES, 2005, 76).

Reflecting on where personal archives are positioned within the archival theory and practice, Theodore Schellenberg, one of the

founding fathers of archival theory, states in 1956: "while archives grow out of some regular functional activity, historical manuscripts [that is, personal archives], in contrast, are usually the product of a spontaneous expression of thought and feeling. They are thus ordinarily created in a haphazard and not in a systematic manner" (SCHELLENBERG, 2003, 18).

Furthermore, Schellenberg asserts that archives (*fonds*) should never share the same – theoretical or practical – space with personal archives (again, here perceived as collections). Schellenberg goes further cautioning the archivist: "the intermingling of historical manuscripts and archives is the unpardonable sin of the archival profession" (SCHELLENBERG, 2003, 25).

Forty years passed and this idea was still widespread. For instance, Frank Burke stated in 1997: "archives are methodical, organized and structured, stretching over many generations, and pragmatic in their subject matter and the intent of their creation. Personal papers are subjective, idiosyncratic, emotional, contemporary, and narrowly focused" (BURKE, 1997, 11).

As a result, personal archives were excluded from archival theory and practice. In the same way, personal archives were also never truly included in the library, museum, or any other memory institution that is collection oriented (CARVALHO, 2018, 17-18).

Only recently, in the last 25 years, personal archives have been entering a new space of discussion. This new recognition of the value and informational richness of personal archives was brought initially by the seminal article *Evidence of me,* written by the Australian archivist Sue McKemmish in 1996. In this article, the author advocates for the need to value the human component that is so intrinsic to personal archives (MCKEMMISH, 1996). As a matter of fact, the acknowledgment of personal archives was initially rooted in their social and historical value, perceived as complementary to the evidentiary value of corporate archives (HURLEY, 1995, 3; FISHER, 2009, 24). Notably, corporate archives are still commonly understood as neutral spaces, with records capable of serving as evidence, as a result of the objective nature of their content.

The here presented research is aligned with the recent perspectives supporting the idea that personal archives are *fonds*, thus, proclaiming the archival status of these records (MCKEMMISH, 1996; HARRIS, 2001; HOBBS, 2001). Indeed, personal archives contain materials organically accumulated by their creator, following

the two basic principles of archival theory and practice: the principle of provenance and of original order.

The organic quality of personal archives is embedded in the selection process carried out by the creator while he chooses which materials will constitute his archive. This selection is everything but arbitrary, in fact, is rooted in an autobiographical intention. This intention activates the deeply interrelated nature of the records contained within the personal archive. As such, these records establish bonds with each other, expressing the functions, social roles, along with the creator's self representation expressed in his archive (CARVALHO, 2018, 33-34).

The personal archive organicity is certainly subjective in nature. For this reason, the present research embraces this subjectivity, arguing that this feature adds significant informational value to the personal archive. Noticeably, this goes against the classic archival theory assessment. In fact, personal archives are not neutral spaces, and should not be perceived as such. Personal archives should be studies and valued as subjective and politicised spaces of self expression (CARVALHO, 2018, 34).

To consider the subjectivity of personal archives significant and their value as complementary to corporate archives, this research aligns with archival models such as the Canadian *Total Archives* and the Australian *Records Continuum* (for more information on these models see, respectively, Terry Cook's and Frank Upward's work).

As argued elsewhere (CARVALHO, 2018, 39), in this research a *personal archive* is understood as following: an information system created by an individual, which contains information that can be captured in any support (paper, three dimensional object, etc.) and expressed in any form (verbal, visual, digital, etc.). The information that exists within personal archives reflects their creator. The creator intervenes actively, managing what information is included and excluded (inputs), along with what and how the information should be used for (outputs). Through the analysis of these interventions it is possible to examine the autobiographical construction existing within the personal archive, subjectively curated by its creator.

Being established how the present research perceives personal archives phenomena, this chapter now shifts attention to the authors who have been exploring the subjective nature of personal archives.

In the previously mentioned article *Evidence of me*, Sue McKemmish expresses the possibility of capturing the *evidence of me* instilled in the personal archive. In order to capture it, the author tries to

persuade archivists to search within the records of personal archives for "significant business functions and activities and specify what records are captured as evidence of those activities, so they [archivists] can analyse socially assigned roles and related activities and draw conclusions about what records individuals in their personal capacity capture as evidence of these roles and activities – 'evidence of me'" (MCKEMMISH, 1996, 176).

McKemmish argues that the creator's *evidence of me* exist in the records of personal archives, serving as evidence (in other words, to prove) the activities and social roles carried out by the creator during his lifetime. Here, McKemmish is limiting the *evidence of me* to objective information. But what happens with records that do not serve as evidence? Moreover, how to clearly discriminate objective records (neutral and truthful) from the subjective ones (not neutral and constructed)?

Verne Harris and Catherine Hobbs question the way in which Sue McKemmish focuses on the evidentiary value of personal archives. Instead, they argue that personal archives must be valued, not through searching for ways to increase their objectivity (which tries to mimic the same logic of the classic archival theory). Rather, these authors claim that personal archives should be valued by acknowledging the informational richness of their subjectivity quality (HARRIS, 2001, n.p; HOBBS, 2001, 131).

Furthermore, McKemmish's proposal emphases the study of the *social* side to the creator's life. Inquiring this perspective, Catherine Hobbs expresses that one cannot understand a life only through their social side. As such, the author advices for the necessity to complement the study of the *social* with the *intimate* (the familiar, the private, the off-screen): "while these *fonds* [personal archives] certainly often reflect the recorded evidence of the functions of the creator, in the same way as do *fonds* of organizations, personal archives also contain traces of the individual character of the record's creator" (HOBBS, 2001, 126).

Catherine Hobbs alert archivists and researchers for the dangers of an acritical analysis of personal archives, expressing how they are not objective nor neutral spaces, not capable of expressing the truth. Instead, the author argues that personal archives are rooted in "issues of choice, forgery, fiction, self-projection, and personal memorializing" (HOBBS, 2001, 129).

On the whole, when facing a personal archive, while Sue McKemmish urges the archivist/researcher to search for the creator's

evidence of me, Catherine Hobbs incites the analysis of the *construction of me* (CARVALHO, 2018, 37).

The present research is particularly concerned in the latter perspective for exploring the process through which the information contained within a personal archive is constructed, manipulated, curated, and therefore, subjective. As such, examining the life behind a personal archive must be an endeavour towards the search for the *how* a life (the creator's) was constructed and represented, and not *what* that life was.

This difference establishes parallels between the components that comprise the concept of autobiography. From the Greek *autos* (self) + *bios* (life) + *graphe* (writing), autobiography can be literally translated to *self life writing* (SMITH, WATSON, 2010, 1)*.* In fact, the word *autobiography* comprises, respectively, the following questions: "*autos* (what we mean by the self?), *bios* (what do we mean by the life?) and *graphe* (what do we presume in the act of writing?)" (PLUMMER, 2001, 86).

This research is inquiring the *graphe* component of autobiography. It is particularly concerned with what the creator of a personal archive (and also its "reader", being the archivist or the researcher) presumes when interacting with the autobiographical *construction* that the creator fixated in his archive.

Aiming the analysis of this chapter to understanding *how* the creator *constructed* the *graphe* embedded in his archive, this research is, above anything else, valuing the subjective nature of personal archives. By doing so, it is attempting to follow Verne Harris' recommendations to perceive personal archives as tigers. Even thought information professionals think "with our ready definitions, legislations, policies, standards, programs and systems – that we can bring the wilderness under control, that we can tame the tiger" (HARRIS, 2001, n.p.), this research is trying another approach to the tiger, it is trying "to look – with passion – for ways of conserving wilderness" (HARRIS, 2001, n.p.).

3. Personal archives as auto/biography

As a pathway to conserve the wilderness of personal archives, as Verne Harris suggests, the next pages will examine how personal archives serve as an instrument of autobiographical expression. By doing so, this chapter is establishing an interdisciplinary relationship between Information Science (in particular archival theory) and Autobiographical Studies.

In order to understand the autobiographical nature of personal archives this research examined earlier how the archival theory have been positioning and perceiving personal archives within its theory and practice. The following pages analyse autobiographical acts through the lenses of Autobiographical Studies.

When examining autobiographical theory, which is concerned with the study of self referential narratives, it is possible to identify three generations of thought:

- At first, beginning in the twentieth century, autobiography theory focused on the bios of the lives that were perceived as relevant enough to be narrated (aligning with the Great Men Theory). This generation was particularly developed by Georg Misch, in his *A history of autobiography in Antiquity,* originally published in 1907. In it, Misch carried out an analysis limited to the literary genre of Autobiography, understood as a way through which the reader could access the objective truth of the life narrated, exactly as it was experienced (MISCH, 2002, 12-13);

- Then, autobiography theory shifted attention to the *autos*, exploring how the narrator projects himself and how he sees himself projected in the process of self narration. For this reason, authors such as Francis R. Hardt and Gerorges Gusdorf argued that the genre of Autobiography is more fiction than fact. They saw it as a creative and subjective effort, not a vehicle to access the truth of the life narrated. Therefore, the self expressed in Autobiography was perceived by the second generation as a constructed self, and as such, each individual could narrate different Autobiographies of the same life (HART, 1970, 492-493; GUSDORF, 1980, 43-45).

- The third generation of the autobiographical theory (within which this research is aligned) is concerned with problems associated with the *graphe.* This translates to a deep examination of how the narrator constructs his narrative, and how, while he constructs the narrative, he also constructs and reconstructs himself. This third generation further analyses autobiographical subjectivity, stressing the partial, constructed, politicized nature of autobiographical acts. Notably, in this generation, autobiographical theory expands the analysis beyond the literary genre of Autobiography, becoming invested in any autobiographical act (SMITH, WATSON, 2010, 213-134).

This "all-encompassing" analysis of any autobiographical act, that is, any self referential expression, regardless of support (paper, painting, objects, etc.) or form (written, oral, visual, digital, etc.) is labelled

by Autobiographical Studies as *life narratives* (SMITH, WATSON, 2010, 4-5). Life narratives were theoretically developed by the third generation of Autobiographical Studies, understood as autobiographical narratives embedded in subjectivity. Therefore, life narratives are seen as constructions, not truthful transpositions of life exactly as experienced (SMITH, WATSON, 2010, 15-19).

This research tries to prove the argument that personal archives are life narratives (again, understood as self referential narratives inscribed in any support or form). As such, it argues that the creation of personal archives stems from an autobiographical impulse. An impulse materialized by the creator's process of record selection, during which the creator chooses the materials that will embody his personal archive. During this process, not only a personal archive is created, but a life narrative takes shape too.

The following pages will examine the previously efforts aimed at exploring the autobiographical nature of personal archives.

In 1998 Priscila Fraiz published an article in which it was explored the autobiographical quality of Gustavo Capanema's personal archive, a Brazilian political figure. Fraiz mentions "by constructing his archive, he [Gustavo Capanema] constructs is personal expression, his image, his self, establishing a pact with its reader (in this case, the archive user)" (FRAIZ, 1998, 75, *translated from Portuguese*). Here, Fraiz is clearly applying the concept of the autobiographical pact, originally proposed by Philippe Lejeune, a reference figure in Autobiographical Studies. For Lejeune, a narrative is only truly autobiographical when a pact is established between author and reader, in which is expressed that author, narrator and protagonist are all the same person (LEJEUNE, 2010, n.p.).

Fraiz's proposal comes forth as a significant moment in the literature. It is the earliest mention found where it is brought to the same discussion personal archives and concepts from Autobiographical Studies; intersection that this research aims to further.

It is worth mentioning that Priscila Fraiz argues how the autobiographical expression embedded in Gustavo Capanema's personal archive is limited to traditional autobiographical materials (such as diaries, *memoirs*, etc.). This excludes any hetero referential materials, namely materials in which the creator's life is not explicitly expressed (such as photography displaying other people than the personal archive's creator).

This research purposes an expansion of this concept by arguing that the autobiographical quality of personal archives exist not only in self

referential materials but in any material within the archive. Every material selected by the personal archive creator was purposefully chosen (or excluded), either consciously or not. By doing so, the creator expresses his autobiographical intention, regardless of the selected materials being self or hetero referential (CARVALHO, 2018, 68).

In addition to Priscila Fraiz's proposal, one must highlight Leah Sander master's thesis in which the author explores how personal archives are rooted in narrative. Sander deems narrative as an essential element for the creation and preservation of personal archives: "there is not one kind of record or assemblage of records, which, in its own way, does *not* tell a story" (SANDER, 2004, 42).

Leah Sander argues that personal archives creation is driven by the urge to collect, and "if collections are used for self-expression and are representative of the self's life, they are used to tell sorties, in particular, stories of the self" (SANDER, 2004, 25). Hence, by collecting, the creator not only surrounds his personal archive with narrative (his self narrative), but also, he constructs his identity and how he will be remembered, searching for an escape to his own oblivion (SANDER, 2004, 33-35).

Regarding Sander's use of the term *collection*, it is worth mentioning that it is applied in order to convey the collecting drive in people. As such, it does not stand to support the previously analysed belief that personal archives are collections as opposed to *fonds*.

Leah Sander's proposal is crucial to understand personal archives as autobiographical expressions. The author perceives narrative as deeply entangled in personal archives, expressed, not only through the act of collecting, but also in the materials contained within them. Nevertheless, similar to Fraiz's proposal, Sander attributes narrative only to materials traditionally capable of expressing narrative, such as autobiographical witting, correspondence and photography (SANDER, 2004, 42-44). These materials called upon by Sander's correlate directly to what the sociologist Ken Plummer calls *documents of life*.

Even though Ken Plummer does not provide his reader with a complete definition of the concept *documents of life*, the author recalls Robert Redfield's definition: "a human or personal document (…) which the human and personal characteristics of somebody who is in some sense the author of the document find expression, so that through its means the reader of the document comes to know the author and his or her views of events with which the

document is concerned" (Robert Redfield, 1942, vii, apud PLUMMER, 2001, 18).

Furthermore, Plummer frames his interpretation of documents of life within materials capable of expressing a personal life, such as diaries, correspondence, photography, letters, websites, *memoirs,* and others (PLUMMER, 2001, 17). Notably, he summons the concept of documents of life in order to analyse the broader notion of *life stories*, that is, narratives of a life (either hetero or self referential). In the words of Ken Plummer life stories are: "biographies, autobiographies, letters, journals, interviews, obituaries. They can be written by a person as their own life story (autobiography) or as fiction by themselves; they can be the story coaxed out of them by another, or indeed their 'own story' told by someone else (as in biography)" (PLUMMER, 2001, 19).

Plummer considers a document of life capable of containing a life story, as it happens with a written autobiography which expresses a life story of its author. Simultaneously, a life story may also be constructed based on documents of life, such as when a biographer uses the biographed subject's personal documents (documents of life) in order to write his biography (life story) (PLUMMER, 2001, 36-43).

Plummer's proposals are especially relevant when analysing how each document of life within a personal archive relates to one another (and their narratives with each other). As such, resorting to the systems theory framework, personal archives can be studied as information systems containing information (*whole*) composed by a set o data (*parts*). In this scenario, data takes the shape of the personal archive materials, regardless of the support or form they express, or ether being self or hetero referential (CARVALHO, 71-72).

Deriving from the systems theory, this research is proposing that the autobiographical nature of personal archives resides in every single material within the personal archive. Any document of life (*part*) contains a narrative referential to the personal archive's creator, as long as it is part of the *whole* (the personal archive). As a result, while each document of life have a narrative and meaning of its own, when framed within a personal archive, that document of life (and its narrative) establishes deep relationships with the other documents of life that constitute the personal archive. By doing so, the document of life acquires a new meaning, a new narrative, now relating to the narrative of the personal archive itself, a narrative referential to the personal archive's creator (CARVALHO, 2018, 72-73).

Furthermore, personal archives are rooted in narrative in micro and macro levels. While documents of life express narratives related to the creator of the archive, the personal archive itself comprise a meta-narrative. In other words, a larger narrative (*whole*) is assembled by the multiple narratives that each document of life possesses (*part*). Analysing the micro and macro narratives within the personal archive enables the study of the self referential narrative residing in the personal archive. This fact derives from the fact that the meta--narrative within the personal archive is, in fact, a *life narrative* (CARVALHO, 2018, 73-74).

Recalling the definition of *life narrative*, it is an autobiographical act expressed in any support or by any form, with content and formation process deeply subjective and constructed in nature. As a result, the same individual that creates a personal archive (an archive creator) also creates a life narrative (taking the function of a narrator). Taking into account this double quality, the present research will refer to this individual from now on as a creator-narrator (CARVALHO, 2018, 79).

As a result, the life narrative imprinted in the personal archive by the creator-narrator is truly constructed. This implies that the autobiographical narrative permeated in the personal archive is neither neutral nor authentic. Instead, it is manipulated, curated and, consciously or not, designed to establish a self referential narrative suited to the creator-narrator criteria.

Further examining the subjective nature of life narratives leads this research towards the concept of *auto/biography*. Initially developed by Liz Stanley, auto/biography tries to dilute the rigid duality commonly perceived as existent between what constitutes autobiography/ biography, self/other, fact/fiction, past/present, public/private, what happened/memory (STANLEY, 1993 47-49; STANLEY, 1995, 85-86). As such, the term auto/biography tries to convey that the act of narrating a life (one's own or others') is always a complex and hybrid process where the dualities above expressed become fluid. As a result, personal archives can be understood as more than autobiographical expressions, but auto/biographical constructions (CARVALHO, 2018, 93).

It is relevant to call attention to the fact that the use of *construction* throughout this chapter was a deliberate and purposeful decision. The term *construction* was intended to convey the absence of neutrality in the creation process of the personal archive. Additionally, it is an attempt to stress how *constructed* (manipulated, fabricated) is the life narrative contained within the personal archive,

as well as the auto/biographical force behind any personal archive creation. Furthermore, the choice to use the term *construction* stemmed from the constructivist paradigm that grounds the present research.

In conclusion, this research argues that life narratives of personal archives are (1) auto/biographical and (2) constructed by the creator-narrator, while he selects information to be part of his archive, excluding what he deems dispensable. Moreover, life narratives of personal archives (3) need to be captured, considering the fact that they are fragmented throughout the multiple life narratives embedded in each document of life contained within the personal archive (CARVALHO, 2018, 83).

Further examining the necessity to capture the life narratives of personal archives, it is of note that even though they exist within the archive *per se*, only by activating the life narratives becomes possible to study how they are generated in personal archives. For instance, a researcher aiming to investigate the autobiographical expression fixed within a personal archive can only achieve this by capturing the archive meta-narrative.

In order to do so, the researcher needs to interpret the narrative of each document of life. At the same time, the researcher needs to converge his analysis with a close examination of the bonds existing between each document of life with the whole body of documents of life forming the archive (CARVALHO, 2018, 84). This requirement derives from the fact that life narratives of personal archives need to become "readable" by assigning meaning to the multiple and fragmented narratives contained in them.

As a result, it is up to the researcher to identify, interpret and display the personal archive's meta-narrative (life narrative) during a process in which the researcher (re)construct the construction made by the creator-narrator (CARVALHO, 2018, 94-95).

To understand the construction that occurs while creating a personal archive is noteworthy to summon the concept of archivalization developed by Eric Ketelaar. Archivalization is "a neologism that I [Ketelaar] invented, meaning the conscious or unconscious choice (determined by social and cultural factors) to consider something worth archiving" (KETELAAR, 2001, 133). As a repercussion of the archivalization process, the creator-narrator selects which documents of life will remain in his personal archive, and which ones will be discarded.

As a result, the information excluded from the personal archive is as important – or even more poignant – as the information selected by the creator-narrator as noteworthy to be preserved and be part of his personal archive, thus, of his life narrative (CARVALHO, 2018, 90).

In the words of Margaret Henderson: "[personal] archives can also say what [they] cannot include" (HENDERSON, 2013, 98). This is significant since the documents of life chosen to be part of a personal archive function as a way for the creator-narrator to say "this is me" and "this was my life".

The process of archivalization is crucially embedded in the way through which the life narratives of personal archives are rooted in subjectivity and not neutrality. Archivalization function as a way for the creator-narrator to express how his life and self must be per-ceived when one inquires his personal archive. For this reason, the materials contained within the personal archive can never serve as a way to know the objective truth about the creator's life and/or self.

Furthermore, the life narrative shaped by the creator-narrator serves as a way through which he constructs his self identity, displaying simultaneously how he wants to be seen by the "other" and by society (EAKIN, 1999, 100; BRUNER, 2001, 29). Therefore, to exam-ine the construction embedded in the personal archive implies that the life narrative must be *(re)constructed* (CARVALHO, 2018, 90-93).

Here, the term *(re)construction* tries to stress the *double construction* intrinsic to any interaction with a personal archive conducted by someone other than its own creator-narrator. As such, when a researcher aims to capture the life narrative of a personal archive, he constructs something (his interpretation) from something which was already a construction by itself (the creator-narrator's life narrative) (CARVALHO, 2018, 95-96).

It is especially important for the researcher to acknowledge that he brings his own presumptions to the life narrative (re)construction process. As such, the researcher has to take accountability of how his own subjectivity permeating his analysis (CARVALHO, 2018, 95-96).

To conclude, this research argues that personal archives not only have life narratives within them, but the act of creating a personal archive is, by itself, a genre of life narrative (CARVALHO, 2018, 85-87). This claim is inspired by Jennifer Douglas' original proposal exploring how personal archives are a genre of life writing, just as autobiography and *memoirs* are genres of life writing (DOUGLAS, 2013, 59).

Expanding on Douglas' proposal, one can broaden the scope of autobiographical expressions to include other supports and forms, apart from paper or writing (as the author suggests), as the definition of life narratives foresees. Recalling its definition, life narratives encompass not only self referential life stories, but also serves as an umbrella term for any autobiographical acts (SMITH, WATSON, 2010, 4).

In sum, one can state that personal archives contain auto/biographical narratives (life narratives). Moreover, the very act of creating a personal archive stems from an auto/biographical intention, which, in turn, supports the claim that personal archives are undeniable auto/biographical constructions.

4. Conclusions

This chapter carried out three proposals: (1) personal archives are auto/biographical constructions; (2) personal archives contain life narratives referential to their creator; (3) it is possible to (re)construct the life narratives of personal archives through the analysis of the archive materials.

In order to support these three proposals, this chapter laid out a theoretical construct connecting significant inputs from both Information Science and Autobiographical Studies. This effort aimed at pushing forward the examination of the subjective nature of personal archives and the autobiographical drive that comes up when someone is set to create his personal archive.

It is noteworthy to point out that the line of enquiry exposed in this chapter was further developed in a previous research developed within the scope of a master's thesis in Information Science (being this chapter a fraction of it) (CARVALHO, 2018). In particular, it is of note how the here presented theoretical construct was tested in a real case scenario (CARVALHO, 2018, 124-145). This effort lead to the (re)construction of the life narrative embedded by Godofredo Ferreira in his personal archive (currently custody of Fundação Portuguesa das Comunicações, in Lisbon, Portugal). As a side note, Godofredo Ferreira was a CTT employee (Portugal's Post, Telegraph and Telephone Company) during the twentieth century and a researcher of Portugal's postal and telecommunication history.

In order to test what was argued in this chapter, the research in question developed a methodological construct grounded in auto/biographical narrative research (CARVALHO, 2018, 105-123). This construct was deeply connected and accordant with the

theoretical construct laid out in this chapter. These were efforts aimed at an answer for the following research question: *how Godofredo Ferreira represented himself in his personal archive?*

The research in question was intended to further develop the connections between Information Science and Autobiographical Studies, frankly scarce in the literature, which turn out to reveal an open and rich field to explore in future enquiries. This chapter, being based on a thesis, corresponds to an effort to widespread the need to further examine the intersection between these two phenomena: personal archives and autobiographical expressions.

It is worth mentioning that new efforts towards this goal have been surfacing. Namely, Heather MacNeil's, the awarded Australian archivist and professor, who recently established parallels between not only personal archives and autobiographical studies, but also textual criticism (MACNEIL, 2019). These types of interdisciplinary endeavours are crucial. At the same time that they expand the understanding of personal archives phenomena, they also expose how personal archives are an important theme in the current literature.

Equally significant are the recent efforts towards examining what the arrangement and contents of personal archives can tell about their creator (RIBEIRO, VIEIRA, 2018; SILVA, 2020). Also noteworthy are the new approaches to the intrinsic specificities of personal archive's records (BRITTO, CORRADI, 2018). In this context, stands out the occurrence of a conference with the title *L'archivio costruito. Autobiografia e rappresentazione negli archivi di persona*, which can be translated to "The constructed archive. Autobiography and the personal represented in the archive".

This conference took place in Rome in September 9th 2018 and the presentations lectured there were published in the following year (GUERCIO, 2019, I). This conference combined with the publication of the lectures that took place suggests a significant attempt towards understanding the autobiographical nature of personal archives.

Calling upon Verne Harris' metaphor, this chapter concludes by underlining the most structural issue ongoing in every step of these last few pages: personal archives are indeed subjective tigers full of informational richness, tigers that do not need to be tamed, but understood for their own wilderness and constructed nature.

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Mapping of the lost cultural heritage: The case study of the extinct Jewish community of Čadca

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Abstract

The aim of this study is to deal with the question: how to visualize a Jewish property on the map and how to identify objects, which were destroyed several decades ago. The study presents an approach to the creation of an interactive map, inspired by projects such as Stolpersteine, Stolpersteine Prague, Project Yellow-Star Houses, and Mapping Mobility in the Budapest Ghetto. This map was based on the aerial shots done in 1949 and based on the information from the census in 1940. This study, illustrated by a case study of the extinct community of Čadca, focuses on the mapping of the lost Jewish cultural heritage. The study focuses on the year in 1942, shortly before the Jewish population of Čadca was deported to the labour and concentration camps. This case study presents the situation of the Jews in the Slovak state during the period from 1939 to 1945.

Keywords: Buildings; Čadca; Cultural Heritage; Interactive Map; Jews; Slovakia

1. Introduction

The biggest mass genocide in the history of 20th-century changed the face of Europe forever. Many energetic and vibrant Jewish communities disappeared due to the Holocaust. The demise did not only concern the Jewish communities and their members but also concerned the material monuments and cultural heritage of these communities. Nowadays 75 years after the end of World War II almost nothing is left from them.

Only a low percentage of the members of the Jewish communities survived. The anti-Semitism persisted World War II and many non--Jewish owners refused to return the Jewish property after the end of the war. These circumstances forced many families to leave the

countries where they lived before the war. Their pre-war home no longer existed.

The fate of these Jews led them to different parts of the world. The main destination was the newly formed state of Israel, established on May 14, 1948. Many Jews decided to settle down in different parts of Europe or in countries, such as the United States of America or in the South America. The number of members of Jewish communities was thus declining. This fact had a negative impact on the cultural heritage of those communities. The declining Jewish population after World War II influenced the care about the property of the pre--war Jewish communities. The communities lacked the finances and workforce. Maintaining of the property became really challenging.

The Jewish material cultural heritage did not consist of just the buildings intended for Jewish religious ceremonies such as syna-gogues. There were also other material monuments such as Jewish cemeteries, rabbinates, ritual baths mikveh, chapels tziduk hadin, etc. The personal property of members of the Jewish community often became a prey and a valuable business item.

This small Jewish community of Čadca had almost 400 members before deportations to concentration camps and labour camps began. This case study illustrates the situation of the Jews in then Slovak state. The aim of the study is to present the research about the Jewish community of Čadca before the Holocaust. It presents the mapping of buildings and places that belonged to the Jewish community. This study introduces four similar projects focusing on mapping of extinct Jewish communities in Europe, Prague, and Budapest. Besides the study compares those studies one to another and also with the research about the Jewish community of Čadca.

2. The case study of the Jewish community of Čadca

Čadca a town located in the north-western Slovakia, near the borders with the Czech Republic and Poland. In the past centuries this town was part of the Kingdom of Hungary and the Austro--Hungarian Empire. Later, when the First World War led to the fall of Habsburgs and the Austro-Hungarian monarchy, Čadca became part of the Czechoslovak state, later the Czechoslovak Republic and during the Second World War, Čadca was part of the Slovak Republic. This study wants to focus on the period shortly before the Jewish population of Slovakia were deported to labour camps and concentration camps.

The town, which is the subject of our case study, is the centre of the Kysuce region. During the turbulent pre-war times, this region became the subject of the Munich Agreement, also known as the Munich Dictate. The purpose of this agreement was to settle the territories of the then Czechoslovakia by neighbouring states.

Fig. 1 – The map of Slovakia after the Munich Agreement

This agreement was agreed in Munich on September 29, 1938, and signed the following day on September 30, 1938. The Munich Agreement was signed by the following states: Germany, France, the Great Britain, and Italy. The representatives of the Czechoslovak Republic were also present during the negotiations but they were not allowed to act. According to this agreement, the border territories of Czechoslovakia were to be ceded to Germany. Other territories mainly in the south of Slovakia were to be ceded to Hungary. In the case of the Kysuce region parts of this area were to be ceded to Poland. Namely, the following villages became part of Poland: Čierne, Skalité, and Svrčinovec; afterwards Čadca became a town on the borders with Poland (Janík, Jesenský, Matula 2015).

2.1. The Jewish community

The first Jews came to Kysuce from Moravia and Galicia in the 18th century. At the end of the 18th century, a Jewish religious community was founded and a ritual bath mikveh, a cheder school, and a rabbinate were built. The surrounding villages also belonged to this Jewish community. Before the first wooden synagogue was built in 1800, religious ceremonies took place in the private house of Viliam Adler. Čadca was the seat of rabbis from the 1820s until the end of the 19th century. The first rabbi in Čadca was Jozef Hecht, the next rabbis were Jozef Fischer, Jakub Lejderek and the last rabbi in Čadca was Michael Blitz. At the beginning of the 19th century, the funeral association Chevra Kadisha was founded. The Jewish community also employed a shochet who supervised the ritual killing of animals. In 1864, the Jewish community bought the land in the centre of Čadca and they built a synagogue. This synagogue had a floor plan of 16 by 12 meters (Paráčová 2008; Liščák 2018).

A very important step in the Habsburg monarchy was the process of equality of Jews in the period from 1848 until 1867 when the

Hungarian Parliament passed the "Emancipation Law" no. 17/1867. By this law Jews became the equal citizens of the monarchy and since this time they could own land and property (Borza 2014).

In 1868, a congress led by Jewish Enlightenment, whose members were called "maskilim" was held in Budapest. The main reason of this congress was to discuss the possibilities of modernizing Judaism. Maskilim sought to promote new ideas such as the liberalization of Judaism, the equality of women, the use of the country's official language during religious ceremonies, the use of organs and choir during religious ceremonies, and the establishment of secular education. However, there was no consensus made during this Budapest congress. On the contrary, Judaism in Hungary was divided into three main directions: orthodox, neological, and the status quo ante. The Orthodox direction of Judaism sought strict adherence to Judaism. The neological direction of Judaism has accepted some of the proposed changes presented by the maskilim during the congress. The status quo ante direction of Judaism did not join either the orthodox or the neological direction but instead decided to maintain the position they had before the Budapest Congress (Bumová 2014).

The Jewish community of Čadca, which is the subject of our case study, decided for the direction of status quo ante. Later, after the death of the last rabbi Michael Blitz at the end of the 19th century, this religious community joined the neological direction, despite the opposition of the older members of the community (Büchler 2009).

The last rabbi, Michael Blitz, was a respected citizen of the town of Čadca. During his lifetime, a Jewish folk school was founded in Čadca and this school was opened to non-Jewish children which could also attend this school (Büchler 2009; Scheimann 1999).

During the interwar period, Artur Politzer was the chairman of the Jewish community. During his chair, the Jewish cemetery was enlarged, and the synagogue was renovated. During this period, celebrations of the Jewish holidays of Hanukkah and Purim were held regularly, and non-Jews were allowed to attend these celebrations. The Zionist movement also had a strong presence in Čadca, with approximately 112 members. This movement, for example, contributed to the Jewish National Fund in Palestine. One of the tasks of this Fund was to buy land in then Palestine. Also, the Hakhshara organization was in Čadca as well. Its mission was to prepare young Jewish people for life in Palestine (Büchler 2009; Scheimann 1999).

At the beginning of 1939, a massive anti-Jewish demonstration took place in Čadca. During this demonstration, members of the fascist organization Hlinka Guard smashed windows on Jewish houses and religious buildings and they caused a lot of material damage (Scheimann 1999).

For this study the year 1940 is very important. Anti-Jewish measures were escalating. All Jewish associations and organizations were banned. A branch of the Jewish Centre was established in Čadca that year. Artur Politzer became the district trustee of this Jewish Centre. Alexander Steiner became the chairman of the Jewish community. In 1942, the first transports to concentration camps and labour camps in Poland began to pass through Čadca. According to several testimonies, the people knew that transports full of people, mostly Jews, were passing through Čadca, and various rumours spread where these transports are probably going. During this period all Jewish children were expelled from state schools therefore the Jewish folk school in Čadca was expanded to 8 classes (Scheimann 1999).

In addition to anti-Jewish measures, other regulations were issued. Jews in Čadca were forbidden at public places, especially on Palárikova Street, Hlinkova Street, and the square. Also, they were not allowed to swim in the river Kysuca and were not allowed to shop in the town market (Gerát 2007).

The deportations, which resulted in the decline of the entire Jewish community, began at the end of March 1942. In the evening before the deportations, there were 148 Jewish families in Čadca. At first young men were taken to the centre for Jews in Žilina by the members of Hlinka Guard. Later, they were deported to the Majdanek concentration camp. A few days later, young women and girls were deported to Auschwitz. All this transport went through Čadca (Büchler 2009).

In April 1942 came an order from the Central Economic Office in Bratislava. According to this order, the Jews had to gather all their property in one place. The only exceptions were people who had an exception or who were doctors. The property was collected in Selma Lipscherová's house. This house was located in Štefánik Square No. 33. It was a large house with 6 apartments. Later, the property of the Jews was handed over to the Tax Office in Čadca, which organized an auction of these items. The money from this auction was handed over to the state (Štátny archív v Žiline so sídlom v Bytči – pracovisko Archív Čadca [no date]; Slovenský národný archív 1940a).

In May 1942, deportations to Poland continued. The first transport of families took place on May 31, 1942. These families were moved to Liptovský Mikuláš and later, on June 2, they were deported to Lublin, Poland. These transports also went through Čadca. In the village of Zwardoń in Poland, these transports were taken over by the Germans. Men who were able to work were taken to the Majdanek camp and women, children, and the elderly were deported to the Sobibór extermination camp. Transports continued in July 1942. In this case, the Jews were gathered in the centre of Žilina and deported to Auschwitz (Büchler 2009).

At the beginning of the year 1944, there were approximately 75 Jews left in Čadca. They were protected by exceptions or converted to Christianity in time. The Jewish school was closed. When the Slovak National Uprising began, the last 15 Jewish families were in Čadca. Some of them hid in the surrounding villages and forests. Those who did not hide were detained by the German security service, which dragged them to a work camp with Sereď and from there to Auschwitz (Büchler 2009).

The new regulation about hiding the Jews was issued by the County Office in Trenčín on September 29, 1944. According to this regulation, the hiding of Jews was not only forbidden but had to be punished by death. People were urged to report violations of this regulation (Štátny archív v Žiline so sídlom v Bytči – pracovisko Archív Čadca 1944).

About seven months later, Čadca was liberated on May 1, 1945, by the advancing Red Army, which marched to Berlin. After the end of the war, about 50 Jewish people returned, however, not all of them had lived in Čadca before the war. After the war, the activity of the Jewish community was resumed, and members tried to renovate the destroyed buildings of the community. After the establishment of the state of Israel, many Jews, not only from Čadca but also from the whole Slovakia decided to leave the country and move to Israel. Artur Politzer was commissioned to dissolve the Jewish religious community in Čadca due to the low number of members (Hudecová 2005).

3. The fate of the cultural heritage of the Jewish community

This chapter introduces the elements of the material cultural heritage of Čadca with the focus on Jewish buildings such as the

synagogue, mikveh, tziduk hadin and another Jewish building and the Jewish cemetery as well as the Jewish items and Judaica.

3.1. The Jewish community

As mentioned above, an auction of Jewish property took place during the Second World War. Small fractions of these Jewish items found their way to the local Kysuce Museum.

The Kysuce Museum managed to buy preserved Judaica from the current inhabitants of Kysuce in 2007. Probably the most valuable piece of this collection is a Torah scroll, 42.9 meters long, and made of about 60 parts of parchment. This Torah dates to the end of the 19th century or the beginning of the 20th century. Another pre-served object is a cover on the Torah made of dark blue velvet with the embroidery of the Ten Commandments, above which is a crown. There are two lions around the embroidery and a plant ornament on the bottom of the cover. There is also a Hebrew inscription on the velvet cover. This Jewish item dates to the second half of the 20th century. The museum received a 28-centimeter yad pointer, dating to 1873. The museum bought a silver havdal spice jar and silver Torah extensions, which were attached to the ends of the rods. Another object is a brass Hanukkah candlestick. The museum acquired a picture of a young rabbi, a wooden prayer chair, a picture of the baker Weichherz from Čadca, a Jewish prayer book, a brass chandelier with a Jewish ornament, a Jewish bible, eternal light ner tamid, and a prayer shawl with a pocket (Paráčová 2016).

3.2. The Synagogue

The first wooden synagogue with six windows had a floor plan approximately 11 by 5 meters and it was built in 1791. This synagogue was situated somewhere near Malá street (Liščák 2018).

The synagogue built in 1864 was a massive building with an impressive entrance, half--round windows and on the facade, there was a panel

Fig. 2 – Synagogue in Čadca

with commandments. Synagogue had a gallery for women and above Aron Kodesh was space for the choir (Paráčová 2008).

In the middle of the synagogue there was a bima, a place for the cantor, and the reading of the Torah. The building had good acoustics. During World War II, the synagogue was hardly used. In the autumn of 1944, German soldiers stored their motorcycles and fuel in the synagogue. Later it was then used as a stable for Hungarian soldiers, and during the Christmas Russian soldiers, who belonged to the German army, stored their horses there. After their departure the synagogue was devastated and empty. No religious items or books, that had been stored in it the synagogue, were no longer present. In 1848 the synagogue was nationalized by the state. Since 1950, it was used as a warehouse for wholesale of food and as a furniture warehouse. The building began to decay, and the representatives of Čadca did not want to invest money into its restoration. At the end of the year 1972, the demolition of the synagogue began. At the place of the synagogue, a new building in the socialist-style was build. This building was used for the District Committee of the Communist Party of Slovakia. (Retková, Čajdová 2009)

3.3. Jewish cemetery

Fig. 3 – The Jewish cemetery with Tziduk Hadin on the interactive map (white) and the city cemetery (black)

The first archival notes about the Jewish cemetery are from 1791 (Liščák 2016).

The Jewish cemetery was located next to the town cemetery. The reason was that at the end of the 19th century, when the land was bought for the cemetery, half of this land belonged to a Jewish religious community. In the 1930s, a concrete fence was built around the cemetery. At the entrance to the cemetery was a morgue with a hearse. In the upper part of the cemetery were tombstones made of stone, in the lower part of the cemetery were newer marble gravestones with texts in Hebrew, German, and Slovak. The cemetery was located on a hill, on uneven terrain. Tziduk hadin, ie the house of mourning, had measurements of 6 by 8 meters. The graves of men and women were not separated. Among the new graves were many older graves. The tombstones were

made of black and grey Swedish granite. The names of the deceased were additionally engraved in the Latin alphabet on some tombstones. There was also a photograph on some of the tombstones. The monuments were decorated with reliefs of birds, deer, and lions (Bárkány, Dojč 1991).

After the demise of the Jewish community, tombstones gradually began to disappear from the Jewish cemetery. Their fate is unclear, it is believed that these gravestones were stolen and probably reused. Older tombstones are probably still located at the place of the Jewish cemetery, under the soil. In 1977, the cemetery was covered with soil, which came from the construction site of the police building. Later, the cemetery was used as temporary storage of raw materials. In 2002, it was considered that new buildings would be built on the place of the cemetery, but the Central Union of Jewish Religious Communities in Slovakia strongly opposed it. According to the statement of the Central Union, it would be a desecration of the place of the last rest. The Society of Friends of Čadca, therefore, proposed that a park could be created on the place of the Jewish cemetery, and this park could be dedicated to the victims of fascism. Representatives of the Čadca and the Central Union of Jewish Religious Communities agreed with this idea (Gerát 2006).

3.4. Mikveh and Jewish school

The place where the mikveh – the ritual bath – was located is unknown. During the process of creating the interactive map, which will be presented later, the current research came across three buildings that belonged to the Jewish religious community in 1940.

It can be assumed that the mikveh, that served the entire Jewish community, could be located in a building owned by the Jewish community. It was often practiced, that the mikveh was usually located near a prayer room or synagogue. Thus, it could be assumed that the mikveh may have been inside the building of the rabbinate, which was right next to the synagogue at Palárikova street no. 93. The fact that contradicts this assumption, however, is the rule that the water in a ritual bath must come from a natural source. This possibility must be ruled out because according to the hydrogeological map there is no natural source of water near the synagogue.

The other two buildings owned by the Jewish religious community were located at Minárikova street no. 111 and Mäsiarska street no. 155. It can be assumed that both buildings were located near a

natural source of water according to the hydrogeological map. The natural source of water for the mikveh could be a stream Rieka, which flows through entire the square of Čadca and flows into the river Kysuca.

Nowadays, it would be difficult to verify this theory because the stream Rieka is hidden in the underground of the square, and both these buildings were demolished. However, if other streets in the same census district are preserved until nowadays, it can be deduced an approximate location of those buildings on the map – because streets in the same census district were located close to each other. In this case, Minárikova Street was in the census district no. 2 together with "Pobrežie" which can be translated like "water-front" and Mäsiarska street was in the census district no. 3 together with "Horná street". This street lines the flow of the stream Rieka.

According to the information based on the census from 1940, at Minárikova Street 111 lived a cantor Herman Deutsch with his wife Fány Deutschová neé Friedmanová and their assumed sons Ľudovít and Henrik, their daughter Šára Deutschová and Helena Friedmanová.(Slovenský národný archív 1940b)

Very important information about the building at Mäsiarska Street no. 155 from the census is that this building was used as a Jewish school (Slovenský národný archív 1940c).

In the census from 1940, there is more detailed information about the building at Palárikova street no. 93. The house belonged to the Jewish religious community of Čadca and 3 Jews lived there at this time: Armin Weichherz, Amália Weichherzová née Grossová, and Teodor Weichherz (Slovenský národný archív 1940d).

3.5. Other Jewish buildings

The archival document mentions the existence of the kosher slaughterhouse. Its exact location remains unclear; however, it can be assumed that it could be somewhere near the city slaughter-house or the Mäsiarska street because the name of this street is derived from the word "butcher". Rabbinate was as well located in Čadca, in the building next to the synagogue.

An interesting detail that is visible on the aerial shots from 1949 is the building of the chapel tziduk hadin at the Jewish cemetery.

4. Interactive map of Jewish Čadca

The result of current research project is an interactive map of Jewish Čadca. The vision of the project was a map, where the houses in

which Jews lived in 1940 would be marked, shortly before their deportations. At the same time, it would be possible to search on the map and edit the view of the map according to the needs. This map was inspirited by the following projects:

4.1. Project Stolpersteine

Project Stolpersteine (aka "stumbling stone") was created by German artist Gunter Demning. This artist creates brass plates mounted on a stone measuring 10 x 10 cm. On these plates there are the names of people who became victims of the Holocaust and Nazism. It is dedicated not only to the Jewish victims but as well as Roma, homosexuals, and others. The first Stolpersteine was placed in front of the city hall of Cologne, Germany on the 12th of December 1992 and since this time the Stolpersteine stones have been placed in many cities across Europe. These stones are placed in front of the house in which the victim lived before death. On the Stolpersteine are usually written the victim's name, year of birth, and destiny of the victim (Heuper 2019).

4.2. Stolpersteine Prague

The idea of the Stolpersteine project is not only to commemorate the victims and crimes but to serve as a warning that nothing like this will happen again. Symbolically, passers-by must bend down to read the inscription on the brass plaque and they symbolically worshiping these victims.

The Stolpersteine Prague project follows the Stolpersteine project. Behind this project there is Trevor Sage, who decided to clean the Stolpersteine stones in Prague. He later decided to set up his site on *Facebook*, where he brings information about the victims to whom these Stolpersteine stones are dedicated on the streets of Prague. Besides, they also created "Map of Prague's Stolpersteine". On this interactive map, it is possible to see where the individual stones are located, along with information and photos about these people (Houdek 2018).

4.3. Project Yellow-Star Houses

The Yellow-Star Houses project was initiated by the Open Society Archives at the Central European University in Budapest. The project aimed to identify and map houses that were marked with a yellow Star of David. Based on this project, a website with an interactive map was created in 2014. This map contains photos, videos, and testimonials. The map also includes those houses that no longer

exist. In 1944, about 200,000 Jews in Budapest were forced to leave their homes and move to homes marked with a yellow Star of David. The command was issued by June 14, 1944, and the date was set for June 21, 1944. The sign of the star had to be on each entrance to the Yellow-star houses (Yellow-Star Houses 2014).

4.4. Mapping Mobility in the Budapest Ghetto

The creators of this project are three scientists: Tim Cole, Alberto Giordano, and Erik Steiner. The purpose of this project was to map the path of the Jews in the Budapest ghetto from their residence to the market place. The houses marked with a yellow Star of David were located all over Budapest so it took a lot of time to reach for the supplies. The distance affected not only the purchase of food and supplies but also health care. Paths on the interactive map were created using special software. This map shows which ways these people could go and at the same time the map shows various restrictions on the map. This map was based on the map from 1944. Houses, where the Jews lived, are marked by red triangles, and the market places are represented by blue squares. The moving of the Jews is represented by violet circles. There are other aspects on the map like synagogues and places of execution represented by black X. This map helps to better understand how the Jews could buy supplies during time restriction. The map shows everyday life in the Budapest ghetto as well. On this map the scientists tried to guess which way the Jews had to take if they wanted to buy supplies during a limited time. They had only three hours in the afternoon when they could buy supplies and during this time there were 200,000 people in this restriction. The project also revealed invisible barriers such as lack of time, poor food shortages in the markets, and long waiting lines in the markets. Moreover, the Jews had to return to the ghetto within three hours. This map also contains a simulation of the movement of these inhabitants (Steiner 2016; CESTA | Spatial History Project 2007).

All these research projects were meant to map the places, in which the Jews lived before their execution. The process of mapping itself took place in different ways. While in the first two projects – Stolpersteine and Stolpersteine Prague there are the names of the victims present on the maps, in case of two following project names of the victims are not present because those interactive maps show the houses, where the victims lived.

The basic map of those interactive maps is various. In the case of Map of Prague´s Stolpersteine and Yellow-Star Houses, the map is

from the present time. In the case of Mapping Mobility in the Budapest ghetto they used the map from 1944 and the historical names of the streets, roads, squares, waterways, and boundaries. The project Mapping Mobility in the Budapest Ghetto moreover shows the synagogues, market halls and places of the executions that is a very interesting and enriching contribution.

In case of the question of how many entries are in those projects, in the case of the project Stolpersteine the 75 000th Stolpersteine memorial was placed in Bavaria in December 2019 (DW.com 2019). In the case of the Map of Prague´s Stolpersteine, nowadays there are 378 entries in the interactive map. The Yellow-Star Houses project covers 1952 entries.

4.5. The interactive map

This map was based on the information from the census 1940. For its realization was used a free and open-source geographic information system QGIS. Besides that, the aerial shots of Čadca from 1949 were used, since many maps from this period were destroyed during the Second World War.

 The first step was to create a list of Jews from Čadca based on the 1940 census. This list includes the names of the people who were found in the census, together with the addresses of the houses in which they lived. The digitalized version of the census which was used

Fig. 4 – Example of the interactive map

for this purpose had all personal information blacked out which greatly complicated the situation. For example, it was not possible to find family relationships between people who lived in the same apartment. At the same time, the same situation occurred in the case of their profession. The only information which was possible to find out from this source was the number of Jews who lived in the house, the number of apartments in the house, the names of the people who lived in the apartment, and the maiden name of the married women.

The second step in creating this interactive map was to obtain the software. After consulting with an expert, the decision was made for the already mentioned QGIS software. This software is freely available for download and can be extended with various add-ons.
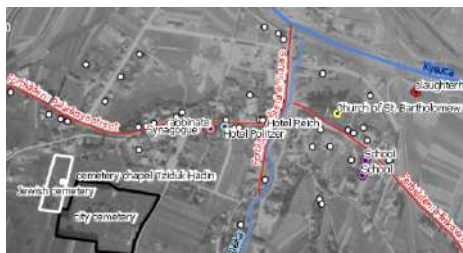
The third step was to obtain a background map. It was a relatively challenging process since many maps were destroyed during World War II. However, it was necessary to obtain licensed aerial shots of Čadca from the Topographic Institute in Banská Bystrica. These aerial shots are dated to 1949. These images were used as a background map on which the various objects were marked.

The final step was at first to learn how to work with the new QGIS software and then mark selected objects on the map. The basis was a list of Jewish names and addresses. By comparing this information with the current cadastral map and by marking on the aerial shots those objects that have been preserved until now. During this process, multiple attributes have been assigned to individual points on the map which makes it easier to search the interactive map. The following attributes were chosen: house number, address, name of the owner of the house, and the number of Jews in the house.

Since QGIS does not include advanced search and currently only offers layer search, an extension Search Layers plug-in has been installed as an addition to this software. This extension allows a more thorough search of the attributes of individual layers. It allows to search for the exact phrase, the beginning of the word and contains. It is also possible to search in all layers or a selected layer. After clicking on the selected search result, the map will zoom in to the given point on the map and highlight it in yellow.

The search results include not only the location of the houses but it is possible to search by the address, name of the owner of the house, house number or by the number of Jews who lived in the house.

The map currently offers a view on 64 buildings in which Jews lived before their deportations and which have been preserved until nowadays. Besides this, the map also includes landmarks such as the Church of St. Bartholomew, Hotel Reich, Hotel Politzer, Hotel Klappholz, city cemetery, Football stadium, military barrack camp, river Kysuca, stream Rieka, and other.

This map includes information and visualization of the Jewish religious buildings which were meantime destroyed such as synagogue and rabbinate as well as some other buildings owned by the members of the Jewish community. The tziduk hadin chapel is visible on the Jewish cemetery.

As was mention, the Jews were forbidden from the Palárik street, Štefánik square and Hlinkova street. The interactive map made it clear, that these streets were all located in the centre of Čadca and it

also shows that high numbers of the Jewish population lived at these places.

This map also proves the words of the holocaust survivor Juraj Politzer, according to whose words buildings were built on the place of the Jewish cemetery. (United States Holocaust Memorial Museum Collection 1995) By comparing the aerial shots from 1949 and maps from nowadays, it is possible to conclude that the size of the Jewish cemetery was larger than is the park located on the place of the cemetery nowadays. The new buildings were truly built on the northern part of the Jewish cemetery.

5. Conclusions

The involvement of digital technologies in the research of the cultural heritage of Jewish communities and the Holocaust brings a new perspective to this area of research. It makes it easier to understand relationships and contexts and helps to discover new research possibilities.

In this study was presented a case study of the Jewish community of Čadca. This community had about 400 members before the deportations to concentration camps began. This community is currently extinct.

The material cultural heritage is mostly destroyed, only a minimum of fragments in the form of photographs or in the form of Jewish items have preserved. Some of them can be found in the Kysucké Museum. Other Jewish properties such as the synagogue, the rabbinate, the Jewish school were destroyed.

Thanks to this interactive map, it is possible to see the location of several destroyed pieces of Jewish cultural heritage such as a synagogue, a Jewish cemetery, a tziduk hadin, and a rabbinate. The exact location of the Jewish school and mikveh can be derived from circumstantial evidence and preserved information. Based on this fact the approximate location of both those buildings was near the stream Rieka.

In this interactive map, it is possible to visualize the places on which the Jews were forbidden. Those three streets are localized in the centre of Čadca where many Jewish residents lived and where many Jewish shops were located.

In the future, the next research will be necessary to identify other objects of Jewish cultural heritage that were demolished. Their identification is hampered by the fact that maps from this period were destroyed during World War II.

The interactive map offers various display options, whether it is a display of buildings in which Jews lived, it allows to show and hide layers of streets, buildings, and other objects and to see those buildings that are relevant. It is possible to search the map in various ways, currently; it is possible to search by the address, house number, owner's name and even the number of Jews who lived in the house. The interactive map is available on request and in the future, it is considered to make it accessible on the Internet.

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Two Case Studies: Turkey's Approach to Cultural Property Repatriations

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Abstract

Starting from the late nineteenth century the Ottoman Empire adopted new bylaws regarding the protection of antiquities. These regulations remained effective until 1973 with minor changes in the successor state, Republic of Turkey. In the meantime, the first global attempt to protect cultural property is often considered as the 1970 *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property*. Turkey ratified the Convention in 1981. Hence, Turkey intensified the pursuit of Anatolian cultural property which was systematically looted and trafficked for decades. The displacement and repatriation of cultural objects is a delicate topic. Since repatriation lawsuits are often exhaustive and international legal framework is limited, many repatriation disputes are often settled out of court. In this context, the article examines the return cases of Sarcophagus of Heracles, and Zeugma Mosaics while encouraging responsible collecting practices.

Keywords: Art Market; Collections; Cultural Property; Repatriation; Trafficking

1. Introduction

Before the establishment of the Republic of Turkey in 1923, Anatolia had been the home of prominent civilizations from Hittites to Phrygians, Romans to Byzantines, and finally Ottomans. All of them left their mark in history with expressions in material culture: movable objects, like coins and figurines but also immovables like temples

and mosaic ornamentations. Thus, the accumulation of rich heritage forms the cultural heritage of today's Anatolia where Turkey resides.

Starting from the 19th century, discoveries of antiquities began to appear in Asia Minor in consequence of the systematic development of archaeology as a discipline. As a nearly six century year old Ottoman territory, Asia Minor hosted numerous foreign archaeological campaigns for "civilizing agendas" with or without the support of political powers of their respective countries.

In 1846, Fethi Ahmet Pasha (1801-1858) was commissioned for the development of museology in the Ottoman Empire by converting Hagia Irene (former Byzantine Church) for an exhibition space of the military antiques by the order of the Sultan at the time (Ünar, 2019). After that, the concept of antiquities and their protection was gradually evolved in the administration of the Empire. In this context, the first bylaw regarding the protection of antiquities (*Asar-ı Atika Nizamnamesi*) was adopted in 1869.

Before this date, the generally accepted rules and conditions regarding the antiquities was based on Islamic Law (*fıkıh*). To summarize it: "immovable antiquities belonged either to the Ottoman state, pious foundations or private individuals while movable antiquities were divided into two categories: Islamic and non-Islamic" (Tökün, 2020).

However, as the 1869 bylaw was insufficient in terms of state ownership and the protection of antiquities in general, another bylaw was promulgated in 1874. "The 1874 decree established state ownership for undiscovered antiquities, but allowed private ownership for some portion of legally excavated antiquities. On the other hand, the objects found in clandestine excavations were to be seized by the state" (Özel, 2010).

While Ottomans were struggling to protect and manage the antiquities of the state due to political, economic, and social difficulties, foreign archaeologists and collectors were excavating and displacing the findings that they discovered in the Ottoman lands. As a consequence of the ineffectiveness of Empire's antiquity regulations, Osman Hamdi Bey (1842-1910), the newly appointed director of the Imperial Museum (*Müze-i Hümayun*), pressured for another revision on the 1874 bylaw and "thus, the 1884 decree adopted state ownership for all antiquities found in the Ottoman territory, but it made only one exception for those accidently found on private land" (Özel, 2010). The last revision on this regulation took place in 1906 to eliminate the only exception of the previous bylaw.

It is also worth mentioning here that the idea of repatriation of the cultural objects is not a twentieth-century trend. There are several incidents that the Ottoman Empire took interest in the restitution of antiquities. The late nineteenth century smuggling incidents that were orchestrated by Heinrich Schliemann (1822-1890) in the ancient city of Troy can be exemplary to this. Following Schliemann's illegal excavations and trafficking activities, he released publications on his findings. Around 1874 Ottomans went to the Royal Court in Greece with the hope to receive compensation and also the artifacts (Eldem, 2011).

The Republic of Turkey, established in 1923, inherited the last Ottoman law regarding the antiquities, and used it for another 50 years. Only in 1973, an entirely new law was adopted which was also revised in 1983 to achieve the contemporary standards of the time: *Law 2863 on the Conservation of Cultural and Natural Property* (Law 2863). Turkey is still using the same law with some alterations and the same ambition to protect its cultural property.

Today, the Republic of Turkey has a persistent attitude to pursue and repatriate the antiquities from abroad. When it comes to international restitution cases of cultural patrimony, not only national laws but also the international legal framework, third party facilitators, and the negotiation force of the states play an important role.

In this framework, one of the first global initiatives aiming at the protection of cultural property on an international level was the 1954 *Hague Convention for the Protection of Cultural Property in the Event of an Armed Conflict* (1954 Convention). Yet, as the 1954 Convention is only applicable in wartime, another multilateral agreement was necessary to protect the cultural property in a holistic manner. That is why the 1970 *UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property* (1970 Convention) was adopted as the international legal benchmark to regulate the protection of cultural property during peace times.

In short, "the Convention is based on three main pillars: prevention, restitution, and international cooperation." (UNESCO, 2018) and it is neither retroactive nor self-executive. Predominantly, this treaty is a legal instrument that facilitates international cooperation to protect cultural heritage. It also defines the preventative measures which should be undertaken by the signatory countries.

Turkey ratified the 1954 Convention and 1970 Convention in 1965 and in 1981 respectively. In consistent to the ratifications, Turkey

stepped up its activities to reclaim the ownership and possession of the Anatolian artifacts that rests in foreign collections especially after 1980s under the umbrella motto of "protection of every artifact where created/it belongs" (Basın ve Halkla İlişkiler Müşavirliği – T.C. Kültür ve Turizm Bakanlığı, 2019).

Following a similar motivation with the 1970 Convention, the *UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects* was adopted in 1995 to harmonize the legal tools and further supplement the 1970 Convention. Turkey is not a signatory to this treaty, yet the negotiations are ongoing.

Repatriation of cultural objects is a very delicate topic. It is entangled to national and international law, ethics, politics, and history. There are multiple ways to solve the cases as judicial and extrajudicial ways. States often substantiate rhetoric during repatriation negotiations of cultural patrimony. This research examines the return process of two artifacts from the last decade in order to evaluate the key role of collaboration and bona fide approach from both parties while recommending responsible collecting practices. The methodology of this investigation consists of an explanatory of the selected cases. These cases are the Sarcophagus of Heracles which was repatriated from Switzerland to Turkey in 2017 and the Zeugma Mosaics which were repatriated in 2018.

2. Sarcophagus of Heracles

This sarcophagus masterfully depicts the 12 labors of Hercules that marked the Greek mythology. It is a 2 AD, *Torre Nova* type Roman sarcophagus which weighs three tons with a height of 135 centimeters and a width of 112 centimeters (DailySabah, 2017). The repatriation journey of the sarcophagus is emblematic to its depictions. Now, the sarcophagus stands as a monument of successful collaboration between Swiss and Turkish authorities in the Antalya Museum, Turkey.

Interestingly, Turkey became a part of the case later on, since the case was initiated by the Swiss government after a coincidental finding at the Geneva Freeport. This case includes four parties in the discussion: Inanna Art Services as the warehouse owner, Phoenix Ancient Art (PAA), the party that had legal possession of the object, Switzerland as the returning country, and lastly, Turkey as the country of origin.

In 2010, during an inventory check in Geneva Freeport, a Swiss customs official found an extremely well-preserved sarcophagus hidden under a blanket. "it was registered in the name of 'Phoenix Ancient Art' (PAA), It was stored in a warehouse belonging to Inanna Art Services (IAS), an international warehouse and freight forwarder" (SARAT, 2018). It is soon to be understood that this artifact's origin is Turkey. This three-ton Roman piece was illegally excavated, "at the site of ancient Perge in Antalya during the 1960s" (SARAT, 2018). The customs officials passed this information to the Prosecution Office. Consequently the case with Inanna Arts Services and the Aboutaam family began.

PAA was founded by Sleiman Aboutaam in 1968 and incorporated in 1995 (Albertson, 2017). The Aboutaam brothers took over the firm after the passing of their father in 1998. According to the Aboutaam brothers, their father bought the Heracles Sarcophagus in the 1990s, "in accordance with the laws of that period" (SARAT, 2018). "The only documentation PAA provided which attested to the provenance of the artifact, were two independent statements. One of them stating that the sarco-

Fig. 1 – Sarcophagus of Heracles, AA Photo, 2017.

phagus was part of the Aboutaam collection from 2002 onward and a certificate from Art Loss Register." (Albertson, 2017). There is a loss of information between the 1960s and 2002, so the whereabouts of the sarcophagus are unknown.

In general, the buyer should practice responsible collecting and evaluate the provenance of the cultural object before the purchase. Thus a finding this well-preserved and important should have been previously scholarly studied. Yet, there were no publications about the sarcophagus and it emerged in the market with an amnesiac provenance record. As Albertson rightfully asks: "Wouldn't the archaeologist who discovered such a masterpiece have mentioned this spectacular find in his or her field notes?" (Albertson, 2017). In this case, how this piece came into the family's possession is yet unknown.

TIMELINE:

1960s: Illegal excavation in Perge, Turkey.

1960s-2002: The whereabouts of the Heracles Sarcophagus is unknown.

2002: Acquisition by Aboutaam Family (the owners of the Phoenix Ancient Art).

2003: Sent to England for restoration.

2005: Switzerland ratified the 1970 Convention.

2009: Sarcophagus came back to Freeport.

2010: PAA proposed the artifact to J.C. Gandur, a patron of Musée d'Art et d'Histoire in Geneva. Later, sale was canceled. Museum was suspicious about the origin.

2010: During an inventory check, in December sarcophagus was discovered by a customs officer.

2011: The Swiss Federal Office of Culture (FOC) issued a statement about artifact's Anatolian origin. The Geneva Public Prosecutors office opened an investigation in summer.

2011: The Turkish Ministry of Culture and Tourism was contacted by Swiss Officials.

2011: Turkey sent a demand for restitution.

2013: Case goes to the Swiss court.

2013: Prosecutor Claudio Mascotto visited Perge, Turkey for further investigation.

2015: In September Swiss authorities ordered the repatriation of the artifact.

2015: Repatriation order was approved by the Geneva Court of Justice.

2016: Inana Arts Services took a last chance with going to appeal. The case moves to the Swiss Federal Court.

2017: In March the case received a withdrawal from Inana Art Services. Repatriated to Turkey in September.

COMMENTARY: It is important to mention that there are several other controversial cases associated with the Aboutaam family in the US and Egypt. However, it is also thought-provoking that "the Aboutaams voluntarily repatriated 251 Antiquities valued at $2,7 million to the State of Italy in 2009" (Albertson, 2017).

The illicit antiquity market has a value chain like many other markets. This value chain starts with the looters then, smugglers, and then local dealers with connections abroad. In some cases the artifact needs to have proper documents to be transported abroad, this is where the document forgers join the chain. Sooner or later the relics move to the art market with their forged or missing provenances, and respond to the demand of collectors, museums, and auction houses.

Understanding how the illicit antiquity market value chain operates is crucial to address the problem. If there is no demand for illicit antiquities, there wouldn't be a supply. This is why museums and

private collectors should practice ethical and responsible collecting as it is also strongly suggested by the ICOM (International Council of Museums) Code of Ethics: "Every effort must be made before acquisition to ensure that any object or specimen offered for purchase, gift, loan, bequest, or exchange has not been illegally obtained in, or exported from its country of origin or any inter-mediate country in which it might have been owned legally (includ-ing the museum's own country)" (ICOM, 2017).

In this context, Jean Claude Gandur exhibits an ethical collecting practice in his rejection to acquire the sarcophagus due to suspicions of the artifacts origin. If he did complete the purchase, the way back home for the sarcophagus would be even more exhaustive and the illicit market of antiquities would be directly/indirectly empowered since this artifact was illicitly removed from the site and joined the market in the first place.

The goodwill and international collaboration during the repatriation discussions present a mutual stance in the face of illicit art market practices. It can also be perceived as a deterrent element for future criminal initiatives.

The Geneva Freeport is also a complicated and an opaque location. It offers confidentiality, tax postponement, and high security to its clients. "The reports estimate that Switzerland's freeports together house CHF 100 billion in property, approximately 40% of which is art and antiques" (Steiner, 2017). Unfortunately, "The confidential, fortress-like status of freeports has also caused concern that they allow the anonymous storage of looted antiquities to encourage conflict of interests and facilitate tax evasion and money laundering" (Flynn, 2016). In order to combat these issues, new regulations were adopted after Switzerland ratified the 1970 Convention in 2005.

As the Operational Guidelines of the 1970 Convention highlights that states parties are encouraged to incorporate bilateral agreements, the highest level of protection developed in the 1970 UNESCO Convention" (UNESCO, 2015). Switzerland in accordance with the Convention has concluded bilateral agreements with several countries already. Turkey is not one of them yet.

These bilateral agreements regulate the legal requirements for im-porting cultural property. Secondly, they describe modalities of repatriating illicitly imported cultural property and finally they contain provisions on mutual reporting, cooperation on fighting the illicit transfer of cultural property and maintenance of cultural heritage (Federal Office of Culture, 2019).

As a Turkish scholar, Ece Velioğlu Yıldızcı from the University of Geneva elaborates the effect of these bilateral agreements and states that, Switzerland signed agreements with Peru, Egypt, China, Colombia, Greece, Italy, Cyprus. Even though there has been no repatriation made directly based on the bilateral agreements yet. "Experts say that their existence act as a deterrent for museums and collectors. Some possessors of the antiquities which originate from these countries began to voluntarily return these objects to the Swiss Federal Office of Culture. Moreover." (Velioğlu, 2017). She further states that "We hope the positive environment that has emerged with the repatriation of Heracles Sarcophagus will conduce to the formation of a bilateral agreement between Turkey and Switzerland." (Velioğlu, 2017).

3. Zeugma Mosaics

Fig. 2 – Some panels of the Zeugma Mosaics, AA Photo, 2018.

The second case is the return of ancient mosaics from the Bowling Green State University (BGSU) in the USA. Twelve pieces of mosaics, long-believed to have originated in the ancient city of Antioch (present-day Antakya, Turkey), were acquired by BGSU in 1965 from a New York based art dealer Peter Marks without conducting sufficient provenance research (BSGU, 2018). For nearly 50 years, the mosaics were on display at the entrance of the BGSU Wolfe Center for the Arts in good condition.

With the growing interest and importance of provenance research, in 2012 two professors, Dr. Stephanie Langin-Hooper (by then-BGSU faculty member) and Dr. Rebecca Molholt (Brown University), suggested that the mosaics did not originate from Antioch, but instead were from the ancient city of Zeugma which is also in Turkey (BGSU, 2012). The mosaics are believed to have been illegally excavated and displaced by smugglers during the early 1960s from the Archaeological Site of Zeugma in Gaziantep, Turkey when the site was unknown to the authorities at the time.

For this reason, BSGU contacted the Turkish authorities to start an investigation on the acquisition and provenance of the objects. As a result of the mutual work, BGSU and Turkey reached an agreement

in May 2018 for the repatriation of the mosaics (BGSU, 2018). In return for the university authorities' goodwill, Turkey proposed to provide high-quality replicas of the twelve mosaics which are to be crafted by the local artisans with vernacular materials available in the same region as the originals.

Following the agreement, in November 2018 the mosaics were transferred to Turkey to be permanently exhibited in their homeland. Later in December 2018, twelve mosaic panels were introduced at the newly restored Zeugma Mosaics Museum in Gaziantep with the participation of local and central authorities of the Ministry of Culture and Tourism as well as the Gaziantep Metropolitan Municipality (T.C. Kültür ve Turizm Bakanlığı, 2018). In the end, Gypsy Girl mosaic, which is an emblematic mosaic panel of the Museum, finally reunited with her sister mosaic named "Belkıs" as the Mayor of Gaziantep stated at the welcome ceremony (BBC, 2018).

Nowadays, with the publicity from the repatriated mosaic panels and the rising interest of people, the Museum is expected to welcome a higher number of visitors each year than the previous one while the transfer of the facsimile mosaics to BGSU is pending due to the COVID-19 outbreak of 2020.

TIMELINE:

Early 1960s: Zeugma Mosaics were illegally excavated and exported.
1965: 12 mosaic panels were purchased by the Bowling Green State University (BGSU) for 35,000 USD.
February 2012: Detailed provenance research was initiated.
May 2018: BGSU and Turkey reached an agreement for the return of the mosaics.
20 November 2018: BGSU and Turkey organized a news conference at the University.
28 November 2018: Mosaics were transferred to Turkey.
8 December 2018: Opening ceremony was held at the Zeugma Mosaics Museum in Gaziantep, Turkey.
To be arranged: Transfer of the mosaic replicas is to be arranged after COVID-19 outbreak.

COMMENTARY: In this successful example of Zeugma Mosaics, there are three main points to be highlighted in order to understand the multilayeredness and ever-changing conditions of repatriation cases.

First of all, the goodwill of both the returning and receiving parties, in this case the University and Turkey, is pivotal for the whole

process. Secondly, scholarly research conducted by professors is crucial to the overall work of the two parties to eliminate confusion by discovering the missing parts of the journey of the mosaics from the source to the market and then to the University. Thirdly, the efforts of the source country, Turkey, in the preservation and exhibition of the concerning cultural property is a further supporting pillar of the successful return.

In short, both parties did their own research responsibly, negotiated the restitution with respect and displayed goodwill. It is evident that neither the University nor Turkey tried to hamper the process as both aimed at the idea of "protection of every artifact where created/ it belongs" which is, as stated, the motto of Turkey in repatriation cases (Basın ve Halkla İlişkiler Müşavirliği – T.C. Kültür ve Turizm Bakanlığı, 2019). Dr. Langin-Hooper and Dr. Molholt's efforts were also vital for both parties to prove the provenance of the mosaics as well as the credibility of the request which are the two most significant criteria to be fulfilled in a repatriation case.

In addition to the academic study, BGSU staff also expressed their intention on several occasions. "It's a good thing to have this agreement. It's the right thing to do, there's no question," (Escobedo, 2018) once said by the Dean of the College of Arts and Sciences Raymond Craig at BGSU followed by the statement of the BGSU President Rodney Rogers in 2018 "As a public university, we have a special obligation to contribute to the public good. That obligation extends to the global community" (BGSU, 2018). Thus, considering the ideas and the acts of the University together, it is apparent that BGSU has a consistent collection policy based on goodwill and mutual work which resulted in having a "win-win" situation for both parties involved in the return of Zeugma Mosaics.

Providing replicas as a gesture of good faith may look like a minor point to be underlined, yet it provides a viable alternative to conclude a return claim. This should be a precedent for future disputes. Furthermore, both parties benefited from the return as Turkey received the originals back while the University is still able to enjoy the high--quality replicas with its audience without going through lengthy and challenging court procedures.

The case of Zeugma Mosaics is a pioneer of its kind in Turkey. It provides a non-judicial alternative method of the repatriation of cultural property to its country of origin. However, providing a replica in return to the original one is not a new phenomenon in the international field.

In 2018, during the case of "Broken Hill Skull" between the United Kingdom (UK) and the Republic of Zambia, the UK also proposed to provide replicas after the repatriation request from Zambia. Yet, Zambia did not accept the offer and demanded the full return of the concerned property (ICPRCP, 2018). Thus, perhaps the UK could consider keeping a replica and returning the original to the requesting party which has happened in the case of Zeugma Mosaics. That is why it is clear that although providing replicas is a celebrated and desired way in the Turkish case, it may not be suitable for other incidents as seen in the "Broken Hill Skull" case resulting from the ever-changing and complex conditions of repatriations.

Additionally, establishing a new distinct museum or a section in a museum has a direct influence on return claims as seen in the case of Zeugma Mosaics. According to Bowling Green State University President Rodney Rogers, being able to exhibit the Zeugma Mosaics in a "world-renowned Zeugma Mosaic Museum" was a key factor in their decision to return the artifact (BGSU, 2018).

In the end, the return of the Zeugma Mosaics is an emblematic case. It highlights the importance of collaboration and responsible collecting as well as the convenience of alternative methods of repatriation that do not consume much time and financial resources of parties involved.

4. Conclusion

Above explained cases illustrate that repatriation of any cultural property whether it is a sarcophagus or a mosaic panel, is a complex and a laborious process that does not guarantee the return of the concerning object(s) to its country of origin.

For the selected cases, extrajudicial ways are utilized one of the reasons for this is that the legal framework recognition is limited. Thus, the UNESCO and UNIDROIT attempts to provide a universal legal framework but they are still evolving, and more countries needs to ratify their conventions in order to maintain these legal benchmarks. Therefore the goodwill and ethical practices of the parties becomes the key determining factor to resolve the repatriation cases of cultural objects.

The Heracles Sarcophagus case highlights the importance of international cooperation in restitution procedures. J.C Gandur's refusal of the purchase demonstrates the responsible art collecting practices, for both individuals and institutions. Switzerland's goodwill was

evident in their meticulous investigation on the origin of the artifact and in their efforts to take initiative to return the artifact.

With the Sarcophagus's return, a possiblity of having a bilateral agreement between Turkey and Switzerland grew as well. Since the 1970 Convention also encourages bilateral agreements between countries to be a remedy for jurisdictional recognition issues, and ease the repatriation processes between states, this agreement may act as a deterrent for future criminal activities regarding cultural objects between the two states.

The return of Zeugma Mosaics on a similar level represents goodwill and the responsible art market practices alongside with the importance of academic studies on provenance research. Collectors and institutions should be vigilant while acquiring artworks that do not have proper certifications of import, export, and pre-1970 provenance documentations. False declarations should be avoided while the national ownership laws of the artifact and import-export restrictions of the source country should be meticulously checked before the purchase.

Furthermore, it is a safe option to refuse buying artifacts that originnate from conflict ridden territories as it is also banned by the UN Security Council Resolutions 1483 (Iraq), 2199 (Syria), and 2347 (cultural heritage protection in times of conflict). Refusing to acquire and buy illicit antiquities is the responsible, ethical, and the easiest way to stop the illicit art market practices.

Zeugma Mosaics case further reflects the significance and convenience of alternative ways of repatriation techniques as the mosaics were returned without a lengthy and demanding judicial process. By doing so, both Turkey and the University benefited from the mutual agreement since neither side "lost" something to the other and each is still able to appreciate the mosaics at their own locations. Furthermore, as there is no losing party thanks to the mutual agreement, resulting from the scientific research conducted by BGSU, the University did not face any public embarrassment or loss of prestige which often happens in repatriation cases (Palmer, 2009).

In the end, two case studies reflect that each repatriation is unique and requires careful consideration for the requesting party to sustainably achieve the goal of taking it back while for the requested party to maintain its reputation and credibility.

Acknowledgements

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Mediating contemporary art. The case of Albisola

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Abstract

The article intends to present the case of MuDA – Museo Diffuso Albisola in the city of Albisola, known for its ancient ceramic tradition, as an example of a management of museum and cultural assets capable of acting not only as a tool for the conservation and enhancement of public art but also as a laboratory for experimenting with new forms of mediation. The MuDA, due to its recent formation, has in fact found itself building its physiognomy having to keep in mind the transformations that the museum institution is currently undergoing at an international level.

Keywords: Albisola; Art-Mediation; Contemporary art; Engagement
               Strategies; Museums

1. Introduction

The museum institution is constantly evolving, in search of a redefinition of its identity and its role within the communities. This process, which involves both theoretical and practical research in the field, also involves forms of management, professions and museum strategies. At a theoretical level, the ICOM, International Council of Museums, is revising the definition of museum, expanding the one approved in 2007, so that it is more adherent to the complexity and rapid evolution of our society. According to the new ICOM proposal, which is still being developed, «Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures. Acknowledging and addressing the conflicts and challenges of the present, they hold artifacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people. Museums are not for profit. They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance under-

standings of the world, aiming to contribute to human dignity and social justice, global equality and planetary well-being» (ICOM, 2019). Compared to the definition of only thirteen years ago, the ICOM certifies a wide extension of the functions of the museum that, in addition to being a space for study, conservation and enhancement of historical and artistic heritage, becomes a place closely involved with the concepts of democracy, human dignity and global well-being.

The museums are increasingly characterized as multi-purpose and inclusive spaces in which the visitor normally a passive subject of fruition is called to participate actively. Hence the fundamental importance of mediation that is engaging and able to bring a wide range of audiences to the museum institution.

This article aims to present the Museo Diffuso Albisola (MuDA, www.museodiffusoalbisola.it) as a possible example of a form of management that, by continuing to protect and enhance the public art of the town, knows how to respond to the new challenges that museums face in our time. The widespread museum, which brings together in a single accessible network both the civic collections and the pieces of arts scattered throughout the city, with an important presence of ceramic artefacts, is already a first tool of mediation indispensable to the understanding of the artistic history of Albisola over the centuries.

2. Albisola: land of ceramics

The territory known simply by the name of Albisola is actually composed of two different municipalities, Albissola Marina and Albisola Superiore, and is known as the headquarters of ceramics production. This fame is not only linked to the ancient history that has strongly characterized the area in this sense but also and above all to recent history of the twentieth century. The traces of the past are well legible on the territory and imprinted in the stories and memories of citizens. This is the tangible and intangible legacy that the widespread museum protects, preserves and recounts from the streets of the town, to the artisan workshops, up to the three civic museums: the Exhibition Center, the Fornace Alba Docilia and Casa Museo Jorn (Bochicchio, 2020).

In this recently formed museum, nine years after the launch of the MuDA project, it is already possible to trace some elements that refer to the new identities and functions of the museum, as a multi-functional space that, in addition to the collections, offers to its

visitors services and activities facilitating the knowledge of the vast spread heritage and involve loyalty schemes and experiences.

Before delving into these aspects, it may be useful to give some background on the genesis of ceramic production in Albisola, focusing on the salient moments that determined the twentieth-century history of the town, defined by the founder of the Futurist movement, Filippo Tommaso Marinetti, «la capitale ceramica d'Italia» (Marinetti, Mazzotti, 1938). A similar premise will be functional to a wider understanding of the MuDA project, carried out by the Municipality of Albissola Marina with the scientific collaboration of the University of Genoa (DIRAAS), and it will highlight the central role played by Casa Museo Jorn (one of the public museums of the MuDA), as a dynamic and proactive reality in the experimentation of new forms of mediation and approach to the museum reality.

The artisan production of ceramic tableware, which interests not only Albisola but the nearby Savona, dates back at least to the fifteenth century and flourishes, along with the production of large decorative apparatuses, thanks to several concomitant factors: these include a geo-morphological situation and a favorable geographical location, as well as the availability of other useful elements in production processes such as freshwater, wood and large areas for drying ceramics in the sun. To these reasons that have favored the start of production, it must be added the technological competence and then the artistic creativity developed over the centuries by the people of Albisola (Capelli, Cabella, 2013).

In this centuries-old story, one of the most significant turning points is the birth of modern artistic ceramics between the late nineteenth century and the 1930s (Tiglio, 2010). Since the last decade of the nineteenth century, the ceramist Nicolò Poggi together with the painter Luigi Quaglino expands its production, alongside the pottery and tableware, to updated ceramics according to the floral taste and symbolism of Art Nouveau (Chilosi, 2011). After Poggi and Quaglino, the personalities responsible for the renewal of Albissola style are Manlio Trucco and Tullio D'Albisola, owners of the laboratory La Fenice and MGA (Mazzotti Giuseppe Albisola), respectively. Updated on the international scene and tired of the stagnant situation in which the Albisola ceramics poured, Trucco and Mazzotti introduced the Deco style and the Futurism, respectively (Tiglio, 2010; Trogu, 2011).

The adhesion of Tullio from Albisola (Spartaco Mazzotti, known as Tullio) to the Futurist movement in 1928 and the success of his first

Futurist ceramics in the exhibition *Trentatré Futuristi* at the Galleria Pesaro in Milan in 1929, mark the twentieth-century history of Albisola. Since then, and even more so with the publication of the *Manifesto della Ceramica e dell'Aeroceramica* (1938) signed by Filippo Tommaso Marinetti and Tullio d'Albisola, the town becomes an artistic center with firstly national and then international appeal. The Italian avant-garde par excellence leaves an indelible trace of its passage with the realization of the project of a building that is both factory and futurist house, built by the architect Nicolaj Diulgheroff in 1934 for the headquarters of Giuseppe Mazzotti. The futuristic creations are now far from the merely functional object, combining the function with the free imagination of the artist and definitively breaking the border between major arts and minor arts.

The turning point impressed by Tullio d'Albisola opens a fortunate season that will last until the seventies. Among his most active engines is Lucio Fontana, who started his collaboration with the MGA in 1936 (Bochicchio, Crispolti, Valenti, 2018). Still in the aftermath of World War II, Albisola confirmed itself as one of the capitals of the European avant-garde. The cycle initiated by the futurists continues, if possible with more force, from the fifties in a renewed social, economic and cultural climate. The economic boom and the development of the emerging seaside tourism brings to Albisola new personalities from the world of art, literature, cinema and television (Bochicchio, 2013b). The arrival of other protagonists, such as Asger Jorn, Enrico Baj, Sergio Dangelo, Karel Appel, Emilio Scanavino, Sebastian Matta, Wilfredo Lam, Piero Manzoni, contributes to the creation of a completely unique dimension of artistic work that is not separated from convivial moments of encounter and exchange in the bars and restaurants of the town. In this context, the most advanced artistic experimentation finds space indifferently in spontaneous and popular events and in the most institutional venues. The artists use the city and, with them, the historic factories open their doors, initiating the custom of organizing outdoor art exhibitions (Bochicchio, 2013a). It should be mentioned in this regard, once again, the leading role of the Mazzotti factory. In 1954 it hosted the Ceramics International Meeting organized by Asger Jorn and the nuclear painter Sergio Dangelo (Lehmann-Brockhaus, 2013). The latter gives us a perfect description of Albisola atmosphere: «La fabbrica Mazzotti era in quei tempi, luogo di incontro obbligato per gli artisti di ogni tendenza, lingua o confessione che sbarcassero, su invito o all'avventura, nella aperta Valle del Sansobbia. Costruita da Diulgheroff, raro esempio di contenitore futurista, ha un avancorpo a

terrazza dove ogni pomeriggio, al calare del sole oltre la ferrovia, Tullio sedeva, miele per le api. È su quei pochi metri di terrazza che ho conosciuto, in tre anni di estati albisolesi, più artisti, belle donne e architetti intelligenti, di quanti non ne abbia incontrati in venti-cinque anni di nomadismo europeo. Si tratta semplicemente di recarsi, verso le sei del pomeriggio, all'appuntamento non dato, come un rituale strapagano, sotto il sole ancora caldo e in sfida al traffico stradale» (Dangelo, 1988, the quoted texts are always translated by the writer «The Mazzotti factory was at the time, a mandatory meeting place for the artists of all tendecies, languages or profes-sions who landed, by invitation or adventure, in the open Valley of Sansobbia. Built by Diulgheroff, rare example of futurist containers, it has a terrance front where every afternoon, as the sun set over the railway, Tullio sat, as honey for the bees. It was on those few meters of terrace where I met, in three years of summers in Albisola, more artists, beautiful women and intelligent architects that I had ever met in twenty five years of European nomadism. It is simply a matter of going, around 6pm, to the not given appointment, as an extra pagan ritual, under the still warm sun and challenging the traffic»).

A tangible example of the exchanges that took place in this «colony of Albisola», as Dangelo defines it, and of the environmental di-mension assumed by art in Albisola is the project of the *Lungomare degli artisti*, the mosaic walk by the sea inaugurated in 1963 as a large one-kilometre-long collective work of urban and symbol of an active involvement of the art in the civil reconstruction of society still devastated by war (Bochicchio, 2013b). The genesis of the *Lungo-mare* itself has singular and significant aspects that contribute to reinforce the idea of a city in which art is strongly rooted thanks to a centuries-old tradition and where it mixes with everyday life. For the ambitious redevelopment project, in fact, several samples of material were made available to the population in the bar of the main square, so that every citizens could express preference through a demo-cratic informal and popular vote with respect to the composition of the new touristic road (Bochicchio, 2013b).

In general, the installation of ceramic works on public soil and the growth of the art collection of the Municipality that documents the history just mentioned continued until the early 2000s, even after the successful period of the fifties and sixties, that had finally ended and brought in the seventies which saw the deaths of Lucio Fontana (1968), Tullio d'Albisola (1971) and Asger Jorn (1973).

3. MuDA: management experiences, mediation and involvement of new audiences

About the nucleus of works sedimented over time in Albisola Bochicchio spoke of a living archaeological park that allows to transform a simple walk through the streets of the town in a more or less conscious walk among masterpieces of the art of the twentieth century (Bochicchio 2020). Today, Albisola is a rare example of a place in which all the traces that are useful to reconstruct a broad historical context that spans through the last century can be seen. This reading is allowed by the institution of the Museo Diffuso Albisola – MuDA, born from the need to protect in the first place this vast and delicate outdoor heritage.

Conceived in response to the need to preserve and enhance this important legacy in terms of both quantity and quality, the diffuse museum starts with preliminary actions of studying and cataloging in 2011 thanks to the successful collaboration between the Municipality of Albissola Marina and the department of History of Contemporary Art of the University of Genoa, then chaired by Franco Sborgi. The museum would have collected in a single open-air gallery not only the artistic collections owned by the City but also the works *en plein air* included in the urban context, from the *Passegiata degli artisti* to the sculptures that are placed on it (for example, the *Monumento ai caduti di tutte le guerre* by Leoncillo Leonardi, 1957 and *Nature* by Lucio Fontana, 1963) and up to the doors and signs of several buildings. Included in this urban route, the historical workshops still active in the production of ceramics keep alive the cultural identity of Albisola. Among the factories included there are at least the Mazzotti Futurist House, the Mazzotti Garden Museum and the San Giorgio Ceramics, places where the material and immaterial memories are intertwined.

Since 2016, with the opening to the public of all three municipal sites, the Exhibition Center (2014), Casa Museo Jorn (2014) and the Fornace Alba Docilia (2016), entrusted to three different managers, the MuDA starts its life at full speed.

Having mentioned the widespread nature of the heritage and its genesis, it is now appropriate to dwell on the civic headquarters of the MuDA to fully understand its specificities, both from the point of view of the collections on display, and of the action that they individually carry out also in relation to the definition and the role in the continuous evolution that the museum is assuming in response to contemporary society. If, as it has been said, the museum institution

is increasingly willing to make itself available to a wide range of visitors and makes available its spaces as places of aggregation and construction of always new narratives, close to the communities to which it must respond as public service, MuDA, divided into its indoor and outdoor environments, is an interesting model to take into analysis.

The mission and thematic paths addressed by the different museum venues are inspired by an ideal of fidelity to their previous lives. The intersection of the different souls of this widespread museum is also very evident in the logo that graphically identifies its reality with the intertwining of five different colored paths: the public exhibition venues, the outdoor itinerary and the private venues.

In these tangled paths, the history of production, ceramic tradition and technological evolution connected to it, finds its home in Fornace Alba Docilia (Fig. 1), a converted old furnace that appears in the ranks of Albisola ceramic workshops since the seventeenth century and that ceases its activity at the end of the twentieth century to be finally used as an exhibition

Fig. 2 – Fornace Alba Docilia, Albissola Marina, ph. Silvia Basso, 2019.

venue. The aura of 20th-century ovens characterises this space which, in its desire to preserve the modern practice of ancient traditions, offers visitors an exhibition and a permanent workshop for the creation of "macachi" ceramic figurines of the Nativity scene typical of Albisola since the eighteenth century. Still with a view to keeping alive a tradition that is increasingly disappearing in the younger generations, Fornace Alba Docilia organizes meetings dedicated to the dialect of Albisola that then lead to public events.

Of different nature, the Exhibition Centre (Fig. 2), located a few steps from the Fornace, in the historic centre of the village, is a modern space, rearranged to accommodate the art collection of the Municipality of Albissola Marina. The town's library and the semi-permanent installation of works of art, mainly in ceramics, happily coexist in the same environment, testifying to the passage to Albisola of some of the greatest artists of the twentieth century. The Exhibition Center was born as a permeable space where the citizens can take advan-

tage of thematic courses, the reading room and the book lending service.

The theme this venue explores, through the new exhibition of *La Venere Civetta*, is that of the transition of Albisola between modernism and post--modernism. The tour route starts and ideally concludes its narrative with two artworks: the first is *La Nascita di Venere* (1898) by Poggi and Quaglino that as we have seen are the first to modernize the production of the town connoting its artistic sense; the second, *Civetta* (1953) by the master of cubism Picasso, who in the

Fig. 2 – A view of the MUDA – Exhibition Center, ph. Luca Bochicchio, 2019.

same years in which Albisola became the driving force of artistic ceramics, is active in Vallauris in the south of France. In those years, as proof of how much the "artists from Albisola" wanted to claim their supremacy over ceramic art, Picasso's work is critically hailed with an article entitled "Picasso convertità alla ceramica. Ma noi, dice Lucio Fontana, s'era già cominciato" (Ponti, 1948, "Picasso will convert to the ceramics. But we, said Lucio Fontana, had already begun").

Among the big names present in the dense exhibition, stands out that of Asger Jorn who finds a second home in Albisola. The third museum of the MuDA is in fact the home that the Danish artist, among the founders of the informal group Cobra, the MIBI (*Mouvement pour un Bauhaus Imaginiste*) and the Situationist International, bequeathed to all citizens of Albisola. Jorn wanted to thank the entire community for having welcomed him with great solidarity, as Fabbri would say, «non certo per le sue qualità artistiche, ancora poco comprensibili alla gente comune, ma per la sua grande carica di simpatia personale» (Fabbri, 1988, «not for his artistic qualities, still not very comprehensible to the common people, but for his great amout of personal friendliness»). The birth of this museum, located on the heights of the town, far from the city center, is therefore still different from the first two exhibition venues. The house museum derives from the will of Jorn who imagines his "Jardin d'Albisola", the title of the only publication that the artist conceived on this space, as

a public park, a museum, a space available to artists for a continuous reflection on the arts.

Purchased in 1957 and restored with the help of the Albisola worker Umberto Gambetta (Berto), the property of Jorn on the hill consists of two main buildings and a large garden (Fig. 3). Jorn's project is dedicated to experimentation: the ancient history of the area on which it stands, traceable in marble architectural elements, blends with modern and industrial recovery materials. The separation between the arts is finally won in favour of a

Fig. 3 – View of the garden of Casa Museo Jorn with the fireplace signed by Asger Jorn and Umberto (Berto) Gambetta, ph. Omar Tonella – Federica Delprino, 2019.

reality full of cultural references and incredibly composite and inclusive in which art, nature and architecture come together happily. Guy Debord, founder with Jorn of the Situationist International (1957), defines Jorn's house as one of the most complex landscapes that can be created in one hectare of space and at the same time one of the best unified, in a perfect disorder (Debord, 1974).

It can therefore be said that the ideal geographical triangle created by the three museums has its apex in this villa of artist, in which are welcomed at the same time the artistic history of the twentieth century, kept at the Exhibition Center, as well as the tradition, protagonist of the Fornace Alba Docilia and traceable in the medieval implant of the Danish artist house and in its collection of popular ceramics.

While the first two locations in the center of the town are natural centers of aggregation in which the history of Albisola spontaneously meets the everyday life of the citizens, who live in close contact with the heritage, Casa Museo Jorn, on the hills, attracts its audience by testing more experimental practices, in an extremely inclusive perspective. And if, as Bochicchio says, the MuDA was conceived as a «cantiere aperto, un progetto pilota votato alla condivisione delle strategie» (an open yard, a pilot project devoted to sharing the strategies), it is certainly true that Casa Museo Jorn is in the first row in the experimentation of new forms of enhancement and mediation (Bochicchio, 2013b). The action of Casa Museo Jorn, managed

since 2015 by the Amici di Casa Jorn Cultural Association (www. amicidicasajorn.it), formed by young professionals in the sector, more fully reflects the transformation that the museum institution is experiencing in recent decades.

The long-term objective is, to put it in the words of Claire Bishop, «mutare la percezione collettiva delle istituzioni artistiche e del loro potenziale» (Bishop, 2017, «changing the collective perception of the artistic institutions and of their potential»), adopting a model of «radical museology» that pushes from the inside to a reflection on the museum, on the nature of art and the types of audience to which it is able to speak. The key concept to which reference must be made in this transformation of museum practice and also of the study of art history is to understand and present to the visitor a dialectic and multiple contemporaneity, that is able to dialogue with both the past and the future (Bishop, 2017). Casa Museo Jorn pursues these aims, along with its primary tasks of research, conservation and enhancement and more generally of service to the community as a social and cultural garrison, with an entrepreneurial attitude. This term is not intended to allude to the "false myth" of the museum as an enterprise of which Salvatore Settis speaks in a recent article, contesting the idea that the museum must support itself with the revenues of «biglietteria e bigiotteria», a theme that is also interesting and poses new questions for the management of Italian public assets (Settis, 2020, «ticket office and costume jewelry»). It refers rather to a new face of the museum that invests all its action. In this key, the concept of the museum as an enterprise is addressed by Maurizio Vanni, who certainly questions the differentiation of the sources of the museum's income, but above all deals with the museum management with managerial attitude, setting clear objectives, developing short, medium and long-term strategies, experimenting and studying tailor-made offers thanks to the study and knowledge of the public or non-public of the museum (Vanni, 2018).

These are therefore the key points around which revolve some experiments of audience engagement that Casa Museo Jorn has conducted successfully, testing new forms of mediation. In addition to the study of the human, artistic and philosophical heritage left by Jorn in Albisola, the museum offers an analysis of the profiles and needs of its visitors and a comparison with other museums in the province. Over the years, this work has constituted a repertoire of information essential to the long-term design of new strategies that finally communicate the museum as a place not elitist and at the same time space of education and sharing. The construction of this

space also passes through a new predisposition that is expressed through the voices of the museum: those of museum operators and that of social channels that requires continuous interaction for a bidi-rectional communication, based on continuous trade «tra museo e fruitore, finalizzata a generare nel visitatore una co-costruzione di significati e quindi una interpretazione soggettiva dell'esperienza museale» (Cardone, Masi, 2018, «between museum and user, aiming at generating in the visitor a co-construction of meanings and therefore a subjective view of the museum experience»).

The first structured initiative carried out by Casa Museo Jorn, with the goal of enhancing the ceramic heritage of the entire province, was Museo Senior (www.museosenior.it), supported from 2016 and in its first three years of activity by the Compagnia di San Paolo, Turin. The project of audience engagement focused to the target over 60s left from the ascertainment that Savona is the province with the oldest population of Europe according to the Eurostat data (Destefanis, 2014) and that the "senior" public is the true holder of the historical memory of the territory. The project therefore is aimed to activate this segment of the public that already habitually frequents the museum. In the belief that the museum is «un'opera a più voci» (Balboni Brizza, 2018, «multivoiced piece of art»), Museo Senior has involved in a three-year path about ten new collaborators, chosen from the target group, who have actively contributed to the creation of laboratories, events and initiatives that could transform the museums of ceramics in places of meeting and participation. Through "non-guided visits" to the museum spaces and the continuous monitoring of the perception of the seniors to the museum institution as a whole, to the choice of museographic and exhibition facilities and to the fruition, cultural operators have been able to reshape their choices and trigger a participatory design mechanism, specifically related to the target. This experiment, which involved a total of nine public surveys over the course of three years, generated interesting broad-based positive effects: first of all, the involvement of users in museum design has made it possible to reach new local audiences, increasing both the offer of museums and the participation and affection of visitors towards it. The project has also produced replicable formats of participatory and non-vertical visits and communication tools that for the first time combined in an itinerary museums thematically united and geographically separated by a few kilometers along the Ligurian coast. There is perhaps, however, one rarely measured element that has been recorded in time. The seniors, who still continue to design alongside the museum staff, reported a returned

self-esteem, security, openness and enthusiasm. Others reported the emotional, personal, cognitive, and relationship benefit of this collaboration. For many, the multi-annual initiative has been an opportunity to get back in the game, rediscovering the local cultural heritage by making new acquaintances with people with similar interests (This information is derived from the internal reports of Casa Museo Jorn based on public surveys carried out during the Museo Senior project).

If the population over 50 and over 60 is the most present at the museum, still from the observation of the data on the attendance to the museum, it was possible to orient the museum offer towards new segments of potential public. The «big absentees», as defined by Balboni Brizza, are certainly the young people, at Casa Museo Jorn as in all of Italy (Balboni Brizza, 2018).

A January 2019 survey on "Finestre sull'arte" stated that the main problem of this absence, recorded by ISTAT (National Institute of Statistics), it is not related to the cost of the museum ticket but to the lack of attractiveness that the institutions communicate (Giannini, 2019). Moreover, competition in the leisure market is high and the museum has the task of entering into the range of offers that are available to its public (Vanni, 2018).

Targeted events to increase the audience under 30 have been proposed at Albisola with interesting results. "Escape from the Museum" and "Silent Disco – Jorn Edition" are two examples of how the museum can work on new audiences with unconventional proposals, studied specifically as appointments in which the educational message of the museum is accompanied by innovative elements.

"Escape from the Museum", the escape game repeated in museum spaces several times over the course of two years, has attracted new audience under 30. The participants went to the museum for a fun activity of concatenated puzzles that, exploiting the mechanisms of gamification and focusing on the typical involvement of a team building activity, allowed to convey the knowledge of the museum halls in which the game was set up. The riddles proposed were in fact built *ad hoc* to allow a sort of unprecedented mediation of the kept heritage. Most of the players were physically in contact with the museum for the first time and also had learned the history of the place through an unusual activity for a museum.

Different is the case of the "Silent Disco – Jorn Edition", a dancing evening on the beaches of Albisola: a promotional event of the museum that came out of its spaces to meet its potential audience.

The young participants received a ticket with all the information about the museum and a special discount dedicated to them that they could use at Casa Museo Jorn. Up for grabs, there was also the possibility to get a free guided tour, operating a special roulette available for the whole evening. Again, here there were elements of innovative mediation. The museum had made available to the public a photographer who encouraged participants to photograph themselves together with special accessories, depicting Asger Jorn and his works exhibited at the Exhibition Center. By handling these tools, the participants' gaze fell on an invitation to the museum, placed on the back of the works in which they could read the caption with author, title, date of creation and place where they are kept. Also in this case, the initiative represented a valid moment of meeting and of unconventional mediation that has brought to the museum a new audience.

In particular, the two events that had different purposes, the first making the museum attractive to a certain segment of the public and the second physically moving the museum to places usually frequented by young people, have met at least 500 people and have then allowed to record a significant increase in attendance at the museum in the target audience. The comparison between 2018 and the first half of 2019 shows an increase of 13% in the age group under 30: in 2018 this audience represented 26% of the museum's total visitors; in 2019 39%.

4. Conclusion

The examples given are only three cases that show how the museum can be present on the territory, proposing totally different experiences for different audiences, structuring their message in new ways. Museo Senior adopted the mechanisms of co-design for a mediation that, starting from the museum, found its peak in public participation in the construction of meanings, values and new narratives. "Escape from the museum" presented the visit to the museum as an enigma in which the passing of all the tests coincided with the victory and the acquisition of key information on the history of the museum and the territory. "Silent Disco – Jorn Edition" was born as a promotional event of the museum outside its bordes, invited to compare MuDA's work in a context completely foreign and potentially curious, yet close to certain atmospheres that artists have helped to create during the twentieth century.

The three projects are actually part of a stream of events that Casa Museo Jorn carries on verifying from time to time how the visitor, who

is motivated to reach the top of the hill on which stands the museum, will find stimulating the proposal of more complex experiences that traditionally belong to other types of events. Think of the wine tasting or the now traditional white dinners held all over the world: these experiences have also been offered at the museum with "Tastin' Paintings", format created by Luca Bochicchio and Jacopo Fanciulli or the "Cena sulla tavolozza". On these occasions, Casa Museo Jorn evoked one of his souls, that of meetings, informal dinners and good wine that Jorn himself made together with Berto. Building on the human and vital dimension of the Danish artist's house, the museum, which includes large open-air green spaces, is structuring new projects aimed at the promotion and retention of the strictly local public, so that the cultural institution is effectively lived as a citizens' home and perceived as a public space to be frequented over time. The initiative will make use of new surveys on the public and will break a trend that is recorded at least on a national scale: « l'identificazione del museo con il viaggio fa sì che per molte persone i musei della propria città restino inesistenti» (Balboni Brizza, 2018, «the identification of the museum with the journey that makes most of the visitors perceive the museums of their territory as inhexistent»). In support of this thesis, a research conducted by the Politecnico of Milan and directed by Michela Arnaboldi between Turin, Modena, Ferrara and Mantua, confirms that out of a sample of 662 interviewed, 65% have never visited the museum of their city and, among these, 47% do not even know of their existence (Finestre, 2019). These are the data museums need to access to begin to structure a communication plan and an offer that knows how to respond to specific needs, using a mediation that is innovative from time to time and yet consistent with the cultural institution. The offer of Casa Museo Jorn ultimately results in the natural emanation of an artist's house that suggests the most different ideas and the creation of disparate paths, useful for the understanding of all the widespread heritage of Albisola.

The reading of all the elements relating to the management and mediation of cultural heritage in Albisola allows us to see how a recently formed museum such as MuDA is naturally led to transform the concept of museum. Among its missions, in the first place, remains the conservation and protection of heritage. Immediately after the enhancement, understood as the ability to relate the cultural history of Albisola with its users, pursuing all the roads deemed appropriate, even the less conventional ones, in search of complete physical and cognitive accessibility of the heritage. Moreover, the latter is not only

a civic objective that has to do with equity and equal opportunities for access to culture but is also enshrined in the Italian legislation since 2001 and falls within the key principles of the Tourism Plan (2017 - 2022) of 2016.

Experimentation, which has been developing internationally for decades with the use of new solutions to allow collections to talk to communities, is undoubtedly the way to go. If today the museum is becoming more and more like a multifunctional and multicultural centre, then museology must be ready to undertake new paths, testing new approaches and subjecting visitors to new experiences in which learning also passes through unusual channels (Aguilar Rojas, 2019). In this way, the cultural institution will no longer be perceived as a immobile and dusty place, but it will be able to attract new audiences with the ultimate aim of creating more aware communities, in which the historical-artistic heritage becomes an active resource for understanding the past, the present and the future.

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Traditional and digital strategies toward full accessibility in the case of Cerralbo Museum-house

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Abstract

Cerralbo Museum is one of the national museums depending on the Ministry of Culture and Sports of Spain. It is an historical museum-house, created on 1922 as a legacy of Enrique de Aguilera, XVII Marquis of Cerralbo. With the aim of the excellence and the highest quality of the service provided to its visitors, Cerralbo Museum has focused for years in accessibility, specially on motor and hearing impaired users, leading on this field. In the past few years, the efforts have been addressed to the intellectual and psychical impairment, with several experiences in the use of art-therapy techniques, achieving fantastic results. Lately, during global quarantine, Cerralbo Museum launched its Easy-To-Read guide draft, supported by several digital strategies, asking community agents and users to help validate the resource. With the commitment of continuous improvement, the museum will keep on working on these themes, and trying to do its best.

Keywords: Art-therapy; Communication Strategies; Easy-To-Read; Inclusion; Museums

1. Introduction

Museums have strongly evolved in the past decades. Conceived to bring knowledge and culture to society, today they try, even more, to be important social energizing agents and to contribute to social

change and self-awareness. Today, museums are institutions fully opened to citizen's participation and dialogue, and museum professionals and managers recognise the obligation of the museums to make possible the universal access to culture.

The strategic plan "Museos + sociales" ("more social museums") was born in 2015 in the museum's area of the Ministry of Culture and Sport of Spain, that manages national museums like Cerralbo Museum. The aim of the plan was to success in making all public museums adapted to all the social needs of the citizens, following the dictation of the Spanish Constitution. Museums needed to be not only accessible for disabled, according to the European and Spanish laws, but also to give an answer to the special needs of those in risk of social exclusion or in difficulties to reach cultural contents and activities.

Fig. 1 – Magnetic loop and QR accessible Room guides in several languages at the ticket office of Cerralbo Museum.

This philosophy is directly related to the so called New Museology and Social Museology which began at the 70s of the XXth Century under the International Council of Museums, and that has lived a continuous theoretical and practical development in the Iberian-American region until now. Immigrants and refugees, children in risk, women, members of LGTBIQ+ collective, disabled and people with low literacy level are, in fact, potential users and visitors to museums that were out of the official discourse of the museum decades ago, and that could obtain important cultural, social and emotional benefits of their visit or relationship with the institution. That way, the museum becomes a safe space where is possible to maintain a rich dialogue between heritage and people. Museums depending on the Spanish Ministry of Culture have developed many actions to empower their role as social agents of change and development, reaching new audiences for the museums, and improving heritage accessibility.

Cerralbo Museum was one of the first Spanish national Museum to implement a system of full accessibility for limited mobility users, despite its character of historical-house museum and the difficulties

due to the palace, which it's itself a building described as a "Bien de Interés Cultural" according to the categories of the Spanish Heritage Law. The staff's hard work in this matter since 2010 was recognized by many social agents. Cerralbo Museum is proud to be an accessible museum in the case of motor and hearing impairment, and in the past years, has collaborated with Fundación ONCE due to design special visits for visual impaired visitors, with great success.

Since 2018, one of the aims of the Museum is to work with other disabilities and situations of difficulty in the access to culture and heritage. Unfortunately, museum professionals don't have full special training in the matter and sometimes, human and economic resources are limited. An historical house-museum, with narrow and delicate spaces and certain lack of visibility of collections, isn't the easier space to work with. Besides, the history of Cerralbo Museum can be sometimes difficult to tell even to regular visitors, so the project of making it accessible for users with cognitive difficulties or low literacy level is really a great challenge. In this moment, the Museum is ready to publish an "Easy to read" version of the guide and catalogue that will certainly be an important fundament for this work.

2. Art-therapy in museums. What for?

The approach between health and museums is becoming more and more common, as we can say in the case of Canada, where since 2019 the members of the association Francophone Doctors of Canada can prescribe their patients to visit de Fine Arts Museum of Montreal, which offers an art-therapy expert in their facilities. Also on 2019, an OMS report recommended for the first time to include art and culture on healthcare national systems. In the Spanish context, the "prescriptive" visit to free museum visits is increasing, as in the case of the valencian Museo Nacional de Cerámica y de las Artes Suntuarias González Martí, cooperating with the local authorities on healthcare.

According to that, art-therapy and museology, quoting Maria Dolores López Martínez: not only share the interest of the social approach, but also have many evidences to understand that they are strong allies in the mission of social wellness.

2.1. Historic antecedents of art-therapy

Collectionism is one of the key points that connect both disciplines. At the end of XIXth Century the interest in collecting artworks increased notably, also in the psychiatric ambit. The psychiatric art

gained popularity with papers as those by Cesare Lombroso, studying creativity and mental illness; or those by Pliny Earle, Hans Prinzhorn or Freud among others. Mani of the avant-garde artists of the late XIX and early XX centuries (expressionism, Dadaism, surrealism…) would revalue equally, according to doctors Marían López Cao and Noemí Martínez Díez, the art of mental patients, primitive cultures and child artistic manifestations (2004:37).

In fact, artist Jean Dubuffet would create one of the most important collections of this movement, known as Art Brut, according to M.ª Dolores López Martínez (2011:130).

2.2. Expansion of art-therapy to other areas

Another fact in common is the expansive capability both museology and art-therapy have. For instance, art-therapy is an emerging discipline in Spain, but it has the virtue of full and easy adaptation to very diverse areas of intervention, as mental health or social and cultural education. In the case of museums out stands their ability to transform themselves according to the social needs of the citizens, due to their public service call. The social mission of museums has been in continual change until the current state, according to new tendencies of inclusion and study of audiences.

In this context it is necessary to highlight the studies by Ángela García Blanco, Inmaculada Pastor, or Ana Moreno Écija, among others; and specially linked to the role of museums as agents of social change and development, the work of professionals as Encarna Lago, Juan García Sandoval, Antonio Espinosa or Teresa Soldevila can be pointed out.

After all, museums must act, according to José de Nascimento Júnior (National Institute of Historic and Artistic Heritage of Brasil), in the pursuit of a more equal, cohesive and socially fair society, and this is a shared idea with art-therapy.

Art-therapy and new museology share objectives and may offer mutual advantages. According to López Martínez, art-therapy can nurture the idea of museum as an agent of social change and well--being, developing programs of inclusion and attachment. The case of Cerralbo Museum, with the project "Hay un museo en tí" (There is a museum inside you), which made possible several contacts with diverse collectives, is a very good example.

Besides, the museum space gives an added value to the art-therapy sessions, using collections and rooms as a projective resource, for

inspiration and reflection. Museum becomes the perfect place to develop an art-therapy process.

It is more and more common to find Spanish museums with a wellbeing or personal development program, as in the case of the Museo de Bellas Artes de Murcia, with proposals to dementia patients; the Museo Thyssen, with "Tu museo interno" (Your inner museum); Sorolla Museum with its "Cuidar al cuidador" (Take care of the caregiver); or Prado Museum, with the project "Prado para todos" (Prado for everyone).

In the case of Cerralbo Museum, the team began to work in this direction on 2019, with the project "Hay un museo en ti" (There is a museum inside you), with a perfectly programmed calendar of visits with several associations. Unfortunately, the COVID-19 crisis, with the global quarantine and the closure of the museums, interrupted the project in March 2020.

3. The project "Hay un museo en ti", a well-being and inclusive development resource in Cerralbo Musuem

The general objective of this project was to enhance and materialize the Cerralbo Museum as an agent of social development according to the New Museology precepts: to strength the bonds with the community and diversity of users, using art-therapy as a way of interaction with the museum. The original idea was to address this service to people in early stages of Alzheimer,

Fig. 2 – Alberto Cordón during a visit with a group at Cerralbo Museum galleries. Cerralbo Museum.

depression, dementia, anxiety and other cognitive disease linked to age, finally the project had a fantastic reception and the Museum was able to adapt it to other collectives with a disability connection.

Taking on account that people in contact with museum collections elaborate a subjective projection of their experience, the possibility of using heritage as a key to introspective investigation and communication, and therefore, to personal development and well-being was clearly a fantastic option. This is why the service was designed as an experience of visit + workshop, to strength the relationship

between visitor and institution, making Cerralbo Museum a close and familiar resource. Each participant could use it their own way, related to their experiences or needs, as an inspiration, source of memories, ideas, thoughts or emotions. A good example of this is the testimony of this Alzheimer patient (This testimony and the following ones are translated from the Spanish original): "Well as we can see, this man (Cerralbo Marquis) liked his own, to keep thing, a little perfectionist. We can see when he liked something, he bought it or recovered somehow, well I´m the same. When my daughter was 3, 4 years old, I spent much afternoon time making her a doll-house. Now is my granddaughter's. When I first entered the museum I remembered this doll house and I felt very happy."

The special character of Cerralbo Museum as a museum-house made possible to elaborate a specific itinerary that included the idea of museum and preservation, as metaphors of self-care, for instance: building-body; collections-memories; preservation-care; restoration-recovery, etc. But also, visiting the rooms provoked the creation of new elements and references of this metaphoric thinking, increasing the imagination of participants. That was the case of a care-giver who participated, pointing out that this was a new idea for her: "I never painted the treasure boat before, but the idea came from the amphoras of the museum. They suggested me that, searching for this mixture of colours.

The workshop part consisted in a free art work, to freely express feelings, ideas. As we pointed out earlier, in many cases, the museum visit was a source of inspiration in both symbolic and non symbolic way. It was obvious in the case of a handicapped participant, that focused the most in the description of details that captured her attention during the visit: «I have done the basin, the sticks of the bed, the moulded bed and the wall. I love the room, but the wall is especially attractive. The style of the green colour, which inspires me hope. The drawing tries to be a little idea of what I see. I entitled it 'The room of the Marquis of Cerralbo'".

Fig. 3 – Group working at the workshop part of the inclusive experience at Cerralbo Museum educational room. Cerralbo Museum.

This way, the idea was to promote self-esteem, creativity, imagination, and to strength psychomotricity and mental agility between other cognitive aspects.

In collaboration with AFA ALCALÁ association, two sessions were firstly scheduled, one with Alzheimer patients, and another with the care-givers. The introspective possibilities were outstanding: "I don't know why I painted the sun inside the house, maybe I wanted to give light to home"

Even when it wasn't possible to deep in every case and situations revealed, the occupational therapist and art-therapist of the association, Paloma Lorenzo Díaz, expressed after the experience the powerful capability that every participant had to give a meaning to museum objects and spaces, and the increase of self-esteem.

With AFANDICE association and DALMA Foundation, four sessions were scheduled for a group of art made by handicapped associates and their companions. This had a more intimate approach, and promoted the bond between the museum and the participants, increased during the sessions, linking their personal experiences with the museum collections, generating new connexions with ideas, memoires. This is the idea in the testimony of one participant: "I began to make circles and then I switched to museum mirrors, because I have many in my home, because I watch myself very often".

As a conclusion, in both cases participants became active visitors and users of the museum. Their subjective interpretation of the museum and its collections is the perfect example of the power and potentiality that museological spaces and heritage has as a resource for art-therapy.

The unusual situation derived from the worldwide pandemic stopped this program along with other activities, so the team needed to confront a new scenario. The use of the TICs and social media and the increase of the virtual contact with the public would have the key for the new situation. Digital art-therapy service would be one of the answers to the people in need during quarantine.

4. Art-therapy virtual guidance service, a digital resource during quarantine

The idea was born as a response to the necessity of arrange some virtual activities to offer to the followers of the museum, despite the quarantine situation, that in Spain occurred from March to June. During this closure, national museums offered several services, from kid-friendly resources to virtual conferences. But was Cerralbo

Museum the one to offer an art-therapy virtual guidance service to keep fulfilling its social objectives. In order to reach the audience, a video where Alberto Cordón explained the project was published in Cerralbo Museum's social media. The reception was incredibly positive, not just by potential users but also by other social agents.

Our idea was to offer a safe space where no one could felt judged, encouraging active listening, participation, creation and communication between equals. The service was totally free, so there was a selection between the postulated users to create compatible working groups. Two small groups were made, and they were gathering online for six weeks, between May and June.

As the groups moved forward, new ideas and themes were proposed. Some of them related to the fear, stress, lack of sleep, anxiety, related to quarantine. The sense of group itself worked as a balm for many of the participants that feel free to elaborate and put their fears into words: "I have been deprived of what I really care about, to be with my offspring. I feel trapped, jailed. I have been taken everything that made me feel alive. Now I have fear to go out of this jail and hurt people".

Self-portraits were recurrent in both groups. This testimony exemplifies the feeling when the reopening of the quarantine began in the country: "I have depicted myself trapped at home, in a scale between been always at home or going out. Given my circumstances and the situation, I don't want to go out, I want to stay. I don't know If I want to go out".

Fig. 4 – Image for the Art-therapy guidance service. By Demian Ramos San Pedro, Museo Cerralbo.

Fig. 5 – *Artistic creation (detail) by a participant in the guided art--therapy digital service conducted by A. Cordón during quarantine. Cerralbo Museum*.

Symbolic language was very rich in both groups to express ideas, moments, sensations and emotions like fear: "The worst is that I

have fear, represented in those arrows I draw. The bright colours represent all the good things I have. Mi goal is to end the fears, but the fears are growing".

The Cerralbo Museum initiative created a routine for the participants, and even personal relations between them, sharing their lives, memories, feelings. This was an emotional escape to the over-whelming situation they were living: "I free myself doing crafts, it's natural on me. I colour a lot, since I´m a kid. My sister used to draw and let me add the colour. This comes from my childhood."

Several digital tools were used to make the service possible, form social media, *MailChimp* and Webpage for communication, *Google* forms for the inscriptions (with 50 requests in the launching day), to free *Zoom* meetings.

After the process, the team asked them to value their experience, again with *Google* forms. The results showed the absolute success of the initiative. The 99% considered good or very good their experience compared to their expectations. All the participants agreed in recommending the experience to friends and relatives due to the benefits they have experienced: more self-awareness, personal and creative development, a reduction of stress, for instance. They mainly affirmed to be interested in the presence of an art-therapy service in Cerralbo Museum, to be able to continue with the sessions, because they wanted to deepen in the process, and considered the museum the ideal place to do that: "I can't think in a better place to do it that in this museum, full of artworks, that would really be helpful to express emotions"

This project, with "Hay un museo en ti", has become one of the first experiences in the Museum in the line of art-therapy, a debut for future proposals and activities that explore this natural alliance between art-therapy and museology.

However, with the ending of quarantine, the Museum has to face new challenges, as the possibility to offer a permanent service of art--therapy, or the collaboration with sanitary institutions with the aim of providing a better quality of life to those in emotional or psychical need. The clue would be to consider museums a health resource, as in other countries.

5. Easy-To-Read Project on Cerralbo Museum, trajectory and current situation

Cerralbo Museum is one of the few Spanish house-museums that preserve the original interiors of a late XIXth Century aristocratic

palace. This special character affects the communication between the museum and the public. The extreme respect to the original spaces and displays since 1999 includes the elimination of many panels, labels and indications, traditional informative resources in the most majority of museums. The information is given with a portable free room guide provided at the ticket office (available in ten languages, from English to Russian or Chinese), with audio-guides and virtual guides hosted in a free *App*, *CloudGuide* (available in Spanish, English and French).

But the richness of the information is a problem to many visitors with reading difficulties, intellectual handicaps, or low Spanish level. It is obvious that all our visitors have the right to enjoy and understand Cerralbo Museum, its history and collections. This is why, according to the training provided by the Ministry of Culture and Sport and with the aim of universal inclusion and access to culture and heritage, the team decided to work on a Easy-To-Read material, to match other national museums as Museo del Traje (CIPE), Museo de América, Museo Arqueológico Nacional, Museo Casa de Cervantes, Museo Nacional de Escultura en Valladolid and Museo Nacional de Antropología, among others. The project began on 2019, with the reorganization of the Communication and Educational department and the arrival of two new museum technicians. The support of SEDENA, the company that provides the museum the cultural activities service according to the public contract with the Ministry, is been crucial due to their contacts with several inclusive associations as Fundación DALMA, AFA ALCALÁ and Asociación AFANDICE, and the specialized training of the educators provided. The Museum had then the capability to produce an Easy-To-Read version of the museum information.

For several months, the team worked on a text specially designed for all those people that have difficulties reading a common museum text for very different reasons: intellectual disability, cognitive disorder, low literacy, poor Spanish level, low reading comprehension, low interest in reading, museums or culture, young or very old readers, captive visitors, tired sight sufferers. The aim was to reach and to benefit the maximum number of users, in personal, familiar and even educational use. The Easy-To-Read material benefits the comprehension level, increases satisfaction and creativity of the user, enhances communication with others and makes the emotional response more likely.

According to this idea, after a first introduction of the Marquis figure, his family and the historical context where his collecting activity was

developed, the Easy-To-Read guide explains the different rooms of the palace to understand it as a house. First, the division of the floors, its use, the difference between public and private rooms, between exhibition rooms for the collection, displayed by the Marquis himself and also used as social areas for events and the habitation rooms of the family. This is a complex space to explain, a reflection of an era, the way of life of a social class, and also a collector's home with many important art works, and can be overwhelming, so it was kept it simple.

5.1. Easy-To-Read guidelines

To achieve the understanding of this material and the consideration of our text as Easy--To-Read (ETR), the team followed the international guidelines regarding style, language and content of the IFLA (International Federation of Library Associations and Institutions). On a national level, there is also the *Norma UNE 153101: 2018 EX Lectura Fácil. Pautas y recomendaciones para la elaboración de documentos* published by the Asociación Española de Normalización y

Fig. 6 – Front page and image for the ETR guide draft of Cerralbo Museum. By Demian Ramos San Pedro, Museo Cerralbo.

Certificación (AENOR) (June 2018), which establishes the necessary basis to elaborate Easy-To-Read materials.

One of the biggest difficulties was to make accessible the chronological frame of the museum-house, the Marquis and his family. The reading of the numbers and the abstraction of past times is difficult to some of the ETR users.

ETR standard are fluent and flexible, the IFLA accepts many levels and adaptations, from the most simple, with many illustrations and very few text; the second level, which includes easy to follow actions, vocabulary and expressions from daily life; and finally the most complex third level, with a longer text, some less common words, different times and locations, figurative collocations and less images. According to the extension of our text, with approximately 2.600 words, temporal frame situations and the necessity of a vocabulary, Cerralbo' s ETR guide would be an example of the third level.

5.2. Adaptation and validation of our first ETR guide draft

Once elaborated the ETR draft, next step is the validation. In Spain there are several official validation institutions for ETR texts, giving those the European certification. For instance *Adapta Plena Inclusión Madrid*, *Red de Lectura Fácil*, *Altavoz Cooperativa*, *Grupo Amás*, among others. The validation must be done with real and diverse users, in the very rooms of the museum, and text must be completed by a museum map. Now the design of the map and this physical validation is pending due to the special national and international situation derived from COVID-19.

But to reach the highest quality standard is one of Cerralbo Museum's missions, so while this official validation was in standby, the team tried to implicate the users and social collectives in the process. Using Sedena network, the Museum contacted some of the associations we were collaborating with in the frame of "A museum inside you", to enrol them and their associates in a more informal (but not less valuable) validation. The aim with these first tests was to understand if the information was comprehensive and correctly structured, if the ETR guidelines were correctly adopted, if temporal framework was accessible, and if glossary was useful.

The special international circumstances during the spring of this year 2020, with the massive closure of the museums, made the team think about another alternative: a virtual format of the ETR guide of the Cerralbo Museum. It was decided to launch it precisely on the International Museum Day May the 18th.

6. Spreading accessibility during the International Museum Day 2020, audiovisual strategies

The International Museum Day (IMD) is one of the biggest cultural international events, with the participation of museum a cultural institutions worldwide. It's an International Council of Museum initiative. This is a cultural organisation created in 1946, with the aim to protect and promote natural and cultural heritage, future, past and present, material and immaterial. Its biggest objective is to bring social consciousness about museums as social agents, cultural enrichment, mutual comprehension development, cooperation and peace between cultures.

The IMD is celebrated every may the 18th since 1977, and it allows the museum community to participate in a worldwide event, with activities to increase awareness about heritage, culture and museums, making museums kind, fun and interesting for diverse groups.

Every year, ICOM gives the day a theme, according to social concerns, in order to exemplify the social role of museums, sometimes unknown by the public. Last years the themes have been related to the role of the museum as agent of social change and development, as cultural vortexes, places for the social concord, and facing new challenges as sustainability, globalization or TICs.

On 2020 the theme chosen by ICOM for the IMD was *Museums for Equality: Diversity and Inclusion*, to celebrate diversity of perspectives that make up the communities and personnel of museums, and champion tools for identifying and overcoming bias in what they display and the stories they tell.

It seemed the perfect frame to present the ETR draft and initiative to the public, not only in a local or national level, but internationally. The team decided, as well, to communicate the general long-term efforts in accessibility in a very attractive way: an animated video entitled "Museo Cerralbo, Museo para todos" (Cerralbo Museum, a museum for all).

During quarantine, Cerralbo's Web page and social media were the primary way of communication with the public and followers of the Museum. For the launch of the DIM the team created an illustration and adapted it to Museum's communication channels: Web page, Mail Chimp campaign, *Facebook*, *Twitter*, *Instagram*… This image was used in two separate actions: first, the launch of the ETR guide draft in the free *App CloudGuide* (available for Android and IOS); and secondly, the video, specially created for this occasion, published in the YouTube channel and linked to all the social profiles.

The use of *CloudGuide* for the launch of the draft was very well meditated and authorised by the Ministry, in a context of no economic resources for publications and no possibility of physical validation in a closed museum. *CloudGuide App* reaches users worldwide, in more than ten languages, and offers multimedia content about prestigious cultural institutions, connecting art lovers, allowing them to interact with the contents, and offering free information (visual, text and even video and audio) about museums with no advertisements. It's easy to install and to use, and the usability is high, working even offline.

Cerralbo museum began to use this *App* in 2018. At the beginning, the aim was to offer the main visit in three languages, then, the Museum started offering guided visit to the temporary exhibitions also. The spring of 2020, during quarantine, a kid-targeted content was also uploaded. It was clear that using this kind of *App* to publish

a ETR guide might be contradictory, because of the tech gap. Because of this, a user guide of the *App* with detailed but easy photos and instructions was elaborated and published in the web-page. Also, the team knew that the standards of ETR guidelines (specially in text composition) couldn't be respected in the *App*, which has its own formats. That was a sacrifice to make in order to take the train of the IMD for the ETR draft text.

Due to this launch and the call for collaboration and validation, many associations and organizations contacted the Museum, for instance Lectura Fácil Euskadi Irakurketa Erraza, Cirvite and Educación Navarra, among others. Cirvite even gave some recommendations and corrections that the team totally appreciated.

As above referred, the celebration of IMD had another pillar: the creation of a beautiful and attractive audiovisual based on video and animated illustrations representing users from the point of view of diversity, entitled "Museo Cerralbo, Museo para todos". With a length of 1:30 minutes, a cheerful music and including ETR lettering, allows the viewer to know every accessibility aspect of Cerralbo Museum, including mobility aspects and itinerary, the wheelchair loan, the audio-description of every published video, the presence of magnetic loop, the translation of the room guide to ten languages, the ETR guide and finally, the training of the educators in sign language. In fact, the video includes a short cut of Alberto Cordón speaking in sign language.

7. Conclusions and Acknowledgements

Cerralbo Museum has proved, despite all the conceptual, budget and structural difficulties, to have a real commitment with accessibility and social inclusion. After years of improving in this line of work, making special efforts on accessibility for motor and hearing impaired users, now the museum staff and direction is strongly determined to continue this way. New tendencies as Easy-To-Read or the use of art-therapy techniques in museums make perfect match with the advantages offered by free TICs and the clever use of social media to keep Cerralbo Museum going further in the pursuit of the highest quality standards.

We would like to thank all the participant associations, their associates and the art-therapy guidance service their generosity, open heart and kindness. These projects wouldn't have been possible without the aim of cooperation and public service of Cerralbo Museum, including its director Lourdes Vaquero; Cerralbo Museum

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Museums and society after COVID-19: New perspectives and approaches

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Abstract

The COVID-19 pandemic has changed the way of life in the contemporary world; just now, after the lockdown, we are beginning to adapt to the new normality that will inevitably accompany us for a long time. But will this change be radical? Or will it be a temporary *modus operandi*? This question can be applied to all socio-economic aspects, and museums and cultural centers are no exception. The pandemic has temporarily closed more than 85,000 museums around the world; 1/3 will have to reduce facilities and services so the public can survive, and 13% may not reopen. The question now is, how should institutions focus its future after this significant impact? Which were the perspectives before and which are now? Are we making a giant step to the new virtual museums? Or are we realizing the necessity of a new drift to a new culture approach through community involvement? Can heritage help people get over the effects of the pandemic? Surely, all of these interrogations will determine a before and an after in their management and future perspectives. Is it now time to reimagine museums?

Keywords: Covid-19; Digitized Museums; Museums; Virtual Museums

1. Virtual museums, the new cultural experiences? The new virtuality or the old empiricism?

Museums play a unique role in our society, not only to safeguard our past but also to use and learn from it to better understand our present and make positive shifts in our future. They do this by acquiring, preserving, and exhibiting our heritage, and putting it in aid to society by reaching and educating people, working with com-

munities facilitating debates, raising knowledge, etc. Museums are alive and in constant change to offer their best service to society. Indeed, in the last 50 years, museums have held a long-term race to bridge the gap of nineteenth-century collectivism to become the centers they are today. But its path has been crushed by the COVID-19 impact. This great shock has led to the immediate opening of cultural institutions to social networks to adapt to the new normality. Almost all museums have increased their digital presence during the lockdown, to make their content accessible. While it is true that this process towards the digitalization of museums has already been taking place gradually in recent years, it has accelerated immediately. The lockdown has quickened the process vertiginously, forcing museums that wouldn't have otherwise moved so quickly. The pandemic has brought about a general switch, in which cultural institutions were faced with the dilemma "digitalize or die". So it is undeniable that the progressive virtualization of centers and museums increasing through the years is now unstoppable.

As referred, museums' digital adaptation has been frantic, and the virtualization opportunities led to sharing its content and reaching wider audiences in a moment of urgency. We have seen how ICTs have served to bring museums closer to people by bringing their content inside homes, offering unique cultural experiences.

The UNESCO Report *Museums Around the World in the Face of COVID-19* has identified five categories of adaptation to the digital that museums have developed during confinement. The primary and most used has been the use of previously digitized resources, as well as games, activities, and applications from previous exhibitions that were no longer available. Following this line, digitization or adaptation to the virtual of events scheduled during the lockdown has been also a star resource.

On the other hand, some institutions have also opted to design activities in the pandemic context, with projects outlined to break away with the adaptation of analogue content to digital content (such as those mentioned above). So basically, they offered completely innovative content and activities conceived to the situation. For example, *Google* has provided a low-cost virtual experience available to everyone, *The Nine Virtual Tours* created by *Google Arts and Culture*. These tours can be done by using The Cardboard, a cheap virtual reality tool that works by adding the Smartphone on the device of cardboard. This device allows people to take virtual tours of places such as The Peacock Room, The Blue House in Hong Kong, or The Ancient Temple of Zeus (2500 BC) just by using the smartphone

and The Cardboard! So basically, you can go to the Ancient Temple of Zeus in your pyjamas. Incredible, right? This technology indeed predates confinement, but it has had a definite increase in consumption.

However, the application of virtual technologies hasn't been the only resource on the rise of museums. With the innovative approaches in the pandemic context to bring museums and culture closer to people, we have seen how institutions have broke with the eclectic barriers of the concept of work of art. These have been exported to the quotidian, driving actions like the "art recreation at-home challenge." The challenge encouraged people to recreate famous works of art with anything they could find at home. An Instagram account called Tussen Kunst en Quarantine from Amsterdam inspired this challenge. It was followed by other institutions such as The Rijksmuseum "Between Art and Quarantine," or the Getty Museum in LA the #GettyMuseumChallenge.

Besides all adaptations we seen above, there has been a definite increase and improvement in museums' presence on social media. The museums' profiles on platforms such as *Facebook*, *Twitter*, *Instagram* and *Youtube* have increased considerably. They have become an essential tool to allow museums to approach beyond their web content and keep in touch with audiences and attract new ones. Lastly, concerning museums' study & research functions, these have been worked on through professional seminars, in a stricter context about admitted assistants.

In short, a vast promotion of online programs has accompanied this projection to the digital public during the COVID-19 lockdown. The content created during these months is uncountable. Without a doubt, digital culture has become the solution for breaking down the home-walls barriers during the quarantine. The virtual, indeed, has served to project cultural content everywhere, reaching international audiences. And it is impossible to deny that this content has been of great help in overcoming the quarantine days. But all these programs were focused on the digital audience in a particular way to substitute the physical museum experiences. But when the COVID-19 fades... Will museums maintain this attention for the digital public? What is their new approach? Without a doubt, we are at a starting point where it will be necessary to reconsider the relation among museums and their visitants.

All this content on the networks has motivated people's inspiration and creativity, and from it, several artistic projects have arisen. One

of them is The COVID Art Museum, an initiative of three freshmen from Barcelona who have collected artistic production inspired by the health crisis. The global pandemic and its aftermath have inspired many artists worldwide, many of whom have created works that reflect the social situation we lived in; from satire, humour, and reflection, created their artworks in a unique context. Therefore, they decided to disseminate and preserve all these creations and promote a virtual museum of the Covid-19. So, we see how, at the moment of maximum use of ICT in culture, the gap of the digitization of physical museums is broken, for the direct creation of virtual museums. Is it a first step towards abandoning empirical cultural experiences? Are new digital information and communication technologies beginning to cease to be the interactive medium to become the only medium? How will it affect the interaction of heritage with people? Once the museums reopen, will it be like flipping a switch, and everything will be back to normal? Certainly, nobody does have the answers to all these questions; however, we can draw and imagine its future scenario.

2. The romantic idea of the smell of ink from new books seems to fade with the newly purchased Kindle

To say that ICTs will replace the physical museum institutions in the future is like saying that we will stop buying books, certainly a bold and unrealistic approach. Nonetheless, we must accept that it is increasing its role in all new cultural experiences. The writer Clay Shirky said, "But society doesn't need newspapers, it needs journalism." So is it now time to say, "Society doesn't need to visit museums personally, but online?" "People don't need museums, but culture?" The virtual visits can vary significantly from reality, but who is not tempted to "do" the British Museum over the morning coffee from home?

This dilemma approaches rapid and necessary demodulation of museums' function, design, and it's communication to people. The vanguards facing this challenge are the museum's curators. They are responsible for the design of museum spaces and the good understanding and enjoyment of visitors through documentation, registration and contextualization, dissemination, and teaching of the museum's assets. They face a new challenge with ICT: how should the museum relate to society with unique digital needs? Will they focus on recreating a virtual space where the Mona Lisa can follow the eyes of spectators from any screen in the world? Or will they work to publish even more exciting facts about Da Vinci's work that

to attract new audiences? What is the best balance between the web and the actual exhibition to benefit museums from ICT's potential?

From a museological point of view, virtualization indeed has certain advantages. For example, the virtual environment does not have to show the pieces displayed in the museum, although it is an opportunity to show all those not available to the public. Usually, museums only show 20% of the collection, while the other 80% remain stored due to a lack of space. On the other hand, the virtual environment can include different information levels, depending on the degree of detail that satisfies the visitor's curiosity level, from a tourist who only wants to get an overview to a specialist. Also, virtual breaks down language barriers, time, and space, having so many advantages over physical displays' limitations. And, we must not forget the image possibilities of virtuality. From walking through the museum's corridors, to get to see three-dimensional images or recreations in virtual reality that enable us to enlarge specific parts of the objects or artworks with a simple click. All these values can make the visitor enjoy both museums' presence, on the network, and in real, functioning unitedly to be enrichment to each other.

Still, not all are benefits. The constant demand for virtualization creates unmet needs for visitors. Although Botticelli's Venus can be "uploaded" to the best resolution network, exporting its essence is impossible. It has been more than half a century since the aura theory of Walter Benjamin's works of art. He claimed that the aura of artworks has disappeared in modern times because it has become reproducible. What would he think now, if he saw that we are not only reproducing a work of art but also entire visits to museums that allow people to walk around any museum from the couch? It seems like we have been just focusing on full virtualization beyond contemplating the benefits that the experience itself can bring to us.

And without a doubt, this new dynamic will change radically many of its functions in museums and its workers' tasks. In recent years we have seen museums increase the outsourcing of their services. It started by outsourcing the museum's stores and grew up to outsource the art restaurateurs, educators, guides, etc. The frantic change of functions and tasks we live now implies a direct need for professionals in technology, photography, and web design. Still, it seems it does not imply an increase in the staff of museologists, curators, or restorers. There will be many trades in the sector that will be a decline in labour demand. Why have an *official guide* if a free virtual tour already exists? Why keep maintenance and surveil-

lance staff if the parts are protected by the same distance imposed by the screens?

This matter also concerns the replacement of basic tasks by new technological equipment and the severe economic effects it entails. Many museums are financially supported by the cost of entrance, donors, sponsors, collaborations, etc. It is clear that after the impact of COVID-19 and the collapse of international tourism will directly affect the number of tickets. And if digitization persists beyond the Coronavirus, there will undoubtedly be a drastic drop in the name of collaborations, sponsors, and donors. According to the International Council of Museums (ICOM), more than one in ten museums may close permanently.

These economic effects will have a more significant impact on institutions with fewer resources. Currently, there has already been a notorious difference between cultural institutions depending on the economic resources at their disposal. Specifically, 5% of museums in Africa have not been able to project any digital content type and have been completely overwhelmed by the situation. This financial gap that affects digitization is perceived not only in the museum tools but also in its audience. We must not forget that at least half of the world's population does not have access to the internet or electronic devices. Plus, according to the OECD data, 327M fewer women than men have access to the internet, which will also imply a considerable gender gap. Basically, its consequences are economical and social, providing huge unequal access to culture, making the digital divide more evident than ever.

So which is the point into all of this? Do we need to give up the digitization of museums? Obviously not. I want to point out that this crisis is indeed causing a great fight for museums to survive, and it mustn't be solved by repressing and turning off resources behind digital screens. It should be the other way around! It can be the spark to initiate its reinvention to become a safe and well-being space, playing a pivotal role in the recovery of society after the pandemic.

3. Society and new Museum's approaches, a path for heal and recover after the pandemic

Which role can take a museum in a crisis? One of the most recent examples of museums' social importance amid in a social crisis was the role played by the Smithsonian National Museum of African American History and Culture in Washington D.C. with the Black Lives Matter protest movement. On May 25th, George Floyd's murder by

a police officer was one of the saddest tragedies. That doom marked 'a before' and 'an after' in history. After that, we all saw North American society outraged, took the streets to protest for a necessary change, and everyone acclaimed under the movement "Black Lives Matter." At that moment, when the NMAAHC (National Museum of African American History and Culture) became a rallying point on the protests by gathering a place for people to meet, debate, and discuss and share messages to build the energy needed to make the changes they were claiming for. The community recognized the museum as an appropriate, significant, and symbolic place to talk about society's substantial and necessary changes. The museum also took part in it, and curators of the Smithsonian went out to the street to collect objects and signs from Black Lives Matter held during the protests in Washington. These were preserved, as items of historical heritage, so Americans understand and attend the problems that have played racism in his country. Undoubtedly, this represents museums' social role and shows how their action is significantly crucial during a social crisis.

Indeed, this was a very specific case with a very close bond between the museum's theme and the protest movement. However, I want to highlight the need for society to find museums as open spaces, built to share, create, and face together the problems we live in. Ergo, after the affections COVID-19 and all the issues and new approaches museums will have to face, why don't we lead the reinvention of museums to make them institutions active in the recovery of society after the pandemic? Now, after the lockdown, the community is expected to have adverse psychological effects on the mental health, well-being, and habits of citizens. Could we harness the potential of museums, culture, and heritage as healthy resources?

According to the European Region of the World Health Organization, there is evidence of the arts' role in improving people's health and well-being. They claim that the contribution of the arts and culture can be cost-effective solutions in terms of good health and the prevention of a range of mental and physical health conditions, as well as on the treatment in chronic diseases. Also, arts and culture can help provide holistic, multisectoral, and integrated care to people who suffer from health problems for which there are no current solutions. Given the benefits to culture and the arts to health, why not improve cultural organizations, including health and well-being as an integral, essential, and strategic part of their work? Yet, the OMS admits that more research is needed in this field.

For this reason, the WHO Regional Office for Europe and its Member States has launched the Evidence for Health and Wellness in Context project, the Cultural Contexts of Health and Wellness (CCH) project. It aims to take a new research approach to the outcomes of the culture of health and well-being on people. The study involves the complementarity of qualitative studies of broader social sciences and health humanities to improve the understanding of the needs, values, perceptions, and experiences of the people around them to improve health and the collective well-being.

The Heritage Department of la Generalitat de Catalunya during the lockdown organized seminars with experts to address the effects of COVID-19 on museums. One of them focused on using arts & culture as a tool to get through the impact of the pandemic in society. Guillem d'Efak, Director of Communication and Corporate Social Responsibility and Coordinator of the Arts in Health Strategy at the Catalan Institute of Health, pointed out the need for research in this field. Indeed, he introduced the project the RecuperArt (recover – art in Catalan), an outline focused on healthcare staff who worked under high stress during the pandemic months. The project consists of creating a neutral space in museums for health professionals, focused on emotional and mental recovery. The activity proposed is designed to be adaptable to any museum that wants to host it. How does it work? RecuperArt introduces a collection of activities that link the art of the museum itself with therapeutic activities to help sanitary professionals on their emotional status. The exercises will be developed and based on three artworks chosen individually for the participants, from the museum's collection. Once selected, these will be the mean through which they will develop the activities. The activities can be from reflection practices to introspection in various ways: "Which words does the play suggest to you?" "Which musical associations does the artwork make you feel?" "Propose the continuity of the story is represented on it." In short, different actions completely self-guided by the participants that purpose questions to provoke introspection through art, combined with drawing and chromotherapy activities.

Indeed, this is a first step to enrich and improve the role of museums after the pandemic. Efak insisted that the project is in an initial phase of the study. It needs more research and collaboration to find the links between cultural and health centers to coordinate and carry it out correctly and effectively. He also mentioned the proposals in which they are working with Catalan universities to offer studies that link the world of health and the arts. Besides, what Efak most notoriously

insisted on was the need to rethink cultural institutions' missions, and the work needed to make them reconnect with their closer communities. In this sense, the approach not only focused on health, but the rethinking should also be more in-depth.

Precisely at the beginning, we were dealing with how museums have evolved to find ways to connect with people and society in general. How, through ICTs, cultural institutions had taken gigantic steps during confinement to be more present than ever. Perhaps these efforts to approach people have been made in a too dehumanized and virtual direction. The establishment of mobile technologies has fostered communication between institutions and society, but it seems to be more advanced in theory than in practice. The 21st-century society probably no longer admits museums as conservative centers of knowledge, either online or live. We need to keep working to make museums democratic and open places so that people can find spaces to "project" their interests and concerns and work on them.

I believe that cultural institutions play an essential role in society, beyond the preservation and participation of knowledge, and more relevant to social changes and movements. And now, more than ever, those struggling for survival after the pandemic needs to work and find their new role in communities.

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