

HERITAGE AND BEYOND

Publishing
Editions



COUNCIL OF EUROPE CONSEIL DE L'EUROPE

Heritage and beyond

French edition:

Le patrimoine et au-delà

ISBN 978-92-871-6635-7

The opinions expressed in this work are the responsibility of the authors and do not necessarily reflect the official policy of the Council of Europe.

All rights reserved. No part of this publication may be translated, reproduced or transmitted, in any form or by any means, electronic (CD-Rom, Internet, etc.) or mechanical, including photocopying, recording or any information storage or retrieval system, without the prior permission in writing from the Public Information and Publications Division, Directorate of Communication (F-67075 Strasbourg Cedex or publishing@coe.int).

Cover design: Graphic Design Workshop, Council of Europe

Cover photo: Seu Vella (Lleida) by Aida Barceló Michans (12 years old), Catalonia (Spain), IHPE, 2008

Layout: Jouve, Paris

Council of Europe Publishing

F-67075 Strasbourg Cedex

<http://book.coe.int>

ISBN 978-92-871-6636-4

© Council of Europe, December 2009

Printed at the Council of Europe

Contents

Preface <i>Robert Palmer</i>	7
Benefits and innovations of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society <i>Daniel Thérond</i>	9
The philosophical, political and pragmatic roots of the convention <i>Noel Fojut</i>	13
Unpacking the convention into challenging actions for member states <i>Jelka Pirković</i>	23
New heritage frontiers <i>Graham Fairclough</i>	29
Views of the Chair of the Faro Convention drafting group <i>Guilherme d'Oliveira Martins</i>	43
The Faro Convention, an original tool for building and managing Europe's heritage <i>Pascal Liévaux</i>	45
Why do countries ratify conventions? The case of Montenegro <i>Milena Filipović</i>	47
The Regional Programme for Cultural and Natural Heritage in South East Europe – Declaration	51
The human right to the cultural heritage – The Faro Convention's contribution to the recognition and safeguarding of this human right <i>Ugo Mifsud Bonnici</i>	53
On the “right to heritage” – The innovative approach of Articles 1 and 2 of the Faro Convention <i>Patrice Meyer-Bisch</i>	59
Article 4 of the convention <i>Patrice Meyer-Bisch</i>	67
The social and spatial frameworks of heritage – What is new in the Faro Convention? <i>Gabi Dolff-Bonekämper</i>	69

Europe – A constrained and fragmented space on the edge of the continental landmasses. Crossroad, battlefield and melting pot <i>Carsten Paludan-Müller</i>	75
Heritage and dialogue <i>Vladimir Tolstoy</i>	85
Museums, cultural heritage and dialogue in Northern Ireland: strategies for divided societies <i>Dominique Bouchard</i>	91
Heritage conservation as a driving force for development <i>Xavier Greffe</i>	101
Economics and the built cultural heritage <i>Donovan Rypkema</i>	113
The cultural context of sustainability – Heritage and living <i>Graham Fairclough</i>	125
Creating new assets in the cultural heritage sphere <i>Dag Myklebust</i>	129
Can co-operation lastingly stabilise the heritage economy? <i>Prosper Wanner</i>	133
Heritage, public authorities, societies <i>Jean-Michel Leniaud</i>	137
Heritage partnerships – Promoting public involvement and understanding <i>Sharon Goddard</i>	141
“40xVenezia”, an example of a heritage community applying the principles of the Faro Convention <i>Shaul Bassi, Flavio Gregori, Cristina Gregorin and Prosper Wanner (“40xVenezia Movement”)</i>	149
Place-making and place-shaping <i>Graham Fairclough</i>	153
Communities of practice around tranquillity, calm and open space in Flanders <i>Piet Jaspaert</i>	155
The Faro Convention and the information society <i>Catherine Ledig</i>	159
Integration of information technology in the daily practice of the cultural heritage professions – Articles 13, 14 and 17 of the Faro Convention <i>Catherine Ledig</i>	169
The MINERVA and MICHAEL networks <i>Giuliana De Francesco</i>	173

South-Eastern European Digitization Initiative, SEEDI <i>Zoran Ognjanović, Milena Dobрева, Nikola Ikonov and Tamara Butigan-Vučaj</i>	179
Pan-European co-operation: HEREIN, the Council of Europe information system on cultural heritage.....	183
Some fundamental elements of the legal framework governing cultural heritage protection in the information and knowledge society <i>Catherine Ledig and Aurélie Klein</i>	185
Arnavutköy and Sulukule: an interview and a case study <i>Defne Gürsoy</i>	191
Interview with Mahmut Çelebi, President, Association of Residents of Arnavutköy.....	191
People from all over the world are campaigning in favour of Sulukule, Turkey's oldest Roma neighbourhood.....	196
Four interviews <i>Alexis Ipatovtsev</i>	197
St Petersburg: the ideal European city? An interview with Professor Georges Nivat, University of Geneva.....	197
Diversity of frontier heritage: Terijoki/Zelenogorsk and Karelia An interview with Jukka Marttinen, Vice-Chairperson of the Terijoki Club.....	200
Heritages on the Karelian Isthmus An interview with Evgeni Balashov, from the association Karelia.....	202
Heritage and the Internet in Zelenogorsk (formerly Terijoki) An interview with Alexander Bravo, creator of the website terijoki.spb.ru.....	204
Authors.....	207
Appendix The Council of Europe Framework Convention on the Value of Heritage for Society.....	211
Photo insert	
Photos.....	I
A peek at the future <i>Dag Myklebust</i>	XXV

Preface

This is a book about the Council of Europe's newest convention in the heritage sector. It addresses the questions of why such a convention is needed, why governments that have not yet ratified it should do so, and what the benefits will be to Europeans who live in the 47 member states of the Council of Europe.

The Framework Convention on the Value of Cultural Heritage for Society ("the Faro Convention") deals with important aspects of heritage as they relate to human rights, and also promotes a wider understanding of heritage and its relationship to community, society and nation. Heritage in itself is not simply a public good; indeed, it has often been a basis for conflict. There is much evidence, in the past and also today, of heritage as a divisive force if it becomes a tool for resistance and the expression of difference.

Values have become the subject of much discussion in contemporary society, especially at a time when the world is facing major challenges due to the failure of economic systems, the repercussions of the energy crisis, and the damaging impact of climate change. Values influence decisions about what to protect or preserve, and the way we represent our past and manage our present. The interplay of divergent views about aesthetic value, historical value, community value and economic value is a conundrum of modern society.

The concept of heritage that moves far beyond the traditional notion of old buildings and historic sites may be fashionable for academics and intellectuals, but remains underdeveloped in national, regional and local cultural and heritage strategies. Heritage in today's world has become transdisciplinary; its preoccupation with traditional principles of conservation and archaeology has been replaced by a profound preoccupation with the processes of education, the economy, and the enrichment of cultural life. How can the development and management of a community's heritage assets attract the active participation of civil society, not only in mobilising protest against bad decisions, but in ensuring that heritage contributes to the social and cultural dynamics of the community

Although heritage, both tangible and intangible, is an important part of the narratives of all societies, the practice is complicated by diverse notions of "value". Decisions about what to preserve, what to develop and what to destroy provoke questions concerning value to whom, and at what cost? Of what value in economic terms as a generator of income? Of what value in social terms to build cohesive societies or heal divided ones? Of value to whose cultural identity and which collective purpose?

What should be done about our decaying heritage? What should we do with our overflowing archives and museum storerooms? How many more historic and commemorative sites can be supported? Can we accept the preoccupation for restoring places and spaces when the cultures that inhabit them are dying out; minority languages are being lost, stories and music are no longer being passed down from generation to generation?

In certain communities, heritage consciousness is still dominated by elites and expert concerns. Looked after by professionals and academics, what is the role of the public, except as passive spectators and witnesses to the decisions of others?

Heritage is not simply about the past; it is vitally about the present and future. A heritage that is disjoined from ongoing life has limited value. Heritage involves continual creation and transformation. We can make heritage by adding new ideas to old ideas. Heritage is never merely something to be conserved or protected, but rather to be modified and enhanced. Heritage atrophies in the absence of public involvement and public support. This is why heritage processes must move beyond the preoccupations of the experts in government ministries and the managers of public institutions, and include the different publics who inhabit our cities, towns and villages. Such a process is social and creative, and is underpinned by the values of individuals, institutions and societies.

We must continually recognise that objects and places are not, in themselves, what is important about cultural heritage. They are important because of the meanings and uses that people attach to them, and the values they represent. Such meanings, uses and values must be understood as part of the wider context of the cultural ecologies of our communities.

The Faro Convention provokes such reflections. Within the Directorate of Culture and Cultural and Natural Heritage, we are also attempting to provoke a reconsideration of heritage – as a concept, as a set of processes, and as a dynamic force to help us better deal with our future.

All political conventions can be seen in part simply as agreements of shared intent between the governments that sign and ratify them, but it is the action that follows that gives life and shape and meaning to the words. This book helps to define and clarify the intentions, and to suggest actions and activity that the Faro Convention might stimulate.

I wish to thank the many contributors to this volume who have shared their insights and expertise. The publication has been prepared under the auspices of our inter-governmental Steering Committee for Cultural Heritage and Landscape (CDPATEP), which will retain responsibility for overseeing the implementation of the Faro Convention when it comes into force. Personally, I hope that will be soon. This new convention is very much of its time, and that time is now.

Robert Palmer
Director of Culture and Cultural and Natural Heritage, Council of Europe

Benefits and innovations of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society

Daniel Théron

Did a further convention need to be added in 2005 to an already extensive list of treaties framed for the sake of culture and heritage? Some doubted it, but with hindsight, this instrument's relevance and immediacy now seem obvious.

Since the 1970s, the Council of Europe has continually urged countries to introduce preservation policies that favour quality of life for local populations and the general public's access to culture. Not surprisingly, true to its role at the leading edge of evolving societal concerns, it has raised the question of what the heritage signifies and how it should function in a Europe and a world that have changed greatly since co-operation began.

Possible approaches to a subject area like the heritage are manifold. The Council of Europe is of a political character, and now gives prominence to the advancement of human rights, democracy and rule of law as well as to the building of a more human and more cohesive Europe. As a result, the heritage perspective has moved away from the conservation-oriented science and technology standpoint to contemplate the ways in which the heritage is meaningful and beneficial for societal progress, European unification and its fundamental values. That was the kind of inspiration that guided the group of experts who drew up the convention between 2003 and 2005.

The approach endorsed in the instrument contrasts with the traditional conventions on protection of cultural property, and thus might have caused some amazement and dismay. It therefore seemed expedient to prepare this publication as a means of explaining and highlighting the framework convention's original and innovative message. This undertaking is meant to put the Faro Convention back in its context, propose a series of comments on the whys and wherefores of its content, and finally invite ongoing debate about the very immediate interests of the cultural heritage. The contributors' diverse professional profiles and nationalities logically echo the diversity of the issues addressed.

Succinctly, what are the main offerings of the Faro instrument?

The purport straightway distinguishes itself from the aims of the 1972 UNESCO convention concerned with the exceptional value of major items of humankind's heritage. Like the earlier work of the Council of Europe, the text pursues a comprehensive approach to the built environment embracing urban and rural developments and the intermediate components of the heritage fabric, with all their diversities and vernacular aspects. Nor does it duplicate the 2003 UNESCO convention on safeguarding the intangible heritage, since it is not a matter of safeguarding a supposedly intangible class of heritage but rather of considering the meaning which every heritage whether tangible or intangible has in a given context. Finally, being focused on the actualisation and the specificity of heritage values, not on arrangements for supporting the cultural industries, the objective is also distinct from that of the 2005 UNESCO convention on the protection and promotion of the diversity of cultural expressions.

For the first time, the Faro Convention offers a holistic definition of cultural heritage. It expresses the principle that preservation of this heritage is not an end in itself but has the object of furthering the well-being of individuals and the wider expectations of society. It associates the need of most individuals to find something of themselves in one or more heritages with the right for all to participate in cultural life as construed in the Universal Declaration of Human Rights. Transcending the stage of the protective machinery already covered in the previous Council of Europe conventions on the architectural heritage (Granada, 1985) and the archaeological heritage (Valletta, 1992), the framework convention leaves countries a margin of discretion as to the means to be applied and does not create any new individual rights on the citizens' behalf. Instead, it emphasises the potential which heritages together represent as a resource, invites the appraisal and reconciliation of the sometimes contradictory values which society assigns to heritages, and lays down updated benchmarks for the cultivation and transmission of those values.

The novel reference to "heritage communities" signifies that heritage awareness in the future should stem not only from professional expertise but also from the aspirations of population groups which may not be linked by language, an ethnic tie or even a shared past, but are linked by a purposive commitment to specific heritages. Stated for the first time in a treaty instrument, the notion of the "common heritage of Europe" also conveys the idea that all the layers of heritage which characterise the diverse local features of this continent make up, here and now, a source of prosperity, employment and quality of communal life for the local populations and their visitors. Rather than encourage revival of past conflicts, it expresses a hope of living together. The concept of a common heritage is thus consistent, in a pluralistic democracy, with the sense of cultural "pluri-affiliation" for individuals and groups, reconciled with respect for fundamental shared values that underpin a common political design for Europe.

The principle of "shared responsibility" towards the heritage is also a strong point of the text and implies new states of balance between the respective functions of institutional experts and of emerging heritage communities. A final asset is the itemisation of a set of issues that should be addressed in the

ambit established by the convention regarding territorial cohesion, sustainable use of resources, mobilisation of cultural capital and strengthening of the social bond. As things now stand, the instruments that will prove essential for monitoring the convention are prefigured in the development of the HEREIN Network which was tried out for the purposes of the Granada and Valletta conventions.

Let us hope that the contributions to this book will aid understanding of the convention, make readers discover every facet of it, and lead them to become its promoters. May this publication also fulfil its aims by furthering the process of signature and ratification among an ever wider circle of states. Optimisation of heritage resources by fashioning a different culture of development maps out future paths for Europe. It may also hold out hope of happiness shared with dwellers in more distant communities.

The philosophical, political and pragmatic roots of the convention

Noel Fojut

Introduction

When major positive developments occur, in heritage circles as in life more widely, there is a tendency for everyone involved to claim especial credit for the seminal ideas behind such changes. In the case of the Faro Convention, its antecedents may be traced back to the field of heritage conservation (where both the practitioners and the theoreticians have claims), the field of sustainable development and the field of political philosophy, including that of human rights. Those of us who attended the convention's birth feel a special pride, even though the offspring is the child of many parents.

In truth, of course, all of these ancestors were necessary to the birth of Faro, and their modern and future descendants will be necessary to its successful implementation, refinement and, hopefully in the distant future, replacement.

The purpose of this article is to offer some context for the significant changes in heritage thinking and political focus which led to the decision to draft an instrument which became the Faro Convention. To do this, it will be necessary to look back over several decades of heritage thinking and practice, and over a decade of political interest.

The starting point – Heritage concepts in the 1960s

The concept of heritage is never static, and has a tendency over time to expand its scope, over and above the inevitable fact that the passing years eventually bring new buildings into the category of old buildings. Likewise, practices and philosophies of heritage are constantly evolving, driven by a search for ever-better ways of understanding and preserving the heritage. However, for the present purpose, it is useful to sketch a very simplistic caricature of how cultural heritage was regarded in the mid-1960s, prior to tracing the main changes which culminated in Faro in 2005.

Cultural heritage essentially meant cultural monuments, in the form of historic buildings, archaeological sites and monuments. While it was recognised that

there was a rich assemblage of practice and tradition in matters such as language, dress, music and the rituals of daily life and work, such matters were regarded at best as “folk culture” and left to the preserve of enthusiasts and anthropologists, matters for study rather than serious conservation.

Heritage conservation was seen as the conservation of what today we would call the “built heritage”, and even here, it was individual fine buildings or key archaeological monuments and sites which were the focus. Although ideas of landscape conservation were already well developed in the natural environment, especially through the national parks which most European countries possessed by this date, such ideas had only begun to be considered in cultural heritage circles. Historic townscapes surrounding individual buildings were beginning to be considered – why save a building if its setting is lost – but this was the exception rather than the rule.

Heritage was valued in two main senses: for its own sake, because of the merit which was thought to reside within monuments and, to a lesser extent, because of information about their own past which was embedded within them (what today we call “intrinsic value”) and as a symbol of past (and implied present) achievement, usually presented at a national level. There was, however, a long-standing recognition that such values are moderated by the frame of reference: in the writer’s own country, for example, there was much debate about the extent to which there was a “Scottish” architecture as distinct from “British” or “western European” architecture.

Heritage discourse and action were strongly expert-dominated. Very small self-defining cadres of well-educated individuals, often from relatively privileged personal backgrounds, had existed in most countries for many years. They identified and selected the “best” of the nation’s heritage for attention through interpretation, conservation and presentation, working sometimes through private channels, sometimes through legislation and state action. Initially largely self-resourced, many of these “gentleman experts” were by the 1960s working for government departments and agencies – state funded but with little thought of democracy in their operational policies. The ordinary populace were invited, if not positively instructed, to admire these experts’ choices, while anyone from outside the charmed circle of expertise was looked on with deep suspicion. Such was the view, for example, of the enthusiasts who were promoting the idea of “industrial archaeology”: not only was this proposed “heritage” not “polite architecture”, but even worse, some of its proponents had actually worked in industry.

In summary, the definition of heritage was narrow, heritage practice was exclusive and conservation was seen as an end in itself. While “buildings and monuments” were recognised as having potential economic value (through tourism) and some educational interest, those who worked in heritage conservation tended to look down upon those who marketed the heritage to the wider public. This attitude still lingers, and even in 2009 there are more than a few state heritage agencies around Europe who maintain so-called “education departments” essentially to sell tickets to state-owned sites and little more.

Changing perspectives in the late 20th century¹

While it would be a convenient narrative device to portray the journey from the situation described above to that which led to the launch of the Faro Convention as a co-ordinated evolution of thought and practice, in reality changes over this period were characterised by disjunction and disparate-ness. Nonetheless, key themes emerged in the 1970s and onwards, each of which saw changes not just in perspectives on heritage but, more crucially, in positioning of aspects of heritage relative to other domains, bringing a fresh political awareness of the wider potential of heritage.

From a heritage manager's perspective, the greatest single change was a shift in focus from buildings and monuments towards the wider historic environment. While this was undoubtedly strongly influenced by thinking in the natural environment, which over the same period saw a shift from species conservation towards habitat conservation, onwards to landscape-scale approaches, it is of particular interest that this perspective gained ground most quickly in historic urban centres, where the ever-increasing pace of modernisation was recognised as something to which conserving individual medieval buildings in a functionalist modernised setting was an inadequate response. The idea of "townscape" emerged, soon to be followed by other "scapes" such as "streetscape". The tone and content of the Granada Convention is noticeably influenced by the issues of conservation in the context of urban renewal.

In rural areas, the landscape approach to the archaeological heritage also gained ground, although here it was driven by rather different considerations. It had always been appreciated that the surviving great monuments of the prehistoric past had not originally stood alone, but had been surrounded and supported by lesser sites, but the full extent of the potential survival of evidence for this was only revealed in the course of its destruction, as increasingly large-scale investigations were undertaken in advance of construction projects for motorways, industrial areas and airports. In the 1970s, especially, great excitement rose over the possibility of reconstructing past landscapes and thus understanding lost societies.

The rapid loss of potential evidence led to the "rescue" movement throughout western Europe, leading in most countries to the adoption of legislation which led to requirements to conduct "mitigation" before major developments. Ultimately expressed in many of the provisions of the Valletta Convention, this response to a popular movement meant that Valletta offered more than just an archaeological equivalent to Granada. Instead, it dealt with the conduct and regulation of the practice of archaeology: in retrospect a major shift from an object-focused approach to one focused on activities.

By the mid-1980s, then, the landscape approach was widely accepted, as was the concept of integrated conservation. Thus the built heritage was well

1. For a much more detailed exploration of the themes covered below, see Fairclough et al. 2008.

placed to adopt the newly defined concepts of social and environmental responsibility now labelled “sustainability” – a word so widely used that one tends to forget it was only spoken in public for the first time in 1985.

In parallel to these changes, the actions of UNESCO were offering a new way of considering heritage, and the great “set-piece” monuments were offered the prospect of becoming “world heritage”. While the integrated approach to the built heritage emphasised the importance of assemblages of heritage elements in close proximity, the UNESCO vision offered something very different: the concept that the great heritage sites (both cultural and natural) were the property not of individual countries but of all humankind – sites could be elevated above national symbols into items of “outstanding universal value” (see <http://whc.unesco.org/en/convention/> for details).

The idea of “common heritage” was not to be mistaken for “international heritage”. Then as now, nomination for World Heritage status was only made by national governments. Some states chose not to nominate, preferring not to expose their beloved national monuments to the scrutiny of foreign assessors. But the idea that “the people of the world” had rights in heritage was reinforced.

At the same time, many of the larger, older states of Europe were witnessing a resurgence of regionalism; while as the 1980s ended, some states emerged from centralist communist rule and started to fragment politically. There was thus an increasing pressure for a regional, and ultimately local, voice in determining the best paths for heritage management. Thus the central role for heritage played to this date by national governments was under attack, both from above and from below.

One of the consequences of this competition for primacy in heritage leadership was to bring the non-expert much more to the fore. With the relatively small heritage management cadres centred in the distant capitals, increasingly desires for alternative strategies were arising within the provinces, counties and communities. In some cases this was reflected in very parochial concerns, with districts entering into competition about whose heritage was “best”, or arguments between national and local museums over the custody of important art works or archaeological discoveries. But by the late 1990s, a coherent dialogue had emerged, which sought to balance the local, the regional, the national and the international public interests in heritage. The question “whose heritage?” had become a call to reflection rather than a call to arms, and the definition of heritage was being rapidly widened to include what “ordinary people” were concerned about – expanding to encompass industrial heritage, sporting heritage, pop culture and so forth.

The “balance of power” in heritage management had begun to shift decisively, with the expert increasingly seen as the servant of the public, rather than its guide and educator. This change can perhaps be illustrated most clearly by the radical alterations in how heritage was seen relative to armed conflict. The Hague Convention of 1954 had argued for the need to preserve cultural masterpieces in time of war, with the heritage somehow preserved in a bubble of sanctity, while carnage raged around it. But 50 years on, heritage was being seen as a potential tool to be used to help defuse conflict, as an

element of the grand design to build a united Europe in which diversity leads to mutual respect rather than mutual hostility. Cultural routes were developed, providing thematic pathways which led visitors around the landscape, often across frontiers and thus into unfamiliar territory. This “cross-border heritage” has now become a respected sub-discipline of heritage studies, and forms a good example of a research field where political and social needs have fostered academic activity – see Dolff-Bonekämper 2004.

By the end of the 20th century, then, cultural heritage had broadened and deepened far beyond “polite architecture” and “ancient sites”. But most significant of all, from heritage being valued for its own intrinsic worth, it had been discovered to be useful: in conflict resolution, in economic regeneration, in education for citizenship, in the search for sustainable development. In the early years of the 21st century, the idea of the utility of heritage began to take coherent shape and it caught the imagination of many senior politicians.

Political priorities and heritage principles²

Between the mid-1990s and the mid-2000s, these new concepts were explored in the language of international diplomacy at a series of seminal meetings: conferences of ministers in Helsinki in 1996 and Portorož in 2001, and at summits of heads of states in Vienna in 1995 and Warsaw in 2005. There was rapid and widespread agreement within the membership of the Council of Europe that existing heritage conventions were focused too strongly on conservation for its own sake, and a desire emerged for a new instrument which could effect a comprehensive repositioning of heritage. Rather than heritage being served by society, the new concept was that heritage must serve society. This political desire was strong, driven by a combination of philosophical considerations and pragmatic politics. With many social and economic challenges to address, some countries saw the traditional approach to heritage conservation as an excessive drain on national resources. What was clearly needed was a link between the costs of conservation and the value of heritage to everyday public life. The political search was on for what an English Heritage document memorably called “the heritage dividend”.

Owing to the debate of the preceding decades, all of the main elements of the package which the politicians chose to pursue had already been well explored. The keywords were values, rights, identity, diversity, mobility and inclusion. The largely unspoken subtext was economic sustainability.

Heritage values have been under debate ever since the concept of heritage evolved. By the turn of the millennium, several types of value had been articulated:

- intrinsic (of value for itself and for the information it contains);
- institutional (of value as a focus and catalyst for communal action which can strengthen bonds and lubricate wider social functions);

2. For an excellent and exhaustively referenced exposition of the position at the turn of the millennium, see Pickard 2002.

- instrumental (of value as a contributor to some other social objective, for example as a means of conveying general education or developing particular skills);
- economic (of value as an asset which, when used sustainably, can generate financial revenue for the benefit of governments, entrepreneurs and the general populace).

In simplistic terms, the political will was to turn attention away from the first towards the other three.

The gradual erosion of the control of the expert and of central national authorities, and the general trend towards a more participative approach in many areas of social life, had already led in many countries to a realisation that heritage must be made more democratic. Rather than the state deciding what was the national heritage, and what was good for it, there was a real desire to ensure that such actions genuinely reflected the popular will. If the people, it was argued, had responsibilities towards the heritage which governments were exercising on their behalf, then the people also had balancing rights. Of course, it was realised that such rights could never be absolute: they could only be exercised in so far as they did not deny the rights of others. The idea of balanced rights and responsibilities for a shared heritage, at all scales from local to global, was one of the “big ideas”.

This idea of shared responsibility, of shared identity, was a very attractive one to the politicians of an expanding Europe, as the eastern countries began to engage with those of the west. Unity in diversity was the watchword (borrowed from the United States motto *pluribus in unum*, many in one). Indeed, as closer political union continues to elude the countries of the European Union, the Council of Europe’s vision of a Europe bonded by culture and heritage offers an alternative, more human-scale, approach. Particularly within the European Union, where freedom of movement is a core tenet, but increasingly throughout the world as virtual movement becomes ever more possible via the Internet, society is finding new ways of engaging with knowledge and ideas. Heritage is not exempt, and there are challenging issues of ownership (real and intellectual) and access (physical and virtual) around cultural heritage, especially in its modern, wider perspective. At the same time there is a genuine concern about a division between those who bear the burden of maintaining heritage assets and those who benefit from them.

Finally, heritage was seen as a vital asset in promoting the concept of inclusion, of allowing everyone within a community to participate in every aspect of social and economic life. While the removal of heritage from its privileged place and integrating heritage concerns in sectoral policies and activities offered much, it also posed new challenges, not least the question of how, if society was to engage with heritage in new ways, the increasing numbers of incomers who had no long-term links to an area were to interact with a heritage with which they recognised no connection and for which they felt no natural responsibility. Heritage can build bridges, but it can also emphasise gulfs.

These, in short, were the considerations uppermost in the minds of the heritage policy community when the process of drafting the new instrument began in earnest in late 2003.

New terminology for new intentions³

The drafting group of a new international instrument is no comfort zone for the impatient participant. Well-established terms may take on a bewildering unfamiliarity when examined under the microscope of “what exactly do we mean by ...” and it is a sobering experience to see an apparently clear concept eluding the combined brainpower of an international team of experts to pin it down into simple terminology.

A classic example in the case of Faro was the concept of *valorisation* – a perfectly acceptable French word which had no exact English translation, but depending on context might cover the recognition of values, the enhancement of condition or value and the assertion of a hitherto unrecognised value. While it would have been perfectly possible to use each of the three English meanings where appropriate in the text of the convention, this would have posed a further problem, in that any person wishing to translate into a third language would be faced with texts which were not parallel and exactly consistent. In the end, the drafting committee did what experts traditionally do when a useful word occurs in one language and not in another, and simply adopted the word into English usage. Fortunately, there is no “Academie Anglaise” to regulate such loans into English.

More seriously, there were three key concepts which caused great, and at times quite heated, debate during the drafting process: terms which were clearly necessary to achieve the objectives, but where the exact phrasing raised fundamental issues and choosing the wrong formulation could have serious implications:

“Cultural heritage”, in its widest sense (embracing cultural and historic environments and tangible and intangible aspects), was to be the subject of the convention. This was consistent with the primary objective of the convention, which was to ensure that the values and needs of cultural heritage in its infinite variety were considered in all fields of policy making and deliberation. Particular features of such a definition were sought: the inclusive concept, because what is defined as heritage changes constantly and is subject to augmentation and review; the non-exclusion concept, that individual or groups might legitimately recognise heritage value in resources which were not in their possession or under their control; and the interactive concept, that cultural heritage exists in resources which are often regarded as natural, such as landscapes. A thorough review of existing definitions in this field determined that none was sufficiently all-embracing for this purpose (although the definitions in some UNESCO cultural instruments were excellent with regard to non-exclusion and that in

3. See the explanatory report to the Faro Convention for more detail on these and many other drafting issues: <http://conventions.coe.int/Treaty/EN/Reports/Html/199.htm>.

the Florence Convention dealt well with the interaction concept). So a new definition was evolved for Faro:

Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.

The concept of “heritage community” was a source of particularly energetic debate, recognising the need to strike a workable balance between the very precise legal sense of *communauté* in the French usage and the much looser English-language concept of a “community” as a group of individuals who are naturally associated by some factor such as place of residence, historic events or simply because they choose to associate in a common cause.

For the purpose of Faro, there was a desire to emphasise the voluntary, public nature of membership of such a community as well as the idea that heritage communities exist because their members share common values and objectives, high among which is the perpetuation of the valued heritage. The definition which appears in Faro is:

A heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

One particular concern was that self-defined but vocal minority groups, possibly extreme in their views, might use the terms of the convention to demand priority for their very particular valued heritage – hence the inclusion of the need for heritage communities to operate through a framework of public action – opening up the process of allocating attention and resources to the cultural heritage to democratic process with a view to establishing the principle of proportionality.

The third of the key concepts discussed here, and perhaps the most difficult of all, was the “common heritage of Europe”. Here it must be noted that the challenge did not lie in agreeing on a precise literal definition. Early on in the drafting process, it was accepted that multiple, partially overlapping definitions were perfectly possible, and that no single form of words could comprehensively capture “what is European cultural heritage?” Equally, the Faro drafting process was taking place at the same time as a protracted debate over the revised Treaty and possible constitution within the countries of the European Union, including the abortive search for a single historical or geographical fact which united all Europeans as distinct from all non-Europeans.

Instead, the drafting committee turned for inspiration to the political intention of the convention project, which was to develop the idea of a Europe in which diversity represents a source of strength and in which heritage is more than simply remembrance but acts as the foundation for a better future. The definition adopted was:

- ... the common heritage of Europe, which consists of:
 - a. all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and

b. the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

The mutually supporting interaction of these two elements constitutes a unifying theme of the convention, and explicitly develops the earlier Declaration on Intercultural Dialogue and Conflict Prevention (the Opatija Declaration), of respect and fair treatment for “cultural identities and practices and the expression of the corresponding forms of heritage, provided that these comply with the principles upheld by the Council of Europe”.

Cultural heritage offers reminders of Europe’s often troubled history, during which lessons have been learned towards the current broad consensus on social values. Those values in turn lead to agreement on the existence of shared responsibility for elements of the cultural heritage. The need for a pan-European perspective comes particularly to the fore in respect of cultural heritages which fail to fit neatly within modern political boundaries, and even more so when heritage assets valued by one community are under the control and stewardship of another, which may see different values in these same assets.

In closing, it should be noted that the specific wording of the convention does not simply state a definition: it requires countries to work towards an understanding of the concept of a common heritage of Europe. Like Europe itself, whether the larger Europe of the Council (with 47 members) or the smaller Europe of the Union (with 27), our common heritage is not an entity to be constrained by definition so much as a project in progress.

References

- Dolff-Bonekämper G. (2004), *Dividing lines, connecting lines – Europe’s cross-border heritage*, Council of Europe Publishing, Strasbourg.
- Fairclough G., Harrison R., Jameson J. H. Jnr and Schofield J. (2008), *The heritage reader*, Routledge, Abingdon.
- Pickard R. (2003), *European cultural heritage – Volume II: a review of policies and practice*, Council of Europe Publishing, Strasbourg.

Unpacking the convention into challenging actions for member states

Jelka Pirkovič

Throughout the process of preparing the convention, questions were raised on what format the text should take. Answers were sought not only from experts in international law and the Council of Europe's expert committees responsible for monitoring relevant standard-setting instruments, but also from representatives of member states and other stakeholders in order to scrutinise their needs and expectations. Two alternative approaches were developed for putting forward new standards of heritage management and international co-operation in respect of the needs of, and consequences for, member states. The supporters of the first alternative claimed that there was no need for a new international standard-setting instrument and that, since the challenges or the new political, economic and social situation at the beginning of the third millennium could not be foreseen, it would be sufficient to prepare a recommendation that could be adopted by the Committee of Ministers. The second alternative, endorsed mostly by states not belonging to the so-called Old Europe, was concentrated around the idea of preparing a more binding instrument in the form of a convention which would, from its binding nature, give the public authorities in the field of heritage a more powerful tool in their endeavours to overcome the risks to which heritage is exposed in the process of transition and globalisation. In the event, the political decision (in the form of the mandate given to the Steering Committee for Cultural Heritage by the Committee of Ministers) was in favour of the second alternative, although it was true that the voices in favour of the first alternative continued to be raised throughout preparation of the draft instrument and even during the final approval of the convention text by the Committee of Ministers, before the green light was finally given to open it for signature at the ministerial conference in Faro, Portugal, in autumn 2005.

Responsibilities to be met by member states in developing national law and policies

Keeping this difference of view in mind, it is understandable that in the process of drafting the convention text everybody was acutely aware of the contradicting needs and expectations of the member states. That is why the previous wording referring to "obligations of member states" was changed to a more "soft" wording of "responsibilities of member states", which aimed more at encouraging the efforts of national authorities in putting in place

legal and other means for valuing cultural heritage and enabling the integration of heritage concerns in strategic and day-to-day decision making.

It has to be mentioned repeatedly – the framework convention has been constructed so as to strike a balance between the relatively soft exhortation of a recommendation and the relatively strong, binding, status of a convention. Nevertheless, Article 5 stipulates some basic obligations which must be accepted by member states when they ratify the instrument, namely that they should:

- define the public interest in heritage protection and management;
- give value to heritage;
- adopt heritage strategies.

The definition of public interest is of paramount importance. Without the public interest for heritage protection being clearly stated in general, and consequently applied to individual movable and immovable properties in specific situations (and *mutatis mutandis* to the intangible assets as well), there is no legal certainty of what is the object of protection and what rights and obligations are imposed on legal and physical persons coming into contact with these properties and assets. Definition of public interest has many aspects. First of all, it strikes a balance between ownership and other individual rights. Further, it is necessary to limit the level of public interest to only those elements of our everyday environment the protection of which is of cultural, educational, developmental and symbolic importance to the state, the regions and municipalities, of course taking into account heritage valued by citizens, ethnic minorities, non-governmental organisations or in other formal or informal groupings (heritage communities).

Acknowledging the value of heritage to society is at the core of the public responsibility, which requires the public authorities to organise themselves in respect of heritage. Although Faro is not primarily a “protection” instrument (since the standards for heritage conservation have been defined by other international legal instruments), it can only achieve its objectives if the new focus on the value of heritage for society as a whole does not obscure the vital importance of the heritage itself, which must continue to be valued through the processes of: identification, study, interpretation, protection, conservation and presentation of heritage.

Integrated heritage strategies targeted at the implementation of the provisions laid down by the framework convention should be created, on the basis of the assessment of threats being posed to the heritage and the development opportunities it offers. Such strategies should formulate objectives, guidelines and measures for the integrated conservation of heritage which is the subject of public interest and for putting in place other instruments that strengthen the role heritage can play in modern society. They should also formulate appropriate follow-up mechanisms. Heritage strategies should represent the basis for preparing development plans, programmes and projects in the fields of culture, spatial planning, environment protection, protection against natural and other disasters, construction, the residential and public utility

sectors, tourism and research, along with those of the information society, education, training and lifelong learning. They should also define the framework for fostering intercultural dialogue, social cohesion and democratic participation in reference to heritage management and its use as an economic resource. It is expected that member states will adopt heritage strategies at national, and where appropriate, regional and local levels.

Cultural heritage and dialogue

If the new role of heritage in society is to be put in practice, member states should incorporate heritage issues in education curricula at all levels and provide mechanisms for the implementation of:

- ethics of presentation;
- conciliation between conflicting values;
- respect for the heritage of others.

The ethics of presentation is a topic quite widely covered by previous work. On the other hand, it is true that ethical questions have been mostly raised in connection to professional standards of interventions. The emphasis the Faro Convention puts on this issue is a different one – professionals are no longer the only ones who are in a position to give the right answers and to be the only ones qualified to interpret heritage values. On the contrary, the values are to be identified in conjunction with citizens – individuals and cultural communities – and, consequently, also the presentation of these values needs to be built along these lines in a constant dialogue with all who cherish and value heritage. In this way, artefacts and sites are no longer divorced of context, but can become part of the present's historical consciousness, which dictates new motives and methods for their use and preservation and allows them to act as living elements of the foundation of the multilayered identity of individuals and cultural communities. On the other hand, this approach does not mean that experts are no longer necessary in the process of identification, study, interpretation, protection, conservation and presentation of heritage. We need to take into account only the fact that their role has changed considerably in the recent decades – they are no longer the exclusive leaders of heritage conservation but rather facilitators in the process of identification and presentation of heritage. Their role is not only to study heritage as something “objective” but rather to observe how contact with cultural heritage allows individuals and cultural communities to locate themselves in their environment; how the heritage dimension of that environment is changing and what constitutes its long-lasting characteristics – in other words, how past and present social and cultural factors shape the environment and the way cultural communities perceive it.

Conciliation between conflicting values is an aspect of heritage policies closely connected with policies of fostering intercultural dialogue. Cultural heritage plays an important part in fostering democratic dialogue between different cultural communities. The aims of intercultural dialogue should be propagated through education and lifelong learning. Previous work has mainly

concentrated on dialogue between geographically distinct communities and on dialogue as a process in itself not involving cultural heritage issues, but the Faro Convention changes the focus to dialogue within communities on a given territory and on the process of giving a voice in heritage matters to individual citizens and cultural communities, thus promoting mutual respect and integration while maintaining cultural diversity.

Our modern world seems to witness a widening gap between the subjective field of individual intentions, aspirations and projections, on one hand, and the objective field of rules, power games and controlling mechanisms, which contribute to a feeling of alienation, apathy and lack of empowerment of citizens. The field of culture can be understood as an emerging field of possible reconciliation between the subjective worlds of the individual, alienated “I” and the objective, socially binding world of “they”. Culture and cultural heritage as its vital part are building a sphere of action where different aspects of the subjective can meet and be related to each other. Heritage values are at the core of the whole concept of heritage; they are without any doubt subjective in their nature and can be manipulated or imposed on another perception when used as a basis for political, ethnic or other “objective” power games, without mentioning armed conflicts. Possibilities for formulation, argumentation and civilised resolution of the questions “whose values and whose heritage” need to be put in place if we want to increase the democratic empowerment of different communities and give a chance for the heritage of “others” to be respected and secured for future generations.

Democratisation of heritage

The general trend of decentralisation of the decision-making process and consequently of heritage services contributes to the wise use of cultural heritage as a crucial factor in the dialogue necessary to build a peaceful and democratic society at European and national levels. To achieve these goals, not only does public debate on heritage issues need to be fostered but also the actual and virtual access of everybody to different aspects of heritage, including access to knowledge about heritage. On top of that, the member states are encouraged to take the necessary legislative, regulatory and other measures to give interested individuals and cultural communities access to the process of identification, interpretation and integrated conservation of heritage.

Heritage partners, policies and tools for the 21st century

The Faro Convention suggests some innovative tools in heritage protection and management for member states to follow. In this respect, public authorities should reconsider traditional views on how to delegate responsibilities in implementing national heritage policies. The Faro Convention identifies the whole range of partners in heritage policies and actions which should co-operate more closely and share responsibilities with “classical” partners in heritage actions, namely public authorities, on one hand, and heritage

owners and investors on the other. Representatives of the business world, experts, non-governmental organisations and civil society in the widest sense should be regarded as partners in heritage management. The role of the partners is not only to be able to access information in the process of taking decisions that affect heritage but also to participate actively in the political process and to take on specific responsibilities in the implementation and monitoring phase.

In general, the Faro Convention defines a range of heritage policy tools covering the following topics: heritage strategy (briefly discussed earlier), modernisation of the legal framework and public sector, programmes supporting civil society initiatives, tools for improving mobility and exchange of people, knowledge and ideas, digitalisation of cultural heritage as an integral part of information society policies, and development and land-use planning instruments encompassing heritage impact assessment, integrated conservation of natural and cultural heritage and quality objectives in contemporary additions and related production of building material and the building sector in general. All these policy tools aim at diminishing environmental risks and social deprivation and contribute to mitigation of negative impacts of development and globalisation on the cultural heritage.

The convention also lays out a set of major intervention instruments that need to be considered by the member states, such as regular maintenance of heritage assets, formulation of technical standards for the building industry, transportation, agro-operations, etc., adapted to heritage, study and upgrading of traditional materials to be used in modern building, techniques, skills, qualifications and accreditation for professionals working in the heritage field. Such tools contribute considerably to the sustainable use of heritage assets and to the wise management of change.

Conclusion: the potential contribution of the Faro concepts for European society

In conclusion, some considerations about key benefits deriving from the expected new cycle of international co-operation to be built along the principles of the Faro Convention are to be underlined, such as:

1. sustainable (economic) development, quality of life in individual member states;
2. intercultural dialogue, dialogue among civilisations which foster cultural co-operation in Europe and beyond;
3. raising the profile of heritage policies as a catalyst for creativity and innovation;
4. culture of democratic European citizenship and social cohesion at local, regional and European levels.

New heritage frontiers

Graham Fairclough

1. Heritage! Object and action, product and process

The term “heritage” in its everyday commonplace sense has been used for some decades. It has attracted many criticisms, such as that it commodifies the past, it over-simplifies, it fossilises and constrains or it appropriates history to the nation state. But at the same time, heritage has grown into a deeply, socially embedded attitude that sits at the heart of the culture of most regions of Europe. People have become comfortable with seeing heritage as a word with many meanings, and these meanings continue to evolve. Most notably for the purpose of this chapter, a “new heritage” has emerged over the past two decades or so. This encapsulates the view reflected in the Faro Convention of cultural heritage, like landscape, as an interaction between people and their world; additionally, it is about social and cultural interactions amongst and between people.

Fortunately, this is not the place for a lengthy analysis of the word “heritage” or of its uses and abuses. It is sufficient to say that the word is neither neutral nor unproblematic, and that the word itself, let alone the things it denotes, can be highly contested. Nor is it a word with a simple, unitary meaning. In this chapter, as increasingly in common usage, the word “heritage” is used in two separate ways – descriptively to signify those objects that we worry about preserving, but also in an active sense (almost as if it were a verb, which one day it might become) for the process (and philosophy) of looking after and exploiting those objects. Thus, heritage is object and action, product and process. It means not only the things (“goods”, properties, *immobilier* – “stuff” (and the perceptions or ideas)) that we inherit, irrespective of whether we want to keep them; it can also be taken to mean the processes by which we understand, contextualise (physically and intellectually), perceive, manage, modify, destroy and transform the inherited world.

In its active sense, furthermore, heritage is not restricted to “official” actions or laws, but includes the most basic and egalitarian processes of a person’s “simply” being and/or becoming in the world. The word is not used to mean any particular way of seeing or valuing, no matter how expert, official or orthodox that may be thought to be. “Ways of seeing or valuing” includes many different ideologies or aesthetics. These may not necessarily be scientific or objective, and perhaps not even rational. They look at and interpret the world by giving

priority to cultural values – remembrance and memory, inter-generational transfers and the legacy/bequest relationship, our inheritance from the past, and an understanding of other cultures and cultural values.

2. Expanding heritage

The understanding of heritage that this chapter offers underlines the wider democratic aspect that the Faro Convention (and the Florence Convention on landscape) promotes. Heritage is not restricted to “the things that we wish to pass on” but is, more comprehensively and straightforwardly, “everything that we have inherited”, whether or not we then choose to pass it on to our successors. It is the confusion of the whole of “heritage” with just one of the various ways to deal with it that has created many of the barriers, not least the economic and political ones, within which heritage finds itself constrained and from which Faro offers an escape.

A “new heritage” can be identified in both of the senses mentioned above.

In terms of heritage as object, many new categories have been added to the cultural heritage canon, for instance, very recent buildings, military remains even of the Cold War, the semi-natural components of landscape, the intangible dimensions of heritage which are now recognised not only among Third World “First Nations”, the ugly and the painful as well as the beautiful and uplifting legacy of the past, the idea of “alive” heritage. All this goes hand in hand with new insights into the relationship between experts and everyone else, much of the pressure for expanding the canon coming from non-expert but highly engaged groups. The “expert” issue is not about dumbing-down, as it is called, but about the role of authority – how it is used, where it comes from.

In terms of heritage as action, new ways of doing heritage have become common, for example based on recognising the importance of the local and the ordinary particularly in the context of greater democratic participation and on the embedding of heritage values into social attitudes. This new approach often works through the idea of landscape, focusing on context rather than only the object itself, and recognising other ways to achieve sustainable management of heritage than only the conventional approach of careful, conservative physical preservation or restoration. For new heritage, the overall objective is not necessarily preservation but the management of change, to which the end preservation is just one means.

Landscape has been mentioned more than once already, because at the frontiers of this new heritage there is a very strong solidarity between the concept of heritage and that of landscape. Both are unifying concepts; they bring together previously separated aspects of the world into a stronger whole; both sit at the interface between people’s perception of the world and the world itself. The Florence and Faro conventions are inherently mutually supportive, two sides of the same coin – a not inappropriate metaphor since both sit squarely, contrary to received opinion perhaps, at the very heart of the economy as well as the environment. Equally, the two conventions are both crucial to the construction

of most kinds of culture. Like the Florence Convention, Faro democratises; like Florence, Faro offers new ways of thinking. Neither of them is directive or prescriptive but both point the way forward across many hitherto constraining frontiers into new territory. Landscape, it might be said, is how we perceive the present world, heritage is how we perceive and understand the past and all that it has bequeathed to us.

3. Frontiers, boundaries, thresholds

Plurality, self, viewpoint

It is worth looking first at Article 2 of the Faro Convention in the light of the implications of Article 1's identification of democratic individual and collective rights to enjoy, use and appreciate cultural heritage. The convention does not grant these rights of course; they already existed before experts gave a name to them, just as heritage existed before experts defined it. Faro, however, offers an opportunity to facilitate the responsible exercise of these rights.

As basic, inherent rights, it follows that people have always had their own definitions of cultural heritage, and have defined their own boundaries and frontiers for it. These definitions, furthermore, have existed side by side with "official", "legal", elite, academic and scientific definitions. They have sometimes overlapped with them, sometimes conflicted with them; sometimes they have been invisible to each other. If Faro is to make a difference, the border between the two should become increasingly porous.

The "discovery" of new types of cultural heritage is therefore not exactly discovery. Frontiers may be visible and New Worlds new, only to visitors, explorers and travellers: in this context, researchers, scientists and heritage managers. For them, the border to cross is a perceptual one involving learning other ways of defining or valuing. Disciplinary boundaries are difficult to cross, but it is possible for an art historian to learn the "archaeological gaze", for a prehistorian to study the 20th century, for a scientist to be interested in art, folk tale, myth and fiction, for an ecologist to recognise the importance of cultural processes, and an environmentalist to accept the significance of perception in landscape. The difficulties of crossing borders into public viewpoints are much greater, however.

Ambitions, objectives and purpose

Article 1 also sets targets, notably for the use or exploitation of cultural heritage for high-level political, social and economic, as well as cultural, progress. New heritage adopts objectives which contribute to these higher social and democratic aims more fully than the traditional goal of heritage that focused on the simple idea of preserving the highlights or most important sites of heritage for (supposedly) their own sake. The new objectives of heritage as implied in Faro and Florence take us beyond the physical preservation of parts of the past that to a large extent underpin the Granada and Valletta conventions. The new objectives concern two things: first, the management of change throughout the whole environment (the whole of

our inheritance from the past, our landscape); and second, capitalising on the contribution that cultural heritage makes to high-level purposes and the big pictures. New heritage, as does Faro, aims to “mainstream” heritage conservation into all aspects of government policy and economic activity.

It is common now to subscribe to the idea of “plural values” (for example, Lipe’s 1984 associative/symbolic, informational, aesthetic and economic; or the values defined in 1997 in *Sustaining the historic environment* (cultural, educational/academic, economic, resource, recreational, aesthetic values); or Mason’s set of economic values that overlap with the “usual” cultural ones (use/market, non-use/non-market, existence, option, bequest)). But even these do not go far enough. Faro, like Florence asks for more. It insists that cultural heritage is a part of identity, that is an essential component of “place”, and that it should increase everyone’s quality of life. But cultural heritage can also support economic prosperity, and is critical to environmental protection. It is thus an essential part of all three of the “legs” of the sustainable development tripod, confirming that sustainability is a cultural as much as an environmental or ecological issue.

Attitudes

Over the past century, there has been a development in most countries from early “rearguard” reactions seeking to preserve a few threatened buildings or icons, usually late in the day (often too late – the conservation movement in all countries have their symbolic lost buildings, their milestone defeats and occasionally victories), to the relatively well-prepared and resourced preservation mechanisms we see today, driven and reinforced by a systematic social preference for keeping old buildings, in turn underpinned by feelings of loss-induced nostalgia.

Other factors have encouraged new approaches to heritage, too. These include: the “rise of the local”, which has helped to undermine the focus on nationally certificated heritage; a change in attitudes to experts and authority, and the reciprocal change in the perceived role of experts; the growth of concern for green issues and confusion between them and heritage; and the impact of sustainable development. All these have helped to turn public attention away from the special heritage identified by national experts towards a more democratically defined and “ordinary” heritage. With this has come a need for different methods because not everything can be kept unchanged.

In numerical terms alone, it is not possible with the resources available to apply traditional preservationist objectives to the large numbers of buildings we now designate and wish to “protect”. Economically it is not sustainable, socially it may not remain acceptable forever. Changing populations means that what was once valued may not be valued in the future, or may not be the only things valued; “modern” things (the things we often try to prevent being built today) will conversely come to be seen as valued heritage. More value might be placed on “live” rather than static heritage. It is factors such as these that will drive the evolution of new heritage approaches and attitudes

These ideas also raise the question of whether the older methods of heritage protection are useful in achieving any serious level of social inclusion. Inclusivity cannot easily be built on a process of finding the most important buildings on a national or expert scale and then looking around to see who might feel “ownership” of them. Subscribing to a universal, inclusive view of heritage – acting on the recognition that heritage under whatever name has always been a democratic right – may require us to do the opposite, that is to find out what people themselves value, in their local areas, further afield, or even simply in perception or memory (although we should not always unthinkingly privilege the local viewpoint above all others), whether or not those things would ever appear on a national list of the best buildings.

Faro and the movement of ideas behind it – new heritage – does not as already said define heritage as that which must be kept but as that which is inherited. New heritage suggests that instead of finding the best, calling it heritage and fighting to keep it, we should look with open eyes at all that exists around us, accept that at some level it is all heritage and then decide how to use it best for social and future values. That use might involve traditional preservation, but it might not.

Living issues

The further afield heritage draws its new frontiers, in particular the more it aligns itself with public perception, sense of place and various levels of identity, the closer it will become involved in the fundamental socio-economic processes that are shaping the future world. The Faro Convention might very appropriately have been entitled “the value of cultural heritage for the future”. Where heritage was once in large measure a reactive response to change affecting individual objects, it is now fast becoming a proactive, almost pre-emptive, response to the very high level drivers of change that ultimately impact on those individual objects. The large scale of current change in the world seems daunting, but it calls for recognition that heritage is part of those processes, not a way of trying to mitigate a few of their downstream effects late in the day. The bywords need to be social sustainability (sustainable development as a cultural rather than an environmental measure) and social change expressed by and reflecting cultural heritage.

There are social issues. There is the oft-cited desire for good quality of life to which the characteristics of place – essentially cultural – make a key contribution. There is the concept of landscape (again, essentially a cultural construct in more ways than one) as *cadre de vie*. Both of these are important goals in their own right, but they also bring innumerable and perhaps unquantifiable social and economic benefits. Furthermore, there is the issue of the connection between lifestyle and landscape; landscape can be viewed as daily performance (one of the ways in which people define themselves and engage socially through place with other people). As lifestyles change (such as cars, satellites, the Web and air travel), so does how people see the world and so therefore does “landscape” and heritage; their definitions are now more fluid and more ambiguous than any traditional state-sponsored list of the heritage can ever hope to capture. New forms of urbanism are emerging.

It is no longer a shift, by and large from country to town, and more significant now is the way that everywhere is becoming (sub)urbanised so that traditional definitions of the urban are difficult to apply. We speak of suburban landscapes, of peri-urban territories and of the ex-urbs; but in truth we are seeing the beginnings of a sort of post-urban urbanism, more than merely the so-called urban sprawl, but including the urbanisation (in lifestyle terms) even of rural areas. This is a perceptual urbanisation of an ever-changing society and landscape, and it is a process in which heritage of all types is more important than a few “anchor” sites, a few tourist attractions or even carefully nurtured historic cores in the middle of heritage-free suburbs.

There are environmental issues. Environmental protection cannot be pursued purely as an issue of the physical or natural world. Studying and keeping the remains of the past offers us an opportunity to understand past trajectories of environmental and landscape change, and thus an opportunity to create future scenario modelling. It reminds us that whether or not we are comfortable with it, the truth is that we are not dealing with natural environment but with a grossly humanly modified one. Furthermore, whatever the physical reality might be argued to be, in political and social terms the filter through which people view the environment and construct their mental landscapes is a cultural, perceptual one. The solutions even to the most solidly environmental problems such as climate change will be cultural solutions, especially in the area of adaptation rather than mitigation, and heritage should have a part to play.

There are demographic issues, caused by population movements from rural to urban contexts, within and between nations, and from beyond Europe into Europe (not forgetting the implications of the opposite: many people in the Americas hold European landscapes in their memories and perceptions, for example, or regard European cultural heritage as their inheritance, so that our “European” common heritage is shared with them). Cultural heritage (and landscape) as identity can be re-formed during these population shifts and changes, different things being valued or being valued differently. Migrating peoples bring their own heritage, and will sometimes share it, and they will adopt specific attitudes to the heritage they find on their arrival which in some cases have the effect of changing how that heritage is used and valued. Static government-endorsed definitions of heritage are at the very least poorly fitted to such fluid and ever-changing circumstances. Social cohesion on the other hand becomes ever more important in such situations and heritage here too should be a cornerstone. In the context of diverse and multiple (and multiplying) identities, however, the question becomes not whose heritage but which heritage? Democratic participation (a form of belonging) is the key to introducing heritage into these debates

Finally, there are economic issues.

4. The price of heritage, the price of not doing heritage?

So far, this chapter has outlined two possible approaches or aspirations. It might be worthwhile to summarise them again. On the one hand, heritage policy might be based on a relatively small, highly managed and publicly

subsidised heritage based on traditional approaches such as national criteria, expert assessment, a concern with authenticity and fabric and selective designation (heritage as constraint, heritage as commodity). On the other hand is the new type of heritage that the Faro Convention promotes – a broad, living heritage aligned with sense of place, landscape, sustainability and comprehensiveness, and context, but which might not allow us to “keep” everything physically. The first might be said to erect strong walls around a few places, the other to engage with social debates with the risks of loss as well as the potential for much bigger gains in relevance. The first is centred on things, the second on people. The first puts heritage into a protected place, the second places heritage in the economic mainstream.

The first, older, approach to heritage saw (and sees, because it is still prevalent) “the” heritage as being defined as those things which need public protection, either through public spending or state control; the new approach sees “heritage” (and landscape, place, etc. – the proliferation of ways to describe it demonstrates the change to a more inclusive, comparative, contextual way of thinking) as being whatever people value in a wide range of ways which do not necessarily require physical protection or state involvement; indeed the notion of national heritage is diluted in this approach and heritage can exist at supra-national (European, for example, or ethnic) or infra-national (regional, local, community, personal, individual) level. In this new concept of heritage, things that were deemed marginal (the local, the typical, and the unregarded “ordinary” things we have inherited) become central. They are central to those who live amongst them, and to those whose “landscapes” they influence (through memory, identity, etc.) and they are central because local and regional distinctiveness are more important now.

The previous words do not, it has to be admitted, present a neutral, objective statement of the two extremes. But they are not intended to. The weight of current assumptions, political agendas, national and pan-European guidance, and heritage policy within heritage circles strongly favours the former, old fashioned and increasingly unaffordable approach. The Faro and Florence conventions are new, young voices that need amplification.

In reality, of course, policy and action should occupy the middle of the range between the two approaches; the extremes just described act as magnets at either end of the spectrum, but a balance can be found. Finding “balance” is what the spatial planning system has traditionally tried to achieve, and it is no accident that an acceptance of the “new” approach involves the heritage sectors entering into closer partnership with, and to some extent being subsumed by, the spatial planning system. Both heritage and planning are concerned with place, with making places good to live in – sustainable communities – in social and cultural senses as well as economic – the underlying principle of the spatial planning system in England is now “to shape the places where people live and work”. It is not a question, therefore, of how to protect heritage highlights.

The important question now is whether that overarching goal of “place-shaping” can ever be achieved with a conscious and well-informed understanding and use of the historic inherited dimension of the environment – without

heritage and landscape playing a central role in design, development and identity. The various layers of government policy for planning in England use words such as “place” (intrinsically a cultural construct), “character”, “context”, “local distinctiveness” and “existing character” – this is where heritage fits – in the mainstream exploitation of the inherited environment and landscape to improve future quality of life, quality of place, etc.

All these ideas throw a very different light on the old question of how society can afford the cost of heritage. Policy based on the older approach to heritage will be expensive, offset only by tourist income, which is not unproblematic either. Conversely, however, policy and action based on new heritage – on the notion that heritage is a part of everyday life – re-locates heritage in the mainstream of economic activity. The question to ask is not the old one of what is the price of heritage but what is the price of not looking after and sensibly using heritage.

There are many ways in which cultural heritage and the historic environment contribute to the economy. Tourism (whether monuments or landscape based) is but one, and although it might be the most easily quantifiable in crude terms and is perhaps the most visible, it is not the main one. Many of the ways in which the heritage of an area contributes to its economy are described elsewhere in this book by Donovan Rypkema; sufficient to say here that heritage is as much of a resource for the economy as is land, people or basic raw materials. Heritage cannot be disassociated from living and thus from the economy. Not looking after it damages or diminishes the economy.

In times of recession, the traditional protective, curatorial approach to heritage becomes difficult to pay for, but this new approach to heritage – heritage as part of life and the economy – becomes essential (there is plenty of evidence elsewhere in this book for the hard economic value of “heritage”) to places through high quality of place attracting employment, people. There is much evidence now that a good quality environment supports a successful economy, and that for many people a good environment or landscape is one in which the historic and cultural dimension is strong, in which the past is legible and present. In that context, heritage is not merely a luxury.

5. The scope and uses of cultural heritage

The convention paves the way for removing or reconstructing some of heritage’s traditional frontiers. Its definition of cultural heritage at Article 2 is discussed in many other parts of this book. Useful words are worth repetition, however, and the next few paragraphs will look at it in a particular way:

... a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;

The first thing to note, and welcome, is the word “resources”. In the past, heritage has mainly been referred to as an “asset”, but asset is a word with connotations of being kept untouched, unchanged, like capital in a bank or paintings in a pensions fund vault. Heritage to fulfil its potential on the

contrary is to be used, and “resources” helpfully carries the implication that the thing so described exists to be utilised, even if in the process it might be eroded or even “used-up” if necessary. Regarding heritage as a resource acknowledges too that there are users, and that there are people who will benefit from the use, individually or as Article 2.b says in collectivities – “communities” (“a heritage community consists of people who value specific aspects of cultural heritage”). New heritage tries to put these people at the centre not on the periphery of the debate and of decision making.

The Faro definition of cultural heritage is comprehensive. It has no inherent time limits, nor limits of form or manifestation. It acknowledges that the ways in which heritage is seen and valued are plural, based on value and belief, knowledge and traditions, but also on these things in the plural – values, beliefs, traditions. Some ways of valuing may not have a scientific basis. It is a definition very close to that of the European Landscape Convention’s definition of landscape. The ELC (Florence) speaks of perceiving instead of identifying but thereby, just as Faro does, it puts the human subjective, individual and personal experience at the heart of its definition. The two conventions take the interface between people and the world around them as the essence of their definitions of landscape and cultural heritage.

One of the uses of heritage is to create or strengthen identity. People and communities identify with or through heritage in a variety of ways, but one of the strengths of heritage, perhaps especially in its intangible dimensions, is that most heritage objects or landscape can accommodate different, divergent or even competing demands. Stone circles or pyramids, tower houses or chateaux can mean different things to different people, and only when those ascribed meanings take a physical form, or seek to exclude other “readings”, is there risk of serious conflict. There can be many “owners” of heritage, from legal ownership to possession in memory. This is the necessary context for the promotion by Faro of the idea of a European common heritage, not as a closed, finite definition but (as explained earlier in this book’s introduction) as a continuous process of working towards better understanding of Europe’s diversity of heritage and of a shared heritage. Heritage can be adopted as well as being inherited; it is widely acknowledged that all people could if they choose recognise multiple identities at various levels (for example, Lancastrian, English, British, various definitions of European, and so), and heritage too lends itself to such a hierarchy.

This is particularly the case perhaps with those aspects of heritage that are most recent – for new heritage, “the past” may be as recent as it has generally been taken to be ancient. The more recent past, that of the 20th century for example, such as the events of 1989-91 or of 1968, or the two great pan-European wars that spanned the globe, or the commonplace (such as modern suburban life), may well be the spheres in which common heritage should first be sought in the 21st century.

6. New heritage

The older, traditional approach to heritage (as can be seen underlying the Granada Convention and as was discussed in the introduction to the present

book) can be summarised as being mainly a process wherein experts or connoisseurs identified what were regarded as the best buildings and politicians and decision makers then put in place mechanisms for protection alongside various forms of state funding for restoration and conservation, whether direct in terms of state ownership or through grants paid to owners. The basis of selection in that system was in most cases narrowed to the evidential or aesthetic values of a building measured at national scale. Heritage of more local significance fell by the wayside. More significantly, “ordinary” architecture (for example) tended to be overlooked and the most well-used examples of any given type of buildings (because altered successively through the centuries) tended to be overlooked, even though these were the buildings that gave the patina of age and a sense of local distinctiveness to a place, the qualities that seem to be most valued by people. All in all, then, because the traditional approach introduced its view of what was important from above or at least from outside, it constantly had to fight to win public support, instead of being seen as arising from a public demand.

More importantly, perhaps, over the decades from circa 1950 or longer, there developed in the public and political mind an equation between “heritage” and public expenditure which slowly transformed into an assumption that heritage was only that which could be afforded, financially speaking. (The train of “thought” went something like this – the sorts of heritage that we have defined as important normally need state funding; therefore what we treat as heritage is defined by its need for subsidy; therefore we can only define as heritage those things we can afford to pay for. All this was predicated on the assumption that state funding was the only way to protect heritage.) Politicians, developers or owners seeking to avoid designation have often asked whether there is any point in designating something as heritage if the nation cannot afford to pay for its upkeep. This is a serious confusion of ends and means. Not all heritage needs public subsidy, and not all heritage needs designation. The inherited aspects of a place are valued by the local community, for example, before, and irrespective, of its designated status. It is conversely and perhaps paradoxically the external valuations of experts and of national governments that most require the validation of legal designation.

It is not necessarily the case that heritage needs public funding; this largely applies only to those aspects of heritage without economic power, and in many countries of Europe in the past decade or so – notably but not exclusively the UK – the way in which the conservation ethos has become a mass movement, via the mechanism of market-led property values, gave heritage an economic base which meant it does not always need subsidy. Fewer people in the UK now prefer a new house to an old one; few historic buildings when given opportunity (for example, a level playing field in the planning system) cannot make their way in the marketplace, even during recession. Heritage can more than pay its way, and Faro offers a way of doing this if heritage is made to play its full part in society and in the economy.

Many people, politicians for example, question whether the scope of heritage can be expanded – it will cost too much, they say. But carefully reading Faro

(and everything that stands behind it as Noel Fojut's earlier chapter reminds us) tells us that this assumption is false. It is true that if we keep the old fashioned view that an object, once designated, needs public subsidy then we should not expand our range to new boundaries. But if we accept that heritage is not simply the collection of examples of the best buildings, but is much more then we can broaden our frontiers to include everything because to do otherwise is to deny the democratic and human rights of a majority, those who do not live in or near the "best" sites, those (all of us) who are not at any particular time visiting a tourist site. What heritage really offers is to be one of the most potent ways, alongside landscape, in which people connect themselves to their past, imbue the present with their memories and create high quality places that are distinguished one from another by their history as much as by any other single factor. Heritage is a resource for living at all levels, from the emotional to the financial, from the spiritual to the functional.

The broader, more holistic definitions of heritage, which have been emerging in the past decade or two, are set by the Faro Convention into a wider political and democratic context. There are already no significant temporal boundaries or limits to heritage. Heritage can begin as recently as yesterday and there is even an emerging concept of future heritage, partly as a way to inject quality and historic durability and legibility into new developments whether they stand next to old or on "new" sites.

There remain a few "horizontal" (thematic) boundaries to heritage, however, although they are relatively few now that vernacular buildings, workers houses, modern suburbs have come into the field. Intangible heritage still presents some new frontiers, but less through lack of desire than through lack of understanding how to integrate this into "mainstream" heritage discourse. The same is true to some extent of performative aspects of heritage and of living culture; here the obstacles are the barriers that exist between disciplines as different as archaeology and dance, or folklore and art history. On the other hand, the continuing inter-disciplinary integration of hitherto separate aspects of heritage, stimulated by increasing use of all-embracing concepts such as landscape, place and historic environment, are a critical driving force in the expansion of heritage's borders. Heritage, initially wholly "built" or "archaeological" or artefactual, has also expanded to overlap with nature: the semi-natural, humanly modified, agriculturally managed components of landscape are clearly now treated as part of cultural heritage, even if living; biodiversity can be analysed and managed for what it is, the product of a few thousand years of human actions and processes

New scales of heritage are prefigured by Faro and by the evolution of thought that it reflects. Concepts such as sense of place, local distinctiveness, identity or landscape come to the fore, and more long-established ideas such as authenticity seem less important in this new perspective. Serving those new concepts are ideas such as context, character, associations, all of which reflect how people interact with their own world, not how experts might identify what is significant. The most important buildings in a street are not necessarily the best architecturally or the most imposing because so much depends

on context. Acknowledging at national level the value of local things should (but rarely has been) the *quid pro quo* for expecting local people to respect nationally defined heritage.

At the core of new heritage is a definition that focuses on everything that has been inherited regardless of whether we wish to keep its original form (the underpinning aspiration of a lot of older conservation thinking); the act of changing, destroying or replacing a building is a form of using heritage. What we choose not to pass on to the future is not a black and white issue of which buildings will survive fully and which do not: between those extremes lie a range of ways of passing on the memory, the intangible remains, the outline of a building, parts of a building, or the whole of its fabric. In effect, following Faro towards a wider definition implies also revisiting the objectives of heritage management – the management of change and not simply the protection of fabric.

A trading-off is implied – instead of the fine-grained protection of a relatively few places, the aim is to take the historic aspects of all places into account in planning their future but accept that varying levels of preservation will be the result. Instead of simply protecting fabric, the aim is to consider context and the contribution to place. Instead of strong laws outside the mainstream so that heritage is castigated as a constraint, the goal is a strong place within the mainstream system (namely, spatial planning and economic development) so that heritage becomes a useful resource. There is a gamble here, of course, because outcomes might not be predictable; “heritage-as-object” and “heritage-as-perception” (heritage-as-culture in fact) must take its place in the hurly-burly of public debate over the future instead of sheltering behind the relative certainty that legal protection gives for few sites. Heritage-as-action (as a cultural process) is now sufficiently mature, however, armed as it is with tools such as the Florence and Faro conventions, to do this. We hold more cards now, the game is more widespread and the prizes are more worth winning.

Taking heritage out of its separate box and making it a part of wider debates has another aspect that is central to the vision of the Faro Convention. A larger place is given to perception because of the emphasis on the personal and on relative values, and this is further strengthened by the definition by the ELC of landscape as “an area perceived by people”, thus underling the importance of the people and place relationship. This will further democratise heritage, as forward-looking spatial planning and development involves residents and stakeholders as the principal forum for action. This is the starting point of Faro – what do heritage stakeholders (heritage’s audiences, consumers, communities of place and of interest) see as being heritage, how do they want it to be used? This is the “why” of heritage, not the “what” or “how”.

The main frontier that Faro ultimately urges us to cross is to change heritage from being treated as a valuable asset (something to keep from harm) to being something to exploit as a useful resource. “New heritage” is about the use of the past in the present and its renewal into the future. Not all heritage is for keeping, and we might decide to let some go and to modify or re-use

other parts of it, a decision not to be taken solely in terms of nationally or expertly defined “value” but also in terms of context (contribution to place) and circumstances (what is needed?); at the same time, heritage can be kept in many different ways, not just through wholesale retention of fabric. Heritage during the 20th century was pushed up the political agenda and given some economic strength by a conservation ethos driven by feelings of loss and by mass tourism focused on consumption and commodification. What will happen in the 21st century if the first of these drivers falters or changes and if the second reaches capacity or becomes unsustainable in some other way? The answer, recognising that heritage is ordinary not special, may include capitalising more on the contribution of the past to the present and the future, accepting that tourism is only one part of the economy to which heritage can contribute and that the broader economic value of heritage is both bigger and part of its social value, and finally on focusing not only on architectural fabric or archaeological evidential value but on more important people-centred issues such as landscape, place, identity and quality of life.

Views of the Chair of the Faro Convention drafting group

Guilherme d'Oliveira Martins

For the chair of the group of experts who drafted the convention, what main innovation does it bring to the international scene?

The aim of the new Faro Framework Convention is to recognise the “value” for society of the historical heritage and culture viewed as dynamic realities, the outcome of a fruitful interchange between the human creation handed down to us and handed down by us to our descendants. The values in question are not ideal objects. Cultural phenomena partake of this quality and cannot be fenced into “static models” or “closed precincts” but must merge with the horizon of “historical experience”.

We have before us a reference instrument capable of influencing other legal instruments in states and in international relations. What this means is that we have a document which, without duplicating the action of UNESCO (particularly as regards the concept of intangible heritage), sets general objectives and identifies fields of action, as well as directions and paths which member states can accept as the way forward, each being left the capacity and independence to choose other means of implementation better suited to their constitutional organisation and their political and legal tradition. We have before us a framework convention, not defining “enforceable rights” directly applicable in the states parties, but initiating a process of co-operation among members of the Council of Europe, invited to update and advance their official policies on cultural heritage for the benefit of society as a whole.

The original feature of the concept “common heritage of Europe” lies in being an active agent of an open citizenship. Thus the “value” is evident in the “horizon of historical experience”, outside any abstract conception. Common heritage, then, is at the crossroads of several affiliations, where remembrance, legacy and creation intersect. So it is understandable to have adopted machinery for mentoring and assessing co-operation among signatory states. A common database and a resource centre will help government departments towards efficiency and reliance on good practices. The convention goes further than other legal and political instruments and further than the other conventions since the text also purports to guard against misuse of the heritage and the risks of debasement due to misinterpretation as a “source of conflicts” (we all remember the examples of the Mostar bridge and Dubrovnik). The culture of peace and respect for differences compels a fresh understanding of the cultural heritage as a factor of proximity, comprehension and dialogue.

Do you think that after a period of maturation and explanation a majority of European countries will eventually come round to the Faro Convention?

I am certain of it. Indeed, we have here a text underpinning a modern conception of heritage in close association with life. The opposition we have witnessed

stems from unsustainable arguments, not substantive motivations. Furthermore, on the technical side, we have had a broad consensus regarding the work carried out by the Council of Europe. Otherwise, the receptiveness which I have sensed everywhere in Europe is extraordinary and most positive. I should say that the new convention is the first international instrument that clearly establishes the concept of cultural heritage in a broad sense, in pursuance of the work by the Council of Europe and UNESCO. The fears and objections of the doubtful states are groundless. This framework convention will make it possible to reinforce official cultural policies avoiding dualism of heritage and contemporary creation, on the basis of partnership between state and civil society, taking in education, the scientific community and creative workers.

As I recently affirmed (cf. "Património, Herança e Memória", Lisbon, 2009), this new perspective requires new responsibilities for everyone. The cultural heritage, both as memory and creation, must be a new agent for a culture of peace.

The Faro Convention, an original tool for building and managing Europe's heritage

Pascal Liévaux

The Council of Europe Convention on the Value of Cultural Heritage for Society, or Faro Convention (October 2005), considers tangible and intangible heritage in its broadest sense and from its most interdisciplinary angle and supplements, at European level, the multilateral instruments developed by UNESCO at the beginning of the 21st century at global level, namely the Conventions for the Safeguarding of the Intangible Cultural Heritage (2003) and on the Protection and Promotion of the Diversity of Cultural Expressions (2005).

The three texts differ, first of all, in terms of their scope; the first dealing with cultural heritage in its broadest and most cross-sectoral sense, the second with intangible heritage and the third primarily with creative activity. However, the Faro Convention mainly stands out on account of its profoundly original nature, involving a dynamic and novel approach under which, for the first time, individuals rather than objects are central to heritage action.

Beyond the issues of conservation and the various protection mechanisms required, it is the "value", in particular the social value, of cultural heritage which the convention highlights by forging two innovative and open concepts. The first is the "right to cultural heritage", under which heritage gives rise to individual rights, without having to be defined beforehand. The second is the concept of "heritage community", which can include widely varying numbers of individuals and enables citizens to be fully involved in building Europe's common heritage. Civil society is therefore called on to take part, in partnership with the public authorities, in each stage of the process, from identification through to interpretation.

Under the Faro Convention, the involvement of civil society is seen as an essential aspect of the diversity of cultural heritage, the plurality of interpretations of it and the democratisation of access to it, in particular through education and new technologies. This is a requirement for the emergence of a sense of individual and collective responsibility for heritage, which offers the only real guarantee of its long-term survival, diversity and vitality. It is also on this basis that heritage will contribute to the quality of life, sustain contemporary creative activity and foster economic dynamism. That leaves the task of developing the arrangements and building the machinery for this joint action by civil society and the authorities, citizens and experts.

This comprehensive, new approach to heritage, its contribution to society and the values it conveys is part of a development project geared towards both cultural diversity and sustainable management. It is therefore based on the same spirit as the UNESCO conventions, with which it interacts effectively to help make culture a driving force for dialogue, democracy and peace.

Why do countries ratify conventions? The case of Montenegro

Milena Filipovic

An integral part of the European construction process: ratifying Council of Europe conventions and preparing access to EU standards

The societies which were tainted in the recent past by conflicts, inter-ethnic and religious intolerance, and war have found themselves in the process of a complete reconstruction of their value systems for almost two decades. At the same time, the wider world did not wait for these societies to terminate their conflicts, but was moving forward in every sense, which means that this process has been even more difficult, long-lasting and, often, painful.

With a desire to become part of the international community, to adopt and apply universal standards and improve the quality of life, those societies are in a way obliged to start changing their overall management systems, in this case, of cultural heritage preservation, by adopting various international legal instruments and becoming members of international organisations. This represents an integral part of the European construction and integration process which is one of the main strategic goals at the state level. In the framework of that process, ratification of conventions is an important link in a chain of adopting legal tools for better managing cultural heritage. In some cases, the country undertakes an obligation to ratify conventions when signing different bilateral and multilateral agreements, and in other cases it is its own initiative led by different motives. The first approach is based on the opinion that it would speed up the integration process, catch up with common trends, achieve better access to information, get a passage to different funding sources, as well as to expert assistance. The second is to send a positive signal to an international community that expects a seriousness and dedication in reform processes.

Every one of these reasons can be justified as long as societies show their aspirations to achieve progress and to establish order in every area of national life. Of course, there is still a long way to go from signing to implementing, and there lie the real challenges and the test of fulfilling responsibilities.

Cultural heritage – Need for a changed perception, valorisation and use

Ratifying conventions is also seen as a future mechanism that could assist in changing the established perception of the cultural heritage, its preservation, valorisation and use, and in emphasising its role as a national identification factor.

It is not easy to expect that countries whose very existence is challenged will adequately protect and valorise their cultural heritage. A society that has been until recently characterised by the ills of transitional processes, where culture was perceived largely as entertainment, rather than an important development factor and resource for better quality of life, faces a huge challenge when it seeks to incorporate heritage as a factor in its development policies and strategies. The entire "transition" process in the established perception of the cultural heritage is ongoing, and it involves approaches from all levels, participation, awareness-raising, different management and financial tools and higher level of responsibilities.

One of the big challenges is how fully to convince people that their cultural heritage, which has survived and resisted historical challenges and the ravages of time, represents not only a series of works of art and unique examples of human creativity, but is in fact one of the most important national identification factors. That is of utmost importance for the newly established countries and it is becoming a priority of all state policies.

Integrated approach to cultural heritage management; the example of the Regional Programme for Cultural and Natural Heritage in South East Europe (RPSEE)

Great assistance and a driving force is expected to come from different international and regional programmes, projects and practices, not only because they offer examples, models, guidelines or expertise, but because they remind and stimulate and make contemporary heritage problems be considered in a more systematic and thorough way.

As an illustration, one of the programmes that had and still has an important role in the above-mentioned processes is the Regional Programme for Cultural and Natural Heritage in South East Europe (RPSEE), implemented under the auspices of the Council of Europe and the European Commission. Benefits and positive results of all three segments of the Programme (institutional capacity-building; integrated rehabilitation and architectural and archaeological survey; and local development pilot projects) are various and numerous.

The programme has significantly contributed to cultural heritage professionals who, for more than 10 years, were denied the possibility of keeping track of contemporary trends in documenting the cultural heritage, in applying new technologies in conservation and restoration works, in employing new forms of presentation and use, and so on. Through methodological tools and chronologically set tasks, this project assisted professionals to have a better approach in defining the present condition of cultural monuments and in systemising and updating related information. Some of these methodological mechanisms have been incorporated and become regular practice in the state institutions taking care of cultural heritage in Montenegro.

While carrying out the programme tasks, debate and participation in identification, conservation and presentation of cultural heritage was encouraged in a way that all levels were involved and considered on an equal basis. The participation

of all levels, public, private and non-governmental, in the main processes dealing with preservation, valorisation and presentation of the cultural heritage has just begun and this work in progress needs great awareness, dedication and different mechanisms in order to really put the "people at the centre".

In societies which have been used to being managed entirely by state bodies, the voice of non-governmental sectors echoed without being heard for some time in all spheres, not only culture. In this regard, it is interesting to mention that the regional programme was also a link in a chain of activities directed towards fostering co-operation between state cultural institutions and the non-governmental sector.

In the circumstances of obsolete models of societies, it is very difficult to prove the practical and economic importance of development strategies which place cultural objects at the centre. For that reason, investments in this field are very small, especially in the area of programme activities, and must be improved through new legislation, new financing tools and new approaches. In that sense, there are significant movements in an integrated approach towards the creation of political and strategic development documents based especially on cultural and natural heritage.

The Regional Programme for Cultural and Natural Heritage in South East Europe – Declaration

When Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Romania, Serbia, “the former Yugoslav Republic of Macedonia” and Kosovo⁴ decided to participate in the Regional Programme for Cultural and Natural Heritage in South East Europe in 2003, the context demanded solutions to the problems relating principally to the setting up of new political and economic systems and, in some cases, relating to post-conflict challenges and reconciliation between peoples.

This necessary transition, which was compounded by the complexities of multiple cultures and religions throughout the region, raised a number of challenges in terms of regional development. Some countries were already progressing towards integration with the European Union and, moreover, the initiatives proposed as part of this international co-operation were triggering rapid changes which prompted authorities to adapt their management strategies and mechanisms.

The economic development processes thus undertaken clearly had a direct effect on living conditions and on the built environment, which were not necessarily compatible with the conservation of the cultural and natural heritage. Even when this heritage was not considered as a downright obstacle to development, it was too often reduced to the status of being a mere product for tourist exploitation.

In this context of intense upheaval, the Council of Europe placed the emphasis on local development and citizen participation, so that the diversity of territories could be considered as a resource. The Regional Programme activities, in particular the Integrated Rehabilitation Projects Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH), jointly implemented with the European Commission, and the Local Development Pilot Projects (LDPP), have successfully demonstrated the fundamental importance of implementing an integrated approach to conservation, planning, economic growth and social cohesion at all political and administrative levels, from national to local, and affirming the vital importance of the built heritage for sustainable planning, harmonious development of the urban and rural environment and a living environment which respects the needs of society.

Since 2003, these projects have been incorporating and developing, with a certain anticipation, the ideas set out in the Faro Framework Convention on the Value of Cultural Heritage for Society (adopted in 2005). Together, participating countries have sought to establish region-specific policies in tune with the principles of the convention: the individual and collective responsibility for cultural heritage; the improvement of the quality of life for all, as one of the aims of the conservation and sustainable use of heritage; the central role played by heritage in the promotion of cultural diversity and in the construction of peaceful and democratic societies; the great synergy of competencies among all the public and private actors encouraged by the holistic approach of heritage; co-operation strategies, multilateral and

4. Reference to Kosovo, whether the territory, institutions or population, in this text shall be understood in full compliance with United Nation's Security Council Resolution 1244 and without prejudice to the status of Kosovo.

transfrontier activities, the adoption of best practices and the involvement of the general public as key elements of a sound heritage policy.

It was to claim this inspiration that the participants of the Belgrade Seminar on Enhancement of the Cultural and Natural Heritage as a Factor for Sustainable Development (27-29 September 2006) agreed to "... encourage their authorities to ratify the main Council of Europe conventions ... in particular the Florence Landscape Convention and the Faro Framework Convention on the Value of Cultural Heritage for Society". Since then, Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Serbia, and "the former Yugoslav Republic of Macedonia" have signed the framework convention, and Bosnia and Herzegovina, Croatia and Montenegro are, together with Slovenia, among the first countries to ratify it. The South-East European countries are indeed providing an essential boost to the framework convention's forthcoming official entry into force.

On-site experimentation in the Regional Programme has enabled these principles to be adopted to meet the specific needs and realities in South-East Europe. It has convinced the beneficiaries of the need to design local development policies, making inhabitants the main stakeholders in territorial transformation and fostering democratic participation in projects. Beneficiaries have acknowledged that regeneration and rehabilitation of the built environment are part of a bigger process because they cannot combat poverty, inequality and social exclusion on their own. Dealing with these important and pressing issues demands a better integration of all the strategies and programmes, the setting-up of good partnerships and the involvement of the entire community. In applying the Faro principles to the regional situation, they have recognised that a territorial approach can inspire alternative ways of designing development strategies, allowing local communities to enhance their cultural environment and to recognise and strengthen their local identities in mutual respect for diversity, in order to create territories of higher quality.

The Regional Programme has been, and continues to be, a breakthrough experience for South-East Europe. The dynamics and synergies created in this framework should continue to grow beyond the co-operation with the Council of Europe and the European Commission, with an even greater ownership by the countries. What is happening in South-East Europe should also inspire and help other European regions to define their own policies which demonstrate the indispensable role of the built heritage – to celebrate, protect and revitalise – in the cultural, social and economic development of Europe and its peoples.

Signed by:

Mircea Angelescu, CDPATEP Representative (Romania); Amra Hadžimuhamedović, RPSEE Programme Co-ordinator (Bosnia and Herzegovina); Peter Miladinov, CDPATEP Representative and RPSEE Programme Co-ordinator (Bulgaria); Jelka Pirkovič, CDPATEP Representative (Slovenia); Marija Ražnatović, CDPATEP Representative and RPSEE Programme Co-ordinator (Montenegro); Ranka Saračević-Wurth, CDPATEP Representative and RPSEE Programme Co-ordinator (Croatia); Borislav Šurdić, CDPATEP Representative and RPSEE Programme Co-ordinator (Serbia); Julija Trichkovska, CDPATEP Representative and RPSEE Programme Co-ordinator ("the former Yugoslav Republic of Macedonia"); Edin Veladžić, CDPATEP Representative (Bosnia and Herzegovina).

The human right to cultural heritage – The Faro Convention’s contribution to the recognition and safeguarding of this human right

Ugo Mifsud Bonnici

In the first political documents⁵ explicitly proclaiming the existence of human rights, the concept was expressed as that of rights appertaining to every individual human being as human being. Every person, *singulatim*, had these rights. The notion of human rights as belonging also to groups of, or to entities formed by, men and women, so-called legal persons, was very slow to emerge.⁶ Conversely, culture is conceived as essentially a complex agglomeration of values belonging to a society, a community, to humankind. The linkage between the human rights of men and women, as individuals, and a culture which rendered their personality complete came later.

In the Universal Declaration of Human Rights (UDHR) of 1948, Article 22 reads:

Everyone, as a member of society, has the right to social security and is entitled to realisation, through national effort and international co-operation and in accordance with the organisation and resources of each State, of the economic, social and cultural rights indispensable for his dignity and the free development of his personality.

It is important to note the premise “as a member of society”, as well as the qualification of cultural (together with economic and social) rights as “indispensable for his dignity and the free development of his personality”, and everything is aimed at each person’s realisation. It seems that the right to the development of one’s personality was inserted by René Cassin⁷ into the original Humphrey draft, which was less philosophically underpinned. The 1968 Nobel Prize winner was echoing Immanuel Kant’s notion that human dignity

5. The United States Declaration of Independence, 4 July 1776, and the French Déclaration des Droits de l’Homme et du Citoyen, 26 August 1789.

6. Although the nucleus of the concept is already present in Francisco Suarez and Francisco de Vitoria.

7. See Johannes Morsink, *The Universal Declaration of Human Rights: origins, drafting and intent*, Penn University Press, 1999, p. 210 ff.

is rooted in the realisation of each person's free and conscious autonomy.⁸ Yet Kant saw every human being as a member of the society of humankind, or as Foucault⁹ puts it as a "citizen of the world". To achieve this membership and citizenship, every person has to realise his/her potential as a human being (free development of his personality) with respect for his rights to the social and cultural rights indispensable for his dignity.

Article 27 of the UDHR reads as follows:

(1) Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. (2) Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

It is clear here that the individual person's right to culture consists of both the right to participate in, enjoy and share in the benefits of culture, as well as the right to protection for the contribution that a particular person has made to the common culture.

Furthermore, Article 27 of the International Covenant on Civil and Political Rights,¹⁰ as well as Article 15 of the International Covenant on Economic, Social and Cultural Rights,¹¹ leave no doubt that there exists a human right to culture. A person cut off from culture is a person deprived of his/her dignity. The contexts in which this human right to culture is invoked are usually collective: in claims for the cultural rights of indigenous peoples; for additional language rights to which a linguistic minority might be entitled; in claims for the return of cultural property and of human remains for "culturally sympathetic" burial or disposition; and claims for the liberty to nourish and continue a culture, to follow cultural traditions, and to have access to a particular culture. The right to culture as in the UDHR is not usually invoked separately from these contexts, and there might have been a risk of circumscribing too narrowly the human right to culture.

The following questions arise: what precisely is "culture"; is there a "particular culture" amongst many, or is "culture" a limitless and inexhaustible concept; what is cultural heritage, and is it universal or particular? To what, in fact, do all persons have rights of access and participation? Culture in anthropology has a much more restricted connotation than it has in philosophical and historical discourse.

8. *Anthropology from a pragmatic point of view*, translated by Robert Loudon, Cambridge University Press, 2006.

9. In the introduction to his translation into French of Kant's work.

10. Adopted and opened for signature, ratification and accession by General Assembly Resolution 2200A (XXI) of 16 December 1966. Entry into force: 23 March 1976, in accordance with Article 49.

11. A multilateral treaty adopted by the United Nations General Assembly on 16 December 1966, and in force from 3 January 1976. It commits the 155 states parties to work toward the granting of economic, social and cultural rights to individuals. A further six states have also signed but not ratified. Though President Jimmy Carter (1977-81) signed it for the United States, the country's Senate has so far failed to ratify it.

The Faro Convention in Article 2 seeks to define cultural heritage as:

cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;

and then defines a heritage community as:

a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

If one pursues Kant's notion of membership of humanity and the ensuing rights and responsibilities, then a consequence would be that to attain full citizenship, every person would have the right to know what has been accumulated in the human fund of knowledge and of the positive achievements of humanity throughout the ages. Kant is known for having adopted Horace's¹² injunction *sapere aude* and this imperative of an obligation to dare to know, which was then considered as the slogan of the Enlightenment, would have no meaning if there is no parallel right to open the door of knowledge. The next step is the concept of universal ownership of knowledge. The responsibilities of citizenship presuppose a knowledge of ethical values. Ethical values have behind them the experiences of past civilisations as well as the present state of dialogic reasoning within our present state of civilisation. To extend this to cultural heritage, which is a universal accumulation, would mean creating the common cultural heritage of humankind. Cultural heritage is a metaphor. It refers to goods which have been "inherited" and have a public value, and that therefore need to be preserved for future generations, to be in turn inherited by them. In the preservation of materials and concepts for future generations, to some extent, there lies a mission to make them available to the current generations as well.¹³ In any given democracy, a widely shared common cultural inheritance is an essential ingredient for social cohesion, and a satisfactorily stable world order would be impossible without a commonality of information and a minimum of basic civilising commonalities. On the general globalised scenario, one can agree with Lucie Guibault when she says:

The presence of a robust public domain is an essential precondition for cultural, social and economic development and for a healthy democratic process. But the public domain is under pressure as a result of the ongoing march towards an information economy. Items of information, which in the "old" economy had little or no economic value, such as factual data, personal data, genetic information and pure ideas, have acquired independent economic value in the current information age, and consequently become the object of property rights making the information

12. Second Epistle in the First Book of Epistles. Verse 40 reads: "*Dimidium facti, qui coepit, habet; sapere aude, incipe*" (He who begins has already done half the task; dare to know, begin moving).

13. Esther Hoorn, "Creative Commons licenses for cultural heritage institutions", IVR, 2006.

a tradable commodity. This so-called “commodification of information”, although usually discussed in the context of intellectual property law, is occurring in a wide range of legal domains, including the law of contract, privacy law, broadcasting and telecommunications law.¹⁴

Within Europe, the European Cultural Convention (Paris, 1954) made use of the platform of the common cultural heritage of Europe to bind the contracting parties to encourage the study by their own nationals of the languages, history and civilisation of the other contracting parties and to endeavour to promote the study of their language or languages, history and civilisation in the territory of the other contracting parties and grant facilities to the nationals of those parties to pursue such studies in their territory. It was a first step towards rendering the common European heritage part of the commonly held baggage of personal culture for an increasing number of Europeans.

The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (Paris, 1970) considers, in the preamble:

that the interchange of cultural property among nations for scientific, cultural and educational purposes increases the knowledge of the civilisation of Man, enriches the cultural life of all peoples and inspires mutual respect and appreciation among nations,

and introducing the concept of the civilisation of man tentatively aims at establishing a universal commonality, even though it also pays homage to nationality by saying in its preamble:

Considering that cultural property constitutes one of the basic elements of civilisation and national culture, and that its true value can be appreciated only in relation to the fullest possible information regarding its origin, history and traditional setting.

The UNESCO World Heritage Convention (Paris, 1972) contained the following phrase in the preamble:

Considering that parts of the cultural or natural heritage are of outstanding interest and therefore need to be preserved as part of the world heritage of mankind as a whole.

Many subsequent UNESCO documents (including the relatively recent Convention on the Protection of the Underwater Cultural Heritage, November 2001) refer to cultural heritage as a heritage of humankind as a whole. The concept of world cultural heritage, especially in the context of protected World Heritage sites, has become familiar and part of the frequently used ideas in media communication.

In the Faro Convention, the preamble contains a reference to the United Nations’ human rights documents:

14. In P. Bernt Hugenholtz et al., *The future of public domain*, Kluwer Law Publishing, Alphen aan den Rijn, 2006.

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966).

It is not, however, intended to be simply a reaffirmation of this right. The preceding parts of the preamble are of great importance: In the first:

Considering that one of the aims of the Council of Europe is to achieve greater unity between its members for the purpose of safeguarding and fostering the ideals and principles, founded upon respect for human rights, democracy and the rule of law, which are their common heritage;

the convention is first of all referring to a common heritage of human rights, democracy, and the rule of law. This a heritage of law and good governance.

In the second, “[r]ecognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage”, the convention is returning the concept of culture to people and human values. Culture is not to be seen as more valuable than the people it serves.

This establishes a link with the more immediate needs of people by “[e]mphasising the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society”; which points out that cultural heritage could be valuable as an economic asset helping sustainable development.

Article 4, which bears the title “Rights and responsibilities relating to cultural heritage”, declares:

The Parties recognise that:

- a. everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment;
- b. everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe;
- c. exercise of the right to cultural heritage may be subject only to those restrictions which are necessary in a democratic society for the protection of the public interest and the rights and freedoms of others.

One notes that sub-paragraph (a) is now assuming that: (i) the right to benefit from and to contribute to the common heritage belongs to everyone, alone or collectively; (ii) that cultural heritage can be referred to without the adjective common, because it is implied that heritage is not susceptible of being limited by a national or ethnic adjective. However in sub-paragraph (b), which deals with responsibilities, in enjoining the respect for the heritage “of others” as much as their own, everyone, alone or collectively, would be, consequently, respecting the common heritage of Europe, the assumption being that a heritage can belong to a country or group, before entering into the common European heritage.

The Faro Convention is also important in that it specifically recognises cultural heritage law as a separate branch of law. In fact, Article 5 bears the

title: "Cultural heritage law and policies". As a "framework" convention, it is not simply enjoining states to adopt policies in the defence of heritage, it is also directing them towards the enactment of laws to achieve protection of heritage. Together with environmental law, cultural heritage law has provided means of defence for an area of common human vital interests which were not adequately safeguarded under many systems of law. International markets might consider as "externalities" some of the objects or areas of cultural heritage value, whilst, in some cases, providing obscure or underhand space for transactions and operations which might endanger the heritage. Strengthening the sinews of enforcement of cultural heritage protection laws means greater international reciprocal recognition and co-operation in their implementation.

On the “right to heritage” – The innovative approach of Articles 1 and 2 of the Faro Convention

Patrice Meyer-Bisch

The aims of the convention as defined in Article 1

Article 1 immediately clarifies the challenge set out in the preamble: a human rights-based approach to cultural heritage helps to link up all the various policies geared to enhancing the heritage – and all the relevant conventions – on their common basis, namely every individual’s right to participate in the cultural life of the community (UDHR, Article 27). This approach, which centres on the individual, is thus connected to the enhancement of communities and heritages, whereby heritages are common resources which persons and communities use to build up their identities in diversity.

Article 1.a. The right to cultural heritage as part of the right to participate in cultural life

The right to participate in cultural life is a common denominator for all cultural activities, including language freedoms and the right of access to different heritages. The “culture” concept is here understood in the anthropological sense. The usual reference definition was set out at the World Conference on Cultural Policies in Mexico City (1982) and incorporated into the 2001 UNESCO Universal Declaration on Cultural Diversity: “culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs” (fifth paragraph of the preamble). The culture in question is that of a group or society, that is to say a cultural milieu. The list of components of this milieu is indicative rather than exhaustive.

This meaning is fundamental. References to cultural works provide a source for all types of personal and collective identification. A work is cultural if it is more than a mere production and promotes communication by “conveying identities, values and meanings”, to quote the Convention on the Protection

and Promotion of the Diversity of Cultural Expressions.¹⁵ That which is cultural is that which binds together through meaning, that which permits the transmission of meaning. “Cultural works” or “cultural assets” might refer to knowledge (being, doing, creating, transmitting) conveyed by individuals, things or institutions (organisations or communities). Human dignity is personal and can never be made subservient to anything “higher” (community, tradition, state, enterprise, etc.), but it is elusive in its modes of affiliation, transmission; its schools, communities, heritages, media, museums, etc.

This is why the cultural works that constitute the heritage are vital resources for the identity-building processes of persons and communities. The right to heritage is considered here as a cultural right linked to the right to participate in cultural life, in line with all universal, indivisible and interdependent human rights. “Cultural rights are the rights and freedoms that enable an individual, alone or in association with others, and with and for others, to choose and express his or her identity and to accede to cultural references, as well as to such resources as are necessary for his or her process of identification, communication and creation.”¹⁶ A cultural heritage must be respected, protected and enhanced, otherwise the exercise of cultural rights will be hampered and deprived of the requisite resources.

Article 1.b. Individual and collective responsibility

The subject of the right to heritage is, therefore, always the individual. However, the latter exercises this right “alone or in association with others” because a cultural heritage is a common object, “site” or medium. Individual and collective rights should not be placed on the same level: everyone is entitled to live his/her own identity, and can refer to all the available heritages to that end. This freedom has recently been the subject of a clearer definition.¹⁷ However, exercising this human right involves combining rights and responsibilities by organising heritage communities in order to implement the said right; such communities hold both personal rights and the responsibility for implementing them. Cultural freedoms are exercised individually or collectively within or in respect of groups. The communities making up the social fabric are essential to the implementation of cultural rights, but from the human rights angle their exercise of collective rights is only legitimate if it respects the implementation of the rights of all individuals, both inside and outside the community which defines itself by the aim of protecting and developing this heritage. This person/community relationship applies to all

15. 18th paragraph of the preamble: “Being convinced that cultural activities, goods and services have both an economic and a cultural nature, because they convey identities, values and meanings ...”.

16. This is the definition proposed by the Fribourg Group, which drew up the Declaration on Cultural Rights – Fribourg Declaration (www.droitsculturels.org).

17. See *World human development report: cultural liberty in a diversified world*, UNDP, Economica, Paris, 2004, p. 1: “Individuals want to be free to take part in society without breaking away from the cultural assets which they have chosen. This is a simple but profoundly disturbing idea”.

human rights, but cultural rights, particularly the right to heritage, make it particularly explicit and valid, constituting, as they do, rights to participate in common cultural resources.

Article 1.c. Heritage as a development resource

The human rights-based approach helps orient heritage conservation towards human development, according to the diversity of its component dimensions as guaranteed by all the interdependent human rights. No heritage can be conserved to the detriment of a human right (the rights to housing, food, identity, work, etc.). Respect is based on:

- assessing all the resources which it presents for human development;
- protecting these resources as the primary conservation measure geared to ensuring sustainable utilisation;
- enhancement means that the measures taken to promote conservation of the heritage are not merely static but actually improve the potential synergy between the diversity of the resources enhanced by and for as many people as possible.

Article 1.d. Democratic governance of the heritage

Contribution of the cultural heritage to peace and development

The adoption in September 2001 of the UNESCO Universal Declaration on Cultural Diversity officialising the broad definition adopted in Mexico City in 1982, and later in 2005 in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, symbolises the major political change of direction that is currently taking place. Whereas cultural diversity used to be considered as a curb on development, an obstacle to modernity and therefore to progress, science and democracy, it is now increasingly being seen as a resource for each of these fields and for peace itself. Whereas the cultural domain used to take back seat, it is now emerging as a prime field for political and economic development, both as a resource and as a facility for freely choosing the values which should be developed.

The UNESCO Universal Declaration on Cultural Diversity forged the link between diversity and cultural rights¹⁸ and defined the principle of mutual protection between cultural diversity and human rights, thus prohibiting any relativistic aberrations and community isolationism.¹⁹ The main obstacle to the recognition of respect for diversity is the fact that not all cultural diversity is good per se. It is respect for indivisible and interdependent human rights

18. Article 5 of the Declaration and paragraph 4 of the Action Plan: "Making further headway in understanding and clarifying the content of cultural rights as an integral part of human rights".

19. First principle of Article 2. Resolution 60/167 adopted by the General Assembly of the United Nations on 7 March 2006 deals with the mutually reinforcing link "between respect for cultural diversity and the cultural rights of all" (paragraph 8).

that facilitates the mutual enhancement of the whole wealth of cultural milieus and their potential in terms of interpreting the universal. Furthermore, intercultural dialogue geared to improving our understanding of universality helps pinpoint practices which contravene human rights on cultural pretexts. Cultural rights obviously have pride of place within this group: respect for cultural rights guarantees participation by all in the common heritage, a stock of resources constituted by cultural diversity. The exercise of cultural rights, freedoms and responsibilities is both the means and the end of the preservation and development in question, because it enables everyone to participate in this diversity, obtain resources from it and help enrich it. Cultural rights enable people to think and enhance diversity through universality, and vice versa. Universality is not the lowest common denominator; it is the common challenge of cultivating the human condition by means of permanent work on the common contradictions that exist in every heritage. Universality does not contradict diversity, but elucidates and celebrates it.

Optimum competency synergy

The framework convention is aimed at the states as the first and last parties responsible for granting the right to heritage, namely those responsible for ensuring the effectiveness of this right. It is an absolute obligation. However, states can do nothing unless all the players involved work together within a rationale of democratic governance, each according to his/her capacities and specificities. To achieve this, it is not enough to ensure a mere dual approach shared by the state and civil society. The approach advocated here is tripartite:

- public players are not solely the states but also their infra-, inter- and supranational institutions;
- private players are enterprises with major varied responsibilities vis-à-vis society, and not only enterprises producing so-called cultural assets; they embrace all enterprises, provided their productions do not interfere with cultural life (this applies particularly to enterprises linked to tourism);
- civil players refer to non-governmental organisations (NGOs) and other non-profit organisations.

The actual addressees of this text, namely the subjects of the rights and the parties required to grant them, are always entities operating “alone or in association with others” within the various organisations, institutions and bodies to which they belong.

The new definitions provided in Article 2

Cultural heritage is here considered as the subject of a human right. The stress is placed on heritages and individuals rather than on substantialised “cultures”. This approach has the advantage of ceasing to consider cultures as entities that transcend and embrace individuals. “Cultures” defined as homogeneous ensembles are the most dangerous of all social illusions, the

sources of all discriminations and pretexts for violence and the permanence of poverty. "Cultures" are not substantial enough to be "personalised" to the extent of justifying any "dialogue of cultures": only individuals, with their shifting and makeshift cultures, can conduct dialogue. Cultural milieus can only be composite (like ecological environments), with varying quantities of cultural works to which individuals can refer. Free and active individuals are the important thing within living and shifting cultural milieus.

Article 2.a. Cultural heritage

Cultural heritage is here defined as a groups of resources which are inherited and esteemed, or valued, by the communities as intrinsically meaningful. "Independently of ownership" means that while the right to heritage may be considered as a kind of ownership right, it remains outside the scope of private ownership. Exercise of this right must be understood "alone or in association with others", within the meaning of Article 17 of the UDHR. This is a new conception of the right of ownership, which ranges from a personal or family heirloom (personal cultural heritage bequeathed by history) to the common heritage of humankind, through community and national heritages. Implementation of this right helps guarantee respect for and access to the references appropriated by the subject as necessary resources for his/her identity and creativity. Whatever the administrative categories of heritage established in order to ensure special legislative protection for them, a cultural heritage constitutes a group of cultural works with multiple material, spiritual, economic and social dimensions which are totally inseparable to the extent that the cultural means integrating meaning through the multiple dimensions of human life. "Safeguarding"²⁰ and the right of access imply such diversity and complementarity in the corresponding obligations.

Heritages can be considered as groups of knowledge systems supported by cultural works "conveying value, dignity and meaning". This expression refers not only to specifically cultural works but also to everyday objects, practices and institutions which correspond to the broad meaning of culture. All forms of knowledge should be taken into account: life skills, know-how, creative skills, the ability to transmit and communication skills. On the premise that every cultural right is a right to refer to knowledge, a cultural reference may be defined as an incorporated knowledge item giving access to persons and to works (knowing how to read is a precondition for freedom, because it enables people to use books to communicate with others, and also to know themselves). By referring to a work (knowledge conveyed by individuals, objects and/or institutions), a person, alone or in association with others, can appropriate this work as one of the resources on which to build up his/her identity.

20. See UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage: "Safeguarding' means measures ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, transmission, particularly through education, and revitalisation of the different aspects of such heritage".

There are obviously two kinds of works conveying knowledge: objects and groups of objects; and institutions or organisations and groups of practices or lifestyles. The distinction between tangible and intangible heritage as adopted by the UNESCO convention on the intangible heritage partly corresponds to this distinction. It is, however, difficult to dissociate the tangible from the intangible in the spirit of this framework convention, which considers heritage as a multidimensional group of resources whose unity must be respected. Since the specificity of culture is to express spiritual values in tangible works and to bestow a spiritual meaning on matter, heritage is cultural to the extent that it promotes this complementarity.

A cultural heritage can therefore be defined as a “cultural capital” in that it refers to a group of complementary, incorporated, objectified and institutional²¹ knowledge items, which are sources of capacities for the subject. It is thanks to this range of resources that the subject can exercise his rights, freedoms and responsibilities, alone or in association with others, for himself and for others, taking account of inter-generation coherency.

A cultural heritage is a stock of resources in the sense that it facilitates the transmission and development of cultural wealth:

- *transmission*. Individuals who have created, maintained and developed these works act as pioneers showing the way to present and future generations. A capital/stock is a temporal bridge between the past and the future which is prepared in the present. Such enhancement of temporal distance has the advantage of enabling one to step back from the present, fostering a critical look at conflicts inherited from the past and the quest for excellence down through the ages;
- *development*. A cultural capital/stock is made up of knowledge items which differ in nature and time and place of production; they contrast with or complement each other, thus promoting interaction and synergy.

Article 2.b. A heritage community

The “heritage community” concept enables us to define cultural communities with reference to the heritages which their members identify as being their common property, which means that it is a multidimensional concept. It can designate an association specially set up to safeguard a work or a site, or it can refer to a town or city, or a state, etc.

The concept of belonging relates back to that of a community:

- a *political* community based on the principles of the rule of law as interpreted in the nation’s history and constitution: citizenship therefore means belonging to a particular political community which must be based on universal principles if it is to be legitimate;

21. Bourdieu speaks of objectified (objects), incorporated (knowledge) and institutional capitals (the institutions, traditions and organisations which communicate their modes of use).

- a *cultural* community based on a particular heritage (the framework convention calls this a heritage community): cultural belonging is the right, freedom and responsibility to participate in a particular community which is united by a heritage defined as its common property but which must also comply with the universal principles set out in human rights (notably the freedom to belong or not to belong to a given community), failing which the community has no place in a democratic environment.

The difference between the two is that the political community involves belonging, and therefore a multidimensional and complete (civil, economic, social and cultural) citizenship, whereas the cultural community relates to one specific heritage, although this does not prevent it from cutting across various political communities.

Article 4 of the convention

Patrice Meyer-Bisch

Access to a resource as the object of all cultural rights primarily involves knowledge, which is why it is directly linked with the rights to education and training; what is taught is the knowledge bound up with heritages, life skills, know-how and the ability to transmit, constituting the cultural content of the right to information. Access includes:

- material access to the cultural works (knowledge and the media for the latter), which does not necessarily mean the right of all to visit any site or access any work without the requisite authorisation;
- participation: the act of learning to act with this capital, to appropriate it, share it and help transmit it.

Access is limited by the requirements of protecting the heritage itself and the practices of the individuals and communities who refer to it in order to live their identities.

An individual's dignity can only really be respected if he/she is considered as being able to participate personally, freely and creatively in recognising and developing cultural references, knowing, maintaining and developing works which are important to him/her and to the milieu in which he/she lives. This involves the freedom to refer to cultural communities or not, as the case may be.

The social and spatial frameworks of heritage – What is new in the Faro Convention?

Gabi Dolff-Bonekämper

Since the very earliest years of the Council of Europe and the implementation of the European Cultural Convention in 1954, heritage has been identified as a vehicle for building peace and a new cultural and political cohesion on a continent rocked and ravaged by the Second World War. Member states' citizens' access to the territory, language and cultural assets of neighbouring states, as advocated in this convention, became the vital basis for many subsequent Council of Europe activities in the fields of culture and heritage. Council of Europe conventions and charters have set the standards for heritage-related know-how and common codes of practice in member states.

The Faro Convention is in line with this tradition, but at the same time goes further. Its innovative nature is clear just from a reading of Article 1:

The Parties to this Convention agree to ... recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights.

Never before had heritage appeared so high up on the list of fundamental rights and values of universal scope. Heritage, and thus the knowledge and enjoyment of places and objects which we have inherited from previous generations, and which bear witness to a collective or an individual past, is not a luxury in which we show an interest when all our other needs have been met, but a component part of every individual's social and cultural whole. Consequently, the right to a heritage is, like the other human rights, declared to be an individual right, to be exercised either alone or jointly.

So if everyone has a right to heritage, we need to know where and with whom (alone or with others) he/she is supposed to exercise it. At home and with his/her own people, all "of the same stock"? How many generations must there have been before one can be "of the same stock"? And what happens if someone has moved from one village, town or country to another? Does this right relate to his/her place of birth? Or his/her current place of residence? In the latter case, jointly with whom? Should priority be given to territory (place of birth) or to socio-ethnic group (descent)? In other words, we need

to discuss the physical and social location of the exercise of this right, or, to paraphrase Maurice Halbwachs, we need to define the social and spatial frameworks of heritage.²²

Furthermore, bearing in mind the fact that heritage is not simply an object to which access may, or may not, be possible, but a societal relationship, an attribution of meaning and value to an object; we shall refer to a process of heritage building. Exercise of the right to a heritage thus involves a right of access to a building site, the right to interpret and to take action, alone or with others, in a joint process of building heritage. We might say that we are opening up the semantic field, with the right to say what things mean no longer being the preserve of state-authorised experts, but being shared. Anybody at all will have the right both to contribute to the semantic status of an object which is already known, and to identify other objects and places for inclusion in the heritage debate.

But how could such a participatory model be put into practice in the Council of Europe member states which are/will be the signatories of the Faro Convention? It is in this context that the convention introduces a new role for the social aspect, which this article addresses.

Heritage and identity

Since the end of the 18th century, there has seemed to be a clear definition of the social and spatial frameworks of the building of heritages. Movable and immovable heritages have been – and continue to be – used as tools of societal homogenisation, with a view to affirming the unity characteristic of the territory, ethnic group and culture in a given state. This unity becomes the basis for a collective identity, which is part of individuals' building of an identity. The conceptual fabric within which identity and heritage intermingle/intersect promises internal and external stability. And indeed, heritage to this day remains part of the bedrock of nation states, to which it still provides support. It is clear that, in Europe at least, the national heritages built up have become as sound as the identities forged. This might be described as a fine success for admirers of heritage.

But this model contains a weakness. It defines identity and heritage circles, highlighting, and sometimes even strengthening, the boundaries between them. It is both inclusive and exclusive, defining an inside and an outside, entailing a risk of cultural and political partitioning, both internally, for the groups defined as minorities, and externally, vis-à-vis neighbouring states. Current European policy, which needs to create strong political and social cohesion across the continent, requires a different concept, one which can be added to the national model without claiming to take its place, for the national dimension is far from being politically or culturally redundant.

22. See Maurice Halbwachs, *On collective memory* (1925). Edited, translated, and with an introduction by Lewis A. Coser. Chicago: University of Chicago Press (Heritage of Sociology Series), 1992.

Heritage and belonging

The Faro Convention introduces the concept of the “heritage community”, a social formation which backs up the building of a heritage. It dissociates itself from an affirmation of the unity of heritage, identity, ethnicity and cultural belonging, to the benefit of a more open and more complex model defined in Article 2.*b*:

a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

It will be noted that the familiar parameters defining the respective value of a heritage as it relates to territory and space are not included, and there is no reference to local, regional, national or global importance. Also noteworthy is the absence of predefined societal parameters, national, ethnic, religious, professional or based on class. A heritage community can thus be built up across territories and social groups. It is defined neither in terms of the place where the heritage is situated, nor in terms of the social status of its members, who may participate from elsewhere, even from a long way away: “One can be a member of a heritage community simply by valuing a cultural heritage or wishing to pass it on”.²³

Individuals, as heirs to heritage, can opt to belong to several communities, sequentially or at the same time, as they move through topographical and social space, for these communities are not exclusive and involve no obligation in terms of identity. Individuals (alone) may feel an attachment to a heritage in a place where they are, where they are not, or where they are no longer, depending on their geographical mobility or immobility. They (jointly) may, with their own people or other persons, associate with a known or unknown group, depending on their mobility. And, not forgetting a very important option for all whose geographical and social mobility is limited by a lack of resources or by a political authority, individuals may feel an attachment to a heritage in a place where they would like to be, with persons with whom they would like to associate themselves, without this being physically possible. For the concept of heritage community allows for virtual belonging.

A heritage community may relate to a single sector, bringing together only those who appreciate a certain kind of object, a certain style, a certain period. It may be temporary, operating for the limited time that it takes to achieve – or to fail to achieve – the set aim. It may be local, regional, national or transnational, but can never be spatially or temporally closed. It is a social model enabling individuals who are unequal and do not have the same knowledge or power, from research scientists to visitors and heritage lovers of every kind and of every origin, to come together simply because they attach value to a certain heritage, which they wish to maintain and pass on to future generations.

23. Article 2, “Definitions”, explanatory report, Faro Convention.

A model heritage community: the 1957 International Building Exhibition

Berlin's Hansaviertel, a housing development built in the context of the 1957 International Building Exhibition (Interbau), was a transnational undertaking from the outset: work began at that time to rebuild a 19th-century residential neighbourhood destroyed during the Second World War. The spacing, style and type of buildings and green spaces were able to introduce and represent the international modernism resurfacing after the years of Nazi oppression. The neighbourhood was intended to contrast as much with Albert Speer's architecture of violence as with the ornate style of Stalinallee on the other side of the Iron Curtain, in East Berlin, and, in any case, with the historicism of the 19th century. Heavily subsidised by the government of the Federal Republic and by American money, Interbau was a manifesto of constructive optimism and of firm faith in the progress of town planning, society and architecture, as well as, no less importantly, that of the integration of the former German capital, surrounded by the Eastern Bloc, into the democratic system of the West.

Numerous architects were involved: one Berlin group, another group of West Germans and a large international group, including Walter Gropius and his US agency, TAC, Alvar Aalto of Finland, Oskar Niemeyer of Brazil, Jo van den Broek and Jaap Bakema of Rotterdam, Arne Jacobsen of Denmark, and, from France, Raymond Lopez and Eugène Beaudouin, Pierre Vago and Le Corbusier. The international group's "contact architects" supervised the building work. Some 12 years after the end of the war, they were working on their own peace and reconciliation project, in a free, open and cheerful spirit which still communicates itself to admirers, residents and visitors alike.

While numerous architects were involved at that stage, the heirs to their legacy are even more numerous. Visitors from the architects' countries of origin find a piece of "their own" heritage in Berlin. Those who come out of interest in post-war urban planning and architecture feel the same attachment as people who visit the Hansaviertel to view a symbol of the rivalry between the systems of East and West which shaped the city's history over a 40-year period. How lucky the heritage community and the Hansaviertel are. But let us not forget that the transnational heritage community, for all its members' goodwill, cannot really take responsibility for conserving or restoring buildings which stand in Berlin. There will always be a need for input from the staff and experts of the Mitte/Tiergarten district, who will have to respect owners' rights, take account of the land occupation blueprint and other authorities' objectives, and anticipate/influence city policy trends.

The Faro Convention was not designed to supersede national or local legislation governing heritage conservation practice, which may have been based on, or inspired by, the Council of Europe's Granada, Valletta and Florence conventions. It is intended to propose a new approach, a concept offering other social frameworks for the heritage process. Its aim is to expand the basis and social scope of a heritage, not measured in terms of territory and population, and "independently of ownership" (Article 2.a, "Definition of the cultural heritage"). It is based on an idea which appears paradoxical only at first sight:

assuming that appropriation of a heritage object does not give rise to “ownership of” the object, but to “a belonging to” it, a growing number of heirs will not reduce each person’s share, as happens in other cases of inheritance. On the contrary, the more heirs there are, the greater the heritage. Public interest, which rectifies expert or grass-roots attempts to justify protection, will be defined in accordance with the extent of the heritage community. This is why the Hansaviertel heritage community, a transnational one which is still growing, may be said to have a direct and beneficial impact on conservation policies and on the highlighting of the 1957 Interbau buildings.

“Lost heritage communities”

While individuals or groups, in the shifting frameworks of heritage communities, can claim to be the heirs of a heritage at the place where they are or a place where they are not, it is logical to suppose that an object may be part of the heritage at the place where it is or at a place where it is not, or is no longer. In other words, absent, displaced or destroyed objects also come into consideration. The very absence of an object may be inherited, provided that it is felt and expressed in what Berlin art historian Adrian von Buttlar called a “construction of loss”. The object may have the backing of what I call a “lost heritage community”, which is a subdivision of a heritage community. This may form immediately after the object is destroyed, some time later or even very much later, and it may bring together people who live a long way from where it was, and from each other. The social dynamism of a “lost heritage community” may lead to a rebuilding project, as was the case of Dresden’s Frauenkirche, Vilnius castle and the Stadtschloss palace in Berlin.

A case study: the bridge at Mostar

Completed in the late 1560s, the bridge at Mostar, designed by Hajrudin, an architect working during the reign of Suleiman the Magnificent, was an audacious single-span structure and an engineering masterpiece. It was a useful, beautiful and solid construction and an esteemed part of the heritage, beloved of all the people of Mostar, Serbs, Croats, Bosnians and the rest, as well as visitors from all over the world. The heritage community was locally based, with international participation welcome, but not dominant. During the civil war in Yugoslavia, the local heritage community broke up, with some identifying the bridge with their enemy. After an assault lasting several days in November 1993, a group of Croat fighters destroyed it by mortar fire. Pictures of the destruction and of the gaping hole where the bridge had stood were seen across the world. The “lost heritage community” of the Mostar bridge was even larger and more widespread than the heritage community that the bridge had enjoyed when it still stood. It rapidly became a rebuilding community, with the support of supranational institutions such as UNESCO, ICOMOS and the World Bank. An international panel of experts, comprising architects, archaeologists, chemists and heritage conservation experts, was set up with UNESCO funding. It did the preparatory work, and provided support, for the building of an identical replica of the original bridge, which was inaugurated in the summer of 2004.

In 2005, the new “Old Bridge” area was placed on the World Heritage List. The World Heritage Committee’s description, based on the expert opinion of ICOMOS, which is in a file on UNESCO’s website, reads:

The Old Bridge area, with its pre-Ottoman, eastern Ottoman, Mediterranean and western European architectural features, is an outstanding example of a multi-cultural urban settlement. The reconstructed Old Bridge and Old City of Mostar are a symbol of reconciliation, international cooperation and of the coexistence of diverse cultural, ethnic and religious communities (also quoted in “Defining the outstanding universal value of Cultural World Heritage Properties”, an ICOMOS study compiled by Jukka Jokilehto).

This view, certainly rhetorically embellishing the 2004 reality in Mostar, is interesting in our context, for it shows that pre-1993 local heritage building has been replaced by transnational heritage building dominated by non-citizens of Mostar.

The case of the bridge at Mostar reveals, yet again, the importance of heritage in wartime. The attack on the bridge was not a denial, but a confirmation of its estimated social worth. Its social value was the reason why it was attacked, in the same vicious logic found in all iconoclastic activity. An attack on an image affirms its importance through its destruction, leaving the image broken. This case also shows the paradoxical side, or what we might call the dialectic, of international conventions, especially the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict. The very fact that it is not complied with, and that each of the parties engaged in a war in fact prefers to fire on the other’s heritage, shows how necessary it is.

We have seen that the logic of the World Heritage List, with “outstanding universal value” as its main parameter, and the positive attitude reflected in ICOMOS’ rhetoric are inappropriate to the complexity of the case. The building of the lookalike bridge cannot prove something of which it may nevertheless become a means. Old or new, “authentic” or rebuilt, the bridge at Mostar, once a scene of war, can still become a place of discussion, communication, and hence reconciliation. The Faro Convention supplies the model. Article 7, entitled “Cultural heritage and dialogue”, makes this capacity of the heritage clear:

The Parties undertake ... to:

- a. encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations;
- b. establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities;
- c. develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts.

It is immediately obvious: the effort involved in the application of these complex principles will not be easy and needs to be made by all concerned. It will take time. A start therefore needs to be made, both in Mostar and elsewhere.

Europe – A constrained and fragmented space on the edge of the continental landmasses. Crossroad, battlefield and melting pot

Carsten Paludan-Müller

The cultural characteristics of Europe are very much shaped by its geography. This may seem a paradox, since there is no consensus about where Europe ends or begins. Perhaps Europe is best understood as a specific constellation of ideas and processes with a certain geographical centre of gravity.

If we take a broader look at the European geography, it is evident that it differs from the contiguous continental spaces of Asia and Africa through its fragmented configuration. Europe consists, to a large extent, of peninsulas and islands separated by often narrow waters that have been navigable since far back in prehistory. In itself this internal aspect of the European geography has (as demonstrated by David Cosandey)²⁴ favoured the development of partly self-supporting, mutually competing and exchanging socio-economic units.

To this internal geographical aspect must be added the external aspect of Europe as an edge-zone at the fringe of the Asian continent and bordering the African. The closeness of these two vast continental expanses with their diversity of cultures, people and resources has endowed Europe with continuous challenges and opportunities coming in a diversity of forms and shapes ranging from culture and religion, trade and technology to migrants, conquerors and temptations for the Europeans themselves to invade and conquer territories in those adjacent continents.

Thus Europe can never be defined as a static, self-contained entity, neither in its internal content nor in its external delimitation. Europe is a part of wider global processes – a part which has taken certain directions. To work with Europe's cultural heritage is to work both with a global perspective and with a sense of those particular directions into which history has taken Europe. The task of defining Europe's cultural heritage becomes important for our ability to define ourselves and the logics that have guided both our fortunes and our misfortunes through time. From this, lessons can be learned – though

24. David Cosandey, *Le Secret de L'Occident. Vers une théorie générale du progrès scientifique*, Flammarion, Paris, 2007.

not in the sense that they will allow us to predict a European destiny, but rather in the sense that they make us more conscious of both dangers and opportunities in the process of building a better future for a self-confident and humble Europe, in a world where cultures increasingly interact with and interpenetrate one another.

Europe's agricultural backbone

The cultural achievements that we may think of as specifically European are mainly products of societies based on agricultural food production. Agriculture was, however, not invented in Europe. It was a revolutionary innovation that reached Europe from the Near East sometime during the 7th millennium BC. Agriculture then gradually expanded into zones ecologically more and more different from its zones of origin.

During its long history of adaptation to specific ecological conditions and its interaction with general culture-historical development, European agriculture acquired certain characteristics, which we might like to count as specific.

Initially in the Mediterranean and later further north, farming developed far beyond what was necessary for mere subsistence. Increasing productivity made it possible to produce a growing surplus of food that could be transferred from primary producers (farmers) to the growing urban populations engaged in trade, craftsmanship, science, art and religion. The overall trend was one of growing urban populations, but there were marked setbacks following the collapse of the Roman Empire, and again following the mid-14th-century plague.

Grain (wheat and barley), wine and olives were among the first vegetable staples of European farming. They had a Levantine-Caucasian-Mediterranean origin but were combined into a unique complex that provided the basis for a significant development of palace-centred economies and cultures in the Aegean from the 3rd millennium BC. This triple complex remained the main agricultural basis during the whole of Mediterranean Europe's antiquity. It was combined with or complemented by breeding of cattle, sheep and goats. But it was the grain-olive-wine complex that formed the alimentary basis of the urban civilisations of Greece and Rome. The control over good farmland became the key to success on the fiercely competitive Mediterranean geopolitical scene. The culmination came with the Roman expansion from city state to empire, through the control of ever-greater territories of high agricultural productivity to the north and to the south of the Mediterranean. With a population culminating at 1 million, the very size of the imperial capital was only made possible through the flow of wheat, olive oil and wine from those parts of the empire that had the natural prerequisites for a particular high productivity in one of these crops. When in the early 5th century AD the grain supplies from the province of Africa were cut off by the Visigoths, the former imperial capital seriously declined.

The Mediterranean agricultural wheat-wine-olive complex remains an essential part of the European cultural heritage. It has marked our landscapes and

endowed them with unique characteristics that help us understand the background for the achievements during European antiquity.

From the 16th century AD, when the Mediterranean had begun to lose its edge as the centre of European interaction with the world outside, the focus shifted to the north-west, to the Atlantic shores. Here a highly productive agricultural system had developed already during the 7th and 8th centuries AD, with the employment of the heavy wheeled mouldboard plough (known in China since the 6th century BC) that allowed highly productive agriculture to develop on the heavy, quasi-depletion-resistant but hitherto waterlogged clay soils characteristic of much of central and northern Europe. This was combined with stockbreeding of cattle and sheep. Together they provided food and raw materials for steady growing populations in towns that became important centres of trade and manufacture. The heavy wheeled mouldboard plough marked the landscape with a functionally determined oblong field layout which since has disappeared in most places with the introduction of more manoeuvrable plough types. The oblong fields have, however, been retained by the complementary land-management system of dykes, windmills and polders, developed in the Netherlands and exported – often by Dutch engineers and sometimes settlers to other low-lying areas of Europe – such as the Po Valley, the Vistula Valley, and the East Anglian Fens where productive land could be reclaimed from water.

The dyked landscapes of intensive water management are an important part of Europe's rural heritage – testimony of the material foundation for Europe's rapid growth since early modern times.

From around 1800 followed a series of radical new political, technological and managerial transformations of European agriculture with the spread of the Norfolk four-course arable rotation system (originating in late 17th-century England) and the subdivision and enclosure of formerly open fields and commonly held grazing lands, also originating in England. This system boosted agricultural production through new crops, a much better integration of crop rotation with augmented stock breeding. The resulting improved labour productivity led to a mass exodus from the countryside. Many lost their foothold in the rural economy and were forced to seek their fortunes in the nascent urban industrial centres.

The introduction of commercial fertilisers (organic and inorganic), and from the 1830s the development of chemical fertilisers and chemical pest control, allowed further alleviation of the effects of local scarcity of organic nitrogen for plant crops, thus increasing productivity even further.

During the second half of the 19th century followed a growing mechanisation of the agricultural production in Europe. Many of the mechanical innovations came from the expansive North American agriculture. Mechanical tools for farming and industrialised refinement of agricultural products became important products of the nascent industries of Europe.

Mechanisation, artificial fertilisers and pest control together with the impact of the lowering of freight rates for shipping crops and livestock and meat over long distances by steam-powered ships and trains, combined with the

introduction of developments such as refrigeration, gradually subverted the logic of the Norfolk four-course system. Instead, increasing specialisations of agricultural production combined with the industrialised processing of crops, meat and milk led to the growth of an increasingly monocultural farming serving a global market. In many parts of Europe this development gained momentum after the Second World War, favoured by the political priorities both in East and West – the development continues to day, supported by a European CAP which still tends to favour specialised mass production of food in ever bigger farm units – especially outside of the Mediterranean region.

This – together with an accelerating urbanisation of the spaces between the proper urban communities – has introduced a process of momentous transformation of vast rural landscapes, which often obliterates traces that allow us to read the longer history of land use. This situation is part of the background for the European Landscape Convention – and also the Valletta Convention.

The industrial legacy

With the development of industrial production, Europe took a decisive step in reversing the global current of technological innovation. The harnessing of non-human and non-muscular mechanical energy has a long history – also beyond Europe. But it was the development of refined mechanics of power transmission based first on technology from wind- and watermills (known since antiquity in many parts of the world) and later further refined in mechanical clocks that enabled European entrepreneurs to develop ever more potent water-powered mills – which became the key to the nascent European industrial revolution prior to the advent of the steam engine. Watermills, and to a lesser degree wind- and horse-driven mills, were used for a variety of purposes beyond grain grinding and water management. They were used in the processing of timber, textiles, metals and other minerals and for powering various sorts of mining equipment for draining and hoisting.

With the introduction of steam energy in textile and metal production from the 1780s, the momentum of the industrial revolution increased. This was Europe's decisive moment where for the first time since antiquity technological innovations developed in Europe gave the continent an edge as a geopolitical centre of the globe and for a time its very centre. The dynamics behind the industrial revolution are too complex to be addressed here. They include cultural, religious, economic, demographic, technological and of course political factors.

In the present context we should restrict ourselves to emphasise that the importance of the industrial heritage for our ability to appreciate a crucial turn in European history and identity can hardly be overestimated. At the same time, the industrial heritage is often challenging to traditional concepts of heritage management. It is often big scale and often open to rapid transformations either due to the industrial logic of ongoing technological development, or due to sudden economic shifts that leave vast industrial production facilities void of function. This has happened to much of the European mining, metal and textile industries.

It does not necessarily make sense to physically preserve defunct industrial facilities. There are many examples of well-accomplished preservation of industrial heritage. But often the scale and quality of buildings and technical facilities together with other aspects such as location imposes the need to consider other solutions than traditional physical preservation of the heritage from this period. Well-conceived co-operation among developers, architects and heritage professionals may lead to creative solutions that leave us with redeveloped sites, where the industrial legacy is reflected in the design and layout of new buildings.

The role of the urban communities in the shaping of the multiplicity of European identities

Urban communities already had a long history outside of Europe before developing here. During most of history, cities bigger and/or brighter than those of Europe existed for instance in China, Japan, India or in Dar al Islam. When the Europeans destroyed the Maya capital of Tenochtitlan in 1521 they destroyed a city bigger and infrastructurally more advanced than any of the contemporary European cities.

Nevertheless, in Europe cities have been crucial in the dynamics that for a certain time gave Europe a decisive leading edge as a global centre of cultural, economic and political development.

Having different identities cohabitating within the same community (for example, a town) may in some instances prove difficult, but often, through history cohabitation has acted as a strong driver of progress and prosperity. Prosperous urban communities such as St Petersburg, Venice, Ghent, Timisoara, Istanbul, Toledo, Amsterdam, Derbent, Thessaloniki, Vienna, Bergen, Vilnius, Marseilles and London have at the height of their success been marked by a high degree of openness and multitude of identities. Therefore, their cultural heritage is very much a result and an expression of this capacity for cohabitation.

Venice could be mentioned as a particular case in point, since this was the city that for centuries was the hub in the exchange of commerce and culture not only between Christianity and Islam but also between Western and Eastern Christianity. All over the city of Venice, in its architecture and art, we see this witnessed. The Basilica of San Marco, the Fondaco dei Turchi and the Palace of the Doges are among the many examples of a strong Islamic and Oriental influence. The Venetian painted art with its special emphasis on light which it shares with the religious art of orthodox Christianity is another. In other words, Venice, as we know and celebrate it as a treasure of European heritage, is inconceivable without its strong interaction with the world outside of Western Christianity.

If we follow the trail of Domenikos Theotokopolos, better known as El Greco (1541-1614), the famous Cretan-born painter who spent important years of his life in Venice as an apprentice of Tintoretto, we end up in Toledo, another city distinguished by the confluence for a time of various powerful cultures.

Mosques, synagogues and churches and a syncretic architecture bear witness to the important role of the city as a fertile meeting ground for Islamic, Jewish and Christian communities. Into this city – though now long stripped of its Islamic and Jewish citizens – the former icon painter fused his particular vision of light scale and perspective into a Western tradition of painting. His syncretic canvases have retained a radical expressionism capable of inspiring later artists like Goya, and schools of painters like the early 20th-century *Die Brücke*.

Istanbul or the Sublime Porte²⁵ is another long-lasting hub in the interaction between North and South, East and West. This splendid seat of two empires, first the Byzantine, then the Ottoman, and thus an imperial capital for more than 1 600 years, owes its material and cultural wealth to the cohabitation through the ages of people from all corners of the empires. Far from being only Turkish, the Ottoman capital sheltered many different ethnicities. The Turkish population was the most prominent, but still a minority compared with the combined numbers of other populations such as the Albanian, the Armenian, the Bulgarian, the Greek and the Jewish. The Jews were granted shelter by the Ottoman sultan after their expulsion in 1492 from a Spain then obsessed with doing away with its multicultural legacy.

Bergen is an example of a flowering North Atlantic merchant city characterised by a population heterogenised by generations of settlers from near and far. As a major provider of stockfish to Catholic Europe and continental goods for the rest of Norway, Bergen attracted emigrants from all over Europe. Sailors and merchants, craftsmen and industrious Huguenots, the latter driven from France by Louis XIV under the motto "*un roi, une loi, une foi*".²⁶ They all contributed to the making of Bergen as a vibrant and prosperous urban community with a rich cultural heritage that is both very particular and very syncretic.

A very important part of the urban legacy in Europe is the role of many cities in the development of democratic government. However incomplete in their restricted social accessibility, the guilds, the city councils and senates of some of the rich merchant cities of the early modern period were important in the development of civic consciousness and political thinking. The groundbreaking political system of these historic cities is witnessed by their layout with the guildhalls, town halls, churches and monasteries that illustrate the crucial segregation of worldly and religious power, which lies at the bottom of our modern democratic system with its respect for the integrity and rights of the individual.

Now the point is to ask, what stories do we tell about these illustrious fruits of intercultural cohabitation and dialogue? It is of absolute importance that we take the opportunity to show how in each instance a unique cultural heritage

25. The Sublime Porte is a synecdoche for the Ottoman capital, a translation of the official Turkish title for the central office of the Ottoman government.

26. "One king, one law, one religion" was how Louis XIV summed up the identity policy in his early modern state.

of lasting value was the result of the combination of resources from more than one culture, rather than a sovereign product of a particular culture out of contact with others.

The road and the harbour – Symbols of interaction

Europe's position in the world is logically bound to its means of interaction inside and outside of the continent.

The ability to concentrate economic or military resources is logically linked to the access to efficient means of transport. Speed, cost and security are vital parameters that determine the mobility of goods and power and therefore a major focus of attention for any advanced society or group of societies with specialised economies.

The achievements of Roman road engineering were a logical and necessary prerequisite both to the imperial projection of military power, and to the integration of highly specialised economic production. The same goes for naval technology, including the construction of harbours. The collapse of the Western Empire in the 5th century was a collapse of this finely integrated system of transport. The centuries following the collapse of the Western Empire meant a significant reduction of economic integration in the West mirrored in the significant decrease in the quality of the road system.

It is, however, important not be led into the belief that the exchange of goods, ideas and people ceased during the mediaeval period in the West. New agents such as the church and the monastic system facilitated exchange of important knowledge and technology. In the East, Byzantium was able, with varying effectiveness, to integrate power and resources over a vast territory. This role was later taken over by the Ottoman Empire. Cities like Venice, Istanbul and Genoa acted as important centres in the exchange of goods and ideas

Decisive advances in road construction and transport technologies were made from the time of the nascent agricultural and industrial revolutions in the latter half of the 18th century. Formal education of road engineers was introduced in France and elsewhere. Considerable investments were made in the development of networks of canals that helped the transport of raw materials and goods pertaining to the developing industrial economies. After 1850 the role of the canals were increasingly taken over by the steam-powered railways.

Linked both to the system of canals and railroads was the development of harbours and ships (big sail ships/clippers and later steamships) and later the telegraph. This communication system together with the industrial, agricultural, financial and colonial systems formed an integrated whole and must be understood as such.

European history and identity and its interaction with the wider world is mirrored in the heritage of its communication systems. It is important to preserve elements of this heritage as a visible reminder of the role of mobility and communication in the European position.

But it is equally important that some of the roads and routes, which provided Europe with decisive innovating impulses, reached far beyond the European continent. The Silk Road and the intercontinental sea routes must be emphasised as part also of European heritage.

Borders, and fortresses – Places of arrested mobility

As a mirror of the systems of mobility and communication we find other elements in our heritage that were designed with the opposite purpose in mind. Controlling the populations and resources of a territory implies the ability to exercise control over their movements as well as those of goods and people across the borders to neighbouring territories. Therefore, borders of cities, fiefs, provinces and states have to varying degrees been provided with installations and facilities designed to further this control. Cities have been surrounded by walls and gates and state borders dotted with control posts, fortifications and other military installations and lined with walls and fences. From Hadrian's Wall to the Berlin Wall, today when such installations have lost much of their original functions within Europe we are left with them as a heritage that bears witness to the long history of inter-European distrust or conflicts and sometimes of totalitarian regimes. It is also a reminder of civic rights long fought for and not to be taken so much for granted that they are treated with negligence.

Pride and shame – Places of conflict and suffering

Like the heritage mentioned above, we have an even more traumatic category of heritage: the places of battles or massacres, where people killed each other for power, freedom and resources, and the prisons and camps where people suffered and succumbed for reasons of political or religious conviction or ethnic affiliation.

This category of heritage is charged with so much meaning, and often themes of latent conflict, that its preservation is at the same time necessary and difficult. Here, stories can be told that might fuel a perpetuation of old conflicts. The responsibility of the heritage manager must be to make sure that room is made for multiple readings of these intensely traumatic places without negating the existence of a meta-narrative referring to historic facts and the basic values of our civil society.

Places of worship, learning and ideology. The heritage of Europe's religious diversity

Europe is a continent of many religions. Many religions have been used through history to give meaning and structure to our lives as individuals and collectives.

Ironically, many religious systems tend to present themselves as sovereign and self-contained, and yet they are often indebted to one another or feed from common sources.

Until late antiquity, the most advanced European societies accommodated a plethora of religions. A reason behind the successful expansion of the Roman Empire was its ability to integrate new populations with their culture and religions into the sphere of imperial citizenship. Many religions celebrated in the imperial capital had a Near Eastern origin such as the cults of Cybele, Mithra and Christ. With the ascent of Christianity in the Western Empire the polytheistic tradition was broken, though Christianity with its many saints can be said to compensate to some extent for the loss of the earlier divine diversity. It would, however, be wrong to claim that Christianity, though dominant, became the only religion in Europe. Islam was important for hundreds of years first on the Iberian Peninsula and Sicily and later under the Ottomans in vast tracts of the Balkans and the Caucasus. Both Christianity and Islam were the religions of the rulers. In contrast, the third monotheistic religion, Judaism, remained a religion of minority communities and was never the official religion of any European state.

All three religious communities carried important treasures of worldly insight and learning with them. But Christianity, due to its position as the dominant religion on the continent, developed a particularly important role. Monasteries became well-organised centres not only of religious devotion but also of knowledge, communication, production and innovation. It has been claimed that they laid part of the foundation for later industrial revolution. Monasteries, churches, synagogues and mosques remain an important part of European culture. At the brightest moments of our history, different religious communities have been able to share and treasure the value of the other religions. At the darkest moments – which we do not have to look for in the distant past – religious differences have been abused as markers of political conflicts leading to atrocities committed against people and their places of worship.

Protecting Europe's diversity of religious heritage is essential for our ability to remember and protect the plurality of identities that has shaped Europe as a unique fruit, but one nourished by interaction with the wider world.

Heritage and dialogue

Vladimir Tolstoy

The most important, and at the same time the hardest, thing to do, especially taking into consideration the difficulty of translation, is to agree upon the terminology or, to be exact, upon what we mean by various terms. When I started to work on this essay, I had in front of me two Russian translations of the convention and the English version of it. No doubt that on the whole all the three texts were about the same; however, they were three different interpretations in which nuances and peculiarities of rendering the meaning were significant. That is why dialogue is of great import. I would like to emphasise the fact that for me dialogue is not just an exchange of opinions or an attempt to understand the other party, but an opportunity to come to an agreement in order to protect and preserve the values common to all humankind.

The chief term of the convention – “cultural heritage” – has somewhat different interpretations in Western Europe and in the Russian Federation. Moreover, in Russia the definition of “cultural heritage” written in the legislation also differs from the common, everyday term. According to the legislation of Russia, cultural heritage includes:

- monuments: works of architecture, monumental sculpture and painting, elements or structures of archaeological character, inscriptions, cave-dwellings, and groups of elements that have remarkable universal value from the point of view of history, art or science;
- ensembles: groups of separate or united buildings, whose architecture, unity or connection with the landscape have remarkable universal value from the point of view of history, art or science;
- sites: either man-made or a combination of man-made and natural, and also areas, including archaeological sites, having remarkable universal value from the point of view of history, aesthetics, ethnology or anthropology.

In society the term “cultural heritage” has a wider meaning, namely: the totality of all the material and spiritual cultural achievements of the society, its historical experience that is preserved in the stores of public memory. Cultural heritage is formed by achievements referring to different periods of time and transferred to new generations in new epochs.

Taking into consideration the multinational and the multi-confessional character of our country, it becomes important to define the "cultural heritage" of the people of the Russian Federation: cultural heritage consists of the material and spiritual values created in the past, as well as monuments and historical-cultural areas and objects which have significance for preservation and development within Russia, and their overall contribution to the civilisation of the world.

After all, it differs considerably from the definition in the convention:

Cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and an expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.

Nevertheless, a dialogue is not only possible, but it is absolutely necessary. It is vitally important for us all to understand each other. It is important: for the West to try to understand the East, for Catholics to understand the Orthodox – and for them together to understand Muslims, Jews and the followers of Buddhism. It looks like it is in fact cultural heritage, culture in the broadest sense of the word, that is almost the only means and language through which to find an understanding. In this respect, as in many others, Russia faces a very special situation and is at a crossroads.

Just 20 years ago Russia was the stronghold of the Soviet Union, a power or even empire based on communist ideology, opposing the chief ideology of the West – democracy. Everything was different: the perception of basic civil and public values, the political directives, and the economic structure of life. And only culture, cultural heritage of the absolutely highest order served as a bridge, as a connecting link for communication. The language of communication was fuelled by the cultural heritage of the past: classical literature, painting, music – but at the same time by the new Soviet school of ballet, the new Soviet theatre, cinema, the avant-garde painting of the 1920s, the new realistic Soviet poetry. The language of cultural heritage is always higher, broader and more profound than any ideological clichés. It alone is comprehensible for everybody.

In the late 1980s and early 1990s, after the fall of the Berlin Wall and the collapse of the Soviet Union, a system of manifold dialogues appeared both within the former Soviet area – between Russia and all the former republics that had now gained independence – and between Russia and the countries of the so-called socialist bloc (primarily, east European countries, such as Poland, Romania, Czech Republic, Balkan states), and of course the dialogue between Russia and the West.

It was at that time that a complex cultural dialogue began to develop within the multinational and multi-confessional Russia itself. Thus, today the Russian Federation includes the Caucasian regions of Chechnya, Dagestan, and Ossetia where ethnic, religious and cultural problems are most acute – as much in Islamic Chechnya as in Orthodox Ossetia. In such affairs any type of common, uniting element plays a very special and important role.

For example, the literary and philosophical heritage of Leo Tolstoy are equally revered by Russians and Chechens. It is a true connecting link. It is no wonder that throughout the two Chechen wars, the Leo Tolstoy Museum in the village of Starogladkovskaya (the Shelkovskoy district, Chechnya) was left untouched, undisrupted, and that the Tolstoy monument was the only non-Muslim monument which survived. Moreover, even during the most violent battles no one in Russia ever prejudiced the originality and highest artistic value of the national Chechen dance.

In the central part of the country, on the Russian River Volga where Udmurts, Bashkirs, Kalmyks, Tatars, Chuvashes and Russians live side by side, where all the possible cults, deities and national traditions are mixed together, where paganism, Islam and Orthodoxy coexist, there are amazing examples of unity made possible through a dialogue of culture and a mutual respect for each other's heritage. For instance, in Kazan – the capital of Tatarstan – within the walls of the Kremlin, which was built over five centuries ago by Russian masters, the Christian churches now neighbour the largest mosque in Russia. It is a striking example of reconciliation between different faiths within a small space.

Just imagine the vastness of Russia's territory and the difference of cultural foundations in the most distant parts of the country – the Far East with its attraction to China, Korea and Japan, the origins of the northern people of Yakutia and those living beyond the polar circle, the peculiarities of the cultural development in the farthest western corner of Russia, in the Kaliningrad region – and it becomes clear that the only possible way to retain stability over such a large area is through cultural values.

The break-up of cultural contacts between Russia and many of the former Soviet states has been most painful. The Baltic states, the countries of Transcaucasia and Central Asia and even the Ukraine and Belarus, both of which are Slavic countries, have isolated themselves from the Russian cultural heritage. In search of political sovereignty they artificially rejected our common cultural background. However, cultural unity has not disappeared. Unlike politicians, ordinary people within the post-Soviet space are still interested in and try to keep up with modern Russian literature or Georgian cinema, Lithuanian theatre or Ukrainian music. Similar things have happened between Russia and the former socialist countries.

In spite of the complicated attitude of Europe, and in fact the world, towards our country's history in the 20th century, it was the cultural heritage of Russia that permitted it to remain in the pan-European and global context and to preserve the status of a leading power. The creative heritage of Tchaikovsky and Rachmaninov, of Tolstoy and Brodsky, Stanislavsky and Nureyev, Malevich and Chagall has always evoked respect for Russia.

There is of course one more very important dialogue within any country – that is the dialogue between culture (society as a whole) and the authorities and business. Unfortunately, we have to admit that cultural heritage is not a priority in Russia's national policy today. The country has no considered, consistent or constructive doctrine in the field of culture, no common

strategy for the protection of cultural heritage. There is no legislative basis either, encouraging cultural patronage, and therefore patronage and sponsorship have a spontaneous and unsystematic character.

However, there have been, of course, attempts to get this dialogue going, such as, the so-called “Yasnaya Polyana Agreement”, which was initiated by the Leo Tolstoy Museum in Yasnaya Polyana and involved the Tula Region Administration and the largest chemical concern in the region, Shchekinoazot. The parties have worked out and signed the declaration of the “Yasnaya Polyana Agreement”, an agreement of collaboration, co-operation and joint efforts aimed at sustainable development of the region based on its cultural and natural heritage.

To be fair, it should be noted that such an attitude to culture is not a problem for Russia alone:

The modern civilized consciousness is as a rule preoccupied by politics, economy, and military security – and only after that by culture. The notorious residual principle as applied to culture is silently accepted both among governments and in international relations.²⁷

In the economic, political and legal life of the modern society “everything is turned upside down”. Instead of the first cause, namely culture, everyone is talking about and is attracted by the civilisation. But having lost your thirst for culture as the primary source, you are bound to encounter consequences and after-effects of the civilisation – xenophobia, intolerance, racial prejudice and poverty. It is senseless to eliminate the effects without eliminating the cause. It is like fighting with the ghosts ... International terrorism in this case is also just an extreme expression of cultural narrow-mindedness.²⁸

It is hard to overestimate the role of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society. This basic conceptual document defends, in the most logical and consistent way, the unity and wholeness of the European cultural heritage; it creates a solid framework for all European cultural policy, and determines the contribution of cultural heritage to the development of society and humankind.

It is quite clear that international dialogue always acts as a mutual enrichment. Through sharing our cultural experience and heritage all the parties win in any case.

One of the projects of Yasnaya Polyana in the last few years has been the project “Europe: a Garden of Geniuses. Shakespeare, Goethe, Tolstoy”, co-financed by the TACIS Programme of the European Union and realised in co-operation with the cities of Weimar and Stratford-upon-Avon as well as the Weimar Classic Foundation and the Shakespeare Birthplace Trust. The chief result of the project was the establishment of a long-term and manifold dialogue between the local administrations of three regions in three countries, as well as their educational institutions, museums, tourist agencies and cultural communities. During the last four years we have organised dozens of joint

27. S. N. Molchanov, *International legal cooperation in the field of culture*, p. 1.

28. S. N. Molchanov, *The European cultural law*, p. 23.

bilateral and trilateral events, including festivals (such as the Onion Festival in Weimar, the Apple Festival in Stratford-upon-Avon, and the Nettle Festival not far from Yasnaya Polyana), exhibitions, concerts, student exchanges, etc. This active intercultural dialogue was based on the heritage of three great authors of modern classical literature, and it is proof that if there truly is a common ground between the European community, it lies in culture.

The success of this project prompted the idea of its extension. In the autumn of 2009, "Europe: a Garden of Geniuses" will gather seven representatives of national cultures. Cervantes, Dante, Hugo and Joyce will join Shakespeare, Goethe and Tolstoy. Our new interaction will mainly be based on festivals of all kinds of art and scholarly forums, and, perhaps most importantly, the actual words of the geniuses; their texts will be heard throughout Europe. Moreover, through the use of video and Internet technologies we will be able to attract a large European audience to this cultural dialogue.

Another example is a project of reviving a little Russian town of Krapivna. It is a small town with an area of just 2 square kilometres, which has preserved, virtually untouched, an architectural ensemble of the 19th century. It is a perfect place for creating an open-air museum. We decided to take advantage of European experience, in particular that of Germany. Experienced architects and Bauhaus students, together with students and experts from Moscow, are now working on the whole set of tasks related to the preservation of Krapivna: on town-planning regulations, on projects relating to the conservation and restoration of separate buildings, and on the plan of this historic settlement as a whole. In our opinion, this example shows how fruitful a cultural dialogue can be. It is most important that students take part in such projects, so that they contribute to the preservation of monuments and culture as a whole, whilst simultaneously experiencing intercultural communication. It is a new and very up-to-date approach to education through culture.

Many more examples could be mentioned, but they all prove the same: the future of Europe is inconceivable without an understanding of the true value of cultural heritage for the further development of society and humankind.

Museums, cultural heritage and dialogue in Northern Ireland: strategies for divided societies

Dominique Bouchard

The role of this museum is to help us discover our past so that we can better understand our present. Local history is created against a backdrop of national and international events, many of which influenced the lives of individuals and communities. This interweaving of near and far, past and present, created the patterns of identity found in mid-Antrim today.²⁹

Around the world, debates on the importance of heritage and historical consciousness have begun to inform museum and government programmes aimed at reconciliation and developing greater understanding and mutual respect across boundaries.³⁰ Through the development of the Framework Convention on the Value of Cultural Heritage for Society, the Council of Europe has accelerated the pace of debate and helped museum and other heritage professionals in Europe and beyond to “reflect on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations”.³¹

In Northern Ireland, the Mid-Antrim Museums Service (MAMS)³² has aimed to explore the ways in which key events in Irish history continue to shape identity in Northern Ireland. How do objects and representations constitute a “past” for communities in Northern Ireland and to what extent were these part of the “present” experienced in their current environment? Such questions have a special relevance in a context marked both politically by a conceptual culture of remembrance and by culturally significant influences – from Ireland, Scotland, England and so forth. The treatment of material culture permits one view of the complex relationship between a society and its past.

29. Introductory text to the History Gallery in the Mid-Antrim Museum at the Braid, Ballymena, Northern Ireland.

30. J. Bam-Hutchinson, “Negotiating history, truth and reconciliation and globalisation: an analysis of the suppression of historical consciousness in South African schools as case study”, *Mots pluriels*, 13, 2000.

31. Faro Convention, Article 7: “Cultural heritage and dialogue”.

32. The Mid-Antrim Museums Service (MAMS) is a four council partnership comprised of Ballymena Borough Council, Carrickfergus Borough Council, Larne Borough Council and Newtownabbey Borough Council.

As is well known, discourses of power and community identity in Northern Ireland have long been closely linked to politically inflected accounts of the region's history. The division between different community memories has often been so sharp as to make the same historical incident appear in almost unrecognisably different forms. Within segregated public spaces, segregated histories thrive, a phenomenon for which Northern Ireland's many outdoor murals are simply an obvious manifestation. Public history plays a huge role in the construction of identity, but public history in the province is based as much on shared oral, musical, and visual cultures as on textual sources. As Catherine Nash has argued, local history can be both a perpetuating factor in community tensions and a possible path to greater mutual understanding.³³

MAMS has developed a community engagement strategy which aims to promote positive exploration of history and cultural identity through museum programmes involving a variety of local community groups. The core of its strategy is Making History, an innovative museum-led community history programme. It has proved successful in developing positive relationships between the museums service and community groups, in easing tension and in enabling dialogue between groups and individuals.

Making History was developed in 2006 when the Mid-Antrim Museums Service received a total of £140 000 in grant aid from the European Union Special Programme for Peace and Reconciliation (Peace II) supplemented by and from its partnership councils to develop a community history programme to address peace and reconciliation agendas in Northern Ireland. In the original application to the EU, MAMS described the programme in the following way:

Making History enables its participants to explore their local history in all its diversity and in its wider context. There is a particular emphasis on the shared history and experiences of both communities, but there are also opportunities to explore constructively more divisive periods of Irish history. It combines, both in theory and practice, community relations and community development approaches. Learning about the past provides an informed basis on which discussion can take place about the present and future of local communities.

To build positive relationships within and across communities, the participants engaged initially in activities in their own areas or at the museum. However, towards the end of each project, groups were encouraged to come together to display their work collectively and to compare, embrace and share their experiences. An important feature of the programme was its aim to enable participants to undertake study trips to relevant sites of historical interest and to other museums to further strengthen positive relationships.

Mid-Antrim in context

The Mid-Antrim Museums Service partnership area has a population of around a quarter million, containing both sizeable town centres and areas of

33. C. Nash, "Local histories in Northern Ireland", *History Workshop Journal*, 60, 2005.

sparse rural population. Approximately 75% of the population is Protestant and around 20% is Catholic. Mid-Antrim is a predominantly unionist area. In the 2007 election, 70% of votes cast in the East Antrim constituency were for unionist parties compared with 45% in the province as a whole.³⁴

Although Mid-Antrim is one of the more prosperous parts of Northern Ireland, some of its estates are among the most deprived, ranking highly on the Northern Ireland Multiple Deprivation Measure (NIMDM). Some of those estates are notorious centres of loyalist paramilitary activity. Often, these deprived estates are located close to more affluent districts

As in the rest of the province, sectarian violence has abated considerably in Mid-Antrim, although incidents continue to occur. Other kinds of violence remain endemic including internecine violence between loyalist organisations, organised crime and non-paramilitary violence. Recent years have seen a sharp increase in immigration into Mid-Antrim and an increase in racially motivated assaults, exacerbated by the arrival of racist groups from Britain and elsewhere.

Community development work has traditionally emphasised reconciliation and developing understanding between the “two communities”. However the emphasis on such binary terms has tended to reinforce stereotypes of division rather than alleviate them.³⁵ In Northern Ireland, the physical divisions separating groups of people have been instrumental in perpetuating these stereotypes and confining personal identity to a single element.

In recognition of this distinctive aspect of identity in Northern Ireland, MAMS has attempted to broaden the scope of identity and history by recognising the complexity of personal and community identities. Through Making History, we have sought to engage with “overlapping identities” considering themes like the multiple traditions within Protestantism, localities, associations, occupations, languages and so forth. These concepts provided a basis on which Making History could begin its dialogue.

34. The terms used to classify political identity in Northern Ireland are problematic and not necessarily clear cut. Unionism describes any manifestation of a political or cultural sentiment which prefers to maintain political ties with the UK, while nationalists consider that Northern Ireland's strongest links must be with the rest of Ireland. Loyalists are those most opposed to any change in the constitutional status of Northern Ireland, while republicans are those most determined that all of Ireland should be a single republic, with no connection to the UK. Both loyalism and republicanism are sometimes associated with a willingness to support the use of violence to protect that constitutional viewpoint. These political identities overlap closely but imperfectly with religious background, with the vast majority of Protestants describing themselves as unionists or loyalists, and most Catholics describing themselves as nationalists or republicans. Each group has its own political symbols and viewpoints and it is important not to confuse, for example, loyalist paramilitary groups with unionist organisations. See Joseph Ruane and Jennifer Todd, *The dynamics of conflict in Northern Ireland*, CUP, Cambridge, 1996.

35. W. Blair, “Community engagement through creative partnerships”, *Museum Ireland*, 18, 2008, p. 60.

History and identity

In Northern Ireland, as elsewhere, objects, no matter what their age, become closely connected to the present. The context in which an object is viewed, the age and the value of an object as well as the viewer's individual interpretation are superimposed on the value of remembrance of material culture and are simultaneously permeated by it. Cultural goods therefore acquire a special importance from the fact that they are present within many different chronological horizons: they form the culture of the present.³⁶ Their persistence not only allows the reconstruction of the past, but also constitutes contents and values for the future. Moreover, objects remain essential parts of historical exploration and the essence of museums.

In Northern Ireland particularly, historical events have been incorporated into an ideology of continuity – traditions of remembrance tend to dictate the way that an identity is not only felt, but also performed. In the case of the Mid-Antrim Museum in Ballymena, the interpretative strategy underpinning the way in which history is presented is both chronological and thematic. Displays dealing with historical events and periods of considerable importance have local stories at their core, recognising the universality of experience.

The aim has been to enable people to make connections across time and between local, national and international dimensions. In this way, visitors to the museum can draw connections between events with which they can identify. The people and events included are not shown in isolation. Every object, display and component of the exhibition connects fluidly with those around it.

We have developed a two-pronged approach to dealing with sensitive and potentially alienating subjects – we emphasise experience and engagement through a continuous cycle of gallery-based and museum-in-the-community experiences. Across the service, these strategies are integrated, informing gallery interpretation and our innovative Community History Programme.

The Mid-Antrim approach

Mid-Antrim has adopted a dynamic approach to historical exploration. Through the museum and through outreach programmes, visitors are invited to raise issues within the broad thematic and chronological context provided by the galleries as well as in a fluid and flexible way through programmes.³⁷ It seems that history itself is not problematic for public history in Northern Ireland, but rather that division arises from an overemphasis on particular traditions of historical knowledge.

36. A. Haug, "Constituting the past – Forming the present. The role of material culture in the Augustan Period", *Journal of the History of Collections*, 12, 2001.

37. W. Blair, "Patterns of history: interpreting contemporary identity and the recent past in Mid-Antrim", *Museum Ireland*, 17, 2007, p. 45.

Since its inception, the Mid-Antrim Museums Service has been committed to producing engaging, interesting and, often, surprising exhibitions on a range of compelling historical subjects. Travelling exhibitions like “The 1970s: a turbulent decade”³⁸ engage directly with contentious periods and subjects in Northern Ireland’s history, but aim to do so in an unconventional and inclusive way.³⁹

Engaging with sensitive topics: the 1970s

The recent past is a challenging area to interpret – certainly in Northern Ireland where it has been characterised in part by intense communal conflict. The 1970s exhibition reflects how we are seeking to engage with recent history. It was an approach to the recent past which proved very successful.

The strategic approach to the exhibition was:

to bring together the diverse strands which make up peoples lives – not focus solely on the politics of the time, but also include popular culture and technological, social and environmental change. These subjects are often treated separately, in isolation from each other, but that’s not how the ’70s was actually “lived” That was an important message People’s experience of the troubles varied greatly, and so presenting a single story or a single experience would not have worked. We wanted the exhibition to stimulate discussion and act as a possible point of departure for exploration.⁴⁰

To achieve this, the exhibition included material provided by the local community in the form of photographs, toys and every-day items. The exhibition concluded with a deliberately ambiguous statement – “I love the 1970s?”

Exhibitions like “The 1970s: a turbulent decade” have an important role to play in opening up taboo subjects and have been a valuable resource for the Community History Programme.

Making History: a community history programme

The Community History Programme (CHP) enabled people to reflect their local history and cultural identity in a flexible and fluid way. It was designed to be a hands-on and interactive experience – hence the title “Making History”. The CHP placed particular emphasis on an engagement with the process of creating historical narratives, as a way of both promoting a critical attitude to established narratives and encouraging a broader perspective on what history is, permitting multiple viewpoints to be acknowledged. Principally, the CHP aims to cut across the legacy of division by introducing plural voices and plural histories, and enabling individuals and segments of the population whose voice has, traditionally, gone unheard.

38. “The 1970s: a turbulent decade”, debuted in 2003 and ran again in 2006.

39. W. Blair, “Community engagement through creative partnerships”, *Museum Ireland*, 18, 2008, p. 61.

40. *Ibid.*, pp. 63-64.

In most of the estates we targeted, the experience of history has been limited to public murals and oral history. Traditionally, for adults, there has not been a mechanism to engage with history, in any of its forms – community history, public history, family history, etc. These subjects have been dominated by local figures and local historians who tend to support a single narrative, effectively perpetuating the sense of alienation and disconnect many of these estates, groups and individuals feel about history. The divisions that emerged over the course of time are seemingly frozen in their original moment and untouched, unless ritualistically repainted or removed entirely in an iconoclastic exercise. In these communities in particular, the traditional pathways through which plural and inclusive messages and ideas are channelled are either non-existent or extremely strained.

Making History involved more than 20 community groups and around 250 participants across region. Participants were recruited from a range of backgrounds, but priority was given to areas adversely affected by the conflict and to those traditionally excluded from public history including women, young people, older citizens, minorities and people with disabilities. Within the CHP we sought to make targeted interventions – not simply work with local history groups – but work with groups that fall within a clear social inclusion framework.

Each project was developed through discussion with the participants in order to meet their particular needs and interests, with the museum service in the role of facilitator. The programme also had a cross-community dimension that ranges from fully collaborative projects to simply an agreement to present work with other groups in combined exhibitions. The outputs generated present new, different and non-traditional voices through a range of media, including films, ICT, exhibitions and publications.

Crucially, ownership of the CHP resided entirely with each group, whose choices dictated the direction and content of the historical record created. The project not only challenged the notion of static and mythologised moment/figure-style history perpetuated by the history culture within estates in Northern Ireland, but also helped the group to participate in a dialogue about public history without, for example, defacing a mural.

In addition to project ownership and skill development, the MAMS CHP encourages certain core historical practices in order to ensure integrity. This approach gave the participants guidelines for identifying “history” and helped to build their confidence when faced with an historical matter.

Core historical practices

Projects were completed over the course of 5-12 sessions, which included visits to local sites of historical importance, museums, libraries and workshop sessions based on the memories, objects and experiences of the participants. In most cases, participants were taken out of their local area to explore a place related to their chosen topic. Through the projects, participants built confidence and skills, and began to engage with identity. Critical to the

process of introducing plural identities and incorporating multiple voices is strengthening the sense of project ownership, so that identity interrogation is empowering rather than distressing. By examining footage of their own and each other's lives for explanatory narratives, evocative details and contrasting perspectives, the people involved in the project have had the chance to think about what history is and to take a broader view of what it might include.

Case study: Antiville Youth Group

Antiville rates highly on the NIMDM (Northern Ireland Multiple Deprivation Measure) and has a loyalist paramilitary presence. Few households have fixed phone lines, there are high levels of unemployment, low levels of literacy and many school-aged children do not attend school either because they are truant or because they have been excluded. There is, however, a community centre – an abandoned house that has now been officially converted for use. However, it receives no funding, and neither do the two volunteers who staff it. The estate has many abandoned, dilapidated and semi-demolished houses.

Public history in Antiville is comprised primarily of two elements – community oral tradition and murals. There are several murals in the estate, some of which memorialise specific people, like Oliver Cromwell, or celebrate political symbols, like the loyalist paramilitary mascot, Spike. The mural version of history reflects and reinforces community memory, and the murals are characterised by repeated motifs. Within these very linear and stereotyped accounts of a select few events, there is no room for debate or discussion, or alternative interpretations. History is restricted to a few symbolic moments.

The Antiville Making History Project worked with ten 7 to 14 year olds using multimedia to support them in documenting their lives and experiences. It is a contemporary history project that draws on the technical skills and knowledge that they possess and aims to supplement this knowledge through a combination of field trips, workshops with professional multimedia educators and artists.

Cross-community contact within the project is subtle and operates on several levels. For example, the group was taken to the Nerve Centre⁴¹ in Derry for a technology and film-making training day. Derry is a predominantly Catholic city and one famous for its republican groups. The consultant hired for training sessions in their community centre happens to be Catholic. These encounters help broaden the participants view of history in relation to their own experiences as well as helps them interrogate their place and their role in memory, public history and their estate.

So how have we done this? Photography. Despite the deprivation, most of the children have their own mobile phones and most of these phones have

41. The Nerve Centre promotes creative collaboration and fusion between artists and provides a cultural outlet for many young people who feel excluded from what is traditionally regarded as the "arts sector". www.nerve-centre.org.uk.

fairly sophisticated camera technology, capable of taking decent quality stills and video. The technology was familiar and accessible and a way for the participants to dedicate as much or as little out-of-hours time to the project, thus maximising participation. Over the course of the project, which has the children develop stories based on their experience in their estate and then photograph scenes from the stories to create a comic book using standard software that comes with new Apple computers – Comic Life.⁴² Any digital images, video and sound files they produce are then added to a community multimedia archive (COMMA)⁴³ created using an inexpensive computer programme, producing a fully searchable database.

One of these databases is part of a permanent interactive exhibit in the MAMS museum in Larne, and the grant has allowed us to purchase computers for the community centre so that the database can be available and expanded by the group even after the project has run its course. COMMA helps to incorporate the plural experiences and viewpoints mentioned earlier, and encourages a sense of connectedness, both with the other participants, and with the wider community through the museum-based terminal.

Feedback from the children who participated has been overwhelmingly positive. Some of the children have felt an increased sense of self-worth as they felt good about being trusted with expensive computers. Another participant commented that she enjoyed the project because she did not feel challenged by school and this gave her some way to express herself and be creative. When the project first began, several of the kids made their way to the local museum to see “what I was on about”. Although the project did not take place within the walls of the local museum, the connection between the museum and the group was constantly reinforced and helped develop trust and confidence as the sessions took place on their “territory” and trust was built on their terms.

Since taking part in the project, the group leader has written and received grant money from the local council to continue work with the children and take them on more excursions and develop their multimedia skills. One of the excursions was a Belfast mural and history tour and the group has made subsequent trips to Derry. The Community History Programme also purchased two new Apple Macbook laptops for the group so that they can continue to do similar projects with Comic Life.

Evaluation

Following the conclusion of the programme, Making History was evaluated by an independent consultant who was asked to consider the effectiveness of the programme against its original aims and desired outcomes. The evaluation included interviews with 40 individuals who participated in the CHP from the four council areas involved.

42. More information on Comic Life is available at www.plasq.com.

43. More information on COMMA is available at www.commanet.org.

The aims and objectives outlined by the Special Programme for Peace and Reconciliation were:

- acknowledging and dealing with the past – cultural and attitudinal change;
- building positive relationships;
- capacity building.

In each of these areas, Making History made a positive impact. The overall conclusion of the evaluation was:⁴⁴

This intervention has been highly effective in meeting its aims and objectives.

It has:

- Reached the hard to reach groups i.e. marginalized client groups in socially disadvantaged areas;
- Been a very positive and affirming experience for those who have taken part;
- Improved knowledge, skills and confidence;
- Crucially, succeeded in engaging participants in user-directed explorations and debates about their own identity (cultural and personal) and that of others. In doing so, it has debunked some of the myths about history, opened up new perspectives for participants and, crucially, created an appetite for more knowledge and a willingness to consider an alternative interpretation of past events. This is fundamental, in that this model represents an active approach to “designing-out” inter-community conflict by addressing the core issues which fuel it i.e. misunderstandings of and lack of appreciation for different cultures, history and traditions.
- Overall, the feedback from the participants indicates a desire to look at other challenging issues such as racism, the Troubles, the conflict in the recent past in NI. There is a desire to include more people in this exploration and a growing confidence to examine these topics in depth.

All of the above is especially significant given the modest resources of the programme and its partners and the diverse range of skills, backgrounds and aspirations of the various participants.

Through the process of evaluation, participants expressed the impact of the programme in their own words:⁴⁵

“It opened up new horizons for them [participants] ... [they realised that] history belongs to everyone [not just ‘Orange’ or ‘Green’] ... It globalised their outlook”

“Without projects like this, we don’t find out the knowledge or skills that people [around us] have. Each of us was learning different things from each other.”

“We don’t have much opportunity to network with each other ... [Making History] gave us an insight into places/traditions we had never visited.”

44. The following has been extracted from *Evaluation of the Mid-Antrim Museums Service Community History Programme*, Social Research Centre, Vision Management Services, Belfast, 2008, pp. 15-16.

45. Quotations extracted from *ibid.*, pp. 31, 36, 43, 46 and 47.

"Thinking back and talking about our personal stuff, our families, helped me. I used to get upset talking about things from the past. It was important to let people know what kind of things I've went through in my life. [Now] I feel happy and confident and proud talking about myself."

"I think the Programme was instrumental in enlightening them [about the facts of history] ... Some [of my fellow participants] said to me, 'What have we been doing all these years?'"

The future

Making History culminated with regional exhibitions showcasing the films, publications and community multimedia archives all developed collaboratively with CHP participants. The group show, "A celebration of community history", was a true collaboration between the Mid-Antrim Museums Service and its communities. The highlights of the exhibition were objects loaned by participants from their personal "collections" to display in the exhibition, showing how heritage can be part of the construction of our present and future identities and a foundation on which future success can be built.⁴⁶ For Making History participants, history is, indeed, what they make it.

46. S. Harrison, "Local, national and international heritage identity", *Museum Ireland*, 18, 2008, pp. 32-33.

Heritage conservation as a driving force for development

Xavier Greffe

Everyone in every country, whether living in cities or smaller communities, now recognises cultural resources to be assets capable of generating exports and jobs. Cultural tourism is often a central issue during discussions in this field, for tourists who pay for cultural goods and services during their visit generate an income for the area and its population. When this money comes to be spent in its turn, development may ensue. Thus monuments, museums, festivals and art fairs are regarded as levers of growth. Heritage also, however, helps to define the environment in which we live and hence the quality of our lives. If we are to take this aspect on board, we probably need to transcend the traditional boundaries of heritage as described above: heritage means streets and houses, just as much as monuments and views; it incorporates a range of both intangible and tangible resources. The combination of all these elements defines a cultural landscape, in the true sense of the term, by virtue of the links established between ourselves, our values and our environment. The Faro Convention of 27 October 2005 leads us to highlight the value of this cultural heritage as not only a right, but also a collective practice and a project. This is not just a matter of concern to economists, for, as the convention points out, there are political and social implications as well as economic. But these are of particular interest to economists in that, at least initially, they tend to stand in the way of a fairly neutral, not to say negative, view that may be taken of the importance of heritage in present-day economic dynamics. There is often a tendency to regard heritage as a burden, which may or may not be justified by extra-economic reasons, rather than as an asset to society and its members. It needs to be demonstrated that this vision is not in line with the needs of contemporary societies, so that the contribution of the Faro Convention is clear.

1. Cultural heritage as a resource for sustainable development

Looking at the amount of attention paid to heritage (usually to its conservation) in public culture budgets, it is noticeable that European states, with very few exceptions, are showing an ever-declining commitment. This tendency had already begun in some countries in the 1980s, with other

agencies being given responsibility for cultural heritage conservation (local authorities, lotteries, banking foundations and private players). In the face of financial difficulties, states have reduced their own commitments in general. Even those widely acknowledged to have made the greatest possible efforts (e.g. France), directly linked to decisions to classify monuments or sites, have clearly disengaged in real terms. Worse still, many of the players to which these burdens had been transferred are jibbing at the cost, often taking the view that the protection of items which have come down from the past can hardly continue at a time when productive investment or investments in human capital are needed.

This takes us back to, or consolidates, a view which was long part of the cultural approach to heritage. Heritage is not immediately productive and is of value mainly for providing values relating to human existence, linked to community identification or even social integration. But it is not, or is hardly, productive of direct or indirect practical values, those which generate monetary values and would thus cause heritage to be seen as a resource. There are two means today of demonstrating that heritage is indeed a resource:

- the first is to identify the means whereby heritage contributes to the sustainable development of our societies;
- the second is to consider heritage as a sector in its own right and analyse the number of jobs and firms and the amount of foreign trade it generates.

This second approach is looked at in Donovan Rypkema's contribution and we shall not consider it here, but shall concentrate on the first approach. We would simply point out, in connection with the second approach, that updates for the relevant figures may seem surprising. A study we carried out in France showed that, while the number of jobs "in" heritage (in monuments, museums, archiving departments and historic libraries) was of the order of 40 000, there were 70 000 people working on conservation and restoration, and over 170 000 in the economy as a whole who used or drew on heritage assets in their work.⁴⁷

1.1 Cultural tourism

Certainly, as already emphasised, it is the development of what is termed "cultural tourism" that is always the leading factor in this analysis. It should be pointed out, however, that, with the exception of certain prestigious heritage items, experience in numerous cases had proved disappointing, or had even given rise to local complaints that public funding should not have been spent for the benefit of tourists rather than for that of local people. Moreover, although the revenue tourists bring to the hotel and catering trade is often held up as phenomenal, tourism actually makes only a tiny contribution to heritage in the strict sense of the term. Although the average increase in living standards, the growing amount of leisure and falling transport costs

47. Xavier Greffe, *La valorisation économique du patrimoine*, La documentation française, Paris, 2005, pp. 12-51.

are two encouraging long-term trends, cultural tourism is subject to huge cyclical variations, some monuments have life cycles and tourist visits to certain sites not only cause structural and ecological damage but can have adverse economic implications.

1.2 The environment in which we live and the cultural landscape

Heritage also contributes to our daily physical environment, including the built environment. The quality of towns now depends largely on the steps they have taken to ensure that their heritage is in harmony with other buildings and with open spaces, so that their significance is mutually reinforcing. In a way, it is necessary to go further than culture in the strict sense of the term in order to understand this dimension of heritage, which is all too often overlooked. We need to adopt the approach of architects and town planners, elected representatives and individual communities, and realise that society forges its environment every day and endows it with meaning, in particular by infusing it with things that have been created or conserved, in the belief that these reflect its quality and personality. In this case, heritage conservation is no longer seen as an expense, but as an economic, social and cultural investment. Its contributions include:

- schemes to improve building, repair and maintenance techniques and save energy;
- levers for social integration in the form of companies serving as intermediaries for social rehabilitation, which work on renovation sites, and initiatives to enable communities to find out more about their local environment.

We believe this dimension should take pride of place in an analysis of the contributions of heritage to sustainable development. Indeed, we find that it takes account of the three facets of sustainable development: economic development (trades connected with conservation, building and the development of open spaces), social development (promotion and enhancement of a feeling of belonging to a community, measures to encourage the return to work of people excluded from the employment market) and environmental development (improved physical conditions; energy savings).

This dimension may, moreover, be incorporated in a broader concept of cultural landscape. This notion often elicits misgivings, on the grounds that it is not operational because it is all-embracing, or on the grounds that protection is confined to exceptional landscapes, which are usually safeguarded by removing the elements that human beings have introduced or by “renaturalising” the landscape. This is both ambiguous and restrictive. The whole history of landscape encourages us to see it as something special, to be admired and preserved. But the reality of the lives of 21st-century citizens is such that they experience a landscape, generally an urban one, every day: it is a means of coming into contact with other people, discovering other communities, enhancing their experience and diversifying their values. Citizens cast their eyes around, as it were, in search of modernity, and it is this approach

to landscape that shows how heritage conservation can help both to improve the quality of our lives and to forge our personalities.

1.3 Intangible heritage

A third contribution comes from the intangible heritage.⁴⁸ The contribution to development made by intangible cultural assets, of which one example is provided by design activities, does not yet enjoy much attention, however, probably because its effects are slow to make themselves felt, and certainly because it is less direct. It relates to the process of creation, rather than its result, and often leads to awkward debate over the concept of rare skills and know-how that need to be preserved while being adapted. Another complication is that the focus on so-called intangible assets suggest that they are independent of tangible assets, which is not the case. Regardless of this debate, however, intangible assets should not be overlooked because they can be disseminated via the global economy and the knowledge economy.⁴⁹

The knowledge economy gives intangible factors a crucial role in the definition and production of the new goods. Artistic traditions are brought into play on two fronts. As a source of constantly renewed heritage, artistic activities fuel creativity and make available to the various economic sectors (from arts and crafts to the motor industry, from fashion to furniture) large numbers of reference points in terms of shapes, colours, symbols, etc.

The global economy increases the opportunities for diversity by opening up wider markets for products expressing or reflecting specific cultures. It is one thing to note some degree of interpenetration between cultural references worldwide, but another to note their growing diversification within each individual country.

The combination of these two features leads to an economic system which differs from its predecessors. As A. J. Scott wrote, while 19th-century workshops and factories produced a variety of goods, but in a limited way because of the constraints of production, and Fordist mass production pushed back these constraints on maximum production at the expense of variety, our modern production systems are now sufficiently flexible to produce in both great variety and great quantity.⁵⁰ This observation needs to be elaborated on, however, for although we can indeed see that a new economy is emerging, we need to determine the place occupied by the intangible cultural heritage in this process. The divide between art and the economy is often based on the dichotomy between functional utility and aesthetic value, or between substance and form. This contrast is less strongly felt now, and increasing numbers of people consider that a balance should be struck between form and substance.

48. Xavier Greffe, *Artistes et marchés*, La documentation française, Paris, 2007.

49. OECD, *Culture and local development*, 2005, Chapter 4.

50. A. J. Scott, *The cultural economy of cities*, Sage, London, 2000, p. 24.

One point needs to be made here. A cultural product often relates to specific production conditions, and will change in nature according to tangible and intangible factors of production, individually or in combination. The production of such products is therefore not unaffected by the nature of their cultural environment, which means that these products would neither look the same nor be produced in the same way elsewhere. As this production changes constantly, creative artists, workers and manufacturers are obliged to keep changing their cultural reference points, behaviour and production activities. This they can do all the better if they can forge relationships in their immediate area which facilitate such adaptation. Thus it is clear that, even if we felt the need here to emphasise the role that can be played by skills as a form of intangible heritage, this role becomes truly clear only if an overall view is taken of the cultural heritage, particularly focusing on the relationships between its different component parts.

1.4 Extrinsic values

Attention must be drawn here to a fourth dimension of heritage. Heritage generates not only intrinsic values but extrinsic values, some of which have already been highlighted. The point here is that forms of heritage can be used in non-cultural sectors for purposes that are not directly cultural. For example, the use of the musical or pictorial heritage in hospitals to improve patients' state of health is a recognised practice. This aspect of heritage must not be overlooked for, by meeting other needs, it can mobilise other sources of finance and remedy the shortcomings to which attention was drawn at the start of this section.

2. Conditions for deriving value from cultural heritage: the contribution of the Faro Convention

The cultural heritage counts. It could even be said that, although some people tend to view its linkage with economic and social development in relative terms, developments in the global economy emphasise that it counts increasingly. It is precisely because the economy is global – and to some extent intangible – that the expression of values through products presents an opportunity to every area. One might even go further and say that this opportunity, being shared out more evenly than others, makes it possible to offset some of the mechanisms of this global economy, such as competitiveness by means of costs, relocation, etc. But that is another story.

Perception of this dimension does not guarantee that it will develop in “happy” – and even less so in automatic – fashion, for which there are five preconditions.

- Firstly, care should be taken to view the problem as a whole. As has already been emphasised, while cultural heritage may give rise to development, this is because those of its components described as intangible develop and draw strength across a wide spectrum, within a true cultural environment. We shall not go into detail here about

the cultural districts concept, but this is an idea which has rightly highlighted the interdependence of various forms of heritage and the different dimensions of its conservation and beneficial use: information and communication, land and funding, integrity and adaptation, sustainability and transmission. There is a variety of players concerned by the different parts of cultural heritage, as well as a variety of economic and social players involved in making good use of heritage. It is therefore necessary for cultural heritage to occupy a position at a crossroads of reference points and dynamic processes, if the wish is for its potential contributions to become tangible.

- Secondly, if we look ahead to development, the positive synergies which are possible between heritage and economy are immediately apparent, so cultural heritage should be regarded as an ongoing movement, and not as an immutable body which is the outcome of reference points to which rigid delimitation criteria have been applied. The cultural environment is in tune with technical, technological and economic environments known to vary constantly. This represents a challenge to cultural heritage, but is not necessarily a source of weakness. One thing that should be done here is to recognise the integrity of the values which underlie a heritage, while another is to understand that the means of their expression are not unchanging. Even better, it should be understood that if those means do not change, they may well prove to have repercussions on the power of expression and impetus of such values.
- Thirdly, the linkage between cultural heritage and economic development presupposes that the former should not systematically be given precedence over the latter. This is another sensitive issue. The aim here is certainly not to make economic logic the basis for the logic of conservation and development of the cultural heritage. On the other hand, it has to be said that the most common established practices rarely enable the implications of cultural heritage to be illuminated by economic factors, which can, moreover, contribute to better conservation of this heritage just as much as they can adversely affect its integrity. Thinking about the problem in these terms in any case means attaching relative importance to the arguments in favour of conservation, which we feel would be counter-productive, since the cultural heritage/economic development debate would immediately be pushed out of the spotlight. It certainly needs to be said here that, while the tangible heritage can often rely on history and objective reference points, the same can hardly be said of the intangible heritage. The debate will be all the better for taking place on more balanced ground.
- Fourthly, if the intention is to provide a catalyst for the opportunities opened up by these prospects, we should consider here every kind of heritage, including those of marginal communities as well as those centring on a national identity. Diversity and mutual respect

thus become conditions, without us prejudging here their effective economic weight, which may vary widely from case to case.

- Lastly, if heritage is really to become a resource for sustainable development, a new awareness is needed all round. It has, of course, already been pointed out that it is possible to train citizens by instilling a knowledge of their heritage, but this requires heritage training. It must concern everyone, albeit in different ways.

2.1 The heritage as a meeting point for different factors, reference points and practices

One of the first features of the Faro Convention is the emphasis that it lays on the position of cultural heritage as a meeting point of various factors usually considered separately. As early as Article 2, it draws attention to all the different factors interrelated in the cultural heritage field:

cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time.

Article 8 points to the need to consider and:

utilise all heritage aspects of the cultural environment to ... enrich the processes of economic, political, social and cultural development [and] promote an integrated approach to policies concerning cultural, biological, geological and landscape diversity to achieve a balance between these elements.

The meeting point concept goes further in this instance than the identification of components. It extends, fairly logically, to the synergy of the practice and behaviour of heritage players. One desire expressed in the convention, for example, is that the parties should “establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities” (Article 7.b). An emphasis on the disputes that may arise from the use of cultural heritage items for economic purposes is entirely appropriate. Contrary to popular belief, beneficial use of heritage is very rarely a positive sum game, although it has the potential to become one. Initially, it is more likely to give rise to tensions, for even if there is no competition between the component parts of heritage, there is for the resources required, whether these be land, funding, training or natural resources, viewed with their cultural implications. In many Mediterranean areas, for instance, the use of water by farmers or the tourist industry gives rise to disputes which are as much economic as cultural.

Such co-operation between players should begin at the earliest possible stage, making it more likely to result in acceptable agreements or compromises. It should start as soon as information begins to circulate (Article 10.a):

In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake ... to raise awareness and utilise the economic potential of the cultural heritage.

This point should not be neglected, as shown by the experimental setting up of inventories. Very often, this operation, intended to be a specialised and neutral one, is subsequently challenged by the members of a community or the population of an area, either on the grounds that they cannot recognise their everyday landmarks on the list, or because these are included in such a manner that they are felt to have been lost. This is why the convention invites the parties to undertake to (Article 7.c):

develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts.

2.2 Cultural heritage as a changing phenomenon

The economic logic described above shows that the role of cultural heritage needs to be considered at least as much from the future viewpoint as from that of the past. Generally speaking, one might say that it is precisely when an arrangement is reached involving a legacy of the past and future tensions that beneficial use of heritage is “cultural”. In this context specifically, the creative objective which serves as a reference point for the conservation and use of cultural heritage may be described as implying proper integration of the innovations of every kind from which a society may benefit, whether these be artistic, technological or social. Thus cultural heritage has to be regarded as something that changes. The convention emphasises this aspect several times, asking the parties to:

- “promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications” (Article 9.d);
- “promote the objective of quality in contemporary additions to the environment without endangering its cultural values” (Article 8.d).

These points are important in themselves, but may open the door to a higher risk of heritage manipulation, for while it may be regarded as a positive step to open the way for new additions, a negative view could also be taken. This may be because the beneficial use to which heritage is put leads to greater importance being attached to variations in taste, and to the effects of snobbery or fashion being allowed to come into play. It may also be because, where that is unlikely to happen, training or materials of lower quality may be used, resulting in impoverishment rather than the promised enrichment. The convention therefore asks the parties to “ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values” (Article 10.c).

2.3 Renewed discussion of protection

This problem of respect for integrity now leads us to refer to another necessary contribution made by the Faro Convention. According to the most traditional approaches, heritage’s contribution to development is considered to be a possible consequence of the conservation of that same heritage. Thus the debate about the place of monuments in society centred for a long time

on inventories, classifications and conservation. Once those stages had been gone through, attention shifted at best to the question of their contribution or their beneficial use. This process was hardly likely to pave the way for heritage to be brought properly into the development process, and it led to conservation itself being regarded as a supreme value, which could never be altered in any way, however valuable the use to which heritage was put.

We can say here that, when we take the intangible cultural heritage into consideration, this structure is undermined. While conservation of the tangible cultural heritage was based on physical and historical references, beneficial use of the intangible cultural heritage presented a different challenge, namely how to detail informal collective practices handed down over the course of time without being able to refer to a specific state of the art. The dynamics of conservation and beneficial use are not the same, and they bring into play different collective schemes of logic. Identification of the intangible elements is done as much in the light of contemporary challenges which give them a profile or of the state of training systems entering a period of crisis as in that of a history based on relatively objective criteria.

Without going so far as to contrast in absolute terms two schemes of logic applicable to each component of the cultural heritage, there are benefits to be gained from taking a more balanced approach to conservation, on the one hand, and (beneficial) use, on the other, and this may result in the attaching of relative importance to the absolute priority long given to conservation as such. This is a level at which the convention seems important. While it of course in no way disputes the role of conservation, requiring the parties to “ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage” (Article 9.c), it offers a new angle, emphasising that parties should undertake to “develop knowledge of cultural heritage as a resource” (Article 7.c) and to “utilise all heritage aspects of the cultural environment to ... enrich the processes of economic, political, social and cultural development ...” (Article 8.a).

2.4 Heritage as a source and object of respect

Very wisely, the convention points out that heritage is a right; this may seem slightly surprising in the context of traditional economic logic, but much less so in that of the global economy logic already referred to. While the cultural heritage may enrich what we produce, it will do so all the more if all heritages are able to contribute to this dynamic and are therefore considered to be of equal dignity, even if their economic potential differs. This theme, which some other international organisations regard as relating to the expression of cultural diversity, is here presented as the affirmation of a right to cultural heritage from the very first article in the convention, which states that: “The Parties to this Convention agree to ... recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights” (Article 1.a). This wording, which actually seems restrictive, as it reduces the exercise of this right to a specific dimension, is nevertheless reiterated more strongly in Article 4: “The Parties recognise that ... everyone, alone or collectively, has the right to

benefit from the cultural heritage and to contribute towards its enrichment" (Article 4.a). This article is much clearer in respect of the economy, showing (in simplified terms) that individuals are concerned, with equal rights and dignity, as much by the products as by the use of every good and service with a cultural heritage connection. It goes without saying that this applies as much to persons as to the communities which make up a country, and in this respect the convention is very explicit when it defines a heritage community as consisting of "people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations" (Article 2.b).

But it goes without saying that this effort in terms of training and expression is meaningful – including from the viewpoint of the corresponding economic opportunities – only if there is no discrimination between the different forms of heritage. Even if, in a given country, one community's cultural heritage may seem marginal when viewed in terms of history, population or even economic area, the deriving of value from it contributes to the soundness of the whole, and may even prove highly profitable for the future. Cultural creativity has always benefited from cross-referencing, but this fact by no means implies a lack of quality or respect. The convention contains many references to this: the parties undertake to "encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations" (Article 7.a) and to "establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities" (Article 7.b).

2.5 Heritage training

Heritage is not something simple, or at any rate not as simple as appearances might suggest. It is based on a consensus which is in itself complex, linked to factors connected with the rarity and exemplary nature of heritage. Heritage necessitates inventories, which, while they should on no account be left entirely to experts, must be based to a significant extent on their judgment. They use what are sometimes sophisticated conservation, enhancement and mediation processes.

It is not easy to rise to these challenges, either for those who need to be able to come up with some sort of an answer or for those who have to "produce" heritage on a day-to-day basis. In both cases, this entails training, but obviously the type of training differs from one to the other.

The convention clearly acknowledges these challenges, affirming the general need for the parties to "raise awareness and utilise the economic potential of the cultural heritage" (Article 10.a), "integrate [the] approaches [in question] into all aspects of lifelong education and training" (Article 7.d) and "promote high-quality work through systems of professional qualifications and accreditation for individuals" (Article 9.e).

With regard more specifically to training for young people, Article 13.a of the convention expresses the need to "facilitate the inclusion of the cultural heritage dimension at all levels of education, not necessarily as a subject of

study in its own right, but as a fertile source for studies in other subjects”, while Article 13.*b* points to the need to “strengthen the link between cultural heritage education and vocational training”.

The convention is equally eloquent in connection with specialist training: under Article 13.*d*, the parties undertake to “encourage continuous professional training and the exchange of knowledge and skills, both within and outside the educational system”, while the preceding paragraph, Article 13.*c*, calls on them to “encourage interdisciplinary research on cultural heritage, heritage communities, the environment and their inter-relationship”.

Here again, we should not be deluded into thinking that it is easy to apply these principles. Indeed, we now find that they are often hotly debated. Should specific heritage education be instituted? Should restoration trades be approached via what are often short vocational training courses and on-the-job training, or via university training, which is frequently long and deductive? Should non-specialists have the right of oversight over inventories and, if so, to what extent? There are many lobbies involved, and this no doubt bears witness to the importance heritage has assumed in our societies, even if this is not recognised.

In itself, the convention brings progress on three fronts.

It emphasises the importance of the intangible heritage, and may therefore alter the community's view of any such heritages with which it comes into indirect contact. It brings into sharper focus those players responsible for deriving value from them, as well as the messages being sent out about the need to give them more consideration, and even to provide more help and better protection. Quite obviously, a region which realises that there is world-wide interest in some of its activities or knowledge which do not necessarily play an important part in its day-to-day life cannot fail to give these greater attention and to allocate some time to them.

It shows that the heritage is something which is not dependent on a nation's history alone, but on the histories of communities and territories, transcending national criteria, enabling rich assets which would be filtered out or not really thought about from the national viewpoint to be highlighted. What happens to the tangible heritage offers an educational example in this context: it is those monuments which are most representative of the past or most fully in step with history which tend to dominate. It is in this respect that the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions complements the conventions safeguarding the intangible cultural heritage.

For these two reasons, the convention may be said to emphasise the role of the intangible heritage, and therefore its potential in terms of the sustainable development of societies:

- cultural development in the strict sense, enabling references to be shared and enriched;

- economic development, thanks to a greater likelihood of viability for activities which generate income, jobs and exports;
- social development, through broader recognition of the other members of one's community and of their contribution, and through the new opportunities for integration that are opened up;
- "ecological" development, through the frequent offering of production methods which have stood the test of time by making optimum use of a given territory's resources, including energy.



"Making History" Mid-Antrim Museum's Community History Programme logo.



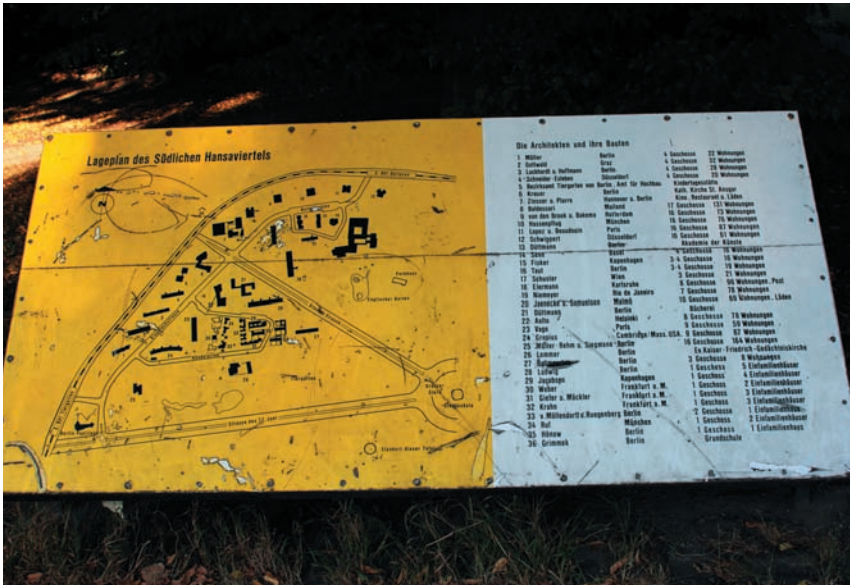
“We’re digging; it’s your history” – France’s INRAP adopts a new, inclusive language for heritage at these preventive excavations preceding a construction project in Strasbourg, France, 2009.



Moonlight – Boka Kotorska, Montenegro.



Hiking path connecting the coast and countryside – Boka Kotorska, Montenegro.



Board explaining the international architecture exhibition in 1957 (“Interbau”). The map reflects the novel idea of the “landscape city” and the list of contributors shows the international level of the exhibition – Berlin Hansaviertel, Germany.



Interbau building: Walter Gropius, (TAC, Massachusetts) and Wils Ebert (Berlin).



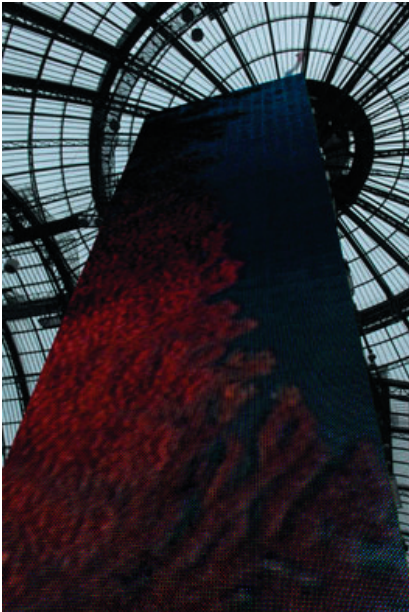
Alvar Aalto (Finland) central part of the house on piles. The decorative painting on the ceiling, created by Aalto, has recently been restored.



Interactive display on the Great War, Mid-Antrim Museum – Ballymena, Northern Ireland.



Training session at the Nerve Centre – Derry, Northern Ireland.



The glass ceiling at the Grand Palais in Paris during a contemporary art exhibition – France.

Frescoes, Saint-Savin-sur-Gartempe Church – France.





Heritage buildings often make the ideal location for small businesses – Baku, Azerbaijan.



Heritage tourism – more than 5% of European GDP – Cuenca, Spain.



A heritage-based economic development strategy can be geographically dispersed – Kremnica, Slovakia.



The rehabilitation of heritage buildings has a significant impact on the local economy in terms of jobs created and increased household income – Naples, Italy.



Heritage buildings are often found in areas already targeted for public intervention – rural Romania.



The rehabilitation of heritage buildings is nearly always a central strategy in efforts to revitalise city centres – St Petersburg, Russia.



“Cherish our roots”, A Young Roots project in St Helens, UK, funded by the Heritage Lottery Fund.



Heritage walk, the industrial island of La Giudecca, Molino Stucky – Venice – European Heritage Days 2008.



A vista on the Congoberg, the "Dender-Mark Tranquillity Area" – Belgium.



Daily life in the village of Waarbeke in the heart of the Tranquillity Area – Belgium.



Cultural centre – Budapest, Hungary.



Members of the TPTI Consortium visiting the cultural centre which is housed in a former power station – Budapest, Hungary.



Traditional Houses in Arnavutköy – Turkey.



Demolition of Sulukule – Turkey.



Terijoki church and cemetery – Finland.



European walkway – St Petersburg, Russia.



From one generation to another.



Outside the Roma museum in Kamenci – Slovenia.



Water heritage in Bath – United Kingdom.



The restorer's touch.



Choirs – a living heritage in the Baltic region.



Traditional crafts in South-East Europe.



A convivial moment.



Arts and crafts as a local resource.



Heritage landscape in Kotor – Montenegro.



The Mostar Bridge, a multicultural urban setting – Bosnia and Herzegovina.



A jewelbox for heritage: the new Acropolis museum – Athens, Greece.



Chateau de Barbentane – a well-preserved Italian-style ensemble in Provence – France.



A moment of elegance: historical gardens on the Borromeo islands – Italy.



When tangible heritage meets intangible heritage: an author's tombstone.

A peek at the future

Dag Myklebust

Speech by Mr Portoroz Faro, Minister for Cultural Heritage of the Republic of Transbordania, on the occasion of the 5th anniversary of the ratification of the Faro Convention, addressing the Government of the Republic of Transbordania on 27 October 2014, delivered in the Palace of Human and Cultural Rights in the capital, Pluralia.

Mr Prime Minister, dear colleagues.

I am honoured by your presence on this extremely important occasion for our country.

Today marks the 5th anniversary of our country's ratification of the Faro Convention, which, as you by now know very well, is the Council of Europe's Framework Convention on the Value of Cultural Heritage for Society.

When we ratified this convention on 27 October 2009 – exactly four years after it opened for signature in Faro, Portugal – we felt that we contributed to a great European moment. Our ratification meant that this convention went into effect, since Transbordania was the 10th country to ratify.

The very purpose of celebrating today is to take a retrospective look on how the Faro Convention has influenced cultural heritage management and social and economic development based on heritage assets in our great country. I will give you the final conclusion straight away: the results are formidable and very much justify a celebration.

We have, however, to go back to the prehistory of this convention, to fully understand its nature and its great value and importance.

The Council of Europe gained new importance following the geopolitical changes in Europe after 1991. It was in reality a test of democracy for the new countries being allowed to access this Organisation. This also meant a boost for the different specialised committees in the Council of Europe, since from then on they met new colleagues from an increasing number of countries seeking to gain experience from the old member countries.

For me, at that time serving as a cultural heritage bureaucrat representing my country in the Cultural Heritage Committee, it was a great experience to witness the vividness of this professional exchange, and to watch the creation of a broader and broader network of highly qualified colleagues sharing experiences and ideas. But before long, this work was being performed against a backdrop of civil wars on European soil, enhancing ethnic and religious differences, in which cultural heritage objects became military targets.

This of course set new agendas in the Council of Europe's work on cultural heritage. Themes such as cultural heritage and territory came up. Questions like who has the responsibility for the heritage of others on the land you control became pertinent. The necessity to respect the rights of minorities in order to protect their heritage became obvious.

Another important perspective was the role of heritage in understanding the great challenge of making development sustainable.

All this led to a decision in the Committee of Ministers of the Council of Europe to instruct the Steering Committee for Cultural Heritage to prepare a draft for a framework convention addressing the new issues in cultural heritage protection in a European political perspective.

Now, at this time, serving as a diplomat in the Transbordanian delegation in Strasbourg, I had the opportunity to follow the work leading to the final text of the convention. We should make no secret of the fact that this was somewhat controversial. There were fears in some countries, not least the big west European countries, that this convention would make them confront challenges that they were not prepared to meet.

Important in this debate were the voices of many countries from central and eastern Europe who said: "We need this convention because it addresses our problems."

For some European countries signing and ratifying this convention was very much an act of solidarity.

Let me then finally place myself in my present role as a politician and as a cabinet member, and turn to the main theme of today: How did our beloved country, Transbordania, benefit from ratifying and taking seriously the message of the Faro Convention?

First of all, I must say that we remarkably and maybe surprisingly benefited from the big economic recession that started in the second half of 2008. This meant a great loss for many people, not least those who lost their jobs, but it also meant a great opportunity to rethink. It opened a possibility of focusing on lasting values, and not least realising that there could be a combination of different types of values in utilising cultural heritage assets in economic and social development. I am convinced that, through our government's targeted efforts in sustaining employment in restoration and rehabilitation of our built heritage in that critical period, we set a solid platform for our building sector which once again is blooming. It is today as much oriented towards maintenance and refining old buildings into new uses as it is towards new construction. The number of people employed in the building sector is now 50% higher than in August 2008, and all the new jobs are in concerned with preserving our values, cultural as well as economic.

So what has this famous Faro Convention meant for us?

In order to understand that, we have to take a look at ourselves.

We, as many other European countries, have had a very turbulent and shifting history. We are nevertheless happy today to have no border disputes. We have a multicultural population. Nowadays, we are, however, not necessarily proud of our history of handling our minorities. But we have addressed this issue, not least with the help of the Faro Convention.

So please allow me to take a little more of your time, colleague ministers, to set out the specific actions taken as a result of our ratification of the Faro Convention. I know that you will permit this, since it has actually been you and your ministries who have implemented all of this.

Let us look at the convention text itself.

The first article reminds us that the rights to cultural heritage are inherent in the right to participate in cultural life, and that there

is both an individual and a collective responsibility for protecting the heritage.

Inspired by the Swedish Cultural Heritage Act, we have put this into our own new cultural heritage legislation. I quote, as the first paragraph of this reads:

It is a national responsibility to protect and maintain our cultural environment. The responsibility for this is shared by everybody. Individual persons as well as authorities shall respect and take care of the cultural heritage. Every undertaking or enterprise must secure that no damage is done to the cultural heritage.

By ratifying the convention we committed our homeland, Transbordania, to be aware of the role of cultural heritage in the construction of a peaceful and democratic society, and our five years of experience has shown us the importance of this. We have to pay respect to all the different heritage communities in our country, and secure their rights to benefit from the cultural heritage as well as to contribute towards its enrichment.

That is why we have included this right in our constitution.

We here looked at the Finnish Constitution's Article 17, which says that "the Sami as indigenous people as well as the Roma and other groups have the right to preserve and develop their language and their culture".

Two practical examples of implementing this are our deliberate effort to secure our British minority's right to have their traditional pubs, and to reserve places for pétanque playing in our parks in order to let the members of the French community maintain this part of their traditional life. A third example is the listing of some of the Roma population's traditional camping places as protected areas.

Important in this is the dialogue we have had with the heritage communities concerned, in line with the principles described in Article 7 of the Faro Convention.

When it comes to the connection between environment, heritage and quality of life described in Article 8, we have taken inspiration from the Norwegian Government's integrated approach. This means placing a responsibility on all ministries (within their portfolios) and all sectors of society to protect and maintain the cultural heritage that is connected to their fields of work.

I thank you, my colleague ministers, for wholeheartedly accepting this challenge and for having implemented this principle through your work over the last five years. We have now established sectorial conservation plans for the monuments and heritage objects related to almost all fields of responsibility. Especially important has been the plan made by the ministry of defence, of course in co-operation with my own ministry, where we have made a conservation plan for a number of fortifications and installations that the changes in our military systems have made redundant. Some have been listed as protected monuments; others are sold to the private sector, but with clauses in the sale limiting the possibilities to make changes which might reduce their cultural heritage value.

The communications sector has undergone a severe restructuring, and this has necessitated similar plans for the railway and postal systems. A great achievement has been made by the ministry of religious affairs, which drew up an integrated plan for the conservation of churches, mosques, synagogues and other temples of a sacred nature. This work is the finest example of intercultural dialogue that Europe has ever witnessed.

The combined efforts of the ministry of construction and the ministry of education in taking lessons from the traditional buildings in moving the building sector into more environment-friendly ways of building techniques and securing the supply of craftsmen skilled in traditional methods have been astounding. This relates also to Article 9 concerning the sustainable use of the cultural heritage, where it is stated in paragraph *d*, that one should promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications.

Last, but not least, I must underline the great challenge that is embedded in the necessary restructuring of our agriculture, and its effect on the change of our historical landscape. I cannot say that these difficulties are yet overcome, but I know that the minister for agriculture is well aware of the problems.

Concerning Article 10, I will only refer to our programme Creating New Assets in the Cultural Heritage Sphere. This is based on our political desire for the cultural heritage and the built environment to be used to a greater extent as resources in the development of thriving local communities, and as the basis for new economic activities.

We have a number of pilot projects that hopefully can create good models and examples of best practice to be followed by others. The programme is a co-operation between governmental agencies, regional and local authorities and private enterprise. So far the results are very promising. The challenge is to persuade others to learn from the experience already gained, and to really use the possibility for synergy between private and public money.

Article 11 deals with the organisation of public responsibilities for cultural heritage.

I will only make two points related to this.

The first is the success of our establishment of a Heritage Lottery Fund, of course inspired by the British one. In spite of the fact that our population is much smaller than that of Great Britain, and our average income somewhat lower, we have through this mechanism already been able to distribute important funding to our cultural heritage protection work. This has been important not least to compensate for many years of lack of maintenance of our built heritage. A regular maintenance approach is always the most sensible in terms of resources, be it money wise or in use of manpower.

The second point is the importance of non-governmental organisations. We need them as constructive critics of our governmental policies, as well as partners in the concrete preservation work that needs to be done. I am therefore happy to look to the Council of Europe's Portorož Declaration for inspiration in our strengthening of the role of the NGOs.

We have supported an umbrella organisation for the increasing number of organisations emerging around specific fields of heritage interests and specific monuments.

The Government of Transbordania sees people's participation in democratically run NGOs as important for consolidating democracy as a governing principle in this country.

I can only say that for me and my administration the input from NGOs has been very important and stimulating in our work on drawing up a heritage policy.

Let me conclude:

Transbordania, as a country in transition, has had to look for new inspiration. Through the Council of Europe and its network

of heritage experts we have had easy access to examples of how other countries have tried to address different problems. As my presentation hopefully has shown, we have successfully made use of these examples in making our own heritage policy.

The recession starting in late 2008 gave us an opportunity to rethink and reflect. And I am grateful to you, Mr Prime Minister, that you were able to see the broad perspective of the role of the cultural heritage in society. It has a potential for contributing to economic development, and not least a sound economic development that is based on real, not artificial values. We could call them basic values, both in material and spiritual terms.

Because, just as economic perspectives are important, so is the role cultural heritage plays in creating meaning in life for us Transbordanians, as citizens of this country, however diverse we are. Respecting the culture of others makes us more secure in our own different identities. Transbordania is, and shall remain, a home country for everybody who fully respects the other cultural communities living here.

Thank you fellow ministers, for your loyal contribution to the aims of the Faro Convention, taking action in your separate fields of responsibility, in order to implement the aims and goals of the Faro Convention. You have made Transbordania a model country in Europe, to which other countries now look for inspiration and encouragement.

Let us propose to the Council of Europe that 27 October be declared an annual Faro Convention Day.

Photo credits

Page I – Dominique Bouchard

Page II – Noel Fojut

Page III – EXPEDITIO

Page IV – Gabi Dolff-Bonekämper

Page V – Dominique Bouchard

Page VI – Dominique Bouchard and Xavier Greffe

Page VII – Donovan Rypkema

Page VIII – Donovan Rypkema

Page IX – Donovan Rypkema

Page X – Heritage Lottery Fund and Prosper Wanner

Page XI – Patrick De Spiegelaere and Katrijn Van Giel

Page XII – Catherine Ledig

Page XIII – Defne Gürsoy

Page XIV – Defne Gürsoy

Page XV – Alexis Ipatovtsev

Page XVI – Immagini Mondinsieme and Leja Cener

Page XVII – Ricardo Esplana Babor, Shutterstock

Page XVIII – Frantisek Zvardon and Ints Vikmanis, Shutterstock

Page XIX – Frantisek Zvardon

Page XX – Frantisek Zvardon

Page XXI – Frantisek Zvardon

Page XXII – Daniel Théron

Page XXIII – Daniel Théron

Page XXIV – Daniel Théron

Economics and the built cultural heritage

Donovan Rypkema

The built heritage of Europe has multiple values – cultural value, aesthetic value, environmental value, educational value, historical value, social value and others. But often overlooked in discussions of the importance of the built heritage is the considerable economic value that is represented by those historic resources. And that economic value emerges through multiple channels.

As Noel Fojut has pointed out elsewhere in this publication, the Faro Convention advanced the 30-year process of expanding what is recognised as the built heritage, beyond just the “monument” to the context within which the monument exists, and even further to streetscapes and the urban cultural landscapes that, in fact, may include no individual “monument” at all.

It is from this broader understanding of “cultural heritage” that many of the economic benefits emerge. Perhaps the clearest understanding of this comes from analyses in both Europe and North America, which show that only 8 to 12% of the expenditures of a heritage visitor are spent at the historic site itself, leaving 88 to 92% of the spending in hotels, restaurants, retail shops and elsewhere in the local community. The monument was the magnet that attracted the visitor to the community, but the monument itself was only a very minor beneficiary of the economic impact.

The example above is used because it provides clear evidence that focusing exclusively on the “cost/benefit” within a single monument (for example, “What are admission fees? What are annual operating expenses?”) vastly underestimates the real contributions of the site to the local economy. But the example is also used reluctantly. All too often when “cultural heritage” and “economic impact” are used in the same context, the default response is, “Oh, you must mean heritage tourism”. And certainly heritage tourism is important in both the cities and the rural areas throughout Europe and is discussed below. But as focusing on only the monument understates the local economic impact of heritage tourism, focusing only on heritage tourism underestimates the economic impact of heritage conservation.

Economic contributions of heritage resources

The measurables of the economic benefits of the built heritage are numerous and include the following:

Jobs

Almost independent of political ideology or even of economic system, when discussions of economic development arise two priorities emerge – jobs and household income. In economic terms, those factors are generally measured in relation to output. The question becomes, “How many jobs and how much household income are generated by the output of 1 million euros from a given industry?”

Those two factors – jobs and household income – are not always directly related. Some industries, restaurants for example, provide a very large number of jobs in relation to output, but since they are typically not highly paid jobs, less in household income. Nuclear power plants, on the other hand, generate significant household income per employee (the jobs there are generally well paid) but do not provide large numbers of jobs.

The economic impact of rehabilitating heritage buildings, however, is among the most positive of all economic activities in the combination of numbers of jobs created and the amount of household income. This is a result of two factors: (1) rehabilitation is a labour-intensive industry, and (2) the jobs are relatively well paid, particularly for those without formal advanced education.

In both Europe and North America, the number of jobs created and the local household income generated through historic building rehabilitation are decidedly greater than such industries as automobiles, computers, steel and highway construction.⁵¹

Historic building rehabilitation also has a greater local economic impact than does new construction. As a rule, new construction will be half labour and half materials, while rehabilitation will be 60 to 70% labour with the balance being materials. In the case of the exacting restoration of monuments, the labour proportion will be even higher. This issue of labour intensity affects a local economy in a number of ways. First, there are more jobs created locally for the same amount of expenditure. Second, while the materials are often purchased from another country or another continent, the labour is purchased locally employing carpenters, painters and electricians from across the street. In France, there are over 85 000 jobs in the heritage sector including jobs in restoration and maintenance. This number does not include the thousands of French jobs associated with tourism.⁵²

51. See Dr Terje Nypan, “Cultural heritage monuments and historic buildings as value generators in a post-industrial economy”, Directorate for Cultural Heritage, Norway, 2003, www.riksantikvaren.no/Norsk/Publikasjoner/Andre_utgivelser/filestore/IICH.PDF, accessed 8 February 2009.

52. Xavier Greffe, “The future of heritage restoration businesses in Europe”, white paper prepared for the Association of European Restoration Companies, presented on 4 October 2005.

Third, once materials are installed in a building the materials do not spend any more money. But the plumber buys groceries, gets a haircut, and pays property taxes, each time recirculating that pay cheque within the local economy.

Finally, although there are large numbers of well-paid jobs, there is also in Europe a labour shortage in the trades trained and qualified to do heritage restoration work. In England, for example, although 109 000 people work on heritage buildings less than a third of them are equipped to work with traditional building materials.⁵³ This skills shortage is not limited to the craft-people such as stonemasons and plasterers. A recent study in the UK noted that the most severe skills shortages were among conservation-proficient architects and engineers.⁵⁴

When there is this convergence of economic development factors – large number of jobs, jobs that are well paid, and a shortage of labour to fill those jobs – the economic opportunity represented by the built heritage merits a high public policy priority. This would be true even if the other contributions of cultural heritage were ignored. And unlike some policies that advocate short-term “make work” jobs; these jobs are a productive use of human resources with long-term impact.

Of course the argument can be made, “Yes, but once the rehabilitation work is done, the job creation is done”. But there are two responses to that. First, real estate is a capital asset – like a drill press or a freight wagon. It has an economic impact during construction, but a subsequent economic impact when it is in productive use. Additionally, however, since most building components have a life of between 25 and 40 years, a city could rehabilitate 2 to 3% of its building stock per year and have perpetual employment in the building trades.

Stable jobs, well-paid jobs, sustainable jobs, productive jobs, labour-intensive jobs – what else could a policy maker want in economic development?

Small business

If the concept of cultural heritage had not moved beyond the “monument” it might be hard to make the case for the relationship between a policy of heritage conservation and small business. After all, few monuments are owned or operated by small businesses. Even the museum shop, bookstore, or souvenir stand is usually operated by the institutional owner of the monument itself. But when the concept of the built heritage is broadened to include the surrounding context for the monument and also the vernacular

53. “Traditional building craft skills: skills needs analysis of the built heritage sector, England, 2008”, National Heritage Training Group, www.cskills.org/supportbusiness/businessinformation/researchfromssc/england_2008.aspx, accessed 8 February 2009.

54. “Built heritage sector professionals: skills needs analysis of the UK built heritage sector, 2008, National Heritage Training Group, www.constructionskills.net/research/researchactivity/nationalandregionalreports/professionals_2008.asp, accessed 8 February 2009.

but locally important cluster of historic buildings, the economic contributors change and the importance of small business emerges.

If one relied on the news stories of the *Financial Times* or the European edition of the *Wall Street Journal* one might conclude that the European economy was almost exclusively composed of giant, multinational corporations. In fact, nearly the opposite is true. In Europe, small businesses are responsible for 70% of all jobs and nearly 70% of the gross domestic product. Small business is the backbone of the European economy yet the connection between small business and heritage conservation is not well understood.

First, most of the non-monumental heritage buildings that are in commercial use and are owner-occupied are owned by small businesses. Second, most non-monumental commercial heritage buildings that are tenant-occupied house small businesses. The rents that those tenants pay are what allow the property owner to make the mortgage payment, pay property taxes, and make repairs on the heritage asset. The location, character, and often prestige that the heritage building provides are central components of not only the marketing but the ultimate profitability of the small business tenant.

There is, then, a nexus of interest between the heritage building owner and the heritage building tenant. But in addition to the building's heritage status, it is often the relative affordability of the older structure that appeals to the tenant. There are certainly examples in the cities of Europe where rents in heritage buildings are the highest in the marketplace. But there many more examples of heritage buildings being affordable, of being chosen by the tenant because of the relatively low cost of occupancy. This cost of occupancy – rents – is one of the few business operating variables over which that small business owner has any control. It is not an accident that the small, creative, start-up small business is not located in the corporate office tower or the shopping centre or the new industrial park – they simply cannot afford the rents there. There is a real estate fact of life – you cannot build new and rent cheap, not without very deep public subsidies or very low quality buildings. Heritage buildings often provide the business space at a rental rate that allows the small business to survive, and usually with no public assistance or subsidy of any kind, but allows those businesses to serve their clients from high-quality buildings.

But the interrelationship between heritage conservation and small business does not stop there. The private sector heritage industry itself is largely made up of small businesses – contractors, architects, conservationists, historians, consultants. Unlike building highways or skyscrapers where the bid winners are invariably giant, multinational firms, on heritage projects the expertise is usually in small firms who hire workers locally and spend their profits at home.

Heritage tourism

It was noted above that heritage tourism is often the immediate response when the question is posed, "What is the relationship between the built heritage and economics?" And while there are many other ways that heritage buildings positively impact a local economy, certainly heritage tourism is

and will remain an important component of local economic activity in many places in Europe. Because the heritage resources are widely distributed, beneficiaries of heritage tourism are cities, towns, villages and rural areas, and in every member country of the Council of Europe.

Tourism accounts for over 5% of European GDP. Cultural tourism is a major contributor to tourism overall and is among the fastest growing segment of the tourism sector.

Quantifying the overall impact of tourism is a notoriously difficult task for economic analysts, in part because it is difficult to exclusively and narrowly define exactly what "tourism" expenditure is. Further, no "cultural tourists" spend all their money going to museums any more than "golf tourists" spend all of their money on green fees. Academic economists will point out that often tourism studies will cite only the economic benefits of revenues, jobs, etc., while often not acknowledging the costs, including the opportunity costs of failing to invest public monies elsewhere. (It should be noted, however, that this deficiency is equally true in the "evidence" provided whenever an advocacy group proposes public support for an industry, be it agriculture, automobile manufacturing, or coal mining.)

What has been clearly demonstrated, however, is the incrementally greater impact on a local economy that heritage visitors have over tourists in general. Studies in Europe, Asia and North America have shown that: heritage tourists stay longer and spend more per day and, therefore, have a significantly higher per trip economic impact than do tourists in general. This provides two options to local decision makers: (1) more money can be generated with the same number of visitors; or (2) as much money generated with fewer visitors in comparison to communities dependent on other forms of tourism.

Heritage tourism is not without costs. Heritage resources are particularly vulnerable to overuse and a tourism strategy is not appropriate for every community. What should be kept in mind, however, is that when heritage tourism is done right, the biggest beneficiaries are not the tourists, or even the hotels, restaurants and petrol stations that service them. The biggest beneficiaries are local citizens who gain a renewed appreciation of their city's unique history and character.

City centre revitalisation

Many European cities wisely avoided the post-Second World War pattern found in North America of the abandonment of the city centre for peripheral suburban development. Some did, however, and left historic buildings vacant or underutilised and suffering from demolition by neglect.

Most European cities have changed course, however, and recognised that an economically healthy city centre is vital for the overall economic health of the city and surrounding region.⁵⁵ In virtually every example of sustained

55. See, for example, "Heritage works: the use of historic buildings in regeneration", www.english-heritage.org.uk/upload/pdf/Heritage_Works.pdf, accessed 8 February 2009.

success in city centre revitalisation over the last decade in both Europe and North America, the rehabilitation of heritage buildings was a key component of that strategy. At least in the United States, the examples of very expensive failures in city centre revitalisation all included the destruction of historic buildings.

City centre revitalisation may be the best international example of sustainable economic development – utilising the existing resources to support the local economy. The success stories in these efforts have not made the city centre a museum isolated in time and space, but rather re-established the city centre as the vital, vibrant, evolving, multifunctional heart of the city. The preservation of the heritage buildings within the city centre has not been an end in itself, but as a means to house businesses, residences, cultural activities, educational institutions and public services. This has been economic development that does not require the extension of infrastructure or the conversion of agricultural lands into office parks.

Adaptive reuse

It is important to note that for heritage buildings to be valuable economic assets for small business and for city centre revitalisation, the concept of adaptive reuse must be a central part of the strategy. Buildings sit vacant or underused because they have lost their utility; in real estate language they are “functionally obsolete”. Too often, demolition is the proposed response to functional obsolescence. But the environmentally and economically responsible response to functional obsolescence is adaptive reuse. At the most basic level, adaptive reuse means inserting a new utility into a building when the original use, systems or configuration no longer meet the needs of the marketplace. Good heritage conservation practice means that the character defining features of a historic building be identified and then preserved in any adaptive reuse approach. But in Europe in recent decades, great strides have been made by architects, structural engineers, and conservators in reaching acceptable compromises between heritage features and building utility. This is how to meet the responsibility in the Faro Convention to “ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values”.

Globalisation

Few issues in Europe generate as much heated debate as does globalisation. What neither the supporters nor the critics of globalisation understand is that there is not one globalisation but two – economic globalisation and cultural globalisation. For those few who recognise the difference, there is an unchallenged assumption that the second is an inevitable outgrowth of the first. In fact, those are two different phenomena, which while interrelated, are not inexorably linked. Further, while economic globalisation has many positive effects, cultural globalisation has few if any benefits but has significant adverse social and political consequences in the short term, and negative economic consequences in the long term.

If cities are to succeed in the challenge of economic globalisation, they will have to be competitive not only with other cities in their nation or region, but worldwide. However, their success will be measured not just by their ability to foster economic globalisation, but equally in their ability to mitigate cultural globalisation. In both cases, a city's historic built environment will play a central role.

One of the world's most articulate advocates for globalisation is the *New York Times* columnist Thomas Friedman. But here is what he writes: "There are two ways to make people homeless: one is to take away their home and the other is to make their home look like everybody else's home". Conservation of the historic built environment is crucial to avoiding that second type of homelessness.

Differentiation and quality of life

Implied in the Friedman quotation above is the importance of differentiation. Indeed, in economics it is the differentiated product that commands a monetary premium. A city's built environment is a key component of community differentiation.

This quality of differentiation, however, is growing in importance. Today in advanced economies as many as 20% of the businesses and up to a third of all workers are locationally indifferent – they can perform their activities from virtually anywhere. This is particularly true of knowledge workers, who are central to most growth sector industries. These workers can choose where they want to live and work. But the major variable in that choice is the quality of life the community provides.

"Quality of life" factors vary from person to person. For some it is the weather, for some access to the sea, for others the quality of the school system or public safety. But whenever the physical characteristics of the built environment are included among quality of life elements, the existence of heritage resources is an important variable.

For workers who can live anywhere, the choice of where to live will not be anywhere, but somewhere, somewhere of distinction, somewhere which is different. Preservation of heritage resources is at the core of a strategy to assure that "somewhere" does not become "anywhere".

Other heritage building economic contributions

The first areas noted above – jobs, household incomes, small business, and city centre revitalisation – are among the most directly measurable contributions of heritage buildings to a local economy. Also likely in most of Europe is that rates of appreciation of properties under the protection of heritage listing will be greater than similar non-listed properties and greater than the local real estate market overall. This will be most apparent when properties are listed within a heritage district rather than individually landmarked.

While in North America there have been a number of analyses of this pattern, there has been less substantive research on this subject in Europe. The exception is in Great Britain where the results have been similar to findings in the US and Canada. In previous real estate recessions in North America,

properties in historic districts have also tended to be less adversely affected than have similar properties without heritage protections. The investigation of the impact on heritage listing on property values is an area ripe for research by European analysts.

The other two areas discussed above – mitigation of globalisation and quality of life – are somewhat less quantifiable but no less important for being so. Like the issue of property values, these two ways that heritage buildings contribute to the local economy merit deeper investigation by researchers.

Non-market measurements

For the most part, the magnitude of the economic contributions of heritage resources discussed above can be measured by actions in the marketplace – sales prices, taxes generated, property values, wages, jobs, business volume, etc. In recent years there has been significant attention by academic economists to cultural resources, including the built heritage. While it is beyond the scope of this article to discuss these approaches, two important lessons have been learned: first, there are positive, measurable contributions to the economy by the built heritage that cannot be directly measured by the actions of the marketplace. They need to be measured indirectly by such research tools as willingness to pay studies, contingent valuation analysis, travel costs studies, and others. What is important to understand is that the value contribution measured by these forms of indirect analysis is in addition to that measured by more traditional market-based forms of evaluation.

Second, there are very important contributions that the built heritage makes to the economy that may, in fact, not be measurable in any quantifiable way (a fact heritage conservationists know without needing economists to tell them) but are no less real.

While the economic contributions of the built cultural heritage are often measurable and usually positive, even economists caution against placing too much emphasis on only the economic values of heritage conservation. They warn that relying exclusively on the “euros in/euros out” approach may denigrate the social, educational, and cultural role that heritage buildings also play.

Public policy, economic development and heritage conservation

Article 10.*b* of the Faro Convention calls on the parties to “take into account the specific character and interests of the cultural heritage when devising economic policies”. When the built heritage is fully incorporated into economic development strategies, several public policy priorities are automatically advanced.

Import substitution

A central strategy in building a sustainable local economy is import substitution – creating locally what otherwise would have to be purchased elsewhere.

Almost by definition, heritage conservation is locally based, using expertise, labour and materials from the local market. New construction is often the opposite, requiring the importation of expertise, materials and sometimes even labour from elsewhere. But import substitution also means an effort must be made to train those local workers.

Compatibility with modernisation

Certainly many heritage buildings do not currently meet today's standards for comfort, convenience, and safety. But during the last two decades, great strides have been made around the world in the methods of bringing historic buildings in compliance with modern demands, without harming their physical structure or their architectural character. Most components for modernisation – water and sewer lines, telephone cables, electric wires, even high-speed computer data transmission lines – can be put in place almost invisibly without jeopardising the individual historic resources or their important context and interrelationships.

Most effective venue for cultural goods and services

Elsewhere in this publication Xavier Greffe has well described the impact of Europe's intangible heritage – visual arts, literature, performance arts and others. For cities that have cultural assets and products that represent economic opportunity, heritage buildings often constitute the most appropriate physical locations for the manufacture, sale and display of goods, and the presentation of products. The physical context of the heritage building adds to the sense of authenticity, originality and indigenusness of the art well.

Targeted areas

Heritage buildings are usually located in areas that have already been designated as appropriate targets for public intervention to improve the economic environment, such as city centres, older neighbourhoods, and rural villages.

Not a zero-sum game

Many approaches to economic development are essentially zero-sum games. That is to say, for city A to succeed, city B has to lose. Because nearly every European city has its own historic resources that can be used to house a variety of activities, for one city to benefit from the adaptive reuse of its historic structures in no way precludes another city from doing the same.

Geographically dispersed

Public officials do not have to limit historic conservation strategies to a single geographic area. Because cities are geographically dispersed throughout a nation, economic development strategies based on the use of historic resources can become broadly based geographically.

Range of project scales

A variety of factors affect the public sector's ability to implement plans on a large scale. Financial constraints, political conflicts, and environmental

concerns are all reasons that large projects are often delayed or shelved. Heritage conservation, however, can be done at virtually every scale, from the smallest shop building to the massive revitalisation of areas in large metropolitan regions. Smaller projects can proceed while larger ones are still on the drawing board.

Counter-cyclical

One obvious result of economic globalisation is that cities are no longer immune to the ups and downs of worldwide economic cycles. Because of their scale, cost and labour intensity, heritage conservation projects are often possible even in down-cycle periods of economic recession, providing a measure of employment and income stability to a local economy.

Incremental change

Change itself does not inherently cause adverse impacts on economies and cultures. The damage comes from change that is too rapid, too massive, and beyond local control. Heritage conservation by definition is an incremental strategy within the framework of an existing city, not an immediate and overwhelming type of change that often leads to feelings of powerlessness and a decline in the sense of community.

Good base to build NGOs

NGOs have proven themselves to be singularly effective in responding to serious issues at a grass-roots level in every corner of the globe. They have tackled and solved problems that neither the public nor the private sector has been able to address effectively. In heritage conservation in particular, civil society has been most effective in advocacy, education and the creative reuse of heritage buildings. If policy makers want to strengthen civil society, heritage conservation activities can be an effective means of doing so.

Modernisation without homogenisation

Heritage conservation as an active public policy is an effective way to allow for modernisation to meet the public safety, comfort and convenience needs of citizens without the homogenisation of the built environment and the loss of local character.

Product differentiation

In economics, it is the differentiated product that commands a monetary premium. If in the long run a city wants to attract capital, to attract investment, it must differentiate itself from anywhere else. It is the built environment that expresses, perhaps better than anything else, a city's diversity, identity and individuality – in short, its differentiation.

Heritage conservation and sustainable development

Internationally, sustainable development has come to be understood within three responsibilities – environmental responsibility, economic responsibility

and social/cultural responsibility. Further, within that triad there are three important nexus: for a community to be viable there needs to be a link between environmental responsibility and economic responsibility; for a community to be liveable there needs to be a link between environmental responsibility and social responsibility; and for a community to be equitable there needs to be a link between economic responsibility and social responsibility.

Heritage conservation is a strategy, and perhaps the only strategy, that is simultaneously an exercise of environmental responsibility, economic responsibility, and social/cultural responsibility. A policy of heritage conservation makes a city viable, liveable and equitable.

Conclusion

The first paragraph of this chapter identifies some of the multiple values that the built heritage provides: cultural value, educational value, environmental value, social value, aesthetic value and others. In the long run, each of those values of Europe's built heritage is more important than the economic value. But as the great British economist John Maynard Keynes wrote, "In the long run we're all dead". In the short run, however, it is often the economic arguments that are most convincing to decision makers – bankers, members of parliament, property owners, city council members and mayors. And it is often through the door of economic impact that those decision makers become advocates for cultural heritage on the larger, more important grounds.

A country can protect wetlands and be environmentally responsible. A country can teach national literature in public schools and be culturally responsible. A country can have an equitable tax system and be economically responsible. But only through a strategy of heritage conservation is a nation simultaneously exercising environmental, cultural and economic responsibility.

Heritage conservation is the core of "sustainable economic development", exactly what the Faro Convention calls for.

The cultural context of sustainability – Heritage and living

Graham Fairclough

The Faro Convention stands on many strong foundation stones, of which the democratisation and potential inclusivity of cultural heritage and the recognition of its heritage's contribution to identity and social cohesion are only two examples.

Sustainability is undoubtedly another. Faro offers a view of sustainability as a cultural phenomenon, not merely as a process for environmental protection or green issues but one that speaks directly to the relationship of people with the world. It touches firmly on how people live, on people-based issues such as quality of life, on place-based issues such as *cadre de vie* or landscape, on society and social responsibilities as well as on rights, and of how we can adapt to change.

Sustainability was at the heart of the ideas that have led to Faro. One of the first explorations of what sustainability meant to heritage, for example, was the short leaflet developed in the middle of the 1990s (and published by English Heritage in 1997) that was called *Sustaining the historic environment* (now reprinted in Fairclough et al., *The heritage reader*). This helped to signpost the journey to the sort of new ideas about heritage and society that Faro promotes. It suggested that we do not preserve the past for its own sake but for the part it plays in the present day and in the future, and it emphasised the need to see heritage not as asset but as a resource, not only as something fragile to be kept safe but as something that is quite robust enough to be used constructively. It highlighted the role and contribution of the general public not just of experts, and presaged the focus on landscape and place rather than buildings and fabric that underpins both the Faro and the Florence conventions. But it did all that through the filter of the concept of sustainable development.

Sustaining the historic environment did not immediately change practice in England; the challenges were perhaps too great, and the point about sustainability is in any case its long-term value. Attitudes and ideas generally change quite slowly. Over the past 10 years, however, both thought and practice have changed noticeably, through for example the year-long participative review that radically re-examined the purpose and nature of heritage in England, and produced the document *Power of place*. From such ideas flowed many changes in mindset and perspective, notably that experts might have a facilitating rather than an authoritative role, that heritage might be seen as broader in scope than it had previously been defined as, and that it might be dynamic and constantly changing. Most of all, perhaps, the idea is growing that the protection of the authentic fabric of a small minority of special monuments and buildings might fulfil only a small part of the social potential of heritage, and that a more sustainable goal might be the management of change – but not necessarily full-scale protection and retention – everywhere.

The ideas in *Sustaining the historic environment* were, however, at first met with scepticism. Some people involved in heritage saw it as a threat to established approaches. They asked how we could afford to look after everything, assuming wrongly that idea of expanding the breadth of “heritage” necessarily meant also expanding the application of traditional forms of heritage protection rather than adopting a wider range of taking into account, utilising or capitalising on our broader inheritance from the past. Others saw it as threatening the position and acceptance of expertise, others again were anxious about its readiness to negotiate with change in the context of wider spatial planning policies rather than erect fences around special places. Now, in some ways, Faro draws the same reactions.

An example of the new approach in England is the heritage involvement in strategic planning of the large territories defined as “Growth Areas” at city edges, whether historic cities such as Norwich or modern ones such as Milton Keynes, or in nodal points such as the Thames Gateway, or in corridors such as the Thames Valley and the “M11 corridor” between London – Stansted airport – Cambridge. The old approach relied on existing official lists of (nationally defined) special places to tell developers what to avoid or treat carefully, essentially a constraining, negative approach to large-scale forward planning. The new approach looks with a fresh eye at the whole area of a development (and its surroundings) and identifies what exists that is culturally valued for one reason or another, whether recent or older, that might influence the shape or appearance of the future development, and that might be used to make new places better – that is, more sustainable, with a legible and more enjoyable history, and with new development better reflecting the inherited pattern rather than struggling against the flow of history. We live in the past because we are an old culture; we do not have to keep everything but everything that we have inherited might usefully and explicitly shape what we do.

Social sustainability in part means creating places where people feel comfortable (or as often as not, simply setting out the preconditions, making the space, for such places to grow). People want new buildings, good new architecture and access to modern lifestyle with cars and computers, but there is a general assumption now in most countries that people also, equally, want connections, tangible and associative, with the past within their landscapes. Creating connections is the challenge of new development, and the social and cultural aspect of sustainability. The connection might be made by expensively restoring a key historic building at the heart of a new development, but often it can be made as well by design, sometimes at the level of buildings, other times at the level of layout and patterns.

A large part of what shapes places and landscapes is of commonplace or everyday significance that will never reach national or regional lists and registers of protected or classified buildings, so that the traditional approach of looking to the state for detailed funding will not work. Nor should it, we might say. The most important aspects of a place are often local, small scale, mundane. This is “neighbourhood” heritage, as we might well call it, rather than national heritage, things that are given value by familiarity and “fit” not always by introduced sets of criteria based on architectural quality or similar so-called “intrinsic” values. These “ordinary” things are often not buildings but “minor” components – walls, pavements or fences and gates, for example.

We are looking at a new definition of heritage in this context at two levels. Heritage used to mean the best objects, as defined by an elite of one type or another, and that was restricted to what could be afforded financially by the state as an expense additional to other costs. Gradually, the definition of what the nation could literally afford to keep came to match the definition of what was heritage. But what we keep is a matter of choice and priority, and “heritage” is more than the state’s responsibility. It is everything we have inherited, but we can respond to that inheritance in many different ways. A sustainable heritage is one that forms part of social and economic change, not one that is protected outside that mainstream. We might not keep it all unchanged, or we may not keep it to the high standards that we apply to the “best”, or we may keep its parts or aspects only, or we might keep it in terms of memory, as place names or patterns in new townscape.

Heritage management therefore is not only about the careful, highly focused preservation and maintenance of key sites. It should also be a critical component of sustainable development. Heritage is a social and cultural activity; cultural heritage might be said to be cultural not because (or not only because) it was humanly made but also in its role as cultural language, action and performance. It contributes on a daily basis to peoples’ lives, through their local environments, through the landscape they perceive around them (and more distantly, beyond sight in memory) and through the reminders of the past they surround themselves with and which provide not just a link to predecessors but also a sense of the ongoing process of change. The past was different, the relics of the past tell us; they also tell us the future will be different.

Creating new assets in the cultural heritage sphere

Dag Myklebust

In 2006, the Directorate for Cultural Heritage in Norway and the Ministry for the Environment, which is the Norwegian ministry responsible for cultural heritage, initiated the programme Creating New Assets in the Cultural Heritage Sphere. The background for this programme is the political desire for the cultural heritage and the built environment to be used to a greater extent as resources in the development of thriving local communities, and as the basis for new economic activities.

Nationally and internationally, more and more attention has been focused on how cultural heritage and culture can contribute to social, cultural and economic development. This interaction represents a great potential for employment and consolidated settlement in many towns and villages.

The aims of the programme

This programme of creating new assets will contribute towards cultural heritage being used as a resource in social development by:

- using cultural heritage for the maximum benefit of the population, business and industry, the local community and the regions;
- taking better care of the cultural heritage;
- developing and spreading knowledge about cultural heritage as a resource.

Pilot projects

The Directorate for Cultural Heritage selected 10 pilot projects from among 70 applications. Before this, in 2005, a trial project in Nordland, the third northernmost county of Norway, had been initiated by the directorate and Nordland County Council. This project, the Value of the Coastal Culture, has the same aims as the projects in the new asset programme, and was thus given the same status as the other 10. In these projects, cultural heritage will be integrated in different contexts, including the identification of good models for co-operation, methods and procedures.

The projects will trigger engagement and resources from the population, businesses and industry, as well as the authorities on all levels and in different sectors, and will work towards a sustainable use of the cultural heritage and cultural environment. The projects will further develop and spread knowledge about the cultural heritage as a resource, amongst other things through research and development work, with the help of different networks.

The governmental budget for the programme was approximately €2 million in 2007, rising to around €3.2 million in 2009. Applicants can receive up to 50% of the project costs.

Some examples of the projects

Hamningberg in Finnmark – Proceed With Care

Hamningberg is a former fishing village situated on the outermost edge of the Varanger Peninsula, as far north-east as one can go in Norway and sometimes promoted as “The end of Europe”. This project will develop the fishing village as a culturally based tourist destination and sustainable business development based on the fishing village’s resources and its historic depth. Remains of a settlement from the Stone Age can be seen. The buildings reflect the development of fisheries in the 19th and 20th centuries. There are remnants of the military installations from the Second World War. In combination with a natural environment with a high, almost surreal, sculptural quality these elements make this a fascinating destination for tourists travelling to the outskirts of Europe.

An important element is to revitalise the craftsmen’s skills necessary to undertake professional restoration and maintenance of the old buildings. Since some of the buildings were built by Russian craftsmen, co-operation with Russia in this field is being developed.

The development can only take place if the project succeeds in mobilising all stakeholders, and maintains a clear consciousness of the vulnerability of the place.

Hammerdalen in Larvik

Hammerdalen is a complex of redundant buildings of a steel mill and a wood-processing plant. This area was formerly closed to the public, but will now be developed into a “new” district, with its basis in the history, character and cultural monuments in the area. The value of the cultural monuments associated with this place will be used as a resource to attract new businesses, in compensation for the workplaces that have gone. This project is first and foremost aimed at competence development in the link between cultural heritage and creating new assets, and Vestfold University College is a central actor here. Good communications between the main owners, business developers, the authorities and the university college are a prerequisite.

The Nærøfjord World Heritage Park

The fjords were among the pioneering aspects of the development of modern tourism in Norway, and the fjord landscape is still the most important icon in the marketing of the country as a tourist destination. In 2005 two of the fjords were inscribed on UNESCO’s World Heritage List. This project aims at creating new assets in the west Norwegian fjord villages in order to help the local community master the role of World Heritage Site host in a positive and sustainable fashion. Cultural heritage here is supporting the economic utilisation of the values in the nature.

Norwegian Traditional Fishing

The Norwegian Traditional Fishing Project aims to safeguard the cultural monuments situated along the coast by putting them to active use. The project takes as its starting point the Norwegian Traditional Fishing network and some of its

member companies who wish to safeguard the dying art of crafts linked to fishing and manufacture, and to use this knowledge actively in the broader aspects of brand creation and enterprise development.

The best way to preserve old buildings connected to the traditional fisheries, as well as old boats, is to keep them in their original use. Developing sustainable business based on traditional products is therefore essential for preserving the heritage. At the same time, this means developing jobs in areas where work opportunities are diminishing.

Nordland

The project of creating new assets in Nordland encompasses Vega municipality and a number of other Lofoten municipalities. Activities are particularly concentrated in a number of selected local communities, to create clusters that can benefit from synergy effects.

This project has a very complex portfolio of sub-projects, with many different elements. For example, the list contains the organising of a Dried Cod Fish Festival (dried cod was a traditional commodity that was exported to large parts of southern Europe), the transformation of an old lighthouse into a site for tourist activities, establishing cultural routes, restoration of an old shop by converting it into a community centre, and not least giving information on the special eider down industry that secured World Heritage status for the Vega archipelago through its remarkable symbiosis between people and birds.

General reflections on the programme so far

The core key to success is to mobilise all stakeholders into co-operation that respects the different interests, but at the same time moves in the same direction. The idea of partial funding for projects brings in other financial sources. Having networks that can share experiences is essential to learn both from success and failure.

So far this programme is a concrete contribution to the implementation of Article 10 of the Faro Convention, as well as underlining the principles in Articles 11 and 12 on shared responsibility for cultural heritage and public participation.

Can co-operation lastingly stabilise the heritage economy?

Prosper Wanner

The nature of “protectable” heritage is constantly expanding to embrace all natural, industrial and intangible aspects. Public funding for the conservation of this heritage is in lasting decline. Faced with this situation, a number of public institutions have opted for developing new private modes of financing. Sponsorship and “cultural tourism”, which are central to these new modes of financing, are currently showing just how sensitive they are to an uncertain economic context. The American and Italian museums are facing sharp drops in their private resources. Cultural demand has fallen drastically, and offers of sponsorship even more so.

Long-term financial commitments, such as restoration work or preparing exhibitions, should not have to depend on such market vagaries as the price of oil or financial speculation, unless we wish to jeopardise the inalienable heritage. Criticism of the use of private funding has so far concerned the risks of exploiting the heritage: loss of meaning, over-exploitation and commercialisation. The oil crisis and the recession in 2008-09 have raised the question of its stability.

This situation, namely the decline in public resources and the uncertainty surrounding the private resources which are supposed to offset this decline, makes citizen participation in heritage policies particularly important in economic terms. It helps alleviate the vulnerability of the heritage economy. Citizen participation, which was formerly underestimated, is helping improve risk-sharing. It is based on modes of funding which are diversified by their actual nature (voluntary work, public financing, participation, trade, etc.) and by the channels through which they operate (trade, agriculture, education, etc.).

The distribution of roles and aims among private and public stakeholders is changing.

Public policies are moving towards a results-based culture: measuring performance, justifying expenditure and enhancing resources. Heritage professionals are having to behave more like managers. Where private operators are concerned, enterprises, whether profit-making or not, are now defending interests which have hitherto been a matter for the public authorities: social responsibility, sustainable development and solidarity-based economics. Individuals are acting to defend a threatened heritage. The traditional partitioning of the economic and the cultural is giving way to increased interaction.

This situation is creating equal amounts of hope and fear. On the one hand, there is the fear of increasing exploitation of heritage: loss of meaning, over-exploitation and commercialisation. On the other, we have the hope that heritage will increasingly promote a more democratic and peaceful society.

Rather than confronting each other, the heritage and entrepreneurial sectors are striving to develop new forms of heritage economy based on co-operation.

Our own co-operative is based on the emergence of public and private forms of economic co-operation conducive to sustainable development. In 2007, at the request of the French general associations of curators of public collections, Provence-Alpes-Côte-D'Azur section (AGCCPF), we drew up three economic diagnoses of co-operation processes involving heritage operators and enterprises sensitive to sustainable development. Our mode of analysis was the same as had been used to modernise the French State: gauging performance vis-à-vis the taxpayer (efficiency), the user (service quality) and the citizen (socio-economic impact); we added performance vis-à-vis society (sustainable development).

One of the three co-operation processes in question was in Marseilles between the Boud'mer association and the MCEM, a museum of social history dealing with European and Mediterranean civilisations. The Boud'mer association aims to reconcile conservation of the marine environment with democratised access to the sea. Its 300 members use 10 or so traditional boats to heighten public awareness of the marine heritage by means of thematic excursions and exhibitions, etc. Since 2006, the MCEM has entrusted this association with the maintenance, conservation and enhancement of the boat *LEspadon*. The co-operation is highly beneficial to both sides. The boat is better conserved at sea and is accessible throughout the year, and the costs are shared. This helps enhance and protect the local marine heritage.

All the co-operation processes in question have proved successful. They are an effective means of supporting the work of the heritage operators, by improving heritage accessibility and action in sensitive rural or urban areas. The co-operation provides the operators with additional outside competences. A variety of financial methods are used to share costs, including voluntary contributions, public funding, participation and commercial activities.

The co-operation processes are just as useful to the economic players in terms of their sustainable development options. Such enterprises, with their lower short-term profits, have difficulty securing commercial visibility and venture capital to invest. Access to heritage gives them a cultural capital, a name or a recognisable trademark which is not indexed to their short-term profitability.

So the interests are shared. Co-operation involves not the various parties' capacity for making profits from heritage but from their ability to contribute to heritage policies, namely conservation, protection and enhancement.

The diagnoses, which the AGCCPF disseminates in the professional environment via its website, www.ateliermuseal.net, help enhance the potential of cultural heritage as a factor for sustainable economic development (Article 10 of the Faro Convention).

The diagnoses highlighted the fact that the three experiments also share a particular structural fragility: they are sustainable development initiatives which are not in fact very sustainable. The co-operation is based on trust rather than a public/private contract. Paradoxically, they could easily be destabilised if they succeed because of the lack of a firm regulatory framework.

There are few legal or scientific references to facilitate proper transparent (indicators and other criteria, etc.) and democratic (a regulatory framework) implementation of such co-operation. Co-operation between private and public heritage

operators is crying out for better regulation. The parties involved have been attempting to adapt pre-existing frames, concluding bipartite agreements and issuing various authorisations or approvals in order to “muddle through”.

This lack of references is curbing the progress of co-operation ventures between public and private heritage operators. The transition from very specific reference frames, namely public heritage policies, to co-operation processes with the private sector is particularly risky. Few heritage operators would currently see co-operation as a possible means of broadening their mode of action.

This means that the Faro Convention is particularly important. It commits the parties to developing legal, financial and professional frameworks for joint action by the public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society (Article 11) by exchanging, developing, codifying and assuring the dissemination of good practices (Article 17).

In February 2009, the Bouches-du-Rhône *Département* Consultative Council, which embraces some 100 representatives of the community at large split into four “colleges”, used the above-mentioned three diagnoses as the basis for unanimously adopting Article 17 of the Faro Convention as a formal recommendation to the members of the Consultative Council.

Heritage, public authorities, societies

Jean-Michel Leniaud

Article 2 of the Faro Convention, entitled “Definitions”, throws open a debate that is actually less concerned with the definitions of the terms used than with issues of political philosophy and, more specifically, the role the public authorities should play in society. The term “public action” used in Article 2.*b* in fact refers to the public authorities. “Public action” (a term which, moreover, in French if not in English, may lend itself to confusion) refers not just to the administrative structure of the state or central government but to all public authorities. It includes not only central government but the complex and multiple sphere of local authorities from district to regional level, not to mention the different European organisations. This raises a question. In some political societies all heritage powers and responsibilities are concentrated at central government level whereas in others, such matters have always been devolved to intermediate public bodies, or have been entrusted to them more recently as part of a new distribution of responsibilities. Very rarely, there are systems that adopt an ultra-liberal standpoint and hold that as far as possible heritage must remain a civil society domain. An even more important issue concerns the role the public authorities should play in how society itself is structured. Some political entities make this entirely or nearly entirely the responsibility of the authorities, and in particular the state. Others in contrast think that the public sphere should be restricted to the strict minimum, while between these two extremes is a multiplicity of configurations. Article 2.*b* of the convention therefore needs to be read in the context of the answers to these two questions.

Article 2.*b* also employs an expression – “heritage community” – whose introduction into international conventions is highly welcome. What does it mean? The Faro Framework Convention offers an indirect definition in a combination of paragraphs (a) and (b) of Article 2. According to the former, heritage results from a process of symbolisation of material and immaterial assets “which people identify ... as a reflection and expression of their ... values”, while under the latter, the heritage community “consists of people who value specific aspects of cultural heritage”. We will not comment here on the – wise – decision to use the term “people” rather than “individuals” or “citizens”, or on the extent to which the heritage is a collective and shared phenomenon (“independently of ownership”). Instead we focus on the relationships heritage communities may or may not maintain with the public authorities.

A clear distinction can be made between intra- and transnational communities. The former include identities of all sorts that may equate with a geographical area, a shared memory, practices or activities, opinions, social characteristics, or varying degrees of ethnic, cultural or religious affiliation. Some have long been rooted in their national society and sometimes even preceded it. Others are of more recent origin and may even stem from the latest flows of immigrants. Some willingly accept the existing political structure, with which, over time, they have learnt to coexist. Others though remain suspicious of it and prefer to maintain their distance from a series of arrangements that oscillate between oversight and protection, and that they judge to be excessively intrusive. Transnational communities meanwhile believe that their identity and that of their members are not confined to the national community's definition of itself. Some, such as the European heritage community, express this identity through political institutions. Others adopt different structural arrangements, as is the case with several confessions, particularly Catholicism, which is organised on a global scale with a specific set of institutions. Yet others feel no need for formal organisation.

How might such heritage communities choose to act "within the framework of public action" or, if one prefers, within the constraints laid down by the public authorities? In the case of intra-national communities there is always the possibility of their coming into conflict with those authorities. Meanwhile it would be illusory for states to imagine that they can restrict the activities of supranational communities to the limits of institutional frontiers. A topical illustration of this is offered by the recurrent conflicts with religions, which themselves surely constitute significant examples of heritage communities. Under these circumstances, what form should public action take? First, is such action necessary? The answer is undoubtedly "yes": in Europe, political societies, which have evolved over the centuries into nation states, still have much to offer. It is particularly desirable that as long-established institutions, the public authorities seek to confirm their historical identity. But how should they set about this?

There are those who, in the name of some ideal future consensus, would unify heritage communities in accordance with a single concept that subdues and standardises individual identities and their conflicting elements and only legitimises the protagonists of a national history interpreted in a teleological fashion. Others, in contrast, intervene to the minimum and simply acknowledge the varying degrees of conflict between different heritage communities. Yet others see themselves as regulators of, or mediators or arbitrators between, the various heritage traditions in order to safeguard and emphasise certain shared values or, at least, maintain a public order that might otherwise be threatened by competing, or even conflicting, stances. Also of interest is the principle of the "crown", which serves as a focal point around which historically and culturally distinct communities can live together while drawing on both their similarities and their differences. Yet such a form of government, as characterised by Austria-Hungary or, to a certain extent, Spain, does not lack its critics and is often difficult to manage on a day-to-day basis. Finally, irrespective of the particular typology used, Article 2.b invites states to experiment with forms of action that take positive account of the diversity

of heritages inherited from the past and those arising from the present. At all events, the management of immigrant communities leaves them no alternative. There is no guarantee that these will spontaneously assimilate or identify with the host political community and its particular heritage values.

On the matter of the relationship of the past to the present, the wording of Article 2.b raises a final comment. It refers to the need to “sustain and transmit” the cultural heritage “to future generations”. Yet the cultural heritage is not a single stock that is constituted, handed down and accepted without discussion by successive generations. Two points need to be made. First, transmission of the heritage presupposes a community of spirit that unites succeeding generations. In an era such as our own subject to strong demographic pressures from immigration, there is no guarantee that the heritage that is handed down will be taken up by our successors in accordance with the testator’s intentions. History has many examples of a rejection of the past, as shown by the history of early Christianity and of political revolutions. The second point concerns the means by which the heritage “stock” is increased, in terms of both the continuation of the process of choosing from what has gone before and the creation of the new. The latter must be understood to include the contribution not only of contemporary artists but also of new members of society, in particular groups of foreign origin. As demonstrated in 1992 in *L’Utopie française, essai sur le patrimoine*,⁵⁶ the heritage only grows to the extent that new “mediators” succeed in adding further heritage categories to a list that is hedged about by criteria selected in a far from diversified or consensual fashion by routine, prejudice and conflicts of power. As Gabi Dolff-Bonekämper observes, the right to heritage consists less in benefiting from the existing heritage than in taking part in the decisions leading to the selection of new ones. This is a major challenge for the future of European societies: how they should take account of heterogeneity without running the long-term risk of no longer being themselves.

Who should be responsible for this selection process, for defining the criteria and for making the choice? Do the experts selected by the public authorities have the established legitimacy to undertake this task? Do they really have the requisite academic, political and social authority? Should they step aside in favour of self-proclaimed spokesmen and women of heritage communities, who would be entitled to claim that they understood the issues from the inside? Or will they decide to share with the latter this advisory power? In other words, should they draw up external criteria based on a scientific typology or give precedence to group sentiments? These are all difficult questions, to which an open and constructive attitude is required.

56. Jean-Michel Leniaud, *L’Utopie française, essai sur le patrimoine*, Mengès, Paris, 1992.

Heritage partnerships – Promoting public involvement and understanding

Sharon Goddard

Article 11 of the Council of Europe Framework Convention on the Value of Cultural Heritage for Society makes clear that responsibility for cultural heritage is shared by public authorities (local, regional and national) and the non-governmental sector. As such it establishes a vision for cultural heritage based on partnership. The convention emphasises the role of the voluntary sector in delivering this vision whilst acknowledging that leadership rests with national government or its agencies. Article 4 of the convention asserts the rights of all to be involved with heritage and to benefit from activities linked to it.

This chapter explores how these two aims, of public involvement and participation and partnership working, can be linked together to deliver integrated services and activities which reach into wider areas of civil society. More specifically, it considers: the individual and societal value of engagement with cultural heritage; the broader benefits of engagement with cultural heritage; and how participation in cultural heritage can be supported through partnership activity.

Individual and societal value derived from engagement with cultural heritage

The Faro Convention provides a European framework for heritage policies based on the positive benefits which accrue from the use of heritage as cultural capital. Supporting this, a body of evidence is emerging which exemplifies and celebrates the individual and societal value of engagement with cultural heritage. In the UK, national conferences explore this theme and key cultural heritage agencies extend their remit beyond heritage conservation into promoting heritage as a vehicle for public participation and involvement. Much of this work has been driven by UK Government policy which has encouraged cultural heritage organisations to widen their activities in learning and access, to promote community cohesion through work with vulnerable groups and individuals at risk of social exclusion and to encourage work in specialist areas of social and urban regeneration.⁵⁷ Organisations such as the

57. Clore Duffield Foundation and others, *Culture and learning: a new agenda for advocacy and action*, 2008, www.cultureandlearning.org.uk.

Heritage Lottery Fund, a key funder of the cultural heritage sector awarding funds from the UK's national lottery, has aims which seek to broaden participation in heritage to a wider cross section of society, opening up physical and intellectual access to heritage, and offering learning programmes for all ages. Behind this shift is a belief that engagement with heritage provides a unique context through which both individual and societal development and change can be effected.

This model is promoted through the Faro Convention. In this context cultural heritage is defined in its broadest terms to include: heritage sites and collections such as museums libraries and archives; historic buildings, archaeological sites and historic monuments; places of worship; industrial heritage sites; historic parks and gardens; wildlife sites; and what can be called intangible heritage, the rich history of cultural practices such as song, traditions and dialects. Evidence of intangible heritage is often included in museums through oral history collections but also continues through lived cultural practices such as folk songs and local festivals and carnivals. Cultural heritage sites are special places; providing evidence of the past and offering valuable arenas for engagement and learning for people from wide backgrounds, experiences and interests. They also offer another precious asset; skilled staff that are knowledgeable and enthusiastic and can help facilitate public engagement. Often these staff members are volunteers who have come to heritage through their own passions, and are part of a valuable repository of knowledge, experience and skills.

Engagement with heritage takes many forms. Examples of practice demonstrate a very wide range of activities and types of engagement with diverse social groups achieving a multiplicity of outcomes and impacts. Living in Europe, heritage is hard to avoid, but to participate and move beyond the casual or superficial passing by, some facilitation is needed. Arnstein⁵⁸ identified an eight-rung ladder of citizen participation ranging from manipulation through consultation to control. This was developed by Wilcox⁵⁹ for the Joseph Rowntree Foundation into a five-tier hierarchy of community participation: information; consultation; deciding together; acting together; and supporting independent community initiatives. Putting this into a heritage context, at its most passive participation can be achieved through gaining information from interpretation boards or leaflets. Next steps through the hierarchy could be facilitated by attending events such as re-enactments, going on to joining workshops through to volunteering, ultimately being involved in the governance of heritage organisations, making decisions about heritage sites or artefacts and helping shape the strategic direction of the heritage of a place.

A useful summary published by the Group for Education in Museums,⁶⁰ the professional association for museum and cultural heritage educators in

58. Sherry R. Arnstein, "A ladder of citizen participation", *JAIP*, Vol. 35, No. 4, July 1969, pp. 216-224.

59. D. Wilcox, *Guide to effective participation*, 1994, www.partnerships.org.uk/guide/index.htm.

60. GEM (Group for Education in Museums), *Case studies*, Vol. 1, 2008, GEM, 131 Trafalgar Street, Gillingham, Kent, UK ME7 4RP.

the UK, outlines the positive impact on individuals across the lifespan of engaging with cultural heritage. The published case studies provide diverse examples of practice such as facilitated workshops which enabled pre-school children to engage with archives in Cornwall, oral history work with migrant workers in Fenland, and museum placements which support the professional development of teachers. While each case study is unique, two aspects of the work are striking. First, the activities, the setting, the outcomes of each project are flexibly determined in response to the needs of the target group; and, second, all the projects described how they have been delivered through collaborative partnerships.

The benefit of partnerships between cultural heritage organisations and the formal education sector are well documented and respected parts of the cultural sector in the UK. A recent Ofsted (Office for Standards in Education) report commends well-planned and implemented learning outside the classroom which it says: "... contributed significantly to raising standards and improving pupils' personal, social and emotional development".⁶¹

A newer departure for the cultural heritage sector is in partnerships targeting work with "new audiences", those under-represented in the heritage sector, for example young people, black and minority ethnic groups, older people, and those with particular sensory or physical access needs. Other work aims to promote community cohesion and social justice. In some cases the drive for social good uses heritage sites and collections as a resource to challenge antisocial behaviour and promote active and positive citizenship. As such this work could be seen to address what the Joseph Rowntree Foundation calls the modern-day social evils of "wasted lives, the decline of community and the fear of the 'other'".⁶²

However, the "audience" banner suggests a passivity which is not recognisable in most learning and access work in this area where projects aim explicitly to empower individuals to work with heritage professionals to co-construct narratives of place and experience. In this they are exemplars of what Holden calls a general cultural shift in the 21st century from individuals being cultural consumers to cultural producers:

Culture is becoming less of a sphere that is professionally determined and expert-defined, with the public as a passive audience and more one where collaboration between experts and the public is the predominant characteristic.⁶³

As such strategies to promote social democracy require the active engagement of socially excluded groups with heritage. To realise this, new working patterns may be required within cultural heritage organisations. Evidence from policy and practice suggests that the impetus for this work is to build a more diverse and socially representative community of interest for the

61. Ofsted, "Learning outside the classroom", published October 2008, ref: 070219.

62. J. Unwin, "Heritage learning: addressing contemporary social evils", *Journal of Education in Museums*, No. 29, GEM, 2008, pp. 4-9.

63. J. Holden, "Learning at the heart of culture: implications for the heritage sector", *Journal of Education in Museums*, No. 29, GEM, 2008, p. 14.

cultural heritage sector, and to ensure a good fit between the aims of cultural institutions and those of funders. While much of the work carried out under the “new audiences” banner is innovative in its conception and execution it is also some of the most challenging for heritage facilitators. Working effectively with groups at risk of social exclusion (for example, young people in and leaving care, young offenders, those with mental health issues, Traveller and migrant groups) need practitioners with specialised skill sets and experiences in order to realise the benefits associated with engagement. The needs of these groups also challenge the value derived by existing cultural heritage audiences and needs careful management to avoid unhelpful competition and tensions between these audiences.

Broader benefits of wider societal engagement with heritage

Research and evaluation to demonstrate the impact and consequence of heritage funding, and to establish what might constitute good and effective practice,⁶⁴ is generating a body of evidence which can be used by the cultural heritage sector to focus and prioritise its activities.

In summary, research suggests the following benefits of heritage engagement:

Benefits for participants

- increase in self-confidence, self-esteem and general sense of well-being;
- opportunities to have fun and to gain enjoyment and satisfaction from participation;
- development of skills, particularly skills in using creative media and transferable skills such as literacy, numeracy, observation, thinking, communication and collaborative working;
- development of individual identity, pride and a sense of place;
- positive changes in attitudes and behaviour;
- access to heritage professional knowledge and expertise;
- increased knowledge and understanding of heritage resources, particularly local heritage;

64. For example, University of Leicester, *Inspiration, identity, learning: the value of museums. An evaluation of the DCMS/DCSF national/regional museum partnership programme 2006-2007*, University of Leicester, 2008, www.le.ac.uk/museumstudies/research/rcmg.html.

Research reports into the impact of HLF funding available at: www.hlf.org.uk/English/PublicationsAndInfo/AccessingPublications/Research+and+Evaluation.htm.

- increased confidence and skills in using heritage resources for both specific and generic purposes.

Benefits for society

- enhanced integration of socially excluded groups supporting social cohesion and development;
- effective use of resources;
- development of intercultural and inter-generational understanding and respect.

Benefits for the heritage organisations

- extending organisational mission as part of modernisation;
- the development of new products including new learning programmes and activities, Web-based resources, loan boxes, and programmes for teachers;
- building new and more socially representative audiences;
- the piloting of new teaching and learning and engagement approaches which extend the skills of heritage professionals;
- the establishment of new and effective partnerships;
- gaining access to new sources of funding.

Challenges and barriers

However, research has also highlighted challenges and barriers for the heritage sector which could impact on its success in promoting public involvement and engagement including:

- matching the heritage offer with the core curriculum of schools, colleges and other social institutions;
- identifying and accessing appropriate target groups in the community;
- designing programmes which meet need;
- finding the right participation method;
- having staff with the right skill set to work with challenging and diverse groups;
- undertaking internal cultural change, including mission change, to deliver high quality community engagement.

Many of these barriers can be overcome by working in partnership with other organisations which have complementary skills and resources. A key identified in research is the importance of partnerships in successfully delivering wider participation and engagement in cultural heritage.

Delivering heritage participation through partnership

At a delivery level, effective partnerships enable projects and agencies to identify and work with target groups, to access additional and complementary resources and expertise, and deliver high-quality outcomes. For example, partnership between the National Media Museum, Age Concern, Bradford libraries and a Youth TV project enabled reminiscence work with older people to develop into intergenerational work with disaffected young people, breaking down barriers and building respect between both groups.⁶⁵

At a strategic level, partnerships can help access additional funding, and pool expertise to deliver lasting organisational and sectoral change. For example, the strategic partnership between the Heritage Lottery Fund and the National Young Agency supported the highly successful Young Roots Programme which has made awards to 850 projects totalling £3.2 million involving young people and heritage.⁶⁶ The HLF recruited skilled youth workers to its regional teams who undertook development work with youth organisations. As well as developing a new area of work for the youth work sector, the programme also extended HLF's understanding of the needs of young people and their contribution to heritage resulting in a distinctive grant programme which embedded partnership working between heritage and youth organisations into the grant assessment criteria.⁶⁷

Partnership working can also gain from economies of scale, leading to better and more cost effective delivery as well as meeting a range of policy outcomes. For example, a project with migrant workers at Ayscoughfee Hall Museum, Lincolnshire, in partnership with the local authority and community organisations improved intercultural understanding and English language skills amongst migrants. In so doing, it also linked to the local authority's achievement of its Local Area Agreement (LAA) which in the UK is a contract between the UK Government and local authorities which sets out local action against national indicators.⁶⁸ LAAs are strong drivers for delivering joined-up services and in July 2008 the UK Minister for Culture announced plans to simplify the way in which cultural agencies must work together to engage in Local Area Agreements.⁶⁹

65. S. Mumford and M. Tennant, "Beyond reminiscence", in GEM, *Case studies*, Vol. 1, 2008.

66. Heritage Lottery Fund (HLF), "Annual report", 2008, www.hlf.org.uk/NR/rdonlyres/8ECC5360-D7D4-4203-A98D-C68C6CF34268/0/HLF2008AnnualReportA_Web.pdf.

67. Heritage Lottery Fund (HLF), *Learning from young roots: evaluation of the Young Roots Grant Programme 2004-2005*, HLF, www.hlf.org.uk.

68. H. Gould, C. Adler and R. Davies, "Just like my mother used to make", in GEM, *Case studies*, Vol. 1, 2008.

69. The Hodge Review: www.culture.gov.uk/reference_library/media_releases/5236.aspx.

At a national level in the UK, partnership with the cultural heritage sector is helping to overcome barriers to learning outside the classroom. The “learning outside the classroom manifesto” launched in 2006⁷⁰ provides a Kitemark quality system whereby organisations can demonstrate their suitability to host learning visits, overcoming concerns about child safety.

Partnerships support inter-professional skills sharing, for example between teachers and heritage educators, enabling learning programmes to be delivered by heritage organisations to match curriculum requirements whilst retaining and encouraging the excitement of learning outside the classroom.

Working with challenging groups is often new to cultural heritage organisations and there is a high risk of developing resource-intensive activities which fail to meet need and which can be of poor quality. By working in partnerships with community and third sector groups, cultural heritage organisations can develop their understanding of the needs of diverse groups and develop community-based learning into their work thereby delivering quality services whilst building their capacity. Strong local partnerships are more likely to lead to work which is sustainable – a key area of concern for participants who, having invested in building a relationship with heritage organisations, want this to continue beyond the life of any particular project.

This is not to minimise the challenges of working collaboratively. Partnerships can be costly, difficult to maintain, rely too heavily on key individuals who may move on, can slow up the decision-making process. However, where partnerships are entered into by individuals and agencies with clear strategies to deal with these issues, the benefits are significant.

Summary benefits of partnership working

- higher quality outcomes for individuals and organisations;
- access to wider range of funding by addressing multiple policy agendas;
- economies of scale, project synergies and complementarities;
- opportunities for shared complimentary staff expertise;
- inter-professional learning;
- ability to reach a wider and more diverse audience;
- builds capacity;
- can lead to sustainable activity;
- join up activity with complementary policy areas.

70. Learning outside the classroom: www.lotc.org.uk.

Building effective partnerships

Effective partnerships at any and all levels do not simply happen; they require clarity of purpose, effective planning and sympathetic action. More specifically the building of effective partnerships requires:

- identifying shared policy agendas across Europe, between nation states, funders and the third sector to deliver public benefit and explicit value. Such action will identify areas in which organisations can complement each other. For example, voluntary sector organisations focused on nature conservation will often be able to make major contributions to developing public understanding about environmental conservation, habitat loss and sustainable development. The expertise of their staff and the real examples in their wildlife sites can be used to bring these topics to life as part of learning programmes;
- finding and focusing on project complementarities. Identifying key areas where partner organisations can bring their strengths to bear for the delivery of high quality outcomes;
- developing shared delivery through aligned programmes. Mature partnerships can progress beyond opportunistic resource bidding to secure project funding which supports and aligns with core policy programmes;
- agreements on funding, monitoring and reporting. Arrangements for distributing project funds and for monitoring and reporting outcomes should be agreed early in a partnership. Ideally, these will be codified within partnership protocols or more formally within memoranda of co-operation;
- embedding impartial evaluation. As well as evaluation of individual projects, establishing external evaluation of the partnership is an important part of the learning and development process and can lead to stronger and sustainable partnerships;
- learning through practice. Enabling professionals with complementary backgrounds and expertise to learn together is a powerful way of building organisational as well as individual capacity. This type of learning is best made explicit and facilitated as part of partnership management and can be embedded within professional development strategies.

Characteristics of good partnerships:

- shared strategic vision and alignment with policy;
- good leadership;
- effective mechanisms for joint planning;
- clear objectives, targets and milestones;
- joint monitoring and evaluation;
- shared sense of ownership;
- respect for individual strengths;
- openness and trust.

“40xVenezia”, an example of a heritage community applying the principles of the Faro Convention

*Shaul Bassi, Flavio Gregori, Cristina Gregorin and Prosper Wanner
 (“40xVenezia Movement”)*

According to the latest estimates, the 60 000 residents of “historic” Venice play host to 20 million tourists each year.

This was the context in which “40xVenezia” (“40 year olds for Venice”) was founded at the end of 2007. It is a civic action movement which endeavours to place the accumulated experience of all its members at the disposal of the city of Venice.

The movement, which is now an official association with its own independent means of action, comprises women and men born in the 1960s and 1970s (although it accepts members of all ages) and sees itself as a think-tank geared to developing a complex future-oriented vision of Venice.

“40xVenezia” believes in the city’s enormous potential and international prestige. It hopes to enhance its unparalleled artistic and cultural heritage, promote sustainable tourism, defend the city’s residential quality and take up the challenge of developing a metropolitan reality. It endeavours to place its competence and professional skills at the city’s disposal in tackling its major problems by adopting an innovative and transverse approach involving practical ideas and projects. The movement does not identify with any specific economic category or political party, but simply strives to support innovation and merit in order to transcend all forms of inertia, corporatism and privileged positions.

“40xVenezia” has found a powerful means of expression in its social network (NING), a huge electronic forum with over 1 500 users to date (www.40xVenezia.it).

This virtual instrument has enabled the movement to lay the foundations for contact among its members and sympathisers.

It has led to a range of debates and cultural, operational and play- and solidarity-oriented initiatives, and has improved the movement’s associative structures. This “40xVenezia” platform is one of the biggest worldwide in terms of confirmed registered users (1 541 as at 21 December 2008), and it maintains a consistently high level of visits and contacts.

The “40xVenezia” movement has undertaken to promote knowledge of the Council of Europe’s Framework Convention on the Value of Cultural Heritage for Society, which was signed in Faro in October 2005 (the text is currently being ratified). It has translated the instrument into Italian in order to give our citizens an idea of the real significance of the cultural heritage. A working group has been set up in order to publicise the convention on the ground.

It is endeavouring in particular to highlight one of the key points of the text to the effect that the cultural significance of the historic buildings and monuments that define the territory in which the inhabitants develop their relations, habits and

lifestyles transcends the purely historic/artistic aspect to incorporate a set of values, beliefs and ideas, namely the whole identity of a given community.

This realisation could help Venice, a city which is currently at risk of becoming a kind of museum, to be experienced solely as an historic memory, or at worst as a “theme park”, to become a model for disseminating the convention to other European cities.

“40xVenezia” has accordingly analysed the forms of cultural consumption practised in the city of Venice, and reached the conclusion that culture is considered as both an object and a subject. The movement notes that this “culture” concept can be reinterpreted by means of a conceptual approach different from the current *status quo*.

“40xVenezia” feels that the “culture” dimension of a complex and plural socio-economic and socio-entropic entity like Venice is not confined to its historical monuments and tourism. The cultural dimension is present in Venice’s major artistic/architectural heritage as well as in its education system, whatever its actual impact here, in the huge hinterland of cultural production, as well as in its marine activities linked to the lagoon environment, its crafts activities and its industrial history.

A purely conservationist or touristic conception of culture (Venice as a “show-case”) cannot bring out the essential value of Venetian culture in terms of cultural producers and the beneficiaries of the long concatenation of activities that interlinks them.

This is why “40xVenezia” considers that the Faro Convention, which stresses the importance of the “right to cultural heritage”, can provide an extremely useful tool for improving our interpretation, utilisation and conservation of the cultural dimension of Venice, covering its relationship both with its own citizens – the “heritage community” – and more broadly with the people coming into contact with this community.⁷¹

“40xVenezia” is initiating a series of activities aimed at the citizens and institutions with an eye to affirming the principle of the citizens’ right to express themselves on their own heritage.

Walking tours are programmed as a means of getting to know the territory, backed up by public discussions, videos, interviews, and collecting documentary material in order to create a database for transmission to future generations.

Heritage walks in particular have the practical aim of raising awareness among citizens, as cultural subjects, of their interaction with the heritage in which they live and work, and of the benefit which they derive from the heritage in terms either of its long history or of its present-day activities. Both the participants and the organisers of the heritage walks act as residents and as witnesses of the current uses of the history and future of the present-day cultural heritage.

The Faro Convention encourages knowledge of cultural heritage, at all levels of the educational and cultural process, by helping to reinforce the link between cultural education, historical awareness, vocational training, and the sense of

71. www.unfaropervenezia.it.

identity and cultural ethics, which is a plural but inalienable component of the grass-roots community. At the same time, it avoids the pitfall of piecemeal activities which ultimately impoverish and damage the city's social fabric and its real (that is, not exclusively economic) heritage.

Following the example of the heritage walks created in Marseilles, one of the first European cities to undertake to publicise the framework convention among its own citizens, we introduced two heritage walking tours in Venice.

One centres on the socio-economic heritage of Giudecca island, illustrated by testimonies from individuals who used to work in the factories that operated there until a few decades ago, and from people working in the same factories, which are now being used for different purposes.

The other relates to the Republic of Venice and the German-speaking communities. This circuit was based on the historical accounts of the numerous economic and cultural exchanges between the two communities. The tour centres on the Fondaco dei Tedeschi ("German warehouse") in which the northern European merchants formerly managed their trade and which became the General Post Office in the 19th century, thus, coincidentally, continuing its public functions. The walking tour was followed up with a public debate in the Ateneo Veneto in Venice.

A programme comprising five further heritage walks is under preparation for the 2009 European Heritage Days.

Place-making and place-shaping

Graham Fairclough

Places are cultural products. Perhaps they are the ultimate cultural product because they are created by people but also frame people's lives. Place is heritage for residents (whether past or present, real or virtual), not only (as through tourist-led use) for visitors

Places are also self-defining. They are the perceptual as well as physical product of people and communities, not of experts. Indeed, it is questionable whether places can be "made" by planners, politicians or developers, because "place" grows organically and autonomously. The most planners can do perhaps is to establish a context for places to emerge. But that is still an important and challenging task. Developers, architects, planners and so on take decisions all the time about the shape of places, both new and old. What happens after they have left is for communities to decide and it is that complex web of large and small decisions and practices over time that makes places.

To be involved in place-shaping, cultural heritage practitioners and decision makers must be concerned with more than the traditional heritage things. Most places do not have big heritage assets, perhaps no more than one or two classified buildings which could even be peripheral to the idea of a place. The big "important" (national) heritage sites are not always very relevant to place. In place-shaping, other things are valued: the local, ordinary, contextual, typical, everyday, small, personal, intangible things that create a daily sense of place for the vast majority of the population. The character of a place in conventional terms frequently hinges on minor, commonplace, personal and marginal things, and on the intangible; context rather than innate significance is most important. In fact, the so-called "margins" can become central: place simply cannot reflect national perspectives, place is quintessentially local, just as "new heritage" is contextual and place-focused.

Places are not static. Few parts of the cultural heritage are, of course, but like landscape, place is peculiarly dynamic, fluid, ever-changing. Heritage approaches to place must therefore accept the inevitability of change much more fully, seeing change indeed as an attribute not only as an impact. In the context of place-shaping, change is to be negotiated and often to be welcomed, as a way of keeping place alive. At the same time, beyond materiality, place (like landscape) constantly changes in terms of how people perceive it, and of what it means to people. A constructive, collaborative approach to change is needed within place-making; new development can be designed in such a way that it becomes an expression of place and of heritage just as powerful as the conservation of a key monument, and because embedded in the fabric of people's lives, more socially relevant.

Heritage processes therefore (and this is clearly a theme of the Faro Convention) need to adjust their goals in the context of place-shaping or -making. At the necessary level and frequency of engagement with spatial planning and

place-making, the conventional protection of heritage sites *per se* will be the exception. What place-shaping calls for is for heritage to contribute to the design of new places as well as the retention of old things. What heritage can offer to the planning and design process is an understanding of historic processes and of how a place evolved to its current state, thus providing directions and raw material for future change. This can enable a heritage-informed perspective on what should happen next, which could as easily be a decision to promote radical change as to encourage continuity.

As said elsewhere in this book, this means that heritage should involve itself more in the non-heritage debates and compromises of planning and design, for example, taking account of public needs and preferences. In that context, heritage protection cannot expect always to take precedence. Indeed, Faro tells us in effect that it should not always take precedence if the ideas of a living cultural heritage, common heritage and the relationship of heritage to identity are to be taken seriously. Place (and landscape) is the arena in which heritage most needs to be part of the social and economic processes, and where heritage is least dispensable. It should not be a separate activity objecting to change from the sidelines of the debate (which is where separate protective laws have tended to leave it stranded). Nor should it be an activity to be pursued only in "reserves" or seen only as a subject for public funding. Our legacy from the past needs to be a living part of all the places where people live; in this way it is an essential part of the fabric of society.

Communities of practice around tranquillity, calm and open space in Flanders

Piet Jaspaert

Centrum Waerbeke, Geraardsbergen, Flanders (Belgium)⁷²

The way the local community and many related organisations have been operating in all heritage fields – from tangible to intangible, from natural to built heritage – via the non-profit organisation Centrum Waerbeke in the “Dender-Mark Tranquillity Area”, and more specifically around silence, quietness and open space, can be seen as putting the principles of the Faro Convention into practice.

The identity of this multilayered “heritage community” has built on different co-ordinated domains, each with their own goals, methods and actions.

The Dender-Mark Tranquillity Area

Back in 1991, the representatives of environmental associations and political parties from Galmaarden, Geraardsbergen and Ninove (at the border of the provinces Flemish Brabant and East Flanders) had already signed a Landscape Charter, thereby recognising this area, enclosed by the valleys of the rivers Dender and Mark, as “a homogenous and valuable landscape whole”. They expressed the desire to structure a co-ordinated environmental policy “directed at maintaining, restoring and strengthening the landscape and nature assets across the boundaries of the local authorities”. Since 1997 scientific research has repeatedly indicated the exceptional acoustic qualities of this approximately 28 square kilometre area. The quality of silence appears unequalled in this agrarian, well-preserved cultural landscape.

A tranquillity area, however, is not primarily a recreational area. Tranquillity, calm and open space comprise more than purely sensorial aspects of the material world. Silence gives us room to breathe. Silence makes us attentive, receptive and arouses surprise. As soon as we grasp this, cultural heritage can also play a prominent role. A tranquillity area symbolises the increasing social interest in quality of life. More and more people are experiencing silence and tranquillity as a scarce and vital commodity. The fact that this project fits into the Flemish Government’s “anti-pollution policy” is typical of our times. A permanent working group with representatives from the municipalities, the provinces and the Flemish region has begun developing initiatives aimed at enhancing the local population’s and visitors’ awareness of this value and safeguarding the qualities of this unique area. This includes the distribution of folders, the provision and maintenance of “silence pathways” and a newsletter.

72. With thanks to Dirk Sturtewagen, co-ordinator of Centrum Waerbeke, and Joris Capenberghs, visiting professor at the Raymond Lemaire International Centre for Conservation, KU Leuven.

The Vectris Consultancy and the University of Ghent's Information Technology Expert Group have investigated, for the government, the interrelationship between acoustics, mobility and local planning in the Dender-Mark Tranquillity Area. Armed with the results of this study, the Flemish Government developed in 2006 a new working tool for local authorities. Entitled "Tranquillity areas in Flanders. Guidelines for creating rural tranquillity areas", the brochure provides expert information and all kinds of examples and recommendations for mapping out a policy and management framework for other tranquillity areas in Flanders.

Centrum Waerbeke and its Friends of Stillness

In 2002 a handful of inhabitants of the Dender-Mark Tranquillity Area together with sympathisers set up Centrum Waerbeke. The following year the association was able to acquire the vacant parsonage of the village of Waerbeke (Geraardsbergen). Centrum Waerbeke is committed, together with all authorities involved, to supporting the pilot project of the Dender-Mark Tranquillity Area and to promoting social interest in tranquillity areas inside and outside Flanders. To do this it is looking to develop, organise and stimulate concrete projects with all kinds of partners and players from different disciplines and sectors, including in the field of environmental, landscape and heritage care. Centrum Waerbeke is striving in particular for a socially integrated and cross-border approach. Experiencing tranquillity and preserving it within a landscape calls for other attitudes, mentalities and rhythms than those of the dominant consumer culture. Centrum Waerbeke can be both a low-threshold meeting place for the local population, and a place of inspiration, study and reflection for a broader audience.

On the ground, attention is focused at present on structuring the local anchoring of the pilot project. In October 2002 all persons living in and around the tranquillity area – some 9000 dwellings received an introductory folder. The accompanying letter, signed by the mayors of the municipalities involved, invited local inhabitants to play an active part in the project. Various inhabitants reacted enthusiastically, including requests for consultation and co-operation. At the end of 2003 the local initiative "Dender-Mark Friends of Stillness" got under way, with the local population again invited in writing to manifest their support with a signature campaign for the further development of the tranquillity area. For many inhabitants this initial step was and is far from obvious. In the meantime over 400 families have signed the petition, expressing in this way the binding power of stillness as a quality of life. Centrum Waerbeke is keeping the "Friends of Stillness" updated on all activities related to the experience of tranquillity in the area and informing them as far as possible of initiatives and developments involving tranquillity, calm and open space in a broader social perspective. Gradually, trust and consultation are growing with local authorities, policy and administrative structures and their employees, and with cultural policy co-ordinating bodies and the cultural, youth, welfare and parish councils of Galmaarden, Geraardsbergen and Ninove. Of course not everything went smoothly from the word go. Initially, the initiative came up against specific resistance and healthy suspicion from the local population. For this reason, Centrum Waerbeke introduced concrete forms of "intermediation" as an alternative for conflict prevention.

Intermediation means listening. And what else is listening than being attentive through being silent inside? This results in openness and gives room for insight, empathy and mutual comprehension.

Towards a heritage community

Centrum Waerbeke is seeking to be a “borderland”, an experimental and innovative initiative in the permanent opening up of cultural heritage.

In which way can “silence” be defined as heritage? Where does “silence as heritage” belong? To the Flemish Community – responsible for culture – or the Flemish Region – responsible for monuments and sites – as it cannot be both? In terms of Flemish legislation this discussion continues to produce inevitable uncertainty. The new Flemish Cultural Heritage Decree, which came into force in 2008, offers interesting perspectives, however, for the further extension and development of Centrum Waerbeke. A crucial role is played here by the concepts of “intangible heritage” and “heritage community”, also in the light of international consensus in this area.

The starting point is the question as to how cultural heritage can contribute to a better quality of life, in the consciousness and experience of inhabitants, users, visitors and lovers of quiet spots in general. How far can the “monuments of time and space” that landscape provides be included in the social dialectic of remembering and forgetting, without (over)loading the viability of the place in question. Or again: how can the past be or become meaningful again today, and what values are used for measuring it, so that it offers, both literally and figuratively, space for what will immediately follow it?

The cultural landscape is a complex spatial and social phenomenon, in which the present and the past are constantly interfacing and finding their place. It is only when existing or possible connections and structures are recognised and assessed that the landscape becomes (once again) meaningful, legible and liveable. The way in which all partial elements interrelate to form an organic whole with multiple significances determines the quality of the landscape. In order to get to grips with this, we need to have an eye as much for the “intangible” as for the concrete and tangible aspects of the “inherited landscape”. In tranquillity, calm and open space – and its safeguarding – landscape and intangible heritage come close together.

Centrum Waerbeke wants to contribute to developing an appropriate methodology for heritage and tranquillity management in Flanders. Today, the management and opening up of heritage ensembles is first and foremost an exercise in “intermediation”, with particular attention to the awareness and participation of the general public. At the same time, Centrum Waerbeke is actively looking for related, inspiring projects that can serve as examples in Flanders, Brussels, Wallonia and in neighbouring countries like the Netherlands, Germany, France and the United Kingdom.

Contemporary heritage management works best when undertaken in an “integrated” mode, with an emphasis on good agreements, consultation, shared responsibility and co-operation with the local population and all involved partners and sectors, both inside and outside the heritage field. Centrum Waerbeke is seeking here not so much a theoretical, top-down approach or strategy. Rather, it is

looking for appropriate, practice-oriented organisational methods and technologies in order to render visible, bring together and impart a constructive dynamism to whatever is living and feasible on the ground.

Understanding the landscape “from the inside” can lead to involvement – a collective responsibility which provides the starting point for contemplation, inviting us to action and interaction and offering our life a concrete context. The past constantly enriches the present. In this way a deeper insight into the “cultural biography of a particular place” offers us at the same time a mirror and a window with which to look (out) at our own “being” or, better, “becoming”.

Silence portal site

All aspects of heritage are in constant interrelation with policy areas like health and well-being, the environment, town and country planning, agriculture, culture, recreation and mobility. The connection with other potential tranquillity areas can also provide the starting point for other inter-municipal co-operation initiatives.

Centrum Waerbeke launched in January 2007 a digital platform, in which the various manifestations of stillness and tranquillity are opened up to a broad audience, including professionals and policy makers. The website, www.portaalvandestilte.be, is conceived as an inspiring “digital tranquillity area”, an open site and a democratic meeting-place with information and expertise on silence, calm and tranquillity areas both in Flanders and abroad, on the environmental and cultural values of silence, calm and open space, on heritage, education, landscape care, accessibility All kinds of activities and initiatives are announced. It will also become a place for creativity and broader communication, with space for literature, visual culture, personal testimonies, etc.

The Faro Convention and the information society

Catherine Ledig

1. A global approach to cultural heritage and to the information and knowledge society

The emergence of the information and knowledge society, and convergence of the Internet, telecommunications, broadcasting and content publishing sectors have brought about far-reaching changes in cultural heritage approaches and uses.

Information technology has become a key element of European citizens' everyday lives. Here, the statistics speak for themselves.

In 2007 over half the people living in Europe were regular Internet users, although there were still significant differences, for instance between Bulgaria, Italy and Romania, on one hand, and Denmark, the Netherlands and Norway, on the other.

In 2008, the fast broadband penetration rate ranged between 7.7% and over 35%, with a European average of about 20%. High-speed Internet connections will in the longer term permit enhanced access to increasingly diversified and sophisticated multimedia content.

European Internet users' principal activities are searching for information, games, music and the online press. It has also been observed that digital media usage overlaps with other cultural product usage habits.

For some people, digital cultural media replace certain uses of real cultural media. However, new increasingly user driven and oriented usage practices are emerging thanks to the combined effect of the intensive use of information and communication technologies among young people and the widespread availability of the Internet and growing prevalence of its use across all generations, within a globalised space.

Article 14 of the Faro Convention concerns the cultural heritage and the information society, in particular "the use of digital technology to enhance access to cultural heritage".

It is therefore necessary to identify the potential cultural uses of these technologies, which are constantly evolving, and to take into account the restrictions inherent in their implementation.

The purposes of digitising culture include:

- conservation/curation and preservation;
- dissemination to as many people as possible so that culture is omnipresent;
- sharing and pooling via networks and co-operation forums and platforms;
- education, training and development of the cultural heritage professions;
- play and leisure;
- digital content creation;
- using culture to promote economic development through cultural tourism, publishing of digital content and electronic trade and commerce.

The Faro Convention opens up a broad framework for co-operation and calls for the consideration of fundamental issues, as set out in Article 14.

These issues require the simultaneous development of a collective responsibility, the capacity to master information technology and ensure it is used for rational, humanitarian purposes and an appropriate legal framework providing safeguards without restricting or hampering the broadest possible dissemination of knowledge.

The Faro Convention supplements and clarifies the co-operation framework proposed in Article 14, paragraphs (b) and (c), of the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expression of October 2005 but without entering the terrain of the cultural industries.

**Responsibility for a collective memory of the past:
digitising historical and cultural materials while promoting
multilingualism and cultural diversity**

This entails:

- digitisation on the broadest possible scale of years and years of printed documents (books, newspapers, archive records, etc.), films and sound recordings, so as to make them accessible to as many people as possible;
- preservation of existing works, also taking into account the long-term accessibility problems posed by technology, due in particular to the rapid development of new technological solutions replacing those already in use;

- recognition and protection of new cultural “players” who create new works linked to a modern culture: “digital culture”.

The new intermediaries, who are sometimes genuine cultural mediators, like the “pure players” of the digital economy – Google, YouTube, Flickr, eBay – reflect a novel concept of cultural heritage: they offer not just search engines but easier, particularly effective, means of accessing culture.

However, they also bring new difficulties linked in particular to mass use of community sites: what role should they play, what legitimacy do they have, is there not a risk of commercial exploitation of art and culture, of the emergence of a form of cultural consumerism that may even go so far as a degree of dumbing down of culture?

Mastering information technology and its development is another major challenge. There is a need to analyse its deployment and to observe and monitor good practices throughout Europe (benchmarking) regarding:

- preservation;
- interoperability of information systems;
- security of sources and transactions (primarily with regard to unlawful commercial exploitation of heritage through the misuse of electronic commerce);
- development of software products under private licence or using free software;
- continuous investigation of the new possibilities opened up by this technology.

Existing or emerging advanced technologies have or will have implications for the management, creation and dissemination of cultural heritage and must be turned to advantage to enhance the digital uses of cultural heritage.

At the same time, information technology convergence and the challenges of sustainable development make the systematic implementation of technology watch systems all the more necessary.

These technologies can be classified by sectors:

- telecommunications related technologies, including geolocation and the work being done on the Galileo system, the mass deployment of wireless networks, and tracking using radio-frequency identification (RFID);
- computer-related technologies, including the development of web platforms, software products linked to the use and deployment of 3D, augmented reality, use of digital animations, virtual worlds such as Second Life, whose users can interact via avatars and create virtual property, and also the growing use of Web 2.0 with the very rapid development of social networking, chat, blog, forum and wiki sites.

Systems allowing users to create content (user created content – UCC) constitute new creative spaces which will reinforce users’ role in the

implementation of cultural heritage preservation and dissemination policies by giving them a means of expression and increasing visibility.

Electronic interfaces or supports themselves make it possible to envisage far more flexible usage at all times and in all places, thereby allowing access to the heritage without factual, time or location constraints.

Lastly, the challenges of protecting intellectual property in a context of extremely broad dissemination of knowledge, notably for educational purposes, and of changes in heritage related occupations are other key concerns, raised expressly by the Faro Convention.

Furthermore, Article 14 of the convention intersects with Article 7.d, regarding lifelong education and training, and Article 13 on “Cultural heritage and knowledge”. These themes are addressed in text boxes below.⁷³

2. Cultural heritage and the information and knowledge society – Challenges

To support these uses, national and European public policy focuses on a number of principal axes, primarily creation and digitisation, online accessibility, digital preservation and legislation governing these new practices.

Since their inception in 1986, the European Commission’s framework programmes for research have constituted an example of shared public policy, whereby the member states are encouraged to foster and enhance European co-operation in the field of the information and communication technologies. Through joint thinking, strategies and action the countries of Europe are better prepared to rise to the challenges posed, *inter alia*, by the creation of digital libraries, the content-related issues raised by digital preservation and the management of intelligent information in the context of the semantic Web.

Today, no fewer than 120 cultural heritage related projects have received the European Commission’s support, allowing over 500 people from private and public sector research organisations throughout the European Union to work together and, in some cases, involving partners from the Mediterranean Basin.

With the launch, in May 2007, of the European Agenda for Culture, the European Commission reinforced its commitment to the preservation and dissemination of cultural heritage, making this field a major programme with a budget of €380 million for projects over the period 2007 to 2010, the key aim being to ensure consistency with the renewed Lisbon Strategy and to take account of environmental challenges, not least climate change.

73. Cf. boxes: “Integration of information technology in the daily practice of the cultural heritage professions – Articles 13, 14 and 17 of the Faro Convention” and “Some fundamental elements of the legal framework governing cultural heritage protection in the information and knowledge society” below.

For years now, the cultural heritage has been a focus of development activities and there are numerous examples of projects in this area: huge cultural databases for use in creative photo-modelling, use of augmented reality, the Web 2.0 social networks – all these breakthroughs and technologies are utilised at the local, national and European levels to promote and develop the cultural heritage.

To underline the importance of what is at stake in the projects being pursued a few examples can be cited:

- digital libraries;
- online access to museum collections;
- content and portals creation;
- cultural co-operation networks;
- technological promotion of tourism sites;
- the development of new creative areas.

Digital libraries

Since 2005 the “i2010: Digital Libraries” initiative, backed by the European Commission, in particular through the e-Content and e-Content plus programmes, has been bringing to the fore the work already done at national level, thereby allowing comparisons to be drawn and enhanced sharing of good practices within Europe. The EU strategy is fully consistent with the principles laid down in Article 17 of the Faro Convention on “Co-operation in follow-up activities”.

Examples of this approach are Gallica in France and the launch of the European Digital Library.

Gallica

Since 1998, the French National Library has been pursuing a national policy aimed at establishing a digitised encyclopaedic library of heritage, accessible on www.gallica.bnf.fr. It is one of the biggest, free access digital libraries developed so far in Europe, with over 90 000 digitised works, more than 80 000 still images and 500 sound recordings. It is an unquestionable success, with more than one million documents consulted per month.

Europeana: the European Digital Library (www.europeana.eu)

The European Digital Library was launched on 20 November 2008. The objective is to create transnational European cultural heritage in digital form, accessible free of charge via the Internet for works not subject to copyright. The name “Europeana” is derived from already existing digital library projects in France, Portugal and Hungary. In tangible terms, Europeana consists in the pooling of the digital resources of the member states’ national libraries. With all the partner libraries, archives, museums and audiovisual collections, 125 European networks and national portals are contributing to this work programme, which is being run by the Europeana.net Foundation.

The goal is that, by 2010, Europeana will give access to 10 million cultural items, with enhanced multilingualism and interactive zones. The “Europe of libraries” extends beyond the 27 member states of the European Union, since the 47 members of the Council of Europe have joined together in the European Conference of National Libraries.

To facilitate access to the cultural heritage, since 2006 the European Union has been working on development of a search engine, MultiMatch: Multilingual/Multimedia Access to Cultural Heritage, with advanced multimedia-specific functions using appropriate semantic and context-related techniques. It has been devised to facilitate access to digitised cultural heritage materials (music, images, videos and texts). This search engine has a learning capacity and six working languages.

A new approach to museums and collections: the emergence and the spread of new practices: the Tate Gallery, the Quai Branly Museum, the British Museum and the Prado open up to new cultural practices

Tate Online (www.tate.org.uk)

In a photography project, the Tate Gallery invited all visitors to add up to two street or studio portraits to its street or studio group on Flickr. On 25 July 2008 a jury of professionals (curators, photographers, artists) selected 100 photographs to be displayed on the Tate website.

The Quai Branly Museum’s digital catalogue (www.quaibranly.fr)

The museum decided to utilise the social networking sites – MySpace, YouTube, Dailymotion and Flickr – to offer the public online access to a digital catalogue as an extension of its traditional documentation and museum archives and catalogues.

The British Museum’s COL (www.britishmuseum.org)

The British Museum has one of the world’s largest collections of works of art, including 4 to 5 million objects. Its Collection OnLine (COL) site gives access to a database of over 1 730 000 digitised objects from, *inter alia*, Africa, Central America, Asia and Egypt.

In addition to these examples of individual projects under way at certain national museums, other sites are actively contributing to broader, direct access to culture, free of geographical and time constraints: with these sites web surfers are transformed from mere Internet users, or online consumers, into genuine virtual visitors. A recent example is the project being run by Google Earth Spain and the Prado Museum.

Some 14 masterpieces from the Prado Museum in Madrid, selected according to a didactic criterion to ensure that all the schools of art and their masters are represented, are accessible as high resolution images on Google Earth, the satellite image website. This technological prowess allows anyone, anywhere to access these paintings.

However, this example, which shows how the technological world is opening up, has some shadier implications linked to other ways the same technologies can be used. They indeed make it possible to create advanced user profiles and keep track of users wherever they go on the Web, enabling some very sophisticated, personalised marketing and advertising, a very slippery slope allowing scope for potential abuses.

Portals giving access to source texts and to cultural resources show the diversity, the array of experiences and the opening that digitised works offer Internet users

The Wikisource project

A free library containing over 50 000 pages from texts that are either free of copyright or were published under a free content licence.

Wikisource is a project of the Wikimedia foundation, developed by voluntary contributors; it is an example of a different approach to the dissemination of knowledge not involving public institutions or the traditional publishing industry.

User created content (UCC) platforms

The participative Web: user created content: The concept of the participative Web is based on an Internet increasingly influenced by intelligent web services that empower users to contribute to developing, rating, collaborating on and distributing Internet content and customising Internet applications. As the Internet becomes more part of people's lives, users draw on new Internet applications to express themselves through "user created content" (UCC).

Unifying portals

The contemporary music portal (www.musiquecontemporaine.fr) is a French search engine specialising in scholarly contemporary music of the post-1945 era.

The European Film Gateway (www.europeanfilmgateway.eu) is a portal affording public access to the European filmography, proposing over 790 000 digital objects.

Cultural co-operation networks and a multitude of projects

Minerva, Michael and the European Heritage Network (Herein) are initiatives based on sharing of good practices at European level, making it possible to speed up innovation by providing frameworks for European co-operation in the fields of curation, preservation, dissemination and mastery of technologies. These projects are entirely consistent with the Faro Convention's recommendations concerning exchanges and the pooling of good practice.

The Minerva and Michael European co-operation networks are discussed in greater detail in the text boxes below; the Herein European Heritage Network is a portal for cultural institutions and public policy makers set up as a joint

initiative of the Council of Europe and the European Commission, an exemplary co-operation project (www.european-heritage.net).

Minerva: the Ministerial Network for Valorising Activities in Digitisation (www.minervaeurope.org) is a European network for cultural heritage digitisation and dissemination.

Michael: Multilingual Inventory of Cultural Heritage in Europe (www.michaelculture.org). Initiated in 2004 by France, Italy and the United Kingdom the European project Michael aims to establish a multilingual online catalogue, allowing simple, rapid access to the digital collections of museums, libraries, archives and monuments in Europe.

Other projects also illustrate how technology can contribute to initiatives combining the targeted dissemination of cultural heritage and the promotion of tourism. Three examples are: Agamemnon, Strabon and Epoch.

Agamemnon (<http://services.txt.it/Agamemnon>)

Agamemnon consists in an interactive multimedia information delivery system, which allows users to access texts, videos, sound recordings and 3D reconstructions of cultural sites on their mobile phones. The result is a genuine personalised multimedia guide allowing “virtual” visits of real archaeological sites and museums.

Strabon (www.strabon.org)

Strabon is a multilingual, multimedia information system for cultural heritage and Euro-Mediterranean tourism. Its goal is the emergence of a joint digital cultural space, respecting cultural diversity and capable of fostering new forms of high-quality sustainable tourism, supported by heritage research and artistic creation.

Epoch: Excellence in Processing Open Cultural Heritage (www.epoch.eu)

Epoch brings archaeological discoveries to life through European research using augmented reality, video games and three-dimensional imaging to step back in time. The project has enabled the setting-up of a broad network of 85 cultural institutions, universities and museums with the joint aim of breathing new life into cultural heritage sites.

Monuments in three dimensions and video games

The 3D monuments programme concerns the 3D digitisation of French monuments for a large variety of uses (educational, managerial, tourism), using modelling and reconstitutions to enhance knowledge of the built heritage.

Serious games

A serious game is a computer application with a purpose other than entertainment, such as education, information, communication, marketing, ideological objectives or training, which is developed using video game and simulation technology. The aim is therefore to make serious learning experiences enjoyable using game concepts, interactions, rules and principles.

The European video games market is growing fast (€7.3 billion in 2008). It is an essential aspect of the European contents industry. From an economic standpoint, it generates more revenues than film theatres and is already half as large as the music market.

Apart from representing a significant source of profits, video games are essential innovative means of improving access to the cultural heritage.

With their digital interfaces they are also strategic media that can be used to heighten young people's awareness of Europe's heritage and the issues at stake.

Digital creative spaces: technological innovation and new artistic approaches

The ZKM (Zentrum für Kunst und Medientechnologie), Centre for Art and Media, Karlsruhe (<http://on1.zkm.de>)

Since 1999 the ZKM has been responding to the rapid developments in information technology and social structures. The projects pursued under its auspices combine artistic and technological creations with research. They are interdisciplinary in nature and based on international partnerships. ZKM brings together a Museum of Contemporary Art, a Media Museum, an Institute for Visual Media, an Institute for Music and Acoustics and an Institute for Media, Education, Economics and Film.

Interactive design

The use of technology for artistic purposes and digital graphic design allows computer programming and aesthetic creativity to come together as a growing area of the visual arts. Software art, interactive installations and web art are emerging concepts which open up new cultural and creative spaces. European artists are following in the footsteps of John Maeda, who pioneered the use of typography, design and interactivity in the plastic arts.

The challenge of preserving digital material

Based on both European and national standards enabling the protection of the digital heritage this challenge is addressed by an exemplary project, DPE (Digital Preservation Europe). This project aims to ensure the care of and long-term access to productions of digital origin in a reliable manner, regardless of the problems raised by media failure and technological change (www.digitalpreservationeurope.eu).

It supplements some other very important work being done on technical, semantic and operational interoperability, within the general framework of interoperability. The CASPAR Project (www.casparpreserves.eu) is also aimed at establishing models for the preservation of digital contents and information based on lasting standards governing access to and preservation and reproduction of cultural resources, works of art and scientific information.

In view of these many examples, it can be said that Europe has launched a vast number of projects that are hugely diverse not only in terms of the cultural and educational fields covered but also with regard to their themes, the technology used and the partners involved. This is a practical application of the very essence of the principles set out in the Faro Convention concerning the information and knowledge society, attempting to strike the best possible balance between the various issues raised by dissemination, protection, curation and preservation of the European cultural heritage.

The Faro Convention is in line with the dynamics and the rapidly changing nature of the information and knowledge society, opening up new horizons so that the cultural heritage can be of full benefit to the largest possible number of people, while mastering its possible abuses and anticipating future changes.

However, the technologies and uses are constantly evolving and ongoing attentiveness to the implications of technological innovations must remain a priority if the aim is to master their cultural heritage impacts.

This priority goes hand in hand with the need to develop and ensure compliance with an appropriate legal framework, in particular in the light of the intellectual property laws applicable in the 27 EU member states and the 20 other Council of Europe member states.

Further information

www.coe.int/t/dg4/cultureheritage/default_en.asp

<http://cordis.europa.eu/ist/ka3/digicult>

http://ec.europa.eu/information_society/tl/soccul/cult/projects/index_en.htm

http://ec.europa.eu/culture/index_en.htm

<http://portal.unesco.org> and www.unesco.org/wsirectory

Integration of information technology in the daily practice of the cultural heritage professions – Articles 13, 14 and 17 of the Faro Convention

Catherine Ledig

The role played by information and communication technologies (ICTs) in the changes taking place in heritage-related occupations can be viewed from two main angles:

- heritage is not only of key importance to spatial planning and cultural and tourism development, which necessitates that it be known, preserved and (where appropriate) restored;
- it also offers a significant means of democratising culture and building social ties, requiring that it be shared, passed on and interpreted.

For heritage, seen from these two standpoints, ICTs are a fundamental tool enabling the pooling of knowledge and experience and facilitating co-operation between the various players, in particular through dissemination of good practices.

ICTs are increasingly a structural component of the entire heritage sphere, and this necessarily entails changes in heritage occupations and related basic training courses. These occupations can be grouped in three main categories.

As regards the heritage professions perceived as vectors for the transmission of artistic creations and the dissemination of knowledge in time and space, such as archaeologist, historian, architect, geographer, town planner, inventory specialist, or as occupations focused more on safeguarding, preserving and restoring the heritage, such as engineer, archivist, library curator, restoration project manager, or conservator of historic monuments or movable objects, use of new technologies goes beyond mere implementation of individual software products and involves far-wider ranging integration of these technologies.

Lastly, ICTs are also gaining ground in a third category of heritage occupations aimed at guaranteeing the sharing, transmission and interpretation of heritage, such as museum curator, multimedia museographer, graphic or plastic artist, guide or lecturer, heritage mediator or facilitator, and cultural portal webmaster.

Acquisition of new knowledge within initial and in-service training courses must be organised in terms of general teaching of ICTs.

At the same time, beyond basic training, so as to disseminate these technologies and bring them into general use in the heritage professions, there is a need for the acquisition of new skills, complementing the heritage specialisations, particularly via work experience placements, involving a recognised European mobility scheme fully integrating the uses of digital technology.

The heritage professions must accordingly be perceived from a new angle, since their practitioners must be capable of mastering project management functions involving use of collaborative Web 2.0 tools and the utilisation of distance learning and technology watch platforms, while continuing to adhere to the aims of knowledge sharing, dissemination and enhancement.

The gradual integration of ICTs in the cultural heritage professions is allowing the emergence of new practices, the command of which necessitates appropriate training. Implementation of these technologies spans the following fields in particular:

- geographical information systems to advanced documents management;
- dematerialisation from all tangible supports to digital archiving and conservation;
- image retouching to computer graphics and digital photography;
- computer-aided design to 3D representation and virtual or enhanced reality; virtual animations or “serious games”; multimedia design and editing to Internet portal management and search engine optimisation.

This means that there is an urgent need to anticipate such new skills requirements so as to propose an appropriate, renewed training regime for future cultural heritage players, taking into account the significance of these technologies and the constraints their use involves.

To ensure that this trend in the heritage professions is effectively taken into account, the syllabuses of proposed training courses must be adapted and job descriptions must more proactively specify and recognise mastery of these technologies and their uses at both the national and the European levels.

European level pooling of states’ experience and resources can only serve to enhance and accelerate this growing awareness and thereby prompt the various European players to devise more joint projects in this sphere.

Some examples of European and national projects taking into account the growing use of ICTs in the arts professions

1. European projects in the educational field offering appropriate training opportunities: the TPTI Master’s Diploma (www.tpti.eu)

Courses leading to the award of the TPTI (Techniques, Heritage, Industrial Landscapes) Master’s Diploma are offered by three European universities – Paris 1 Panthéon Sorbonne (France), Evora (Portugal) and Padua (Italy) – in connection with the Erasmus Mundus Masters degree programme.

The aim is to enhance knowledge and skills through reciprocal comparison of experience and approaches, to broaden the educational and research sphere, to develop students’ and researchers’ ability to analyse various heritage-development and museological contexts and different circumstances in which history, remembrance and heritage are interlinked, and to pursue the co-operation between the TPTI consortium and the partner universities in devising teaching and administrative practices, notably through recourse to the ICTs.

2. National ICT-related initiatives enabling an improvement in the quality of heritage protection and utilisation (www.monumentos.pt/Monumentos/forms/000_A.aspx)

The SIPA (in Portuguese, *Sistema de Informação para o Inventário do Património Arquitectónico*: “heritage information system”) was designed and developed by the DGEMN (Portugal’s Directorate General for National Buildings and Monuments) in 1990. This original system is a database which permits the storage and management of text and iconographic data of a technical, scientific and administrative nature on monuments located in Portugal or of Portuguese origin, providing structured information on the architectural value, both documented and symbolic, of monuments and humanised landscapes. Training in the system’s use has been provided via a European exchange scheme.

3. European projects aimed at promoting mobility in the arts professions within Europe: the SMART and RARE projects (www.moveart.org/en/home.html)

The SMART and RARE projects have been implemented with the European Commission’s financial support under the Leonardo da Vinci Moveart.org Programme.

The Moveart database offers a global multilingual information service (English, French, Italian and Portuguese), and facilitates the search for mobility opportunities for the purposes of training and professional integration into the arts professions throughout Europe.

The MINERVA and MICHAEL networks

Giuliana De Francesco

The initiative for MINERVA (Ministerial Network for Valorising Activities in Digitisation) arose from the meeting of representatives and experts from EU member states convened in Lund (Sweden) by the European Commission and the Swedish presidency of the EU on 4 April 2001, with the aim of exploring ways for creating a co-ordination mechanism for digitisation policies and programmes across member states. This action was foreseen by Objective 3d of the eEurope 2002 Action Plan, endorsed by EU member states at the Feira European Council in June 2000, which was to stimulate European content in global networks in order fully to exploit the opportunities created by the digital technologies for the benefit of European citizens.⁷⁴

On the occasion of the Lund meeting, the issues involved in the process and the policies for digitisation were discussed, and recommendations were made for actions that supported co-ordination and added value to digitisation activities in ways that would be sustainable over time. As a result of the meeting, the National Representatives Group for Digitisation Policies and Programmes (NRG) was established, an informal body composed of representatives appointed by the EU member states' ministries in order to provide an ongoing forum for the co-ordination of digitisation policies across Europe.

MINERVA was designed to manage the European cross-domain working groups for the implementation of the Lund action plan, and to support the action of the NRG. The first MINERVA project was funded in 2002, for three years, by the European Commission IST Programme within the 5th Framework Programme. It created the network of member states' ministries (and national agencies in charge of cultural policy) co-ordinated by the Italian Ministry for Cultural Heritage and Activities, in order to discuss, correlate and harmonise activities carried out in the field of digitisation and digital access to cultural and scientific heritage, to identify and integrate best practices in a pan-European framework, to create an agreed European common set of recommendations and guidelines about digitisation of cultural and scientific heritage, interoperability, long-term accessibility and preservation of digital content.

The objectives of the project were twofold: on one hand, the co-ordination of national policies and programmes within and across member states and their alignment with EU recommendations; on the other hand, the development of an agreed set of handbooks and guidelines, representing an agreed European understanding about digitisation and enabling cultural project planners and managers to learn more about practices and standards, thus carrying out effective and higher quality digital cultural services.

74. Information about the eEurope initiative can be found here: http://ec.europa.eu/information_society/eeurope/2002/index_en.htm.

Building the network of ministries was designed not only to effectively promote the collaboration between the European Commission and member states to ensure awareness of European policies at national level, to exchange good practice and harmonise national policies and programmes for digitisation in the cultural heritage sector across member states, but also to substantially improve the co-ordination of digitisation programmes at national level, ensuring the roll-out and implementation in national digitisation activities of the technical results achieved by the network.

As high-level, trustworthy organisations, the ministries were able to involve hundreds of cross-disciplinary cultural heritage and scientific institutions and technology experts in the thematic working groups discussing the fundamental topics and technical issues involved in digitisation.

The results and achievements of the MINERVA projects were disseminated through a set of publications⁷⁵ which have proven their worth, as they have been providing support for all kinds of cultural institutions engaged in the field of digitisation. Besides the yearly monitoring report on national digitisation policies and programmes, published since 2003 with the contribution of all member states, the last edition (2008) of which was published in co-operation with the European Commission and MINERVA, a thorough set of thematic and technical outcomes was made available. Here one could mention the *Good practice handbook* and the *Handbook on cost reduction in digitisation*; the *Principles* and the *Handbooks for quality in cultural websites*; the *Guide to intellectual property rights and other legal issues*; and the reports on inventories, multilingualism and thesauri. Above all, the comprehensive *Technical guidelines for digital cultural content creation programmes* was proposed as a main technical reference to the institutions willing to join Europeana, the flagship initiative of the European Commission, launched in the framework of the i2010 initiative, and aiming at creating a common access point for the whole of the European digital heritage at the object level.⁷⁶

The high-level commitment of decision makers to officially endorse and widely disseminate MINERVA results ensured that they became well known and widely used, and paved the ground for the current major initiatives on integrated access to cultural heritage information, such as the national aggregators and the Europeana.

The MINERVA network has been open to enlargement to new countries and new sectors of civil society since its very beginning; a substantial effort has been made to reach out beyond the original project consortium. The original partners were seven representatives of EU ministries, with Italy as co-ordinator, but soon the rest of the EU countries joined the MINERVA network through a membership agreement. In 2004, MINERVA committed itself to invite new accession states, and in 2005 extended its activities to the new member states through the FP6 project MINERVA Plus. After October 2006, MINERVA activities were carried out in the framework of the eContentplus funded project MINERVA eC, a thematic network in the area of digitisation and digital access to cultural and scientific heritage, cultural information and scholarly content. The MINERVA eC consortium brought

75. MINERVA publications are available online at the MINERVA website, at: www.minervaeurope.org/publications.htm.

76. Europeana is accessible at: www.europeana.eu.

together stakeholders and experts from all over Europe (21 partner countries were represented in the consortium) and supported the new European Commission initiative, i2010 – Digital Libraries.

Besides the actual enlargement, the MINERVA consortium committed itself to collaborate with other EU-funded projects within IST and cultural heritage (under the Italian presidency, MINERVA launched the idea of a “digitisation cluster” to smooth the progress of co-ordination for an EU digitisation platform) and to liaise with other networks and initiatives even beyond the current borders of the EU, to the Balkans and the Mediterranean.

MINERVA regularly took part in EVA conferences in Russia and Israel and developed a good synergy with the South-Eastern European Digitization Initiative, SEEDI, to which it has offered an example and inspiration, since its establishment in 2004. The two networks are interlaced and they invite each other to present respective activities on the occasion of international conferences; tighter co-operation is planned for the future.

The deployment of a MINERVA-like networking model in South-Eastern Europe was enhanced by co-operation with the UNESCO Office in Venice in the framework of the project for the development of a Regional Centre for Digitisation based in Skopje (“the former Yugoslav Republic of Macedonia”). In this framework, MINERVA is organising the training workshops, with the overall aim to establish a stable network of experts in the region.

Also worth mentioning is a joint initiative which MINERVA, represented by the Italian co-ordinator, namely the Ministry for Cultural Heritage and Activities, together with STRABON⁷⁷ (the Euro-Mediterranean project for co-operation on cultural heritage and tourism), undertook, in co-operation with Egypt, Jordan and Morocco: the MedCult Project, funded by the UNESCO IFAP office in Paris. MedCult initiated Euro-Mediterranean co-operation in the field of digital access to cultural information, e-inclusion and quality of cultural websites, and the exchange of good practice across a network of local experts, based upon the dissemination of the MINERVA knowledge base and guidelines, and their co-operative localisation and translation into Arabic.⁷⁸

There is a pledge of continuity at institutional level, with prospective strategic and operational sustainability for MINERVA, beyond the project MINERVA eC, which closed at the end of October 2008. The members of the project consortium have already taken several further joint initiatives, which often led to successful project proposals, such as Euridice,⁷⁹ MICHAEL and ATHENA.

77. Website: www.strabon.org/portal/; STRABON was co-ordinated by the Maison des Sciences de l’Homme de Paris.

78. MedCult Project website: www.medcult.org. South Mediterranean partners were: CultNat – Centre for Documentation of Cultural and Natural Heritage of the Bibliotheca Alexandrina in Giza, Egypt (www.cultnat.org); Centre Multimédia d’Inventaire et de Documentation du Patrimoine de Rabat, Morocco (www.minculture.gov.ma/fr/Centre_inventaire.htm); Department of Antiquities of the Ministry of Culture and Antiquities in Amman, Jordan (www.tourism.jo/inside/MotaEc.asp).

79. Euridice website: www.euridice-edu.org.

At present, an international association of experts and institutions is being established, the current name of which is MINERVA^{net}.

MICHAEL (Multilingual Inventory of Cultural Heritage in Europe) is the main MINERVA spin-off project, begun in 2004, based on the joint efforts of NRG members from Italy, France and United Kingdom, co-ordinated by the Italian Ministry for Cultural Heritage and Activities, and funded by the EC eTEN Programme. The MICHAEL Plus Project, which began on 1 June 2006, extended participation to other 11 countries; later, five more countries joined MICHAEL, investing national resources and enlarging the MICHAEL consortium to include 18 EU countries, plus Israel.

MICHAEL created a multilingual online service providing quick and simple access to the digital collections of museums, libraries, archives and other cultural and scientific organisations across Europe. The project built upon the MINERVA network and achievements in the field of methodology and standards for interoperability and inventories of digital content, and upon national digital content inventory good practices.

The international service is based on a network of national catalogues of digital cultural collections, including context information about the institutions responsible, the access service, the funding projects, and the digitised physical collections. Each national partner localised and implemented the common standard data model in an open-source platform and organised and ran an extensive national cataloguing campaign in order to populate the database with comprehensive and rich data on national digital cultural information and content. The 19 national databases are individually accessible through national interfaces, and at the same time contribute data automatically to the European portal, which integrates national data and makes them available to a worldwide audience on a multilingual basis.

The MICHAEL European service allows users to search, browse and examine the integrated data in the language of their choice, thus enabling the search across multiple national cultural databases from a single access point and contributing to European cultural and linguistic diversity. The MICHAEL service is scalable and enables national catalogues from other countries to be added to the European service in future.

The delivery of the service relies on a distributed network structured at national, regional and sectorial level; it benefits from tight connection with the national strategies for digitisation and digital access to cultural content adopted by many of the participating countries, which ensures the growing active participation of thousands of cultural and scientific organisations of every size and jurisdiction, covering every heritage domain. Several MICHAEL national instances co-operate with national cultural aggregators or other major national initiatives for access to cultural content, for which it provides a main building block.

As the comprehensive catalogue of the digital collections created and held by cultural and scientific organisations across Europe, MICHAEL offers valuable content to Europeana, the European Digital library currently under development.

To enable the sustainability and the maintenance over time of the European service, the MICHAEL consortium established, in July 2007, an international asso-

ciation under Belgian law, the AISBL (Association Internationale Sans But Lucratif) MICHAEL Culture, an international cross-domain network gathering sector and cross-domain organisations from across Europe (ministries, public agencies, cultural and research institutions, private companies) and open to further participations.

MICHAEL Culture AISBL is a partner in European projects, sits on the Europeana board and is the leading partner in the project ATHENA,⁸⁰ the main aim of which is to facilitate the participation of museums in Europeana.

Acknowledgements

Acknowledgement is expressed in particular to the MINERVA and MICHAEL projects manager, Dr Rossella Caffo, Director of the ICCU, Central Institute for the Union Catalogue of the Italian Libraries of the Italian Ministry for Cultural Heritage and Activities, and to all the partners of MINERVA, MINERVA Plus, MINERVA eC, MICHAEL and MICHAEL Plus, who contributed with their expertise and hard work to the success of the initiatives.

80. ATHENA website: www.athenaeurope.org.

South-Eastern European Digitization Initiative, SEEDI

Zoran Ognjanović, Milena Dobрева, Nikola Ikonov and Tamara Butigan-Vučaj

The South-Eastern European Digitization Initiative (SEEDI) is an international effort to develop awareness about digitisation of cultural and scientific heritage in South-Eastern Europe (SEE), and to bring together:

- archivists, librarians and curators responsible for the preservation of and permanent access to cultural and scientific heritage;
- information technology researchers developing projects on digitisation of cultural and scientific heritage;
- scholars in the arts and humanities, social sciences, history and computer science, students and all those interested in digitisation of and access to cultural and scientific heritage.

SEEDI aims to reinforce professional competences in the region, and to foster communication with European and other international centres having similar scientific and practical interest in digitisation of scientific and cultural heritage.

Digital preservation of and access to cultural and scientific heritage resources involves knowledge and techniques from a number of specialised fields – including, but not limited to, various branches of computer science, library and information science, museology and archival science. Practical work in this field requires up-to-date knowledge of technologies and research achievements, but also satisfying the specific needs of the local institutions. All that demands careful co-ordination of activities to integrate isolated research groups towards agreement on a common set of recommendations and forming real-life collaborations. Through several projects (MINERVA, MINERVA Plus, MINERVA eC)⁸¹ EU countries emphasised the importance of such systematic activities and intended to discuss, correlate and harmonise work carried out in digitisation of cultural and scientific content, to promote recommendations and guidelines about digitisation, long-term accessibility and preservation. Unfortunately, the practice in SEE still does not match the priorities communicated at the top EU level within the Digital Library Initiative, one of the flagship initiatives of the i2010 Programme. In this region there is a rich cultural content, but it is still under-represented in the electronic space; this is due to the lack of policies and systematic actions supported by the government bodies in the region. Another common concern of the regional heritage institutions nowadays is the adoption of brand-new information and communication technologies in the sector, which relies on different priorities in the budgeting of cultural institutions.

81. www.minervaeurope.org.

To help the development of joint activities of international teams from the region and increase local capacities, a group of professionals decided to launch the South-Eastern European Digitization Initiative in 2004. SEEDI was initiated by the participants of the International Conference on New Technologies and Standards: Digitisation of National Heritage 2004, held in Belgrade, Serbia, after the round table agreed to facilitate future co-operation, and following the Borovetz Declaration⁸² on the development of digitisation of scientific and cultural heritage in SEE (which formalised co-operation between researchers from Belgrade, Serbia, and Sofia, Bulgaria). Currently, SEEDI involves representatives from the following SEE countries: Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Romania, Serbia, “the former Yugoslav Republic of Macedonia” and Turkey. However, from the very beginning of the initiative, many European colleagues outside the region were involved in the activities: from the Czech Republic, Denmark, Ireland, Italy, Poland, Russia, Spain, Ukraine, etc.

The main goals of SEEDI are:

- to build awareness of the need for digitisation of cultural and scientific heritage in the region of SEE;
- to mobilise the human and material resources existing in the region;
- to mobilise SEE countries to participate in the SEEDI;
- to prepare guidelines for national strategies in the field of digitisation of cultural and scientific heritage, as a recommendation for the SEE countries;
- to improve the communication between centres and people having an interest in digitisation of cultural and scientific heritage and to disseminate scientific and practical information in the field;
- to create core groups of specialists, which would be able to consult, assist, monitor and develop innovative technologies and digitisation projects collaborating with the local cultural and scientific heritage institutions;
- to facilitate the formation of projects in the field of digitisation of cultural and scientific heritage that would include partners from South-Eastern Europe;
- to foster collaboration between the EU and SEE countries.

SEEDI uses several outreach channels:

- annual conferences, workshops and other types of meetings;
- the journal *Review of the National Centre for Digitisation*,⁸³ published both on paper and in electronic form;
- a website,⁸⁴ mailing list, etc.

SEEDI has organised five events during its five-year existence (Belgrade, Serbia, 2004; Ohrid, “the former Yugoslav Republic of Macedonia”, 2005; Sofia,

82. Borovetz Declaration, <http://elib.mi.sanu.ac.rs/files/journals/ncd/4/d015download.pdf>.

83. *Review of the National Centre for Digitisation*, available at: www.ncd.matf.bg.ac.rs/?page=publications&lang=en.

84. SEEDI: www.ncd.matf.bg.ac.rs/seedi.

Bulgaria, 2006; Cetinje, Montenegro, 2007; Belgrade, Serbia, 2008). The 2009 conference will be held in Banja Luka, Bosnia and Herzegovina. Each of the conferences was attended by approximately 70 to 100 participants, who presented their projects, experiences and concerns. Also, the conferences attracted worldwide-recognised experts from the EU, USA, Japan, and Egypt as invited speakers.

The *Review of the National Centre for Digitisation* is a journal published by the Faculty of Mathematics, Belgrade, since 2002. It features special issues with the subtitle "SEEDI communications", which serve as a forum for publishing tutorials, refereed research reports and selected papers presented at the SEEDI conferences, and other documents related to SEEDI, in accordance with the general scientific policy of the journal. In that way, the journal plays a role in promoting digitisation practices and consolidating the professional community in the region and it is one of the very few professional journals on digitisation. Representatives of SEEDI participated in a number of meetings organised by the MINERVA community.

In 2006, SEEDI made a regional survey⁸⁵ on experience and achievements in digitisation, which was structured along the lines of national research done earlier by MINERVA. This survey helped to gather data on the organisations which shape the national policies in digitisation and accessibility online and on the institutions which have already done work in this area. The survey clearly demonstrates that the situation in the countries of the region vary; governmental regulation is generally not in place except in Croatia; a serious issue for the future would be the quality of resources and the interoperability; the drivers of digitisation work are most often research groups while in the EU the cultural institutions play a basic role in this process. The survey was supported by the Central European Initiative, CEI.⁸⁶

Since its existence, SEEDI has developed as an informal network of professionals; it is worth noting that this network functions without any regular external support. The current goal of the initiative is to set up a permanent infrastructure in close co-operation with leading EU experts, which would be able to monitor new developments and trends, integrate and further develop currently fragmented local knowledge, facilitate the use of existing standards and promote the definition of best practice, preparing the SEE institutions to participate in the future EU initiatives in the field of digitisation. One of the areas for future development is improvement of professional education targeted at specialists from the region. The existence of SEEDI helps to keep in touch, but structured professional programmes are needed and would be of great benefit to the region.

The members of SEEDI believe that the strategic impact of this initiative is the mapping of local practices to bring them into line with EU standards and increasing local awareness. This would be of benefit both for the digitisation field development in SEE, and for the interested parties from the EU, as well as for the citizens that will be able to get higher quality cultural and scientific heritage resources from the region. This would be made possible through the increased availability of diverse materials in electronic form, which would be presented in a more

85. "Cultural and scientific heritage inventory and digitisation in South-Eastern Europe" (edited by N. Ikonov and M. Dobrova), 2006. Available at: www.ncd.matf.bg.ac.rs/seedi/documents/documents.html.

86. www.ceinet.org/home.php.

consistent way, and in addition to this, interlinked. SEEDI tries to help to make a step from small-scale projects to integrated large-scale resources. If we refer to the famous saying that the trip of a thousand miles starts with the first step, SEEDI might be seen as this first step in the South-Eastern European region towards a cohesive regional presence in the cultural heritage digital resources space.

Pan-European co-operation: HEREIN, the Council of Europe information system on cultural heritage



Set up in 1999 thanks to co-operation between the Council of Europe and the European Commission, the European Heritage Network (HEREIN) aims to bring together public administrations working in Europe in the field of cultural heritage.

More than 40 countries are involved in this network, which is accessible via the Internet: <http://european-heritage.coe.int>. The HEREIN information system is a unique tool of its kind and offers:

- a database on heritage policies in Europe designed as a follow-up tool on the different Council of Europe conventions concerned with cultural heritage;
- online services accessible to administrations, professionals and the general public which include:
 - a multilingual thesaurus (12 languages in 2009) facilitating co-operation and good understanding in the field covered by the network: <http://thesaurus.european-heritage.net>;
 - a selection of links to specialised databases and Internet sites in member countries;
 - brief news;
 - a space entitled "Heritage Discovery" which hosts virtual exhibitions intended to illustrate European cultural diversity through the discovery of its common heritage;
 - the possibility of organising forum debates focused on themes of common interest.

From 2010 the network will provide a facility to update information online and will offer new tools for international co-operation. Besides data on heritage policy which help to ensure follow-up to the Council of Europe conventions in the sector of cultural heritage, the HEREIN system offers the possibility of undertaking and managing studies online, by sharing case studies dealing with selected topics relating to current affairs and priorities in the field of heritage policy.

Some fundamental elements of the legal framework governing cultural heritage protection in the information and knowledge society

Catherine Ledig and Aurélie Klein

The Faro Convention aims, *inter alia*, to offer a framework for existing technical instruments establishing, in addition to a right to heritage, the law governing cultural heritage and its protection.

The components of the cultural heritage's legal protection are of key importance with regard to Article 14 of the Convention and could be commented on at great length in view of the intensity of debate on these questions and the diversity of the systems in force in Europe. The following paragraphs do not seek to cover these matters in full but are aimed more at raising the issues that need to be addressed and discussing the policy directions chosen in a cultural environment that has been disrupted by the emergence of the new technologies and their mass accessibility.

1. The problem of copyright and related rights

Article 14.c specifies the convention's chief objective with regard to legal protection of cultural heritage objects. It draws attention to the key importance of protection of intellectual property rights in the broadest sense, notably in view of the emergence of new media in a context of promotion of the transfer of knowledge, *inter alia*, for educational purposes.

Under French intellectual property law, recognition of the author's status is a fundamental aspect of copyright enforcement since "the author of an intellectual work has, by virtue of the mere fact of its creation, an exclusive intellectual property right that is universally binding". This right encompasses both intellectual and moral aspects and ownership entitlements. The principle adopted is therefore the assertion of an exclusive right rather than a mere right to remuneration, which authors can partly assign to third parties but always of their own free will.

The property aspects of copyright and related rights are not merely of a pecuniary nature. They involve other considerations, chiefly the right to authorise the communication or distribution of works to the public (right of performance) and determination of the conditions for their duplication (right of reproduction). These elements are largely overlooked and disregarded by very many people in the digital sphere.

The legislation applicable in France, having its basis in a law of 1957, is defective or no longer suited to the digital age.

It should be noted that EU intellectual property law draws to a large extent on French law, and vice versa. The transposition of the directives in all the member

states has made it possible to achieve a degree of uniformity and to guarantee the “peaceful” coexistence of national regulations which are mostly in line with one another apart from a few national exceptions (an example being the doctrine of “fair use” in the United Kingdom).

1.1 Digitisation of cultural products and services and the emergence of Internet communities

Technological progress has made it possible to develop new ways of reading or viewing works or objects protected by copyright or related rights. Digitisation has increased the possibilities of access to cultural products, which is in itself a positive step. However, this trend had gone hand in hand with the development of networks and sites via which digitised cultural works and objects are made available free of charge, often without the right holders’ consent. Consumers of such works and objects no longer see that creative vitality and respect for the rights of authors, artists, writer and performers are linked.

In parallel with the information society’s progress, piracy has, for many Internet users, insidiously established itself as a normal, natural practice although it is legally and morally reprehensible.

Examples are unlawful downloading, whether direct or indirect, of films, music and video games, cybersquatting of domain names, online selling of counterfeit objects, the unlawful use of auction sites to sell stolen objects (for example, religious artefacts, numismatic collections), pirated streaming videos and fraudulent use of photos or images from the cultural heritage and/or representing cultural heritage objects. All are common practices for certain web users and are becoming increasingly widespread in the absence of a regulatory and legal framework fully in tune with technological progress.

The development of Internet communities and the generalisation of peer-to-peer networks have completely changed the cultural sector. Based on a culture of sharing, Web 2.0 facilitates and multiplies exchanges of pirated works over the Internet. Networking is indeed a key factor behind the rapid growth of digital piracy. The “pioneers” of free access to works – primarily music and films – were originally centralised sites such as Napster. However, the authorities’ crackdown on these sites has led to the birth of new forms of dissemination via the Web, which are more decentralised and numerous, and hence less visible.

1.2 Raising users’ awareness of the need for enhanced protection of culture on the Internet

Internet users who illegally download music or films today have very little sense of guilt. They consider that the problem has more to do with a lack of responsibility of Internet operators (access providers, content distributors) than with their own behaviour and that it is for the cultural sector to invent a new economic model capable of guaranteeing authors’ rights. It is therefore absolutely essential to raise cultural product users’ awareness of the negative repercussions of their conduct, so as to reverse the current tendency towards widespread illegal digital reproduction of works.

To illustrate this point, in the framework of the French HADOPI law of 12 June 2009⁸⁷ favouring “the diffusion and protection of creation on the Internet”, the legislator wanted to adapt the legal protection of copyright for literary and artistic works to the Internet. One of the objectives was to stop illegal copies and subscriber negligence (the infraction provided for in the bill makes it possible to sanction the Internet-service subscriber who allows a third party to use his or her connection to make illegal downloads) by (i) setting up a “graduated response” to piracy, intended as an awareness-raising and preventive measure and (ii) by facilitating the development of offers of legal content on the Internet. The broader intention was to stop mass piracy of cultural works while finding an alternative solution to legal proceedings for copyright infringement – as established by Law No. 2006-961 of 1 August 2006 concerning copyright and related rights in the information society.

Thus the discussions taking place at national and European level are today concerned with finding the most effective solutions, by combining awareness raising and preventive measures, to enhance Internet users’ awareness of the dangers their behaviour poses for cultural innovation

1.3 Preservation of the legal frameworks and the need to introduce certain exceptions relating to culture

This uncontrolled dissemination of works on the Internet, often without the authors’ consent, now requires a reinforcement, and above all an adaptation, of the anti-piracy system so as to ensure more effective copyright protection in the face of new threats, involving changing forms of, often large-scale, violations.

Contrary to some received ideas, the advent of the information society has not undermined the relevance of the already existing legal framework. Access to works via the Internet cannot be considered to be totally free merely on the ground that the technology permits it. Nonetheless, no national intellectual property law and, *a fortiori*, no recommendation issued by the European organisations is aimed at defending an inflexible concept of these property rights. Indeed provision must be made for certain exceptions thereto. Apart from citations and parodies, these are the right of reproduction for strictly private use, press reviews, the reproduction of graphic or plastic art works for inclusion in public auction catalogues, reproduction for educational use or for use by certain cultural institutions, and the use for information purposes of a work belonging to the graphic or plastic arts or an architectural work.

1.3.1 In connection with Article 14 of the convention, reference can be made to the exception of use in teaching, provided for in Article 5.3.a of Directive 2001/29/EC. This exception is aimed at allowing the utilisation or reproduction of extracts of works solely for educational purposes and under conditions strictly determined by national law, since the directive leaves it to the national parliaments to define its scope.

87. Law No. 2009-669, or “HADOPI 1”, was published on 12 June 2009. After being censured by the Conseil constitutionnel (Constitutional Council) on 10 June, it did not provide for any sanctions in the case of copyright infringement on the Internet. A second bill on “the legal protection of copyright for literary and artistic works on the Internet” (HADOPI 2) is still being debated and should provide for the repressive branch of the law.

The work must be used for the sole purpose of illustration for teaching or scientific research, excluding all activities of a recreational nature:

- the audience for which the work is utilised or reproduced shall be composed principally of pupils, students, teachers or researchers directly concerned;
- the work's utilisation or reproduction should not result in any form of commercial exploitation;
- the right holder should receive a remuneration negotiated on a flat-rate basis, without this affecting the transfer of the right to reproduce the work through reprography;
- in France this exception entered into force on 1 January 2009.

1.3.2 Another exception to the monopoly of copyright and related rights, also instituted by the European directive, applies to certain cultural institutions: libraries, museums and archives (Article 5.2.c of Directive 2001/29/EC).

This exception concerns the reproduction of works for curation purposes or to preserve conditions of on-site consultation, by libraries open to the public, museums or archives, subject to the proviso that they should not seek to derive any economic or commercial benefit from it.

It is noteworthy that the countries of Europe have taken particular care to balance the fundamental principles of respect for intellectual property rights with the right to culture and to its preservation.

2. Reliability of sources: the concepts of the original, parody, caricature, etc.

Although works are protected by virtue of the sole fact of their creation, whatever medium is used, there are nonetheless a number of exhaustively listed exceptions whereby a work can be utilised without the author's prior consent. This applies in particular to the right to humour, or to be more precise the exceptions of parody (identification of the work) and caricature (ridiculing a powerful person or a leading figure), subject to compliance with conditions strictly determined by case law:

- there must be no risk of confusion with the original work;
- the work must not be utilised in this way with commercial objectives;
- the aim must be to make people laugh, a condition that has been interpreted fairly loosely by the courts.

Although the exceptions of parody, pastiche and caricature are clearly necessary to preserve the equilibrium between freedom of information and expression and intellectual property rights, the widespread use of these forms of humour, in particular on the Web, nonetheless raises the question of the reliability of sources and the authenticity of the works distributed via the Internet. How can a distinction be drawn between an original work and a parody or caricature of it? This makes it necessary to stipulate limits to these exceptions, strictly regulated by the courts and by national law, so there can be no confusing a parody (a new work) with the original work and to ensure that the allowances thus made constitute an opportunity for disseminating and enhancing the cultural heritage rather than stifling it.

3. The need to reconcile and balance personal freedoms

Use of the new technologies to improve access to and dissemination of cultural heritage can lead to clashes between certain essential personal freedoms recognised at European and national level.

The time has therefore come to restore the currently broken balance between Internet users' fundamental rights (the rights to information, education, culture and so forth) and the equally legitimate rights of creators, whose ownership rights concerning their works, and the resulting fair remuneration, are presently all too often eroded. It is accordingly for the countries of Europe to reconcile these rights and freedoms rather than prioritising them:

- property rights (material and immaterial);
- freedom of expression;
- the right to information (and in particular to education and to culture);
- freedom of commerce and industry;
- freedom of communication.

4. A new type of creative work deriving from the ICTs and culture: Creative Commons, analogous to free software

Although works can be created by a single author, who then has a monopoly on their protection, they may also combine contributions from a number of authors: ordinary law recognises collaborative works, collective works and composite works.

Alongside these traditional categories, a new one has emerged as a direct outcome of the combination of the ICTs and culture: Creative Commons.

Creative Commons licences were introduced in response to the observation that current copyright laws were hampering the dissemination of culture. With such licences the terms of the copyright establish a permanent right to share the works and, therefore, culture.





The Creative Commons movement, which ties in with this trend to share creative work, proposes model licences for publishing works both online and offline. They are conceived to facilitate the use and re-use of the works concerned.

Their purpose is to:

- provide a legal instrument which guarantees both the protection of the rights of the creator of an artistic work and free circulation of the work's cultural content;
- allow authors to contribute to a heritage of works accessible in the "public domain" (in the broad sense).

It is the creators who decide how this solution will apply to their works by choosing among the existing licences (selecting the conditions of use best suited to the work they wish to distribute while preserving, where they so wish, certain of their rights safeguarded by traditional forms of copyright).

The different forms of licensed use correspond to six possibilities of combining four sets of conditions:

-  attribution: the author must be credited for the initial creation (this choice is mandatory under French law);
-  non-commercial: the work cannot be used for a commercial, profit-making aim without the author's permission;
-  no derivative works: the work must remain unchanged; it is not possible to incorporate all or part of it in a composite work (sampling is for instance ruled out);
-  share alike: derivatives of the work are allowed but they must carry the same licence.

Depending on the licence conditions, chosen members of the public will enjoy more or less freedom in what they can do with a work.

With a Creative Commons licence, instead of all uses of works being subject to the right holders' approval, as with traditional copyright, the creators of works decide in advance to authorise certain uses on the terms they have determined and to notify the public thereof.

This nonetheless raises the question of the legal value of such licences. Are they valid licences or are they inconsistent with traditional intellectual property law (notably concerning compliance with the author's moral rights)? The French courts have not answered this question so far, but two European courts, in Spain and the Netherlands, have recognised these licences as binding.

Conclusion

The benefits of cultural heritage protection and of the new technologies must not be mutually exclusive but should in fact be complementary in the best interests of both users and creators, since they allow the former to access a vast diversity of cultural content, and the latter to distribute their works via powerful networks. As stated in the last paragraph of Article 14 of the convention, the aim is to strike an effective balance between the creation of new digital contents related to the heritage and the conservation of the existing heritage by establishing appropriate regulatory and legislative frameworks harmonised at European level.

It is with this aim in mind that European states must take concerted, joint action to combat violations of intellectual property rights using digital networks while guaranteeing personal freedoms, notably access to information and satisfaction of the educational needs of users of these technologies, so as to "enhance access to cultural heritage and the benefits which derive from it".

Reference documents

European Commission Green Paper of 27 July 1995 on Copyright and Related Rights in the Information Society (COM (95) 382 final – not published in the *Official Journal*)

Directive 2001/29/EC of the European Parliament and of the Council of 22 May 2001 on the harmonisation of certain aspects of copyright and related rights in the information society (*Official Journal* L 167 of 22 June 2001)

Commission Recommendation 2006/585/EC of 24 August 2006 on the digitisation and online accessibility of cultural material and digital preservation (*Official Journal* L 236 of 31 August 2006)

Arnavutköy and Sulukule: an interview and a case study

Defne Gürsoy

Istanbul will be European Capital of Culture in 2010. This conurbation has, since the dawn of time, contained numerous places, monuments and neighbourhoods that are now considered to be part of the world heritage. On the banks of the Bosphorus, the strait which divides the city in two, stand some historic neighbourhoods containing outstanding sites. Over the past few decades a succession of planning and “urban regeneration” policies have been put forward, some of which have been put into practice by policy makers and local authority leaders.

This article looks at experience in two cases in which residents claimed their right to their heritage, in two neighbourhoods of Istanbul. The first is Arnavutköy, a success story which set an example for other campaigns to follow. In the second case, Sulukule, there was no “happy ending” in spite of unprecedented international involvement (particularly European).

Arnavutköy: local people’s fight against the “third bridge” across the Bosphorus

*Interview with Mahmut Çelebi, President, Association of Residents
of Arnavutköy*

Ever-increasing volumes of road traffic crossing from one side of the strait to the other currently use two suspension bridges. Work began in 2004 on a rail tunnel to be known as *Marmaray*, which will link the two banks of the Bosphorus in 2012. Discussion nevertheless continues on the need to construct new bridges, and one of the first projects was due to run across Arnavutköy, on the European bank. The Directorate General of Motorways and Ministry of Public Works decided in 1998 to site the abutment and associated structures within the village. Residents objected strongly and fought to preserve the integrity of their neighbourhood. An Association of Residents of Arnavutköy on the Bosphorus has now taken over from the Arnavutköy Local Initiative Group, which had run the initial campaign. We spoke to Mahmut Çelebi, its current president.

Could you tell us what is so special about Arnavutköy?

The village suffered several fires over the centuries, particularly in the second half of the 19th century. These disasters drastically altered the neighbourhood’s urban plan, the current configuration of which – with streets running perpendicular to each other – dates from that period. The hilly local topography means that some

of the streets take the form of steps, and the houses, at most two or three storeys high, with little balconies on the top storey, all have a view of the Bosphorus. Most of the village's 300 listed buildings are at least a 100 years old.

In the 1980s, building ownership changed hands once again. The old wooden houses once owned by the Greek community, which were such a rich asset to the neighbourhood, were bought up by modest Turkish families after huge numbers of Greeks left in the 1950s, 1960s and 1970s. Subsequently, unable to face high renovation and maintenance costs, these Turkish families moved on to Istanbul's modest suburbs, and were obliged to sell their houses on to young middle and upper-class professional couples. Property speculation in the city thus enabled these new members of the bourgeoisie to buy the celebrated houses of Arnavutköy, which led to a socio-ethnic transformation of the neighbourhood: whereas 93% of the population in 1912 was non-Muslim, today the figure is only 3%.

What kicked-off the neighbourhood campaign?

In 1997, the local pharmacist and elected mayor of the village, Yılmaz Güven, had already brought residents together in a neighbourhood association. The following year, the press told us that a 40-metre high bridge was to be built above our roofs. This would have meant the demolition of several historic homes to make way for the abutment and associated structures of the bridge. It was obvious to us that building a third bridge over the Bosphorus would by no means be the solution to Istanbul's traffic problems. All that it would have done would have been to destroy historic heritage items dating back over 1500 years. Our residents' group thus became really active when faced with the threat of the bridge.

What preliminary research did you do?

We looked at all the books and articles that already existed about the village's history. Drawing on all this material, we were able to put together a sound case, which we then passed on to the media. We took the time to inform all 5000 local residents at seminars held in their own homes, which allowed them to find out about the history of the place where they were living. People take responsibility for their own heritage and acquire the information that they need to combat a shared threat only when they know about it. The residents of Arnavutköy grasped that the best way of taking responsibility for their own neighbourhood was familiarity with its history. Our research showed us that very few books had been written about the village's social history. Yet, this work made local people become aware of the social and ethnic diversity of both their neighbours, the craftsmen, and the shopkeepers with whom they had been rubbing shoulders since they came to live there. We all became aware of the value of what was already around us. We changed our views. We followed the line taken by Marcel Proust, who once wrote that "The only voyage of discovery consists not in seeking new landscape but in having new eyes". Our initiative drew strength from the definition of a common goal.

Our campaign also gave us the opportunity to reconstruct an oral history of Arnavutköy, starting by interviewing the oldest residents. We collected local families' photos and documents. Some former residents came from Greece in 1999 to celebrate the hundredth birthday of the Orthodox Church of Aya Staki Taksiarhis,

and were generous enough to share with us their version of the village history. The process of archiving this oral heritage is underway.

We held weekly meetings every Wednesday. A high level of involvement ensued. The first step was to share all the information and knowledge that we had gathered with all the residents. We met every Sunday at the village café, where we invited numerous researchers and specialists in the fields of architecture, urban planning, heritage conservation and the law. We also invited representatives of the media. Gradually, our action plan was drawn up. Our press releases enabled us to express our determination. We drew attention to the fact that the problem was one of concern to the whole population of the city, even the country.

Did you receive a lot of support from the civil society of Istanbul?

The first NGO to help us was the Human Settlements Association, run by Korhan Gümüş since its creation in 1996. Subsequently, around 30 NGOs joined our initiative, the motto being "No to the third bridge!". This large group was not organised hierarchically, but was rather based on principles of equality and mutual assistance. All the local people joined in: the butcher, the baker, primary teachers, retired civil servants, young students, housewives, bankers, and so on. The group also involved representatives of all ethnic origins, including the last Greek and Armenian families and Kurds who had fled the violence in the south-east of the country and settled on the hills of Arnavutköy. All of us pulled together to save our neighbourhood. It was a democratic grouping, not a rebellion. But it was the media which offered the most support, to such an extent that the Transport Minister eventually asked us for the secret of our media success!

Leading scientists and household names all rallied to your cause?

Countless people have indeed given their support to this unprecedented people's initiative. The first wholehearted commitment to our fight against the bridge came from the Architects' Association of Istanbul. Its then chairperson, making one of his speeches on our main square, said that "Arnavutköy will be re-writing History". The outgoing Mayor of Istanbul, Ali Müfit Gürtuna, attended every one of the fairs held in early June each year. The media were there too. In order not to lose the independence and the autonomy of the collective movement, we financed all our activities through the proceeds of fairs and concerts.

We prepared a great many handouts and a petition initiated by a small group took on a national dimension. The whole village was decorated with our campaign posters. We arranged a mock demolition of the neighbourhood using a real bulldozer. We blocked the roads leading to the neighbourhood. Pop stars performed free concerts. Contemporary artists put on several exhibitions. Visitors were met by a huge banner reading "This neighbourhood is under the protection of the residents of Arnavutköy!".

Aware that using the media would be the best means to achieve our objective, without becoming the objective itself, we sent our documentation to the head of every media outlet and to all the top newspaper columnists. We highlighted the solutions suggested by urban planners and the relevant professional associations.

Our petition first took on a national, then an international scale, and we then sent it to the Minister for Transport.

The debate about a bridge at Arnavutköy very rapidly became one of Turkey's major public debates. This was largely due to our obstinate efforts to play a part in the decision-taking process on a major issue that concerned us all, but was also a result of the support of all the players involved in the process (media, scientists, politicians, etc.). By recognising that the humble residents of our village had a vital part to play in the decision-taking process, these players set an unprecedented example of democracy in action.

You supported other solutions to the Bosphorus crossing problem, such as the rail tunnel?

Very much so. We already knew that several construction consortia had been asked to build a rail tunnel beneath the Bosphorus. We gathered information about this and passed it on to our fellow-residents. A Japanese/American/Turkish consortium was selected to construct the tunnel. Work began in 2003, and the tunnel is due to be operational in 2012.

Will the tunnel solve Istanbul's transport problems? Will there be no more need for bridges across the Bosphorus?

No. The tunnel crossing will only partly solve the transport problems and meet the needs of trans-Bosphorus traffic. The government has already announced its wish to see a third bridge across the Bosphorus. Several routes have been mentioned:

- Rumeli Kavağı-Yuşa Tepesi;
- Kireçburnu-Beykoz;
- Gariççe-Poyrazköy;
- Arnavutköy-Vaniköy.

So the sword of Damocles still hangs over Arnavutköy?

It does. The threat has not been entirely removed, although it does seem that the decision makers are backing a third bridge north of the city, making the Sarıyer crossing likely. As soon as this rumour began to spread, we contacted the residents of Sarıyer, helped them to set up a neighbourhood group and then showed them how to run a campaign like our own. We play an active part in all their events.

I would like to emphasise that our efforts to prevent a suspension bridge from being built in our neighbourhood led to increased awareness of other valuable assets. For instance, our initiative helped to put environmental issues back on the local agenda for political and social action. For one thing, the celebrated Arnavutköy strawberries are now again being grown in the greenhouses on our slopes. Also, an effort has been made to teach people about the environment in general. All the neighbourhood's old houses are undergoing restoration, and trees are being planted, another means of helping us to prevent unauthorised building.

One of the most practical results of our initiative has been the setting-up of a fire station in the village. We no longer have to wait for fire-fighters to come from Beşiktaş, taking minutes which often seemed to us like hours. There is a "property

Mafia" in Turkey which likes to set fire to historic homes so that something more modern can be built in their place. We first requested our own fire station six years ago, and although it took time, it is now, at last, possible for fire-fighters to spring into action extremely rapidly and save our old wooden homes.

Boosted by our experience, several other neighbourhood initiatives have begun on both banks of the Bosphorus. Most of these are not "threatened" as such, but usually act for the improvement and preservation of their own cultural heritage.

Arnavutköy (the name means "village of Albanians" in Turkish) is a village on the European bank of the Bosphorus. The history of this residential neighbourhood of Istanbul goes back to the 4th century AD, when it was known as "Hestia". As part of Byzantium it was known as "Promotou" and "Anaplus". Subsequently, it came to be called "Mega Revma" ("strong current" in Greek), for the strongest current in the Bosphorus flows near the village. During the Byzantine Empire, the faithful attended its numerous churches. After the fall of Constantinople in 1453, Ottoman Sultan Mehmed II (known as "the Conqueror") settled his Albanian janissaries there as part of his resettlement policy. The village nevertheless continued to be populated by a majority of Greek, Armenian and Jewish families until the 20th century, although the great majority of its Jewish families moved away following a devastating fire in the late 19th century. It was in the years after the fire, in particular, that the first significant wave of Muslim families came to settle.

Following the proclamation of the Republic of Turkey in 1923, an annex to the Treaty of Lausanne signed earlier the same year provided for "an exchange of populations" between Greece and Turkey. The Greeks of Arnavutköy were not spared. Then came the Wealth Tax Law in 1942, which was basically aimed at non-Muslim minorities, then the pogroms of 6 and 7 September 1955 against the Greeks of Istanbul, and finally the Cyprus conflict between Greece and Turkey from 1964 onwards. These events led to successive waves of Greek emigration from the country.

There are now only 80 Greeks and a handful of Armenians left, as well as two churches, Taksiarhis and Profiti. The Greek primary school is still holding out, with about a dozen pupils. However, a fresh wave of immigration is bringing in residents who have fled the countryside, with a new mosaic of people from the Black Sea area, Kurds from eastern Anatolia and people from other parts of Turkey. At Easter, it is at Arnavutköy that a cross is thrown into the sea during the Orthodox ceremony held to encourage the affluence of fish and to keep fishermen in good health.

People from all over the world are campaigning in favour of Sulukule, Turkey's oldest Roma neighbourhood ...

Istanbul is the subject of many urban renewal and regeneration projects. The 2005 Law on Renewal for the Protection and Use of Damaged Historical and Cultural Items placed several of the city's historic districts in the category of urban renewal zones. Sulukule or, to give it its official name, Neslişah and Hatice Sultan, tops the list of renewal zones. It lies on the historic peninsula close to the city walls of Istanbul, which appear on UNESCO's World Heritage List. For almost a thousand years, this small town has been home to Turkey's largest Roma community, which numbered 3500 in 2008.

At the end of 2006, the Council of Ministers ordered the "urgent expropriation" of certain parts of the Fatih municipality, including Sulukule. The aim was to rebuild urban areas where many homes were unfit for human habitation, in order to improve living conditions. This involved the displacement of the residents of Sulukule to the distant suburb of Taşoluk. The municipality put forward a long-term loan plan to cover the rehousing of the Roma of Sulukule, but most of them lacked the means to make the suggested monthly repayments. A legal and civil battle began against the "urgent expropriation" decision. The campaign was run by the Sulukule Association for the Protection and Development of Roma Culture, with the support of the Human Settlements Association and the Accessible Life Association.

Turkish civil society denounced the "gentrification" policy of national and municipal leaders. A "40 days, 40 nights in Sulukule" platform was set up for all the interdisciplinary initiatives linked to the demolition of the Roma quarter. Volunteers worldwide supported the local campaign. Students and research scientists from European and North American schools of urban planning and architecture carried out scientific research on the subject. The film director Tony Gatlif, who was a member of the jury which selected the winner of the Council of Europe's FACE prize at the 2008 Istanbul International Film Festival, backed the cause, staying on after the festival to show his support to the residents of Sulukule. Singer Manu Chao appealed on his website for support for the petition to protect Sulukule (www.manuchao.net/news/sulukule-istambul2/index.php). Roma associations and organisations worldwide took action in their own countries. From countries as far apart as Latin America and Japan, messages of support arrived to encourage the residents.

At the end of August 2008, much of the district was demolished. The Roma of Sulukule will have to find somewhere else to live, but their neighbourhood had set an example by mobilising such unprecedented international support. All the activists concerned have thus adopted Sulukule as one part of their common European heritage.

Four interviews

Alexis Ipatovtsev

St Petersburg: the ideal European city?

An interview with Professor Georges Nivat, University of Geneva

St Petersburg's identity has its roots in the Netherlands, I believe?

It has. One of the clearest illustrations of this is Alexander Sokurov's film, *Elegy of a voyage*, in which Sokurov drives from Russia to Zaandam, in the Netherlands. The film is not a historical reconstruction, but its spirit is historically accurate. When he arrives in Zaandam, he goes to the museum, where, as if he were blind, he touches a small landscape by a little-known master. The painting depicts a small harbour, with a little boat setting sail. A small dog barks, and two or three people call out. Sokurov's voice breaks in, asking where the boat is going. The reference is a highly metaphorical one to St Petersburg, represented by this small harbour in Holland, and to the voyage of Peter the Great, the city's founder, who travelled to Holland in the 17th century.

There must have been a reason for this fascination with the Netherlands?

It was such a great European power in the 17th century, despite covering such a small area, and it defeated Louis XIV's army. The Dutch manufactured such splendid products and had their own colonial empire. They gave Peter the idea that Russia needed to trade, and its merchants to modernise. A degree of capitalism was called for, with merchants' guilds. He invited Dutch people to settle in Russia. But in the end, it was German immigrants who were the most numerous, particularly Swabians. Peter travelled right across western Europe and invited people who he liked, such as architects and artists, to go back with him. He needed their services for his academy of sciences and the small university he was setting up. It was of course paradoxical that Peter the Great was a giant, more than two metres tall, but during his voyage he came to love the low ceilings of Dutch taverns, as a result of which he had some palaces built for himself on a small scale, with very low ceilings.

Is it not the case that there used to be foreign quarters of the city?

There were Swiss, German, Finnish and Swedish quarters. But all were in the style of St Petersburg, which is a cosmopolitan city. There is even a huge, and very beautiful, mosque. The city has now set up European trails to follow, guided by explanatory notices, the idea being to give an indication of all the great Europeans

who have worked in the city, making any European feel at home here. But in fact, Europeans feel at home in St Petersburg in any case. They are "at home", but in another, rather greater, dimension. It is impossible to think of St Petersburg other than in its Russian context.

Can St Petersburg be regarded as the epitome of all that is best in Europe?

The city today is considered by the majority of Europeans and others to be a very fine one. It has a unity of style of which it is proud, marking it out as different from London or Paris, cities which have unity only in certain neighbourhoods, whereas St Petersburg's whole historic city is one of unity. But it should be remembered that it has not always been considered a very beautiful city. As long ago as the 18th and 19th centuries people were tired of seeing scaffolding all the time, with the building of St Isaac's Cathedral taking 50 years, for instance. There were several changes of architect, but the building was finished by a Frenchman, Auguste Montferrand, to whom the task was entrusted at a very young age. He was not of the Orthodox faith, but was asked to build a major Orthodox cathedral, showing how very open the attitude of Nicholas I was. St Isaac's is in fact a rather strange cathedral, not based on the usual Orthodox building plan, although it has a large dome and four small bell towers, vaguely – though only very vaguely – reminiscent of five-domed Russian churches. The dome is almost out of proportion, but has a beauty of its own, almost seeming to hover. The ground plan of the cathedral is essentially square. It seems to be neither an Orthodox church nor a Roman basilica, although it can be compared to St Peter's in Rome. It is highly symbolic of the city, another symbol being the bronze equestrian statue which is the work of another Frenchman, Falconet, who, like Montferrand, is absolutely unknown in France. It was Catherine II who adopted this young sculptor, starting off his long career in the city. This statue, a monument to Peter the Great, stands on a block of granite which had to be transported from Finland, a process which took two years.

So there was in fact a desire to involve the whole of Europe?

The idea was to build a European city both artificial and geometric. With its three avenues leading off from the Admiralty it reminds us of Versailles. But it is a style which dates from antiquity as well. Not everybody liked it. The Marquis de Custine, for instance, described the city as being built in rather cheap "American style". By "American", he meant artificial. He regarded America as copying ancient Italy, following a European idea adopted absolutely everywhere since the Renaissance. And the Renaissance was a rebirth of the Italy of Augustus and the Roman Empire. In this sense, St Petersburg is also another Italy or Greece. But in a rather Russian style. The scale and dimensions given to St Petersburg by various European architects give the city a Russian character. It is different from Versailles. And there is as well a northern influence, with Dutch-style spires conspicuous in the city.

Does not the city's 19th-century domestic architecture remind you of Vienna or Berlin?

It was the fashion of the time. Those who were having homes built used French or Viennese architects. There are also some baroque buildings in St Petersburg.

The baroque style extended all the way from France to Moscow, and is a feature of not only Russia, but also Poland and Bohemia. Notwithstanding all these different influences, however, the city as a whole is striking in its harmony, in my opinion thanks to the use made of the space available. But St Petersburg is not an anthology of styles, but a single creation. The Admiralty building itself is not a particularly fine one, but the view of it from a distance in its city setting is beautiful.

Is there any other city in Europe which was subjected to such a variety of influences over such a short period of time (a total of two centuries)?

There are none. St Petersburg was a rich city, whereas other European cities did not have enough resources to draw on so many talents. The city benefited from the extraordinary effects of the ruling family's accumulation of rich assets. The Hermitage Museum is outstanding. While it may not have the best collection, it contains some superb exhibits, true masterpieces.

Can the city as a whole be regarded as a place of European memory?

When the author who wrote under the name Blaise Cendrars travelled in Russia, he did not include St Petersburg on his itinerary. He was not seeking things European, so he went to Nizhni Novgorod, in search of something different, namely material for his long poem *The prose of the Trans-Siberian*. The city is perceived today as one piece of an "ideal Europe", stretching from Florence to Cambridge and from Prague to St Petersburg, via the Parthenon and the Aegean islands. Anyone who wants to be familiar with Europe today needs to know St Petersburg. Russia has done a huge amount of catching up on the cultural front, but making its own decisions.

Russian society has started to take a huge amount of interest in the heritage. Why do you think this is?

It is happening all over Russia. Large numbers of scholars are involved in their own localities. They often lack real training, but they do have a passion. And they are hard at work reviving the folk memory. It is a significant fact that the whole of Russia, all the way to Vladivostok, has been built by Europeans. Culturally, Europe extends to Vladivostok. Everywhere there is a passion for this heritage, which is even being used for promotional purposes, with shops and restaurants returning to their former names. St Petersburg has many Finnish place names which are now reappearing. But there is one even more significant development, with many destroyed monuments now being rebuilt from scratch, reflecting a wish to appropriate them.

Is St Petersburg the prototype for a capital of Europe?

The founders of St Petersburg showed that they were eminently European, regarding Europe as a cradle of culture criss-crossed by relatively artificial boundaries separating kingdoms, principalities and dioceses from each other. These are not the boundaries of culture. No city can be declared "a capital of Europe", for there is nowhere which serves as a centre of authority for Europe. Europe will always remain united in its diversity.

Diversity of frontier heritage: Terijoki/Zelenogorsk and Karelia

An interview with Jukka Marttinen, Vice-Chairperson of the Terijoki Club

As early as the 16th century, Terijoki was mentioned in official documents as a fishermen's village, but the modern history of Terijoki begins after the Riihimäki–St Petersburg railway was opened in 1870. The town's location on the coast attracted a wealthy and international crowd of summer visitors and towards the end of the 19th century a brief but glorious "villa era" began. Some 3 500 buildings were constructed. So the heritage of Terijoki is very mixed?

Yes. It was clearly the most international city in Finland before the Russian Revolution. More than 20 languages were spoken and 20 religions were represented there. It was very mixed and very European. The Russian Revolution in 1917 put an end to this era. After Finnish Independence, Terijoki again became a popular resort known as the "Riviera of the North". This time it was Finnish visitors who frequented the beaches. Following the Second World War, the town became part of the Soviet Union and the inhabitants of Terijoki were mainly resettled in southern Finland. At this point the town received its Soviet name, "Zelenogorsk", and it was populated by Soviet citizens from other parts of the Union.

When was your heritage club founded?

The Terijoki Club was founded in 1977, not right after the war, as was the case of many Karelian cultural heritage preservation societies in Finland. We are more than 300 but the number of active members is around 20. The problem is that the average age of the members is quite high. But we are the part of the Karelian League, the bigger organisation uniting different Karelian heritage societies. The main goal of our club is to bring together those who lived in Karelia before the war and the younger generation. My parents were from there but I myself never lived there. All those who are interested in Terijoki heritage are welcome. The club is keeping the memory of Terijoki alive and tries to promote Terijoki and its heritage and the values that go together with this heritage. The Karelian League organises every year a meeting during a weekend in different places in Finland and all these Karelian heritage clubs get together to share all forms of the heritage: songs, literature, traditional "know how", etc. Karelian heritage in Finland is in good hands at the moment.

What relationship do you have with those who live in Terijoki now?

We have quite a good relationship with Russians living there now. We have not been working together that much with younger people, but we have very strong connections and co-operation with local administration. We know the present Mayor of Zelenogorsk very well. Once a year, the last weekend of July, our club members go to Terijoki. The local people organise at the same time the Zelenogorsk Festival and for the last 10 years they have invited Finns to march together through the streets of the city in a joint procession. Zelenogorsk signed

a formal twinning agreement four years ago with the parish of Jarvenpaa, 40 km north of Helsinki, where many former Terijoki inhabitants found their new homes after the war. Artists from Finland come to exhibit their works in Russia and Russians do the same in Jarvenpaa. There are a lot of meetings between the local administrations of these two cities. What is missing is a joint heritage publication or joint heritage work in general. The problem is the language barrier.

How can you participate in preservation of the Karelian heritage in Russia?

We provided 100% of the financial support to restore the Lutheran church building in the city. The driving force was Jarvenpaa, but all Finland participated financially. The reconstruction work was carried out by local Russians and the architectural planning was done together by Russians and Finns. Our idea was that the church should be just like before the war. The cornerstone of the building was laid in 1908, so last year we celebrated together its 100th anniversary, and the restoration works were completed just before the anniversary. Just imagine that right after the war the building was half destroyed and then transformed into a cinema. Today, the vast majority of Zelenogorsk inhabitants are Orthodox and they have their incredibly beautiful Orthodox church, which was also destroyed during the war and also restored recently. But finding the finances to restore this heritage was of course easier. The Lutheran parish of Zelenogorsk is much smaller and needs help from Finland to restore its buildings. You know the heritage belongs not only to former Terijoki inhabitants but to the whole of Finland and the whole of Europe.

Heritages on the Karelian Isthmus

An interview with Evgeni Balashov, from the association Karelia

You are often described as the first Russian to have aroused interest in Karelia's mixed heritage. What prompted you to do so?

It all started when a bullet was found in woodland. The bullet was a Finnish one from 1917. The first question I asked myself was why a Finnish bullet dating from 1917 was in present-day Russia. Which war had affected the village of my childhood? Why were there no longer any Finns here? I began my research on the basis of maps dating from that period. These showed roads of which little trace remains today, and the names of some villages bore no relation to their current names. Gradually, I learned about the events of the Second World War, the story of the displaced populations, the lands that had been lost and the place names that had been changed. Thus it all started with the history of the last war.

Your role is to identify, study, protect, preserve and present?

Our first act was to revive the original names of all the villages on the Isthmus. This was in the late 1980s, when the population of Leningrad was campaigning for a return to the historic name of St Petersburg. We went to every village and marked its original Karelian name on a stone. Then we published a bilingual heritage map featuring all three heritages, Swedish, Finnish and Russian. We showed all the historical sites and monuments, even those which have now disappeared. This map made thousands of people aware of the heritage of the Karelian Isthmus and set off a wave of interest in the heritage. The next step was to erect stone monuments at sites of historical interest, such as the first official border between the Novgorod Republic and Sweden, dating from the early 14th century, as well as at the sites of all the villages which have now vanished. We have so far put up five monuments, with the agreement of the municipalities concerned, and we plan to do the same for the Second World War battlefields.

But you are best known for your red booklets on the heritage of each of the villages on the Karelian Isthmus?

This is the most important part of our work. Unaided, using our own funds, we have published 20 000 copies in all of nine different books. We first had to learn the Finnish language, then set to work in archives in Finland and Russia alike. For our publications, we draw on a very wide range of sources, rarely finding any cross-references. For despite their common heritage, the history of the heritage was recorded separately in Finland and in Russia. This project is unique in its scale, an attempt to give back to each village its complex heritage. The work was begun by a handful of enthusiasts, but now serves as a basis for every publication about the Isthmus. Municipal news services even draw on our sources more often than not. And we now have correspondents in just about every village.

How many heritages does the Karelian Isthmus have?

It has a multilayered heritage, Swedish, Finnish, Karelian, Russian and German, but the dominant culture historically was Finno-Karelian. There were also several different churches, although the Lutheran Church was predominant, and the Orthodox Church clearly had some influence as well. There is a huge difference between traditional Karelian villages and Russian villages. The villages here were more like hamlets, in varying degrees of isolation, whereas villages in Russia tend to be built along a road. Population changes have also brought changes in lifestyles and ways of working the land. Thus two quite distinct traditions exist.

Heritage and the Internet in Zelenogorsk (formerly Terijoki)

An interview with Alexander Bravo, creator of the website terijoki.spb.ru

Where does your passion for local heritage come from?

I work in IT and at one time had no real interest in heritage. I became interested from the moment I decided to create a website about the town where I live. It was at the end of the 1990s, when the Internet was not really much used here, so my brother and I were among the first to get involved. To begin with, we wanted to tell people about day-to-day life, to keep a kind of cultural diary, etc., but we quickly came to realise that we could not skip an entire chapter in history. As soon as you look into the culture of a place, you feel the need to dig deeper and you discover lots of things about your heritage, some of which were not obvious. So we began to research literature from the past, to meet the older residents of the town, to try to find people who were passionate about history. Our site helped to move things along: a huge number of heritage enthusiasts became frequent visitors to the site and its forum. These were not just people who lived here, but also those who had visited the town, academics, and experts in Scandinavian and Finno-Ugrian languages. The Internet makes it possible for people in Canada to link up with others in Australia, all with a common goal: to learn about and preserve the heritage of their ancestors in the Karelian Isthmus. They send us old photos, drawings of houses that stood long ago but which no longer exist or have been rebuilt. The site allows us to collect all of these things in one place – we have already published 13 000 photos. Zelenogorsk is home to 12 000 people today, but the site has had over a million hits.

Since the Internet is an information network, do you think that the number of heritage websites will grow?

There is a kind of snowball effect. The online community is not just virtual; in fact, it has created real links between real people. For example, a Finnish woman from California, whose parents used to live here, decided to pay us a visit after spending time on our site. We arranged to meet her and set out together to find evidence of the place where her family had once lived. And we found everything that we were looking for. Places which had been “without history” were given context. And because we found out where her Finnish family members used to live, all those who live in the same area today got to know the history of their houses, their gardens and their land. In a similar case, the mother of a Franco-Finnish woman from Paris had lived in the village of Kellomaki until the war. After the war, Kellomaki was renamed Komarovo and became a popular place for famous Soviet writers and intellectuals to spend their holidays. The two eras were completely unrelated, and the Franco-Finn wanted to find out what had happened to her mother's house and grocer's shop. Unfortunately, neither existed any more: the grocer's shop had burned down a few months before she came to see us. But through her visit we learned about the history of the building. The Finnish

grocer's shop had become the Soviet store where Joseph Brodsky, winner of the Nobel Prize for Literature, used to do his shopping. Now, it is as though the site, despite being empty today, is filled with the memories of all that had happened during the days when the building stood there.

Would you say you are a kind of heritage community?

We are not professional historians, nor do we specialise in heritage. But we do have our passion. Russian and Finnish postcard collectors send us their collections to find out which places are shown on the photographs. This means going to the archives, often in Finland. The results of our research are then published on our website – all in the name of reviving local heritage. Knowing about others' heritage helps us to recognise and respect our own, not that we can really define "others". That which was once thought "foreign" is today considered to be "our own". Since 2008, there has been a heritage group in Zelenogorsk.

What is left in your town by way of architectural heritage?

Most northern European buildings, especially in villages, are made of wood: the material that suffers the most during times of war. All that remains is not sacred stone, but cinders. There are not many monuments left to preserve, but there are others to restore – this is the case with both of our churches (one Orthodox, the other Lutheran), two stone villas and some cemeteries. The rest is only memories.

Would it be fair to say that heritage is a collection of things that have been inherited from the past?

Finding out about former ways of life is extremely fascinating. We collect the memories of those who live in Zelenogorsk/Terijoki to piece together a picture of how life used to be. The two sides to the story were unequally recorded: the Finns documented everything continuously, while the Russians only began to record things at the time of the fall of the Soviet Empire barely 20 years ago. Curiously, the Soviet period is the one we know least about. So as far as the Russians are concerned, there is a gap in history. Another problem is the language barrier, which means we have plenty of things to translate. I might also mention the museum in Jäppilä: it was dedicated to Lenin until 1992, but now we have reconstructed a typical Karelian farm there in an attempt to portray the town's agricultural heritage. We celebrate popular festivals just as our ancestors did; for instance, those with a Belarusian background celebrate St John's Day like true Karelians. Or at least they think they celebrate it the old way: it is all now run by young people who are enthusiastic, but not all that familiar with the ways of tradition. To know what used to happen, you have to translate the sources, and the sources are in Finnish. Recently, visits were made to primary schools in the town to tell children stories about the end of the summer season as it was in the Finnish era. It is very important to teach the children that their grandparents lived not in a desert, but in an area rich in tradition. The theatrical heritage of Terijoki is an example of this. It was in Terijoki that the great director Meyerhold staged his shows. But who can lay claim to Meyerhold? The Jewish community? The Russians? The world of theatre? The former Duchy of Finland which was part of imperial Russia? This

mixed cultural heritage belongs to all Europeans, and it is our responsibility to preserve it and to tell others about it. The town of Zelenogorsk is now considering naming a street after Meyerhold or having a Terijoki Street. We are also helping local traders to revive old place names. Apparently, that kind of thing sells well.

So knowing about heritage can even help to stimulate economic activity?

Yes. We recently carried out some redevelopment works in Vyborg. The tunnel under the bridge then flooded and, in order to find a solution, civil engineers had to go to Finland. They looked in the archives to find out how the Finns managed the region's particularly complicated hydrogeological structure, and to learn afresh how to build an old-style drainage system.

Authors

Shaul Bassi, Professor of English and Post-colonial Literature, Ca'Foscari University, Venice, Italy; founding member of "40xVenezia", Italy – bassi@unive.it

Dominique Bouchard, Dr., Mid-Antrim Museums Service, Northern Ireland – dsb31@columbia.edu

Tamara Butigan-Vučaj, Head of the Digital Library Department, National Library of Serbia, Belgrade, Serbia – tamara@nb.rs

Giuliana De Francesco, Head of Unit, International Projects for the Access to Cultural Heritage, Central Institute for the Union Catalogue of the Italian Libraries (ICCU), Ministero per i beni e le attività culturali, Rome, Italy – defrancesco@beniculturali.it

Milena Dobрева, Dr., Senior Researcher, Centre for Digital Library Research (CDLR), University of Strathclyde, Glasgow, United Kingdom – milena.dobрева@strath.ac.uk

Gabi Dolff-Bonekämper, Prof. Dr., Technische Universität, Berlin, Germany – g.dolff@isr.tu-berlin.de

Graham Fairclough, English Heritage, London, United Kingdom – graham.fairclough@english-heritage.org.uk

Milena Filipovic, Consultant, Montenegro – milena.f@t-com.me

Noel Fojut, Dr., Head of Archaeology Programmes and Grants Advice, Historic Scotland, United Kingdom – noel.fojut@scotland.gsi.gov.uk

Sharon Goddard, Dr., Heritage Consultant and Trustee of GEM (Group for Education in Museums), United Kingdom – sharon@sharongoddard.co.uk

Xavier Greffe, Professor, Director "Master Produits Culturels", Université Paris 1 Panthéon-Sorbonne, Paris, France – xgreffe@univ-paris1.fr

Flavio Gregori, Professor of English Literature and Cinema, Ca' Foscari University, Venice, member of the association "40xVenezia", Italy – flagre@unive.it

Cristina Gregorin, Tourist Guide, Venice, Italy; specialist in sustainable tourism; member of the Group "Right to Cultural Heritage" – "40xVenezia", Italy – crgregorin@gmail.com

Defne Gürsoy, Journalist, France/Turkey – defne@noos.fr

Nikola Ikonov, Dr., Associate Professor, Humanities Informatics, Institute for Mathematics and Informatics, Bulgarian Academy of Sciences, Sofia, Bulgaria – nikonov@ibl.bas.bg

Alexis Ipatovtsev, Radio France Culture Journalist, France/Russian Federation – aipa@free.fr

Piet Jaspert, Chairman of OMD (European Heritage Days in Flanders – Belgium), Board Member, Europa Nostra – piet.jaspert@skynet.be

Aurélien Klein, Member of the Paris Bar practising in the field of intellectual property, new technologies and the media, Paris, France – aurelienk@orange.fr

Catherine Ledig, Director ADEC, Associate Professor, University of Strasbourg, France – cl@adec.fr; www.adec.fr

J.-M. Leniaud, Director of Studies, Ecole pratique des hautes études, Sorbonne; professeur, Ecole nationale des chartes, Paris, France – jm.leniaud@orange.fr

Pascal Liévaux, Conservateur en Chef du Patrimoine, Ministry of Culture, Paris, France – pascal.lievaux@culture.gouv.fr

Patrice Meyer-Bisch, Co-ordinator, Institut interdisciplinaire d'éthique et des droits de l'homme, Fribourg University, Switzerland – patrice.meyer-bisch@unifr.ch

Ugo Mifsud Bonnici, Dr., President Emeritus, Malta – ugo.mifsud-bonnici@gov.mt

Dag Myklebust, Senior Adviser, Directorate for Cultural Heritage, Oslo, Norway – dm@ra.no

Zoran Ognjanović, Dr., Research Professor, Mathematical Institute, Serbian Academy of Sciences and Arts, Belgrade, Serbia – zorano@turing.mi.sanu.ac.rs

Guilherme d'Oliveira Martins, former minister, President of the Centro Nacional de Cultura, Lisbon, Portugal – gom@cnc.pt

Robert Palmer, Director of Culture and Cultural and Natural Heritage, Council of Europe – robert.palmer@coe.int; www.coe.int – www.coe.int/culture

Carsten Paludan-Müller, General Director, Norwegian Institute for Cultural Heritage Research, Oslo, Norway – cpm@niku.no; www.niku.no

Jelka Pirkovič, Dr., Director General, Institute for the Protection of Cultural Heritage of Slovenia, Slovenia – jelka.pirkovic@zvkd.si

Donovan Rypkema, President, Heritage Strategies International, Washington DC, USA – DRypkema@hs-intl.com; www.hs-intl.com

Daniel Thérond, Head of Department, Council of Europe – daniel.therond@coe.int; www.coe.int – www.coe.int/heritage

Vladimir Tolstoy, Director of the Leo Tolstoy Museum-Estate Yasnaya Polyana, President of Russian Museums Association (AMR), Russian Federation – vitolstoy@gmail.com

Prosper Wanner, Manager, PLACE Co-operative, Marseille, France, and Venice, Italy; Co-ordinator "Right to Cultural Heritage" – "40xVenezia", Italy – pwanner@place.coop; www.place.coop – www.alterita.eu

Editors

Daniel Therond – daniel.therond@coe.int

Anna Trigona – anna.trigona@coe.int

Researchers

Fabrice Thuriot, Ph.D., Research Centre on Territorial Decentralisation, University of Reims Champagne-Ardenne, France – fabrice.thuriot@univ-reims.fr; <http://crdt.univ-reims.fr/CRDT>

Sarah Wolferstan, MA, Centre for Applied Archaeology, University College London, United Kingdom – sarah.wolferstan@ucl.ac.uk; www.ucl.ac.uk/caa

Appendix

Council of Europe Framework Convention on the Value of Cultural Heritage for Society

Faro, 27 October 2005

Preamble

The member States of the Council of Europe, Signatories hereto,

Considering that one of the aims of the Council of Europe is to achieve greater unity between its members for the purpose of safeguarding and fostering the ideals and principles, founded upon respect for human rights, democracy and the rule of law, which are their common heritage;

Recognising the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage;

Emphasising the value and potential of cultural heritage wisely used as a resource for sustainable development and quality of life in a constantly evolving society;

Recognising that every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966);

Convinced of the need to involve everyone in society in the ongoing process of defining and managing cultural heritage;

Convinced of the soundness of the principle of heritage policies and educational initiatives which treat all cultural heritages equitably and so promote dialogue among cultures and religions;

Referring to the various instruments of the Council of Europe, in particular the European Cultural Convention (1954), the Convention for the Protection of the Architectural Heritage of Europe (1985), the European Convention on the Protection of the Archaeological Heritage (1992, revised) and the European Landscape Convention (2000);

Convinced of the importance of creating a pan-European framework for co-operation in the dynamic process of putting these principles into effect;

Have agreed as follows:

Section I – Aims, definitions and principles

Article 1 – Aims of the Convention

The Parties to this Convention agree to:

- a recognise that rights relating to cultural heritage are inherent in the right to participate in cultural life, as defined in the Universal Declaration of Human Rights;
- b recognise individual and collective responsibility towards cultural heritage;
- c emphasise that the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal;
- d take the necessary steps to apply the provisions of this Convention concerning:
 - the role of cultural heritage in the construction of a peaceful and democratic society, and in the processes of sustainable development and the promotion of cultural diversity;
 - greater synergy of competencies among all the public, institutional and private actors concerned.

Article 2 – Definitions

For the purposes of this Convention,

- a cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time;
- b a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations.

Article 3 – The common heritage of Europe

The Parties agree to promote an understanding of the common heritage of Europe, which consists of:

- a all forms of cultural heritage in Europe which together constitute a shared source of remembrance, understanding, identity, cohesion and creativity, and
- b the ideals, principles and values, derived from the experience gained through progress and past conflicts, which foster the

development of a peaceful and stable society, founded on respect for human rights, democracy and the rule of law.

Article 4 – Rights and responsibilities relating to cultural heritage

The Parties recognise that:

- a everyone, alone or collectively, has the right to benefit from the cultural heritage and to contribute towards its enrichment;
- b everyone, alone or collectively, has the responsibility to respect the cultural heritage of others as much as their own heritage, and consequently the common heritage of Europe;
- c exercise of the right to cultural heritage may be subject only to those restrictions which are necessary in a democratic society for the protection of the public interest and the rights and freedoms of others.

Article 5 – Cultural heritage law and policies

The Parties undertake to:

- a recognise the public interest associated with elements of the cultural heritage in accordance with their importance to society;
- b enhance the value of the cultural heritage through its identification, study, interpretation, protection, conservation and presentation;
- c ensure, in the specific context of each Party, that legislative provisions exist for exercising the right to cultural heritage as defined in Article 4;
- d foster an economic and social climate which supports participation in cultural heritage activities;
- e promote cultural heritage protection as a central factor in the mutually supporting objectives of sustainable development, cultural diversity and contemporary creativity;
- f recognise the value of cultural heritage situated on territories under their jurisdiction, regardless of its origin;
- g formulate integrated strategies to facilitate the implementation of the provisions of this Convention.

Article 6 – Effects of the Convention

No provision of this Convention shall be interpreted so as to:

- a limit or undermine the human rights and fundamental freedoms which may be safeguarded by international instruments, in particular, the Universal Declaration of Human Rights and the Convention for the Protection of Human Rights and Fundamental Freedoms;

- b affect more favourable provisions concerning cultural heritage and environment contained in other national or international legal instruments;
- c create enforceable rights.

Section II – Contribution of cultural heritage to society and human development

Article 7 – Cultural heritage and dialogue

The Parties undertake, through the public authorities and other competent bodies, to:

- a encourage reflection on the ethics and methods of presentation of the cultural heritage, as well as respect for diversity of interpretations;
- b establish processes for conciliation to deal equitably with situations where contradictory values are placed on the same cultural heritage by different communities;
- c develop knowledge of cultural heritage as a resource to facilitate peaceful co-existence by promoting trust and mutual understanding with a view to resolution and prevention of conflicts;
- d integrate these approaches into all aspects of lifelong education and training.

Article 8 – Environment, heritage and quality of life

The Parties undertake to utilise all heritage aspects of the cultural environment to:

- a enrich the processes of economic, political, social and cultural development and land-use planning, resorting to cultural heritage impact assessments and adopting mitigation strategies where necessary;
- b promote an integrated approach to policies concerning cultural, biological, geological and landscape diversity to achieve a balance between these elements;
- c reinforce social cohesion by fostering a sense of shared responsibility towards the places in which people live;
- d promote the objective of quality in contemporary additions to the environment without endangering its cultural values.

Article 9 – Sustainable use of the cultural heritage

To sustain the cultural heritage, the Parties undertake to:

- a promote respect for the integrity of the cultural heritage by ensuring that decisions about change include an understanding of the cultural values involved;

- b define and promote principles for sustainable management, and to encourage maintenance;
- c ensure that all general technical regulations take account of the specific conservation requirements of cultural heritage;
- d promote the use of materials, techniques and skills based on tradition, and explore their potential for contemporary applications;
- e promote high-quality work through systems of professional qualifications and accreditation for individuals, businesses and institutions.

Article 10 – Cultural heritage and economic activity

In order to make full use of the potential of the cultural heritage as a factor in sustainable economic development, the Parties undertake to:

- a raise awareness and utilise the economic potential of the cultural heritage;
- b take into account the specific character and interests of the cultural heritage when devising economic policies; and
- c ensure that these policies respect the integrity of the cultural heritage without compromising its inherent values.

Section III – Shared responsibility for cultural heritage and public participation

Article 11 – The organisation of public responsibilities for cultural heritage

In the management of the cultural heritage, the Parties undertake to:

- a promote an integrated and well-informed approach by public authorities in all sectors and at all levels;
- b develop the legal, financial and professional frameworks which make possible joint action by public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society;
- c develop innovative ways for public authorities to co-operate with other actors;
- d respect and encourage voluntary initiatives which complement the roles of public authorities;
- e encourage non-governmental organisations concerned with heritage conservation to act in the public interest.

Article 12 – Access to cultural heritage and democratic participation

The Parties undertake to:

- a encourage everyone to participate in:
 - the process of identification, study, interpretation, protection, conservation and presentation of the cultural heritage;

- public reflection and debate on the opportunities and challenges which the cultural heritage represents;
- b take into consideration the value attached by each heritage community to the cultural heritage with which it identifies;
- c recognise the role of voluntary organisations both as partners in activities and as constructive critics of cultural heritage policies;
- d take steps to improve access to the heritage, especially among young people and the disadvantaged, in order to raise awareness about its value, the need to maintain and preserve it, and the benefits which may be derived from it.

Article 13 – Cultural heritage and knowledge

The Parties undertake to:

- a facilitate the inclusion of the cultural heritage dimension at all levels of education, not necessarily as a subject of study in its own right, but as a fertile source for studies in other subjects;
- b strengthen the link between cultural heritage education and vocational training;
- c encourage interdisciplinary research on cultural heritage, heritage communities, the environment and their inter-relationship;
- d encourage continuous professional training and the exchange of knowledge and skills, both within and outside the educational system.

Article 14 – Cultural heritage and the information society

The Parties undertake to develop the use of digital technology to enhance access to cultural heritage and the benefits which derive from it, by:

- a encouraging initiatives which promote the quality of contents and endeavour to secure diversity of languages and cultures in the information society;
- b supporting internationally compatible standards for the study, conservation, enhancement and security of cultural heritage, whilst combating illicit trafficking in cultural property;
- c seeking to resolve obstacles to access to information relating to cultural heritage, particularly for educational purposes, whilst protecting intellectual property rights;
- d recognising that the creation of digital contents related to the heritage should not prejudice the conservation of the existing heritage.

Section IV – Monitoring and co-operation

Article 15 – Undertakings of the Parties

The Parties undertake to:

- a develop, through the Council of Europe, a monitoring function covering legislations, policies and practices concerning cultural heritage, consistent with the principles established by this Convention;
- b maintain, develop and contribute data to a shared information system, accessible to the public, which facilitates assessment of how each Party fulfils its commitments under this Convention.

Article 16 – Monitoring mechanism

- a The Committee of Ministers, pursuant to Article 17 of the Statute of the Council of Europe, shall nominate an appropriate committee or specify an existing committee to monitor the application of the Convention, which will be authorised to make rules for the conduct of its business;
- b The nominated committee shall:
 - establish rules of procedure as necessary;
 - manage the shared information system referred to in Article 15, maintaining an overview of the means by which each commitment under this Convention is met;
 - at the request of one or more Parties, give an advisory opinion on any question relating to the interpretation of the Convention, taking into consideration all Council of Europe legal instruments;
 - on the initiative of one or more Parties, undertake an evaluation of any aspect of their implementation of the Convention;
 - foster the trans-sectoral application of this Convention by collaborating with other committees and participating in other initiatives of the Council of Europe;
 - report to the Committee of Ministers on its activities.

The committee may involve experts and observers in its work.

Article 17 – Co-operation in follow-up activities

The Parties undertake to co-operate with each other and through the Council of Europe in pursuing the aims and principles of this Convention, and especially in promoting recognition of the common heritage of Europe, by:

- a putting in place collaborative strategies to address priorities identified through the monitoring process;

- b fostering multilateral and transfrontier activities, and developing networks for regional co-operation in order to implement these strategies;
- c exchanging, developing, codifying and assuring the dissemination of good practices;
- d informing the public about the aims and implementation of this Convention.

Any Parties may, by mutual agreement, make financial arrangements to facilitate international co-operation.

Section V – Final clauses

Article 18 – Signature and entry into force

- a This Convention shall be open for signature by the member States of the Council of Europe.
- b It shall be subject to ratification, acceptance or approval. Instruments of ratification, acceptance or approval shall be deposited with the Secretary General of the Council of Europe.
- c This Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date on which ten member States of the Council of Europe have expressed their consent to be bound by the Convention in accordance with the provisions of the preceding paragraph.
- d In respect of any signatory State which subsequently expresses its consent to be bound by it, this Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date of deposit of the instrument of ratification, acceptance or approval.

Article 19 – Accession

- a After the entry into force of this Convention, the Committee of Ministers of the Council of Europe may invite any State not a member of the Council of Europe, and the European Community, to accede to the Convention by a decision taken by the majority provided for in Article 20.d of the Statute of the Council of Europe and by the unanimous vote of the representatives of the Contracting States entitled to sit on the Committee of Ministers.
- b In respect of any acceding State, or the European Community in the event of its accession, this Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date of deposit of the instrument of accession with the Secretary General of the Council of Europe.

Article 20 – Territorial application

- a Any State may, at the time of signature or when depositing its instrument of ratification, acceptance, approval or accession, specify the territory or territories to which this Convention shall apply.
- b Any State may, at any later date, by a declaration addressed to the Secretary General of the Council of Europe, extend the application of this Convention to any other territory specified in the declaration. In respect of such territory, the Convention shall enter into force on the first day of the month following the expiration of a period of three months after the date of receipt of such declaration by the Secretary General.
- c Any declaration made under the two preceding paragraphs may, in respect of any territory specified in such declaration, be withdrawn by a notification addressed to the Secretary General. The withdrawal shall become effective on the first day of the month following the expiration of a period of six months after the date of receipt of such notification by the Secretary General.

Article 21 – Denunciation

- a Any Party may, at any time, denounce this Convention by means of a notification addressed to the Secretary General of the Council of Europe.
- b Such denunciation shall become effective on the first day of the month following the expiration of a period of six months after the date of receipt of the notification by the Secretary General.

Article 22 – Amendments

- a Any Party, and the committee mentioned in Article 16, may propose amendments to this Convention.
- b Any proposal for amendment shall be notified to the Secretary General of the Council of Europe, who shall communicate it to the member States of the Council of Europe, to the other Parties, and to any non-member State and the European Community invited to accede to this Convention in accordance with the provisions of Article 19.
- c The committee shall examine any amendment proposed and submit the text adopted by a majority of three-quarters of the Parties' representatives to the Committee of Ministers for adoption. Following its adoption by the Committee of Ministers by the majority provided for in Article 20*d*. of the Statute of the Council of Europe, and by the unanimous vote of the States Parties entitled to hold seats in the Committee of Ministers, the text shall be forwarded to the Parties for acceptance.
- d Any amendment shall enter into force in respect of the Parties which have accepted it, on the first day of the month following

the expiry of a period of three months after the date on which ten member States of the Council of Europe have informed the Secretary General of their acceptance. In respect of any Party which subsequently accepts it, such amendment shall enter into force on the first day of the month following the expiry of a period of three months after the date on which the said Party has informed the Secretary General of its acceptance.

Article 23 – Notifications

The Secretary General of the Council of Europe shall notify the member States of the Council of Europe, any State which has acceded or been invited to accede to this Convention, and the European Community having acceded or been invited to accede, of:

- a any signature;
- b the deposit of any instrument of ratification, acceptance, approval or accession;
- c any date of entry into force of this Convention in accordance with the provisions of Articles 18, 19 and 20;
- d any amendment proposed to this Convention in accordance with the provisions of Article 22, as well as its date of entry into force;
- e any other act, declaration, notification or communication relating to this Convention.

In witness whereof the undersigned, being duly authorised thereto, have signed this Convention.

Done at Faro, this 27th day of October 2005, in English and in French, both texts being equally authentic, in a single copy which shall be deposited in the archives of the Council of Europe. The Secretary General of the Council of Europe shall transmit certified copies to each member State of the Council of Europe and to any State or the European Community invited to accede to it.

Sales agents for publications of the Council of Europe Agents de vente des publications du Conseil de l'Europe

BELGIUM/BELGIQUE

La Librairie Européenne -
The European Bookshop
Rue de l'Orme, 1
BE-1040 BRUXELLES
Tel.: +32 (0)2 231 04 35
Fax: +32 (0)2 735 08 60
E-mail: order@libeurop.be
<http://www.libeurop.be>

Jean De Lannoy/DL Services
Avenue du Roi 202 Koningslaan
BE-1190 BRUXELLES
Tel.: +32 (0)2 538 43 08
Fax: +32 (0)2 538 08 41
E-mail: jean.de.lannoy@dl-servi.com
<http://www.jean-de-lannoy.be>

BOSNIA AND HERZEGOVINA/ BOSNIE-HERZÉGOVINE

Robert's Plus d.o.o.
Marka Marulića 2/V
BA-71000, SARAJEVO
Tel.: + 387 33 640 818
Fax: + 387 33 640 818
E-mail: robertsplus@bih.net.ba

CANADA

Renouf Publishing Co. Ltd.
1-5369 Canotek Road
CA-OTTAWA, Ontario K1J 9J3
Tel.: +1 613 745 2665
Fax: +1 613 745 7660
Toll-Free Tel.: (866) 767-6766
E-mail: order.dept@renoufbooks.com
<http://www.renoufbooks.com>

CROATIA/CROATIE

Robert's Plus d.o.o.
Marasovičeva 67
HR-21000, SPLIT
Tel.: + 385 21 315 800, 801, 802, 803
Fax: + 385 21 315 804
E-mail: robertsplus@robertsplus.hr

CZECH REPUBLIC/ RÉPUBLIQUE TCHÈQUE

Suweco CZ, s.r.o.
Klecakova 347
CZ-180 21 PRAHA 9
Tel.: +420 2 424 59 204
Fax: +420 2 848 21 646
E-mail: import@suweco.cz
<http://www.suweco.cz>

DENMARK/DANEMARK

GAD
Vimmelskaftejt 32
DK-1161 KØBENHAVN K
Tel.: +45 77 66 60 00
Fax: +45 77 66 60 01
E-mail: gad@gad.dk
<http://www.gad.dk>

FINLAND/FINLANDE

Akateeminen Kirjakauppa
PO Box 128
Keskuskatu 1
FI-00100 HELSINKI
Tel.: +358 (0)9 121 4430
Fax: +358 (0)9 121 4242
E-mail: akatilaus@akateeminen.com
<http://www.akateeminen.com>

FRANCE

La Documentation française
(diffusion/distribution France entière)
124, rue Henri Barbusse
FR-93308 AUBERVILLIERS CEDEX
Tél.: +33 (0)1 40 15 70 00
Fax: +33 (0)1 40 15 68 00
E-mail: commande@ladocumentationfrancaise.fr
<http://www.ladocumentationfrancaise.fr>

Librairie Kléber
1 rue des Francs Bourgeois
FR-67000 STRASBOURG
Tel.: +33 (0)3 88 15 78 88
Fax: +33 (0)3 88 15 78 80
E-mail: librairie-kleber@coe.int
<http://www.librairie-kleber.com>

GERMANY/ALLEMAGNE

AUSTRIA/AUTRICHE
UNO Verlag GmbH
August-Bebel-Allee 6
DE-53175 BONN
Tel.: +49 (0)228 94 90 20
Fax: +49 (0)228 94 90 222
E-mail: bestellung@uno-verlag.de
<http://www.uno-verlag.de>

GREECE/GRÈCE

Librairie Kauffmann s.a.
Stadiou 28
GR-105 64 ATHINA
Tel.: +30 210 32 55 321
Fax: +30 210 32 30 320
E-mail: ord@otenet.gr
<http://www.kauffmann.gr>

HUNGARY/HONGRIE

Euro Info Service
Pannónia u. 58.
PF. 1039
HU-1136 BUDAPEST
Tel.: +36 1 329 2170
Fax: +36 1 349 2053
E-mail: euinfo@euroinfo.hu
<http://www.euroinfo.hu>

ITALY/ITALIE

Licosa SpA
Via Duca di Calabria, 1/1
IT-50125 FIRENZE
Tel.: +39 0556 483215
Fax: +39 0556 41257
E-mail: licosa@licosa.com
<http://www.licosa.com>

MEXICO/MEXIQUE

Mundi-Prensa México, S.A. De C.V.
Río Pánuco, 141 Delegación Cuauhtémoc
MX-06500 MÉXICO, D.F.
Tel.: +52 (01)55 55 33 56 58
Fax: +52 (01)55 55 14 67 99
E-mail: mundiprensa@mundiprensa.com.mx
<http://www.mundiprensa.com.mx>

NETHERLANDS/PAYS-BAS

Roodveldt Import BV
Nieuwe Hemweg 50
NE-1013 CX AMSTERDAM
Tel.: + 31 20 622 8035
Fax: + 31 20 625 5493
Website: www.publidis.org
Email: orders@publidis.org

NORWAY/NORVÈGE

Akademika
Postboks 84 Blindern
NO-0314 OSLO
Tel.: +47 2 218 8100
Fax: +47 2 218 8103
E-mail: support@akademika.no
<http://www.akademika.no>

POLAND/POLOGNE

Ars Polona JSC
25 Obroncow Street
PL-03-933 WARSZAWA
Tel.: +48 (0)22 509 86 00
Fax: +48 (0)22 509 86 10
E-mail: arspolona@arspolona.com.pl
<http://www.arspolona.com.pl>

PORTUGAL

Livraria Portugal
(Dias & Andrade, Lda.)
Rua do Carmo, 70
PT-1200-094 LISBOA
Tel.: +351 21 347 42 82 / 85
Fax: +351 21 347 02 64
E-mail: info@livrariaportugal.pt
<http://www.livrariaportugal.pt>

RUSSIAN FEDERATION/ FÉDÉRATION DE RUSSIE

Ves Mir
17b, Butlerova ul.
RU-101000 MOSCOW
Tel.: +7 495 739 0971
Fax: +7 495 739 0971
E-mail: orders@vesmirbooks.ru
<http://www.vesmirbooks.ru>

SPAIN/ESPAGNE

Mundi-Prensa Libros, s.a.
Castelló, 37
ES-28001 MADRID
Tel.: +34 914 36 37 00
Fax: +34 915 75 39 98
E-mail: libreria@mundiprensa.es
<http://www.mundiprensa.com>

SWITZERLAND/SUISSE

Planetis Sàrl
16 chemin des pins
CH-1273 ARZIER
Tel.: +41 22 366 51 77
Fax: +41 22 366 51 78
E-mail: info@planetis.ch

UNITED KINGDOM/ROYAUME-UNI

The Stationery Office Ltd
PO Box 29
GB-NORWICH NR3 1GN
Tel.: +44 (0)870 600 5522
Fax: +44 (0)870 600 5533
E-mail: book.enquiries@tso.co.uk
<http://www.tsoshop.co.uk>

UNITED STATES and CANADA/ ÉTATS-UNIS et CANADA

Manhattan Publishing Company
468 Albany Post Road
US-CROTON-ON-HUDSON, NY 10520
Tel.: +1 914 271 5194
Fax: +1 914 271 5856
E-mail: Info@manhattanpublishing.com
<http://www.manhattanpublishing.com>

Council of Europe Publishing/Éditions du Conseil de l'Europe

FR-67075 STRASBOURG Cedex

Tel.: +33 (0)3 88 41 25 81 – Fax: +33 (0)3 88 41 39 10 – E-mail: publishing@coe.int – Website: <http://book.coe.int>

The notion of cultural heritage may be viewed from a number of standpoints. This publication is concerned less with the science and techniques of conservation than with the meaning of heritage and the contribution it can make to the progress of European society. It is firmly rooted in the principles of the Council of Europe – a political organisation committed to human rights, democracy and cultural diversity – and includes a range of articles that look at heritage in the context of the current challenges we all face. In particular, it shows how the Council of Europe's framework convention can enhance and offer a fresh approach to the value of the cultural heritage for our society. As such, it provides further reasons for states to ratify this convention, which was opened for signature in Faro, Portugal, in 2005, and adopt its dynamic and forward-looking approach.

How and why did it seem appropriate at the start of this millennium to draw up a new roadmap for our heritage? How had the concept changed and what does this imply? How could the message transmitted by the Faro Convention foster the emergence of a new culture of development and greater territorial cohesion, leading to sustainable resource use and the involvement of everyone in the transmission of a heritage from which all of society would benefit?

This publication attempts to answer these questions, but also looks in depth at various themes introduced by the Faro Convention, such as the "holistic definition" of heritage, the concept of "heritage communities" and of a "common European heritage", its different economic and social dimensions and the principle of shared responsibility. It also offers valuable insights into the relationships between the heritage, the knowledge society and the process of digitising cultural assets.



www.coe.int

The Council of Europe has 47 member states, covering virtually the entire continent of Europe. It seeks to develop common democratic and legal principles based on the European Convention on Human Rights and other reference texts on the protection of individuals. Ever since it was founded in 1949, in the aftermath of the Second World War, the Council of Europe has symbolised reconciliation.

ISBN 978-92-871-6636-4



€23/US\$46

<http://book.coe.int>
Council of Europe Publishing