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PROCEEDINGS OF THE INTERNATIONAL CONFERENCE ON SUSTAINABLE CULTURAL HERITAGE MANAGEMENT

SOCIETIES, INSTITUTIONS AND NETWORKS

Edited by
Lucia Marchegiani



AI3

Proceedings of the International Conference on Sustainable Cultural Heritage Management

Societies, Institutions and Networks

edited by

Lucia Marchegiani

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Preface

The value and potential of the cultural heritage, if adequately managed as a resource, is the key element for the lasting development and for the quality of life in a society in continuous evolution

Faro Convention

Culture is at the basis of a symbolic world full of meanings, believes, values, traditions and as such it holds a fundamental role in human development. Cultural Heritage, tangible and intangible, includes a wide variety of artistic and cultural forms of expression like, *inter alia*, literature, the visual arts, architecture, music and theatre and may provide important benefits for society and the economy. The cultural experience is not only a single event in the life of an individual, it can also contribute to the development of joint sense of identities in sparse population. The dissemination and valorization of cultural outputs requires new production and consumption modalities (ACRI, 2003). Also, the adoption of new technologies offers innovative opportunities and dynamic managerial perspectives. This has significant, yet often untapped, potential for stimulating jobs and economic growth, and fosters the development of other sectors in the economic system. Culture thus holds an essential role for the creation of national wealth through numerous implication of social, economic and political nature. In particular, to invest in cultural resources means contributing to improve the quality of life in a specific territory, attracting new economic, financial, and human resources, improving social and territorial cohesion as well as defining new types of artistic careers.

In light of the above, it is important to foster creative and innovative approaches, including development of new tools and methods, to the preservation of Cultural Heritage and its transmission to future generations.

This book collects the papers that have been presented during the first edition of The International Conference on Sustainable Cultural Heritage Management (SCHeMa 2013), which has been held in Rome at Roma Tre University on October 11-12, 2013. The papers collected here have been selected through a blind peer review process. As cultural heritage studies are rooted in diverse academic backgrounds and proliferate in different yet complementary streams of research, it is our profound conviction that interdisciplinarity is mandatory in order to reach a deep understanding of the value drivers that cultural heritage management can enact. The intersection between cultural policies, cultural industries, and creativity poses unprecedented challenges and yet opportunities to the broad field of cultural studies. Certainly, it opens up contamination between disciplines that have kept some distance from one another. Cultural economics, geography, management, clustering are but some examples of these disciplines.

Coherently, the International Conference SCHeMa 2013 embodied the spirit of multidisciplinary approach, as the tracks of the Conference had been conceived in order to gather diverse perspectives on Cultural Heritage. As a result, the papers presented in the following sections offer a multidisciplinary and complementary approach to the most recent challenges that cultural organizations, institutions, and policy makers face.

At times of economic crisis and uncertainty about the future, nurturing and valorizing the Cultural Heritage can constitute an appealing hope. Through the collaborations of academics from different disciplines and background and professionals with diverse sets of skills, it will be possible to offer new economic, organizational, technical, and sociological insights for a Sustainable Management of Cultural Heritage.

Lucia Marchegiani
Program Chair SCHeMa 2013

INTERPRETIVE MEDIA, PROBLEMS AND CHALLENGES AT THE MUSEUM OF DAR AS SARAYA IN JORDAN

Abdelkader Ababneh, Yarmouk University

ABSTRACT

The Dar As Saraya museum is a city museum in the city of Irbid in Jordan that uses different approaches to interpret the history of the area. This study seeks to assess interpretation techniques applied at this museum in regard to the public and the significance of the museum. It focuses on a number of issues, designed to effectively analyze significance, visitors' profile and interpretation tools applied within this museum. In this case, a process of qualitative method is carried out, the qualitative approach covers open personal interview, direct on site observation, and written documents. The fieldwork was undertaken at the museum where an exhibition and display and interpretation media were examined. The values of the museum were identified, along with the profile of the public of the museum, interpretation techniques and tools were also determined. According to this study, it is found that the museum is lacking effective interpretation programs and is limited. This is due to the absence of scientific studies of values of museums, visitors' profile and improper techniques of interpretive tools. This research provides a baseline study on the current public interpretation in museums in Jordan.

JEL 18

KEYWORDS: interpretation, museums, challenges, Dar As Saraya, Jordan

INTRODUCTION

Jordan was introduced in the context of the museums in the beginning of the twentieth century. This century has witnessed the

growth of most of museums in terms of distribution, number and thematic type. The earliest museum in Jordan was established in the archeological site of Jarash in 1923 (Malte, 2005) and the latest which is in process is the museum of Jordan. Jordan also founded and developed a large number of museums where more than sixteen museums were identified which demonstrate the richness of the history of the country. Local museum collections are evidences of technological mastery of past cultures which is spread over a time span of 4,000 years. This technology was accompanied by various socio - economic and social- cultural developments as a result of human activity on a local level and his contacts with close cultures of the Levant, Mesopotamia, and Egypt. Department of Antiquities (DoA) and other local institutions wish to communicate and promote these museums locally and internationally. For years, local institutions in Jordan have been focused to attract tourists on archeological and historic sites to promote its culture. Visitors used to go there to explore the different aspects of cultural life of our ancestors. Recently, the perspectives have been changed completely on the cultural, social and economic level; demands, profile and exigency of the visitors have also been changed.

The museum, the object of the case study is envisaged as education attraction (director of the museum, personal communication, April 17, 2012), evidently, it challenges conventional views of museum interpretation. The conventions of communicating history, stories, and values are challenged through the choice of interpretive tools. The future of museum interpretation in Irbid in particular and Jordan in general, undoubtedly depends on the successful integration of visitors' motives and needs with the principles and techniques of heritage interpretation. There is a need to be understood in Jordanian museums that they are not only places to store and conserve objects, but there are traditions, history and man craft to be disseminated. However Badran (2005, p. 4) States that *“The educational role of the museums is underdeveloped in the sense that museums lack education policies, education departments, education officers, educational facilities and materials, and thus provision for the education of general visitors as well as for school children is poor”*. Maffi (2004, p152) mentioned that local communities are excluded from the museums planning process in Jordan, locals seem to be voiceless during the preparation planning

phase as well as during the conception of the exhibits and interpretation phase. Al Ghazawi (2011) in his doctoral thesis highlighted the subject of indoor environments of Jordanian museums. The study finds that the artificial light applied in the Dar as Saraya museum is not adequate and does not conform to international standards. However, despite the fact that the Ministry of Tourism and Antiquities (MOTA) insists on the important role that museums could perform in the tourism endeavor, technical and scholar studies and research about subjects like interpretation, exhibits, display in Jordanian museums seems very sparse.

INTERPRETATION AND MUSEUMS IN THE LITREATURE

A museum which is mostly located in a cultural or a natural setting is an institution for the dissemination of knowledge of the cultural heritage values (Woodward, 2012); it employs different methods of interpretation to enhance visitor's understanding. The term "interpretation" has been described and defined in numerous studies over the course of the second half of the last century (Beck & Cable, 1998, Ham 1992), the most forwarded definition is the one laid down by Tilden (1957), he defines interpretation as "*an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experiences, and by illustrative media, rather than simply to communicate factual information*". According to the American Association of Museums (2005) the interpretation in museums is important specifically if the focus of the museum is the education. The association considers the interpretation as a dynamic process of communication, a mean of delivery of information through interpretive media and activities such as exhibits, tours, websites, school programs and printed publications. Museums depend to a significant extent on interpretation means to act as a popular attraction (Thompson, 1994). Curators approach interpretation programs for visitors from diverse cultural backgrounds with diverse perspectives.

Several studies (Hall & McArthur, 1993, Moscardo, 1996, Serrell, 1996, p. 9) have suggested interpretation finalities and objectives, interpretation can increase visitor's enjoyment, it is considered as a way

of managing visitors inside the heritage site's environment further more it associates the visitors with the resource. Internationally, interpretation is expected to maximize the benefits of museums through active interpretative means. One of the best known benefits of interpretation is that it often builds appreciation for the local museums among locals and foreign visitors. Hooper-Greenhil (1999) points out that museum have an educational role which has evolved through the time from specific activities targeting specific scholarly audience to a wide array of audience. Roberts (2004) states the shift of the museum's role through the time from *information Based* content to interpretive information content using different methods such as brochures, labels, and lectures. This is critical and not easy to achieve, in order for interpretation designers to gain optimum benefits from interpretation, it is essential for them to make an analysis of the interpretation and the associated context of museums (Stewart & Kirby, 1998).

The interpretation media and their effectiveness have been the focus of some research and studies. Edwards (1994) describes the advantages of booklets as they "*Tends to be kept and used longer, more attractive at first, can pack a lot of info in a pocket sized package, easier to charge or get donations in, can have a snazzy, durable cover over simple, plain pages inside*". Panels are being used in museums and parks as an interpretation tool for visitors, they give general information and guidance (Carter, 1997), a well designed panel provides a balance between texts, graphics and a blank space and consistence throughout the trail. Bitgood (2010) suggest a psychological approach using the concept of attention as the basis for designing effective interpretive labels, he indicated that labels become effective if they are designed to minimize mental effort, increase interest level, and help visitors focus their attention on easy-to-understand information. Education and outreach programs aim to enhance understanding an exhibition or other thematic programs organized by the museum for new audiences and enrich their appreciation in an informal way. Most of reputed museums have developed different approaches for educating different publics like school students, professionals and average public through workshops, training courses, lectures, seminars. However it is a way to share the culture and transmit it beyond the museum's wall.

Physical and contextual attributes of interpretive media in museums are seen as the critical link between museum and visitor satisfaction. Widespread discussion of the exhibition and interpretation rhetoric has led to deliver an effective informative experience to compliment the visitor activity. Professionals in this field tend to evaluate the level of success of interpretive media according to its level of spreading the knowledge of the local culture and history. There are various principles of effective interpretation (Tilden, 1957, Uzzel, 1994, Beck & Cable, 1998) some of which apply interpretive planning guidelines and some aimed to enhance the visitor enjoyment. Goulding (2000) examined the museum environment and its impact on the visitor experience, his study noted that, while such factors as social, cultural, and mental engagement are integral aspects of the visit, the amount of information provided at the start of the visit, the provision of directions, clear signing and crowding density will also either contribute towards an enjoyable, informative experience or conversely result in feelings of disorientation, frustration and psychological anxiety. The U.S. National Park System (NPS, 2003) evaluated the use of interpretive media provided for visitors in 23 U.S. national parks between 1997 and 1999 and the results show that visitors indicated that self-guided tours, park brochures ranger-guided programs and audio-visual programs as the most important interpretive programs. Nelson et al (2011) examined the use and effectiveness of interpretive services in Hong Kong Wetland Park through a completion of a questionnaire by 260 visitors. Results showed that experiential facilities, interpretive signs and exhibition materials are the three most frequently used services. Although guided interpretive tours have received the highest satisfaction rating and are considered the most effective means of conveying educational and conservation messages, the survey found that this service is still unknown to many visitors and more public exposure is recommended, In this study, all the interpretive services are perceived to be relatively weak, therefore establishing an evaluation system to measure periodically the effectiveness of interpretive services at HKWP is recommended.

The relationship between museums and their public has been described as a complex one (Reeve & Woollard, 2006). In addition, visitors to museums and their satisfaction with a museum has been the object of several studies (Yan, H & Wei, T, 2006, Huo & Miller,

2007:103), these studies found an evident correlation between the experience made by visitors at museums and the offered services including interpretive media facilities. The current challenge facing curators and planners towards museums development is that responding to changes and dynamics of visitor desires and needs by creating an accessible and comprehensible interpretation context. According to Belcher (1992) describing and listing the characteristics and the desires of the different groups of the public is considered as the first step during the preparation of the exhibition and the communication actions of the museum. Museum's directors could employ different and diverse methods in order to obtain information about visitors such formal interviews, informal discussions, written questionnaires and observational studies (Belcher, 1992). Concerned directors and agencies have to prepare effective interpretation systems. Media used should offer a message according the significance of the presented story. Evaluation of interpretation in museums is necessary to measure its effectiveness. Accordingly, the crucial issues are to offer a coherent interpretative product with a coherent story based on logical sequence. Indeed, the most challenging issues in heritage interpretation in addition to physical characteristics and their placement are the determination of the theme and the proper choice of interpretive media. According Bramwell and Lane (1993) interpretation could encounter problems if: firstly, it is based on economic benefits objectives, secondly, if interpretation is simplified to meet the hurried needs of visitors, thirdly, if the interpretation is overcharged, finally, if the interpretation becomes more important than the heritage resource itself. Museums interpretive media research shows that the lack of specialists in this field puts museums and heritage at a disadvantage situation, (Stefano 2009, Woodward 2012) an inadequate infrastructure and funds are viewed as a big problem of the development of museums. Thapa (2007) indicated that the lack of opportunities, training, policy and equipment in developing countries influence negatively the implementation of interpretive programs. The receipt of success according to Nuryanti (date not available) is the methods, media, and management supported by technical range and trained interpreters.

METHODOLOGY

Static interpretation techniques are used in museums in Jordan although they are home to most extensive historical artifact collections, but the study of these techniques has not been a priority whether by museum's planners or local scholars. Interpretative techniques in local museums are limited to non personal tools and archeological themes which do not ensure a full comprehension of the local heritage. The purposes of this study were to (a) research how interpretation is conducted in the museum of Dar As Saraya. It examines interpretation perspectives through an analysis of current museum interpretation techniques, in particular reference to the exhibition and display, panels, booklets and education and outreach programs (b) explore the relevance between the texts and pictorial sources with the museum's significance and the characteristics of the visitors. (c) Examine the offered interpretive media. Thus, the specific objective of this study was to determine the effectiveness of interpretation services at a city museum. For this, Dar As Saraya museum from northern parts of Jordan was chosen as a case study; the museum is open to the public and applying different interpretation methods. The choice of the museum object of the study was motivated by the fact that the museum does not receive adequate attention regarding the interpretation development although the importance of the collections and the meaning of their associated history. In order to best determine interpretive analysis in the museum, the author went through various research and preparation steps. This study is approaching a qualitative research methodology; it is based on primary and secondary research. Merriam (1998, p. 6) explains that "*Researchers are interested in understanding the meaning people have constructed that is how they make sense of the world and the experiences they have in the world*"

Primary data was collected by a range of qualitative means such as open personal interview, direct on site observation, and review of written documents. To extend the research it was necessary for the author to perform several interviews with museum professionals and staff in Irbid. The interview was conducted with the director and other members of the staff of the museum to obtain information about museum's management roles, activities, and programs as well as all aspects related to interpretation media and visitors; the interview includes questions about the interpretation organization, objectives,

mission, and the number of staff and budget of the museum. The most appropriate way to collect personal expertise of professionals in the area of museum interpretation was to interview them informally through a conversational process. During the interview the author took notes and afterwards discussed and summarized ideas and important points. The information obtained from the interviews was helpful in assessing the interpretive context. While on-site, the author visited the museums to determine how interpretive experiences were integrated, and what ideas were included. The Dar As Saraya museum has a tour that includes the majority of their artifacts, the observation consists of physical, contextual, pictorial and thematic analysis of the available media. The author also took pictures of each interpretive panel, showcase, exhibition building, and trail. The text of the brochure was reviewed and studied. The research was supported by the study of the literature in relation to the topic of the study. They served as a secondary source of information about museums, interpretation and interpretive media. Secondary sources such as community records compiled by governmental and non governmental institutions provided additional data. The data collection process began in November 2011 and concluded in June 2012. In processing the data collected from the site during the visits, the author reviewed the photographs, the site plan and the texts, the themes, and then formalized the notes in regard the interview and the literature review. Based on the findings of this study, it is anticipated that this study may be useful to museum directors to overcome the problems and challenges faced in the interpretation context. This study will provide feedback to the museum managers and the DoA and it will help in the training of interpreters and provide a measure of effectiveness for the interpretation of tangible cultural objects in the museum.

THE CASE STUDY

The Dar as Saraya museum is located in the north of Jordan in the city of Irbid (see figure 1), it is housed in an impressive old historic building built in the 1840s belonged to the Ottoman Turkish era. It is an Ottoman-Turkish period's historical site, with interesting architectural features. The exterior and interior design is similar to the local building styles in the surrounding during the Ottoman period. The monument

which was initially the Turkish governor's castle in the city and used by local authorities as a prison until 1994 has been transformed into a museum since 2005 (DoA, 2007). The monument became a property of the DoA over a long period of conservation works. The museum is a non-profit public institution administrated by the DoA. Its objectives are derived from the Directorate of Laboratories and Museum's objectives at the DoA. The museum division which administrates all of the national archaeological and heritage museums has two objectives in creating museums; the first is to introduce the heritage of Jordan and the importance of its preservation into the lives of Jordanian citizens. The second is encouraging tourism, which is one of the important resources of the Jordanian economy (www.doa.jo).

In 2011 the museum has welcomed almost 16,998 visitors, with a large contingent local Jordanians among them (16,613). In order to promote the heritage awareness the entry to the museum is free of charge for the grand public. Dar as Saraya museum is a city museum with little funding through the city. The budget is funded by the DoA. The 2011 budget totaled 900 Jordanian dinars (\$1, 350) of which majority was building maintenance related, while zero dinar is allocated for scientific research purposes (Director of the museum, personal communication, March, 13, 2012).

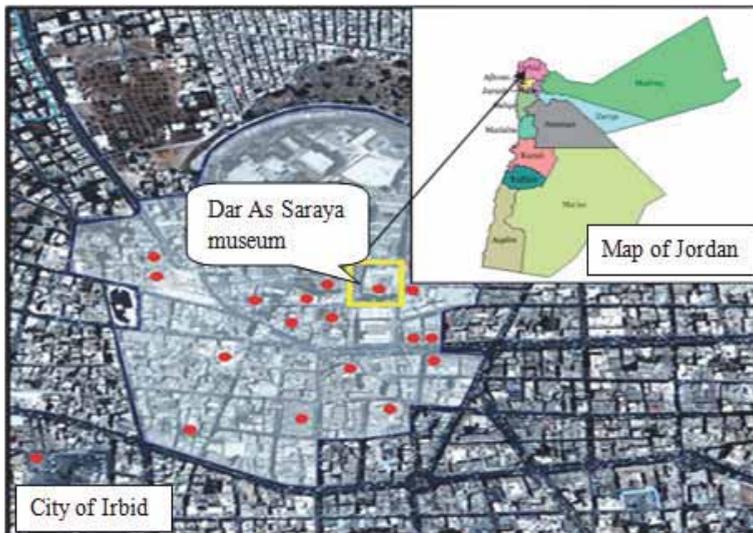


Figure 1 location of the museum source: author

It has on display Irbid's complete historical and archeological development. The provenance of the displayed items and objects is from different sites in the governorate of Irbid. With the limited and non specialized staff of 23 employees, the museum incorporates and offer many activities and interpretive material programs including: a central outdoor space, traditional concerts, interpretive booklets, panels, presentation workshops. The moral of the exposed artifacts and objects along their position support the storyline logic which is based on the chronological approach. The mission of the museum as stated by its director: *"The mission of Dar As Saraya museum is to preserve, and provide awareness regarding Irbid's history and her people, furthermore, to provide opportunities of appreciation of the local heritage for all actual and future generations"* (Director of the museum, personal communication, March, 13, 2012).

Irbid does not have a long history of a national museum system though it has grown substantially in the relatively short period of 40 years. The concept of museums in Irbid was primarily initiated for the protection of archeological and heritage material. Since 1976, Irbid has established a network of five museums. Currently this includes 3 state established museums (Dar As Saraya museum, Antiquity museum, Political life museum) and 2 university established museums (museum of Jordanian heritage, natural life museum). Since the transformation of Dar As Saraya from prison into the museum it has maintained a valuable objects and interpretation media that developed to educate its visitors about certain aspects of the local heritage.

MUSEUM EXHIBITION AND DISPLAY

The museum of Dar as Saraya is the biggest museum in the city of Irbid. It maintains a permanent exhibition. The museum has two floors; the ground floor is composed of ten rooms, one hall and one storage room. The first floor by its turn has fourteen rooms. The museum's collection is displayed on the ground floor, while the first floor is reserved for clerical and administrative purposes. The museum contains personnel offices, an artifact processing room, laboratory, library, reception desk and a visitor's entrance. The exhibition is distributed on seven galleries, three main galleries are devoted to the general historic –

chronological development, starting from the Paleolithic period until the Ottoman period, the other three galleries are thematic halls, the first of the thematic halls is dedicated to metallurgy, the second is dedicated to sculptures and the third is a huge hall dedicated to the art of mosaics. In addition, there is a hall which entirely devoted to the history and the heritage of the city of Irbid itself. The displays are geared firstly toward school students, and then post graduate students', families and professionals (Director of the museum, personal communication, March, 13, 2012). The exhibit displays part of the collection, because there is another part which still stored, the displayed collection is already processed and catalogued. The permanent collection focuses on the archeology, history and chronology of the region. Additionally, the permanent collection includes sculpture, mosaics, coins, pottery, stones, jars, bowls. In general the overall objects displayed in the different galleries and halls are six hundred items.

The museum's main building has the style of ottoman castles and caravanserai influenced by the Damascene architectural style. It has all mostly the square shape and looking over a central courtyard. The permanent display and the reception facilities are organized around the central courtyard. Displayed objects in the different galleries are structured on a chronological order. The form of the visit follows the style of the building around the central courtyard. The visitors followed a preconceived and a clear path after entering the museum by its sole entrance, a sign at the reception area on the ground floor informs and orients visitors to the exhibition galleries. Consequently visitors turn to the left commencing their visit at the Irbid Hall. Circulation inside each gallery space is free flowing, not prescribed; this pattern is constant and valid for visitors coming to discover the collection of the museum. The main three halls can accommodate up to two dozen visitors at a time while the other halls can accommodate one dozen at a time. The museum does not dispose any policy to regulate the number of daily visitors. The exhibit at each gallery is centered around a big showcase, except the mosaic hall displays entire mosaic pieces hanged on the walls or on the ground. Through different objects, the museum has on display collections from different materials from cultures ranging from the dawn of humanity to the late Ottoman period. The exhibition starts with a small archaeological section and a photo section with old

pictures from the city of Irbid. It houses an important record of material on Jordanian culture through the ages.

The museum provides its public an opportunity to understand the dynamics of historical and cultural evolution of the city because each of the contents has different sub themes that reveal how life modes were living in the region. The focus of the sub themes in the main three galleries are the key dates and sites, major cultural events and changes, the core of sub themes in the thematic halls are examples of sculptures, mosaics and the metallurgy craft, while the major sub theme of the Irbid hall is the subsistence of the cultural heritage of the city. Through the sub-themes the exhibition systematically addresses issues of archeology such types of archeological sites and material evidences, a history such as major historical periods, cultures and art's evolution such as metallurgy and handicrafts. Basically, these contents are considered as the foundation of interpretive programs. Different resources are developed by the museum to communicate and narrate the contents and their sub themes to the public. As the museum attempts to reveal the remarkable history of the people's life of the region, the adopted approach is through tangible evidences which include authentic objects, with the help of auxiliary interpretive tools such as labels, showcases, guide book, education programs and public outreach. The interpretive program at the museum is entirely non personal based approach.

INTERPRETIVE MEDIA IN THE MUSEUM

Education programs and public outreach are one of the informal ways that the museum is approaching to expand its audience, to diversify its public programs, and to broaden its educational services to the local community. Thanks to the involvement of the museum's staff and others from the local non governmental organization, and both offices of tourism and antiquities of the city, different targeted public categories received an enhanced education program, presentation lectures and night events introducing the museum and different topics related to the heritage of the city (director of the museum, personal communication, March, 17, 2012). The museum and the tourism office jointly organized the Irbid's folklore night during the summer 2011. This is the museum's largest annual event, the aim is to engage the

locals with the area's heritage, and this event has attracted over 5000 visitors through 2011. The museum in the same year initiated a public training program, targeting the postgraduate students; the subject of this training program is the art of sand bottles fabrication. Each session the museum offers the opportunity for five students to engage in sand bottle techniques and enhance their knowledge of the local culture. More than 50 students have taken part in this program since its inception and more than 8000 participants and attendants have taken part in the different programs and activities in 2011. Perhaps school students and teachers within the site are considered as a priority for the museums education and outreach programs. The museum enhances the knowledge of both school students and teachers through thematic workshops about archeology and history, field trips for students to discover the cultural heritage through the different galleries in the museum. Elementary school students are encouraged to touch selected pottery and metal objects. It is the former public relations and education divisions who promote these programs that directly involve and educate the community. These non formal activities also target the staff of the DoA in order to make them aware of the museum's importance through job related training programs.

There are a series of interpretive panel and labels conceived by one of the museum's staff. He worked for over a year on the interpretive panels that placed on different places through the seven galleries. The panels provide details on each of the collections that are on tour in the galleries. The 62 cm wide by 92 cm high interpretive panels use images, chronological time table, maps, plans and other textual information. *'The museum panels tell the story of Jordanian cultural heritage beginning with the stone ages and ending with Ottoman period. The panels address with a simple smooth language the general public including university and school students, knowledge gained from recent discoveries is incorporated in the texts''* (DoA 2007, p. 7). The panels provide a framework of a coordinated, unified sizes and colors. In addition the panels have a unified interpretive approach; most of the panels include 120-160 words. The museum has 51 panels. One of the galleries consist 2 panels and another one consist 18 panels. The text delivers subjects such as political development through the different periods, examples and information about representative sites and about

what was found on the site. They include pictures of artifacts, images from the excavated sites because they describe the excavations and their history.

There is one Guide book called Dar As- Saraya museum guide available at the museum, resulting from close collaboration between the museum's staff and the DoA. The guidebook is available in Arabic and English languages and distributed for free to all visitors, thus they can read it during and after the visit. The book gives technical information like address, visiting hours, telephone and fax numbers and it describes the museum, it gives information such as general background of the museum and the city of Irbid in addition to a general description of the available collections. It also features information on different archeological sites of the region and an important overview of the cultural development. It contains a plan of the museum showing the position of the galleries also it contains photos of exposed objects. This publication highlights three maps from north Jordan showing archeological remains according to cultural periods. The images and the text are related to the text in the exhibition. It was printed in 2007 and today is available to the public online in an illegal manner.

DISCUSSION AND RESULTS

The museum's main aim is to unfold the interesting heritage of the city of Irbid and its people through preservation, exposition and interpretation of the local cultural heritage including different means like original artifacts, objects, documents in order to reconstruct the authentic image of the rich history of the area. The museum is catalyzing the history of the city and progressively become a source of knowledge for scholars and the average public. Objects and collections of the museums participate in narrating different aspects of the national history. The historic building of Dar as Saraya museum is a significant model of the architectural evolution of the city of Irbid. Certainly it is the biggest standing architectural building dated back to the nineteenth century. However, its style is a continuity of the traditional oriental house organized around a central court. The castle has significance as the best Turkish free standing monument in Irbid, further more its connotation is derived from different particular exposed objects.

Particular exhibits are available at the museum such as a stone with particular geometric decoration dated back to the Epi- Paleolithic period (16,000 - 85,000). The domestic and agricultural tools discovered at Wadi Zeqlab and Wadi Al- Himmah have universal significance as long as they dated back to the crucial Epi Paleolithic period, their value goes further to the physical borders of the country.

The interpretation service is conducted in a non personal way; it is found that the museum has several interpretive methods like exhibition, panels, guide book and different educational and awareness events. However, these tools could be more appealing to visitors. All the panels on display have similar colors. They are of the same size and on the same height except 11 panels. To the right of each showcase or single item, visitors could read its title on a label. In this study, it is found that some panels have a median impact of some visitors, particular categories like children, elderly, mobility and visually impaired visitors are underestimated by the panel system. The panels have a 90 cm height above the ground of the museum in all the galleries, the text font is sixteen and there is a physical barrier prohibiting visitors to come close of the panels (see figure 2). In the mosaic hall there are two panels have the same attributes of the former panels, again in this hall there are 7 free standing signs. The free standing signs have the framework of a coordinated, unified sizes and colors (40 cm wide by 50 cm high).

Having gone through the guide book, the most important point to underline is that the cultural heritage of the city particularly the social and life patterns of the inhabitants of the city during the different periods is not identified as such and thus is not presented. However the presentation of the heritage in the guide limits itself to archeology, historical context of the archeological sites in the orbit of the city and it has a specialized text. It is noted that there is a little contents at the level of practical information. Some interpretive practices could be criticized for such things as: applying non personal and passive techniques, panels projecting the same approach and the same text in the guide book.



Figure 2 museum panels source: author

There were many solicited positive comments written in the guest book at the end of the visit. Unlike most other museums in Jordan, visitors here have the opportunity to understand the archeological excavation intervention through viewing current excavated site in the middle of the central courtyard and looking at the different strata and remains. Education programs and public outreach conduct different engaging activities such as sand bottle fabrication training session. These activities encourage the mutual contact between the local participants and the museum administration through the Face Book page dedicated to the friends of the museum. There appeared to be a correlation between interpretive practice and the financial and human resources. Although this study is dedicated to the mentioned case study, but the interpretive practice pitfalls are shared with other national museums. This is due to the budgetary problems, the museum as other local museums receive the minimal financial subventions form the DoA. Actual budgets are judged as not enough for basic managerial and administrative work of the museums. In addition the museum with its actual staff does not dispose adequate human experience in the field of interpretation. The basic conclusion that needs to be drawn from these data is simply that actual interpretation in the museum is adding a value to the museum and relying to a large extent on the non personal interpretation. Personal interpretation in museums is important; through

this kind of interpretation visitors have more dynamic and flexible interpretive opportunities. Thus it is noticed that there is a good desire by the museum administration which make efforts to develop images others than simply the classical museums in Jordan thirty years ago. The contrary, certain interpretive methods do not go out of the image of classic local museums such which were conceived several decades ago.

Regarding the profile of the audience, it is possible to determine the overall number of visitors to the museum, surprisingly; the obtained information does not give the real knowledge of the real audience of the museum for two reasons, firstly because there is a guest book used to obtain information which could be considered as non formal method, secondly the attributes (name, nationality, occupation and comments) considered by the guest book, which means other important information such as reason of the visit, who they come with, age, sex, are not considered. Visitors are not receiving any plan containing any directional symbols to orient visitors at the museum. There is only one sign could be classified as traffic control sign posted at the entrance opposite to the reception desk. Occasional verbal instructions are given to visitors. One plan of the museum is hanged before the first gallery with directional arrows suggesting the way of the visit.

Regarding the relevance between the texts and pictorial sources with the museum's significance and the characteristics of the visitors, the interpretive approach of Dar As Saraya museum does not express the social and life pattern of the locals of Irbid during the different periods which decreased the value of the museum. In conclusion, it is found that the challenges could be categorized into two types. They are management and interpretation problem. Management problems are pointing to the current available management context, and human resources. Those in charge of the management have a written plan and declared objectives and policies but it has not certainly implemented. However, regarding the staff, there is a lack of the knowledge about the interpretive approaches and some of them graduated from irrelevant fields. Interpretation problems are pointed to the incomplete identification of the themes, message, interpretation techniques and a shortage of tools used to the study of visitors' profile. To manage the interpretation at the museum, there is a need to understand the full significance of the local heritage, in addition to the interpretation and their users.

CONCLUDING COMMENTS

The attempt of this study was to research the conducted interpretation of Dar As saraya museum. This study examined interpretive methods in this museum in Irbid and looked at the information and techniques applied in regard of the themes and the audience of the museum. The study was carried out based on observations and interviews with museum staff. The Panels, the exhibitions, the guide book and the awareness and outreach programs were being studied and documented, obtained data from observations and interviews about management, interpretation and planning process of the museum were then analyzed. The study allowed for significant conclusions about the current interpretation in the museum. This museum is part of Jordanian heritage and has its respectful place in Jordanian history. The museum lack sufficient experience and skills in the field of interpretation, it requires some effort in updating the interpretation and to collect information about the audiences in order to address the interpretation in a better way. This study offers a variety of implications for those who practice heritage and museum interpretation at this place. It has potential implications for three fields:

First, museums have an increased role in public awareness and enhancement of populations' cultural identity. In Jordan, the DoA; the curators of national museums have to set a clear policy identifying the role of the museums.

Second, interpretation is major discipline and has its importance for the visitor experience, research and education institutions have to reveal the importance of this art and its links to heritage tourism.

Third, profile of visitors, tourists in Jordan and particularly in museums should be studied and understood; museum's curators have to set methods and techniques to understand audiences profile both demographic and social cultural characteristics.

Hopefully this study will encourage national museum administrators and researchers to more fully understand and appreciate the importance of interpretation in the field of heritage and its positive impacts on local culture, identity and economy.

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BIOGRAPHY

The author is currently an assistant professor teaching at the Department of Tourism and Travel at Yarmouk University in Jordan and had also taught in the Department of Conservation and Cultural Resources Mngement at the same university. The author holds a PhD in heritage interpretation and heritage management from the University

of Nice Sophia Antipolis, France. The author interested in research related to cultural heritage management and interpretation and cultural heritage tourism issues.

Department of tourism and travel
Faculty of tourism and hotel management
Yarmouk University
Irbid- Jordan
E mail: kaderabab @yahoo.com

THE MAV, VIRTUAL MUSEUM OF ARCHAEOLOGY OF HERCULANEUM: A MODEL OF TECHNOLOGICAL AND MANAGERIAL INNOVATIONS

Federica Antonaglia, ESC Pau Ecole de
Management.

ABSTRACT

This contribution focuses on new technologies as a way to achieve managerial innovations in museums. Such a topic is discussed starting from the results of researches conducted on MAV – Virtual Museum of Archaeology, and originated in 2009.

JEL: H4, O3, L2, L3

KEYWORDS: Museums management, virtual museum, case study, technology, archaeology.

INTRODUCTION

The archaeological area of Herculaneum raises about 10 miles away from Pompeii, in the heart of the modern town of Ercolano, a relatively depressed area suburb of Naples. Formerly, Ercolano was a grand resort for Naples's patricians, who built their summer villas at the foot of Mount Vesuvius. It is also one of the main areas that on August 24 of the year AD 79 were covered by the explosion of the Volcano that wiped out Pompeii and Herculaneum in just 24 hours.

Nowadays, Pompeii is Italy's most famous archaeological site, with a dug zone of 44 hectares. This area¹, together with Herculaneum and Villa Oplontis at Torre Annunziata offers a vivid portrait of society at a specific moment in the past that is without parallel anywhere in the

¹ The area has been declared a World Heritage Site by UNESCO in 1997, as part of the Vesuvius National Park.

world. Unlike Pompeii (buried by ash and lapilli), Herculaneum was covered by volcanic mud during the eruption, which quickly hardened to a semi-rock material and preserved everything, just sealing it. This has allowed a better conservation of edifices producing an unusual protection of wood, frescoes and mosaics. Herculaneum was only rediscovered in 1720. For decades miners were sent digging to recover marble and bronze statues, which amazed Europe. Most of Pompeii, easier to excavate, has been disclosed, most of Herculaneum still lies under a cliff of fossilized mud up to 25-metres dense, with the modern town perched on top (Kennedy, 2013).

Far few footsteps from the excavations of Herculaneum, rises MAV – Virtual Museum of Archaeology, centre of culture and technology applied to Cultural Heritage. It has been conceived in 2003, after the signature of an «agreement protocol»² approved to rehabilitate a former school. The building host the C.I.V.E.S. Foundation³ created in late 2005 by the Province of Naples and the Municipality of Herculaneum to manage the upcoming museum.

Opened in 2008, this interactive space offers virtual reconstructs of the ancient Roman towns of Herculaneum, Pompeii, Baia and Stabia. It is one of the most recent museum opened in the Region Campania, one of the biggest virtual museums in the world and the only virtual archaeological museum in the area. It stretches out on an area of 5000 m², with the upper floor dedicated to exhibits regularly on display on a range of subjects; a second floor hosting the biggest auditorium of the Region⁴; and a ground floor containing the expositive area. Here, the most modern technologies are used to consent visitors to live in Vesuvian cities, before the destruction of 79 AD.

MAV does not display a static collection. It proposes a virtual and interactive tour during which visitors experience the emotion of travelling back in time to the moment before the. Thanks to modern technology, it presents a multi-sensorial path composed by over seventy multimedia installations and multi-sensory exhibits that transport visitors to the Roman era. The journey begins with the virtual

² Signed by the Municipality of Herculaneum and the Province of Naples. The Campania Region adhered the Foundation in May 2009 (source: www.mav.it).

³ Literally *Centro Integrato per la Valorizzazione di Ercolano e degli Scavi*.

⁴ Within three hundred seat-places, the auditorium is equipped with advanced technical tools and it is regularly used to project 3D movies, film premiers and to host plays and concerts.

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reconstruction of the faces of the ancient citizens of Herculaneum and ends with a day to night recreation of life in Pompeii's town centre. The reconstruction is based on the contents of the letters written by Pliny the Younger to Tacitus, and it is viewed on a screen 26m long, with an immersive 3D projected up to 240 degrees, made through a sophisticated system of stereoscopic multi-projection. Moreover, since the end of 2011 it is possible to experience the eruption of Vesuvius thanks to a new technology: a multi-sensory screening *i3D*. Visitors can so fully appreciate the association of touch screens, interactive interfaces, holograms, a fog screen, as well as the museum's fun and interactive approach to learning.

An actual visit helps normal visitors to understand better how a Roman city might have been. It uses immersive technologies both as ludic and educational tools and as a means of engaging in historical research, simulation and reconstruction. This gives the site a scientific dimension, reinforced by an on-site scientific team of experts that clearly sets MAV apart from theme parks. The proximity with the Archaeological area offers the advantage to combine virtuality with reality, making the MAV a place for understanding, where the real and the imaginary meet to give life to new ways of learning and of entertainment.

LITERATURE REVIEW

The present work belongs to Museum Management (MM) field, a body of knowledge resulting from the interrelated contributions on arts management, museum studies and cultural economics. All these branches, when properly taken into account, consent to conceive the sub discipline of MM as an helpful one, able to capture different aspects of a complex phenomenon.

This area of research has known growing attention since the 1970s thanks to a climate of change that invested museums and their role in society (Watson, et al., 2007). Museums have started to be perceived in a different way than the traditional role of 'repository of objects' they had. To the traditional prime functions of museums – to gather, preserve and study objects –, a second one has imposed that is related to manage them as organisations that propose an educating and entertaining dialogue to its public (Keene, 2002; Hooper-Greenhill, 2006). In accordance with how shown by the evolution of their definition over

time, museums, traditionally defined by function (object-based), have become gradually defined by more abstract purposes (the intent, or mission to serve society) (Bennett, 1995). Such a tension that foster change in managing museums institutions could be depicted as a shift of the interest from the ‘back-office’ activities to the ‘front-office’ activities (Dicks, 2003; Bernardi, 2005).

The focus on people and interaction extends to a museum the responsibilities to understand and satisfy their public. This seems to be the most fundamental change that has affected museums: the almost universal conviction that they exist in order to serve the public (Hudson, 2004). This symbolizes what Gail Anderson (2004) describes as the museum paradigmatic shift from “collection-driven institutions” to “visitor-centred” organisations. At the same time, scholars denounce the scarcity of researches (Frey, Meier, 2006), above all of empirical researches, on many central managerial issues related to arts management, such the role of directors (Zan, 2004) and the innovations related to the application of new information technologies.

DATA AND METHODOLOGY

This case study born as a part of a wider research: a comparative investigation between Italian and French museums, run between 2009 and 2012. Within the two countries, a principle of homogeneity in the choice of the museums to be included in the sample has been followed, for a sample composed of six institutions⁵, representative in terms of typology, size, ownership and locations. Because of the interpretative nature of the study, an empirical, qualitative development of the research has been considered the most suitable to address them (Bryman, 2008). At that time MAV was compared within Lascaux II⁶, a French private archaeological space proposing a virtual tour based on

⁵ These organisations includes one Italian and one French Scientific Museum: IDIS – Città della Scienza (burned on 4 March 2013) and CAP Sciences; two artistic historical National Museums: Musée du Château de Pau and the National Museum of Capodimonte, both located in two royal palaces; and two private archaeological spaces proposing a virtual tour, based on the reproduction of UNESCO Heritage Sites located in their surroundings that are: MAV and, Lascaux II.

⁶ “Lascaux II” is the reconstruction of the famous Caves situated near the Dordogne village of Montignac, in the French Region of Aquitaine.

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the reproduction of UNESCO Heritage Site located in its surroundings. Since that time, a deeper investigation of the MAV continued, till the construction of a single-case study based on an empirical research.

The objective of this contribution is to fill up at least one of the gaps above evoked and highlighted by the Museum Management literature. By exploring the case of a completely virtual museum close to the archaeological excavations of the ancient Roman town of Herculaneum, the writer tries to answer to the following research questions:

- ✓ How the MAV- Virtual Museum of Archaeology manages and develops its activity?
- ✓ What are the relationships between MAV and the close archaeological site of Herculaneum?

An analysis of second hand data, field observations and interviews were conducted to obtain a robust triangulation of methods. Triangulation is a strategy to improve validity and reliability of research by combining methods as well as a way to evaluate the findings (Patton, 2001).

Concerning the sources of information, as recommended by the single-case method (Yin, 2004), evidences from diverse sources have been used: Internet and the web were used as a first point to collect information about the organisation and their history. The information available through the web allowed access to an enormous amount of 'found data' useful to build the history of MAV, to know the profile of the director and the board. Next, the museum was asked to give all materials, documents and available reports.

Regarding field observation, it took the form of *mystery visiting* (Solima, Bollo, 2002). It preceded the interviews of MAV director. A visit was conducted using an evaluation grid (reported in Appendix) in order to take notes and collect information. The purpose of their use in this research was to get an insight into the comprehensive visitor's experience.

Concerning the interviewing strategy, a questionnaire was avoided because of its rigidity and instead a non-standardize inquiry was chosen that took the form of semi-structured interview enriched with narrative-based stimuli (Flick, 2011). MAV director was contacted by email and telephone: during these first interactions an explanation of the purposes of the research was given and a timetable was agreed. Interviews were all tape-recorded and supported by brief field notes taken by the writer (Bryman, 2008). Further than various mails and telephone-calls, I have

had two main interviews within MAV Director: both length an hour and half. Both were carried out in the spaces of the museum in July 2011 and in September 2013. After recording, the interviews were transcribed. The director was consulted about the preliminary findings of the research in order to strength the reliability of the study. His reaction, suggestions and comments were taken into account for the interpretation of data.

RESULTS AND DISCUSSION

MAV opened in July 2008 and its success is accounted by the 73,428 guests that experienced it during its 1st year of activity.

MAV is a prototype for a new kind of museum. Inside its spaces, everything it has taken is virtual.

It is located a hundred metres from the ruins of Herculaneum. Unfortunately, tourists visiting ancient vestiges represent a real threat for the towns which survived the eruption. In such a context, MAV is an alternative to that fate, to persist Herculaneum in all its glory for future generations.

The museum has been constituted by the establishment of a Private Foundation, Fondazione C.I.V.E.S., composed by the Region Campania, the Province and the Municipality of Ercolano. Its mission is to promote and valorise the close archaeological area of Herculaneum by using new technologies. Keys to success are technology, innovation, 3D reconstructions, interactivity and virtual reality. To a one, displays are all monitors, touch screens, or backlit projections.

Since the 2nd year of activity the Curator of the museum changed. Now the Director is Ciro Cacciola, a manager and local politician. With a five years contract, Mr Cacciola started our first interview underlying the importance of a system of account and control in managing activities carried in public run organizations and using his temporary mandate as an example of the application of such a principle. « *I think that is vital to ask to a manager for result and to link his contract to his performance, above all when he uses public contributions to reach the institutions' goals* ». MAV is owned by a board composed by local authorities i.e., local politics: the implicit consequence is that local cultural policies largely influence the conduct of this organisation. In

such a sense, he described the relationship with the board « *complex* » at the light of the serious economic situation.

Museums that combine an approach that is scientific in terms of content and modern in terms of the 'style' of applied pedagogy, can use immersive technologies as a way of attracting new visitors while at the same time educating the public (Srinivasan et.al., 2009). The scientific rigor drives the activity of the MAV. All the products are conceived under the guidance of a scientific on-site team and reinforced by the close collaboration within other scientific institutions. For example, with the advice of the archaeologists of the site of Herculaneum and in strong collaboration with the National Institute of Geophysics and Volcanology, MAV has created a 15 minutes 3D film which reproduces the eruption of the Vesuvio. Previous researches (Collin-Lachaud, Passebois, 2008) have shown a « favourable impact on immersive ICTs on the consumer experience generally as well as on the five sources of value [...] In managerial terms, the modern approach to archaeology adopted by [Virtual Museums] appears to be sound ». Moreover, MAV management appears conscious that « technological displays carry a high expectation of sensorial stimulation, and quickly become obsolete. So, the decision to introduce such technologies is a strategic one and must not be part of a short-term perspective » (id.: 69). Actually, MAV is already having a relaunch, with renewed technology and new contents. From my visit to the museum in late 2011, they are now offering a new 3D, a video wall plasma installation presenting the reconstruction of Herculaneum's theatre and a film of Herculaneum's Central Baths through which publics revive the ancient thermal environments.

Even though these recent investments, Mr Cacciola spent many words to describe the possible consequences of the recent cutting in funds. Because of the economic serious situation of two of the three main founders – the Region Campania and the Municipality of Ercolano -, in 2011 a big part of the public grants designated to MAV were under discussion. MAV at that time had an excellent performance within the museum context, within 35% of its resources derived by the ordinary activity. The good performance of MAV still last and its ordinary activity is mostly based on self-finance. MAV has gotten a balanced

budget for year 2012-2013⁷. In September 2013, the amount of self-finance directly derived by the museum's activities rises to 60%. The most significant part of such resources arises from receipts, followed by the consulting activity conducted by its technical staff. Actually the staff works on different museum projects, as the one settled for a municipality of the Puglia Region. One of the long-term strategies the MAV intends to develop for its future survival and growth is related to the exploitation of their unique knowledge. Such demonstrating this organisation is well conscious of the importance of its intangible resources i.e. its staff and their knowhow. Finally, a third resource of income derives from renting the auditorium both business as well as cultural activities.

One aspect on which the Director focused his attention when speaking about the future of the museum is related to the 'Tour' planned for a part of the MAV's exhibit. In his view, the virtual nature of MAV 'collection' consents to plan the permanent tour of its displays. Such a product covers both the role of a special way to promote the area and attract new tourists to the real site as well as a way to the MAV itself to reach most public and find a way to rend sustainable the museum, even in times of strong shrinking funds. The project, called "MAV on Tour", firstly displays in Chili in 2010⁸ lasting offering huge exhibits all around the world. In 2012 MAV conceived a special exhibit, presented in Empuries, one of the most important archaeological sites in Catalonia, Spain, in partnership within the *Germán Sánchez Ruipérez Foundation*. Than it has been the moment to produce a special project, specifically conceived for the British Museum's (BM) Pompeii and Herculaneum Exhibition *Life and Death. Pompeii and Herculaneum*. This major exhibition, sponsored by Goldman Sachs, it has been the first ever held on the Roman ancient cities at the British Museum. It is the result of close cooperation with the Archaeological Superintendence of Naples and Pompeii, it brings together over 250 objects, both recent discoveries and renowned finds from earlier excavations. Many of these objects have never before been seen outside Italy⁹. The BM asked to

⁷ As affirmed by the director, Mr Cacciola, during our last interview in September 2013.

⁸ With an exhibit showed at the third edition of the Universal Forum of Cultures.

⁹ Source : http://www.britishmuseum.org/about_us/2012/pompeii_and_herculaneum.aspx.

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MAV to reproduce *The House of the Tragic Poet and the story of the poet Orpheus*, to underline the emphasis on the domestic context of the people of Pompeii and Herculaneum. Running from 28 March to 29 September 2013, with tickets sold out for a total visitors of 450,000 and an income of 7,000,000€, the MAV's contribution to this exhibition well shows the exceptional advantage of no-collections based museums, i.e., mobility and reproduction. An exposition where the integrity of the structure can be doubled and transported all over the world, without the obligations of a traditional museum, represent a new way to promote our patrimony. Also in 2013, again within the Germán Sánchez Ruipérez Foundation, MAV conceived a virtual reconstruction of the Villa of the Papyri as it was in 79 BC. The result is an exhibit running October 17-April 23 in Madrid's former slaughterhouse, the *Casa del Lector*. « *The idea was to do a specific show, not a repetition of the one currently at the British Museum, which also worthy*», explained MAV Director. MAV will also produce a multimedia section with previously unpublished materials. « *It will be an archaeological but also a technological show, with an immersion through virtual reconstruction bringing viewers into the atmospheres, fragrances and sounds of the Villa of the Papyri. The show travels to Naples next year, to a still to be defined location* », Cacciola explained.

Another point of interest emerged by the dialogue with Mr Cacciola is related to the connection with other cultural local institutions. In 2011 I registered an almost totally lack of integrated vision and any synergic offer among different cultural and artistic local sites was available. « *Such a lack of team working to exploit our cultural and artistic richness represents the biggest error we are doing, above all in times of financial constraints. The risk is to loose resources without obtaining significant results in terms of economic returns for our territory* », affirmed Mr Cacciola in 2011. MAV is near the actual site of Herculaneum: it attempts to show it how it was not how it is now. Finally, an interesting partnership between the two institutions has been put in place for the summer season 2013. « *We overcame a prejudice! I though they perceived us as a theme park...this was my sensation, but maybe I was wrong. [...] This year (2013), thanks to the director of the site of Herculaneum, we started a closest partnership [...] In the frame of the ministerial national happening 'A night at museum' the archaeological site of Herculaneum started to host some special virtual*

reconstructions, normally exposed in our MAV, in order to propose a fascinating evening visit of the ruins together with virtual reconstructions and light path »¹⁰. More, today MAV is one of the cultural institutions included in the ArteCard¹¹ network (a card conceived in different versions and packages both for citizens and for tourists, which integrate discounted tickets for different museums and the tickets for the local urban transport system for free).

Although the dynamic approach of the MAV's management that support a market-oriented strategy (Bagdadli, Paolino, 2006) the public sustenance rests vital, as for the majority of museums. Concerning such a point, any presence of private partner has been registered. Fundraising and patronage are becoming common words even for the Italian cultural field (Besana, 2008; Lindsqvist, 2012), but the presence of sponsors and private giving still rest very poor. For MAV Director, an institutional and normative transformation is needed to consent private donors to fund Italian museums and heritage. *« I have stressed the problem to ministerial level: our legislation doesn't encourage private investors or single patron to participate. When a private sponsor tries to support our patrimony, even the most concrete projects falls down into bureaucratic obstacles »*. Recently, Italian Ministry for Cultural Heritage has defined new technical rules and operational guidelines for the implementation of the private sponsorship of cultural goods. The fundamental issues of the recent law¹² are: the clarifications of application of the rules on the choice of the sponsor introduced by the new section 199-bis of the Italian Public Procurement Code and the consistency of the benefits granted to the sponsor in return for its contribution (DiMauro, 2012). Times will show if these normative innovations will help the diffusion of private donors and supporters in Italian museums.

CONCLUDING COMMENTS

The topic of the consumer experience and the way in which immersive ICTs affect an individual's experience is at the core of the most recent

¹⁰ For more information on the ministerial event "A night at museum", please consider <http://www.beniculturali.it/mibac/>.

¹¹ See <http://www.campaniartecard.it/site.cfm?id=19#>.

¹² The law we refer to is the *Decreto ministeriale 19 Dicembre 2012*, available at <http://www.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/MenuPrincipale/Normativa/Evidenza/index.html>.

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reflections on museum management (Sigala, 2005; Sylaioua, et al., 2010). « A necessary condition for the generation of knowledge is engagement with objects, but engagement involves more than perception and cognition; it involves purposiveness and interpretation—intentionality » (Srinivasan et. Al., 2009: 267). And the MAV – Virtual Archaeological Museum of Herculaneum is a paradigmatic example of the application of complex technologies for scopes of education and edutainment. It is a completely virtual museum that bases his *raison d'être* on the offer of a unique experience around the sites located in its surroundings.

Moreover, such case made us able to focus the attention to an important subject in museum and heritage management i.e. the problematic of how to manage the need of conservation with the ones of valorisation. In this sense, admiring archaeological remains often preserved in inaccessible areas for tourists, reproducing lost spaces and events, discovering knowledge usually reserved to specialists are all opportunities concretely offered by the application of new technologies to museums' exhibits. « This is also the best way to make these towns live in the future, because otherwise I think they will be destroyed again and not by Vesuvius, but by people ». These are the worlds of the archaeologist Caterina Cozzalino¹³, which exposes what virtual reproductions of a fragile as well as inestimable patrimony can mean for future generations. MAV represents a sole example in which a new interactive space can cover the role of a complement to the visit of the original ruins as well as a good alternative in the case of heritage in damage.

Also, museums based on the use of new technologies and not collection-based have another exceptional advantage: mobility and reproduction. An exposition where the integrity of the structure can be doubled and transported all over the world, without typical legal and financial obligations of a traditional museum, represent a new way to promote and exploit our patrimony. Knowledge, art and history can meet the public everywhere thanks to the reproducibility of these exhibits.

As the other cases contained in the broader research I conducted from 2009 to 2012, also the MAV showed how the economic difficulties that

¹³ Source: http://news.bbc.co.uk/2/hi/programmes/click_online/7610956.stm.

are affecting the country influenced its ability to manage the institution. MAV still predominately derives its funding from public authorities. This institution has showed a 'business like' attitude in at least two ways. First, in the development of a consultant activity directed to exploit their specific knowhow and their experienced staff; second, by collaborating with other cultural institutions. So, a general consideration is related to what business world defined as the 'managerial soft skills' (Andrews J., Higson H., 2008) useful to build alliances and collaborations, managing a variety of relationships internally and externally, that have found a valid example in the managing activity of the MAV director. Actually, the main weakness registered in 2011 and represented by the lack of synergy in delivering an integrated offer with other cultural and educative space of the city seems to be reduced at the light of the recent cooperation established both in the local area as well as within other international institutions.

Finally, the virtual museum showed a good orientation to marketing activities, but the MAV lack the necessary flexibility to build relationship with private partners and fundraisers.

There are some limitations associated with this study. The most remarkable one is probably related to the impossibility to generalize the conclusion of this case to the entire sector. For the future, an empirical quantitative investigation in the Italian as well as in the European museum context could be helpful. Finally, from this case we can view museums as 'nearly-organizations' (Chierieleison, 2003) in which the lack in organizational autonomy implies an interdependent relationship with public institutions. So, another interesting progress of the present work could be represented by broadening the unit of observation to the members of the MAV Board, in order to investigate their vision and their position on the application of strategic management and multimedia technology to museums as well as to understand better the relationship they build with the managing Director and staff.

One of the beliefs from which this research arose resides on the observation that most of the literature on Museum Management (MM) has been conceived within the context of U.S. and Anglo-Saxon museums and that its application to European museums presents limits and mismatches that claim for direct investigation into the specific context. At the same time, in recent years, management – from the 'dirty word' that was for those involved in cultural and artistic institutes – has

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been to some extent accepted. Most museums learned that non-profits and artistic organisations need management even more than business does, precisely because they lack the planning tools necessary to simply govern such organisations in more autonomous and efficient way (Anderson, 2004). These acceptance of managerial practices is also lied to the dramatically expansion of the range and scope of museum activity. To sum up, what appears important is to dump managerial reflections from the idea that it means run these organisations as business-like ones. However, MM has to be seen as an analytic tool to reach the goals of museums as organisations oriented toward its public, that need to find a balance between internal, scientific goals and external, market oriented needs.

APPENDIX

1. Identification data		
Museum:		
date of the visit		
	Yes	No
2. pre-visit - booking mode, gathering information		
a) booking by phone		
it is possible to book (by phone)		
it is possible to get more information		
b) online services – website		
it exists a museum website		
it is updated, clear, intuitive		
it is available in different languages		
(to specify)	...	
it is possible to buy tickets online		
it is possible to book the visit by email		
3. pre-visit - street signs; brochures		
near the museum there is a clear street signs that directs to the entrance		
a) brochure		
there are brochures at the museum entrance		
they give information about museum opening times		
they give information about ticket prices		
they present the museum's collections and temporary exhibitions		
brochures are available in different languages		
4. visit - entrance to the museum		

a) pre-information		
information about the museum is available before going to the ticket office		
it is available in different languages		
b) internal signs		
internal signs suggests the beginning of the visit pathway		
internal signs directs to the services (toilet, coat check, café etc.)		
c) info point		
at the museum entrance there are visible info points (except ticket off)		
staff is present		
staff is easily identifiable		
d) guided tours/ audio tours		
guided tours are available		
guided tours are available in different languages		
audio tours are available		
audio tours are available in different languages		
e) coat check		
there is a coat check		
coat check service is free		
5. visit - exhibition space		
a) museum attendants/security staff		
staff is willing to help		
staff is courteous		
staff is able to direct visitors within the museum correctly		
b) directing		
internal signs guides the visit pathway		
maps are available for the visitors		
they are clear and understandable		
c) comfort of the museum visit		
museum rooms are clean		
benches or chairs are available for the visitors		
lighting enhances artwork		
d) support tools for the visit		
there are captions		
they are readable		
they are translated in other languages		
there are information panels		
they are readable		
there are movable sheets		
they are readable		
information panels/movable sheets are translated in other languages		
6. additional services		

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a) museum shop		
there is a museum shop		
it is visible		
staff is courteous		
staff is efficient		
b) café		
there is a café		
it is visible		
staff is courteous		
staff is efficient		
café space is clean		
it is possible to sit		

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BIOGRAPHY

The writer conducted a comparative investigation between Italian and French museums to acquire the Ph.D. in Entrepreneurship & Innovation obtained in 2012 at the Second University of Naples, Department of Strategic Management and Quantitative Methodology, Faculty of Economy. The title of the original work, not yet published and supervised by Prof. L. Solima, is *The Art of Decision Making Process: a comparison between Italian and French Museums*. The author, teacher in arts marketing and management at ESC Pau Ecole de Management and at KEDGE Business School in Bordeaux continues her researches in museum management as well as in the creative industry's field.

RIDING THE TECHNOLOGY FRONTEER OR LAGGING JUST BEHIND: AN EXPLORATIVE STUDY ON THE ADOPTION OF TECHNOLOGICAL INNOVATIONS IN CULTURAL ORGANIZATIONS

Gabriella Arcese, Roma Tre University
Maria Claudia Lucchetti, Roma Tre University
Lucia Marchegiani, Roma Tre University

ABSTRACT

Based on the evidence that a wide array of technologies have been developed and applied to the cultural sector, our research investigates the relation between the technological frontier and the Museums. A unique model as not been identified to classify the cultural technologies and a clear understanding whether those technologies impact positively on museums has not yet been reached. Thus, in this paper we: a) offer a classification of the Museums purposes and of the available technologies; b) posit wether the Museums with a traditionalist approach express a general favour towards those technologies.

JEL L86; O33; Z11;

KEYWORDS: Museum Technologies, Technological applications, Cultural Experience, Technological competencies, Museum Personnel

INTRODUCTION

The Cultural Sector has been profoundly reshaped in recent years due to institutional, technological, and market shocks. As a result, nowadays cultural organizations face unprecedented challenges. A wider span of professionalism, increasing multi-disciplinarity, the variety of for-profit and not-for-profit organizations involved in cultural

and creative industries have all contributed to modify the nature of the cultural organizations. But most of all, many see in the impact of technological innovations the real trigger that has led to the adoption of innovative organizational models.

Museum institutions historically operate according to three seemingly contradictory dialectics: a) a framing founded on an elite high culture; b) a mission promoting democratic education; c) a rationale that seeks to operate above society in terms of the production and dissemination of knowledge. Technology has a potential impact on each one of them, and yet, to the best of our knowledge, there are no survey on technology applications, while a large number is available of example and case study of specific applications on the museum organizations and museum services.

We posit that the impact of technology on cultural sectors is twofold: 1) on the demand side, it impacts the visitors' and consumers' models of consumption of cultural goods, and 2) on the supply side, it defines new set of competencies, roles as well as elements that characterize cultural organizations.

As far as models of consumption are concerned, cultural products are very different from traditional ones. Specifically, we can highlight the following: *a)* access issues: the cultural product has an intrinsic value, which must be understood in order to be fully enjoyed. Cognitive capabilities could then be barriers to access the cultural value. When cultural products are not fully understood, they fail to serve their primary purpose, both because they do not provide revenues for the cultural providers and because they do not fulfill their cultural enrichment mission; *b)* path dependence: the satisfaction provided by artistic and cultural products is positively and directly correlated with the cumulative experience with culture, the higher a visitor's cultural familiarity, the higher the marginal satisfaction derived from an incremental artistic experience. Hence, people who are used to experience cultural products (since youth) are more inclined to experience cultural products in adult age and derive benefit from them; *c)* heuristic: consumption models of artistic and cultural products are bound to personal interpretation (Peter, Donnelly, Pratesi, 2009).

Technology may challenge each of these aspects, and cultural organizations need to tackle these challenges in order to improve their

attraction and to fully achieve their mission. Detailing the impact of technology on visitors' models of consumption in beyond the aim of the present papers, and it has been discussed elsewhere (e.g. Netmuse, 2012; Arcese *et al.*, 2012). We are more interested in assessing the organizational issues that hinder the ability of cultural institutions to meet the technological challenges. In order to do so, however, a full depletion of the wide array of technological solutions for cultural organizations is still needed and that there is not a clear and unique model.

Starting from the evidence that new technologies change the relations between cultural consumers and cultural goods, this piece of research is explorative in nature and aims at investigating how cultural organizations align with technological innovations and whether they are able to evolve their competence base according to the technological evolutions.

LITERATURE REVIEW

Technological innovation has become pervasive and ICTs have been affecting everyday life as well as business. The information economy framework first (Shapiro and Varian, 1999; Tapscott, 1996; Marchegiani, 2012) and more recently the open paradigm (Howe, 2002) shape the business and consumers' relations. Not for profit, tourism and cultural sectors as well are experiencing such changes, as advancements in technology offer great opportunities both for the conservation of cultural goods and for their valorization. Still there is no real technological model to be applied to the area but many technological models in continuous changing (Kalay *et al.* 2008). From the 1970s when museum collections documentation spread in United Kingdom to the application of public electronic imaging technologies at *Musée D'Orsay* in the 1980s, the use of technology in Museums have become increasingly devoted to visitors (Hemsley *et al.*, 2005).

The Lisbon Strategy for eEurope and the following eEurope 2002-2005-2010 (EU Report, 2010) are aimed to became European Union the most competitive and dynamic knowledge based economy with improved economy and social cohesion with an high level of internet based system, in particular by the implementation of e-services and e-

government. The cultural tourism based on local culture and heritage is one of main economic assets and technological innovations are the vehicle of increase the possibility of its exploitation (Carugati A., Hadziliadis E, 2007).

The strategic objectives of European policy for 2010-2013 refer to the importance of sustainable development in which technology plays a key role. In this complex picture are at the research and experimentation initiated by the Directorate General for Development of the Heritage Cultural (DGVAL), because from what we have seen above recognize and implement good practices cultural accessibility and participation in cultural heritage is not just "Promote" the assets to a wider audience, but requires a deep understanding of the needs and expectations cultural audience, both real and potential, and a strong focus the relationship with the social context (Mibac, 2011). Furthermore in the same spirit strategic programs have inspired specific activities of the European Union through the work group and the European ICT Technology Advisory Group (European Commission, 2011).

Information technology (IT) and Information and Communication technology (ICT) refers to complex and sophisticated system. (Schroeder J.E., Borgerson J.L., 2002). Digital cultural heritage collections contain mutually interrelated data that are provided for users through digital libraries. Semantic web technologies have enabled semantically interlinking of such collections (Eero H. et al., 2004). This is particularly important in omnipresent user scenarios; everywhere the usability of the mobile devices often limits the user's keenness to perform complex search tasks (Ruotsalo et al., 2009).

Narrowing the analysis to technology, an interesting observation was made by Marty (2007), who presented the results from an exploratory survey that addressed questions concerning the complementary role of museum websites in building stronger relationships with visitors. The use of telecommunication technologies offers interesting perspectives for museums and the opportunity to add a new, digital dimension to the physical dimension, thereby creating a "virtual museum" (Schweibenz, 1998). Recent studies on consumers' interaction with "self-service technologies" highlighted that amusement and pleasure are significant variables defining individual attitudes toward technological applications (Addis, 2005; Dabholkar and Bagozzi, 2002; Davice et al., 1989). Witcomb (1997) and Addis (2005) identified that consumer interactions

with technological applications increased the perception by consumers that they controlled their entertainment experiences.

RESULTS AND DISCUSSION

The exploitation of technologies shows that much different types of them were implemented and more technologies existed can be implemented in the cultural sector. In particular, after reviewing the literature, we have identified technical and physical aspects of different technologies. With the classifications and studying several technologies discussed and we have traced a technology map for the sector. It is possible to identify different types of Technology in according to their purpose of application. In particular, it is possible to identify four different macro-categories of technologies (technologies classes):

- Education and Exhibition technologies
- Technologies for Research
- Technologies for Promotion
- Security and Preservation Technologies

For each category is possible to identify the technologies, devices and supports necessary to objective of their class (see Figures 1-4 below).

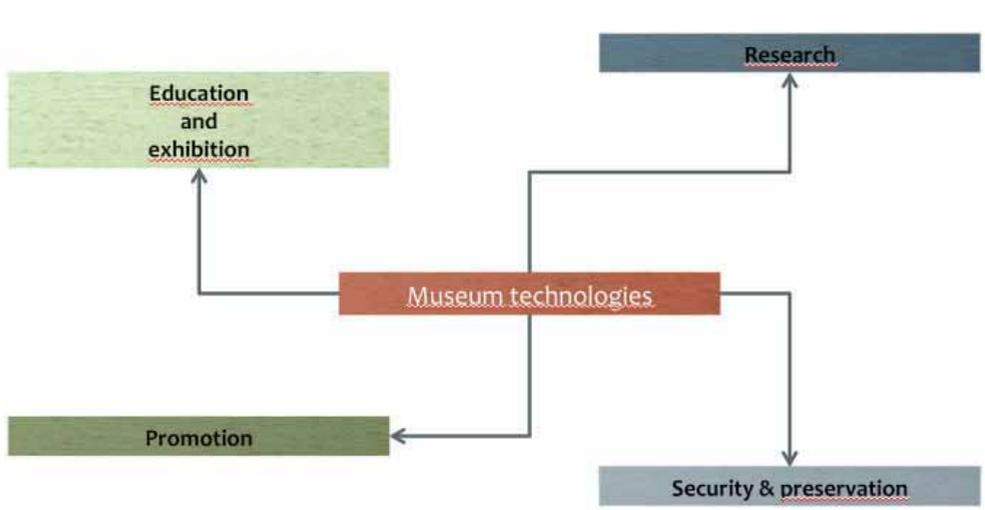


Figure 1: Types of Museum Technologies according to purposes

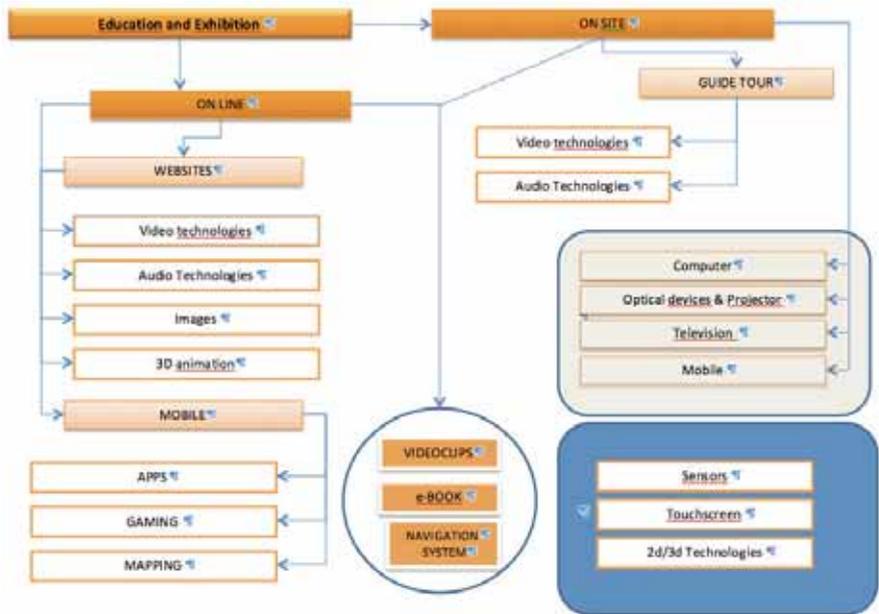


Figure 2: Map of Museum Technology for Education and Exhibition



Figure 3: Map of Museum Technology for Promotion

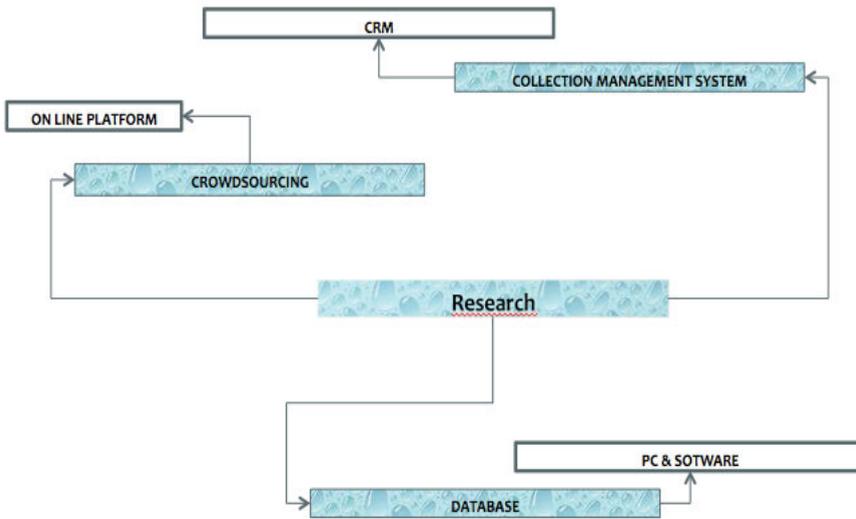


Figure 4: Map of Museum Technology for Research

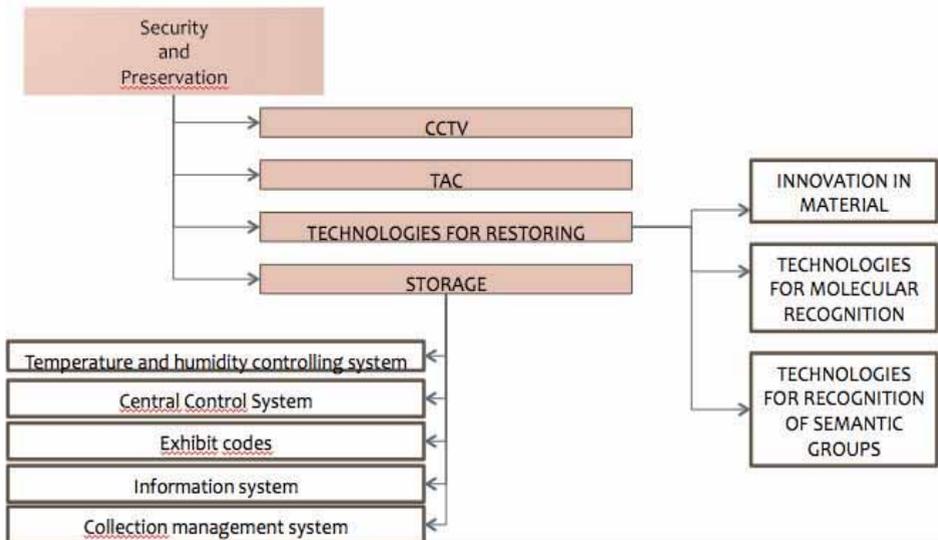


Figure 4: Map of Museum Technology for Security and Preservation

There are several models that identified the dimension of technologies in the context therefore there is not a complete model but many singular framework that linked one or more technologies with a specific effects.

The Augmented Reality in Cultural Heritage Sector

The analysis of prediction technology provides useful information to guide investment market players belonging to various fields in order to guarantee competitiveness. As can be seen the comparative analysis of the two curves of the hype cycle Garthner, 2008 and 2010 respectively, (Figure 5) representing the level of maturity of technologies and their development on the market - the x-axis shows the time while the y visibility - Augmented Reality, in just two years, has changed its position on the curve passing through the stage of initiation of technology at the peak of expectations. This shows how it can be considered an interesting element of attractiveness for market players (Arcese et al, 2011).

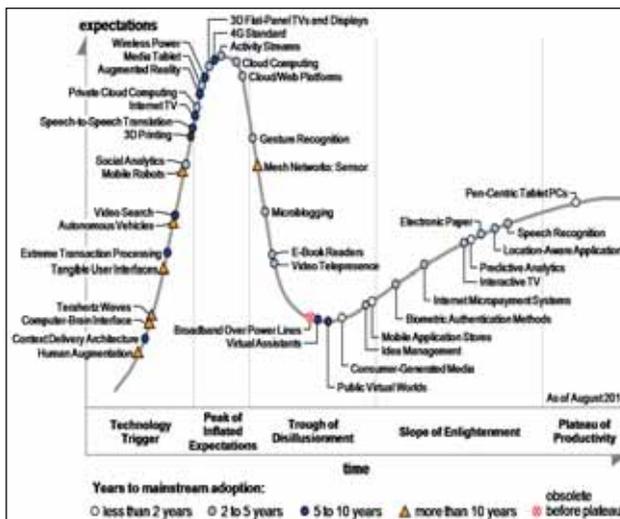
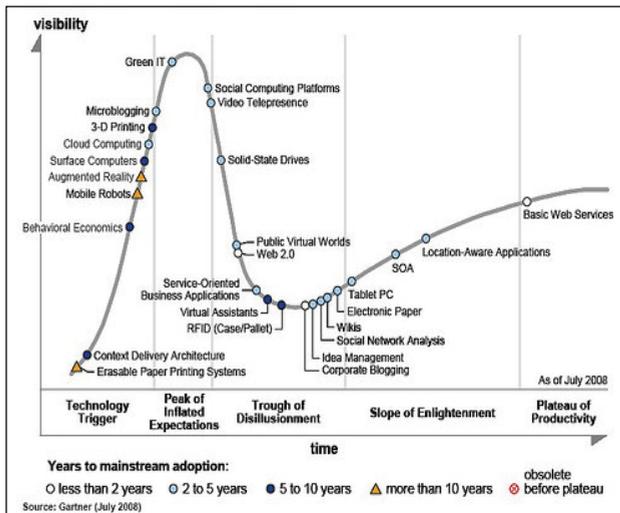


Figure 5: Garthner Hype Cycle, 2008, 2010

Building on the considerations raised by the curves of Garthner, we aim at understanding what the actual degree of diffusion of augmented reality is in the Italian cultural heritage sector by analysing strengths, weaknesses, opportunities and threats of its application. With the technology of Augmented Reality, additional information is added on the real scene and this allows the interaction, in a completely innovative

way, with the real situation to which the technology is applied. In literature the Augmented Reality (AR) is constantly considered as an evolution of Virtual Reality (VR). The VR represents a three-dimensional interactive environment generated by an IT technology by a computer supports. In the case of VR applications, the environment is totally fictitious and distinguished from the environment surrounding the user. The latter can interact with the artificial environment through equipments such as haptic interfaces. The technological evolution of VR is represented by enriches of real environment with information through virtual objects performing complex tasks (AR).

The researchers Tom Caudell and David Minzell, in the 1990s, had created a prototype that would substitute the control instruments of an aircraft, created the prelude technology to the current HMD, wearable by the pilots and able to quickly visualize the route, take off and landing information.

The technology created was defined Augmented Reality, as information of different nature was added to the real perspective. Since then, the international technological scenario was characterized by the development and production of more and more sophisticated systems and mainly by the implementation of the same technology in different contexts. The tight link between the two technologies is easily deducible from the description of the taxonomy, according to which the real world and virtual environment are two extreme conditions, on the inside of which the AR is closer to the real environment, as the data collected refer to the real system and symmetrically the augmented virtuality is closer to the virtual technology highlighting the smaller quantity of real data (Milgram, Kishino, 1994). Mixed Realities (Milgram, Kishino, 1994) and their concept of cyber-real space interplay invoke such interactive digital narratives that promote new patterns of understanding (Papagiannakis *et al.*, 2008) (Figure 6).

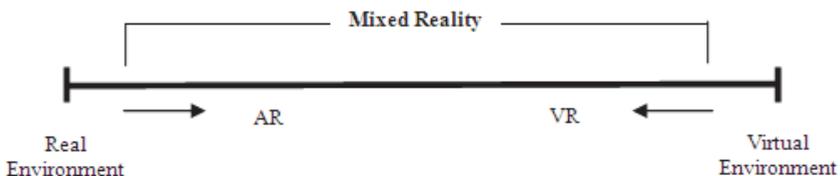


Figure 6: Mixed Reality

The Augmented Reality consists of the overlapping of different levels of information (virtual, multimedia, data delocalization, etc.) to the real experience that a user can carry out while employing a service. Mixing such aesthetic ambiances with virtual character augmentations (Cavazza et al 2003) and adding dramatic tension has developed very recently these narrative patterns into an exciting new edutainment medium (Lindt 2003).

The technologies that enable to *–augmented* the value of the reality are added through devices using different technologies and mainly through mobile devices, in particular last generation mobile application for Smartphone devices, or fixed base supports such as personal computers equipped with dedicated technologic accessories of supports (webcam, vision devices, VR glasses, headset or handling devices) and using technology with adding multimedia information to what is naturally perceived in the real scene.

The innovation of AR is not strictly technological, in fact, by adding virtual contents, interactive graphic systems are created, allowing to overstep the limits of reality in real time.

The AR technology category includes all the applications aiming at increasing the visual perception of a physical space. An essential principle for the correct use is the parallel coexistence of the two environments, real and virtual, put side-by-side by the freedom of movement of the user in the scene and by the possibility of interacting with it having the impression that the two environments are indistinguishable. The main developments of this technology are based on the use of videos digitally processed, placed side-by-side with graphic components digitally created.

Zoellner et al. (2009) observed, in the recent past, the major problems of this technology created in cultural heritage and tourism projects. In particular, they observed four important aspects:

The virtual reconstructions of buildings offer suffer from poor visual quality

Robust markerless tracking solutions are often missing, which leads to the use of not aesthetic markers

There are still no high performance and portable computing platforms and smart software solutions

Custom software solutions are not open source software and it is not economic sustainable.

Since 2009 to the present more of these problems are resolved and, thank to short product life cycle of this technology, it is now not more economic expensive and the solutions for cultural heritage projects have been studied and applied (Arcese et al., 2011; Brogni A. et al, 2009; Wolghemuth and Triebfurst, 2000; Zoeller et al., 2009).

According to El-Hakim et al (2004) there are different good motivations for the augmented virtuality used and which are: documenting the historic building and objects in case of disaster, creating and educational resources, visualizing scenes from points of view impossible except that in the mixed world, interacting with objects and providing virtual exhibits. The techniques for 3D reconstruction are different, from the image based model to the combination of image and the range-based modeling (Remondino et al., 2006; Remondino et al., 2008).

In order to assess the degree of diffusion of AR in the cultural heritage has been carried out exploratory analyzes aimed at identifying the main mode of application of this technology to the sector, the main achievements in operational environments and possible best practices. What emerges is a large potential supply and a framework highly fragmented and heterogeneous, characterized by the unavailability of integrated databases. The study shows that the spread of this technology is still in experimental stage, although the number of projects in developing and implementing increasingly isolated cases demonstrate how effectively the technology is rapidly rising in the area.

One of the great advantages offered by these applications is that they can be viewed comfortably "on the move", or showing the user's movement in real-time updates on what they are visiting. This aspect represents a point of contact between the current AR and the first prototypes based on this technology developed by Caudell and Minzell. The prototypes were based on a complex and elaborate systems of tracking and overlay data are replaced to read interactive applications that connect to the mobile network to download information.

In the Cultural heritage sector, in the functioning mechanism of AR applications, the user, through the digital photo camera on the device, frames the point of interest as for instance a monument, a picture or a statue. In this way, the GPS system of the device and the integrated compass locate the user with regard to the point of interest (POI), and exploiting the connection (web or Wi-Fi), the application displays on the screen of the device several georeferenced information useful to describe and to talk about the POI. Thus, the data obtained can be classified and visualized by the user according to his needs and can be combined with other information signalling other possible elements of interest (for example restaurants, museums, hotels, etc.). This information can originate from public archives or from archives created on purpose, as for instance by the manager of the POI, but can derive also from *crowdsources* (e.g. *Wikipedia*, *Flickr*, etc.).

AR technology has become known among scientific community and public for its important mixed into the real environment and

increasingly spread the cultural heritage context, infact, from a desk analysis it is possible to find some best practices for the AR application i.e. *Powerhouse Museum of Sydney*, *Street App of London Museum*, *Getty Museum of Los Angeles*, *Andy Warhol Museum of Pittsburgh*, the reconstruction of the appearance of Cluny Abbey in France before the destruction due to time. The purpose is that of collecting of works of art and historical pictures in digital format in order to make them usable also outside the museums, or tracking them (applying a tag) in the places they depict. Hence, visiting these cities, the users can utilize a combined visualization ex ante and ex post of a POI accompanied by suggestive stories on the social and urban changes that took place along the years. Also the *Stedelijk Museum of Amsterdam* developed a project called *ARtours*, made of several programs of different nature based on AR, and aiming at testing all the different forms of interaction between art and users that can be realized through this technology. The mission of the project is that of managing the art in an innovative way, with the purpose of increasing the target of reference of visitors of the museum, trying to involve and make loyal new groups of people (Schavemaker *et al.*, 2011).

During interviews with Museum Staff at Ethnographic Museum in Rome, Italy, we found that the applicability of technological innovations is hindered by organizational factors.

We conducted in depth personal interviews with the staff of the Museum and it has become clear that there is an intangible and yet concrete barrier to the adoption of new technologies. On one side, the museum staff recognizes that the process of learning involves an interaction between the visitor and the object of art. Nevertheless, we found physical and motivational barriers to the adoption of technological innovations in museums.

Motivational barriers are related to the following: a) There is no clear compensation/incentive schemes; b) extra effort is required when the completion of an activity is slow; c) the interaction inhibits the visitor.

CONCLUDING COMMENTS

The central purpose of a museum is the management, preservation and access to a collection of objects. Traditionally, museum curators and education staff supported access to the museum collection by developing displays and writing interpretive labels. Today, museum staff recognize that the process of learning involves an interaction between the learner and the object within a particular context.

A wide array of technological solutions is available. We offered a complete overview and classification of the technologies for Museums and Cultural Organizations.

Yet, the application of the more advanced technological innovations, which could allow for a full interaction between the visitor and the object, is hindered by physical and motivational barriers. Motivational barriers, above all, seem to play a crucial role in the actual use of advanced technologies for cultural experience.

Further research should then be aimed at identifying the reason why Museum staff obstacles the adoption of technological solutions, and whether being at the frontier of the technological hype cycle is a value driver in the cultural sector.

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BIOGRAPHIES

Gabriella Arcese,

Roma Tre University, Department of Business Studies Via Silvio
D'Amico, 77 Roma, Italy gabriella.arcese@uniroma3.it.

She is PhD in “Commodity science”. She is interested in technology and innovation management, quality and environment management system, sustainability. She is part of many research projects related sustainability and technology diffusion. She is member of the Italian Academy of Commodity Science, International International Society of commodity Science and Technology and Italian Network of LCA.

Maria Claudia Lucchetti

Roma Tre University, Department of Business Studies Via Silvio
D'Amico, 77 Roma, Italy

mariaclaudia.lucchetti@uniroma3.it

She is Full professor in the Faculty of Economics at the Rome Tre University. She teaches “Technology Innovation and Sustainable production”. She is interested in the scientific activity concerning various aspects of commodity science: technology and innovation management, quality and environment management system, environmental, social and economic sustainability. She is director and coordinator of many research projects related to this topics. She is the President of the Italian Academy of Commodity Science and the President of International Society of commodity Science and Technology. She is member of Italian Network of LCA

Lucia Marchegiani

Roma Tre University, Department of Business Studies Via Silvio
D'Amico, 77 Roma, Italy

lucia.marchegiani@uniroma3.it

She is Assistant Professor of Business Organization at Roma Tre University. She holds a PhD in Business Information Systems. In 2001, she got a Master Degree in International Management at University Luiss Guido Carli. She has been visiting scholar at Copenhagen

Business School (Denmark), and visiting student at the University of Maastricht (The Netherlands). From 2000 to 2001, she worked for Telecom Italia S.p.A., at the Marketing Office. Her research interests comprise Information Economy, Organizations and Innovation, Organizational Networks, and Organizational Behaviour.

COMMUNICATING THE COMMUNICATION: AN EXPERIENCE IN CULTURAL AND SOCIAL CAMPAIGNS

Maria Teresa Artese, ITC-CNR
Gianluigi Ciocca, Università degli Studi di Milano-
Bicocca
Isabella Gagliardi, ITC-CNR

ABSTRACT

From the marketing perspective advertising materials and marketing campaigns and publications such as books, CD-ROMs, brochures, flyers, posters could play a central role in collecting directly or indirectly more incomes to sustain all the museum's activities and should be therefore promoted. For example, posters and photos can easily be made available in digital forms to a vaster audience on the museum's website. In this paper we present some innovative tools developed while designing a new portal for the promotion of a database of campaigns of social communication. We focus on strategies for querying and browsing the digital materials in new, engaging ways, with a particular attention to younger generations accustomed to the digital medium. To this end, we have developed innovative tools able to query and browse the database, and display the results using information automatically extracted from both images and texts.

JEL L86-Information and Internet Services; Computer Software, M15-IT Management, O33-Technological Change: Choices and Consequences; Diffusion Processes.

KEYWORDS: communication model, innovative tools, colour features, image database, social campaigns, website, browsing digital images.

INTRODUCTION

One of the way through which museums communicate with the public is through advertising materials and marketing campaigns and publications such as books, CD-ROMs, brochures, flyers, posters. Moreover, visitors like to take souvenirs from the museum which remind them of the experience and that can also be used to advertise to other possible audience the museum's exhibitions. From the marketing perspective all these materials could play a central role in collecting directly or indirectly more incomes to sustain all the activities and should be therefore promoted. For example, posters and photos can easily be made available in digital forms to a vaster audience on the museum's website. The digital materials can be certainly sold but it can also be made available under a fair use licence or creative commons one. The last ones seem to be in contradiction looking at the sustainability but if we wish to establish a more direct relationship between the museum and the public, and increase its popularity and thus attendees, these modalities should be taken into account as well.

In this paper we present some innovative tools developed while designing a new portal for the promotion of a database of campaigns of social communication (Good 50x70, 2007), related to briefs on different topics such as AIDS, gender equality, Africa, and so on. We focused on strategies for querying and browsing the digital materials in new, engaging ways, with a particular attention to younger generations accustomed to the digital medium. To this end, we have developed innovative tools able to query and browse the database, and display the results using information automatically extracted from both images and texts. As in the case of a museum where digital materials are usually stored in database with images and textual descriptions, the principal items used here for social communications are in the forms of 15,000 digital posters subdivided into 20 briefs. The posters have been specifically created by professional designers and artists to be freely distributed, modified and used as a base for other communication campaigns.

LITERATURE REVIEW

The advent of new technologies provides the museums new communication methods, which allow the visitors (or users) to explore

the available collections on their own (Fahy, 1995). Among the others, museums need methods and tools to navigate their catalogues and to provide facilities for searching, browsing, clustering and visualizing different kinds of visual data and related information. This can be achieved, for example, by using creative web sites, applications or installations to support the user in the discovery process (Isenberg, 2010).

With respect to the web sites, a number of collections of art objects are made available with the purpose of making the contents of museums and other public or private organizations accessible to the general public, in preparation for, or in place of an actual visit. The museum itself is accurately reproduced with the opportunity for the user to virtually visit its rooms, showcases and bookshops (MET) (National Gallery of Art) (British Museum) (Louvre). Sometimes objects collected on the web are not visible in single museums or galleries, but are spread in many places (WEB Gallery of Art) (Kress Foundation); some others are gathered and preserved in archives, libraries, collections available only for a few, usually experts and researchers of the domain (Hairpin Museum). Usually these sites just offer standard navigation and search functionalities: collection and temporary exhibition browsing and search by author, date, collections, etc. In some case, virtual navigation and specific paths for kids are also offered to users.

Regarding applications designed to query and browse the museum's archives, innovative tools can be exploited to manage different type of data. For example, in the case of image data, we can borrow from the fields of image analysis and the content based image retrieval to design applications with advanced functionalities. As an example, image indexing is the process of automatically computing a compact representation (numerical or alphanumeric) of some attribute or feature of digital images, to be used to derive information about the image contents. One of the pioneering examples on image feature extraction is the work by Swain and Ballard (1992) where the concept of colour histogram is introduced for image indexing. Since then, more complex and sophisticated general purpose and domain dependent indexing methods are being developed coping with different image

attributes. Some examples of low level and high level features can be found in Antani et al. (2002), Eakins et al. (2002), Schettini et al. (2001), and Thomas Sikora (2001), Cusano et al. (2003), Lu and Weng (2007), Ciocca et al. (2011), and Richard F. Murray (2011). All these features can be used and integrated into a retrieval system allowing to perform advanced searches on the digital archives.

DATA AND METHODOLOGY

The database of campaigns of social communication is Good 50x70, based on an international social communication project which addresses some of the critical issues in today's world, such as Aids, child mortality, environmental damage, violation of human rights, underdevelopment, war, violence against women, etc. The name of the initiative comes from the size of the media (50x70 cm posters); at the heart of the project the collaboration with international charities such as LILA, WWF, Greenpeace, and so on.

Good 50x70 launches an annual "call for participation" in which he asks designers and creative artists to participate in context on specific social topics (briefs), sponsored by charities who decide them, in order to raise awareness of those problems and to promote change. An international jury identifies the best and rewards them. The posters can then be re-used, for example on bags or t-shirts, in non-profit activities. The database is at the disposal of endorsing charities, with the goal of making a real contribution to society and truly making a difference. The ultimate aim of Good 50x70 is to shake up the current state of the market by pushing professionals to work ethically, in order to create a new synergy between the non-profit and spontaneous and radical creativity, reaching with its posters a wider audience making it sensitive to ethical culture and educating it.

The Good 50x70 portal has been designed keeping in mind that a design methodology (Isakowitz, 1995), (Isakowitz, 1998), (Garzotto, 1993), (Barna, 2003), (Schwinger, 2008) is a crucial element in the creation of efficient, effective and usable (Nielsen, 2006) web sites. Requirements analysis has focused on the following aspects:

- Data, that are some 15,000 digital files containing poster images, grouped by year and brief, associated with some textual information, such as poster description, author name, country, brief, and so on. These data are uploaded by the poster author directly, to participate to the brief chosen. Data model is very simple because each poster is completed by few textual data, stored in a MySQL database structure completed by mood features data, as detailed below, and special indexes studied to increase data retrieval speedy.

- Aim of the system, that is to give tools 1) to users to discover the material of interest, so raising the awareness about ethical and critical themes, by giving easy searching keys, able to search both among text and image features as well, 2) to authors to upload the posters and the associated information in a simple way, 3) to the jury to browse all poster uploaded to have them evaluated, 4) to the Good 50x70 team to create new contexts and 5) to designers and creative artists to download posters to reuse them.

- Users that are poster authors that wants participate to a brief, members of the jury for poster evaluation, people of charities who wants to use selected posters, generic public who query the database and navigate among posters.

The design of the web site provides facilities that allow all users to query the database successfully, even if they are not expert in the field, or are unfamiliar with the database contents or with the language in which database terms are expressed. Our web site offers a standard retrieval interface, the yield is more immediate for a user using a simple but powerful interface that allows to cross different key searches and different ways to show results. We have designed the portal to easily guide users in the discovery of the materials of their interest through the use of a hierarchical filtering paradigm of the relevant information. We also developed tools for the automatic indexing of images according to pictorial, emotional and aesthetic characteristics. These features, automatically deducted from the pictorial content of images, can be used to cluster images belonging to the same thematic, pictorial, emotional and / or aesthetics group. Pursuant to the last characteristic, innovative browsing and displaying methods have been designed and

implemented, in which the images, retrieved in a query, are arranged on the screen, along two dimensions chosen by the user, such as light / dark and happy / sad... Another relevant feature developed is the automatic categorization of the images into relevant groups. In our case study, we have identified three categories in which the posters could be characterized by their design: photographic, illustration, and typographical. Moreover, to improve interaction, to establish a direct link with the users and to spread cultural heritage, tools have been added to allow users to download images via creative commons and without particular copyright restrictions. To avoid misuse, a custom watermark visible or invisible can be applied to the images when downloading. Users are also encouraged to upload works that use the revised and personalized images, for example a T-shirt, a bag, a purse, brochures, etc.

Image Indexing Tools

For the purpose of our work, we need to index images with features that can be understood by users for content filtering and querying. So, among the available features in the literature, we have considered colourfulness, dominant colours, mood features, and colour harmony. The colourfulness feature is represented by the number of unique RGB (Red, Green, Blue) colour pixels present in the image. The dominant colours feature is computed by using the colour naming scheme proposed by Van De Weijer et al. (2009). Each pixel in the image is classified into one of the 11 colour categories: black, blue, brown, grey, green, orange, pink, purple, red, white, yellow. The three most frequent colour categories are retained as the dominant colours feature. Mood features are used to capture some aspects of colour emotions. The mood features are extracted using the computational model proposed by Solli et al (2008). Colour harmony is another colour emotion factor that can be used to describe how an image is emotionally perceived. The computational model used in our work is based on the work by Solli et. al (2009) that extends the computational model on colour swatches introduced by Ou and Luo (2006) to image colour regions.

Uploaded posters are automatically characterized into one of the following three styles: photographic, illustration, typographical. A photographic poster is a poster characterized mainly by photo content.

An illustration poster is characterized mainly by graphical contents. A typographical poster is mainly composed of text. This information can be used as another index to describe the image content. As a preliminary study, we have used the previous features coupled with geometrical statistics about the image colour regions extracted using the Mean Shift segmentation algorithm (Comaniciu and Meer 2002). A supervised learning algorithm based on Support Vector Machine (Cortes and Vapnik, 1995) is used as a classification algorithm. The classification of an image poster into one of the three categories is a multi-class problem. To solve this problem we have used the implementation of the multi-class SVM classifier that is found in the LIBSVM software developed by Chang and Lin (2011).

RESULTS AND DISCUSSION

The innovative tools to query and browse the database, and to display the results using information automatically extracted from both images and texts have been integrated in the portal. The search modes are:

- By textual query, based on the content associated to the poster, and catalogue browsing;
- By “styles”, automatically associated during the upload;
- By dominant colour;
- By mood features (as colour harmony, or colour emotion factors as activity, weight and heat).

Besides standard list, slideshow or thumbnail grid browsing (see Figure 1), results can be shown using mood features associated to each poster, in graph mode using a Cartesian space where both x and y axis can be selected by the user among colour harmony, colour emotion factors as activity, weight and heat. Figure 2 shows the same query results shown in Figure 1, drawn as graph where the x axis is weight and the y axis is heat. Figure 3 shows a poster detail and reports also the marketing use of it, made by a designer who re-used this digital image for non-profit activities .

CONCLUDING COMMENTS

The portal that we have designed is an ongoing project and we are currently implementing all the functionalities here presented. Although our case study differs from the cultural heritage management, we strongly believe that the underlying philosophy and the developed innovative tools can be effectively exploited also in the context of museum's digital materials. By providing the users with new search and browsing modalities and by giving the possibility to users to acquire and even manipulate digital materials, a more strong link between the museum and the audience can be established. From the marketing point of view, the potential promotion effects of this communication modality could not be discarded and should be pursued.

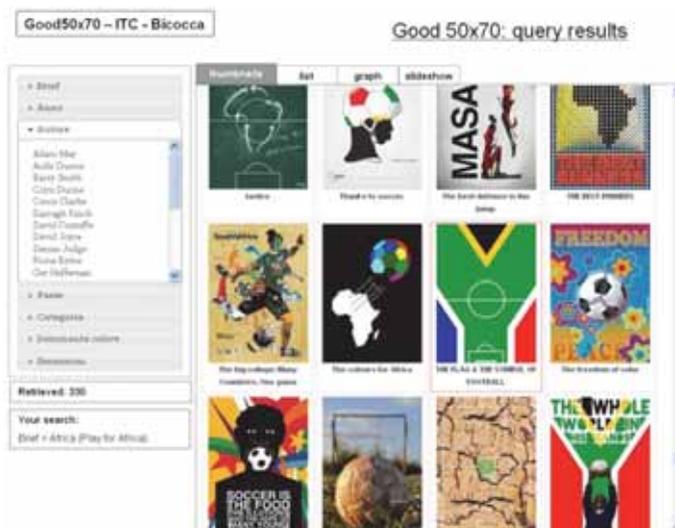


Figure 1: Query result shown by thumbnails.

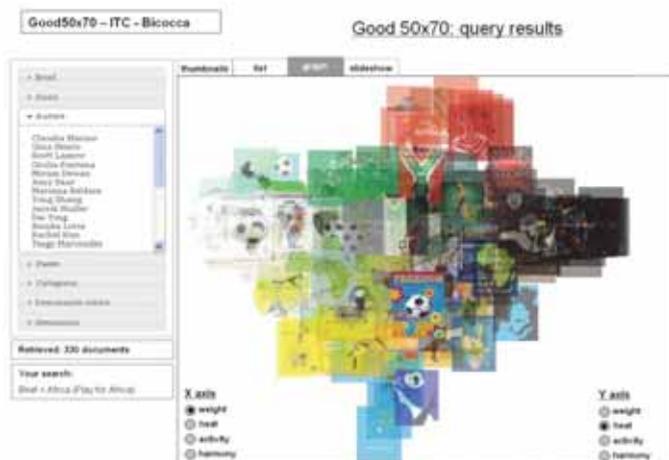


Figure 2. Query result shown by graph mode, weight versus heat.

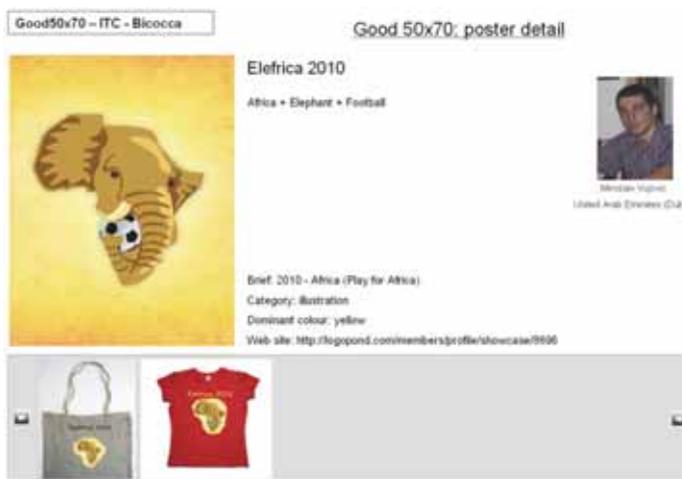


Figure 3. Poster details with marketing re-use.

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A COMPARATIVE STUDY OF WORLD HERITAGE MANAGEMENT PLANS: BEST PRACTICES FOR CULTURAL HERITAGE CONSERVATION AND SUSTAINABLE LOCAL DEVELOPMENT

Selena Bagnara Milan - University of Nova Gorica and
University IUAV of Venice

ABSTRACT

This paper presents a dissertation project that aims to identify the best management practices in terms of conservation of UNESCO World Heritage Sites, socio-economic development and social enhancement at local level. The research design proposes some significant management plans implemented in Western countries and representative of cultural landscapes designed and created by man. The study will be conducted by comparative analysis, using a set of specific indicators, in order to understand in analytical terms what are the adopted management strategies and the significant factors of their success, with reference to the different social, economic, cultural and environmental contexts in which the plans have been implemented, and with regard to the corresponding institutional and organizational models.

JEL: H7, O22, O57, R58, Y4, Z13, Z18

KEYWORDS: World Heritage Site management plan, cultural landscape, comparative analysis, indicators, best practices

INTRODUCTION

In 1992, the World Heritage Committee adopted landscape categories, consequently cultural landscapes were for the first time inscribed on the World Heritage List as a heritage reflecting the definition of “*combined works of nature and of man*” present in the World Heritage Convention. This provided the impulse for a new way of thinking about how humans interact with the environment, and established a strong link between culture, nature and economic development.

In 2000, the first regional international convention exclusively dedicated to landscape - the European Landscape Convention - was adopted in Florence (Italy) under the auspices of the Council of Europe, with the specific purpose of promoting “landscape protection, management and planning” and “concerned to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment.”

Accordingly to the above standpoints, this study-work outlines at its beginning the theory of *cultural landscape* in Declarations and Conventions and the introduction and integration of the concept of *sustainable development* into comprehensive policies and management plans regarding World Heritage Sites.

In the first part of the research, thesis data collection is used to investigate selected heritage areas at the national level, including an overview of the various significances of “culture” and “cultural heritage”, the specific legal and economic environments, the enacted heritage and environmental legislations, and the organizational and financial tools for addressing the landscape agenda. The choice of giving particular emphasis to the role of the shared values and the legal provisions of the countries to which the World Heritage Sites belong is due to the conviction that there is a strong relationship between the legal and technical planning framework of a nation and the approach of site authorities to landscape management. Moreover, analysing different cultural policies and national institutional and administrative models is crucial for the aims of this study since they affect strategic planning processes (or *cultural planning*) at the local level and, thus, the framework and outcomes of the related management plans.

Consequently, the author proposes some significant management plans belonging to Western countries and characterized by a local scale of

reference, which are examined using the *ex-post evaluation* method combined with the approach for case studies. The plans are chosen on the basis of their site being a clear example of the third category of cultural landscape, that is the “*clearly defined landscapes designed and created intentionally by man. This embraces garden and parkland landscapes constructed for aesthetic reasons which are often (but not always) associated with religious or other monumental buildings and ensembles*” (UNESCO WHC, 2008).

Among Western cultural landscapes, the number of ensembles and monumental buildings surrounded by parks and gardens prevail: Schönbrunn in Austria; Versailles in France; Würzburg Residence in Germany; Aranjuez Cultural Landscape in Spain; Royal Domain of Drottningholm in Sweden; Blenheim Palace in United Kingdom of Great Britain; Villa d’Este at Tivoli in Italy; just to mention a few. They mostly represent architectures harmoniously inserted in the rural landscape, with buildings erected for practical or representative uses, which are able to express the theatrical qualities intrinsic in the topography of the place.

LITERATURE REVIEW

This section summarizes the main contributions from the body of literature to the drafting of this research.

The extracts in this study are selected from documents collected and published by Council of Europe, UNESCO or by ICOMOS; and also from a number of documents prepared by different organizations, in different countries, and in different periods. The author differentiates values in cultural, social and economic ones, following the categories proposed by Arjo Klamer (2004).

Previous studies by Van den Bergh *et al.* (1997) and Fusco Girard *et al.* (2002) provided important examples of *ex-post* evaluations for case studies, while Pawlak (1982, 1991) offered the assessment and monitoring tool for comparative analysis.

The study applies and further extends the work of Greffe (2008) and Cassatella & Peano (2011) by formulating a specific set of indicators for the analysis of UNESCO management plans. Moreover, it evaluates institutional and organizational models using criteria formulated by

Cumming & Katz (1987), Lewis (2000), Mulcahy (2000), and Zan (2005).

METHODOLOGY

The methodological approach underlying this work is intended to be historical, contextual and comparative. At the base of a contextual-type approach is the awareness of the uniqueness and specificity of each organizational model: this justify the choice of analysing only a limited number of World Heritage Sites, giving ample reporting of the dynamics of each of them.

The basic idea is combining the approach for case studies with *ex-post evaluations*, which implies structuring a meta-analysis, characterized by a systematic structure of information, a set of clear operational criteria, and the use of both quantitative and qualitative methods. Having an imperfect knowledge of the case studies - characterized by quantitative, qualitative, fuzzy, inaccurate or incomplete data -, a useful method for transforming the set of information derived from past experiences in structured knowledge is the *rough sets approach* introduced and developed by Pawlak (1982).

The *rough sets system* can be used as an assessment and monitoring tool to identify critical factors of success and summarize the most significant elements of the management systems, also in relation to their impacts on the associated territories and communities in terms of local sustainable development. Moreover, the results thus obtained are expressed in the form similar to natural language – a possibility not usually offered by traditional data analysis techniques - easing the way the user may understand data representations and build derived conclusions (Pawlak, 1991; Van den Bergh *et al.*, 1997).

The comparative analysis will be conducted with respect to three matching themes, or objectives, used to verify the: (1) Conservation and enhancement of World Heritage Sites, with particular emphasis on “cultural landscape” issues such as the quality of cultural heritage and identity of the territory; (2) Social impacts, public participation and education; (3) Local sustainable development. For each specific objective, the author will identify three sets of relevant guiding criteria used to verify the targeted topics. Subsequently, specific indicators will

be selected for the measurement and the periodic verification of the management system with reference to the local level.

Criteria for Selecting Case Studies

The selection of the World Heritage Sites was made with regard to two main characteristics – that of being characterized as electoral residences (or group of residences) and that of having ornamental garden(s) and/or park(s). Therefore, the focus of the comparison is on sites that correspond to *criterion iv* for the inscription on the World Heritage List. The sites to be studied were selected of eight different countries, most of them Europeans, representing a range of situations with different administrative and legal environments; also signifying a varied panorama of tensions between local, national and international issues and values. Additionally, the choice was driven by practical reasons, like having to deal with case studies whose territorial scale of reference is “local”, and the availability of data and study materials about the specific site.

The chosen World Heritage Sites will be, therefore, illustrated with regard to the following aspects: (1) Analysis of the specific heritage area: national definition of culture and cultural heritage, legal and planning system (national and local), main actors (local, national and international) involved in site planning and management; (2) Description of the site; (3) Outline and implementation status of the management plan, its legal status and binding character, and description of future actions for its review and monitoring; (3) Indicators for assessing and monitoring the management plans in relation to both cultural aspects and socio-economic impacts at local level.

RESULTS AND DISCUSSIONS

This is an excerpt from the author’s dissertation in “Economics and Techniques for the Conservation of the Architectural and Environmental Heritage”, and titled: “Cultural Heritage Conservation and Sustainable Local Development: a Comparative Study of World Heritage Sites Management Plans through the Magnifying Lens of Cultural Landscape”. It’s a project still in progress; nevertheless, permission to quote excerpts from this paper may be granted without

written permission from the author provided researchers conform to the "fair use" doctrine and acknowledge the author and her work by means of bibliographic citation and footnotes.

CONCLUDING COMMENTS

This work concerning the study of management plans related to World Heritage Sites is conducted by comparative-analysis, which gives the possibility of generating rules describing a particular pattern of success in management strategies. Learning from comparison represents the objective and at the same time the result of *ex-post evaluations*, allowing the acquisition of "new experience" or "learning point", which can be transferred in other contexts. Expected outputs are: (1) Production of knowledge on specific UNESCO management plans and the associated cultural environments, with emphasis on the relationship between the legal and technical frameworks, the particular organizational models and management systems put in place; (2) Definition of a set of indicators useful to the purposes of this research; (3) Establishment of a model for assessing and monitoring World Heritage management plans, highlighting the socio-economic impacts generated on their territories and communities.

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BIOGRAPHY

Selena Bagnara Milan is a Preservation Architect and an Architectural Conservator. She is currently attending a postgraduate programme in “Economics and Techniques for the Conservation of the Architectural and Environmental Heritage” jointly established by University of Nova Gorica and University IUAV of Venice.

Any enquiries should be sent to the following permanent address: Via Molino, 30 – 36050 Bressanvido VI, Italy; E-mails: selena.bagnaramilan@gmail.com | selena.bagnaramilan@archiworldpec.it

LOCAL CULTURAL INDUSTRIES: A FORCE FOR MITIGATING CORRUPTION?

Brandolon Barnett, PACEarts & The Memnosyne
Institute

ABSTRACT

This essay is located within the ongoing discourse concerning the effects of corruption on growth in emerging economies. The work utilizes a case study of the construction of a 19th century Japanese Imperial Palace and a 21st century Ghanaian Presidential residence to highlight a framework for the manner in which strong local creative and cultural industries might mitigate potential negative effects of corruption. This contention has policy implications for organizations concerned with conducting sustainable cultural heritage management in a manner that minimizes potential negative effects of corruption in the tendering process for cultural heritage management projects and large infrastructure projects of great cultural import.

These implications include a heightened focus on involving local cultural industrial firms and actors when engaging in projects where corruption presents a concern, promoting the development of local cultural industrial entities, or other policy tools. These are important implications not only for the manner in which projects are carried out but for the language in which their benefits are parsed for donors and investors in projects with substantive cultural industries inputs.

JEL: Z18, Z19, H54, D72, D73, D78

KEYWORDS: Cultural Policy, Cultural Industries, Corruption, Rent Seeking, Cultural Heritage, Economic Development, Japan, Ghana, Flag Staff House, Infrastructure Projects, Tendering Process

INTRODUCTION

This essay is grounded in scholarship concerning the effects of corruption on growth in emerging economies. Within this discourse economists have identified numerous ways in which corruption's potential negative affects on local economies may be mitigated or accentuated¹ depending upon national, local, or regional contexts of political economy. This essay proposes a framework within which the cultural and creative industries, and by extension the management of cultural heritage programs and efforts of cultural heritage institutions who support these industries, would be given a more prominent place in discussions on growth in developing economies. The work then looks beyond a framework to briefly discuss further research and potential implications for organizations engaged in development and cultural heritage management efforts.

Principally, this essay proposes a framework aimed at bolstering the argument that cultural policy nationally, internationally, or in the realm of cultural heritage management, has a defined and measurable contribution to economic development. The essay argues that one such contribution mitigates negative impacts of corruption. This framework will be demonstrated via a comparative case study of the construction of an imperial palace in Japan in 1889 and the construction of a presidential palace in Ghana in 2006. Looking past temporal and social differences this essay will utilize established definitions to solidify the grounds for a reasonable comparison. The essay will then analyze the different inputs of local cultural and creative industries in each case demonstrating potential links between corruption, growth, and cultural industries.

In the summer of 2007 I found myself in Ghana as a representative of a small US-based international volunteering NGO. The organization,

¹ Mushtak Khan and others present an economic argument for the potential positive effects of corruption in opposition to the popular understanding of the interplay between development and corruption. For more see Khan (1998)

Globe Aware, was founded with a stated mission² of increasing cultural awareness among U.S. citizens by engaging them as international volunteers assisting with small-scale infrastructure and other projects in emerging economies³. I spent nearly a month meeting with and observing the efforts of a sampling of potential NGO partners in the Volta region of Ghana. Sitting in the shadow of local landmarks like Mt. Adaklu, stories of seemingly dire infrastructural needs haunted me with feelings of inadequacy.

My organization's total budget peaked at just over one million U.S. dollars in 2008⁴. What could we possibly do to remedy these infrastructural concerns? On the drive back into Ho my guides⁵ fell into a discussion over the construction of Ghana's new presidential palace (at the time a source of great controversy within Ghana later labeled the "Golden Jubilee House"). At an estimated cost in the tens of millions of U.S. dollars this struck me as perhaps a prototypical example of corruption.

I was immediately drawn into a sort of quest for a "silver lining". I wondered - who is the architect? Who will be the interior designer? What commissioned artist will have their works hung in its halls? To my mind, if these tasks were performed by skilled Ghanaian artisans and craftsmen/women, the effects of this corruption might be mitigated.

² Globe Aware's stated mission is to promote cultural awareness and sustainable development through the efforts of short-term international volunteer programs.

³ These organizations constitute, at this time, a growing field within the U.S. For more see the website of the Brookings Institution's "Building Bridges Coalition", a coalition of international volunteering agencies.

⁴ US-based International Volunteering NGO's are classified as 501(c)3 "not-for-profit" organizations under the US tax code. Their revenues are not taxed. As a consequence their records, including salaries and program expenses, must be made publicly available. Information on the annual budgets of U.S. based International Volunteering organizations, including Globe Aware, can be found via a public records request or via an account with GuideStar.org - <http://www.guidestar.org/>

⁵ Globe Aware partnered successfully with Disaster Volunteers of Ghana or DIVOG. This partnership has produced three schools and other small projects since 2007. To learn more about DIVOG visit - <http://www.divog.org/>

Fundamentally, this essay exists to shed light on this question – can strong local cultural and creative industries (and the support necessary to achieve this strength, which often emanates from cultural heritage organizations) mitigate the effects of corruption on emerging economies? If so, how powerful a mitigating force can these industries be? Finally, what manner of support be it policies, aide, adjustments to the tendering process for cultural heritage or large infrastructure projects, etc. might help to channel this mitigating facility?

UNDERSTANDING PERCEPTIONS OF CORRUPTION

To answer those questions it is first necessary to parse a working definition of corruption. The economist Antonio Argandona, writing on the impact of “conventions against corruption” on international companies, defined corruption broadly as an exercise of power and influence resulting in “a private benefit [...] for the agent performing the corrupt act or for another person, company, organization, political party, etc.”

Argandona (2007) and other economists have identified numerous conventions and other legal instruments adopted by international organizations as part of various anti-corruption initiatives. These instruments point to a strong consensus regarding the forms that corruption can take.⁶ Forms include bribery, fraud, nepotism, opaque transactions, cronyism, non-cooperation with investigators, money laundering, and more. This consensus is further evidenced by an obvious overlap in the manner in which organizations discuss corruption. Though often drafted continents away and years apart, disparate conventions bear strikingly similar language:

**Text taken from Article 4 of the African Union
Convention on Preventing and Combating Corruption
(AU, 2003)**

⁶ A survey of literature on corruption quickly reveals that the UN, IMF, and World Bank were the principal agents driving anti-corruption and good governance initiatives which rose to prominence in the 1990's due to a “perception among donors [...] that the effectiveness of aid has been much reduced due to corruption” (Myint, 2000: p. 43).

“The solicitation or acceptance, directly or indirectly, by a public official or any other person, of any goods of monetary value, or other benefit, such as a gift, favour, promise or advantage for himself or herself or for another person or entity, in exchange for any act or omission in the performance of his or her public functions.”

Text taken from Article VI of the Inter-American Convention against Corruption (OAS, 1996)

“The solicitation or acceptance, directly or indirectly, by a government official or a person who performs public functions, of any article of monetary value, or other benefit, such as a gift, favor, promise or advantage for himself or for another person or entity, in exchange for any act or omission in the performance of his public functions.”

This corruption is located within a range of ‘rent-seeking’ activities in the common discourse of political economy (Myint, 2000: p. 36). As argued by some economists including Blackburn *et al.* (2003) corruption can lead to a drain of economic resources as individuals “compete for the privilege of becoming bureaucrats” rather than participating in the creation of economic value (p. 4). For this group “good governance”, or governance with minimal levels of corruption, is essential for growth (Nanda, 2006). This “good governance consensus” insists that corruption can inflict sizable damage on emerging economies.

Other economists eschew this view, pointing to the persistent presence of corruption in numerous economies which have nevertheless managed to develop successfully. Common examples include South Korea where “widespread corruption has accompanied very high growth” (Khan, 1998: p. 15) and South East Asian nations where “high levels of corruption have been associated with high long-run growth rates” (Khan, 1998: p. 15). A 1998 essay by the economist Mushtaq Khan entitled *Patron-Client Networks and the Economic Effects of Corruption in Asia*, is among a sampling of literature highlighting determinants of the effects of corruption. Khan’s work ties potential

damages inflicted by corrupt activities to factors such as patterns of capital accumulation. In doing so Khan argues that the potential growth negatives might be mitigated and indeed that some corruption *allows for* rapid growth. This essay is located within the same sphere. It examines a framework in which local cultural industries can be among the factors enabling some corrupt economies to achieve rapid growth by allowing local capital to generate value for local economies through private investment in the increasingly lucrative cultural industries.

DEFINING THE CULTURAL INDUSTRIES

This essay leaves aside culture's role as a transmitter of localized context and meaning (Hesmondalgh, 2002) for the purposes of conceptualizing creative and cultural industries as a wide subset of quantifiable economic activities with clear and monetized economic outputs. An early attempt at a comprehensive study of cultural industrial sectors was of course the Framework for Cultural Statistics (FCS) first published in 1986 by the United Nations Education, Social, and Cultural Organization (UNESCO, 2005). This intellectual framework became a foundation for subsequent research and policy efforts, establishing ten distinct categories for inclusion under the umbrella of cultural industries (Table 1) –

**Table 1: Ten Categories for Cultural Industries
Established by UNESCO FCS (UNESCO, 1986)**

0)	Cultural Heritage
1)	Printed Matter and Literature
2)	Music
3)	Performing Arts
4)	Visual Arts
5)	Cinema and Photography
6)	Radio and Television
7)	Socio Cultural Activities
8)	Sports and Games
9)	Environment and Nature

Subsequent research has sought to further refine this categorization via the use of tools like the Standard Industrial Classification (SIC)

codes⁷ (i.e. Power, 2002) yet the basic outline of what sectors constitute the ‘creative and cultural industries’ in many ways retains the shape of these efforts.

The total value of these sectors is immense⁸. In a 1999 study John Howkins, writing on what he termed the creative economy, took a measure of the value of these sectors globally and in the United States (Table 2) Not only do these industries produce significant total revenues and employment, they are the source of above average growth in employment rates (Power, 2003: p. 171).

Table 2: Global Value of the Creative Industries (by market size in billions of U.S. Dollars, 1999)

<i>Sector</i>	<i>Global</i>	<i>U.S.</i>	<i>U.S Share</i>
R & D	\$545	\$243	44.6%
Publishing	506	137	27.1
Software	489	325	66.5
TV and Radio	195	82	42.1
Design	140	50	35.7
Music	70	25	35.7
Film	57	17	29.8
Toys and Games	55	21	38.2
Advertising	45	20	44.4
Architecture	40	17	42.5
Performing Arts	40	7	17.5
Crafts	20	2	10.0
Video Games	17	5	29.4
Fashion	12	5	41.7
Art	9	4	44.4
<i>Total</i>	\$2,240	\$960	42.8%

⁷ The SIC codes are a standard designed to categorize industrial sectors for purposes of measurement in national and global economies.

⁸ David Hesmondalgh (2002) discusses at length technological and other factors which aided the growth of the “creative industries” throughout the 20th century both as a medium for the transmission of common meaning and as sources of income and jobs in national economies.

Table taken from Florida (2003: p. 47):

Despite the heft of these industries, there is a marked lacuna between their growth in stature over the course of the past century and the discourse concerning their role in economic development efforts.

In a similar vein, Cultural Heritage institutions, responsible for much of the heavy lifting in supporting local cultural industries, have had a difficult time properly encapsulating their economic impact. This has led to varied and sometimes confused accounts of the economic value of their programs, a value proposition they are increasingly under pressure to make.

While “a model for development that acknowledges the central role of culture in its framework and process” (Sagina, 2005: Section II) is one backed by a growing number of supporters there remains an ongoing debate within the scholarship pertaining to the precise potential impacts of creative and cultural industries on economic growth and development.

Thus while creative and cultural industries represent a potentially valuable source of economic activity their true value can be difficult to assess (Throsby, 2003) and holds limited potential to aid in solving the larger challenges of development without significant additional policy changes (Thomas, 2005). This essay holds that the potential economic impact of local cultural industries is due in part to their ability to act as

a meaningful force to mitigate negative effects of corruption.

CULTURAL INDUSTRIES AND CORRUPTION THROUGH TIME – A CASE STUDY



*The throne room of the Kyūjō
Palace*

This will be principally demonstrated via a case study of the construction



The completed Flagstaff House, later renamed the Golden Jubilee House, in Accra, Ghana.

(or reconstruction) of the Kyūjō, or Japanese Imperial Palace, in Tokyo in 1889 and the construction of Golden Jubilee House in Ghana which commenced in 2006. The Kyūjō, or

Palace Castle, was constructed during Japan's Meiji era, mere decades after the fall of the Tokugawa Shogunate and the feudal system with which that regime had ruled the Japanese islands since the 17th century. These facilities were built to replace the older Edo castle which burned in 1873, forcing the Japanese imperial family into less regal palace grounds away from the hustle and bustle of an economically emergent Tokyo.⁹

Ghana's Golden Jubilee House was constructed to replace the old (and first) seat of Ghana's independent post-colonial government at Osu Castle, a former slaving fortress. A product of glass and steel in central Accra, Golden Jubilee house holds the president and executive staff of a modern African democracy.

Despite obvious differences these facilities share similarities in at least five major areas. These similarities will be examined in turn.

POSSIBLE CLASSIFICATION AS CORRUPT ACTIVITIES

⁹ To learn more about the Kyūjō palace and to view images see Fujitani (1996).

As stated, the Kyūjō was completed in 1889 with a goal of replacing the ‘temporary palace grounds’ at Akasaka. The Akasaka facilities had by this point housed the imperial family for sixteen years following an 1873 fire which destroyed the original two hundred year old imperial palace in Edo/Tokyo (Nishinomaru) (Fujitani, 1996). Golden Jubilee House in Ghana was constructed to replace Osu Castle, a former coastal slaving fortress. Both the Akasaka facility and Osu Castle were largely functionally adequate at the time construction began on their more elaborate successors.



The Kyūjō, as seen from the exterior.

In the case of the Golden Jubilee House, expenditures were the product of transactions so opaque that the final figure can only be said to be *between* approximately 36.9 (original estimate) and 130 million U.S. dollars (final tally according to some reports¹⁰), depending upon the source of the estimate (BBC, 2009, Ghana Web, 2009). Golden Jubilee House was financed by a 60 million dollar transfer of funds from the Indian government. This transfer contained a 50 percent grant element, with the rest being payable as a loan with an interest rate of 1.75 percent repayable in 25 years (including a 5 year moratorium). The terms of the loan allowed Indian contractors and consultants to construct the facility.

Despite this, officials within Ghana’s government placed the final tally as well in excess of the grant and loan transfers originally approved by the Ghanaian legislature. This meant that a significant amount of funds, though the total amount remains unclear, would have flowed from the Ghanaian tax-base in the near term without direct public sanction. As an indicator of the perception of corruption incurred

¹⁰ Correspondence from Shanpoorji Limited, the firm charged with designing and constructing the facility, put the cost at 135 million US dollars (Ghana Web, 2009). Government statements and releases continually differ from and/or downplay estimates near this range.

by Golden Jubilee House's construction and financing Nana Ato Dadzie, a member of the Executive Asset Declaration Committee of the Government Transitional Team, joined a chorus of critics recommending the formation of a special unit to "procure, secure and keep an inventory of the assets and properties of the government which are assets and properties not vested in the Lands Commission established under Article 258 of the Constitution" (Ghana Business News, 2009). For Dadzie and others like Kwamena Ahwoi, a resource person to the government transitional team and senior lecturer at the Ghana Institute of Management and Public Administration, the type of corruption potentially evidenced by Golden Jubilee House should be avoided by a "move away from the days when one government spends tax payers' money to acquire assets for the state and then when another takes over it decides not to use those assets for some funny reasons" (Ghana Business News, 2009).

Similarly, the average citizen of developing Japan would have no clue as to the total cost of the Kyūjō's construction due to rates of educational attainment as well as efforts generally undertaken by the Meiji government to conceal costs and other information from the public realm¹¹. The total cost of the palace was originally estimated to equal ten million yen and was finally completed at half of this estimated cost. Nevertheless, considering that "the entire yearly national revenues during the first half of the 1880's averaged just over 60 million yen" this represents, in the words of Fujitani, "a tremendous outlay" (1996).

From the perspective of the "good governance" consensus, with its explicit condemnations of opaque transactions, both facilities can be labeled a corrupt utilization of limited revenues on the part of the government of a developing economy.

THE SURROUNDING DEBATE

¹¹ For more information on educational attainment and tactics utilized by the Meiji government during its industrialization process, tactics including concealment of costs and revenues from the public realm, see *Native Sources of Japanese Industrialization* (Smith, 1988).

Many voices within the Meiji government voiced worries over what today might be called a perception of corruption in the wake of such a massive outlay. In a letter to Meiji officials, one imperial correspondence reflected this concern –

"The other day we experienced a disastrous fire that completely destroyed the Palace. However, since this is a time of great national expenditures, we certainly do not desire its immediate reconstruction. Our living quarters (kyoshitsu) ought not to be a cause for damaging folk industries and the suffering of the common people. You, Sanetomi, should comply with this wish" – Fujitani, 1996

This letter summed the considered opinion of a faction which stood in opposition to the construction of the Kyūjō. Much as modern development agents condemn the ‘waste’ of public funds on private elegance, these factions condemned the extravagance of a new palace. For this group, the example of the past demonstrated that elites like the imperial household should “live simply out of concern for the needs of the people” (Fujitani, 1996)

In Ghana, public outcries also fueled a debate over whether the sitting Ghanaian government was properly utilizing national resources. Led by the NDC, an opposition party during the period of construction, this group argued that the government of Ghana had an obligation to use the funds allocated to the construction of Accra’s new palace on new roads, schools, and rural development programs (BBC, 2008; Staff Writers, Oct. 2009). As the eventual successful construction of these two facilities makes abundantly clear, such criticisms were eventually overcome.¹²

STATUS AS EXPENSIVE AND VAST PUBLIC WORKS PROJECTS

¹² An interesting anecdotal account of the debate references the submitted comment of concerned Ghanaian citizens and expatriates can be found online here (Modern Ghana, Nov. 2008) - <http://www.modernghana.com/news/190277/1/big-debate-over-golden-jubilee-house.html>

Both projects constituted measurable percentages of the total GDP of their respective nations. 19th century records indicate a total cost of five million yen for the Kyūjō Palace (Fujitani, 1996). Meanwhile, estimates point to averages of an annual GDP of sixty million yen in 1880's Japan (Kojo: quoted in Fujitani, 1996). If true such a measure would place the total cost of the Kyūjō Palace at approximately eight percent of an entire year's GDP.¹³

For its part, the Golden Jubilee House had a total estimated cost of thirty-million U.S. dollars. Most final estimates¹⁴ seem to indicate a cost between 45 and 130 million U.S. dollars. Ghana's total GDP averaged approximately 24.52 billion U.S. dollars during the years of construction (2006-2008) (World Bank World Development Indicators, 2011). This places the cost of the construction of the Golden Jubilee House somewhere between .2 and .5 percent of Ghana's annual GDP during the period of its construction.

It is clear that both projects took place in lieu of more fundamental investments in education, healthcare, or rural development. In the case of Ghana, though the percentage of GDP may have been significantly lower, significant public monies were expended to replace existing functional facilities.

PUBLIC JUSTIFICATIONS FOR CONSTRUCTION

In the face of critics, defenders of both Golden Jubilee House and Kyūjō Palace registered their support with similar entreaties. In Japan initial reluctance expressed at the prospect of a new palace was gradually replaced with a vigorous enthusiasm among Meiji elites. As this view changed it became increasingly popular to argue that a new imperial artifice was not a mere superficial aesthetic or hollow symbol but rather a suitable "place where the emperor of our divine country (waga shinshu) conducts ceremonies of intercourse with monarchs and

¹³ GDP estimates of Meiji Japan are difficult to come by but not impossible given the tradition of meticulous record keeping which the Meiji regime inherited from the Tokugawa. This estimate is in line with other available figures.

¹⁴ While estimates range, this figure is indeed the most commonly cited final number, including in official statements by the Ghanaian government.

presidents of the myriad nations" (Fujitani, 1996). Supporters believed that a newly constructed imperial palace should accordingly be "splendid and beautiful to accord with our national power" and that such a facility should "demonstrate national power and the level of Japan's civilized character to the official and unofficial representatives of the foreign powers" (Fujitani, 1996)

Speaking for Golden Jubilee House's supporters, Stephen Asamoah-Boateng, Ghanaian Minister of Information during the period of construction, expressed similar sentiments in labeling Golden Jubilee House "a very imposing edifice, which is a national pride and honor, and when every nation becomes as republic and even when you are not a republic or even a monarchy or whatever, you would need something that shows as a nation your pride and your honor at where your first family is housed. And we are very happy to see to it today" (Ghana Web, 2008).

Thus Ghanaian supporters expressed strikingly similar arguments to those voiced in 19th century Japan in asserting that a new palace would allow Ghana to stand with pride, unlike Osu Castle, a facility built with unpaid slave labor. (Akosah-Sarpong, 2008). Much as a new imperial palace became a symbol for its 19th century supporters, the supporters of Golden Jubilee House viewed the structure as a "symbol of power and centre of progress" (Akosah-Sarpong, 2008).

SYMBOLIC TIMING OF CONSTRUCTION

Both the Kyūjō palace and the Golden Jubilee House were commissioned, completed, or commemorated in honor of 'national' milestones at times in which both nations were struggling to establish a modern national identity¹⁵. The Kyūjō was "finally completed in October 1888, less than four months before the promulgation of the Meiji Constitution [and] consisted of thirty-six buildings linked together by a common corridor" (Fujitani, 1996). The architects and craftsmen charged with the facility's completion upon its commission in 1884

¹⁵ Efforts at establishing national identity in newly independent African states abound. To read more about similar historical struggles in Tokugawa and Meiji Japan see – Howell (2005) & Fujitani (1996)

were pressured to complete the facility before the promulgation of the Meiji constitution in 1889 (Fujitani, 1996).

Its buildings were “said to be primarily Japanese in inspiration, built of wood and with roofs fashioned in the classical *iriyama* style” (Fujitani, 1996). Timed as it was to celebrate the promulgation of Japan’s new constitution the Kyūjō became a symbol of Japan’s past achievements and potential in an industrialized world.

The Golden Jubilee House was itself renamed upon completion. Its original title of Flagstaff House gave way to a name more apropos to Ghana’s celebration of the nation’s 50th year of independence. Thus for supporters the structure became a symbol of Ghana’s past achievements and potential in a *globalized* world.

CULTURAL INDUSTRIES AND CORRUPTION: A FRAMEWORK

Though these similarities are asserted as a tool for validating a comparison of Golden Jubilee House and Kyūjō palace these structures differ substantially with regards to the role that local cultural industries played in their construction. This essay contends that greater involvement of local creative and cultural industrial actors allowed the Japanese government to mitigate the effects of its corruption in a manner wholly different from Golden Jubilee House.

In the case of the Kyūjō, the facility’s architects were Japanese. These individuals, including Katayama Toukuma and Nakamura Tatsutaro, benefited greatly from being commissioned by the Meiji regime to participate in the design of the Kyūjō. The networks and income garnered from their participation would later allow them to gain monetarily and contribute a great deal to Japan’s cultural industries and overall economy. Katayama Toukuma would be appointed an officer in the construction office of the Imperial Household and would go on to design the Nara National Museum, Kyoto National Museum, Museum of Agriculture, and the Tougu Palace (Checkland, 2003). One of Toukuma’s fellow architects, Nakamura Tatsutaro, would go on to become a member of Japan’s intellectual elite, contributing to later

scholarship on Japanese and European architectural trends (Fujitani, 1996).

Craftsmen from around Tokyo were commissioned to design pieces for the new palace and the lavish opening ceremonies which christened the palace were important sources of income for numerous Tokyo-based craftsmen and performers in the year of its completion.¹⁶ The money these and other architects, craftsmen, and performers received thus remained within the local economy, making anti-corruption measures such as those embodied by efforts at international asset recovery less necessary.

By contrast Ghana outsourced the design of its facility to a Mumbai-based Indian consulting firm by the name of STUP Consultants. In this instance no local Ghanaian architect gained prominence¹⁷ or saw a long-term benefit from the construction of Golden Jubilee House. The interior design of the facility borrowed heavily from western accoutrements and the role of local artists and craftsmen was kept to a minimum by the insinuation of outside contractors into the construction and design process.

The designers of STUP Consultants by all accounts endeavored to ensure that the architectural *form* of Golden Jubilee House was consistent with Ghanaian traditions and themes. The palace design was intended to function as "a monumental form' which" [would] depict African culture in a progressive and contemporary manner and to incorporate symbols of the aspirations of the people of Ghana,". The consultants have asserted that the facility "communicates power; stability, democracy and freedom."

The design is intended to invoke these elements through the use of African themes, principally through the utilization of the shape and form of a stool, a traditional seat of power among some Western

¹⁶ An account of the opening ceremonies of the Kyujo palace can be found at in Fujitani (1996). Constructed from primary source material, this account depicts city and nation-wide festivities centered on traditional activities in an era of minimal foreign presence.

¹⁷ No single designer for the project has been cited.

African tribes. Critics have noted, however, that the designs of the outer wall are lacking traditional Adinkra symbols, detracting from the structure's cultural authenticity. It is for these reasons that this essay argues that the *form* of local culture, the meaning and contexts imparted through design and artistic endeavor, are a minor factor in considering the impact of support for local creative and cultural industries on corruption.

CONCLUDING COMMENTS: BEYOND A FRAMEWORK

This essay is intended to stimulate debate and further research on the topic of the interplay between support for local cultural and creative industries, corruption, and growth in emerging economies. Considering the potentially high returns of cultural and creative industries¹⁸, as well as their potential for significantly higher employment growth rates, this is an argument intended to specify the utility of cultural industries and the cultural heritage organizations who support them, as clear tools for economic growth, especially in economies plagued with corruption.

The framework is simple. Strong local cultural and creative industries, buoyed by investment, opportunities for contracts, portfolio expansion, patronage, and commissions, provide fertile ground by which even corrupt expenditures of public resources might have their negative impacts mitigated. The policy implications, especially for cultural heritage management programs, are clear. With their ability to build cultural industries capacity by, for example, hiring local cultural actors during the tendering process for cultural heritage programs, these organizations can position themselves to individual and institutional funders as actors engaged in anti-corruption initiatives! Furthermore, these organizations are in the best position to act as advisors to investors or directly invest in cultural industries firms in the form of grants, micro-loans, or modified venture capital lending.

¹⁸ These high returns can be explained by low average wages among the creative industries, low costs for reproduction (though there are high costs for production), low costs for training of cultural industries actors, and other factors. See Hesmondalgh (2002: p. 56-57 &)

With little doubt the debate surrounding the precise economic impact of support for local cultural industries, and by extension much of the work done by Cultural Heritage management organizations, will continue. Continued research should delve more deeply into a sampling of large expenditures to determine more exactly the outlays to local cultural industrial actors and by extension their economic impact. It is hoped that in this framework, and in taking this research further, organizations engaged in cultural heritage management and cultural industries support will gain a more prominent voice amongst public discourses, governmental and foundational funders, NGO mission statements, and the priorities of developing nations' governments.

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BIOGRAPHY

Brandolon Barnett is the founder of PACEarts (Progress, Achievement, Creativity, and Empowerment through the Arts), an organization established in 2012 to support the local cultural industries

of developing world nations, including artists, art schools, festivals, architectural firms, music education, and other cultural commodities, believing these things are as important to the well-being of a nation as any other social sector.

He is a recent graduate of the University of London School of Oriental and African Studies (SOAS), where he obtained his MA in International Studies and Diplomacy. He also holds a BA in Communications from the University of Pittsburgh. From 2011 - 2013 Brandolon worked as a Program Associate providing administrative and communications support to a portfolio of international cultural heritage and environmental initiatives with the Dallas-based Memnosyne Institute while he completed his MA studies. He also serves as a volunteer for Dallas-based BC Workshop, helping to review grant proposals submitted as part of that organization's efforts to revitalize that city's only remaining Freedman's (founded by former slaves) community with care for local culture and history. Brandolon currently works in San Francisco with UniversalGiving assisting with NGO & Corporate Social Responsibility Services. In this role he employs UniversalGiving's Quality Model to verify the integrity of NGO's financials, management teams, and missions and aids in CSR consulting for corporate partners including Cisco Systems, Google, Fossil, Stanford University, Gap Inc., and others.

His previous work includes work as an associate with Globe Aware, an international volunteering NGO, where he travelled on assignment to Ghana, Jamaica, Laos, Thailand, and Costa Rica while also helping to manage international volunteering programs from the company's headquarters in Dallas, TX, USA. He has also worked as an Assistant Producer with the Dallas Fort Worth National Public Radio affiliate where he produced a daily public affairs program with guests including former U.N undersecretary general Shashi Tharoor and others, as well as that station's 2008 election night coverage. He is conversationally fluent in Japanese and has travelled for work or academic study to over 20 nations.

THE SUSTCULT APPROACH FOR INTEGRATED CULTURAL HERITAGE MANAGEMENT: THE EXPERIENCE OF THE WORLD HERITAGE SITE “VENICE AND ITS LAGOON”

Katia Basili, City of Venice

ABSTRACT

Cultural heritage planning and management needs to consider the often contentious interplay between conservation and development issues. Defining the limits of acceptable change and the standards and indicators and monitoring system in this framework is however challenging, especially when we work within World Heritage properties. But how is this possible, how are site managers able to effect on the management of such complex sites, how is it possible to change paradigms and revert the usual way of governing territories?

The Paper will illustrate and share the results achieved within the EU project “SUSTCULT: Achieving SUSTainably through an integrated approach to the management of CULTural heritage” which has been conceived and developed responding to the necessity of developing new approaches, methods and tools for strengthening the role of cultural heritage in resource management policies and urban planning process.

The EU project “SUSTCULT: Achieving SUSTainably through an integrated approach to the management of CULTural heritage”, is a 3 years project approved within the South East Europe Programme (Axis 4 “Development of transnational synergies for sustainable growth”, Priority 4.3 “Promote the use of cultural values for development”). The City of Venice is Lead Partner of the project that gathers 7 heritage sites (5 of which are inscribed in the World Heritage List) dislocated in Italy, Greece, Albania, Romania, Macedonia, Slovenia. The 7 cultural sites involved are at the core of the project and bear their own different backgrounds.

The Paper will also illustrate the experience undertaken by the City of Venice for the development of the Management Plan for the UNESCO World Heritage site “Venice and its Lagoon”. The complexity of the site, both for the heterogeneity of crucial issues (cultural, environmental, touristic, economic, social) and the

multiplicity of entities responsible for the site's management (21 public bodies involved), has given input to experiment a practice of integrated planning and management process which places cultural heritage at the heart of sustainable development of the whole territory. Institutions involved generally operate according to their own horizons, interpreting the territory generally in a self-referential way, creating a very fragmented planning management system.

The multidisciplinary nature inherent in the issue of the protection and management of a World Heritage site requires instead of putting together different readings, so that there are not more prevailing logics but the integration in a collective vision capable of restoring not only the significance of the site but also its meaning in terms of recognition, re-appropriation and sharing of places and its values.

Following the need to adopt new approaches, to create new models and tools for interaction and exchange of knowledge, to open a table, and undertake an inclusive decision-making process, broadening the audience of decision makers and responsible bodies, in 2010 the Municipality of Venice, in collaboration with the UNESCO Office in Venice undertook a multi-stakeholder consultation process for sharing decisions and projects to be included in the Management Plan.

The Paper will then provide the opportunity to share the results obtained with the adopted consultation process and discuss knowledge on integrated planning and management in historic contexts, in participative approaches issues and an opportunity for exchanging experiences on programming effective actions for the management and protection of the territory and the sustainability of its overall socio-economic and cultural development.

The Paper will finally concentrate on illustrating the results of the PhD in Cognitive Sciences and Advanced Training at Ca' Foscari University of Venice, entitled "Building the Management System of the World Heritage Site "Venice and its Lagoon" as a Learning Organization". The thesis, based on the participatory action research methodology, involved the managers and officers representatives of the institutions responsible of the protection and management of UNESCO World Heritage site "Venice and its lagoon", who experienced different modes of interaction in decision-making and achieved significant changes in their attitudes and approaches through transformative learning processes. Authorities responsible for the management of the site, represented by its members in a Steering Committee intended as a *learning organization*, were then invited to participate actively in the process of building the management plan of the site and encouraged to

work together by sharing an experience that has opened the prospect of achieving a sense of transformative learning.

BIOGRAPHY

Born in San Paolo (Brazil), she graduated as an architect at the University of Architecture of Venice (IUAV), with a specialization in Renaissance architecture and its links with mechanics and philosophy. She obtained a MA degree in *Historical Combined Studies 1300-1650* at the Warburg Institute, London. She worked for some years in the field of interdisciplinary research with a focus on Renaissance architects and engineers, and participated in the Post-Lauream Course on *GIS and Management of Cultural and Natural Heritage* at the University of Pisa.

On March 2013 she obtained a PhD in Cognitive Sciences and Advanced Training at Ca' Foscari University of Venice, with a thesis entitled: *Building the Management System of the World Heritage Site "Venice and its Lagoon" as a Learning Organization*.

The thesis, based on the participatory action research methodology, involved the managers and officers representatives of the authorities responsible of the protection and management of the World Heritage site "Venice and its Lagoon", who experienced different modes of interaction in decision-making and achieved significant changes in their attitudes and approaches through transformative learning processes.

Since 2001, **Katia Basili** works for the City of Venice in the Urban Planning Department for planning and developing urban transformation and regeneration projects in the Venice historic centre such as the Arsenal of Venice. In this position, she also contributed to the development and implementation of some national sustainable development programmes.

Since 2007 she has been coordinating the activities for the development and implementation of the Management Plan for the World Heritage site "Venice and its Lagoon" and the setting up of its management system. Responsible for the site management, she played an active role in stimulating the participation of the 21 authorities responsible for site protection and main stakeholders involved in territorial sustainable development (Veneto Region, Provinces of Padua and Venice, 9 municipalities facing the watershed, Superintendency of Venice and its lagoon Cultural Heritage, Superintendency of Veneto Archeological Heritage, Superintendency of Veneto Archives, Water Authority, Port Authority, Venice Diocese).

She is nowadays the Scientific Coordinator of the EU project “SUSTCULT: Achieving SUSTainably through an integrated approach to the management of CULTural heritage” involving 7 heritage sites (5 of which are inscribed in the WH list) whose main goal is to experiment and adopt integrated approaches to cultural heritage planning and management.

As guest lecturer, she is participating in international university programs and facilitating workshops in the field of cultural heritage integrated planning and management and in capacity building initiatives.

Katia Basili, City of Venice

Ufficio sito Unesco "Venezia e la sua Laguna"

Direzione Sviluppo del Territorio

Palazzo Contarini Mocenigo

San Marco, 3980

tel. +39 041 274 7135

fax. +39 041 274 7178

mob. +39 347 377 6461

mail. katia.basili@comune.venezia.it

LOW-COST, HIGH-QUALITY SPECTRAL IMAGING FOR CULTURAL HERITAGE

Simone Bianco, University of Milano-Bicocca
Francesca Gasparini, University of Milano-Bicocca
Giuseppe Claudio Guarnera, University of Milano-Bicocca
Raimondo Schettini, University of Milano-Bicocca

ABSTRACT

In this paper we investigate how a traditional RGB camera can be used for spectral imaging. We show that faithful spectral recovery is possible using both single and double shot RGB acquisitions, whatever the sensor building technology is (CCD, CMOS, Foveon). Experimental results on real data confirm the feasibility of our approach, showing that it would be possible to design a low-cost, high-quality multispectral imaging system for cultural heritage applications.

JEL: Y91 - Pictures and Maps, C02 - Mathematical Methods, C63 - Computational Techniques; Simulation Modeling

KEYWORDS: Spectral Imaging, Cultural Heritage, Reflectance spectra, colorimetry.

INTRODUCTION

The cultural heritage field has an established need for the acquisition and reproduction of artifacts. Artifacts, such as paintings, frescoes, wall paintings, and archaeological objects, should be acquired with a high degree of precision, meaning that the obtained data should be a faithful and consistent representation of the originals. These acquisitions should not depend on local conditions, including both the environment and acquisition devices employed, making it possible a straightforward reproduction and a routine monitoring of the artifacts. Traditional RGB imaging also suffers from three main drawbacks. First, the RGB representation is not unique, but rather each RGB device uses its own

representation, which is generally different from those of other devices. This means that the same RGB triplet does not necessarily indicate the same “physical” color on all RGB devices. Second, the RGB representation of a color depends on the environmental conditions (lighting in particular) under which the color was acquired, so that the same color acquired under different conditions by the same device will generally have different representations. Lastly, the technical characteristics of RGB devices, especially the sensitivity of the sensors they employ may prevent them from achieving a complete accuracy in the transformation of RGB data into device independent, colorimetric data using numerical techniques. In recent years, the field of digital imaging had extended the traditional trichromatic RGB paradigm to more than three dimensions, introducing what is called spectral or multispectral imaging. In a multispectral image a pixel is a vector of real numbers that represents a physical property defined on a per-wavelengths basis. In the case of reflective media, like a painting or photograph, each pixel stores the reflectance spectrum at the point on the artwork surface. Typically 31 samples are considered, corresponding to a sampling of the visible spectrum from 400 to 700 nm with steps of 10 nm, as recommended by the Commission Internationale de l’Eclairage (CIE). The multispectral image constitutes a fundamental physical description of the artifact, independent from the environment and observer, which can be targeted to any desired description specific for a given observer, rendering device and viewing conditions. In addition, multispectral images can show details in the artifacts that are hard to see, if not impossible to detect in RGB images, and can be advantageously used for virtual representations of the artifacts. In this paper we investigate effective computational strategies to enable the use of a traditional RGB camera for spectral imaging. We demonstrate that practical, general purpose systems that produce low cost spectral images can be obtained using two acquisitions of the same scene by RGB consumer cameras: the former picture acquired by a traditional trichromatic sensor, the latter obtained either coupling the same sensor with an absorption filter or using a different illuminant in the scene. The combination of these two acquisitions, whatever the sensor building technology is (CCD, CMOS, Foveon), is treated as acquired by a 6-band imaging device and processed using an optimization-based

spectral reflectance recovery technique. Experimental results on real data confirm the feasibility of our approach.

LITERATURE REVIEW

Two different approaches exist for multispectral imaging, called respectively narrow-band and wide-band image capture. They differentiate in the way they sample the wavelengths of the visible spectrum. In the narrow-band approach the acquisition of radiance information is obtained by a set of narrow-band filters, centered in principle one for each wavelength sample. Various technologies are available to produce spectrally narrow filters: one possibility is to realize a filter wheel with narrow band-pass glass filters in front of a camera. This system requires usually costly custom made filters. Moreover, a filter wheel is an electro-mechanical tool with several inherent drawbacks: slow band switching, small number of filters, sequential access to color bands, cumbersome design and limited versatility.

Wide-band systems can be assembled from hardware components typical of scientific research and professional photography. Such systems do not perform a direct measure of reflectance, but rather produce data that must be further processed to achieve the true multispectral image. Learning-based reconstruction is the most popular approach for spectral reflectance recovering [1], [2], [3], [4], and [5]). All these methods do not require the knowledge of the spectral characteristics of the imaging system. However as they are learning based techniques their performance is greatly affected by the choice of a calibration target.

Different hardware configurations have been used for multispectral color imaging systems in the state of the art. In [6] a cooled monochrome digital camera with a liquid-crystal tunable filter is used. In [7] and [8], instead, a monochrome digital camera and a filter wheel with 7 broadband Gaussian filters is considered. Cupitt et al. [9] adopted a combination of micro- and macro-scanning, using a CCD area sensor; the sensor is equipped with a color mosaic mask with filter characteristics closely matched to a linear combination of the CIE-1931 XYZ spectral response. Schmitt et al. [10] settled out a linear CCD

array camera equipped with a built-in half-barrel mechanism that automatically positions a set of 13 interference filters, ten filters covering the visible spectrum and the other three covering the near infrared.

In [11] a monochrome CCD camera is used together with a multispectral lighting system composed of a slides projector with 6 color filters. In [12] a combination of a high resolution photographic image and a low resolution multispectral image is used: the multispectral image is captured using a trichromatic digital camera system with two color filters, for a total of 9 color channels. In [13] a monochromatic CCD camera with 3 to 6 color filters is used, while in [14] a cooled CCD digital camera with a fast-tunable liquid-crystal filter is adopted, while in [15], [16], [17], [18], were investigated how to combine multiple trichromatic shots.

For a more detailed analysis of the state of the art of the applications of spectral imaging and reproduction to cultural heritage refer to [19].

IMAGE ACQUISITION AND SPECTRA RECOVERY

An image acquired by a digital camera can be represented as a function mainly dependent on three physical factors: the illuminant spectral power distribution $I(\lambda)$, the surface spectral reflectance $s(\lambda)$ and the sensor spectral sensitivities $C(\lambda)$. Using this notation, the sensor responses at each pixel can be thus described as:

$$RGB = \int I(\lambda)s(\lambda)C(\lambda)d\lambda$$

where the integration is over the wavelength range of the visible light spectrum. The representation of this equation in matrix form is given in Figure 1, where the joint effect of the illuminant and sensor spectral sensitivities has been multiplied into a single matrix $S(\lambda) = I(\lambda)C(\lambda)$.

using a different illuminant in the scene. The combination of these two acquisitions is treated as acquired by a 6-band imaging device and processed using an optimization-based spectral reflectance recovery technique. The sensor responses for each acquisition, i.e. RGB and $R'G'B'$ are stacked in a single matrix, and a recovery transformation matrix M is needed, such that $s(\lambda) \cong r(\lambda) = [RGB \ R'G'B'] \cdot M$.

The spectral recovery for both these double shot modes is depicted in matrix form in Figure 3.

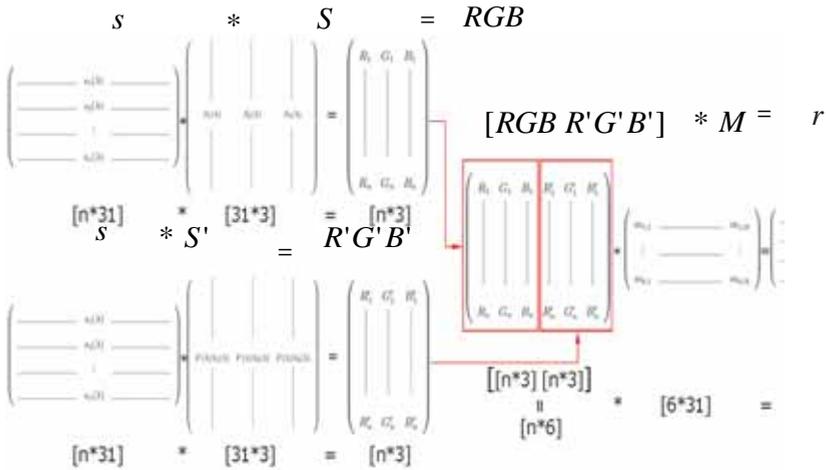


Figure 3. Matrix representation of the spectral recovery using two acquisitions with the same RGB camera.

For all the computational strategies described, the optimization-based spectral reflectance recovery technique used to compute the recovery transformation matrix, is described in [20].

RESULTS AND DISCUSSION

Different classes of real devices are used, ranging from high-end (Canon EOS 40D and Sigma SD14), midrange (The Imaging Source DFK 21AF04) and low-end (STMicroelectronics STV0851). The devices have been chosen as representatives of the different sensor technologies available: high-end CMOS, Foveon, CCD, and low-end

CMOS. In all the experiments the same three absorption filters have been used: Pale Blue (B), Pale Green (G), and Bastard Amber (A). Their transmittances are known and given by the manufacturer (LEE Filters). Two different lights have been chosen: an incandescent one and a fluorescent one. These lights have been chosen as having very different Spectral Power Distributions (SPDs). The spectral recovering capability of the different devices (as well as the simulated results) are tested on the Macbeth ColorChecker. The quality of the reconstruction is evaluated using two different metrics:

- The Goodness of Fit Coefficient (GFC) [21], which is used to measure the spectral accuracy. The GFC values can be subdivided into four intervals: $GFC < 0.995$, $0.995 \leq GFC < 0.999$, $0.999 \leq GFC < 0.9999$ and $GFC \geq 0.9999$ which correspond to a poor, accurate, good and excellent spectral estimation respectively [21].
- The CIE ΔE_{94} of the reconstructed spectra under the CIE D65 illuminant, which is used to measure the colorimetric accuracy. A $\Delta E_{94} \leq 1$ is barely perceptible by the average human observer, and as a rule of thumb $\Delta E_{94} < 6$ can be typically considered an acceptable match.

All the experiments are described in [20]. The results of the most performing configurations for the two shots computational strategies using an absorption filter or a different illuminant in the scene are respectively reported in Table 1 and 2.

The quality of the results obtained with the two proposed double acquisition strategies are comparable, while the best configuration changes for each device used. The colorimetric accuracy obtainable is good, and for each device at least one configuration exists which is able to give an accurate average spectral accuracy.

To further improve the accuracy of the spectra reconstruction, the best physically feasible absorption filter should be individuated or

computed. We plan also to experiment if the spectra reconstruction could be improved using adaptive estimation techniques [22].

Configuration			GFC			ΔE_{94}		
Device name	Illuminant	Filter used	min	avg	max	min	avg	max
CANON 40D	incA	G	0.9809	0.9955	0.9996	0.0000	0.9237	2.5356
SIGMA SD14	CWF	G	0.9757	0.9929	0.9997	0.0000	1.0411	3.2106
DFK 21AF04	incA	G	0.9600	0.9927	0.9992	0.0000	0.8298	1.9983

Configuration			GFC			ΔE_{94}		
Device name	Illuminants	Filter used	m in	avg	m ax	m in	avg	m ax
CANON 40D	incA and CWF	Unfiltered	0.9839	0.9968	0.9995	0.0022	0.9400	2.3364
SIGMA SD14	incA and CWF	Unfiltered	0.9824	0.9951	0.9995	0.0025	0.9553	2.9899
DFK 21AF04	incA and CWF	A	0.9851	0.9953	0.9997	0.0108	0.8185	5.6963
STV 0851	incA and CWF	Unfiltered	0.9802	0.9966	0.9996	0.0000	0.0587	2.5368
STV0851	incA	G	0.9698	0.9953	0.9995	0.0000	0.8043	2.1542

Table 1. Double acquisition experiments where the second acquisition is obtained coupling the sensor with an absorption filter. All the four different devices considered are used. For each device, only the most performing configuration is reported.

Table 2. Double acquisition experiments with two different illuminants: all the four different devices considered are used. For each device only the most performing configuration is reported.

CONCLUDING COMMENTS

So far multispectral systems usually have drawbacks in terms of bulkiness, unwieldiness, and expensiveness, and in many cases, may prove daunting when working in the field [1]. In this work we show that it is possible to design and implement a low-cost, high-quality multispectral acquisition system composed by a RGB camera, a processing module to derive reflectance from the acquired radiance images, and a transformation module for the conversion into a colorimetric space, suitable for the colorimetric reproduction on common output devices. Such spectral imaging system could also be integrated within a 3D scanner to achieve a totally invariant and full digitalization of an object, recording both its shape and its reflectance properties.

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CULTURE AND CULTURAL HERITAGE IN SMART CITIES MODELS

Francesco Bifulco, University of Naples “Federico II”
Marco Tregua, University of Naples “Federico II”
Cristina C. Amitrano, University of Naples
“Federico II”

ABSTRACT

Nowadays the concept of smart city is a famous label used in many projects regarding the implementation of new technologies in urban contexts with the intent of improving citizens' quality of life and people's experiences of city services.

This approach has given space to the proposal of several models composed by different drivers: these so called cities' critical components have to interact in order to create strong boundaries between the opportunities provided by information and communication technologies and the urban stakeholders (such as citizens, institutions, enterprises, tourists).

We have selected the most implemented models and we have analysed the role of the different drivers, in particular we have tried to underline the role of culture and cultural heritage as an important component or even as the starting point of the smart city project.

JEL: M19

KEYWORDS: culture, cultural heritage, smart city, governance, multi-stakeholders network

INTRODUCTION

Urban areas governance is becoming such an important topic during last years as new challenges are arising in order to achieve a better

quality of life inside urban spaces and as new technologies are leading to a wider involvement of different stakeholders in the innovation of the way in which cities are managed to create value (Porter and Kramer, 2011), through a sustainable perspective and in order to propose a new service approach (Vargo and Lusch, 2008).

This wider vision of services is at the core of a new concept, namely smart cities, together with the consideration of all the most important life conditions in an urban area and with the most frequent aims linked to growth considered from different perspectives.

As the impact of different stakeholders is becoming more and more relevant in urban areas management and particularly in smart cities, it is important to analyse their potential and different roles.

The linkages between cities, technologies and stakeholders are related to the open innovation paradigm (Chesbrough, 2003) which asserts the importance of the role of creative contexts and internal/external knowledge sources (Cooke and Lazzeretti, 2008). In this evolutionary context culture plays a paradigmatic role in creating boundaries between material and immaterial heritage, innovation and development, thanks to the creation of a competitive advantage (KEA, 2009).

So we have conducted our research by focusing on the role played by culture and cultural heritage in these activities to depict the way in which they contribute to the creation of management plan: the two elements can be both considered as a useful factor to shape plans and as an expected output of smart cities projects.

In the end we have tried to underline the linkage between stakeholders, models, contexts and drivers, in order to use it as a roadmap to analyse smart cities and governance models from a cultural heritage perspective.

LITERATURE REVIEW

Origin and Growth of Smart City's Concept

Smart label and concept have been coupled with cities starting from 1990s in USA thanks to the increasing interest in information technologies and architecture induced by the arising ICTs multinational corporations. So at the turn of the XXI century "smart" began to be

associated to the concept of digital city, “that monitors and integrates conditions of all its critical infrastructures” (Hall, 2000), focused on the so called hardware components (Ishida, 2002).

Meanwhile the increasing debate around the urban sprawling and citizens’ lives, led to focus the attention on cities’ efforts “to social and human development (...) in a participative governance model” (Fusero and Massimiano, 2012) so that from mid-century the smart label was linked to software components such as people involvement (FIREBALL, 2012) and relationships.

As the years goes by so many researchers started to study smart cities from a wider point of view, considering city as “an organic whole – a network and a linked system” (Kanter and Litow, 2009). This approach is still present, stating the integration of the previous approaches of hardware and software (Batty et al., 2012) towards a comprehensive concept linked to the quality of life and sustainability (Caragliu et al., 2009).

Smart Cities’ Platform Models

The above delineation of a smart city’s shared concept is the first step towards the identification of the initiatives and strategies to be performed aiming to smartness, so our research is based on the analysis of the models developed by the most important industry players.

Our review allows us to choose three models, corresponding to those with the higher percentage of articles’ quotations and that have even been implemented in many smart cities: IBM (Schaffers et al., 2011, Batty et al., 2012), Accenture (Bélissent, 2010), Microsoft (Roy 2005, Marchand, 2006).

IBM platform model is based on seven so called city’s core systems (city services, citizens, business, transport, communication, water and energy) each one related to a key function. The city services outline the system that assures the coordination of public services and this is strictly linked to citizens and business systems because of the relationships between them and the new opportunities and benefits created by the cities, while the other four systems are focused on particular utilities.

The second model is defined by Accenture as an open platform that can be able to integrate and make interoperable the cities’ critical

components, identified in seven types of services lying on an intelligent infrastructure: office and residential buildings, natural resource management, transportation, health and safety, waste management, education and culture, public administration and services.

The last model analyzed is the one developed by Microsoft and it considers two pillars, the governance (services, citizens and stakeholders' involvement, financial resources' management) and the technological solutions interrelated with all the other components: environment and energy, transport and infrastructures, economic development, education, health and social services, safety and justice, tourism and culture.

These three models have been studied aiming to the depiction of a restricted number of items that could be comprehensive of the different theoretical contributions; so we have identified the most important and clustered among them within the following six drivers: citizens services (education, safety, health, waste management), economic development (business services, public administration), ICT (services' computerization, integration), social participation (communication, culture, leisure), mobility (transport, city services, tourism), environment and energy (natural resources' management, buildings).

Our research focuses on culture and this choice has been made taking into consideration that this driver contains within itself the wider concept of smart city, thanks to its ties with citizens' involvement, service co-creation, technologies, urban policies, tourism and public governance (Figure 1).

Going deeper into models' analysis we have found that culture is a very relevant item in all three platforms: IBM has designed an "actionable business architecture for smarter city" in which culture represents one of the services' systems that have to be used to planning and managing the city's transformation, meanwhile Accenture and Microsoft models identify culture, comprehensive of tourism and all leisure activities (art, music, theatre, sports, etc.), as a key service domain.

This attention on culture allows us to assure that a smart city is a place where technologies are exploited with the purposes of cultural heritage enhancement and circulation of knowledge.

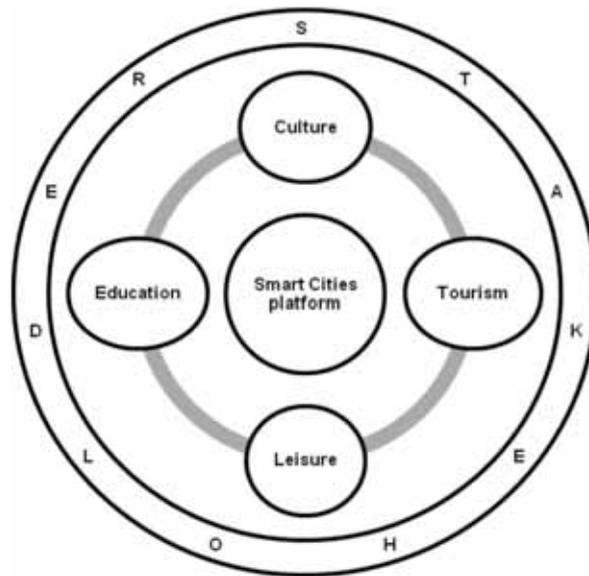


Figure 1: Smart Cities' platform models and Culture

Source: our elaboration

The figure summarizes the results of our analysis of the most common Smart Cities' platform models: in particular it focuses on the linkages between the different meanings of culture, including education, tourism and leisure. Among all these elements we can see the presence of stakeholders because the investigated model suggested us there couldn't be any societal function of culture and cultural heritage without social participation and citizens' involvement.

Stakeholders and Smart Cities

Stakeholders play a fundamental role in urban contexts, no matter of the features of the area to be analysed, as these spaces are defined as “system of systems, (...) system of stakeholders” (Bélissent, 2010).

As it emerges from the three models cited in the previous part the social participation is one of the key elements in order to involve stakeholders in the activities composing the urban governance process. In detail they are spread all over the models, as they can be considered in lots of different ways, viz. as beneficiaries (URBACT, 2006), addressees of information (Lee, 2004), decision makers (Irvin, 2004, Nam, 2011), co-creators of new services (Komninos, 2011), and holders of useful resources (Paquet, 1997, Lopes and Lindström, 2012). We found different ways of listing stakeholders in literature, moving from

citizens to firms as the most important ones and the different taxonomies often consider them both as stand-alone and as groups. All different kinds of stakeholders have to be considered because the several roles played by them are relevant in smart cities projects (Bifulco et al., 2013b). Moreover stakeholders have to be taken into account even as carriers of different – and sometimes contrasting – needs and as owners of complementary resources to be integrated (Teece, 1986), leading to an improvement of the problem solving capacity (Nalbandian, 1999) for the governance agencies.

By summing up the central role played by IT and the relevance of different stakeholders' roles and features it is possible to highlight the concept of *e-governance* (Nam, 2011) among all the different activities involving stakeholders and performed by them. This new way of envisioning the inner workings is undeniably crucial to favour the contribution of all stakeholders together to reach their common aims and to mediate among the contrasting ones. Furthermore these aims have to be considered together with the strictly boundaries among hard and soft investments, participation and sustainability (Bifulco et al., 2013a) and the underlying targets linked to cultural heritage as it has been stated in previous researches (Bélissent, 2010, Marchand, 2012, FIREBALL 2012) and as it emerges from what we highlighted before about smart cities. Finally we consider as important the role played by culture in this set of activities, roles and models. Culture is one of the main issues surrounding and defining the contents of the models (Ebrahim and Irani, 2005, Elkadi and Abdelsalam, 2012). In detail it is one of the most important drivers to leverage on in order to set up platforms and governance models in smart cities' contexts.

In detail our research focuses on culture because this notion contains the wider concept of smart city. Highlighting culture allows us to state that a smart city is a place where technologies are exploited to enhance cultural heritage and to spread knowledge.

DATA AND METHODOLOGY

Method and Contexts of Investigation

Our analysis starts from the evaluation of the three most important models for smart cities management arising from our literature review,

as cited above. Then we analysed the ways in which these models had been implemented in the different cities in order to understand the role played by culture in the creation of management plans. In detail the culture is a driver of smart city platforms and it can be the starting point for the linked projects.

We will conduce our analysis such as a two step research: firstly we will start from the identification of this important driver within the different cases, by considering the way in which culture can represent a starting point or at least an important phase in the process of turning cities into smart cities; secondly we will examine the linkages built around cultural heritage and culture in smart city projects to stress their importance.

In order to achieve the expected results for the first part of the analysis we will analyse the information arising from the documents set up for each smart cities, by taking into account the ones based on the models we chose thanks to our literature review. The documents we will use are reports prepared by the governance agency of the city or by the industry players when considering the implementation of the plans.

The same documents will be taken into consideration for the second part of the research when focusing on the smart cities' cases through a content analysis.

We think it is important to choose to perform a content analysis for this empirical part of our work as we want to deepen the ties emerging among culture and other aspects related to smart cities. In particular we are strongly interested in understanding the relationship emerging between culture and different stakeholders. Moreover as the documents can be considered as a sort of raw materials, it is often suggested to use content analysis (Bryman and Bell, 2003) to build meaningful results and to let latent meanings emerge, viz. "interpreting meanings that lie beneath the surface". In addition content analysis has been stated as suitable for communication concerning social reporting (Guthrie and Abeysekera, 2006) and it is unobtrusive (Webb et al., 1996) as it can be based on already available reports, collected among the documents published online by official institutions.

Data Collection

We selected two cases for each industry player in order to have good insights on empirical evidences differing one each other as it concerns their approach: Barcelona and Luxor (Microsoft), Dubuque and Helsinki (IBM), Amsterdam and New York (Accenture).

In some cases we have more than one document for each smart city, so we decided to select just one and we performed this choice by identifying the ones with similar approach in terms of structure, length and level of detail. As the documents are all structured in a similar way, we can state they are comparable through a content analysis; their detailed information are organised to show the projects moving from a general description towards a fair illustration of all drivers contained in the applied models.

Data Analysis

Data have been processed through the usage of a software for content analysis, viz. Concordance. This process can be described in two phases, as firstly we took into account all the contents of the documents in a so-called “full concordance”. This phase consists of a listing of all words contained in the documents packed together and in the analysis of the frequencies (known as *occurrences*) of their usage. The outcome of this phase gave us a long series of the most common terms. We performed a selection among all the words in order to take out of consideration some words like articles, propositions, conjunctions, and so on. Next to this we chose the words linked to the concepts of culture and cultural heritage, even taking into account the way in which these notions are presented in the models of the three industry players. In this phase we did not take into account the proper nouns and we had to verify the meaning of some words as some misunderstandings can be expected. This first part of the analysis gave us the chance to focus in a deeper way on the concept of cultural heritage, as it emerges from the documents compared to the way it has been presented in the three models.

Following to this the second part of the analysis took place, as we analysed the words connected to the ones highlighted before. In detail we performed this task through the software, as it offered us the

opportunity to put into evidence the words linked to cultural heritage and culture. This particular activity of the software we used is known as “selective concordance”. We set a limit of closeness for each terms, so only in the cases in which the terms are separated from less than 5 other words we coupled and analysed them. In order to complete this final phase of the analysis we grouped the words emerging as linked, and in this way two categories emerged:

- culture and cultural heritage as related to multiple stakeholders;
- culture and cultural heritage as features of the smart city projects.

RESULTS AND DISCUSSION

The analysis we performed at the beginning consists of the analysis of the documents collected among all the reports published by governance agencies and industry players. Thanks to this first part of the investigation the output gave us the chance to depict the role of culture as a driver in smart city projects. In two of the six cases we selected, cultural heritage and culture played such an important role and they can be considered as the starting point for the ideation and the creation of the smart city projects and for the platform itself. In detail the two cases we are referring to are Helsinki (Finland) and Dubuque (United States of America). In both cases the project to set up the smart city context and to implement it started from the culture. Elements like cultural heritage, preservation of the buildings, new ways of usage of historical areas and urban spaces and refurbishment of historical zones were at the core of the projects themselves. The other parts of the plans were all defined around the culture, considered as a trigger to let *smartization* take place.

Our first finding is the crucial role played by culture in defining the beginning of smart city projects. This statement is relevant as culture is directly considered and cited as a driver in Accenture and Microsoft models, while in the IBM one's it is just taken into account as part of other drivers. So it can be considered as a “binding agent” among all the elements requested to plan and perform cities *smartization*.

After this first step we focused on the results of the content analysis. The “full concordance” gave us interesting insight from all the six selected cases as all words related to cultural heritage and to culture had high occurrences rate. A list of these terms is presented here: culture,

cultural, heritage, historic, historical, ancient, antiquities, conservation, art, arts, protect, protection, preserve, preservation.

For some of these words we had to make a selection in order to avoid a bad selection, as some of them can lead to mistakes or misunderstandings as used as proper nouns or with different meanings from the ones directly related to cultural heritage.

We completed this final phase by grouping the words emerging in two categories connected to culture and cultural heritage, viz.: actors and activities; resources.

The first category grouped different stakeholders as beneficiaries of culture in smart cities plans. In the same time these stakeholders can be considered as actors leveraging on culture in order to support local agencies in reaching *smartization*. In this way culture and cultural heritage can be considered both as a necessary feature to start on and both as an expected outcome of the activities defined and performed in management plans.

Moreover as different actors are considered as performers of these activities and as beneficiaries of this process, they are as tiles of a big mosaic, leading to a multi-stakeholder approach in smart city projects. Because of this last statement, subjects involved in planning and controlling activities are asked to perform a careful analysis of all stakeholders and to target the best ways to involve them in the activities to be performed. In order to empower the significance of these ideas we can underline the ties emerging between actors and activities: the documents highlighted the definition of the actors to be considered for the different activities, conveying once more the relevance of these subjects in the actions to be made towards *smartization*.

The second group consists of resources meant as all material and immaterial elements linked to culture and to be leveraged on in smart cities. Before defining this category it is important to underline how important stakeholders are once again, as they have to be regarded to as carriers, owners, users, and beneficiary of these resources. So the category we are about to introduce in the following lines is strictly linked to the previous one.

The second category is useful to recall the resources to be considered in the activities to be performed in smart city projects. The first important feature is their materiality or immateriality, as this lead us to

the definition of cultural heritage, as the most important agencies consider both of them (UNESCO, 2003).

Moreover these resources can be considered in the same way we analysed culture, namely as both a starting point to leverage on in order to reach the expected results from *smartization* and as an outcome of the smart city projects.

By summing up the two categories and first of all the three words leading us to the categorization created a set composed of actors, resources, and activities as it was in the ARA model (Håkansson and Snehota, 1995), favouring our focus on a multi-stakeholder approach to smart city planning and management (Figure 2). This approach has been possible as culture was considered as the trigger of such an entangled process.



Figure 2: Connections among Words linked to Culture

Source: our elaboration

The items in the figure represent the results of our content analysis. We have grouped the words related to culture and cultural heritage in two categories composed of three elements (actors, activities and resources) that can also be found out in the ARA model. The figure explains the relationship among these four items and highlights the pivotal role of culture and cultural heritage in stimulating the interactions between stakeholders.

CONCLUDING COMMENTS

Thanks to the results of our analysis we can define culture as the engine of smart city models and plans and the ties emerging among culture and other elements have to be investigated in depth both in

terms of planning and of performed activities. Moreover stakeholders' role is pivotal to define aims and act in line with them.

We have found that there is a growing interest in the social dimension of innovation easily recognised in urban contexts in which communities, technologies, economy, culture and cultural heritage work together with the aim to take back the “capacity to recombine tradition and modernity” (Kupka, 2012).

Our study can be developed with a deeper research of the interrelations between the different stakeholders identified in smart cities projects and through an analysis of the role of culture as a social enhancer in the triple dimensions of identity, social cohesion and democracy (Lazzeretti, 2013).

Results arise from empirical evidences still ongoing, so a longitudinal perspective can help us in replying our research. Moreover a network perspective will emerge in line with categories, as we recall the set composed by actors, resources, and activities as a whole.

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BIOGRAPHIES

Francesco Bifulco is an Associate Professor in Management at the Department of Economics, Management, Institutions, University of Naples "Federico II". His main areas of interest are innovation management, service marketing, customers behaviour.

Contact information: Email, francesco.bifulco@unina.it; phone, +39 081-675091; web page, www.docenti.unina.it/francesco.bifulco

Marco Tregua is a Research Fellow in Management at the Department of Economics, Management, Institutions, University of Naples "Federico II". His main areas of interest are service logic, network, transport services.

Contact information: Email, marco.tregua@unina.it; Phone, +39 081-675070

Cristina Caterina Amitrano is a PhD student in Business Economics at the Department of Economics, Management, Institutions, University of Naples "Federico II". Her main areas of interest are cultural heritage management and smart innovation.

Contact information: Email, cristina.amitrano@unina.it; phone, +39 081-675091

CULTURAL HERITAGE AND PUBLIC VALUE: WHICH MEASURE?

Lucia Biondi, Roma Tre University

ABSTRACT

The subject of cultural heritage is a topical issue nowadays. While at international level the interest towards this particular topic keeps growing, it surprises that at national level little commitment exists to assessing and appraising the heritage of a country rich in historical, artistic and natural attractions such as Italy. The potential of this sector, even in terms of revenues, is very high and this wealth should be more appreciated.

In order to evaluate and to value, first of all it is important to clearly define what “value” means in this particular background of analysis. To manage such goods, it is necessary to give them a value, and evaluating entails measuring. When talking about cultural heritage under a managerial and accounting perspective, we refer to “heritage assets”.

This paper focuses on public heritage assets showing the first evidences in the context of an exploratory case study in order to understand whether and how it is possible to measure and evaluate the public value of such goods within the Italian context.

JEL: H41, M41, M48

KEYWORDS: cultural heritage, public heritage assets, value, measurement, evaluation

INTRODUCTION

The subject of cultural heritage is a topical issue nowadays; just to consider that other 22 places have been recently added to the World Heritage list of the United Nations Educational, Scientific and Cultural Organization (UNESCO) (Cocchi, 2013). While at international level the interest towards this particular topic keeps growing, it surprises that

at national level little commitment exists to assessing and appraising the heritage of a country rich in historical, artistic and natural attractions such as Italy (Pinna, 2001; Farneti *et al.*, 2009). The potential of this sector, even in terms of revenues, is very high and this wealth should be more appreciated; just to report a data, in 2012 the total gross revenue of the tickets paid by visitors to museums, archeological sites and monuments in Italy was about 110 million euros (MiBac, 2013b).

In order to evaluate and to value, first of all it is important to clearly define what “value” means in this particular background of analysis. In fact, to manage such goods, it is necessary to give them a value, and evaluating entails measuring.

METHODOLOGY

This paper focuses on public value and aims to investigate whether and how it is possible to measure and evaluate it with reference to public heritage assets (in Italy such goods are typically held by the Government) under an accounting perspective.

As a consequence, the key research questions are:

- which value can we assign to heritage assets?
- which measure can we adopt to evaluate heritage assets?

In order to address these issues, after a critical study of the relevant literature (including accounting standards setters’ documents) the research method consists of a qualitative research approach, by analysing an exploratory case study. Data have been collected through the institutional website of an ethnographic museum and semi-structured interviews to its top management. The importance of qualitative research to improving management accounting is, in fact, well acknowledged (Ahrens, Chapman, 2006; Vaivio, 2008; Lillis, 2008). Moreover the case study analysis is considered as an essential form of social sciences inquiry (Yin, 2009, 2012).

LITERATURE REVIEW

In a financial crisis context, such as the one currently experienced, the need of transparency and accountability at managing public resources is even more felt by the community.

Especially in the later years, good public governance concerns addressing the important purpose of developing improved and efficient ways to measure what constitutes public value (Moore, 1995; Jorgensen and Bozeman, 2007; de Graaf and van der Wal, 2010).

This key aspect can be included within the broad debate on the New Public Management (Hood, 1991, 1995; Mascarenhas, 1990; Pollit, 1990; Stewart, Walsh, 1992; Hood, Heald, 2006) and the recent New Public Governance (Osborne, 2010). In fact, these reform processes require public administrations to disclose all assets held in their financial reports. This is a problematic issue with reference to cultural heritage and, specifically, heritage assets.

Cultural heritage (art. 1, UNESCO, 1972) embodies values identified in order to assess significance (Donaghey, 2001), prioritize resources and inform conservation decision-making (World Bank, 2010). Moreover these values may compete and change over time, and different stakeholders may assign to that heritage different meanings (Schmider, James, 2013). When talking about cultural heritage under a managerial and accounting perspective, we refer to “heritage assets”. Heritage assets are assets with historical, artistic, scientific, technological, geophysical or environmental qualities whose value is linked to their contribution to the knowledge and culture of a society (ASB, 2009). They include physical assets as well as intangible social and spiritual inheritance.

National and international standard setters and other entities have dealt for ages with the definition of “heritage assets” (New Zealand Treasury, 2002; Federal Accounting Standards Advisory Board FASAB, 2005; Accounting Standards Board ASB, 2006, 2009; International Public Sector Accounting Standards Board IPSASB, 2006; Australian Accounting Standards Board AASB, 2009a, 2009b), but a generally accepted agreement has not been met yet (Adam et al., 2011). Nevertheless it is possible to identify some common features that heritage assets have: they can be considered as “public goods” because of their non rivalrous and non-excludable qualities; their public value (in cultural, environmental, educational and historical terms) cannot be fully reflected in a financial value; their purchase price or acquisition cost is not always available; their disposal is limited or prohibited; they are unique and inimitable; they have a long-lasting useful life.

Not only the definition of such goods, but also their accounting treatment and the possibility to give them a meaningful value are controversial (Mautz, 1988; Pallot, 1990; Glazer and Jaenicke, 1991; Carnegie and Wokniexer, 1995, 1996; Rentscheler and Potter, 1996; Stanton and Stanton, 1997; Barton, 2000, 2005; Newberry, 2001; Näsi et al., 2001; Hooper et al., 2005; Christiaens et al., 2012; Wild, 2013). Some authors argue that heritage assets cannot be recognised in the balance sheet because they fail to meet the definition of “asset” or because giving them a reliable financial value is not possible or costly. In this case we refer to a *non-capitalisation approach* (with the possibility of a social/qualitative reporting off balance sheet)

Others, vice versa, support the recognition of the entity’s total holding of heritage assets, in this case we refer to the *full-capitalisation approach*, or part of them, in this case we refer to a *mixed capitalisation approach* (ASB, 2006). In this case, the measurement issue must be analysed.

The value of heritage assets could be measured in different ways:

- *historical cost*: this information is available if the good has been purchased. If the commercial transaction is quite recent, this value may have some significance, even if price and value are not the same (Hooper et al., 2005). But if the asset has been bought in the past, in the course of time the information about the purchase cost will become a less and less reliable measure of value (ASB, 2006);
- *current value/market value/fair value*: even if these terms can be used with different meanings, all three of them identify the value by comparing the assets with identical or similar ones available on the market. Sometimes this value can be identified by a (*depreciated*) *replacement cost*, that is the “current cost of replacing an asset with its modern equivalent asset less deductions for physical deterioration and all relevant forms of obsolescence and optimization” (RICS, 2007). But some practical problems could arise, for example some heritage assets are unique, incomparable or an active market may not exist or, if large collections have be valued (such as in museums and galleries) valuation may be inconvenient under a cost/benefit analysis (ASB, 2006). Moreover, even if transactional evidence should exist, the price may reflect just

the private benefits expected by the buyer rather than social benefits (Barton, 2000);

– *notional value*: in this context, notional value is to be intended as a figurative, symbolic value (e.g. 1€) that is given to the heritage assets to recognize them in the balance sheet, even if it can be irrelevant and unreliable. Some standard setters allow this assessment (e.g. France and Germany), while others forbid this approach (e.g. Australia) considering it misleading (ASB,2006);

– *use/non-use value*: heritage assets' value could be also defined as the maximum willingness to pay (WTP) that visitors would pay to gain access to the heritage site. But also those who do not visit the site could enjoy from it. The first one is identified as *use value*, while the second one as *non-use value*. This, in turn, could be divided into *altruistic value*, *bequest value*, *option value* and *existence value* (Navrud, Ready, 2002).

However all these measures could lead to a “financial” value that only barely represents the wider “public value” (Moore, 1995; Alford, O’Flynn, 2009), which is more difficult to unlock (Cole, Parston, 2006) because it also depends on the experience and the perception of the society (Talbot, 2006; Meynhardt, 2009).

RESULTS AND DISCUSSION: THE CASE OF AN ITALIAN ETHNOGRAPHIC MUSEUM

As already mentioned, Italian heritage assets are mainly held by the Government. With specific reference to the museums, sometimes they pertain to the Central Government, others to the Local Government (e.g. in Rome many museums are included in the “Musei in Comune” network).

Topic of this research regards a national ethnographic museum of utmost importance in Italy given that it represents the main reference point for the others museums belonging to this category. It can be considered unique in our country because of its specific skills on demethno-anthropology (Fabretti, 2004). It is a centre of data collection and research as well.

It was founded in the early 1900s and since 2008 it has been related to a Central Institute whose mission is to protect and appreciate the

cultural heritage with specific reference to arts and traditions. The heritage of the entity is composed both of tangible and intangible assets:

- tangible heritage: collections of traditional dress, farming tools, prints, catalogues, etc. Most of the objects dates back to the last Nineteenth - early Twentieth century period, but there are also wooden artefacts from 1700s;
- intangible heritage: language, music, traditional rites and customs.

With specific reference to the latter, the importance of intangible heritage has been acknowledged by the UNESCO in the “Convention for the Safeguarding of the Intangible Cultural Heritage” (UNESCO, 2003). Italy has ratified the Convention in 2007 with the Law n. 167.

If we analyse these assets under an accounting perspective and we wonder if and how they are reported, we discover that none of the two categories is recognize in the museum’s balance sheet. Only the tangible heritage is reported in an inventory where the assets are registered following a chronological order and giving them an identification number. For each piece in the museum a brief description, the origin, the preservation status and a “value” are given. Some of these assets have been purchased but others have been donated; this distinction influences the value. In fact, if the good has been bought an *historical cost* would exist (the *purchase price*), but, as previously discussed, it could rarely represent the value. If the good has been donated not even that information about the price is available. In both cases, as emerged from the interviews, the management of the museum tries to refer to the *fair market value*. The problem is that, for most of those pieces, no active market occurs (in the words of the respondent: «Some pieces cannot and can no longer be produced. For example, some farming tools such as chisels and hoes used to clear the ground on the riversides, they do not exist anymore because farmers do not work in that way anymore; even if they did, the tools would be very different»). Some pieces are unique, while others are serial. If it is not possible to identify a fair market value, top management has to make a decision that could rely on auctions or antique dealers (*expertise*), but it would be anyway its own evaluation, in part subjective and discretionary.

The Ministry of Cultural Heritage (MiBAC) requires the Museum to annually report the movable cultural assets in a model. However it can be considered just as a formal requirement because the Ministry does

not give any feed-back to the museum's management about the proper valuation of the goods. It seems that, despite an activity of planning (MiBAC, 2013a), a control activity is missing. Therefore there is a lack of transparency and accountability in using public resources.

CONCLUDING COMMENTS

Focusing on public heritage assets, this paper has shown the first evidences, through an exploratory case study, to set a possible framework to measure and evaluate the public value of such goods within the Italian context. As the analysis of the literature shows, different measurement methods could be adopted and different values could be assigned to heritage assets. National and international standards setters are still debating about this topic (Adam et al., 2011) and entities have adopted different solutions in practice.

The Italian context is quite unusual: as the analyzed case study confirms, neither accounting standards nor discipline exists therefore entities that hold public heritage assets follow different accounting treatment and measurement criteria.

The author is aware that the analysis has to be extended to other Italian entities in order to gain significance, anyway this first step of research allows to underline the gap of knowledge that lies behind these important assets.

Therefore this research argues the importance of measuring and reporting the public value of heritage assets to gain transparency and accountability in using public resources.

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BIOGRAPHY

Lucia Biondi is assistant professor in Business Administration at the Department of Business Studies of the University of Roma Tre.

Heritage assets have been one of her main topics of research since her PhD final dissertation.

Her research interests include also: Performance Measurement, Public Administrations, Accounting History, Fiscal Agencies.

She teaches Accounting, Business Evaluation, Planning and Control.

AN INTERACTIVE SYSTEM FOR URBAN MAP REGISTRATION

Paolo Bottoni, Sapienza University of Rome
Anna Labella, Sapienza University of Rome
Francesco Maggi, Sapienza University of Rome
Fabio Pellacini, Sapienza University of Rome
Davide Tuccilli, Sapienza University of Rome

ABSTRACT

A software system prototype is presented, able to compare two maps of the same area elaborated in different historical periods and to transform one of them according to the other. A suitable interface has been studied for it in such a way that different users types can easily access and use it in the management of cultural heritage, whenever a cartographic investigation is required.

JEL: C63

KEYWORDS: Automated map transformation

INTRODUCTION

People have started very early to use land representations to facilitate their movements; the oldest cartographic traces, some engraved Babylonian tablets, date back to more than 3000 years ago. The Greek navigators needed to represent territories and track routes as precisely as possible, and were the first to use scientific methods to create maps. With Romans, who needed to improve the efficiency of the enormous connecting systems of their empire, cartography developed further.

In the Middle Ages criteria other than accuracy were prevalent, but at the beginning of the second millennium, with the new development of commerce and navigation, the need for practical use of cartographic information required an increase in precision. After the discovery of the Americas and globe circumnavigation, maps multiplied. In the 17th

century, cartography continued to grow thanks to the new geographical discoveries and the development of scientific knowledge, but it was mainly due to the expansion of world trade that there was a further increase in demand for maps. The 18th century brought new optical instruments, leading to new detection techniques and projections, and attention was devoted to the representation of relief in the maps. In the 19th century the great cartographic institutions were born.

In the 20th century, thanks to aerial surveys and the use of laser measurement for distances and of computer for map design, it was possible to create highly detailed and closer-to-reality maps.

Nowadays, the most common techniques are those of "photogrammetric relief" and of relief via "ERTS" (Earth Resource Technology Satellites); besides being very precise, they both make it possible to evaluate land areas which would otherwise be inaccessible.

The differences between modern maps and ancient ones do not concern only the precision with which the territory is represented, but also their content. Taking two maps of the same city produced at different historical periods, differences are noticeable with respect to the extension of the urban area, the arrangement of streets and buildings etc.; hence, maps representing the same geographical areas may have considerable differences in their contents. Often, cartographers themselves introduced inaccuracies to highlight important buildings or monuments. Other differences arise from metric scales, units of measure, measurement techniques and tools used for map. For scholars, connoisseurs of cities and maps, these differences create different problems that concern the study and comparison of maps belonging to different eras. Maps must be made comparable, adapting them with respect to one another, so as to align streets, buildings, monuments, and even whole districts, in order to obtain modified maps to make the elements' positions correspond. These "modified" maps are a good basis for expert study.

Taking maps of Rome as the typical example, already at the end of 19th century Rodolfo Lanciani in his *Forma Urbis Romae*, gives an example of superposing different maps, but in the middle of the 20th century the famous Italian architect Saverio Muratori was fully aware of

the necessity of comparing maps belonging to different periods, as his work testifies (Muratori, 1963). He considered a town as a living organism, whose present structure is the result of an evolution, which has to be known to operate on it in a correct way. Thinking of providing a software device to perform this task, we remark that simple graphics software is not enough, and a specialised interactive system targeted at map experts is required.

We present the design of an interactive system that meets the following requirements:

- To allow users to simultaneously view two different maps of the same geographical area.
- To create reference elements, so as to define individual regions of a map.
- To adapt one of the maps to the other, via deformations computed from the identified regions.
- To save the image obtained after deformation.

The system offers the possibility of working on two maps, creating reference points or polygons on one, for which a corresponding element is automatically generated in the other, based on cartesian coordinates. However, as the absolute coordinates can differ between maps, a pre-alignment of the maps is tried, employing translation, rotation, and scaling transformations. A user working on the two maps must also establish a prior correspondence, by indicating a reference triangle on either map. Based on the vertices of these triangles, the system will calculate the parameters for the translation, rotation and scaling transformations to be applied to one of the two maps to ensure that the areas geographical contained in the triangles are roughly aligned.

As a result, a common reference system can be established for the two maps. By further defining correspondences between polygons in the maps, the parameters for global map transformations can be obtained. As a result, the interactive system allows its users to generate locally a number of parameters driving a global transformation of one map with respect to the other.

Particular attention has been devoted to identifying the relevant categories of users, considering their academic qualifications and work assignments, the role that the maps cover in their work, and the relationship with computers and technology in general. Based on this study we designed a usable system for map registration to be used by cartographic experts, urban planners, or art and architecture historians.

METHODOLOGY

As we already explained, we take two maps of the same area, but belonging to different time periods, and try to adapt one of them to the other using a series of deformations in such a way that streets, buildings and monuments present in both maps are in correspondence with one another. The first step (Tuccilli, 2012) in this direction was to explore the different approaches to map transformations, including different types of triangulation and tessellation, in order to choose the best method to obtain alignment with the minimum distortion as possible. Figure 1 presents the result of a triangulation over an ancient Rome map.



Figure 1. *A triangulation superposed to an ancient map of Rome.*

We now describe the algorithm we chose for implementation in our system and its principles. The areas of both maps are first divided into non overlapping polygons; polygons of one map are related with polygons of the other one in such a way that two polygons contain the same building, monument, or, simply, the same geographical region. The user chooses the map which is going to be modified, and every polygon in it is transformed in such a way that the map portion belonging to it assumes the shape of the portion in the corresponding polygon of the other map. Polygons deformation is defined using essentially the method of barycentric coordinates (Ungar, 2009). The barycentric coordinates of a point v_0 w.r.t a triangle with vertices v_1, v_2, v_3 , are the numbers $\lambda_1, \lambda_2, \lambda_3$, such that:

$$\begin{cases} v_0 = \sum_{i=1}^3 \lambda_i v_i \\ \sum_{i=1}^3 \lambda_i = 1 \end{cases}$$

Actually, barycentric coordinates are definable only for triangles, but we can extend the method to more complex polygons with k vertices with the so called mean valued coordinates (MVC) (Floater, 2003, Farbman, 2009). We chose this simple generalization of the method also in order to make the system interactive. The mean value coordinates of a point v_0 w.r.t a polygon with vertices v_1, v_2, \dots, v_k , are the numbers $\lambda_1, \lambda_2, \dots, \lambda_k$, such that:

$$\lambda_i = \frac{w_i}{\sum_{j=1}^k w_j}, w_i = \frac{\tan\left(\frac{\alpha_{i-1}}{2}\right) + \tan\left(\frac{\alpha_i}{2}\right)}{\|v_i - v_0\|}$$

where α_{i-1} and α_i are as in Figure 2, with vertices ordered in a counterclockwise cyclic way. Notice that the MVC of v_0 are well defined because it is an internal point.

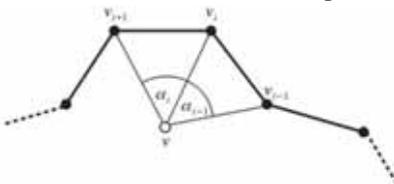


Figure 2. Part of a polygon with its components.

Using MVC, we can calculate the position of a point in a polygon of

the transformed (slave) map to be transformed by using the coordinates of the original point in the original (master) map and the corresponding polygon.

The deformation algorithm proceeds as follows:

- it divides the slave map into triangles and checks, for every vertex, to which polygon it belongs;
- it calculates its MVC w.r.t. the polygon;
- it takes the corresponding polygon in the master map and calculates the new position of the vertex, using the formula above.

Note that vertices which are common to more than one polygon, i.e. lie on the boundary between two polygons, are ignored by the algorithm. In this way we obtain a modified lattice of triangles with vertices corresponding to the original ones, but with modified positions.

Using OpenGL to draw our maps as textures, lattices can be thought as texture maps. Thus, transforming the vertices through MVC, we get the texture mapping for our master map. This way OpenGL texture interpolation completes the job on the internal points. One uploads the slave map as a texture and draws the lattice of the transformed triangles; then every vertex is glued with the point in the texture whose Cartesian coordinates are equal to those of the vertex in the original lattice. OpenGL will automatically deform the texture to fit the underlying lattice, producing in this way the modified map.

In order to make this software actually usable from people in the management of cultural heritage, we studied also a suitable interface for it and tested the result by interviewing experts in the field (Maggi, 2013). The test was conducted by having users perform some “macro-activities”. First the user “prepares” the maps by setting and populating them, possibly revising previous choices, and then transforms the slave map. Note that every macro-activity is decomposable into smaller ones. To this aim our interface is a tab widget, so that elements enabling activities to perform the same task are grouped in the same tab.



Figure 3. *The appearance of the empty “Master-Slave” tab.*

In the “Setting map” tab users can prepare the maps. They have all the necessary tools to perform this operation and to create a setting file to open the map in the system. In the tab “Master-Slave” all the elements necessary for populating one or both the maps are present (see Figure 3 and Figure 4): we lay side-by-side the areas where the two maps will be visualized.



Figure 4. *The appearance of the “Master-Slave” tab when two maps*

are open in it.



Figure 5. *Two maps with corresponding polygons interactively drawn on each of them.*

Under each of them there is an area where Cartesian and geographical coordinates of the mouse position on the map will be visualized and a toolbar. Situated buttons allow users to perform operations on the overlying map (zoom, rotation, opening/closing, saving and uploading of the work made on the map, choice of role, etc.). Above the areas, another toolbar contains buttons producing effects on both maps (on/off selection and deletion modalities for both points and polygons, zoom, transformation of the slave map, change of polygon colour, etc.). The “Maps-Transformed” tab offers what is necessary to the user to analyse the result of a transformation. Hence, it presents, side-by-side, the area where the transformed map is visualized and the area where the master (or the slave according to the user’s choice) is visualized, so that the user can directly compare the transformed map with the original one. Figure 5 shows the two maps with corresponding polygons drawn on each of them.

CONCLUDING COMMENTS

We have realised a prototype through which scholars and planners can reason about the evolution of town topography, by comparing and registering maps of a same area drawn at different times, with reference to the current appearance of the area. We think that this can represent a valuable tool for preservation of cultural heritage in the traditional sense, but also to correctly manage this heritage in projects for urban development, taking into account the town history, thus preserving cultural heritage in a stronger sense.

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BIOGRAPHIES

Paolo Bottoni is an Associate Professor of Computer Science at the Sapienza University and is interested in formal methods for visual languages and interactive systems, and in multimedia applications for digital annotation and for cultural heritage. Author of 160 publications, he has participated in national projects, where he has also acted as responsible of the Sapienza unit in two occasions, and in a European networks of excellence and in two research mobility projects, in one of them acting as reference for the Sapienza unit. He serves as a member of numerous international program committees, as member of the steering committee of three series of international conferences, and has been editor of special issues of international journals. He is member of the Editorial Board of two international journals. He has also promoted two series of workshops on topics related to modelling and development of languages in the domain of software engineering and Human Computer Interaction.

Anna Labella is a Full Professor of Computer Science at the Sapienza University. Having begun her career as a categorical algebraist, she devoted many years to the realization of categorical models for concurrent systems in computer science, collaborating with eminent scientists of different countries and producing many papers in journals and specialized conferences. Among the other different fields in which she was also interested, one has to mention human-computer interaction, where she collaborated to a tool for musical performances realizations and applications in the cultural heredity field. Besides her institutional teaching in formal methods, she gave a series of lectures in the 2nd level Master in Enhancement of Architectural and Environmental Heritage (Gerace 2006) and is now in the Scientific Committee of Co.Re. High School in Conservation and Restoration (Pedace).

Francesco Maggi obtained his Bachelor in Computer Science in July 2013, at Sapienza University of Rome. His final work was a project of an interactive system for urban map registration.

Fabio Pellacini is an Associate Professor of computer science at Sapienza University of Rome. He was previously an Associate Professor of computer science at Dartmouth College. His research

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focuses on algorithms and systems for artist-friendly 3D-content creation. Pellacini received a PhD in computer science from Cornell University. He has received a US National Science Foundation Career Award and an Alfred P. Sloan Research Fellowship.

Davide Tuccilli obtained his Bachelor in Computer Science in December 2011, at Sapienza University of Rome. His final work was a project of an algorithm for urban map registration. He is currently a student of the Master in Computer Science at the Sapienza University of Rome.

MANAGEMENT PLAN AS A TOOL FOR SUSTAINABLE CULTURAL HERITAGE MANAGEMENT: BURSA CASE

Fadime Boztaş, Yıldız Technical University

ABSTRACT

The aim of this study is to put stress on the importance of the “Site Management Plan” as a dynamic and integrated approach to protect the cultural heritage. Turkey has been using planning as a tool for modernization since the early years of Republican era. However, last decade had witnessed an overall change in planning especially in conservation planning. The new era, age of cities, marked by the dissolving borders of “states” and rise of “cities” with new titles such as, “creative city”, “competitive city” and “world city”, introduced new methods of interventions in the form of projects rather than integrated and holistic plans. Historic centers are no exceptions. Is there an alternative approach that would enable sustainable cultural heritage management and make all the parties (inhabitants, historic center and city) win? Bursa is now trying to adopt a global rhetoric for local best practice, Site Management Plan as demanded by World Heritage Committee. In the light of these, the context of this paper can be summarized as a discussion on conservation in Turkey and description of Bursa and Cumalıkızık Site Management Plan that is developed as a part of UNESCO World Heritage Nomination File for sustainable cultural heritage management.

JEL: R-58

KEYWORDS: UNESCO World Heritage Convention, Bursa, Site Management Plan, Participatory Planning

INTRODUCTION

Under the heavy burden of population increase, the forces of development, tourism, globalization and economic rivalry conservation

and management of cultural heritage became a complex undertaking. Almost every country has legislations designed to protect the heritage, yet, not all of them have a guiding methodology for the implementations of conservation practices. On the other hand international conservation community has been developing strategies and guiding measures to set the international norms concerning the protection of cultural and natural heritage. The conglomeration of expert meetings and reports in the form of conventions and charters, legated a precious heritage of basic principles and methodology of how to reconcile reflections of modernization and the protection of cultural properties finally introducing an end product as UNESCO World Heritage Convention in 1972. The standards set for the management constituted the rules of the Convention for the state parties, concerning the management of UNESCO World Heritage Sites thus, applicable and more importantly essential for all the cultural heritage sites. It is possible to note that World Heritage Convention and Management Plans that are demanded for sustainable management of sites on the UNESCO World Heritage List are representing a global rhetoric not only for World Heritage Sites but also representing a global rhetoric for all the cultural/natural heritage sites all over the world.

Bursa is now trying to adopt this new system as the instrument of best practice. Management Plan is introducing a total new approach for the protection of cultural heritage in Bursa. "Bursa Site Management Unit" was founded in December 2011, taking the national law into account, which had been specially amended for the implementation of UNESCO World Heritage Convention. The Bursa Site Management Unit had worked with hundreds of stakeholders from government institutions, chambers of different organizations, NGO's, universities, people living and working in the area. The Unit had tried to implement participatory planning methodologies- workshops, meetings, surveys, panels, etc. - to create common targets and strategies to reach common ends. That local and common effort seems to be promising for the sustainable development of the industrial and one of the biggest cities of the country and only solution for the conservation of the cultural heritage, which is under the threat of total disappearance.

This paper is organized in a manner to put forward the relation between conservation and planning in Turkey and tried to discuss why preservation could not become a matter and objective in the process of

planning and implementation. Parallel to this discussion, culmination of international norms in the form of UNESCO World Heritage Convention and its operational and methodological devices are described. Finally, efforts of Bursa to adapt this methodology (Bursa-Khans Area and Sultan Complexes and Cumalıkızık Site Management Plan) that is ready to be used for local best practice for sustainable cultural heritage management, is introduced.

WHY PRESERVATION COULD NOT BE AN OBJECTIVE IN TURKISH URBAN PLANNING?

In the rapidly changing societies and in those producing its own devices to manage this change modernism came up with commodification, wage labour, development of relations which are non local. To be safe during and successful at the end of the process depends on finding new patterns for relations and new symbols with the help of specialists, in a way, highly depends on success of planning (Tekeli, 2009). This natural continuum spread around the countries which are non European in two different ways; automatically through capitalism or with the pressure of internalised orientalism through coercive social engineering projects. Both in Ottoman and Republican periods planning had been a part and parcel of the Turkey's Westernization process. That is why it has been always advocated by the elitist, centralist, bureaucratic staff. Moreover, immature capitalist system being unable to introduce formulas that would lower the cost of urbanization lead urbanization without planning. As a result, the economic and social factors that are specific to Turkey; lack of sufficient financial resources, administrative inability to regulate rapid urbanization and nationwide accumulation of income through urban investments are also putting forward, why conservation could never become matter and objective of planning (Tekeli, 1991).

Urbanization in Turkey, along with the urbanization in the rest of the developing world is under the domain of Globalization since 1980s. International financial relations are determining the speed and spread of the urbanization with a gigantic appetite. Moreover, it is possible to argue that, the most visible outcomes that are bursting out due to the melting national sovereignty are coming from the dependent urbanization processes in the form of; mortgage banking, urban transformation/renewal projects, developments in shores, forest land

even publicly owned park lands. In a way, urbanization processes are being redefined and reorganized to give the international capital the flexibility of motion (Keleş, 2006). As a result, the conflicts that are generated by the implementations of the urban projects became the major source of political unrest and upheavals in 2013.

The new phase of urbanization consolidated during the last decade through; new amendments to regulate the urban regeneration projects, new instruments to initiate the developments and with abundant financial resources coming from foreign debt or foreign investment to catch up with the international contest where only cities are flourishing with new titles such as creative city, world city, declaring the end of modern age and beginning of the “urban age” for Turkey (Urban Age, 2009).

Despite all the existing legislation, norms and regulations, under the increasing urban age effect in rapidly growing historic cities of Turkey like Istanbul and Bursa, necessary measurements for affective planning and preservation cannot be initiated. There are remarkable contradictions between administrative, legal and financial realms, which must be integrated for affective conservation. The Preservation Law which had been operating since 1983 had limitations in explaining the aim, and scope of conservation. Development and Conservation Plans are not integrated. The conservation implementations that are imposed by state with rigid and strong regulations are lacking socioeconomic and environmental dimensions. Models that are promoting participation, education and awareness are not in use (Gülersoy, 2004). New approaches that are compatible with the social identity, which is the product of specific social and political background and economic conditions, are needed (Erder, 1973). However, the most recent amendment of 2005, known as Renewal Law, fall short of what has been expected. Rather than introducing integrative approaches for the conservation of listed historic zones, initiated a new approach which is putting the historic areas in danger of demolition, enabling the local administration and the investor taking their own projects into account rather than plans that had been prepared for conservation (Kuban, 2006). The very first implementation zones of the Renewal Law (Sulukule- in the buffer zone of the World Heritage List, adjacent to the City Walls which is on the World Heritage List and Tarlaabaşı- Taksim, in Istanbul) have proved that the worries have not been in vain. The

listed areas “cleaned” from the historic fabric and the inhabitants who have been living there and turned into a construction land for the investor by the local authorities. All historic centres are under the same treat yet what is to be done and how it is to be done is known; UNESCO World Heritage Convention is offering a ready to use methodology for local authorities.

SITE MANAGEMENT PLAN AS A GLOBAL RHETORIC

What Is UNESCO World Heritage Convention Offering For the International Community?

Debates on conservation dates back to ancient world, Hadrian's, ‘Codex Aedificatis Privates’, prohibits the demolition of sculpture, mosaic, shelf, marble and such structural elements with the purpose of sale. ‘Lex Municipa Tarentini’, prohibits the demolition of houses in the borders of Tarentium without the permission from the Senate. Islamic states of the same period used waqf system, almost every waqf had to spear a certain amount of income for the restorations (Aygen, 1996). In 1515, when Leo X nominated Raphael as the Prefect of Stones and Marbles, Raphael had also become responsible for the protection of marbles with inscriptions on them. Monuments, transmitting a message, an advice or a warning (moneo means to warn, to advise in Latin) from the past had been considered as the bears of these messages and protected. Preservation as a “concept rooted from authority, out of its demand and passion to be lasting” had always been on the agenda of authorities (Erder, 1973).

During the eighteenth century with the development of tourism people start to notice that poor condition of ancient monuments and major works of art could not be problem of the very country but go beyond all the frontiers. During the last hundred or two hundred years conservation took place in the legislations of many countries but only after 1950s international norms had been set up in the form of conventions and charters (Jokilehto, 1985). UNESCO World Heritage Convention came into being in 1972, when inconclusive debates had already been taking place about how to protect the cultural assets, for over fifty years. The first steps of the widely ratified international agreement (today 189 states had ratified) taken by The League of Nations and continued by UNESCO yet, nothing concrete had emerged.

In 1965 progressive step came from US Government as a reaction to constrains coming from NGO's that are involved in environment protection, with A White House Conference, recommending the establishment of a trust for world heritage. Same year, with the encouragement of UNESCO, Union for the Conservation of Nature (IUCN) and International Council on Monuments and Sites (ICOMOS) had been established and finally at the 17th Session of UNESCO in Paris on 17-21 November 1972, World Heritage Convention was adapted, through an unusual gestation period for an International Convention. The purpose of World Heritage Convention, as referred in Article 4, is "to ensure the identification, protection, conservation, presentation and transmission to future generations of the cultural and natural heritage" (UNESCO World Heritage Convention, 2011). The philosophy behind the Convention is straight forward; there are there are some parts of the worlds natural and cultural heritage which has outstanding universal value, which are unique and scientifically important for the whole world that their conservation is not only a matter for a nation but for international community as well (Slatyer, 1983).

Each decade in the development of heritage conservation movement is dominated by an outstanding issue; 1960s was the decade of theoretical discussions, 1970s was the decade of heritage inventories. The successful preservations of these two decades in buildings, sites and landscapes, led to new questions. The focus shifted from individual buildings to ensembles and historic areas, from to function, preparing the grounds for 1980s, in which main discussion had been introduced as the Site Management Plans. 1990s was the decade of new categories, such as cultural landscape, vernacular settlements provoking a global discussion on the redefinition of authenticity which pave way to attribute cultural values in a site (Araoz, 2008, Ashworth, 2009).

In 1998 ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) published a revised version of Management Guidelines for the World Cultural Heritage Sites, which is the culmination report produced since the very early meetings of the UNESCO World Heritage Committee and which is representing the norms and principles that are applicable to all the cultural heritage sites. Management Guidelines acknowledge the successful urban conservation to require the involvement of different

stakeholders together with an interdisciplinary study (with the involvement of many different professionals; city planners, architects, administrators, economists, etc.) and the key issues to constitute the guidelines for the preparation of Management Plans summarized as; the need to treat a historic centre in the context of the wider city. i)The need to adapt standardized planning techniques to suit local conditions, historic urban texture and scale, adapting a bottom up rather than top to bottom approach. ii)The need to respect the intangible cultural tradition of a historic city. iii)The importance of simple buildings and vernacular architecture in distinguishing a historic city from a group of monuments. The prevention of out of scale uses and buildings. iv)The importance of treating the existing historic fabric on equal terms with other factors in general planning process. v)The principle that environmental capacity should be the determining factor in transport and traffic planning. vi) The importance of securing beneficial use within the community through a mixture of residential, commercial, industrial and leisure activities that accord with the scale of existing buildings and urban grain. vii)The need to avoid both facadism and architectural pastiche. viii)The limitation of new construction to infill that respects the scale and character of its historic context for which several pointers are listed –including, mass, street boundary line, silhouette, traditional or compatible materials, window to wall ratio, quality. ix)Importance of regular maintenance using traditional materials and building techniques (Fielden, Jokilehto, 1998).

The key management role of UNESCO is to identify and define the guidelines for management of the properties that had been deemed to be of outstanding universal value. In that sense World Heritage Program which is defining the Management Plan as mandatory for the World Heritage Sites, can be identified as a means of spreading the ‘best practice’, as put forward by Von Der Aa, “a global rhetoric and a national practice” (Leaks ,Fyell, 2006). It is also possible to note that Management Plans are representing the global rhetoric not only for World Heritage Sites but also representing a global rhetoric for cultural/natural heritage sites all over the world.

Process of Designation of World Heritage Sites

The initial step is identification for inscription by the State Party. Each State Party shall develop a Tentative List (an inventory of cultural and natural properties) of its own. Once the Site has been selected from

the Tentative List then the Nomination File has to be prepared which outlines the criteria for inscription, boundaries of the site and buffer zone (area immediately surrounding the resource) and details explaining the uniqueness of the importance of the resource. In addition since 1996, a Management Plan must be present within the Nomination File to explain how the integrity of the site and its universal value are to be preserved covering aspects such as transport, conservation and tourism activity. After the preparation of the Nomination File, World Heritage Centre arranges the independent evaluation process with the experts from the Advisory Bodies (IUNC, ICOMOS and ICCROM). The Mission reports related to conservation and management introduced detailed recommendations for the site. These are then to be studied by special panels of the Advisory Bodies, through these panels the recommendations are finalized and presented to the World Heritage Committee for the final assessment. Final assessment may come out either as inscription, deferral (to seek further studies) or with the rejection of the nomination. The World Heritage Committee agreed that it would examine a maximum of forty five nominations (this to include any proposed extension to already inscribed sites) per annum (which means, nominees would have to compete first of all to be in the first forty five sites to be evaluated), at the 2004 meeting. The final step is for the formal inscription of the site as a World Heritage Site and committing it to being managed in accordance with Operational Guidelines (Leaks, Fyell, 2006).

BURSA (KHANS AREA AND SULTAN COMPLEXES) AND CUMALIKIZIK SITE MANAGEMENT PLAN)

Preliminary Preparations for the Preparations of Bursa and Cumalıkızık Site Management Plan

Bursa's adventure to be a part of UNESCO World Heritage List started in 2000 with the application of Bursa Metropolitan Municipality to Ministry of Culture and Tourism to take part in the Tentative List under the title "Bursa and Cumalıkızık Village, Early Ottoman Period Urban and Rural Settlements". Yet up to 2009 no steps forward had been taken to meet the necessary requirements. The reasons for the delay are various ranging from the conservation policies of central and local governments, conceiving international norms incompatible with

the needs of urban development, lack of legal obligations, lack of public awareness which will demand measures to be taken for the preservation to protect cultural heritage. Two important phenomenon flourishing during the mean time accelerated the process after 2009. The legal regulations concerning the World Heritage Sites and Site Management Plans became part of national laws in 2004 with an additional amendment to the Preservation Law defining the operational (who will be responsible to undertake the preparation and operation of the Site Management Plans) and structural (how are the Site Management Plans going to be prepared) rules concerning the Site Management Units and Site Management Plans. So it became applicable for the local authorities. Secondly, popularity World Heritage List Sites of Turkey gained through tourism campaigns, caught attention of the local authorities. Bursa being a one and a half hour ferry travel distance from Istanbul (Sultanahmet Archaeological Park, Süleymaniye-Zeyrek and City Walls had been listed as World Heritage Sites in 1985) is carrying out campaigns to increase the one day average per visit, in order to increase the tourism income (Site Management Plan, 2012). In 2009 local election Mayor of Metropolitan Municipality promised that Bursa will be on the World Heritage List within his term of office; 2009-2014 (<http://alanbaskanligi.bursa.bel.tr/en/site-directorate>).

Bursa Metropolitan Municipality, Cultural Heritage Directorate has under taken the duty and started making little steps further. One of the important steps was supporting Uludağ University projects on Site Management Plans financially. “A Site Management Plan Model for Bursa Khans Area” was one of them. A symposium which was organized within the scope of the project in 2011 brought together participants from different World Heritage Sites of Turkey, opening ground for sharing experiences. Another important step was to determine the core and buffer boundaries for the nomination sites of 2000 and have the boundaries approved by the Minister of Culture and Tourism in 2010. Municipality signed a contract with Giora Solar for the preparation of Nomination File in 2010. Finally the most important of all, according the Law, Bursa Metropolitan Municipality, founded the Site Management Unit in 2011 to undertake the preparation and implementation of the Site Management Plan.

The author worked for Municipality as the Coordinator during the process of the preparation of the site management plan together with a

site manager and a team composed of two architects, an archaeologist and an art historian. The immediate action of the team had been founding the Councils of the Site Management Unit as defined by the Preservation Law and determining the stakeholders that will take part in the preparation and implementation of the site management plan. “The Council of Consultation” brought together (with the equal representation rate) the representatives of; property owners in the sites, members of professional chambers, NGO’s and academicians. “The Council of Cooperation and Auditing” brought together representatives of the organizations that would be in charge during preparation and implementation of the site management plan and two members that had been appointed from the Council of Consultation.

The analysis of stakeholders had been given a priority as the stakeholders would be the main actors of the process of the planning through sustaining information (information concerning physical plans, social, political and economic aspects of the sites, prospected projects, budgets, etc.) for analysis and participants of meetings and as the prospective conductors of the implementation process. Representatives from central government establishments (Ministries and Governorate), local authorities (relevant departments of the Municipalities such as department of housing, cultural and social affairs, transport, fire department and most importantly mukhtars to represent the residents from the sites), representatives of NGO’s (such as, Bursa Culture, Art and Tourism Foundation, Women Solidarity Association of Cumalıkızık Village, Conservation and Preservation of Environmental and Cultural Assets Foundation), representatives from professional chambers (such as, Chambers of Urban Planners, Chamber of Architects, Chamber of Agricultural Engineers), representatives from Uludağ University (from different departments; public administration, agriculture, Islamic art and history, architecture, history, sociology), representatives of press (from different journals and magazines), representatives of public and civil enterprises had been identified for the stakeholder analysis.

At the early stages of the management plan studies, one of the major problem that become clear was the insufficiencies of the nomination justification and boundaries that had been drawn for the “Bursa and Cumalıkızık Village, Early Ottoman Period Urban and Rural Settlements” nomination that has been previously made in 2000. To solve the problem Bursa Site Management Unit made a call for an

expert meeting that had hosted historians, art historians, architects. That meeting to strengthen Bursa's application have led following decisions; Sultan Complexes (Murad I- Hudavendigâr, Yıldırım, Yeşil, Murat II- Muradiye) will also be included in suggested world heritage sites for a better representation of Bursa's outstanding universal value. The preparation of Nomination File will continue under another name. Boundaries of Khans Area and Cumalıkızık will be revised and new boundaries concerning new serial nomination would be sent to Ministry of Culture and Tourism after having reports on the new amendments from the related stakeholders (Bursa Provincial Board of Conservation of Cultural Assets, The Council of Consultation of Bursa Site Management Unit, Chambers of Urban Planners, Chambers of Architects and as together over thirty reports and views). These studies were made only to be able to start working on management plan. Throughout the process Bursa Site Management Unit had completed organizational settling, stakeholder analysis, collection of data from the relevant institutions, drawing core and buffer zone boarders, preparation of justification report for outstanding universal value.

Justification for Inscription to the World Heritage List

Located on the northwest slope of Uludağ in the south of Marmara region, Bursa had always been a focus of interest of different civilizations throughout history. In 2000 BC tribes that are migrating to Anatolia from Thrace proceed through the South of Marmara Sea. Among those tribes Bithynians, settled in the region where modern cities Bursa, Izmit and Bilecik exists. Prusa Olypus (Bursa) is one of the three big cities founded by Bithynian Kings. Region had been invaded successively by Lydians, Persians, Hellens, Romans (Yenen, 1987). In the last years of the thirteenth century Ottoman Principality under the command of Ertuğrul Ghazi held the area east of Bursa around Söğüt. After a long siege, Osman Ghazi, the successor of Ertuğrul, conquered Byzantine city Bursa in 1326 that is to become the first capital of the Ottomans within a decade and for a short period of time. With the enlargement of the Ottoman Empire into Balkan Peninsula, the capital city shifted from Bursa to Edirne in 1365. However Bursa maintained its importance in two ways up to date, in cultural field; the birth place and first capital of the Ottoman Empire where tombs of the early Sultans are located and in commercial field (Stewig, 2004).

Bursa Nomination File includes a justification to present outstanding value on the basis of Sultan Complexes as the nuclei and waqf system supporting these nuclei to flourish. Bursa was created and managed through an unprecedented ingenious urban system; creating nuclei with Sultan complexes and supporting each nucleus with a waqf. The new approach was presented by Orhan Ghazi the successor of Osman Ghazi, when Bursa could no longer fit in to the city walls, constructing his complex that is composed of Orhan Mosque, imaret (public kitchen), madrasah, public bath and Emir Khan outside the city walls in 1340 which was adopted by his successors. The complexes presented nuclei which are attracting development of residential areas around them. These new neighbourhoods well served by the complexes, grew fast and created the new city. All the religious, social and cultural facilities in the Ottoman cities such as mosques, madrasahs, schools, libraries, hospitals, fountains were built by individuals with charitable intentions. Each and every facility had been supported by the waqfs that were specifically founded for the financial support of these charities. In order for such complexes to continue functioning, buildings which would produce income such as khans, baths, bazaars were constructed and rental income from those buildings together with the taxes obtained from villages in terms of goods and products were donated to the waqfs. In a way, the continuity of city life had been sustained by the waqfs in the Ottoman cities (Solar, 2012). Bursa's nomination to the World Heritage List is constructed on this very characteristic, the serial nomination is covering all the Sultan Complexes (Murad I-Hüdavendigâr, Yıldırım, Yeşil, Murat II- Muradiye) that were built by Sultans as the nuclei for the new developments, the Khans Area and Cumalıkızık Village, supporting the waqf system.

Content of Bursa (Khans Area and Sultan Complexes) and Cumalıkızık Site Management Plan

Bursa and Cumalıkızık Management Plan is designed to have four subsections; Definition of the Bursa and Cumalıkızık Site Management Areas, Analysis of the Conservation Status of the Management Site, Objectives and Strategies and Action Plan Required to Implement Objectives and Strategies.

1. Definition of Bursa and Cumalıkızık Management Sites section having two titles defined; i) the location and boundaries of the sites,

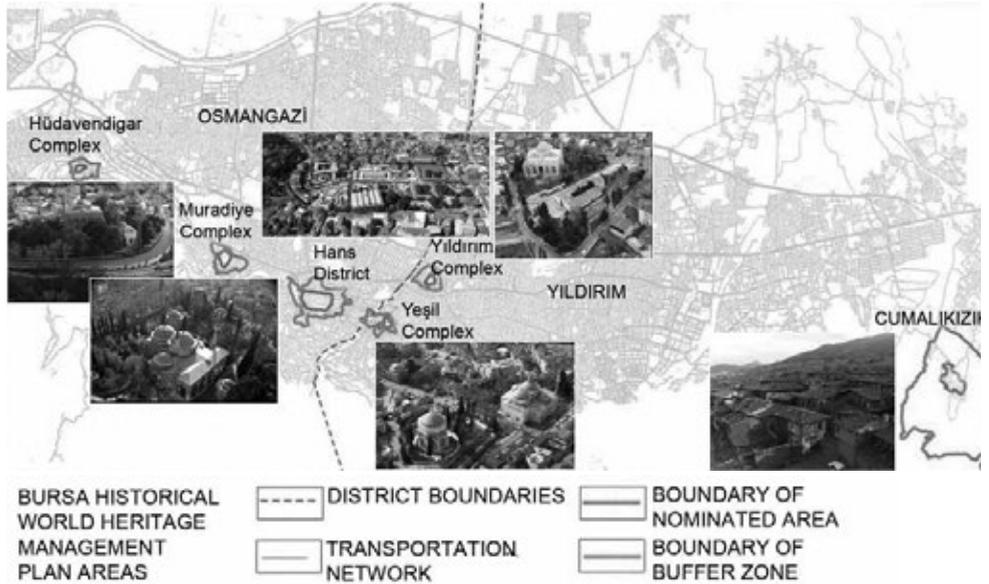


Figure1: Boundaries of the core and buffer zones of Bursa Site Management Plan.

The commercial area known as Khans (Hans) District includes numerous historic khans and bazaars which represents the early enlargement outside city walls by Orhan Ghazi. Orhan Ghazi Complex is ordered to be built on the plains outside the city walls by Orhan Ghazi. Orhan Complex is the first complex in Bursa with a mosque, madrasah, public kitchen, public bath and a khan. This first complex presented a template for the following Sultans (Hüdavendigar, Yıldırım, Yeşil and Muradiye Complexes, which are situated on separate hills in the northern slope of Mount Uludağ ordered by Sultan Murat I, Beyazıt, Mehmet I and Murat II successively). Rural settlement Cumalıkızık Village is dedicated to Orhan Ghazi Waqf supporting Orhan Gazi Waqf with rural income.

ii) historical background of the sites with the purpose of putting forward what is going to be preserved and why it is important to preserve it.

2. Conservation Status of the Management Sites section is designed to make an analysis of the existing state of the sites and designed under subsections such as;

i) Legal Framework in which laws, codes, Preservation Council decisions other related legal documents together with international treaties that are influencing Bursa are mentioned, is designed to

introduce the national and international legislation that is framing the preservation status for Bursa.

ii) Institutional Framework is designed to introduce all the central government agencies, local authorities, NGOs, professional chambers that are responsible or related with the sites. The section tried to put forward with what capacities and capabilities these institutions are working for the preservation of the sites. From each institution list of ongoing projects are demanded to be able to curve out the intersections and possibilities for the partnerships and cooperation.

iii) Preservation in the management site; for each site an inventory is prepared that is showing ownership, status, function and type of building together with the related conservation decisions that had been taken concerning the sites in conservation and urban development plans such as, Environmental Plan of Bursa (scale 1/100.000-approved in 1998), Master Plan (scale 1/25.000- approved in 2005), Osmangazi Municipality Master Plan (scale 1/5000- approved in 2008), Yıldırım Municipality Master Plan (scale 1/5000- approved in 2007), Bursa Central Area and Reyhan Kayhan Khans Area Preservation Plan (scale 1/1000- approved in 1998 and revised in 2005), Cumalıkızık Preservation Plan (scale 1/1000- approved in 1994). The important output of this section was the evolution reports on authenticity and integrity of the sites.

iv) Factors Effecting the Management Sites; collecting data from the relevant institutions this section is designed to introduce the factors effecting the sites. The data and reports concerning, number of residents living in the sites, physical and socio economical development pressures, natural disaster and risk preparedness, infrastructure, urban furniture, transportation/accessibility, physical structure (climate, aquatic resources, air quality, waste, noise pollution), socio-economic structure (level of education and income of the residents living in the sites), tourism (visitor numbers, duration of stay, tourism information centres, museums), security.

3. Objectives and Strategies; Objectives and strategies are determined through processing data that are coming from second section (Conservation Status of the Sites) and participation meetings and tables showing objectives and strategies –under the nine headings that are listed below- for each site are added to the management plan in this section.

For the participation meeting, participants are chosen from among the stakeholders representing three categories, those who are taking decisions, those who are affected by the decisions and experts/academicians with equal ratio of representation. The meetings are moderated by professionals and reported to be included into the management plan.

Two participation meetings were organized in which stakeholders were invited to work together. The purpose of the first meeting was to crosscheck the data collected and finalize the analysis of conservation status with the involvement of participants. First participation meetings took place on 23-25 May 2012 and 162 stakeholders attended to have a say in the Management Plan. Main objective of the meeting was to undertake strengths, weakness, opportunities and threats (SWOT) analysis together with the stakeholders for all sites. Participants discussed nine headings working in small groups with predesigned questions; Management (authority, legislation, organization, coordination, participation), Cultural Values (preservation and planning), Social, Economic and Environmental Life Quality, Training and Awareness, Accessibility and Transport, Tourism and Visitor Management, Emergency and Disaster Management. Second participation meeting which was held on 27-28 May 2012 with 128 participants used these headings to determine objectives and strategies to be used in the management plan.

4. Actions required to implement the defined objectives and strategies have been designated and recommendations have been shared regarding cooperation, task assignment, financial resources, expected time table, auditing and management.

Bursa and Cumalıkızık Management Plan has been prepared depending on Preservation Law to guide the Site Management Units activities for five years. Management Plan is going to be binding for all the central and local authorities. Every single party is obliged to give priority to the actions that are defined in the action plan, provide funding and resources. Every coming year the revisions, performance evaluations and work programme for the coming year concerning the management plan are going to be made by the Auditing Unit (which will be called for duty by the Cooperation and Auditing Council of the Site Management Unit).

CONCLUDING COMMENTS

The Bursa and Cumalıkızık Management Plan is introducing a total new approach for the protection of cultural assets in Bursa. However, the success of the Management Plan will depend highly on mass acceptance and willingness of all the parties to cooperate to undertake the commonly formulated actions that took part in the Action Plan 2013-2018 for the best practice.

In the world of dichotomies as once put forward by Said in which East and West define itself negating the other, globalization is deepening the polarization and homogenizing each pole, éloigning them apart (Holton, 2000). Such a dispersion is bringing accusations to UNESCO World Heritage Committee to be Eurocentric or being involved with the decision making process of the state parties. It is not surprising to hear discussions about the death of Convention that took place in the 35th Session of the UNESCO World Heritage Committee, in 2011 (Meskell, 2013). However, despite all the political deficiencies World Heritage Convention as the culmination of the theoretical and practical principles that is brought together to spread the best practices all around the world is presenting a ready to use methodology for cultural sites like Bursa which had lost a substantive amount of its cultural heritage in the past. Being included or not to the UNESCO World Heritage List, Bursa has to implement the site management plan that is ready to use.

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BIOGRAPHY

Fadime Boztaş, worked as the project coordinator during the preparation of İstanbul Site Management Plan (2010) and Bursa Site Management Plan (2012) and carrying on PhD study at Yıldız Technical University in the Department of Principles of Atatürk and History of Modern Turkey.

Address: İzettin Aksalur Cad., Konaklar Mah., Yeni Levent Sitesi, Ladin Sok., 13/B, No:4, Beşiktaş, 34331, Yeni Levent, İstanbul, Turkey. GSM:00905333672957 Email:fboztas@gmail.com

“MILLENNIAL KRATOVO” PROJECT FOR 3D RECONSTRUCTION AND MAPPING OF THE OLD CITY

Dragana Broz, Euro-Balkan University, Skopje,
Republic of Macedonia
Giuseppe Maino, ENEA and University of Bologna,
Ravenna campus, Italy

ABSTRACT

Cultural heritage and cultural construct include specific objects, buildings, structures, archaeological remains, historic, religious, cultural or aesthetic values as well. By protecting cultural heritage and creating new cultural constructs we are effectively consolidating those phenomena of our past that have the potential to highlight and explain our understanding of human history and at the same time create the present cultural reality that will be the legacy of future generations. We are presenting here a research project aimed to a survey and three-dimensional representation of the historical city of Kratovo in the Former Yugoslavia Republic of Macedonia. Innovative technologies will be used to perform this task, including drones and advanced magnetic systems for underground views. The 3D simulation of virtual reality will show the evolution of Kratovo during the centuries from Greek and Roman times through Byzantine epoch to modern and present status. Finally, the impact of these results to economic and social frameworks are discussed, and perspectives for preservation and promotion of cultural heritage/construct and tourism implementation are addressed.

JEL: O32, O34, M310, I23

KEYWORDS: Cultural Heritage, Cultural Construct, Technological Innovation, Education, Marketing, Tourism.

INTRODUCTION

We have witnessed a shift from a more “material” notion of cultural

heritage so called tangible heritage (defined as the collection of monuments and cultural artefacts) to a more symbolic one known as intangible heritage (Broz 2007, 2009). According to this second definition, cultural intangible heritage in traditional terms would consist of the whole set of cultural practices and artistic artefacts that are relevant in their symbolic meaning for a community, nation or for transnational identities. This notion of cultural heritage is much more extended than the tangible one and can also include rituals, traditions and way of living in general, which are not material in nature. In addition, new technologies and innovative way of capturing present situation of cultural heritage are creating new virtual reality on one side and developing at the same way new cultural constructs.

Kratovo is located in the North East part of the Republic of Macedonia, lying on the western slopes of Osogovo Mountain, on both sides of the Kratovska River, at the bottom of an extinct volcanic crater, at an altitude of about 700 m. It has about 7000 inhabitants and covers an area of 220 ha. Kratovo is only 70 kilometres distant from Skopje, capital of Macedonia, and represents attraction for local and foreign visitors.

Kratovo is considered one of the oldest urban settlements with constant continuity of living. It is featured by old-city Macedonian architecture and it is famous because of its towers and medieval bridges. The projects that were undergone so far in Kratovo were not systematic and they were addressing only tangible heritage without strategies and plans for sustainable development.

Our project – involving the state and local authorities of the Republic of Macedonia, the Euro-Balkan University in Skopje, the University of Bologna (Italy) and ENEA, the Italian National Agency for New Technologies, Energy and Sustainable Economic Development – aims to provide a complete survey of the old city in order to obtain a three-dimensional model for both documentation and preservation purposes and cultural heritage management as well as promotion of tourism. In addition our aim is to involve all stake holders, public institutions, third sector and private entrepreneurs in order to launch programs that will open opportunities for employment and economic sustainable development.

Kratovo is thus representing a significant case study in FYROM

(Former Yugoslavia Republic Of Macedonia) and within this project thirteen main actions have to be performed, namely:

1. An interdisciplinary study of the natural environment and the socio-economic development of the settlement for the period for which we possess historical documentation.
2. The compiling of the existing archival records and their digitization.
3. Archaeological and architectural evaluation of the preservation status of the buildings in the historical centre of the town.
4. A study of the impact of the modern urban tendencies in Kratovo on the old raster of the town and its historical architecture and creation of the new cultural construct.
5. A study of the possible risks from natural disasters and emergencies.
6. Digital recording of the old town architectures and creation of 3D models of the buildings by means of drone technology and 3D laser scanner.
7. Detailed topographical recording of the old city and implementation of the plan in a web GIS.
8. Open access, GIS database for the archaeological sites in the region of Kratovo.
9. Archaeological research on the tunnels beneath the old town.
10. Creating an open access data-base based on open-source software.
11. A study for the developing of cultural, social and economic activities related to the old architectural heritage as a pre-condition for the welfare of the local economy and the raising of the standard of living including the advocacy on cultural capital.
12. A study on the character, the situation and the perspectives of the old crafts in Kratovo.
13. Dissemination of the results, creating an e-site, social networks, etc..

An multidisciplinary approach is used, together with applications of new advanced technologies for 3D reconstruction and virtual restoration (survey of archaeological site and old city with drone, 3D laser scanner,

mosaics, ancient tunnels and mines through GPS and 2D laser); web GIS and apps for tablets, iPad, smartphones, etc..

Expected results will concern cultural heritage management, creation of cultural construct and overall impact to the improvement of the cultural, social, scientific, natural and economic environment. Moreover, we consider the following issues :

- Cultural Heritage as Cultural Capital.
- Cultural heritage – Cultural construct and phenomena of modern transformations.
- Management within the phenomena of cultural construct.
- Management of activities/content that are supporting the cultural construct from outside.
- SWOT analysis and data collection for Cultural Heritage Management.
- Applied science and interdisciplinary approach of data management for the purpose of policy and strategy drafting in the area of Cultural Heritage Management.
- Assessment of policies and strategies supporting economic development based on cultural heritage and cultural construct.
- Public private partnership as support to Cultural Heritage management.

DATA AND METHODOLOGY

The present availability of advanced mobile devices such as tablets and smart phones, thanks to low weight and autonomy of the battery, represents a challenge to development of suitable software, particularly database management systems. These devices are the ideal agenda for notes, drawing tools, manual or book to consult, camera, GPS, navigation, instrument to catalogue, dictionary, audio recorder, document scanner, OCR and much more.

ENEA has designed for tablets and smart phones solutions in various sectors ranging from cataloguing of works of art, based on the boards of the ICCD, Central Institute for Cataloguing and Documentation, to the post-seismic survey forms, based on those of the Civil Protection (Bruni

et al. 2013). ENEA integrates custom software solutions, existing applications for these devices (the "app"), remote servers and websites to allow a fully digital, paperless operability also in situ and in emergency situations, following an earthquake or a flood, for instance, and an immediate sharing of all the information with the other members of the working group. The impressive power and flexibility of this combination of hardware and software solutions provide a better management of financial and human resources. Introduction of new technologies in the field of cultural heritage will help fast divulgation of information and increase the cultural capital level in the community.

The software makes it possible to acquire data on several units very fast and without major errors. Moreover, directly from iPad or iPhone, one can insert photos, videos and audio taken in situ and also sketches and drawings performed on the tablet in the multimedia database using the remote server. The tablet is also used as a small tool and CAD drawing, with the actual measurements carried out in situ. A further interesting extension of these features is the production from the collected data of a 3D model of the historic centre of Kratovo, visible on all types of platforms, fully interactive on tablet or smart phone and very useful on the site using GPS. All data collected during this project shall be networked with all ongoing projects in Kratovo in order to create one single platform of information developed on different levels.

In particular, data acquisition on the field will make use of the most advanced technologies. The survey of the historic centre of Kratovo as well as of the archaeological sites in vicinity will be performed with conventional 3D laser scanners, but complemented by data acquisition from innovative drones. The technology of senseFly's minidrones first emerged in 2001, when a team of robotic researchers in the Laboratory of Intelligence Systems (<http://lis.epfl.ch>) at the Swiss Federal Institute of Technology in Lausanne (EPFL) began investigating the control and navigation strategies of flying insects.

Highly integrated autopilot employing smart sensors and control strategies similar to those found in flies and bees emerged from these researches. Autonomous flight and obstacle collision avoidance were achieved by means of passive, low-resolution visual sensors and miniature inertial sensors.

Finding the location and orientation	6 degrees of freedom (XYZ + orientation)
Range	Sphere of 300 m all around each receiver
Time of measuring	1.1 sec
Accuracy	Typically 1% (1 m to 100 m)
Resolution	< 10 cm to 100 m
Battery life	2500 points
Size	25 x 45cm
Weight	8 kg

Technical features and performances of UGPS system

Therefore, one can plan, simulate, monitor and control the drone's trajectory both before and during flight. and, with simple drag & drop actions, designate the area to be mapped and generate a flight plan. The software can be installed on desktop or notebook computer or other mobile device. Finally, a powerful image processing software (Postflight Terra powered by Pix4D) associates each aerial image with the position and orientation of the camera. It can also be used to quickly check image overlap and to calculate a rough orthomosaic while in the field. Using this new methodology and knowhow helps to apply global survey methodology that consists not only of manmade cultural heritage but also covers natural heritage.

As for the survey and documentation of the network of tunnels and mines developed under the old city of Kratovo, an underground GPS (UGPS) system will be adopted, developed by the Infra-survey Sàrl company created in 2010, in Switzerland. The positioning is based on the measurement of very low frequency magnetic field that is weakly absorbed by the rock. The transmitter generates a magnetic dipole,

which is received by the receivers ‘coils. These measurements enable to numerically calculate the positioning (x,y,z), orientation (φ, ψ, θ) and distance (dUGPS) of the transmitter through an algorithm developed by Infrasurevey.

The 2D laser scanner can be assembled on the top of the transmitter to get underground side views (profiles) of the cave or mine.

PLANNED RESULTS AND DISCUSSION

The cultural heritage field has undergone profound changes in recent years, because of an increasingly demanding public, but also due to the greater awareness of the cultural capital as a real and important asset for the community that can be base to generate wealth and employment opportunities. The computer expert that can manage virtual restoration and 3D simulation programs creates new cultural construct using the more traditional professional figure of the restorer, in a still experimental way.

There are applications that, in this specific field, provide a number of interesting proposals: The virtual restoration does not act on the art work, but simulates a visual and aesthetic improvement of the work, so enhancing it. It also gives the possibility to choose a series of solutions, before applying invasive technical operations.

Electronic or digital restoration can be therefore defined as the set of digital image processing of two or three dimensional computer graphics, allowing for visual and aesthetic improvements of the work or a hypothetical reconstruction which is not real, but virtual precisely. Moreover, it is useful to better understand a work of art (both mobile and immobile) or document archives, that for serious reasons of physical degradation cannot be easily restored in the traditional way.

The 2D or 3D image obtained by suitable computer processing can be useful:

- To ensure better use of cultural property.
- For teaching and training.
- As a guide to the actual restoration.

The above-described survey techniques and the usual three-dimensional laser scanning combined with non-destructive diagnostic information (microscopic analysis of the material, diagnostic petrographic and prognosis of conservation) collected in situ and other techniques of digital documentation and traditional survey provide a

useful way to document the spatial characteristics of works of art, monuments or archaeological sites, as shown by Bruni et alii (2012).

In addition, as for the adopted methodology, the virtual restoration is accompanied by archival and historical studies and diagnostic investigations by means of SEM, microanalysis and thermography, that contribute to a better understanding of the conservation status of the studied artefact as they are very often neglected in many applications of image processing of artistic works. Also usual methods are going through major developments and improvements, by introduction, for instance, of the acoustic micro-imaging and the so-called mirage effect, and the multispectral analyses in a large range of radiation wavelengths supplemented by suitable algorithms for the relevant image processing.

To sum up, the recent progresses in diagnostics techniques coupled with the implementation of efficient methods of storage, processing and query through Internet browsers for the produced data allow a very effective way for the best knowledge development, dissemination and preservation of the cultural heritage and creation of new cultural construct. Virtual reality simulations on distributed platforms will allow a better perception of the monument in its actual condition as individual object and as part of the site as well as integral part of the community.

These approaches have been applied, for instance, to the digital reconstruction of a Renaissance Jewish tombstone (Maino 2007) and to the relief and investigation of a Medieval gravestones, representing a noble warrior in his habits, both conserved in Civico Museo Medievale of Bologna, Italy. It is worth mentioning the use made of GIMP open source in the analysis and processing of the data.

Our work is clearly illustrated in each phase of the digital treatment, thus allowing for critical debates and different interpretations by other scholars that are provided of the complete documentation, as required by really scientific approach.

Many sites are often under threat from environmental conditions, structural instability, increased tourism and development. Moreover, they are most likely under-funded, and hence inadequately documented and maintained, while often exposed to potential catastrophic events such as earthquakes. All the previously described hardware and software tools and the relevant execution protocols provide an extremely useful and efficient way to document the spatial characteristics of the considered sites as well as of carved stones,

marbles, sculptures, etc..

This spatial information integrated with historical, social and economic facts forms not only an accurate record of these rapidly deteriorating sites, which can be saved for posterity, but also provides a comprehensive database by which site managers, archaeologists, and conservators can monitor sites and perform necessary regular maintenance and further restoration work to ensure their physical integrity. A digital record of these sites also facilitates their accessibility to a broader audience via Internet and, therefore, represents a useful tool for tourism exploitation.

As already mentioned above cultural heritage is part of the cultural capital and represents inestimable value of the particular community where it is located and it has importance as well at the global world level. According to the importance of cultural heritage it has to be maintained, protected but above all it should be placed within the strategic development programs, cultural, social, and economic.

Recent policy of the European Union has set as one of its priority to support projects in the area of management of cultural heritage since the activities based on cultural construct have been seen as a positive source of permanent sustainable economic development. Consequently, these activities should create new opportunities for employment of young experts and creative individuals, the opening of new areas within the small and medium enterprises, promoting the creation of those places that are marked by cultural heritage / construct and increase the global level of individual cultural capital within the community. Use of new technologies in particular 2D and 3D models as a visual means makes easier raising awareness among the community members about the presence of cultural heritage and helps creating the feeling of ownership of heritage. If community does not feel ownership of proper heritage it is very difficult that the project in this area can have success.

Importance of public private partnership for success of this project is vital. The private companies of Kratovo have interest for raising awareness of significance of cultural capital in their community and they already expressed their good will to participate. In addition, for implementation of the project there is need for sophisticated equipment and the project have plans to negotiate with European important producer for support. Introduction of knowhow and implementation of training through academic courses shall open completely new field

within culture and education system and economic development in Macedonia.

CONCLUDING COMMENTS

The really innovative features of our project consist in the development and applications of :

- Innovative instrumentation for survey, non-destructive in situ diagnostics and monitoring on the preservation status of buildings, monuments, etc., and execution of safety measures against earthquakes and other possible emergencies.
- Advanced software for processing and further utilization of the grabbed data with laser scanners in order to produce digital information available on the Web, by means of virtual reality simulation on new connected platforms.

Well developed malty disciplinary and malty functional data bases that shall be created using the new technologies, shall serve researchers and administrators in policy and strategy building. It shall help cultural heritage managers to follow whole network of different projects in one community and share data at global level.

We do not think that the latest technologies may replace direct and personal dialogue with tangible and intangible heritage. However, we turn to these technologies in order to overcome the limits of sense perception, and to find the possible solution to be adopted for the radical change realized by information technology without needing to invest energy, resource, time, learning tools which require skills of other professional profiles. At the same time we are participating in the creation of new cultural construct.

The methods of virtual reality considered in this project in order to take advantage of multimedia planning and to create a rich calendar of events parallel to the normal activities in the physical world, are basic components of a broader approach to preservation and enhancement of artistic monuments and objects, declined in contexts where the “virtual” dimension protects and preserves heritage possibly at risk (most of the time due to human intervention).

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BIOGRAPHIES

Dragana Broz (Email: draganabroz@me.com) completed the PhD studies and shall defend the theses in Cultural Anthropology at the Faculty of Philosophy, Belgrade University, Republic of Serbia. She obtained her Master degree at Belgrade University, and she finished first level MBA at American University of Science & Technology (AUST), Beirut, Lebanon. Her present position is Teacher, researcher and international project developer at EuroBalkan University, Skopje Macedonia. Dragana Broz was teaching “Management and valorisation of cultural heritage” at “Carlo Bo” University, Urbino, Italy from 2006 until 2010. In the period 2000 – 2002 she was teaching Archaeology and Management of cultural heritage at AUT-American University of Technology, Halat, Lebanon and Introduction to Anthropology at AUST, Beirut, Lebanon. She started her University carrier at Belgrade University as Assistant to the World Ethnology in 1992. Her professional development was growing as well out of academy. Dragana Broz is EU Senior expert in Culture Creative Industries. She was key expert for culture creative industries in the EU funded project “Preparatory action for drafting technical assistance projects in the field of culture under IPA Budget in Bosnia & Herzegovina” in 2009.

She was involved in other projects funded by EU and WB. She has more than 20 years of professional experience in the field of culture with specific focus on cultural heritage management and valorisation in view of promotion of cultural diversities, culture/creative industries and sustainable economic development based on culture. Dragana Broz was teaching in several universities in Europe and Meddle East and her academic development is in synergy with earned experiences out of academic life and university scientific research within the area of social sciences.

- Member of Balkan Forum for Anthropology, Ethnology and Ecology (<http://www.stazamabelogandjela.in.rs/home.html>) in charge for use of the culture/cultural heritage for tourism development, Belgrade Serbia
- Participating to the 2nd European Culture and Creative industry summit 2009 and at the 3rd European Culture and Creative industry summit 2010 - *Living the Creative Economy in Europe* June 22nd 2010. (<http://www.ecci10.eu>)

- Participating as Developer for creative quarters, to the ECBN (European Creative Business Network) special focus on Essen World Heritage Zollverein - the world’s most beautiful coal mine” – today the most famous industrial monument and centre of the creative industry -, 15/16 October 2010, in Essen and Dortmund
- Research Interests : Management in Culture • Management and valorisation of Cultural heritage • Culture/Creative Industries • Synergy within Cultural and Economic development – 3rd Industrial revolution – Creativity and Innovation

Giuseppe Maino (Email: giuseppe.maino@unibo.it), after classical studies, graduated in physics at the University of Bologna, magna cum laude (June 1977). Therefore, he won a grant to carry out research activities at the ENEA - Italian National Agency for New Technology, Energy and Environment - Centre in Bologna, where he filled a permanent position in 1984 and presently is director of research. From 1990, he headed a research group on nonlinear dynamics and, since 1994 to 2001, has been appointed as assistant (deputy) director of the ENEA Applied Physics Division. Previously, he was awarded by NATO and EPS grants in order to perform scientific researches at the Groningen University in the Netherlands. Since 1986, he has been professor of nuclear physics at the Faculty of Engineering of the University of Bologna.

From 1997, he is professor of Computer Science and Image Processing at the Faculty of Preservation of the Cultural Heritage of the Bologna University in Ravenna campus. He is member of many international scientific societies and participated in international working groups and committees; he directed several research projects funded by EU for more than 6,5 millions of Euro. He is author of three books and more than 350 scientific papers in international refereed journals and gave about 300 invited talks and conferences all around the world.

He organized 34 international workshops and conferences on physics and applied mathematics as well as preservation of the cultural heritage and edited 21 books of proceedings. He is the promoter of two industrial spinoffs; he is enrolled in the Italian press association, he was editor of an economic magazine, *Incontri*, and contributed to national newspapers with popular science articles. He organized three

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exhibitions on history of physics and science. His main research activities are in the fields of theoretical physics, applied mathematics and physical and computer science methods for the preservation of the cultural heritage.

MUSEUMS IN NEW ERA: THE CASE OF KONAK MUNICIPALITY BOUTIQUE MUSEUMS

Cagri Bulut, Yasar University
Gonca Aslan, Yasar University
E.Evla Mutlu, Yasar University

ABSTRACT

Recently, cultural organizations strive for differentiating themselves to attract more audiences in order to carry out their social missions. Museums, as one of the non-profit cultural organizations, are becoming highly sophisticated by implementing more interactive, co-creative and unconventional approaches through their social and cultural missions. Why is that? The answer is so simple, the dramatic changes in post-modern era are affected the taste and expectations of audiences, hence governments, public organizations and municipalities pay more attention to create somewhat more dynamic museum concepts by steering away from “cliché”. Therefore current study is focused on case of boutique museums in Turkey. Semi-structured interviews are conducted Mask Museum (MM), Joy and Caricature Museum (JCM) and Game and Toy Museum (GTM) coordinators. With regard to interview outcomes, the three boutique museums are discussed elaborately in terms of their mission, short and long term objectives, key activities, promotions, visitor profile and so forth. Besides, in order to reveal similarities and differences within these museums, a comparative table of museum operations on specific features is presented. This study concludes with suggestions to the stakeholders of boutique museums.

JEL M19

KEYWORDS: Museums, Postmodernism, Boutique Museums, Izmir

INTRODUCTION

A cultural organization can be regarded as one that tries to create a favourable attitude toward protecting, valuing, and being aware of a social cause so that society as a whole benefits (Camarero and Garrido, 2009:850). As being one of the cultural organizations, museums are accepted as protagonists that create awareness of a particular civilization, a period, a theme, a modus vivendi by displaying very unique collections. Although there has been versatile definitions on what a museum is, according to International Council of Museums; a museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates, and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment (ICOM, 2013). It is possible to derive from the definition that museums function as social catalyst, custodians and entities that foster peripheral learning and education as well.

Museums considered as providers of public service to communities (Pastore, 2009:3) and considered as an agent of social inclusion and change (Newman and McLean, 2006: 49). Camarero et al. (2011) stated that museums are organizations endowed with their own particular characteristics and further they argue that, museums may be perceived as both non-profit organizations because their social objectives are prevailed and for profit organizations that pursue commercial goals in order to gain monetary gain (Camarero vd., 2011:248). Public organizations are typically the primary supplier of services and are not competing in order to maximize profits (Roste, 2005: 25). Rentschler (2001) points out that art museums do not participate in sponsorship or audience income to a great extent but they rely on government funding for their activities (Rentschler, 2001:2), which this study suggests that this situation is valid for most of the museums unless they are private enterprises. Yet, most of the private museums are in need of providing fund to survive. Therefore, public museums are less concerned about their financial position where the situation is quite different for private museums. For public museums visits are free or for a nominal fee, hence visitors generate little monetary value (Alcaraz et al., 2009:220). Indeed, the expectation of local authorities and governments do not focus on any profit from museums, rather they emphasize on social

mission that enhance welfare of society. On the other hand this situation also depends on the expectations of local authorities and governments.

LITRATURE REVIEW

Postmodernism can be considered as historical period or cultural concept that follows modernism or a new epistemology in an attempt to comprehend the world. Postmodernism as a period emphasizes a new period, analyse both economic and social changes in post-industrial society (*information society*). Epistemologically, it refuses grand narratives, general theories, universalism, rationalism and focuses on indeterminism, discourse, relativity and chaos.

In the arts, postmodernists broke with the modernist drive toward monumentality, originality, and aesthetic purity and progress, generating a wealth of new aesthetic practices that recycled traditional forms and broke down boundaries between the various art, as well as art and life (Best and Kellner, 1997:195). Therefore art in postmodern era break sharply from bourgeois elitism, high modernism, and the avant-garde by rejecting realism, mimesis and linear forms of narrative and combine “*high*” and “*low*” cultural forms in an aesthetic pluralism and populism (Best and Kellner, 1997:130).

At the beginning, primary objectives of museums were to collect, custody, document and exhibit items which have artistic, cultural and scientific value. However, in 21st century museums have become sort of education centres and research laboratories by developing societies’ aesthetic perceptions, unfolding the past, the moment and the future and educating by entertainment (Eczacıbaşı Sanat Ansiklopedisi, 1997:1320). Aydınalp and Gokce (2012), defines museums as popular cultural canthers and the trigger of art product consumption, commercial entities (Aydınalp and Gökçe, 2012:31).

The change in perceptions, interpretations, expectations and tastes of people constitute new patterns of understanding and life-styles. As Silverman refers the paradigm shift in museums indicates the dramatic transformation of museums from collections based, object-displaying, elite institutions to a wide range of visitor-centred museums that are “*more socially responsive cultural institution[s] in service to the public*” (Silverman, 2005:715). Museums have transformed themselves from mainly predictable, preachy, whited-walled, academic institutions

into more engaging, educational and entrepreneurial organisations, committed to building audiences as well as collectors (Des Griffin, 2013).

Researchers observe museums as custodians of tangible objects rather than from the services perspective of a provider of intangible experiences (Alcaraz et al., 2009:220). Therefore the shift in modernist paradigm to postmodernism, it's possible to claim that museums not only function as a custodian, rather they become more interactive and recreate the meaning along with the society by underlying the importance of polyphony, multiculturalism and pluralism. As Keene (2006) stated, the essence of the post-museum is to be more a process or experience, not a building to be visited (Keene, 2006:5). Loulanski & Loulanski (2011) proposed that it is a time for museums to avail themselves of the opportunity to stimulate wider participation and thus play a bigger positive and more cohesive social role in the life of communities and countries. (Loulanski and Loulanski, 2011:628). As Kotler (1999) points out, collection-centred museums evolved into education-centred museums and, later, into experience centred museum (Kotler, 1999:30). Therefore, museums should be considered as “co-creators” with all internal and external stakeholders in postmodern era.

THE CASE OF KONAK MUNICIPALITY BOUTIQUE MUSEUMS

Public sector is often considered a slow moving, rigid, hierarchically organized system, with specialized departments that are directed towards concrete targets and having ambiguous defined limits of authority at the same time (Halvorsen, 2005: 9). Therefore, the public enterprises, for instance museums, have started to become more flexible and agile in order to respond the expectations of twenty first century. Konak Municipality's boutique museum initiatives set a good example of how public institution could overcome inertia and be creative and flexible.

Mask Museum

Mask Museum (MM) was founded in 2011 as a second boutique museum in Izmir. As a tradition of a municipality, the museum's historical building that consists of three floor, restored and functioned. MM is located at the centre of Alsancak, within walking distance to Izmir Port, shopping centres, boutique restaurants and pubs. Number of visitors is approximately 12500 per year and the majority of the visitors are domestic tourists. The mission of the MM museum is perfectly stated by Konak Mayor Dr. Hakan Tartan: "*Masks teach us human, museums teach us life.*"

The coordinator of MM is Serpil Birsin, a former Istanbul Pera Art Gallery Coordinator, who has vast experience both as a coordinator and an artist. On the other hand, MM has advisory committee that consists of 5 members who are experts in different branches of fine arts such as sculpture, painting, traditional Turkish arts. The advisory committee members are well known artists in their fields.

There are several collections in the museum including both international and national ritual, theatre, Anatolian and death masks. As Mrs. Birsin stated, dead masks of two great Turks who are, Aziz Nesin as a writer and humourist and Tevfik Fikret as the founder of modern Turkish poetry, are priceless. The most of the collections donated by Turkish intellectuals and philanthropists such as; famous stage actor Müjdat Gezen, poet Sunay Akın who is also the founder of Istanbul Toy Museum, author Ertuğrul Özkök and a veteran journalist, novelist Hıfzı Topuz. Also there is a unique exhibition of Erdoğan Aşıcı, whose masks carved in squid skulls. He donated his works to MM as well.

Mrs. Birsin emphasized on the importance of sense of touch and she indicated that the visitors can touch the masks and feel them. Further she discussed: "*The artwork shouldn't be kept behind the glasses, every visitor, especially children should touch the masks and try to understand without giving any harm and feel responsible for the protection of the artworks.*"

Two Anatolian ritual costumes, "*Köse Gelin*" and "*Zeybek Başlığı*" , are exhibited in the museum. Also there is a short documentary film on barcoveision in order to visualize how these rituals performed in East Anatolia. "*Köse Gelin*" represents the end of the year, fruitfulness, fertility and wealth. These special ritual costumes sent to Augsburg Mask Museum in Germany, International Carnival and Mask Museum in Belgium, Hohoe Mask Museum in Korea for the exhibitions.

MM's advertising and promotion activities take place in the scope of social marketing. Advertising and promotion activities are carried out via booklets, website, competitions, social media, visual media and carnival. The leading motive of these activities is to raise awareness of society and invite them to have a unique experience. As museum coordinator stated, they want MM is to become a "*new meeting point of Izmir community*".

Originally inspired by one of the visitor's idea posted on the museum guestbook, MM organized an International Scrap Metal Mask Sculpture Workshop at 2013 for the first time. Ten sculptors from various countries gathered in Izmir and used great variety of waste materials and created their giant masks in front of public and displayed their performance ad hoc. As museum coordinator states, the giant waste material masks will be displayed in different parts of the city in the near future.

There are two training programs available for adults and children. For adults, mask making courses are free and performed on the basement of museum where this area functions as an atelier. On the first floor, the lecture on the history, types and materials of mask is given once a week during the year.

Joy and Caricature Museum

Joy and Caricature Museum (*JCM*) was founded in 2012 as a third boutique museum of Konak municipality initiative. JCM's historical building was ruined before the municipality restore and revitalize the 270 square building areas. The location of the building at the centre of city is quite accessible. Therefore, the number of visitors in 2012 was 10453, mostly domestic tourists, which is a significant number for a boutique museum. The mission of the museum is to establish peace with the sense of humour, be open to criticism, and to contribute social inclusion.

JCM has two different authorities, namely executive and advisory committee. They both have management function; executive committee focuses on budget, advertising, brand building activities where advisory committee focuses on artistic activities such as conferences, competitions, courses and so forth. The executive committee president is Dr. Hakan Tartan, Mayor of Konak, and the rest of the committee

consists of seven board members. The advisory committee consists of six artists who are renowned national and international platforms.

Social marketing is performed via free magazine, booklets, media, website, social media and social responsibility projects. Therefore, Public Relations of Konak Municipality play an important role for advertising activities. They publish “*Neşeli Dergi*” magazine in every two months, which includes current news about the city through cartoons. In every Saturday, museum runs the comic movies for children and adults. Municipality provides transportation, especially for the low income families’ children and children with disabilities in order to reintegrate these children to the society.

JCM organizes two contests annually, namely National Humorous Object Contest and International Caricature Competition. 1st National Humorous Object Competition was organized at 2012 with the theme of Izmir and five contests won prizes and their works exhibited at the museum. The 1st International Caricature Competition also organized at 2012 with the participation of fifteen artists from all over the world. The competition took two days and artists perform along the street and integrated with the public through their performance. At the end of the competition all fifteen artists gave a brief representation to public in order to share what they have experienced during the creation process. JCM exhibits the selected works of competitions and most of the artists donate their works to the museum.

JCM has several activities, such as training programmes for children and adults. One of the training programmes for adults between 30-45 years old is called “*Joy Time*”. One of the subjects of this course is a traditional theme called “*Fadime*”, the concept is originated from Aegean Region baby dolls. The attendees use trashes such as pantyhose, shoddies to produce so called “*Fadime*” baby dolls. The main objective of the course is to let women to spend joyful time together. Besides, the executive committee also provides sales point if attendees intent on commercializing their dolls. The museum also provides another training programme, which is called “*Caricature Time*” for children between 8-13 years old, where the educators are volunteer for both courses. The museum also has a library consists of 2000 books and humour magazines. The library is open to public and it has study divisions within the library, so mostly university or high school students

benefit from the library for their projects. The museums accept books and magazines as donation but not monetary donations.

Game and Toy Museum

Originally founded and named as “*Child Museum*” by ceramic artist Ümran Baradan in 2004 and donated to Konak Municipality at 2009. After restoration, the museum’s name was changed into Game and Toy Museum (*GTM*) and inaugurated in 2010. The advisor of GTM is Sunay Akin, who is the founder of first toy museum, İstanbul Toy Museum, in Turkey. It’s the first boutique museum in İzmir and located in Varyant. The museum building is not historical but the location of the museum is unique because it’s the best panoramic view of the city. The entrance of the building is covered by a famous Flemish painter Pieter Bruegel’s “*Children’s Game*”. The mission of the museum is to make children happy.

GTM is one of the top twenty toy museums in the world and it has several prizes. GTM has over thousand toys that range from 19th century to present. There are various types of toys such as baby dolls, cars, miniature homes, soldiers that reflect the culture, lifestyle and taste of a specific historical periods. The toys are of great value, because they are the products of first toy factories all over the world.

There are various activities for children in the GTM. For instance a training program for portraying Hacivat and Karagöz, lead characters of the traditional Turkish shadow play, which contributes to improve children’s traditional culture and have fun at the same time. Also Hacivat and Karagöz galanty show for children and adults. The museum also organizes children theatre on every Sunday, including face painting and interactive game playing. Although most of the activities for children, museum coordinator stated that adults enjoy more.

GTM has high number of visitors per year, in 2012 the number is approximately 30800. The visitors are both domestic and international. The advantage of the museum for attracting international tourist is its location. The route of city sightseeing tour buses is close to GTM which is a great advantage for attracting more tourists.

The museum offers two opportunities in technological sense; the first one is the online visit and the second one is the live visual connection with the Museum of Toys and Play in Kielce/Poland via big monitor inside the museum entrance.

Table 1: Comparison between museums' operations

	GTM	MM	JCM
Outreach Programs	+	+	+
Guestbook	-	+	+
International Workshops	-	+	+
Collection Exchange	-	+	-
Rewards	+	-	+
Courses	+	+	+
International Competition	-	-	+
Live Connection	+	-	-
Social Networking	+	+	+
Historical Building	-	+	+
Magazine	-	-	+
Store	-	-	+

Future Projects: Woman Museum, Radio and Democracy Museum

Woman Museum (WM), Radio and Democracy Museum (RDM) are the new boutique museums of Konak Municipality that will be opened in the last quarter of 2013. The two museums are planning to open in historical buildings and they will accept materials donations related to museum concept and not accept any monetary fund.

The idea of WM belongs to Dr. Hakan Tartan, who is also a member Association for the Protection of Women Rights. The museum is considered as a token of the importance of women in society. WM will be located in a historical building that consists of three floors in Basmane where national and international exhibitions operate. The collection of museum will consists of books of women writers, sketchbooks and personal belongings of famous women in Turkey. There will be other activities such as panels, exhibitions and so forth.

Radio and Democracy museum will be opened in historical vine house in Basmane. Dr. Hakan Tartan stated that radios have an important function in democratization process in Turkey. Therefore the radios are enlightening in order to understand the milestones of democratization process. Dr. Hakan Tartan encourages people to donate their old radios and eternalize their names. Atatürk and other American and European leaders' speeches will be given by the technology in that period of time.

RESULTS AND DISCUSSION

Current study is focused on new museum approaches through the cases of three boutique museums in Izmir. As world evolves into more dynamic and polyphonic area, cultural organizations, like all other profit and non-profit organizations, are need of transforming themselves. The question is how they transform themselves and what is their expectation; to reach more people and provide social value, or to act as a profit centres and focus on how to generate income by acting just as an entertainment centres.

As discussed above, private funding approach is a changing face of business-like management of a public museum and private museums implement greater innovations with respect to public museums (Camarero, Garrido, & Vicente, 2011: 253). As analysed in this research, the private funding is not preferred as a management oriented approach with the harmony of a common expectation of museums to be non-profit organizations including social aims. Besides the public funding; GTM creates a weak private source, with the support of some low-representative gifts, which is considered to be a weak side or management. Likewise, the visitor fee of these three museums is relatively low with the aim of creating social benefit to locals. As analysed, museums keep relying on public funding and donations but further development such as funding donations or sales, can be crucial to create high-cost comprehensive activities for social or corporate benefits.

Promotional activities of Boutique Museums can also be enhanced according to Table 1. Mask Museum, for instance, can be enriched by selling miniaturised exhibiting masks, giving ability to visitors to put on some artificial masks and taking photos with them, electronic guide

fabling the history of each mask, exhibiting related photographs nearby each mask in order to conceptualize the utilization of masks. When we consider Game and Toy Museum, playing online games, watching brief documentary films, listening game songs can be available. Joy and Caricature Museum may give a chance to the visitors to use some of the designs, such as; eating from the “Satisfied Plate”. This kind of enrichment also requires commercialization of the museum.

According to Alcaraz et al. (2009: 220), in order to obtain a sustainable future for museum, a service centric approach enhancing visitor experience is essential. In MM and GTM cases, educational courses are intended to enhance participant’s expectations with education which is related to understanding visitors’ expectations and satisfaction. This adaptation is accepted to be the main tool in improvement of services, to increase the number of visits and create customer value.

Small sized boutique museums’ adaptation to changing environment depends on; size, ownership, organizational structure and source of money according to Camarero et al. (2011:248), this small sized organisation is a disadvantage in the means of innovation. Though in boutique museum case, museum coordinator’s perception is contrary; as they gain more sphere time, they can be more creative. On the other hand, as stated by Rentschler (2001:2), director plays crucial role as a changing agent in museum entrepreneurship; in this case Hakan Tartan is social entrepreneur making innovations. With this point of view, Mayor of Izmir Hakan Tartan plays a crucial role in this project, he aims Izmir to be the “city branding in tourism with Boutique Museums”. Not only the Mayor, but also the museum coordinators can think creatively despite being a small-sized organisation but for further conclusion, analyse should be improved.

As a fact, the social role of Konak Municipality needs more research to enlighten the whole concept of boutique museum. For instance, within this research, case museums are analysed through the perspective of a specific type of museums’ coordinators. Analyse can be widened with visitors and other museum coordinator’s perception of boutique museums. Boutique museums can also be compared to other museums which are not in the concept of boutique, under the management of

Konak Municipality. A partial postmodern approach is predicted not to be found in other museums. Additional research mentioned above, can cover a wide range of Major's perspective, but an interview with Mr.Tartan can also deepen the direction of the study.

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BIOGRAPHIES

Cagri Bulut is Associate Professor of Business Management Department in Faculty of EAS Yasar University , Ambassador of ENT-Division of Academy of Management to Turkey. E-mail: cagri.bulut@yasar.edu.tr

Gonca Aslan is a PhD candidate and Research Assistant of Business Management Department in Faculty of EAS in Yasar University, Turkey. E-mail: gonca.aslan@yasar.edu.tr

E.Evla Mutlu is a PhD candidate in Business Management Department and Research Assistant of Tourism Management Department in Faculty of EAS in Yasar University, Turkey. E-mail: evla.mutlu@yasar.edu.tr

SUSTAINABILITY IN THE CULTURAL POLICIES OF 21ST CENTURY MODERN ART MUSEUMS

Irene Campolmi, Aarhus University

ABSTRACT

The paper analyzes the challenge of sustainability though from the perspective of the recent cultural policies chosen by modern art museums. It analyzes what is the meaning and use of this word in the museum context and which strategies shall modern art museums adopt to ensure sustainable long-term cultural policies. Which are the challenges that modern art museums shall engender to provide long-term sustainable cultural policies in the early 21st century? First, museums may think about developing on-line business models capable to differentiate off- and on-line services. Secondly, they may act proactively and promote initiatives that generate culture besides the original core mission of exhibiting artworks. Finally, they may rethink about documentation practices and exhibition making processes in a way that is updated to the transformations of the 21st century society.

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KEYWORDS: sustainability, cultural policy; documentation and narrative processes; museum management

INTRODUCTION

'one holds on sustainability when nothing else holds any longer'.

Johachim Heinrich Campe, 1809, German Dictionary Edition¹

In recent years, sustainability has become a recurrent *leitmotiv* in the art museum management to develop strategies and perform procedures and practices differently. In times of economic, political and social

¹ Grober, Ulrich. 2012. *Sustainability. A Cultural History*, Devon, Green Books p. 9.

instability as well as declining and marginal public funding, modern art museums have been assigned a role as forums for ‘therapeutic conversations’ (Silvermann, 2004; Koster, 2012) where to discuss issues that matter to contemporary society. They have developed complex models based on intelligent balance between serving their core mission consisting in preserving cultures while also generating new forms of knowledge. At the same time, they have responded to the increasing economic constraints caused by market turbulence with practical solutions. More than other institutions, modern art museums have experienced the need of structural and administrative transformations to ensure their survival and sustainability in a future cultural scenario that has been radically subjected to changes. For the purposes of this research that analyzes management’s and policies’ challenges, modern art museums are presented as territories for experiments and innovative practices (Macleod, Hourston Hanks and Hale, 2012; Maricola, 2006). As opposed to historical galleries or universal museums, modern art museums are prompt for their nature to question normative and established exhibition canons, propose innovative museological contents and museographical displays and generate cultural initiatives that look at art history from heterogeneous perspectives (Greenberg, Ferguson, Nairne, 1996: 175-190). On the one hand, the issue of sustainability has been extrinsically linked to art museums as much as these institutions operate for the sustainable common good of the community. On the other hand, art museums have considered sustainability from the so called ‘three bottom’ approach already engendered by corporations, business companies or enterprises in recent years. This approach demands preserving and improving social and environmental conditions while also safeguarding financial health. In a so called ‘three-bottom’ approach, museums’ pursuit for environmental, economic and social sustainability is related to their eligibility for funding and it is indeed an economic rather than a cultural issue. Funding comes to museums when stakeholders’ preference in the art museums’ offering depends on how attractive is its brand image and diversified its cultural program (Collins and Porras, 1994, 1996). Though, sustainable cultural policies do not concern the mere adoption of simple environmental practices such as reducing the waste of energies or recycling the exhibition material, but encourage embracing different behaviors among staff members, stakeholders, partners,

sponsors, visitors and users. Modern art museums face the challenge of technology and compete against entertainment businesses trying to develop innovative business models to make the difference among cultural competitors. In this context, the concept of 'sustainability' has come in use as synonymous for long-term cultural policy's strategies. As acknowledged by Harold Skramstad during the Smithsonian Institute 150th anniversary, institutions exist for their distinctive ability to provide 'value for the society in a way that builds on unique institutional strengths and senses unique community needs' (Smithsonian Institution, 1997: 33-55). The aim of cultural institutions shall be changing social behaviors as well as power relationships between stakeholders. For this reason, concepts such as sustainability come with instances likewise 'making the difference' or 'value-add' language. From a managerial perspectives, art museums are defined as 'effective' organizations (Griffin, Abraham, 2007), i. e. corporations or institutions whose aim is to positively affect stakeholders' lives. Though, how modern art museums can make the difference within the current society? How can they ensure the sustainability of their cultural policy among competitors in the 21st century cultural and artistic environment?

SUSTAINABILITY CULTURE AND ART MUSEUMS: LITERATURE REVIEW

Sustainability is a concept usually considered under the above mentioned 'three-bottom approach' (environmental, economic and social perspectives). It implies the adaptive renewal of systems (nature, economy, society, organizations and institutions) to external changes in the environment, but definitions as well as measurable indicators have not being clearly characterized yet (Worts, 2011). However, sustainable management of art museum concerns several issues which go further simply meeting the challenges of climate changes or developing strategies to face economic constrains. In recent years, this concept has become a recurrent point in industries', governments' and business corporations' agendas. Business companies' sustainability brands have effectively proved to strengthen relationships between stakeholders, customers and enterprises. In order to measure the effectiveness of these business strategies, in two-year period 2011- 2012 the consultant society Brandlogic produced a document *Sustainability Leadership*

Report to analyze how business corporations such as Unilever, Bloomberg, McKinsey, GE, l'Oréal, Dell or Deutsche Bank had developed and consequently adopted sustainability policies. These companies had created 'sustainability charts' to 'green-wash' their actions and differentiate their procedures and mission from those of their competitors. Both they and their stakeholders had come to understand that the label of sustainability was a combination of environmental stewardship, social responsibility and corporate governance. In management, these three aspects are often grouped and addressed as the 'ESG' (Environmental, Social and Governance) factor. Normally, this factor is used to measure and analyze real corporations' sustainability performance and stakeholders' perception of it (Brandlogic, 2012: 1- 20). Nonetheless, even if a company may accomplish a highly sustainable performance, stakeholders may still be unaware of it due to the lack of brand communication. In 2008, the UK Museum Association (MA) has aligned its mission towards sustainability trends and has held a forum entitled *Sustainability and Museums* to discuss the implications this concept had in relation to art and science museums. After the forum's conclusion, MA published online a *Sustainability Checklist* as helpful handout for directors, staff and curators of national as well as international museums. The checklist encouraged practitioners to look at the importance of developing sustainability strategies within their internal management. Questions explored whether and to what extent museums staff members were required to account for sustainability in day-to-day decision making-processes (MA, 2008: 1-14). Besides suggestions which encouraged practitioners pursuing sustainable environmental practices, the list stressed the importance of building strong networks and partnerships with third parties that would ensure the existence of museums even though funding would be cut or simply diminished. Museums practitioners have striven to recycle exhibition materials creating online platforms such as the Dutch *museumplaats* to encourage staff members buying past exhibition equipment on eBay-like auctions (www.museumplaats.nl). At the same time, they have fostered alternative collection management practices based on principles of disposal and decentralization from central museums to suburban branches. This operation served to revitalize specific geographical areas and spur tourism and commerce (Janes, 2009; Petterson, Hagedorn-

Saupe, Jyrkkio, Weijd, 2005). Despite rhetoric on changing collection management, European art museums as well as international associations (AAC, ICOM) have dynamically explored the opportunities offered by networking with other museums, cultural institutions and commercial businesses (Pettersen, Hagedorn-Saupe, Jyrkkio, Weijd, 2005; www.tate.org.uk). The increasing diffusion of the Internet has given these collaborations a tremendous boost (Pettersen, Hagedorn-Saupe, Jyrkkio, Weijd, 2005). These networks have fostered environmental and economic perspectives on the art museums sustainability, but, at the same time, they have strengthened social networks among museum practitioners inciting relationships based on mutual trust and reliability. However, museum practitioners have acknowledged that discourses about sustainability were connected to the increasing democratization of artistic production caused by the web and implied some changes in stakeholders' mutual power relationships. To be really sustainable, art museums shall embrace different challenges brought by changes in the political, social, environmental and economic contexts; also, they shall have a clear long-term mission that reflects society's expectations about this kind of institutions. Though, where do modern art museums find the responses to present and future challenges in relation to other cultural institutions, media and events that lay claim to people's attention?

SUSTAINABLE CULTURAL POLICIES: DATA AND METHODOLOGY

The concept of sustainability is frequently linked to ideas such as 'making the difference' in a specific context and 'value-branding'. In recent years, modern art museums have branded themselves as culture-generators and have attracted investments from third-parties. Though art museums are not business corporations, some directors have gradually started looking at business-like-models to come up with solutions that would ensure economic sustainability- still keeping both symbolic and educational functions (Fraser, 2006: 86). Practitioners and scholars have come to admit the need of creating and branding a cultural policy that could appeal sponsors, on-line users and visitors. Strategic cultural policies can in fact support the various activities the museum pursues outside and inside the venue (Debbaut, 2011). New aspects challenge

modern art museums' cultural policies; in the following section, I analyze three of these aspects looking at the approaches adopted by European art museums, though focusing my methodology and my data on British and Danish contexts which I know from experience.

Aspect 1: Differentiating Off-line and On-line Museum Business Models

Certainly, one of the key challenge in modern art museums business models consists in developing high quality on-line services that enrich and broaden- instead of simply advertise- the activities proposed by the museum *in situ* (Carugati, Goethals, Leclercq, Hadziliias, 2011). On-line procedures spur art museums to classify collection with different methodologies from those traditionally used. On-line opportunities enable museums to develop alternative narratives and present the collection in a more attractive but also critical perspective. On a practical level, the ambition to have and keep updated websites has created new forms of employment under museums IT departments. On a theoretical level, blogs, on-line radio channels, courses, games and platforms have gradually put aside the museum's authoritative role and democratized meaning making and knowledge production. On the one hand, on-line users have been offered the possibility to download high quality resolution images directly from the museums' websites both for academic and private use. However, this operation is definitively easier to accomplish in historical galleries such as the Rijksmuseum (Amsterdam), the Prado Museum (Madrid) and the Staten Museum for Kunst (Copenhagen) rather than in modern art museums due to copyright restrictions. Interestingly, these historical galleries have opened on-line services where users can order images prints on demand but also use digital reproductions for private purposes such as creating stickers, mugs, t-shirts, calendars as suggested by the Rijksmuseum. On the other hand, art museums have exploited the web to create virtual communities through blogs where people do not simply comment what curators have posted, but rather they participate in the co-creation of museum meaning making. Among European art museums, British art museums stand out for their inspiring and high-developed on-line strategies which go further advertising the off-line activities of the institution. Tate Modern offers a great variety of on-line options that

range from buying on-line drawing courses for 20 pounds, downloading educational material for elementary and high schools, watching the artists' interviews or learning about British and international art history by exploring the collections through on-line guided tours with skilled curators. Besides the various blogs and videos available on-line, Tate Modern has created an on-line community (Tate Community) joined by young people who spontaneously organize lectures, events and meet ups in the Tate's four venues. Tate Community serves as a social network for people interested in sharing ideas and reflections on art, but also materials and documentation connected to art history courses held either at Tate's venues or at the University College of London. In addition, visitors can download on-line a variety of apps that give an overview of the backstage work behind the exhibition setting. In Denmark, SMK has started a blog where digital users can decide which artworks they would like to add to the digital images collection and which, instead, they would prefer viewing while bodily visiting the museum (www.smk.dk/en/explore-the-art/smk-blogs/). Whereas, Louisiana Museum has recently developed an on-line channel sponsored by Nordea Fonden where the museum broadcasts lectures, concerts, interviews with curators, artists or designers and events (like the annual Louisiana Literature Festival) that have taken place at the museum venue in the past (www.louisiana.dk/uk/Menu/Louisiana+Channel).

Aspect 2: Acting As Generator Of Cultural Initiatives

However, modern art museums keep the designation of 'modern' when they also generate initiatives that produce 'modern' culture, even though these are apparently detached from exhibiting artworks or developing artistic initiatives. Despite the fact that some art historians disapprove the art museums' increasing attention on initiatives that are indeed very far from collection's care, we shall admit that notions of art and culture have also changed leading to a consequently re-evaluation of the services and core purposes that museums offer. Thus, to impact society while actively generate cultural and artistic forms, art museums have begun offering initiatives which go further offering additional services to the exhibition of artworks and the creation of educational services. Besides providing lectures, jazz concerts, film projections or gala dinners, modern art museums have either proposed to have Sunday

yoga classes within their spaces, hold aperitifs in the museum's café or host private events likewise weddings, corporations' annual meetings, receptions and conferences. These practices have become very popular in American art museums like Brooklyn Museum, Princeton University Art Museum or in Canadian institutions like the AGO Art Gallery of Ontario. Nonetheless in Europe similar trends are not widespread, some of the modern art museums have tried to support and actively participate to cultural and artistic festivals organized by local municipalities to integrate each other's activity. Positive collaborations in the Danish context have been reported in past years between Staten Museum for Kunst and the annual Copenhagen Kulturnatten as well as by ARoS Museum and Aarhus Festhug. In other parts of Europe, the most common form of collaboration have resulted in modern art museums prolonging their opening hours or hosting concerts, theatrical pieces and artistic performances during the so-called 'white-city' nights. Nevertheless, there are other entrepreneurial examples showing how modern art museums have striven to generate culture through initiatives not strictly aimed at showing art. These museums have created their own 'cultural/artistic' brand by hosting in their venue festivals and events dedicated to literature, music, cinema and artistic performances. These appointments have become a landmark within both national and international cultural context as demonstrated by the case of Louisiana Literature Festival, which started in 2010 as a minor 'local' event, though, it gradually turned into one of the most renowned international appointments. Originally, the festival was conceived to promote Danish writers, poets and essayists and facilitate their contacts and networks with national and international editors, journalists, radios and TV channels as well as to favor their closer contact with readers. Today, Louisiana Literature Festival is one of the leading literature events and its past programs have included renowned writers such as Patti Smith in 2012 or Ian McEwan in 2013. These branding initiatives are strategic for institutions that want to outreach and not simply try to engage the community in what practitioners would like to do - which consists, indeed, in inspiring people's creativity while transmitting and shaping knowledge. These initiatives require to the museum's director, curators and educators a great flexibility in their mind-thinking. Such flexibility usually comes from working with staff members that have heterogeneous experiences and also differentiated backgrounds - as it is

the case for Louisiana Museum. Though, promoting diverse initiatives attract not only diversified audiences, but also a range of sponsors and stakeholders that support the museum's initiatives avoiding its over-reliance on a single source of funding. Louisiana, for example, gets funding from different sponsors for each activity or event it promotes; Augustinus Fonden and Museum Fonden support the collection's maintenance and exhibitions' organization, Bodum, Realdania and Nykredit the Architectural and Contemporary art projects and Det Obleske Familiefond contributes for evening concerts and Friday Lounge. As stated by Louisiana website, being a sponsor of the museum means entering into a vital collaboration with the institution, with respect for general 'arm-length principles' and a desire to use the facilities. However, private sponsorships function better in countries where contributions as well as donations or legacies are favored by tax exemptions as it is the case of Denmark, United Kingdom, the Netherlands and the USA. In England, art museums are publicly funded by the Art Council and receive the national lottery money. Nevertheless, they stand out for their fundraising campaigns that aim at supporting economically on-line projects, tours, workshops, visits and initiatives, considering the fact that the access to the collection is free of charge. In order to reach collaborations with privates and incite their patronage towards the museum's initiatives, the British Museums as well as Tate Modern have settled campaigns to advertise how appealing and fruitful may be becoming a sponsor of the museum. This kind of 'promotional' business model, which combines advertisement and commercial purposes, has been also embraced by other European museums such as Museo del Prado and SMK. In the case of Tate Modern, the museum has carefully stated on its website objectives, benefits and results if sponsors may join one of the options proposed. Among the sponsorship proposals advertised for corporative businesses there are alternatives that go from a multi-strand partnership - likewise the one joined by BP - to a brand-building solution; the latter was chosen by Unilever when in 2000 it started financing the Turbine Hall projects. Corporations can also opt for a business-to-business or staff incentives' sponsorship. McKinsey Company and Vodafone have embraced both these solutions to offer free tours, special openings and bookshops or restaurant's facilities not only to their clients, but mostly to their personnel and staff members. The reasons why corporations should invest money on

museums' cultural initiatives are various, but all are related to offer benefits and improve the life quality of the company employees. Though, even museums receive positive incentives from these sponsorships; they incite them to be creative and foster collaborative strategies while also developing innovative cultural initiatives that emphasize the museum global outlook and long-term binding policies.

Aspect 3: Providing New Documentation Processes and Revising Narratives

Nonetheless in the last twenty years art museums have concentrated their activities and policies towards satisfying visitors' needs and expectations, modern art museums have also been asked to update and constantly revise the content, layout and purpose of their temporary exhibitions and collection displays. In this context, the brand of sustainability has been used and purported to incite deep thinking about museums functions and internal organization. Certainly, claiming for a sustainable management has encouraged institutions to become more flexible and adapt to new forms of organization, where information is communicated by means of different channels. Museums' curators, registrars, educators and practitioners have acknowledged that new technologies have influenced traditional methodologies in documenting and classifying artworks. Consequently, practitioners have been asked to adopt alternative approaches (Worts, 2011). For example, museum curators and educators have begun proposing innovative narratives while also developing displays and contexts that look modern and contemporary art beyond historical perspectives to purposely incite criticism and challenge established practices. At the same time, they also felt the need to explain what their work is about and show how their decisions may shape the image and the policies of their museums (Cameron, 2009: 80-95). In this perspective, Tate Modern has developed eleven-week interdisciplinary course entitled *Inside Today's Museum*, which is open to all kind of participants and allow people to get a deeper insight on the museum's backstage work. In recent years, it has become more and more evident that long-term sustainable cultural policies did not rely so much just upon updating displays, creating alternative narratives, 'green-washing' environmental practices or proving accountability of economic outcomes, which are indeed good and remarkable objectives for museums. On the contrary, sustainable

policies are based on developing alternative practices for the artworks' documentation, creating narratives and thinking about new forms of display. Sustainability cultural policies in modern art museums imply that institutions shall not only transport meanings through educational activities, artistic exhibitions and cultural events, but also transform social behaviors and cultural views (Latour, 2005). Thus, how can we get collections documentation up to speed with current thinking bearing in mind the potentials offered by new managerial models, leadership strategies and also digital technologies? Modern art museums shall not step down their role of transmitting authoritative information, but they must think how to present the fragmentary, arbitrary and plural nature of objects' interpretation. To pursue this task, curators shall recognize that museum visitors have been replaced by museum users (see also: Bradburne, 2001), and that this shift has given a great interpretative freedom to documentary practices (Cameron, 2009). Museums' image may shift from that of scholarly learning environments into that of critical spaces inciting questioning approaches. Why this shift in perspectives may ensure modern art museum sustainability is likely related to the fact that, nowadays, people ask for different approaches both to history and historical narratives. As much as the web and crowd sources have offered to people the chance to contribute to knowledge creation, modern art museums shall develop projects, practices, layouts and exhibition displays that allow people to understand how the art museum create knowledge and how can they contribute to it. There is no doubt that users will continue to look at curators and collection managers as those in charge to provide authoritative scholarly information in the forms of authoritarian statements, narrations or chronological frameworks. However, the transformation of documentation practices and exhibitions' processes will respond to the on-going institutional reframing process that touch every institution. But as recognized by Fiona Cameron, it is fundamental 'to convince the internal management structure of the epistemological, educational, marketing and cultural value of re-organizing documentation processes and exhibition making'and, consequently, to commit substantial resources to it (Cameron, 2009).

CONCLUDING COMMENTS

To conclude, modern art museums may develop sustainable cultural policies improving first their on-line business models to integrate and implement – and not simply advertise- the cultural proposal of museums. Besides that, it is important that these art museums act as hybrid institutions generating culture through additional initiatives that look at art from a broader perspective. Though, to develop new approaches towards artistic perspectives and constantly regenerate their cultural offer, it is strategic for museum policies that staff members have different backgrounds. Only under these conditions, practitioners can embrace a more entrepreneurial, innovative and democratic vision to develop new procedures and narrative making processes that may ensure the sustainability of modern art museums cultural policies in the 21st century.

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BIOGRAPHY

Irene Campolmi is PhD student at Aarhus University where she pursues a research project about *The Challenges of Art Museums in the 21st Century* co-financed and supported by Louisiana Museum in Humlebæk, where she also works as a research collaborator. Currently, Irene is also associated scholar in the Max-Planck-Research Group "Objects in the Contact Zone: The Cross-Cultural Life of Things", coordinated by Prof. Dr Eva-Maria Troelenberg. In 2012, she was a Max Planck-Institut-Kunsthistorisches Institut in Florenz fellow and PhD Candidate in *Management and Development of Cultural Heritage* at IMT Institute for Advanced Studies Lucca. She has teaching experiences at Syracuse University in Florence, New York University in Florence and FUA Florence University of Arts. In the last year, she has focused her research on sustainability practices and sustainable development in art museums and has held international seminars and conferences in Canada, Switzerland, Ireland, Denmark and France on this topic. Recently, she is interested in museums' on-line business models, management structure and documentation processes as components of a general analysis about modern art museums long-term strategies and cultural policies.

Aarhus University

Department of Art, Literature and Cultural Studies

Graduate School of Arts, Aarhus University

Langelandsgade 141, Building 1586

DK-8000 Aarhus C

Aarhus University Mail: campolmi@hum.au.dk

234 Campolmi I.

Associated Scholar at Max-Planck Institute- Kunsthistorisches Institut
in Florenz

Research Group “Objects in the Contact Zone: The Cross-Cultural
Lives of Things”

Via Giuseppe Giusti 44

50121 Firenze, Italia

e-mail: irene.campolmi@khi.fi.it

Private Mail: irene.campolmi@hotmail.it

Skype : irene.campolmi

Office : +45 8716 3119

HOW PAST REFLECTS ITSELF: DYNAMIC PRESENCE OF TRADITIONAL FORM IN THEATRE IDENTITIES

Özge Can, Yaşar University

ABSTRACT

This study examines conflicting identity claims professional theatre organizations made regarding the traditional theatre model and its artistic projections in Turkey. To this end, organizational identity framework in organization research is integrated with the intangible cultural heritage (ICH) perspective. The descriptive analysis of longitudinal data of the plays performed by the theatre companies throughout the evolution of the field suggests that traditional cultural aspects could be revitalized by the support of contemporary understandings. Such understandings impose certain organizational identity dimensions and types at certain time periods in an art field.

JEL: C38, L82, Z11

KEYWORDS: intangible cultural heritage, performing arts, theatre companies, theatre identity, cluster analysis

INTRODUCTION

For over a decade, intangible cultural heritage (ICH) has been one of the most influential concepts in cultural heritage studies both in theoretical and practical terms. ICH is “made up of all immaterial manifestations of culture, representing the variety of living heritage of humanity” (Lenzerini, 2011, p.101). Not only important academic debates have been made around it, but alternative approaches and discourses have emerged from the new dimensions it brings to the research on cultural organizations and heritage management (e.g., Alivizatou, 2007; Vecco, 2010). Undoubtedly, the activities and interventions of United Nations Educational Scientific and Cultural Organization (UNESCO) which adopted the *Convention of*

Safeguarding of Intangible Cultural Heritage in 2003 made an enormous contribution to the development of the current intellectual discussions around ICH.

Despite the fact that several constitutional factors and basis of ICH and the possible means and tools for safeguarding ICH have been discussed in the literature, the questions of how it is connected to the present identities of communities, groups or organizations in a cultural industry, and how it is related with macro level, particularly institutional transformations in such industries across time remain largely unanswered. Moreover, even though the aforementioned Convention by UNESCO (2003) identifies performing arts as one of the key domains for preserving ICH, empirical research on such fields and in which ways they contribute to ICH is quite limited (As exceptions: Fleming, 1994; Hani et al., 2012). Hence, an examination of how intangible cultural attributes are reflected in socially and institutionally infused organizational identities in a performing arts domain carries great potential to understand field influences and organizational decisions regarding ICH.

In light of the above ideas, in this study, this study examines conflicting identity claims modern professional theatre organizations in Turkey made regarding traditional theatre and its artistic projections, and the change in these diverse identity claims since the foundation of Republic from 1923 until 2000s. I suggest that there might be diverse modes of cultural transmission in a cultural industry, which is not necessarily confined in a single position by the field members. Rather, historical, economical and social transformations will influence the tendency and the way a cultural organization maintains and manages pieces of ICH will vary.

HOW TRADITION REFLECTED IN THEATRE IDENTITIES

In order to do understand the connections of traditional theatre to modern theatre field in Turkey and its embeddedness within the identities of theatre companies throughout the decades, I will integrate different research streams. That is, as an essential contribution of this paper, I will combine organizational identity (Albert and Whetten,

1985) framework in organization research with the ICH perspective in cultural heritage studies. In fact, very few studies have provided a theoretical approach that combines identity and intangible heritage, especially regarding cultural industries (e.g., Kirshenblatt-Gimblett, 2004; Lixinski, 2011; Del Barrio et al. 2012). Such an attempt supported by empirical data might clarify how certain aspects of intangible culture is carried within emergent organizational identities in a cultural field and how it is manifested in a dynamic manner across time. This emphasis also fits to the recent calls for understanding culture as a dynamic and evolving phenomenon and how cultural industries are shaped through different identities advocating either traditional (authentic) or contemporary cultural elements.

Finally, this research may propose a challenge to the conventional idea that sustainability of cultural heritage cannot be compromised with the trends of modernization or globalization (Alivizatou, 2007) by suggesting that ICH can stay alive and be sustained and managed as an integrated part of the complex identities of modern cultural organizations. My argument is that this dynamic relationship will be evident in the artistic identities formulated and developed by the organizations in theatre field.

ICH AND CULTURAL INDUSTRIES

Until the very last decades, there was not any holistic perception of cultural heritage with respect to its immaterial attributes; or it was not adequately recognized by necessary audiences (Arizpe, 2004). As an underlying assumption of this, the intangible part of culture was assumed to automatically preserved and transmitted to future generations (at least at the local level) in a spontaneous process, leaving no motivation for considering as a distinctive part of culture heritage understanding and management (Arizpe, 2004; Vecco, 2010). Yet, when the imposition of certain cultural models via globalization and increasing cultural convergence started to threat many languages, knowledge, customs, ideas, beliefs across the world, a new perspective has emerged (Vecco, 2010). As a result, after large discussions on how to conceptualize and describe the intangible side of cultural heritage, a rather holistic and dynamic definition was provided by UNESCO in the

2003 Convention of Safeguarding of Intangible Cultural Heritage.
According to Article 2:

“Intangible cultural heritage means the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artifacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity” (UNESCO, 2003).

On an important note, this definition leads us to acknowledge that the essence of cultural heritage is composed of not only tangible properties but also essential elements representing the living culture of communities, their evolution and continuous development (Lenzerini, 2011). It signals that heritage consists of not only tangible, static and monumental forms but also intangible and living forms of culture. Thus, heritage includes all immaterial elements that are considered by a given group as essential components of its identity in terms of its uniqueness and distinctiveness in comparison with other groups. The Convention also puts forward that ICH is fundamentally manifested in the domains of language (oral traditions and expressions), performing arts, social practices, nature-based knowledge and practices, and traditional craftsmanship.

As the above description suggests, performing arts is regarded as one of the key ICH domains through which intangible culture is preserved and transmitted. Drawing on this, it can be claimed that theatre, as a key form of performing arts, is an interesting venue to understand what meaning ICH holds and how it is managed when the culture is regularly “performed” and lively transmitted to people. By its artistic processes and practices, a theatre company deliberately attempts to connect or disconnect with the past and the authenticity it represents. As a result, the heritage value should be found in a theatre company’s connections

with the past through its artistic choices of plays and delivery (performance) at stage. This implies that the artistic forms and expressions belonging to the past are in fact constitute a “living heritage” for an art company. While a theatre company is developing its repertoire of plays for a season, there should be interdependence between how it interprets and approaches to the contemporary issues and debates and how it perceives the past and the cultural heritage it brings.

METHODOLOGY

This study provides a descriptive empirical framework to shed some light to the above discussions. The backbone of the research methodology can be given as follows: First, data was collected from documentary sources to trace the history of traditional as well as modern theatre in Turkey starting from the demise of the Ottoman Empire in the early 20th century to 2000s. Publications on Turkish theatre including bibliographies and reviews, published theatre histories, and journals and newspaper articles were used to detect the evolution of the field. Overall, this historical analysis provided a strong base for understanding the development of the field and for clarifying the main theoretical argument regarding different organizational identity-based approaches to ICH, manifested in the form of traditional theatre model.

Second, I conducted a cluster analysis of the plays performed by all professional theatre companies between the years 1923 and 1999 in Istanbul and Ankara, the two largest cities in Turkey. I focused on the plays performed on stage as a key manifestation of their identity claims (Gioia et al. 2013), reflecting the core purpose, philosophy and priorities of a theatre. The choice of specific identities and the dimension they are composed of will make clear to what extent traditional theatre model is embraced by a theatre company.

EMPIRICAL SETTING AND FINDINGS

History and Nature of Traditional Theatre

Fundamentally, Turkish theatre has been fed by two artistic systems, *traditional theatre* and *western theatre*. The field has been harboring

both the conventions of folk theatre and western theatrical styles for a very long time, since the late periods of the Ottoman Empire (And, 1970). While western theatre favors the adoption of the structures and styles of Western and a more contemporary understanding of modern drama, traditional theatre represents local understanding of public performances and the authenticity embedded within the unique structures and conceptions of early theatre in Anatolia. As such, traditional theatre can be argued to be present as an ICH over long periods in history, deeply embedded in the roots and spirit of Turkish theatre.

Traditional theatre dates back to Seljuk and Ottoman Periods (And, 1983) and covers two main sources; village theatre which belongs to rural areas, and folk theatre which had emerged in cities, especially in Istanbul, as the capital city (And, 1983). They are stageless theatres which do not use written texts. *Jeddah* (a public storyteller and mimic), *Kukla* (a type of puppet show), *Karagoz-Hacivat* (shadow theatre) and *Ortaoyunu* (a kind of open air theatre) were the leading styles of this traditional folk theatre and remained common in everyday life until the beginnings of the surge of westernization in the late 19th century (And, 1970).

The *Tanzimat* period (1839-1876) became a turning point in Turkish political and social history when an empire which had been relatively disconnected from western culture for centuries ambitiously turned towards the West and its institutions. This surge of westernization brought about important changes in the fields of culture and arts, including theatre (And, 1983). In this period, a new theatre practice and literature in “western sense” were established along with the broader turn towards the West (And, 1983). Yet, the existing traditional forms and expression styles did not abruptly disappear. Even though they became weaker, traditional theatre forms remained quite intact (Pekman, 2002). Characteristics of these two theatre models –traditional and western- have since impinged upon the creative approaches and outputs of Turkish theatre companies and their ways of interpreting their existence (And, 1970).

I suggest that the points of separation of traditional and western theatre and the ways their influences are manifested in the Turkish theatre field can be addressed based on two broad dimensions; *substance* and *form*. While *substance* (or content) consists of i) the origin and ii) main theme of the plays being performed by the theatre companies, *form* refers to script structures and performance styles on the stage. With respect to origin, traditional theatre stream stresses the performance of locally written plays. Besides origin, plays having national themes and dwelling into matters and issues inherent to Turkish society are also stimulated by traditional theatre. This theatre model as an ICH sees individuals as entities of a historical and social context, being conditioned by cultural, educational, political influences. Here, Turkish society itself is the center of attention which shapes and tags the individuals.

The other stronger characteristic of traditional theatre comes from the fact that it advocates a unique performance system including specific theatre method, style and techniques. Namely, traditional theatre is characterized by an “open form” of production (And, 1970; 1983a; Tekerek, 2001; Pekman, 2002). As an example, it heavily depends on improvisation, songs and dances. Word plays are its central feature and the element of comedy is primal. The performances on the stage are not realistic; they depend on particular methods such as presentational style and abstraction (And, 1970). One should note that the two dimensions of *substance* and *form* as such are observed to co-exist and complement each other, implying the distinct structure of traditional theatre in Turkey (And 1983; Tekerek, 2001).

Cluster Analysis: Identity Types and the Place of Traditional Theatre

To discover organizational identity types in modern Turkish theatre field across its 77-years from 1923 until 2000, I coded all the plays in the dataset in terms of six dimensions (N= 2701). These dimensions and their subcategories are all dichotomous variables: theatrical form; thematic content; origin; emphasis on local context; genre; and being a classic play. To determine the theatre identity profiles in the field, I performed a cluster analysis (CA) based on these seven play dimensions. By reducing the entire play data into distinctive profiles

depending on a number of attributes as such, one is able to better understand the identity claims of theatre companies by looking at the plays chosen.

CA results reflect that data includes the following five theatre identity types, which I have labeled as 1) *Entertainment*; 2) *Western high-brow*; 3) *Local high-brow*, 4) *Social critique*, and 5) *Avant-garde* identities. When I depict the frequencies and prevalence of these five identity categories across years throughout the observation frame, *Entertainment* identity appears to be most common and stronger in the first phase of modern Turkish theatre field between 1923 and 1960. *Western High-Brow* category also had its peak point in the same period. Between 1960 and 1980, by far, the strongest and most widely adopted theatre identity turns out to be *Social Critique*. This identity can be regarded as the definition of the very soul of theatre in this period. In the last period between 1980 and 2000, *Avant-Garde* category can be observed to be the dominant identity, along with the still strong *Social-Critique* identity. All other theatre identity types are quite narrow and weak in this period. Finally, *Local High-Brow* identity was not substantial in any of the mentioned periods. Key features of these identity types in terms of how much they are aligned with traditional theatre model can be summarized as follows:

Both under *Entertainment* and *Western High-Brow* identity categories, a very high rate of foreign plays and the dominance of closed form (as opposed to open form) can be observed. Unlike these two identity clusters, *Local High-Brow* cluster is composed of only Turkish plays (written by Turkish playwrights) while the only other cluster closer to this density of local origin is *Social Critique* with 73% of the plays. Similarly, it is observed that the plays within *Local High-Brow* cluster have the strongest emphasis on local context and socio-cultural conditions (83%). Moreover, it is characterized by the largest presence of historical plays based on Turkish history, which might also be associated with the clear emphasis on local context and culture.

The most notable characteristic defining *Social Critique* cluster is the widespread use of open theatrical form with almost 76% of plays performed in this form whereas its occurrence is either little or non-existent elsewhere. Moreover, the majority of the plays under this

category are written by Turkish playwrights and they strongly reflect the local context in terms of traditions and culture. Finally, in terms of *Avant-Garde* identity cluster, 80% of the plays are written by foreign playwrights. But, 15% of the plays are structured in open form, the second highest level after *Social Critique* cluster. It is also worth mentioning that even though this cluster contains several locally-written plays, none of them has a clear local context as the emphasis is definitely not on what is particular to Turkish culture.

When the dimensions of traditional theatre model are separately analyzed across three different periods of Turkish theatre, statistically significant disparities can again be observed: Namely, plays written by open theatre form (%53) ($\chi^2(2)=469.23$, $p<0.001$); by a local playwright (%40) ($\chi^2(8)=112.97$, $p<0.001$); and having a particular emphasis on local historical context (%35) ($\chi^2(2)=187.30$, $p<0.001$) are most prevalent in the 1960-1980 period when compared to the rest of the years. In terms of the thematic content, plays with the emphasis on local social structure and economic and political system are again at the highest level (%46) ($\chi^2(2)=389.38$, $p<0.001$) in the 1960-1980 period compared to the others. Only insignificant finding about the change in the emphasis to traditional theatre model across time is the even distribution of the thematic content of plays underlying the debate of local vs. western cultural values and cultural change.

These results from individual traditional theatre model dimensions combined with the findings from the five identity types of Turkish theatre refers to a similar point: In different time periods of the field and under particular identity categories, the emphasis on traditional theatre model drastically changes. Principally, *Social Critique* theatre identity brings the essential components of traditional theatre to the forefront. *Local High-Brow* identity also does this, but to a more limited extent and in shorter periods.

DISCUSSION

Overall, the above descriptive results led initial support to the proposed relationship between ICH and identities of art organization in a cultural industry. Traditional culture in terms of authentic artistic expressions

and forms (here, traditional theatre model) does not always disappear with the advent of modernity and the strong external influences (here, Western theatre model) as suggested by the ideas of “safeguarding” and “salvage ethnography” (e.g., Penny, 2002). Oppositely, data suggests that traditional cultural aspects can be revitalized by the support of contemporary understandings which impose certain identity types and are compatible with these traditional ICH attributes. Hence, sustainability of ICH within cultural industries might be more complicated than it is generally assumed and the possible ways and chances of celebrating the continuity of culture in contemporary artistic domains might be higher.

One important implication from the study results is that rather than seeing ICH as “frozen” in time and space, it is better to conceptualize it as a dynamic and evolving phenomenon, closely relevant to the contemporary discussions of cultural and social life. At least, at certain time periods, the importance and manifestation of traditional theatre changes. Thus, the type of identity an art organization chooses or is imposed on it, is a critical determinant of to what extent ICH is sustainable and how it can be maintained. I believe, such a model is more consistent with the very foundation of the ICH concept as it seems to declare that the past is a renewable source (Holtorf, 2001), emphasizing the importance of logics, beliefs, memories, and oral transmissions providing intangible cultural pieces to survive in the minds of organizations as well as individuals. Obviously, this remains to be seen by the contribution of future research dealing with the concepts of tradition, heritage, change and identity.

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BUSINESS MODELS AND INNOVATION: LESSONS FROM THE TELEVISION INDUSTRY

Leonardo Corbo, LUISS Guido Carli
Luca Pirolo, LUISS Guido Carli

ABSTRACT

The television industry has witnessed profound changes in the last decades with specific impacts on the way companies create, capture and deliver value (i.e. the business model). Explanations of such changes have typically focused on technology-driven explanations overlooking the role customers play in shaping the television industry. In this paper, we address this tension at a theoretical level emphasizing the importance of taking into account both the market- and the technology-driven perspectives when thinking of business models. By doing so, we contribute to the growing literature on business models and provide implications for managers working in the television industry.

JEL: M100

KEYWORDS: business model, innovation, television, new
media

INTRODUCTION

The television industry has gone through a period of unprecedented change moving progressively from a simple device to a smart one. This is an opportunity that demands a more thorough analysis of how and if TV business models need to be reconsidered in response to two main changes: 1) technological changes; 2) consumers' preferences changes.

We draw on the business model literature (Amit & Zott, 2001, 2007; Amit, Zott, & Massa, 2011) to identify ideal types related to

television business models which permit us to build a conceptual framework of TV business models. Previous literature has paid increasing attention to the role of business models in shaping strategy. Most of these studies, however, have focused on technology-driven explanations (e.g. Afuah & Tucci, 2001; Cabral, 2012), not paying sufficient attention on the demand—side of business models, the customers. Starting from these considerations, we make an attempt to reconcile these two competing views by qualitatively demonstrating that business models are incomplete if we do not simultaneously take into account *technology*- and *market-driven* variables into account.

Studying the technological and the market components at the same time allows us to provide the following contributions related to TV business models. First, we develop an empirically testable ad conceptual framework that points out how the interaction between technology and customer behaviour influences changes in TV business models. Second, we offer prescriptions for managers working in the television industry based on industry evidence, previous research and current trends.

LITERATURE REVIEW

Literature on business strategy and competitive advantage has witnessed a surge in studies related to business models. Business models, among others, have been defined as the means through which companies generate, transmit and deliver value (Osterwalder & Pigneur, 2010). One of the reasons behind the success of the business model concept is related to the rise of the knowledge economy, the e-commerce and more in general of the internet. Business model and internet are so strongly related that terms like “e-business models” and “internet business models” have emerged (Weill & Vitale, 2001). These and other definitions stress the importance of innovation related to technological advancements and their influence on distribution channels.

The multiplicity of elements characterizing the business model concept has generated some confusion which has somehow prevented a common agreement of what business models are and are not. Accordingly, there appears to be no clear consensus on business models with the result that some authors for instance, have labelled business models what appear to be a revenue model. A survey conducted by Linder and Cantrell (2000) demonstrated that 62% of the interviewed managers had no clear understanding of how his/her company was generating value which is a clear sign that those managers do not have a clear idea of what is their company’s business model. To take stock of the components of a business models, we report in the following table the main elements of a business model as identified in previous studies.

Table 1: Business model components (adapted from Linder & Cantrell, 2000)

Elements of a business model	Examples
Pricing model	Cost plus; CPM
Revenue model	Advertising/broadcast model; Fee for service; Subscription / cable model
Channel model	Bricks and mortar; Clicks and mortar; direct to customer
Commerce process model	Auction; reverse auction; community
Internet-enabled commerce relationship	Market-maker; aggregators; value network
Organizational form	Stand-alone strategic business unit; integrated internet capability
Value proposition	Less value and low cost; more value at same cost; more value at higher cost

Among the numerous components of a business model, it is possible to identify a central element, namely the customer. Teece (2010: 172), for example, has described the business model as “the manner by which the enterprise delivers value to customers, entices customers to pay for value, and converts those payments to profit. It thus reflects management’s hypothesis about what customers want, how they want it, and how the enterprise can organize to best meet those needs, get paid for doing so, and make a profit”. This and other definitions, such as the one provided by Magretta (2002), are of particular interest since they raise a fundamental question for the firm itself: what are the main elements of a successful strategy that permits to build a sustainable competitive advantage generating above normal results? Among the different elements of a successful strategy, previous studies have often highlighted innovation as a key success factor.

Innovation and business model are strongly interlinked since companies that do not innovate their business models to adapt to environmental requirements (e.g. customers’ taste changes, new entrants) are destined to lose profits. In other words, business model innovation is key to achieving a competitive advantage. Business model innovation is vitally important, and yet very difficult to achieve. The

barriers to changing the business model are real, and tools such as maps are helpful, but not enough (Chesbrough, 2010). Experimenting with business models requires an organizational flexibility that not all companies, especially the more established ones, seem to possess. Yet, cases like Xerox and IBM, prove that business model experimentation can lead to a successful repositioning in the competitive arena.

Given the above background, it is possible to identify technology and customers as the two main drivers of business model innovation. In particular, these two elements are particularly linked since technological innovation does not guarantee business success if customers do not perceive it as valuable to them. Too often, firms offer customers 'items' of technology such as devices or discrete technology components. A business model based on simply selling an invention may not enable the innovator to capture a significant share of the value that might be generated by their innovative technology (Teece, 2010) without a specific go-to-market strategy.

Business Models in Creative Industries: The Television Example

The last decades have seen a growing interest toward the television industry from both academics and professionals also due to the growing profitability of this industry as demonstrated by the data. For instance, in Europe, the broadcasting and cable segment has generated a total value of 110,6 billion US dollars in 2010 (Datamonitor, 2012). By looking at the revenue model of this industry, it is possible to identify the following three sources of revenues: 1) TV advertising which accounts for 43% of total revenues, 2) 33% deriving from subscription fees, and 3) 25% deriving from taxes and public funding (Datamonitor, 2012). Building on the above revenue sources, it is possible to identify three types of firms in the broadcasting industry: 1) advertising-oriented firms, 2) television-tax oriented firms and 3) fee-oriented firms. Another important element in defining a business model is the cost structure. Costs derive mainly from show scheduling, marketing, employees and other business-related activities.

Besides the revenue- and the cost-related elements, TV business models are also affected by technological advancements, such as the diffusion of the internet, which have in turn influenced the way customers make use of television. Customers have progressively moved from passive to active spectators (i.e. they interact with the device such as in the case of Smart TVs or tablets). With respect to technology, there are many factors affecting it such as the convergence phenomenon and the emergence of new standards. For instance, Smart TVs are changing the TV industry in some ways that are not yet fully understood

by audio and video content providers. Other innovations include the emergence of the possibility to watch video content by using the mobile line which gives customers the opportunity to overcome the traditional constraint of the fixed line tied to an in-house watching experience. At the same time, demand is also affected by innovation. For instance, the possibility to watch video content through different platforms has increased competition within the industry and provided more choice to customers. The television medium can be now substituted with other video providers such as YouTube. The figure below summarizes our conceptual framework that includes both the technology and the customer components of a business model.

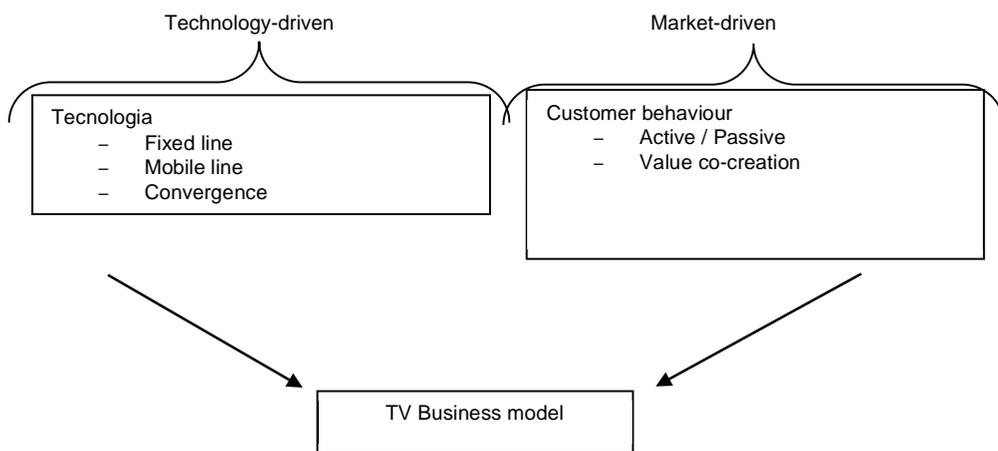


Figure 1: TV business models conceptual framework

CONCLUDING COMMENTS

The business models identified in the previous paragraph suggest some relevant conclusions for managers operating in the television industry, and more broadly, for managers operating working in creative businesses. In the last years, we have witnessed several technological advancements along with changes in customers' preferences which have impacted on broadcasters' ability to generate, deliver and appropriate value. This study suggests that companies competing in the TV industry need to pay particular attention to these two variables (i.e. technology and customers) and how they change over time when building or reinventing their business models.

One important finding of this paper is that the television medium per se has gained a less privileged position in households and that customers are progressively moving to other devices such as tablets and laptops. This trend suggests that, on one side, indirect competition

and alternative technologies (TV producers versus tablets, mobile phones and laptops producers) can affect competitive advantage and, on the other side, that customers' loyalty to a certain device is dynamic and changes in some unpredictable ways. A key lesson then is that, to be a source of competitive advantage, a business model must be something more than just a good logical way of doing business. A model must be honed to meet particular customer needs. It must also be non-imitable in certain respects, either by virtue of being hard to replicate, or by being unpalatable for competitors to replicate because it would disturb relationships with existing customers, suppliers, or important alliance partners (Teece, 2010).

Starting from the considerations made in this study, future analyses could use our framework to test whether our assumptions hold in different cultural and creative industries. One way to address this challenge could be through the collection of archival data in different settings (e.g. music, television, radio) and compare the differences among them in terms of business models adopted. Such analysis would be relevant to understand if there are common patterns in business modelling within and between industries. Alternatively, the development of multiple cross-country and cross-industry case studies is also a promising avenue to pursue.

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BIOGRAPHY

Leonardo Corbo is a Postdoctoral Research Fellow at the Department of Business and Management of LUISS Guido Carli University. He obtained his PhD in Business Administration from the University of Bologna. He has been a visiting scholar at Kellogg School of Management, Northwestern University. His research interests include alliances and networks, creativity and organizational responses to unexpected events. One of his papers has been shortlisted among the final ten papers for the Best PhD Paper Prize at the 2011 Strategic Management Society Conference. Leonardo is a member of the Academy of Management and the Strategic Management Society. Prior to joining academia, Leonardo worked in the marketing department at FIAT's headquarters in Turin, Italy. Email: lcorbo@luiss.it

Luca Pirolo is an Assistant Professor of Corporate and Business Strategies at the Department of Business and Management of LUISS Guido Carli University. Luca is also the Director of LUISS Creative Business Centre and of the Aviation MBA at LUISS Business School. He has received his PhD in Management from the University of Florence. His research interests include PBOs in creative industries, internationalization of SMEs and outsourcing strategies. His work has appeared in the International Journal of Intellectual Capital, the Journal of Small Business Management and the International Journal of Engineering Business Management. Email: lpirolo@luiss.it

IDENTITY NEWFOUND: THE EXAMPLE OF SALERNO

Angela Corolla, Università degli Studi di Salerno

ABSTRACT

Recently some Italian archaeologists have begun to reflect about the relevance of their work according to the methods of Public Archaeology, specific field of study that explores the relationships between archaeological research and society. Salerno can be a good example of the role of archeological heritage in recovering the social identity. Here the archaeological excavations (1988-1992) had significant repercussions in the life of the community. After the finding of parts of the palace of Arechis II (8th century AD) there was a substantial renewal of the old town. Since the 90s Arechis has become a strong element of collective identity, almost a brand that has been used for events, products and even political movements.

JEL: Z11 - Economics of the Arts and Literature.

KEYWORDS: Public Archaeology, Identity, Salerno, Archaeology, Urban Renewal.

INTRODUCTION

The aim of this paper is showing the importance of the cultural heritage, and in particular of the Archaeology, in recovering identity as added value of the territory. It presents the case of Salerno as an example of recent definition of city's identity, based on the results of the archaeological excavations.

For a long time historians of the Contemporary Age have been interested in public use of history. Jürgen Habermas (1987) coined this expression to refer to the manipulation of history for political purposes performed through the media, denouncing the danger of a story told by non-historians. Instead Nicola Gallerano (1999) distinguished between

use and abuse of history believing that the public use of history can have a positive sense when is divulgation and public awareness of history. The antiquities, the Medieval History and the Archeology are not immune to this matter because even the more distant past can affect the political debate, especially when we talk about communities and their idea of themselves. In the 19th and 20th centuries the ancient monuments have been used as a medium of propaganda or political pedagogy. The transformations of the urban environment of Rome to emphasize the archaeological sites, done after the Unification of Italy and under Fascism, are the best known examples of public use of history in Italy; the Roman Empire, and its archeological remains, represented an element of collective identity so important that it has been used as symbol and historical justification of political actions (Ricci 2006).

The issue of identity in one of the topic of Public Archaeology, specific field of study, born in UK e USA in the 70s. The discipline explores the relationships between research and society and the public involvement in Archaeology (Schadla-Hall 1999). Recently some Italian archaeologists have begun to reflect about the relevance of their work promoting theoretical reflections and developing a debate about the communication with the general public (Bonacchi 2009). The archeologists of Florence's University have organized the first public congress on Public Archaeology in Italy inviting the local scientific community to deal with all the applications of archaeological research useful for socio-cultural and economic improvements. Even if this multidisciplinary field of study involves communication, economics, politics, in UK the discipline is practiced by archeologists with ad hoc specializations. In Italy, where archaeological heritage has a great potential, it would be necessary to train experts able to plan and implement projects to increase the value of cultural assets working with other experts (Vannini 2011).

THE EXCAVATION, CITY'S AWARENESS AND SOCIAL IMPROVEMENTS

The antiquities are a source of identity also for smaller cities, such as Salerno. Here the urban expansion had as a result the creation of big

suburban areas without history that collect most of the inhabitants. Until the 90s, citizens of Salerno did not show the same awareness of neighboring towns that based the representation of themselves on their ancient origins, real or supposed, as Amalfi or Cava dei Tirreni (Tirreni as Etruscans).



Figure 1 *Salerno, San Pietro a Corte: the palatine chapel of Arechis II, 8th century AD*
(photo by P. Peduto)

Since 1988 and for 4 years in Salerno it has been carried out a campaign of excavations that brought to light considerable material traces of the palace of Arechi II, Longobard Prince of Benevento and Salerno (8th century AD; Figure 1). The discovery of the archaeologists of the University of Salerno, led by Paolo Peduto, raised great interest among researchers in Europe; it demonstrated that themes and languages of the classical antiquity had been resumed by the Longobards in the South of Italy before the so-called Carolingian Renaissance in north Europe (Peduto 2013). Before archaeological investigations, the period of splendor of medieval Salerno, the importance of its Medical School and the central role in trading with the Islamic East, were studied only through written sources, and were known only to domain experts. The historian of the Middle Ages Paolo Delogu (1977) titled his book, that has become a classic for studies

about medieval Italy, "Mito di una città meridionale, Salerno (VIII-IX secc.)", "Myth of a southern city, Salerno (8th-9th centuries)". He used the word "myth" because the image of the rich and dynamic medieval city looked like a legendary tale comparing with the modern town. It was 1977: the history and most of the monuments of the ancient city were virtually unknown to its modern citizens because they were invisible. Thanks to the archaeological research, it was possible to admire the impressive remains of the roman town and of the medieval capital, concentrated at one site. It is not superfluous to point out that the excavations followed rigorous scientific protocols, not always and everywhere applied in those years. This allowed to identify clearly all historical periods and to recover a lot of data about the life of the ancient city.



Figure 2 *Salerno: the area called Fornelle in the old town, before urban renewal*
(photo by M. Adinolfi, "Salerno '70").

The excavations 1988-1992 were carried out in an decayed area of the town, that became even more marginal because of the earthquake of 1980 (Figure 2). But the importance of the findings has induced the political authorities to take action aimed at limiting the degradation in the zone. In addition, the excavation has aroused the enthusiasm of citizens that formed some volunteer associations. In 1991 was founded GAS (Gruppo Archeologico Salernitano), the most active of these

groups. At present, GAS has an agreement with the local Historic Buildings and Monuments Commission and preserves and promotes the historic structure. The archaeological site is available on weekends only and has been visited by about 8000 visitors between December 2011 and February 2012.

After few years, in 1996, the city government obtained an important funding (PIC Urban Italian - Sub 5, total funding of 35 billion of lire, of which about 17.5 billion were European contributions) for the "restoration the historic center of Salerno, for the remarkable connotation in terms of cultural identity". Thanks to the urban renewal, the area was enlivened by the presence of more stores and meeting places. It has primed a virtuous cycle whereby the improvement of the urban environment has prompted the citizens to frequent again the oldest zone. The more the old town has become popular as place where people meet and socialize, the more the urban environment has improved, making the ancient center and its so-called "movida" a tourist attraction. So Salerno could hardly find a new role for itself that was not just being a transit point for Naples, the Amalfi Coast, Paestum or other seaside locations. Nowadays it aims to become a tourist destination, especially for cruise passengers, as venue for cultural events deployed during the whole year. Currently extremely successful is "Luci d'Artista", the exhibition of light installations placed in the streets of the old town. In 2011, simultaneously at the event, in the city there was an increase of 20% attendance in hotels that is added to the 30% recorded in 2010, according to estimates made known by the Municipality

(http://www.comune.salerno.it/client/scheda_news.aspx?news=3026&stile=7&prov=76). It is clear that this kind of exhibition would not have had the same impact in the historic center deprived of shops and pleasant gathering places. The report on tourists' satisfaction in the Salerno's area confirms that more and more foreign tourists visit the historic centers (28.3%), monuments (15.6%), go shopping (16.5%), are curious about all the demonstrations of local identity (Istituto Nazionale Ricerche Turistiche 2012).

THE HISTORICAL IDENTITY AS VALUE FOR THE TERRITORY

An attempt to ennoble the territory through its important past was made by one of the most important companies in the district.



Figure 3 *Evolution of the Pasta Amato's brand.*

The company "Pasta Antonio Amato" redesigned its packaging in 1988 and chose as trademark a Longobard coin with the inscription "Opulenta Salernu" (Figure 3). At that time the company expanded its market in Italy and abroad and so it chose to renew its image (Lissona 2008). The management thought that the direct reference to the ancient city added value to the product as it was made in a region with a significant historical heritage. Later also public institutions realized the importance of recovering the historical identity of the city. In 1996, for example, the Municipality changed its emblem by inserting a reference to the Medical School with the words "Hippocratica Civitas" (Figure 4).



Figure 4 *Evolution of the emblem of Salerno's Municipality.*
*To the left the traditional coat of arm, based on S. Mazzella (1597);
to the right the new one.*

This reference to one of the oldest medical schools in Europe was present in the logo of the University of Salerno since 1947 and has been maintained over time until today. It is reasonable that the highest institution of education had greater cognizance of the past and that tried to connect itself to a considerable cultural tradition.

Today, Salerno has redefined itself as heir of the medieval city, as the city of Arechis, and is proud of this. Now the name Arechis has become almost a brand, good for any event or product that wants to give the idea of being something noble and linked to Salerno (Figure 5).



Figure 5 Examples of brands that use the name Arechis.

In other cities, an historical character is used as element of identity (Theoderic the Great for Ravenna, for example) but the popularity of the figure of Arechi has grown in few years and with a significant impact. In 1990, the new football stadium of the city was dedicated to Arechis; before only a small and dark street in the old city reminded the Longobard Prince. Since that time his name has been used for the maritime station, for a public park and for commercial activities and factories (Bar Arechi 93 S.A.S., Arechi Carni Sas, Arechi Multiservice Spa, Arechi Service Srl, Arechi Viaggi Srl, Dolciaria Arechi Srl, Liquorificio Arechi Srl, Marina D'Arechi Spa, Novotel Salerno Est Arechi, Pastificio Arechi, Playhouse Arechi Srl, Principe Arechi Restaurant). Today are dedicated to Arechis also consortia, associations, sportive teams, fishing competitions, a menu of the local Ikea restaurant, the journal of railway workers, and even a political movement. The success of the "brand Arechis" in the city could be due to the popularity of football and of stadium but its widespread distribution could be a symptom of a deeper phenomenon. For decades Salerno has been relegated to the role of small town near Naples. It has had a great urban expansion growing rapidly during the 60s and 70s, but

without a coherent design. With a neglected old town and an anonymous new part, the city appeared unattractive because it had nothing special to offer. The urban renewal which involved the historic areas has changed this perception. Also thanks to the contribution of Archeology was physically available the imagine of the capital city, a very relevant one in the Mediterranean region, the place where chose to live a powerful prince of Middle Ages. It seems that the citizens, above all the inhabitants of the newest areas needed a focal point of identity. Salerno found it in Arechis II, apart from the real historical meaning of his figure.

THE HISTORICAL HERITAGE IN POLITICS

In recent years some politicians are focusing on the personality of Arechis II, especially because his kingdom was able to remain independent for three centuries. In 2011 a proposal to change the Italian Constitution and a referendum have been submitted for the creation of a new Region, called the Principality of Salerno. It is interesting to note that the proposal of law refers explicitly to characters and events of Medieval History, as if they were directly connected with the context of the current territory. The thesis is that the Province of Salerno has preserved over the centuries a very particular identity that is rooted in the Longobard domination. It is argued that the principality of Arechis has deeply influenced the territory as regards its history, its culture and its "identity", making the district still different from the other districts in Campania. Arechi is presented as the creator of a territorial unit, so clever to maintain its political autonomy against Napoli and against the central state of Charlemagne. Therefore, this area should be autonomous from Naples, as it was under Arechis II, to renew "the glories of the past" (Proposta di legge C. 4230, 29/03 2011). Many municipalities near Salerno have decided to support this initiative which, however, was not successful. Here it is interesting to notice that a similar proposal would not have been presented if Arechis had not become a well-known name to the general public in the region. This it is still an evidence of the general awareness about the history of the territory; the first step in this development was the rediscovery of the Longobards monuments in the city.

CONCLUDING COMMENTS

Salerno is an example of the potential relevance of the Archaeology in today's world, helping to awareness and improvement of social life. The close relationship between cultural heritage and identity may seem obvious; instead the public use of it is not so obvious. It would be important that the communities were part in the construction of its own identity to use it as a resource and added value of the territory. This is a complex process that involves public administrators, managers, educators and researchers. The archaeologists should engage in communicating the results of their work and there are good demonstrations tested in the world and in Europe to do it effectively and rigorously. In that way they could avoid that the results of their work can be manipulated or understated and could promote citizen's participation in territorial management.

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BIOGRAPHY

Angela Corolla is currently Research Fellow at Dipartimento di Informatica of Università degli Studi di Salerno. Her research project regards tools for the dissemination of cultural heritage with tracking information technologies and technologies applied to the fruition of cultural heritage. Since 2002 she collaborates with the course of Christian and Medieval Archaeology of Università degli Studi di Salerno. She got her PhD in Medieval Archaeology in 2007, and her scientific interests are focused on the process of settlements, fortresses and agricultural landscapes and, more in general, to the Archaeology of historical buildings. She has more than ten years of experience in excavation of Late Antique-Medieval sites. She is member of the organizing committee of the First Italian Congress of Public Archaeology.

Contacts: acorolla@unisa.it; tel.: [089 96 93 07](tel:089969307); ISISLab - Dipartimento di Informatica, Università degli Studi di Salerno, via Giovanni Paolo II, 132, Fisciano (SA), 84084 ITALY

Agent-Based Simulations to Improve Impact and Effectiveness of Archaeological Museums

Angela Corolla, Università degli Studi di Salerno
Vittorio Scarano, Università degli Studi di Salerno
Luca Vicidomini, Università degli Studi di Salerno

ABSTRACT

Agent-based simulation can be a valuable tool that can cover most of the aspects involved in the management. In this paper we describe the requirements and the characteristics that are needed for an Agent-Based Simulations Console that will help the management in several situations and the significant challenges as well as the improvements in efficiency, effectiveness and impact. Our Simulation Console should be an interactive and user-friendly tool, providing a scaffolded environment that gives the user a set of choices. Simulation Console should be part of a systemic distributed framework, in order to allow easy multi-user access but also to be able to leverage to outsourced computing/storage power that can be available via cloud computing. We briefly show the design process that the Console should be able to support and present some conclusions.

JEL: C63 - Computational Techniques; Simulation Modelling

KEYWORDS: Museum management, Agent-Based Simulation

INTRODUCTION

A modern museum is nowadays a very complex structure, whose management and control requires a significant effort in order to provide meaningful visits and improve visitors' satisfaction. The role of a cultural institution is no longer limited only to preserve works of art and make them visible to the public. The museum has to become an active player in the production and dissemination of knowledge. To achieve an effective strategy improving the quality of the visit and increasing the

number of visitors is a relevant part of management, especially in a context that does need to optimize resources.

Among the different kinds of museums, the archaeological one also has some peculiarities that make particularly challenging the management, since it collects not only works of art but also simpler items that need to be related with ancient everyday life. As the visitor of an art museum, the audience of archaeological museum expect to live a satisfying aesthetic experience but needs historical information too. There are also other aspects related to the exhibits of ancient finds that may collect in the public interest as the activities of the laboratories of restoration of museums giving new information about technology, structure and conservation (La Regina 2009). So the importance of different objects exhibited

in an archaeological museum is of course, very high since they are important historical evidences but they require a setting providing a context to communicate something meaningful to visitors.

The creation of an environment that values all the exhibits is necessary to avoid the so-called "museum cruising", the phase in which the visitor looks at the exhibition without focusing on any object. To provide stimulating and satisfying experiences, the museum's management, has to consider complex and interconnected aspects, such as the visitor's personal situation, the social context and also the physical environment (Falk, Dierking 1992). Some studies on the behaviour of museum visitors theorize a "general value principle" that is the ratio between benefits (satisfying curiosity, enjoyment) and costs (effort, time). They observed that visitors rarely follow the path designed by the developers but try to get the maximum benefit (seeing the objects they think are more interesting) with minimal effort. Also the architecture and the setting influence the perception of the value of the visit because visitors put more attention to the exhibits if the stress to find their way is minimal (Bitgood 2006).

For almost a century, researchers and museum operators investigated the expectations, behaviour and visitor satisfaction to improve the supply and increase the number of people who choose to spend their leisure time in a cultural structure (Solima 2008), Many studies and

analysis on the behaviour of the public of various museums are available but it is clear that the every context is different showing its own strong points and problems. An institution that projects in a systematic way to improve the environment of visit usually follows the steps: observation, identification of critical areas, introduction of the presumed improvements, testing, possible introduction of other changes, new tests (Goulding 2000). For the first step, there are studies and experimental tools (Bollo 2009, <http://miranda.fitzcarraldo.it/>) to facilitate the user profile but the other phases require time-consuming and therefore waste of resources.

Agent-based simulation can be a valuable tool to support the for management decisions of the museum, tool that can cover most of the aspects involved in the management. It can go beyond standard application (simulation of the maximum capacity, escape routes, evacuation capacity, architectural design) and beyond experiences based on specific situations (Çağdaş 2009; Pluchino, Garofalo, Inturri, Rapisarda, Ignaccolo 2013).

LITERATURE REVIEW

Modelling

Modelling people behaviours is a task with different levels of complexity: one should in first place analyze real visitors in a real setting. This analysis results in a data collection phase and should require visitors to answers a survey about their age, goals (if they are just trying to spend some time, if they are generally interested in museums, if they are looking for particular artefacts), grade of instruction, and other information related to the visit at the museum. Then, their movements should be tracked and associated with the survey answers. Eventually, data collected should be statistically analysed in order to extrapolate common behaviours forming “classes” of visitors. Four common types of visitors have been identified (Veron, Levasseur 1983) and are widely accepted in literature: 1) “ant” visitors are curious: they spend a long time close to every exhibit without skipping any; 2) “fish” visitors spend a lot of time in the empty space, i.e. in the centre of the room, without being attracted to any exhibit; 3)

“grasshopper” visitors move directly to a limited set of exhibits that draws their attention; 4) “butterfly” visitors refuse to follow the given path designed by other people and prefer their own route.

Authors in (Sookhanaphibarn, Thawonmas 2009) use equation modelling to represent the four different types of visitors (ant, fish, grasshopper, butterfly). An art gallery plan with exhibits hung on the wall is represented by a rectangular bitmap, where each pixel of the bitmap represents a small portion of the room. The equations, taking in account the visitor type and the nearest exhibit, associate to each of the pixels in the map a value in the $[0, 1]$ interval. Lower values mean that, for a given visitor type, the stop time in the space represented by that pixel is lower, and vice versa. The article shows a first attempt to model the four kind of visitors using a non-interactive modelling paradigm such as equation modelling, thus lacking any form or path analysis. This kind of modelling can be a good starting point to implement concrete agent-based modelling, which advantages will be discussed shortly.

Agent-Based Modelling

Agent-based models (ABM) are a proven, widespread tool useful to investigate people’s behaviour in closed environment such as museums and in general publicly accessible buildings. In this particular field, some of the main research topics are about simulation of paths around point of interests (Picarella 2012) while avoiding obstacles (walls, objects and other people), ways of escape in panicked status (i.e. in the event of an earthquake or fire alarm) (Helbing 2000), formation of small groups (clusters) of people chatting about the same topic of interest (an artefact, a painting, a sculpture...).

Agent-based models are particularly useful when evaluating “what-if” scenarios: once a person behaviour is modelled with relation of the environment, its other occupants and its points of interests, a modelling tool is able to simulate the actions of dozens or hundreds agents. Then, the simulation can be altered in several ways: the environment can change (a room could be closed for reorganization, or a usually closed room could be opened) or the points of interest can be altered (a new exhibit could be present for limited time, artefacts could be arranged in

a different manner, artefacts could benefit of a temporary peak of attention due their novelty or advertising).

Agent-Based Simulation Frameworks

Here we briefly review the state of the art of existing frameworks for simulations, focussing on the issue of efficiency, expressivity and ease-of-use.

NetLogo allows the user to design the simulation by using a functional language inspired by Logo. It is very widespread among scientists as its extremely expressive language allows modelling relatively complex behaviours with ease. The drawback of such simplicity is its lack of extensibility and therefore the limited support for building large, structured models, making it a suitable platform for beginner programmers (Berryman 2008).

MASON (Luke, Cioffi-Revilla, Panait, Sullivan, Balan 2005) is a simulation library aimed to build simulations in Java. It is a general-purpose toolkit designed with speed and extensibility in mind. MASON allows a programmer to build large simulations and run them using the integrated GUI that can be totally customized since it is built on top of standard Java graphical components. Another appreciated feature is the ability to stop the simulation on a computer and resume it on another computer, even with a different architecture or operative system.

D-MASON (Cordasco, De Chiara, Mancuso, Mazzeo, Scarano, Spagnuolo 2011, 2013) is a distributed version of MASON, designed to leverage the computing power “hidden” in most laboratories, small office and even houses. While most of the platforms for parallel/distributed simulation are meant to run on specific hardware, D-MASON is designed to work on any home/business PC that supports Java and have a LAN connection. D-MASON allows to run simulation with hundreds of thousands of agents, but also introduce a peculiar infrastructure that allows the user to manage the simulation and monitor the set of computers (the so-called “cluster”) involved in the distributed simulation.

THE AGENT-BASED MODELING CONSOLE

In this section we describe an Agent-Based Simulation Console that will help the management in several situations and the significant challenges that lie ahead along this path, as well as the consistent rewards and important improvements in efficiency, effectiveness and impact.

The Requirements

First of all, some general non-functional requirements are needed to describe this tool.

Usually, the way the simulations have been conducted in the past (in the cultural heritage field but as well as in many other fields) is by involving the multidisciplinary teams in the design of a well-defined, carefully tuned simulation that is meant to answer to a specific question, well-coded and defined. In many cases, this is sufficient to provide a significant improvement to research. The most famous example of agent based simulation in Archaeology, the Artificial Anasazi model, was able to show that the abandonment of the Long House Valley in Arizona between 800 and 1350 cannot be explained solely by environmental variations (Dean, Gumerman, Epstein, Axtell, Swedlund, Parker, McCarroll 2000). In Italy in the 80s experimental studies have been conducted with this methodology in respect of prehistoric settlements in Lazio (Angle, Feliziani, Gianni, Guidi, Zarattini 1988) and have been taken more recently (Cecconi, Di Gennaro, Parisi, Schiappelli 2004). In 2004 have been started the Mason-Smithsonian Joint Project on Inner Asia aimed at developing in scientific understanding of rise and fall of polities over a long period. The project includes several disciplines, several institutions over long time period and engage a large community of investigators (Cioffi-Revilla 2010).

We advocate the usage of simulations in a different, more dynamic setting, where the management is involved, first-hand, on using the simulations during their everyday work. In this scenario, questions are not clearly defined: sometimes, the management is using the simulations to explore *what-if* scenario and guide the decision process

along the way. As a first example, some inefficiencies are found in the way the people visit some rooms, and, with a reorganization of the placement of the material, it is hoped to solve the problem. Another example could be a reorganization of the rooms in order to better support several concurrent group- visits (e.g., schools) that are planned in some periods of the year. In conclusions, in order to fully support this scenario, our Simulation Console should be an **interactive** tool.

Secondly, our tool should be used by the management, in order to test different hypotheses to solve a specific problem, but without the direct help of an expert in agent-based simulations. In a sense, the console should be usable as if it were an end-user application, not requiring highly-specialized personnel. A great help could come from the experience gathered in the “serious game” field, where game technology is used for non-recreational purposes. An active area of research on the *gamification* of end-user applications is currently showing paradigms, methodologies and techniques to build applications that are easily usable by end-users. We should also add that an entire category of *simulation games* already offers an important and steady base. In conclusion, our Simulation Console should be a **user-friendly** tool to build, run and analyse simulations.

Of course, given the complexity of the simulations it is not reasonable that a non-specialist can be able to design implement and run from scratch a simulation. In this case, the console we envision should provide a **scaffolded** environment that gives the user a set of choices for each step to be followed, in order to facilitate the design of the simulation. As an example, whether, in general, it must be possible to tune the parameters for the kind of audience one would expect at a given moment to visit the museum (detailing interests, timespan, attitudes, etc.), our Console should provide a number of templates to be used, such as “Young”, “Family”, “Adult”, etc. that makes the design task (at least at the beginning) easy and immediate. Of course, the system will allow also the possibility to tailor the visitor profile for each parameter, but the careful tuning is not required to begin with.

Then, our Simulation Console should be part of a **systemic framework**, that supports and favours, re-use, collaboration and

analysis of previous artefacts. In fact, when the environment is meant to support an on-going process, it is of paramount relevance to offer an integrated view that supports and stimulate reuse of previous simulations, allowing to easily compare and possibly automatically integrate diverse simulations. At the same time, a systemic framework would allow to collaborate over existing simulations, making possible that a multidisciplinary team can interact with the same simulation, both in real-time or off-line. As an example, the museum manager can propose an efficient new solution for deploying some new material for the exposition, and then call for a meeting with historians, and museologists to discuss and possibly change some parameters to tune up the solution. This is made possible only if a framework includes all the simulation activities, offering authentication for **multi-user** access, a repository for simulations and data (with versioning and backup) and analysis tools for comparing and studying the outcome of simulations.

At the same time, the framework should of course be **distributed**, in order to allow easy multi-user access to the system but also to be able to leverage to outsourced computing/storage power that can be available via cloud computing. In fact, some simulations can be demanding in terms of computing power, and being able to move the simulation execution on external computing resources can make possible to have interactive simulations (at an interactive frame-rate) that can follow up the simulation process (described later).

The Simulation Process

In our vision, the interactivity of the tool is needed to that the management is able to use it entails an iterative process of analysis and improvement made of the following phases: design, run, analysis. In the design phase, the user defines a diagram of the museum, position and attractiveness of the artefacts, walkable paths, doorways, and so on. In the second phase, one or more simulations are run, possibly changing some of the parameters (see below). Results of this phase can be analysed in the third phase and used to improve the design of the simulation, thus restarting the cycle.

The user-friendliness of the Simulation Console is fundamental to target the final user of the tool. A museum management team would like to design and run simulations without have to learn esoteric programming languages or obscure agent-based simulation environments. Instead, a simplified user interface enabling the user to design the simulation will help the museum management to profitably use to tool.

The simulation can be set-up changing various parameters. For instance, we could distinguish at least three “dimensions” to explore. Physical changes may consist in the chance that several rooms of the museum can be opened/closed in some period of time. Contents changes may consist in a different attractiveness of different artefacts, also depending in the different kind of visitors. Then, visitors can be modelled into classes: repeating visitors, random visitors, visiting classes, guided tours, and so on.

The Design Phase

The first step of the simulation process is the Design Phase. The goal of the user during the design phase is to draw a representative map of the museum. In addition to museum’s rooms, doorways and walk paths, designers should place points of interest (paintings, sculptures, artefacts, etc...). Each point of interest will have editable properties that will influence agents’ behaviour during the Simulation Phase. Figure 1 shows a simple mock-up of a plausible simulation tool during the design phase. The window contains a list of controls on the right. Controls can be dragged into the map frame on the left. Here they can be relocated and resized. Clicking on a control on the map will select it and allow the designer to edit its properties.

The easiness of a similar paradigm has been explored throughout past years in video games. From the late 80s until the first 2000s, a successful new genre of video games called “management games” (part of the already mentioned “simulation video games” genre) was very popular; most notable examples are *SimCity* (which went through five editions from 1989 until the recent release in 2013 that sold 1.1 million of digital copies in first two weeks) and its extremely popular

(Huguenin 2008) spin-off *The Sims* (first released in 2000, and bestselling video game from 2002 until 2012 with more than 110 million copies shipped worldwide). Other popular examples are *Theme Park* (1994) and its thematic successor *Theme Hospital* (1997, 4 million copies).

Theme Park (Figure 2, left) included tools to build walkways that lead visitors through attractions and shops of an amusement park, allowing to create one-way paths, attraction's queue, and so on. Theme Hospital (Figure 2, right) included a simple way to create rooms by first positioning a rectangular placeholder on the ground, then resizing it and then placing the door and the windows. In Theme Hospital, the gamer/designer could also place furniture in the room just placing it on the ground and then using two buttons to select the orientation. As one could imagine, this kind of interface profitably allowed fairly complex designs, yet its success hints its easiness of use and extremely fast learning curve.

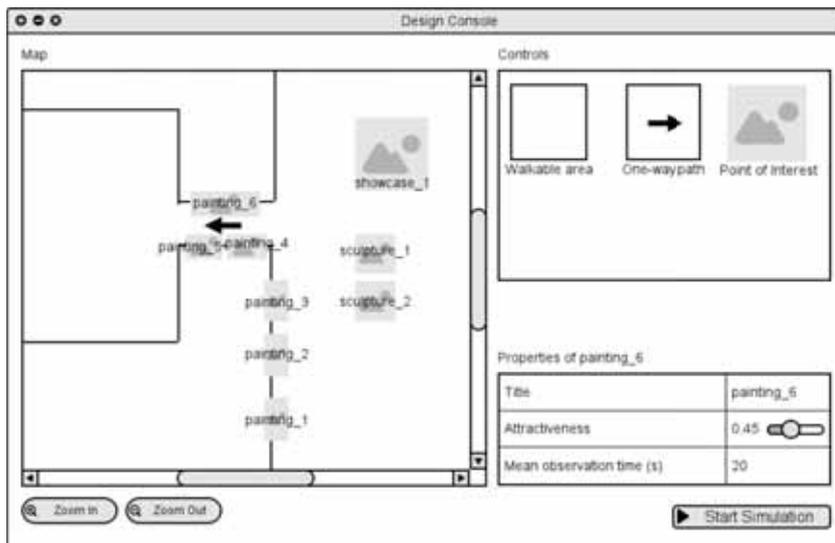


Figure 1

The Simulation Phase

During the simulation phase, the tool exploits agent-based modelling to represent people's behaviours. Since modelling an agent behaviour

from scratch is a complex and delicate task, the Simulation Console embeds the four basic types of visitors discovered by Veron and Levasseur (ant, fish, grasshopper, butterfly), leaving the task of implementing custom or more complex behaviour only to users who are expert in agent modelling.

The designer can define the museum incoming flows of visitors using scaffolded or customized classes presented by the Simulation Console, and can control in real-time the appearance of visitors belonging each class by altering their probability distribution function.

The Analysis Phase

During the Simulation Phase, agents movements are displayed in overlay on the map drawn during the Design Phase, so the designer can have an overview of the crowd. Data generated throughout the Simulation Phase is stored in a file that can be analysed through the Simulation Console. Since it cannot be clear a priori what kind of data a designer can be interested to, our design of the Simulation Console includes the most important parameters, such as agents movements, degree of satisfaction, duration of the visit, number of observed artefacts, and so on, but it will allow also a combination of those metrics in order to provide combined analysis of different parameters. Using this data as starting point, the Simulation Console can also track most (and least) visited artefacts, walked paths, etc... The tool will also allow to export the analysed data for later analysis.

The Design-Simulate-Analyse cycle can then be re-iterated: the designer can start a new Design Phase and try to relocate some of the artefacts, plan forced routes, and more and see how statistical data collected through the simulation changes.



Figure 2

CONCLUDING COMMENTS

In this paper we have presented requirements and characteristics of agent-based simulations tools that are to be helpful in the context of Museums Management. As a matter of fact, the multidisciplinary nature of the field suggests that the tools should be usable directly by the managers, without the traditional separation of the “design”-only phase and “simulate” afterwards. In a sense, this is germane to what is current work practice in software engineering with the so called “agile methodologies”, where end-users are involved in the development team and there is a continuous production cycle, where each small change is designed, implemented and tested in short time by a mixed team of developers, designers, testers and end-users.

While the effectiveness of agent-based simulations is proved by the current research, their impact still is missing because the direct involvement of the actual users, interested in the simulations, is lacking. We try to address in this paper this issue, that we believe is fundamental and is strongly limiting the impact of research in the field.

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BIOGRAPHIES

Angela Corolla is currently Research Fellow at Dipartimento di Informatica of Università degli Studi di Salerno. Her research project regards tools for the dissemination of cultural heritage with tracking information technologies and technologies applied to the fruition of cultural heritage.

Contacts: acorolla@unisa.it; tel.: 089 96 9307; ISISLab - Dipartimento di Informatica, Università degli Studi di Salerno, via Giovanni Paolo II, 132, Fisciano (SA), 84084 ITALY.

Vittorio Scarano is Associate Professor at Dipartimento di Informatica of Università degli Studi di Salerno. Since 1996, he co-founded and co-directs the ISISLab laboratory within the Department. He has been supervisor of 6 PhD students, and provided support for more than 120 thesis (Bachelor and Master Level). He is co-author of more than 100 papers in internationally refereed journals, conferences of IEEE, ACM, etc. Vittorio's research was first directed at parallel architectures and algorithms. Recently, his research interests are also devoted to information visualization and interactive virtual environments. In this latter area, his interests are mainly on the applications of the videogame engines to non-ludic contexts (so called "serious games").

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Contacts: vitsca@dia.unisa.it; tel.: 089 96 9733; ISISLab - Dipartimento di Informatica, Università degli Studi di Salerno, via Giovanni Paolo II, 132, Fisciano (SA), 84084 ITALY.

Luca Vicidomini is Research Fellow at Dipartimento di Informatica of Università degli Studi di Salerno. His research topics are distributed agent based simulation, multimedia system and simulations for fruition of cultural heritage.

Contacts: lvicidomini@unisa.it, tel.: 089 96 9307; ISISLab - Dipartimento di Informatica, Università degli Studi di Salerno, via Giovanni Paolo II, 132, Fisciano (SA), 84084 ITALY.

THE MULTIMEDIA TECHNOLOGIES AND THE NEW REALITIES FOR KNOWLEDGE, NETWORKING AND VALORISATION OF SCIENTIFIC CULTURAL HERITAGE. THE ROLE OF ITALIAN UNIVERSITY MUSEUMS NETWORK

Elena Corradini, University of Modena and Reggio
Emilia

Luigi Campanella, University of Rome “La Sapienza”

ABSTRACT

The framework program about multimedia technologies for the networking and the valorisation of scientific cultural heritage in the Italian University Museums among thirteen Italian Universities (Bari , Cagliari, Chieti-Pescara, Ferrara, Florence, Modena and Reggio Emilia, Parma, Perugia, Rome “La Sapienza”, Salento, Naple II, Siena, Tuscìa), with the coordination of the University of Modena, has been recently approved and financed by the Italian Ministry of Education, University and Research. It aims at activating a network that by multimedia technologies wish contribute to knowledge and valorisation of cultural heritage through the collaboration of UMAC University Museums and Collections International Committee of ICOM.

The final target will be a bilingual web portal realized, on purpose for the project, in an innovative perspective considering the peculiar features of the different University Museums collections, the experiences of each, their interdisciplinary characterization and the possible uses in a contemporary historical, social and cultural context. The first step is to monitor the cultural heritage of the thirteen University Museums, in order to complete the already existing databases and align them to catalogue standards released by the Central Institute for Cataloguing and Documentation of the Italian Ministry of the Culture within the General Informative System for Cataloguing SIGECWeb.

KEYWORDS: university museums; scientific heritage; cataloguing; web portal; multimedia technologies; educational strategies,

INTRODUCTION

The museums, museum centers and systems of the thirteen historical Universities (Bari , Cagliari, Chieti-Pescara, Ferrara, Florence, Modena and Reggio Emilia, Parma, Perugia, Rome “La Sapienza”, Salento, Naples II, Siena, Tuscia) taking part in the project aim at contributing in creating a national system of museums and at valorizing cultural historical-scientific and naturalistic heritage of their Universities.

The agreement represent Universities a fundamental opportunity to take part in the creation of a first “real and virtual” network of Italian University Museums in order to activate the project synergies envisaged by the application [1].

The creation of a first national network of scientific University Museums, thanks to their ability to collect a huge amount of data preserving the differentiation of the provenance sources, represents a necessary measure to allow scientific University Museums to develop an incisive educational and social action, also promoting a stronger general coordination of their activities and a strengthening of cultural exchanges among different structures that operate within the diffusion of scientific culture. Such contacts will allow to plan and organize wider reach cultural activities, also at multi-regional, national or international level, to address different issues in a multidisciplinary way and with respect of specific competences of a single structure and/or operational area.

METHODOLOGY

The aim of the project is to increase the knowledge and the fruition of the University Museums heritage starting from a first group of twelve Universities. Generally citizens are more familiar with art and history museum than with science ones, in particular University Museums are considered as belonging to research fields so of very limited interest to not advanced education people.

The project can be considered as articulated in difference proceeding steps:

1) Choice from each participating University of a defined number of objects of his heritage able at the same time of well representing its cultural vocation of giving a meaningful contribution to the national project.

2) Inventory and classification of the chosen objects.

3) Cataloguing of the chosen objects according to national standard of the Central Institute of Cataloguing and Documentation - ICCD- of the Ministry of the Culture.

4) Contribution of the chosen objects to the cultural itineraries by which the project want to activate the participation of visitors. The itineraries were established preliminary after an open discussion among the thirteen local coordinators and their themes are landscape, histories, environment, scientific instrumentation.

5) Creation of a web portal to which visitors can be addressed in view both of a virtual of a real visit [2].

The web portal created within this project will allow to design a new image of the museums conceived as laboratories and places for the promotion of a critical interdisciplinary dialogue, close to topicality issues, as garrison for scientific and technological lifelong learning during and after school, as places for intellectual meetings, for social solidarity, to strengthen civil society, to promote local territorial and virtual systems and to activate national and international synergies to plan lifelong learning activities addressed to different audiences [3].

The designing project for the portal of italian University Museums is based on the fact that the web does not have to be a mirror of what already exists within a museum: the web is the tool to create e different museum, close to but different from the real one, a digital space that through the interaction with users and the production of new contents aims at spreading the knowledge and improving the services that University Museums as public bodies are supposed to provide.

The objects of the thirteen Universities will be classified, catalogued and inserted within the four thematics itineraries: landscape, histories, environment, scientific instrumentations that will be described in the web portal with the aim to allow a virtual visit and to stimulate a real one.

Cataloguing was reached through two different phases: the first one is based on the monitoring the collections through detailed lists of the objects (tables nn.1, 2).

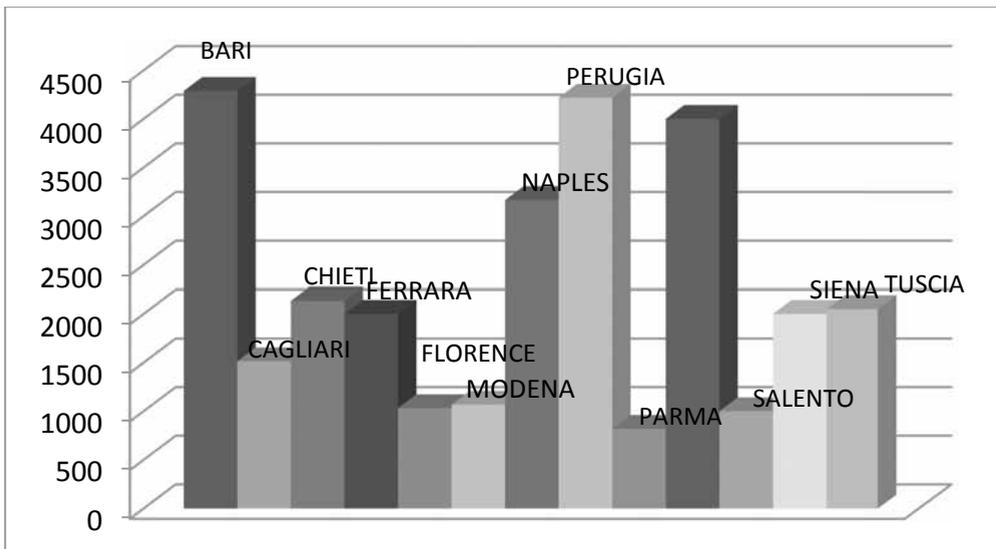


Table 1: Number of objects of University Museums collections involved in the project

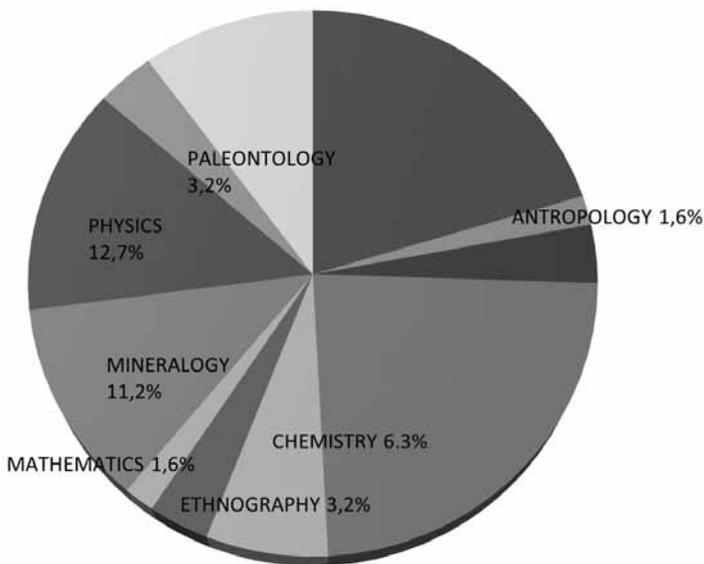
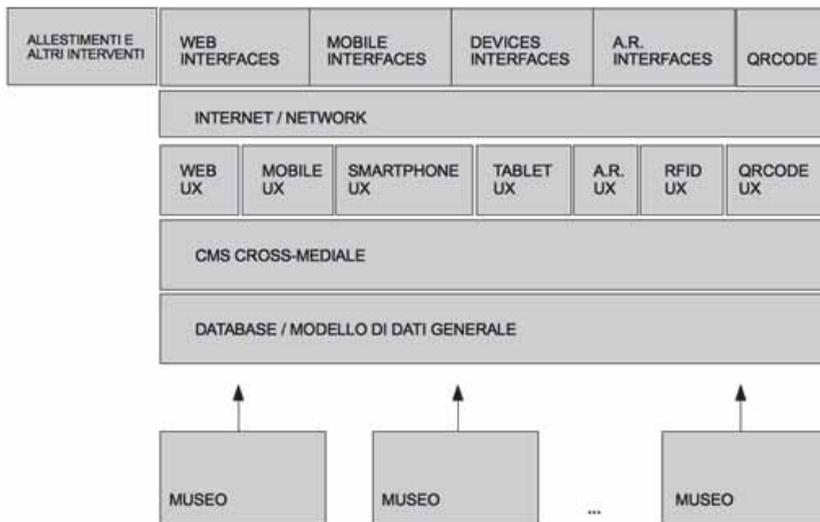


Table 2: Collections typologies of the objects of University Museum involved in the project

The second phase is based on detailed cataloguing through a coded Central Institute of Cataloguing and Documentation -ICCD software method, the SIGECWeb, the General Informative System of Cataloguing [4], to which in each University a cataloguer will be educated in collaboration with Central Institute of Cataloguing and Documentation -ICCD by a suitable education training.

Computer cataloguing of scientific and naturalistic cultural heritage, as an activity of registration, description and classification of all kinds of cultural heritage according to catalogue regulations, technical-scientific criteria and standards release at national level, is a fundamental activity to find out, get to know, document scientific and naturalistic cultural heritage and to store collected information according precise criteria, to valorize such an important cultural heritage through the use of computer technologies. Moreover, databases will be useful not only to spread information on cultural heritage but also an important knowledge means to grant a correct preservation of cultural heritage and the opportunity of maintenance and restoration interventions.

The third phase of the project is to design, implement and then populate the general data model. This model will be composed of three integrated macro-areas: the data model for inventorying and cataloguing, the data model for scientific area; the data model for interactive experiences. The general data model, like the entire system, will be structured and integrated in compliance with SIGECWeb, the General Informative System for Cataloguing released by Central Institute for Cataloguing and Documentation - ICCD and a selection of the most important European standards (table n. 3).



INTERACTION

SHARING

EXPERIENCE MANAGEMENT

CONTENT MANAGEMENT

DATA MODEL-

DATABASE SIGEC WEB

CLASSIFICATION

/INVENTORY

/RFID

/ENRICHMENT

Table 3: General architecture of the system

A cross-media Content Management System will allow to manage all the information in the system, to integrate them with multimedia contents used for interactive experiences (images, sounds, videos, documents, etc) to prepare and optimize them for fruition on any kind of target platforms envisaged and to manage their administration, access, effective supply, characterized by good usability and accessibility level (with specific reference to L. 4/2004 and to regulations and guidelines

concerning public administrations, in particular the recommendation of the Web Content Accessibility Guidelines WCAG 2.0).

The CMS adopted to create the web portal will supply to other services with a series of sub-systems that can feed the experiences of users (UX, User Experience) accessing through multiple technologies:

- Websites and applications (HTML, XHTML, HTML5 and rich content applications based on web technologies)
- Mobile applications
- Advanced mobile applications for smart-phones, iPhones and Android
- Tablet PC applications (iPad and Galaxy)
- Augmented reality applications (marker base, viewport base, HUD Heads Up Display)
- RFID applications (based on devices to read RFID tags)
- QRCode applications (those in which contents are accessible starting from the acquisition of QRcodes, like for example the realization of catalogue or other paper materials with impressed QRcodes that allow users to access directly to cross-media contents).

User experiences will be accessible on the web (internet or dedicated), using interfaces created on purpose

The project will use interactive tools, virtual guides, augmented reality presentations, 3D reconstructions, intelligent environments, multimedia paths, and in particular:

- Interactive projections, that is to say integrated systems that allow the projection of interactive scenarios on the floor or walls that change at every visitor passing through it, but with all-in-all features so that they can be easily installed and managed, allowing to acquire a wide range of 2D and 3D effects, interactive systems integrated with touchless technology that allow the projection on plane surfaces (boards), for example like tables. A simple movement of the hand near the board, even without the direct contact, can select digital contents that can be visible on the surface or on devices connected, e.g. walls with retrospection or led.
- Creation of highly immersive environment, it means combining several interactive surfaces that act simultaneously together with additional components like dispenser of interactive and customizable fragrances

- Application of touch screens and multi-touch to implement different kinds of products like catalogues, books, interactive reading-desks that allow the user to select cultural multimedia contents, in-depths cards, as well as to see images and high-resolution details.

- Interactive surfaces can also be arranged for multi-player applications, like games and quiz, contents can be modified by users, sent via e-mail or shared on social networks. The multi-user and multi-touch interaction allow a realistic simulation of physical phenomena and the comparison between hypothesis and models, creating a participated and dynamic relationship between visitor and knowledge.

- Mobile interactive devices: the development of interaction projection systems on mobile devices that allow to experiment, particular tables that can recognize objects and therefore can dialogue with tools provided with smart tags: once they are laid on it, they activate responses and contents with which it is possible to interact, or to communicate via Bluetooth or smart-phone.

These products have a big potential: they can enrich the individual experience of visitors and allow to produce multimedia folders to which visitors can access even after the visit.

The proposal to use web 2.0 tools aims at marking the difference between the first stage of development of the internet, characterized by a relative inactivity, and a future development in which, also thanks to the diffusion of new platforms and communication frameworks, the idea of dynamism and interaction will acquire further and definite centrality.

The social tools and design interfaces typical of Web 2.0. contents constitute a new set of standard and services, represent an important change also in relationship with the way we use the internet. The emerging model can be defined as a multichannel models, where the web works as a conductor through distributed networks, and in particular social networks, connecting not only cultural institute and their users, but also persons among them [3].

The museum informative content can be integrated through linked data protocols with a project for the production of e-learning educational modules, differentiated according to students of any kind and level of schools, as well as for university training programs also post-graduate (master courses and Ph.D). These e-learning educational models will allow to integrate museum contents for the didactic of sciences, representing an innovative technological development to

create educational paths within the schools, considering that the use of external educational resources is one of the crucial points of the national indication of the Ministry MIUR for the school curriculum.

The availability of a wide range of data related to scientific collections in the web portal of the museum network will represent the necessary prosecution of what has been done until now and an additional tool for the valorization of collections, which will be accessible to the widest range of users, both professionals and curious persons. In fact museum appeal is closely related to their capacity of a constant re-thinking of educational activities linked to cultural heritage in order to renew them: considering the growing use of communication means, through computer and mobile devices, a further objective of the project is to design and develop thematic paths and cultural itineraries on the territory, starting from museum premises and specimens, objects and tools preserved in their scientific collections (museums and environments), conceived according to the most peculiar materials of the collections and in compliance with the topics addressed within educational activities.

The four thematic itineraries will be created in order to offer users the opportunity to range mentally – thanks to audio visual devices – on different information levels, from the local one to regional, national, and international level [5]: for that new multimedia technologies will be applied (in particular RFID-Radio Frequency Identification, Cross Media Content and Augmented Reality, and architectural Interaction design) to be used both on-site and online through the use of mobile devices to open wider and wider different horizons for cultural fruition, integrating the traditional direct fruition of cultural heritage.

Concerning the educational field, the use of appropriate languages and the use of a wide range of iconographic and audio materials, the development of innovative multimedia interactive paths, the augmented reality presentations, the 3D reconstructions to be used on-site and online, and an ongoing updating of contents according to the topics that daily animate the scientific debate at national and international level will allow to start educational project on cultural historical scientific naturalistic heritage for students of different kinds and level of schools in collaboration with regional and provincial School Offices, with headmasters, teachers and associations of teachers in order to design

different e-learning educational paths for students and teachers of any kind and level of schools.

A particular effort will be dedicated to build a strong collaboration with teachers of the schools on the territory, designing virtual educational activities to be enjoyed directly within the school and complementary to real activities to be carried out in the museum as a moment of high cultural interest, but also as amusing and interesting participation. The different initiatives to be organized will refer to the study and research activities that University Museums are developing in the different scientific domains that characterize them.

The availability of multimedia interactive information concerning cultural historic scientific cultural heritage represented by several specimens, objects and tools of university collection will allow the organization of initiatives to promote communication with the world of research to diffuse technical-scientific culture in the schools of different kinds and levels, contributing to the growth of a clear awareness of the importance of science for everyday life and the sustainable development of society.

The emerging multichannel model will be adopted, in which the web works as conductor: through distributed networks, and in particular social networks, it connects not only cultural institutes to their users but also persons among them. This model is completely innovative for the University Museums involved in the project, which use mostly an information distribution model typical of web 1.0, that is to say the *broadcast* model in which contents are created by the cultural institutions themselves and then distributed to users through the web.

The network will also allow University Museums involved in the project to create and test informal learning activities for different audience groups and will provide the cultural tourism operators with a useful working tool and a useful support to guided tours, and to create paths of touristic and cultural interest. Moreover, thanks to the collaboration of cultural associations of voluntary organizations it will allow to strengthen the activities aimed at social inclusion that have already been started by single museums, in collaboration with specific attention to migrants and all “new citizens” that bear cultural values and knowledge of various origin, by activating inclusion-aimed projects together with their associations and communities.

FIRST RESULTS

The project is running. At the moment a first result is an itinerary, "Optics of Sapienza", as a segment of one itinerary about scientific instrumentation. The aim of which is to show how during the centuries, scientific instruments evolved according to their shape, dimension, technical properties, ability.

Optics of Sapienza wants to contribute with a story of optical instrumentation present at Sapienza in eight of the participating museums. So a walking way was realized able to address visitors through different museums. The exposed instruments were of optical nature in the widest sense so that microscopes, spectrosopes, but also lenses, colorimeters and more complicated instruments such as x-ray analyzers, electronic microscopes, polar meters and so on, all well present in the heritage of Sapienza and exposed. Particularly a collection of microscopes obtained the common interest. The itinerary was enriched by exposed labels discussing the different fields of social life and science based on these instruments: medicines, monitoring service, cultural heritage, scientific research.

1) A second approach was also applied: to stimulate people's presence at museums by focusing on famous persons involved with the participating museums. So in this case of Sapienza Gian Battista Grassi appeared as very suitable in this direction. Obviously by this approach the itineraries are limited within only one university, the expanding vision being possible if different famous researchers linked to different museums are belonging to the same discipline or to the same application field.

2) Concerning the cultural itinerary dedicated to the stories the prevailing approach was to refer the story to the proposing museum describing it since its birth till today. A second way was to refer to the story of a discipline (chemistry, biology), of a scientific field (medicine, art), of a social event (fight against diseases as malaria or tuberculosis)

3) More problematic is the design of an itinerary about landscape. This was interpreted in a very different way: from environmental aspects to the industrial ones, from polluted great centres to smart cities, from urban planning to zero emissions.

4) Environmental itinerary was designed with particular attention to the effects of clean or polluted environment on health on biodiversity, on climate change.

So links to alternative energies to monitoring processes, to innovation of materials to European Directives are considered.

CONCLUDING COMMENTS

A heritage is considered as a social interest and must be enjoyed by citizens; this can contribute to raise the cultural level of country. To reach this aim it's necessary to ensure the knowledge of this heritage: knowledge requires instruments and tools stimulating the public not only from the students but from all kind of citizens. The present project wants to contribute to both the steps: a) knowledge obtained by classifying and by cataloguing the chosen objects of the University Museums heritage; b) enjoyment by the method of cultural itineraries as virtual or real visits. The chosen themes are landscape, histories, environment, scientific instrumentation and their developments are obtained according to different approaches, based on scientific, historical, social, cultural criteria.

Database of the Universities Museums collections will be created in the next months using the national standards into the Informative System of General Catalogue on the web-SIGECweb of the Central Institute of Cataloguing and Documentation-ICCD as well as the web portal of the network characterized by the use of interactive tools, virtual guides, augmented reality presentations, 3D reconstructions, intelligent environments, multimedia paths.

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BIOGRAPHIES

Elena Corradini

University of Modena and Reggio Emilia
DIEF – Department of Engineering "Enzo Ferrari"
Vignolese Street, 905 - 41125 Modena
Ph. +39 059 205 5012
elena.corradini@unimore.it

Elena Corradini is professor of Museology at the Faculty of Arts and Humanities, professor of Monumental Buildings Restoration at Mechanical and Civil Engineering Department, coordinator of the Museum Studies area in the Doctoral School of Human Sciences, director of master in "Cataloguing and accessibility of cultural heritage" www.cibec.unimore.it of the University of Modena and Reggio Emilia; she is chancellor delegate at the CRUI (Conference of Chancellors Delegates of the Italian Universities)- Museums Section; vice-president of UMAC, Universities Museums and Collections International Committee of ICOM, International Council of Museums. She is the national coordinator of the project "The multimedia technologies and

the new realities for knowledge, networking and valorization of scientific cultural heritage” of the Italian Ministry of the University and Research. She is freelance journalist. From 1980 until 2004 she worked for the Italian Ministry of Cultural Heritage as Director archaeologist coordinator at the Superintendency of Modena and Reggio Emilia and at Regional Direction of Emilia Romagna (Bologna). From 2004 until 2006 she worked for the Italian Ministry of Cultural Heritage at the General direction for Archeological Heritage and after at the General direction for Architectural and Environmental Heritage as Director of Service III Studies and General Affairs. She took part to and coordinated many research projects, directed several excavations and restoration sites, curated and managed exhibitions. She directed series of books and is author of almost 170 publications. Her main research interests are: history of collections and museums; history of restoration of monuments; organisation of museums with specific attention to conservation, documentation, exhibitions and valorisation of cultural heritage also thanks to the use of new digital and computer technologies

Luigi Campanella.

President of Polo Museale, University “La Sapienza” Rome.

University “La Sapienza” Rome

Aldo Moro Square, n. 5, 00185, Rome.

luigi.campanella@uniroma1.it

Full professor of "Analytical Chemistry" at the University "La Sapienza" of Rome since 1981, of "Agricultural Chemistry" and then "Soil Chemistry since 1994, of "Restoration Chemistry" since 1998 at the University "La Sapienza" of Rome. President of the Council of the Industrial Chemistry Course from 1981 to 1983. Head of the Chemistry Department in the period 1983-86. Director of the Ph.D. course in Chemical Science at the University of Rome, from 1988 to 1992. Dean of the Faculty of Mathematical, Physical and Natural Science of "La Sapienza" University of Rome from 1988 to 1994. President of the Division "Analytical Chemistry" of the Italian Chemistry Society from 1989 to 1990. Vice President of the Italian Chemistry Society from 1990 to 1992. President of MUSIS (Museum of Science and Scientific Technology) in 1991. Scientific adviser of Rome mayor from 1993 to 1997. Member of various Study Commissions in CNR, MURST ,

ENEA. Winner of International Capire Price for a creative future on 1994. European Academician for the economic and cultural relations. He is Rector's delegate with several different offices at the University of Rome "La Sapienza" and he is currently President of the Polo Museale of the University "La Sapienza". He is author of more than 500 publications. He is winner of many prizes and medals at national and international level.

LIVING HERITAGE. A LIVING LAB FOR DIGITAL CONTENT PRODUCTION FOCUSED ON CULTURAL HERITAGE

Giuliano De Felice, University of Foggia
Vito Santacesaria, AI2

ABSTRACT

Living Heritage is a project funded by Regione Puglia and a network of enterprises, with the collaboration of University of Foggia and Regional Directorate for cultural Heritage of Apulia. The project aims to tool up a living lab that will test a collaborative production methodology of digital content for cultural heritage among technologies, languages and creativity. Linking the most advanced technical solutions with creativity and innovative languages, Living Heritage will realize an innovative format for the production of communication products that can respect and boost the expressive potential of cultural heritage. The format will be developed starting from a co-design approach, considered as a solution to improve the quality of communication, and to reach results that should be at the same time scientifically correct and attractive.

JEL: L8

KEYWORDS: Cultural heritage communication, sustainable valorization of cultural heritage, user driven content creation.

INTRODUCTION

In the digital content industry oriented to cultural heritage, the production is normally a one-way process, which starts from the suppliers of knowledge towards communications experts to reach the public only in a final stage. The worst flaw of this model is the lack of interaction between the different stakeholders, recognizable at several levels:

- content producers can rarely boast a deep-rooted experience in the

knowledge domain; the cultural message is treated as other kinds of “merchandise” so that it does not result interesting, neither for a specialized public nor for a wide audience. In most cases, scientific knowledge is taken ‘as it is’, and remains cryptic and not understandable at all (long texts, difficult words, technical drawings and so on).

- the technological choices are often made *a priori*, without assessing their actual capability to adequately transmit cultural messages; the lack of a strong connection between the domain and the communication experts often leads to a weak interconnection between the technological medium and the message conveyed. For instance, computer graphic models, virtual reconstructions and so on, are often oriented to reach a formal perfection rather than to bring a strong cultural message to the audience.

- domain experts are only passively involved in the production process. History, archaeology, art, are complex disciplines, and each of them claims a long tradition and a scientific perspective that is often neglected in the digital content industry, that prefers to focus on easier (and more trivial) content. The role of domain experts is that of advisors: to ‘present’ the scientific point of view and deliver it to the communication experts. For instance, in the case of archaeology, the result of this process is that the cultural message still tends to consider archaeology as a classification of objects, artefacts and ancient monuments more than as a critic and scientific study that produces interpretation and abstraction.

- finally, the public targeted by the projects of communication has no way to take their vision within the process of production but acts as a mostly passive observer. For instance, the public of archaeological museums are often driven to a ‘state of wonder’ in front of ancient treasures as if it were the most important educational purpose. Humanities do not deal neither with mysteries nor with chests full of coins, but have rather a strong creative soul, hidden below a robust scientific layer: and the treasure is often nothing “beautiful” or hidden under the spot marked X, but rather the reconstruction of historical memory through many and almost unreadable traces.

THE BACKGROUND

Since 2008 the Digital Archaeology Lab at Humanities Department

of Foggia University experiences new strategies for cultural communication, focusing on the production of digital content for archaeological heritage. All the projects carried out in the Lab are oriented toward a strong integration between technologies and languages and try to realize a blend between the specific knowledge base, the communication technologies and a robust component of creativity and innovative languages. In this way we hope we can fully support the complex cultural message hidden into archaeological knowledge and bring it to a wide audience.

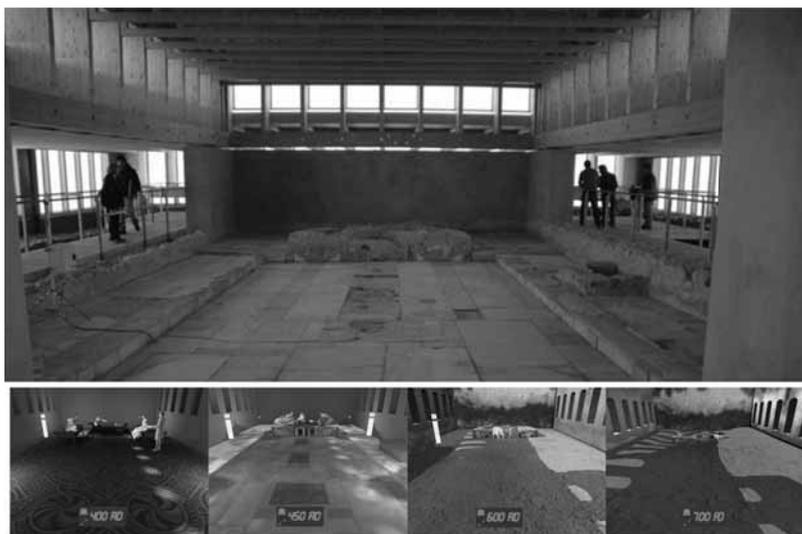


Figure 1: The TimeMachine at Faragola archaeological park.

In 2009 we realized and installed in the archaeological park of Faragola a realtime navigation system (TimeMachine: De Felice 2012) that allows the visitors of the park to go back in time visiting the archaeological site in different periods, and lets them move freely in the virtual dimension of a fully 3D graphic documentation of each period. The aim of our prototype is to transform a virtual visit to an archaeological site into a complex experience of the interpretation process, from data to imagination (Figure 1). Archaeology is more than a simple switch between state of preservation and reconstruction!

In 2012 (Dattolo, De Felice, Di Zanni, Introna, Santacesaria, 2012; De Felice 2013) we realized the multimedia system for the visit of the

archaeological collection of the Fondazione Sicilia at Palazzo Branciforte in Palermo (HeriTouch). Using common gestures like tap, swipe, pinch and so on the visitor can browse a network of episodes inspired to four themes linked with the history of the greek Sicily. Moving objects, playing games, reading texts, browsing through images, the visitor can build its own visit path, experiencing an always-new visit to the museum (Figure 2).



Figure 2: Heritouch multimedia system at Palazzo Branciforte (Palermo).

Although regarding the communication of archaeology, the mentioned projects are very different in the nature of the themes involved. Nevertheless, they are characterized by a common approach that tries to link technologies and languages, with a strong accent on creativity, aiming to enhance the knowledge background of a communication product, transforming it into an essential element of valorization.

THE LIVING HERITAGE PROJECT

The prototypes realized claim a different approach in digital production, intended as a complex process involving domain experts, technology experts and digital artists. Nevertheless, the methodology developed at LAD remains highly experimental, and lacks the capability

to access larger production processes, dominated by more complex aspects. Just as happens almost always in Humanities, there is only a weak connection between research and cultural industry, and most of the scientific results and of the knowledge acquired remains unused.

Since last July the lab is involved into the Living Heritage project (Apulian ICT living labs program), that will tool up a living lab focused on the theme of the production and use of digital content for cultural heritage. The core of the project is to build up and finalize a fully working digital authoring tool to let the content creators to practically realize their products. The authoring tool will support the content creators in the creation process of ‘narrative apps’ that can be easily setup and shared, offering an innovative format of production and fruition that will support the enhancement of narrative potential of cultural heritage.

The project activities will be directed to the creation of a format for the digital storytelling that would be efficient in production processes, that would include attractive and dense mechanisms of interaction and that would result deeply tied to the scientific domain. To achieve these results, several specific aspects will characterize the format:

- it will promote the active involvement of users in the co-creation of new services and products. In the cultural heritage scenario this means that all the different stakeholders will be involved, including the final users, the public, the authors.

- it will use digital storytelling and transmedia narration to realize attractive narrations and dense interaction.

- it will use specific languages, deeply rooted into the knowledge domain, but fully intelligible for different kind of public. The domain experts will help in the process of transformation of the scientific knowledge base –the formal sources- into a second level knowledge base – the elaborated sources.

- it will be based on a constructivist conceptual model, that will give the users a wide array of contents, allowing them to build their own path through the content, selecting specific themes or content.

- it will embed the more actual fruition technologies, including multitouch interaction and mobile devices, with localization systems and augmented reality.

- it will embed production and management technologies that will

guarantee high efficiency and quality, maintaining affordable production and maintenance costs.

- it will be a real open system for content creation and management, in which different kinds of stakeholders (users, contributors, prosumer and so on) could be involved, allowing processes of sharing and customization.

CONCLUDING COMMENTS

The public-private partnership is led by a network of enterprises specialized in digital content creation and management, the Digital archaeology lab and the Regional directorate for cultural heritage. All the stakeholders will collaborate for creating, prototyping, and validating new service-products in real-life contexts, in the field of cultural heritage. According to the Living Lab methodology, Living Heritage will experiment the implementation of a user driven open innovation platform in this field, overcoming the current process of production and use of digital content for cultural heritage.

The fully codesign approach promoted in the living labs methodology will be the right solution to improve the overall quality of communication products in heritage sector, helping to integrate different perspectives already in the design phase, and to get a result that should be at the same time scientifically correct and attractive, avoiding what has been called a disneyfication of cultural heritage but also the ‘coldness’ of a simple application of technologies.

Last but not least, we hope that this approach will lead to a sustainable effect, creating job opportunities for archaeologists and other heritage professionals (that nowadays are superspecialized and underemployed), capable of storytelling and sufficiently aware of the opportunities offered by communication technologies.

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ACKNOWLEDGMENTS

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BIOGRAPHY

Giuliano De Felice (giuliano.defelice@unifg.it) is researcher in Christian and Medieval Archaeology at the Department of Humanities, University of Foggia. He teaches Information Technologies applied to Cultural Heritage and Digital Archaeology. He is the coordinator of the Digital Archaeology Lab (www.archeologiadigitale.it). His main research topics are IT applied to Cultural Heritage and sustainable archaeology. Since 2012 he is the author of a blog about heritage and technologies (www.passatoefuturo.com).

Vito Sancesaria is Executive Director of Applicazioni di Ingegneria ed Informatica (AI 2) s.r.l.

3D SURVEYING, PHOTO-SCANNING SYSTEMS AND MODELLING TECHNOLOGIES FOR THE DIGITAL PRESERVATION OF 19TH CENTURY MILAN COMPLEX URBAN LANDSCAPE

Alessandro De Masi, Milan Polytechnic - II School of
Architecture, Italy

ABSTRACT

The neoclassical architecture studies developed in large regional centres where the political, economical and cultural power mostly manifested itself. In addition, they showed a grid of knowledge revealing the Connection keys (attraction indexes), that means, the physical places where the relationship between the architectonic elements and their environment is formalized. Hence the need to investigate a territory by identifying “characterizing aggregation systems” and their exchanges with nature and the anthropic reality in order to stress the physiographic systems of the “Territorial Areas (macro-areas)”, opposite to the smaller “territorial districts” (micro-areas that also allow to divide Landscape Areas into one or more Landscape Units). The sustainability of these architectonic units is connected to the studies of the micro areas, where the cultural districts and their economies can be located. The Integrated Digital Survey has accelerated the knowledge acquisition of the anthropic environment. The 3D-RGB model generation, achieved by some digital images of real model, appears as a very powerful procedure of survey, examination and documentation, because it makes possible to link easily the survey of a detail to its entire context and makes possible to acquire not metrical, but also chromatic and thematic data. The testing goal is to verify the effectiveness of this methodology in association with the well-established survey methods based on laser scanner.

KEYWORDS: Communication, Landscape, Culture Heritage, 3D Survey, Multi-representation, 3D models

INTRODUCTION

The articulation of the “Historic Urban Landscapes” as well as of the environmental mosaic of the Italian territory, which accounts for 25% of the world heritage, depends on the economic conditions and on the methods of investigation on the places that have archaeological and historical Landscape Heritage. In fact, despite their historical aspect, Landscape Heritage sites can be strategically used by present and future generation as long as their economical relationships with the areas they are part of (divided in macro and micro areas) are investigated, and the liaison between urban infrastructures and physiographic systems is studied. This is necessary in order to protect their historical evidence from the so-called “fragmentation” phenomena. Such phenomena are responsible for the degradation of the ecological landscape and for the degeneration of the visual landscape which in such a way loses its character of readability and recognisability, above all within the cultural landscapes, product of a secular relationship between human activities and “nature”.

The Urban Landscape of the Historical Italian cities has a very complex structure because of its cultural, technological and representative values, and therefore the techniques of laser detection and software, as well as the integrated use of these systems, provide a complex and a challenging vision of the environment. Also, these systems serve to define the processes of maintaining the historic urban landscape. Computer technology, along with the appropriate software use, allow you to grasp the three fundamental aspects of a district area which are its historical - cultural identity, its visibility and its recognition. Such aspects ultimately determine the lacking elements of the studied area and the appropriate intervention for a sustainability process.

DATA AND METHODOLOGY

OBJECTIVE

The scope of the research consists in a net of territory cultural and information technology districts, identified by “characterizing aggregation systems” (urban, rural-manufacturing, rural-cultural and

landscape-environmental-cultural), a competences network and a Knowledge-network in tune with a strategic vision of the new planning of the urban anthropic.

The network of competences built on an economical-cultural model – environment, has as its spin-off the preservation, valorisation and safeguard of the landscape and cultural heritage, intended as resources – income for a model of eco-sustainable development. The necessity to promote the creation of districts represents also an effective reply to the progressive impoverishment of the biodiversity and, consequently to the landscape degradation, strengthening the bio-permeability of the interested areas. On the other hand, the districts, while connecting the local diversities as well as their specific competences, propose assemblies of different and significant historical cultures for the process of political and economic development. From the experiences gained with the application of relevant technology it was possible to see how each of the detection techniques used has its own peculiarity that makes it advisable in specific situations. This research focuses on Milan urban landscape and its most significant neoclassical architectural buildings, and comes from the studies carried out by the author for the Department of Architecture Planning at Milan Polytechnic named Program of Digital Multi-representation for the Identity, Visibility, Recognisability of Milan Neoclassical Urban Landscape, and from the technical report Campania Felix (Italy), Cultural Landscape and Rural Environments Governance conceived for the UNESCO World Heritage Centre (France).

In Milan, the areas populated by the neoclassical buildings represent a territorial dimension of great importance due to the special architectural values of the sites. The nineteenth-century city of the enlightened Milanese bourgeoisie, at the time, was conceived as a place for experimenting with the social culture, with the evolution of the spirit and of the science according to the Enlightenment principles and the extraordinary vision of the French culture embodied in Diderot's Encyclopedia. Such culture was also expressed in the technical manuals that emerged in the late 1700 and continued their popularity in the polytechnic schools of 1800. These motivations above all have determined the presence of Milan on Corridor I Berlin–Milan–Palermo (considered by the European Commission as a cultural route of selected European cities) and have also led the author of this study to choose

laser detection and software use as his tools of investigation, being both compatible with the neoclassicism's top priority of creating architectural models sans optical deformations. In fact, with laser technology we can obtain a precise image of the historical buildings and of their surrounding areas, and a punctual report on the preservation state of the nineteenth-century architectural heritage. Despite the variety of ready-to-use instruments such as aerial photography, remote sensing and direct visual inspection, laser detection and software use have therefore shown to be the most suitable tools for such research as they allow to grasp the three fundamental aspects of a district area which are its historical-cultural identity, its visibility and its recognition. Moreover, the digital 3D modelling enables the use of models as an interface to share and visualizes information collected in databases with web-based tools. This is order to disseminate and share the collected data with other research institutions and scholars using remote access. At the same time, the combined use of softwares reduces time-consuming operations for the detection and eliminates unnecessary components in the cloud of points of the following data processing stage. Associated the scanner with photo-scanning techniques (ZScan and the Z-Map Laser Mencilsoftware), extremely precised orthophotos are implemented in a timely manner considered unimaginable with classical photogrammetric processes. With the integration of all the techniques used I was obtained a 3D model with a relevant rich database of information. The technology chosen for this study is therefore in tune with the neoclassicism and the Enlightenment's spirit, with the fervour of the scientific research of the time and seems appropriate when searching an expressive model adequate to the nineteenth-century scientific evolution values. At the time, such values would be developed by the new professional figure of the engineer-architect who would create the monumental city of the future, socially ready to transformations, according to the principles explained in the French Encyclopaedia.

THE ARCHITECT-ENGINEER'S NEOCLASSICAL RATIONALISM

The most relevant engineer-architects for this study are undoubtedly Simone Cantoni, Giacomo Quarenghi, Leopold Pollak, the Abbot

Joseph Zanoja and especially Luigi Canonica and Luigi Cagnola. Their most significant works (whose drawings of the Passaggio Centrale in Armadori Street and Politecnico di Milano in Leonardo Place are reported in this research) cannot be studied apart from the schools in which they served as professors, specifically named polytechnics. Polytechnics, starting from 1810, will be opened all over Europe and will take over the social value of science and technology brought by the engineer-architect, as a representative of the spirit of reason and of the rising aspirations of the new liberal bourgeoisie. Thus, the emergence of the figure of the engineer-architect will remain the foundation of the industrial revolution taking place and, above all, of those interventions related to the construction of public works, infrastructure and services that will set in the area the precedent for all future developments. At the end of the XVIII century, as a result of the transalpine events, Milan is ready to become the first among the modern cities of Europe. The neoclassical and Palladian architecture will be vehicle of the post-revolutionary ideas and new types of public buildings that will make the urban structure more complex. In 1770, with the arrival of Giuseppe Piermarini, a pupil and collaborator of Luigi Vanvitelli, a new language starts, being universally recognized as authoritative and innovative even in the wake of the classical tradition. The interventions performed in the Royal Palace, Villa Ducale in Monza, Palazzo Belgioioso (1775), Alla Scala theatre (1778), Academy of Brera, etc. are the expression of a refined and international culture. Simone Cantoni, Giacomo Quarenghi, Leopold Pollak, the Abbot Joseph Zanoja and especially Luigi Canonica and Luigi Cagnola have worked to transform the city into a monumental capital of northern Italy. Executives of the Academy of Brera and advocates of architectural theories of the Enlightenment Neoclassicism through a refined classical vocabulary, the typological characterization and the gigantism of the forms in public works were executors of the political will of the French rulers before and of the Austrians after.

The figures of Piermarini and Cagnola were an expression of both the initial period and the last of Milan neoclassicism. Cagnola continued the professional activity of Giovanni Antolini that characterized the city of the Second Cisalpine, the French rule and its urban reform. Antolini is bound to great design of Bonaparte Forum (1801), political and administrative centre located in Castello Sforzesco in the centre of a square of 500 meters in diameter, cut from a straight road axis,

surrounded by arcades and public buildings in Doric style and by the waters of Naviglio river. The plan was not followed but remained a model of urban renewal with respect to the traditional city. In 1807 the Commission Ornato, formed among others by Canonica and Cagnola, was commissioned to develop the Master Plan of the city and continue the work of Antolini. The members of the Committee worked hard on the regulation of private housing and on the building types of factories. [Celona, T., Mariani Travi E. e L.]. Cagnola, perhaps more than Canonica, seemed to give the city a European neoclassical aspect reformulated through the giant forms and the Roman classicism, in an era dominated by the revolution of the state and professional apparatus wanted by Napoleon and the Austrian restoration. Porta Ticinese, the Arch of Peace (completed five years after his death in 1833), the Rotonda of Inverigo and the urban works (Corso Ticinese, Public Gardens, Botanical Gardens) are expressions of an ideal "rationalist" poster of Milan neoclassicism. (Figure 1)

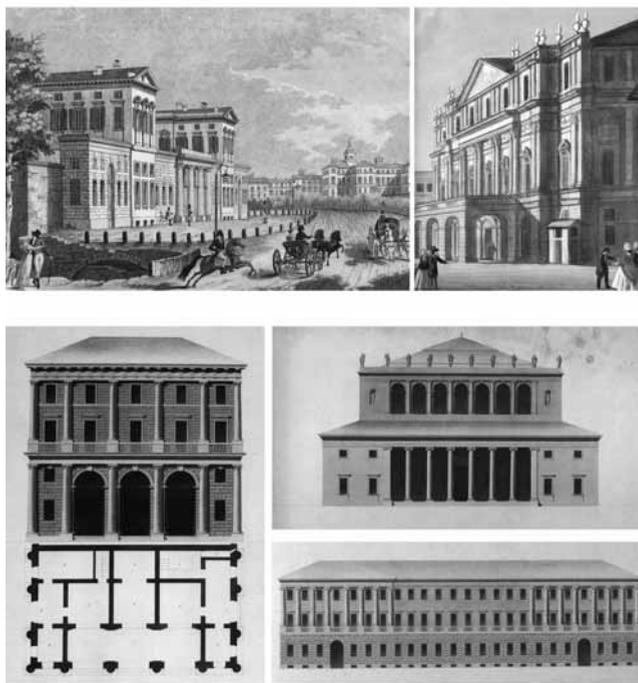


Figure 1. From left, Villa Belgioioso Bonoparte today Villa Reale - incision 1808 - Civica Raccolta delle Stampe Bertarelli – Milan, Teatro

alla Scala incision, Milan, L. Cagnola project for the bridge of Porta Ticinese 1801, L.C. Palazzo dei giardini pubblici, 1810, L.C. project for Palazzo Arese 1810 - Civica Raccolta delle Stampe Bertarelli, Milan (Italy).

LINE OF RESEARCH METODOLOGY

From the methodological point of view, the research was articulated according to: 1) Multi-Representation and evaluation of the landscape consisting of a set of cultural, geometric, morphological and dimensional knowledge for the formation of a digital 3D model all implementable with multidisciplinary themes; 2) human semiology, natural and absolute views of the territory to identify new forms of visibility and accessibility of the sites; 3) definition of territorial macro-areas and micro-areas having a landscape value resulting from territorial dynamics, to establish a cultural and managerial presence interfacing with technical Institutions, cultural Institutions, Universities; 4) levels of sensitivity (trend threshold) of anthropogenic territories to encourage the process of interchange between urban systems on the territory (cultural-tourist-archaeological, urban system, manufacturing system and landscaping) that occur in fixed points known as "critical" within the neoclassical urban environments, and which are or may become characterizing places of attraction [De Masi, A., 2012. Visibility, Recognition and Integrated Digital Survey for Interpretation and Promotion of the Architectural Heritage]. The construction of sensitivity levels of the macro (historic areas) or micro-areas (district) is the final process of articulation of urban and peri-urban landscapes, and depends on the items listed in the methodological lines of the research. The territorial systems present on the territory operate through significant "infrastructure nodes" where the systems themselves interact with the anthropogenic and natural reality. The specificity of the exchange is determined by the presence and by the nature of the systems, as well as by the conditions of their operation. This process determines a development of the district and its connections with the emergencies on the territory. The image of the landscape reflects the accessibility to the knowledge of places and it comes within a balanced view of the aspects of nature and anthropogeny. The level of sensitivity depends on the specificity of the exchange on which the territorial

dominant features related to biodiversity and landscape are also shown according to quality and quantity of items being present in the process of exchange between social environment and territory.

Within the computer representation the sector of the Visual Communication of the anthropic, urban, archaeological, environment assumed great importance being addressed to optimize: a) the historical and cultural value of the urban environments; b) the images heritage with the relevant concepts of visibility and recognisability of the environment, as well as the value of identity of the places of the new cultural districts. [De Masi, A., 2008. Campania (Italy), Cultural Landscape and Rural Environment Governance].

3D SURVEY AND THE MULTI-REPRESENTATION FOR DISTRICT AREAS

The survey is a complex procedure for the reading and graphic transcription of the architectural volume in order to highlight its formal, functional and chromatic values. The examined buildings were subjected to a program of multi-representation consisting of a set of cultural, geometric, morphological and dimensional knowledge for the formation of a digital 3D model; all is implementable with multidisciplinary themes representing the result of a method of approach and integrated reading of data. From an operational perspective four phases were considered: measurement (laser scanning, contextual photo capture, acquired data processing), graphical depiction, iconographic and bibliographic research and issues processing (structural and technological aspects, state of preservation of the building, urban habitat, colour survey) [Cundari, C., 2005.]. The phases of measuring, graphical and three-dimensional depiction were particularly significant to document the plano-altimetric and morphological articulation. The first stage of land survey operations materialized with the identification of topographic strongholds, georeferenced to the national network and with the design and the beat of a topographic survey of manufacts with different open and closed polygons. The positioning of the points of shot with the laser scanner instruments FARO Photon 120 and 3D IMAGER 5006h has been evaluated with the appropriate areas of overlap, and it was also necessary to perform scans from different socket stations, in order to

integrate areas devoid of information and shadow zones in the following alignment phase. Laser shootings, acquired at high definition with the general and detailed metric sizes, have shown the formal qualities, the morphological distortions and geometric deformations of the visible architecture. The acquired data are displayed on the field in order to verify each scan in the point of clouds represented. It was necessary to consider the issues relating to the alignment of each scan and to contain the error in a tolerance limit proportionated to that of the measuring instrument [Bertolucci D., 2009]. The alignment of the scans occurred with the use of iterative algorithms which carry out an automatic search of all the homologous points by performing a spatial roto-translation, without change of scale, compared to the reference system of the adjacent scanning. After the scans were recorded and the point of clouds were automatically cleaned, the reconstruction of the surface of the studied object was carried out in order to generate an IMMerge triangulated model to be inspected with IMInspect application. This in order to correct anomalies in the resulting model. The survey returned a complete discrete model (point of clouds) and then a DSM model (triangular mesh) mapped with ortho-photos and digital photos from which you can obtain the geometries of the complex. It proved to be necessary to make precise choices discretizing the whole matter and bringing it to a limited number of points.

3.1.1 INTEGRATED SURVEY TECHNIQUES FOR THE STUDY AND PRESERVATION OF CULTURAL HERITAGE

The laser scanning technology combines the phase of knowledge with that of processing, ensuring the accuracy of the metric survey and recognizing the materials used in the construction (shapes and colours). Compared to other detection techniques, 3D laser scanning system is faster, more accurate and objective, since the survey is automatically performed by the instrument. Digital acquisition on the main Milan buildings presented here was carried out with Photon 120 laser scanner based on phase-shift technology that allows to obtain clouds of coloured points and an high resolution. The point clouds are intended as a flexible tool and data base from which it is possible to extract different information at different times and in which each point has the same degree of precision. It is therefore possible to verify the point clouds not

only in the study of a single ray, but also in the detection phase of structural displacements of the building. It was therefore preferred the combined use of FARO Scene 4.8 and Gexcel JRC 3D Reconstructor softwares. As to the scanning phase, the integration between the softwares allowed an accurate scans overlap without using the total station. However, it was necessary to consider several point clouds to internally cover the buildings being studied in order to overcome problems related to the registration of individual scans and finally restrict the error within a tolerance of the same order of magnitude of the measurement instrument [Bertolucci, D., 2009]. The first single range scan filter, obtained with FARO Scene, has allowed a reduction in the size of the data files, an automatic detection of stationary targets and the recording of scans in a very short time. The subsequent data processing performed by Gexcel JRC 3D Reconstructor has, however, allowed the alignment of scanning and the geo-referencing with respect to a single reference system as it is based on an algorithm of advanced module control that has allowed the overlap of each scanning with a less than 1 cm tolerance range. In the phase of restitution and processing of the measured data, the clouds were filtered, pre-aligned by the software FARO Scene, and finally recorded through a new algorithm given by the GEXEL Reconstructor JRC-3D software to get virtual models of buildings [Bertolucci, D., 2009]. The FARO Scene software allows to compare two scans of the same structure in which the magnitude of the displacements of the structure, the filtering and the interpolation from point clouds to polynomial curves are reported. This leads to a simplification of point clouds with a considerable reduction in computation times as millions of 3D points are processed in systems of equations controlled by a few variables that represent curves in 3D space. In the phase of data processing these numerical methods give different options both in the equations assembly and in the phase of post-processing through a huge amount of collected metric data. The analytic approach, however, is much more appropriate for numerical calculations and conversion of the point clouds into a mathematical model, where only small errors may occur as the curve does not exactly intercept all point clouds but it differs from them with an average error. As a consequence, it becomes necessary to perform a verification of the polynomial approximation through the choice of some control points at regular intervals. The point cloud can be transformed from an almost

continuous model (consisting of millions of points) into a discrete numerical model, that can be seen as a reduced version of the continuum model developed by the discretization of some of the available data. The automatic scanning system, like the one explained so far, allows to quickly capture more data than what it is actually needed. On the contrary, the numerical model is based on the discretization of the point cloud in a domain composed of elementary points, arranged in a regular array and checked and verified through a choice of sectional planes, orthogonal to each other and at regular intervals, from which one can obtain measurements to approach a helpful numerical model for the diagnosis of the building's structure. (Figure 2)

The method of survey working using coloured point of clouds, acquired by a limited number of photographs taken with a high resolution digital reflex camera, is a further step in the direction of multi-thematic knowledge of an historical architecture. The construction of a 3D-RGB digital model, obtained by some digital images of a real model, makes possible to acquire not only geometric data but also chromatic and thematic data. Among the photogrammetric surveying techniques the applications of three-dimensional acquisition systems, which allow the return of 3D models at high density of information, have become increasingly frequent and widespread [Ceccaroni, F., 2008]. In fact, the software Allplan Photo (Nemetschek) is obtained with the knowledge of only two distances. The acquisition and importation of images allowed us to discretize the detected object in a finite number of pixels with specific algorithms, representative of a similar type of perspective transformation. With ZScan software (Mencisoftware) a procedure was used being divided into 3 phases: project of photographs captures, data acquisition, post-processing. The second phase was obtained by simultaneous acquisition of point of clouds and "photo-scanning" textures based on an algorithm of tri-multifocal analysis of the image. The latter, using coloured point of clouds, sees the images as input of information being metrically and chromatically valid in 3D coordinates of the points. The procedure for post-processing takes place through a multifocal correction algorithm by which the images are down sampled according to planes at different

depths and identified by a number of features whose arrangement influences the subsequent stages of the calculation.

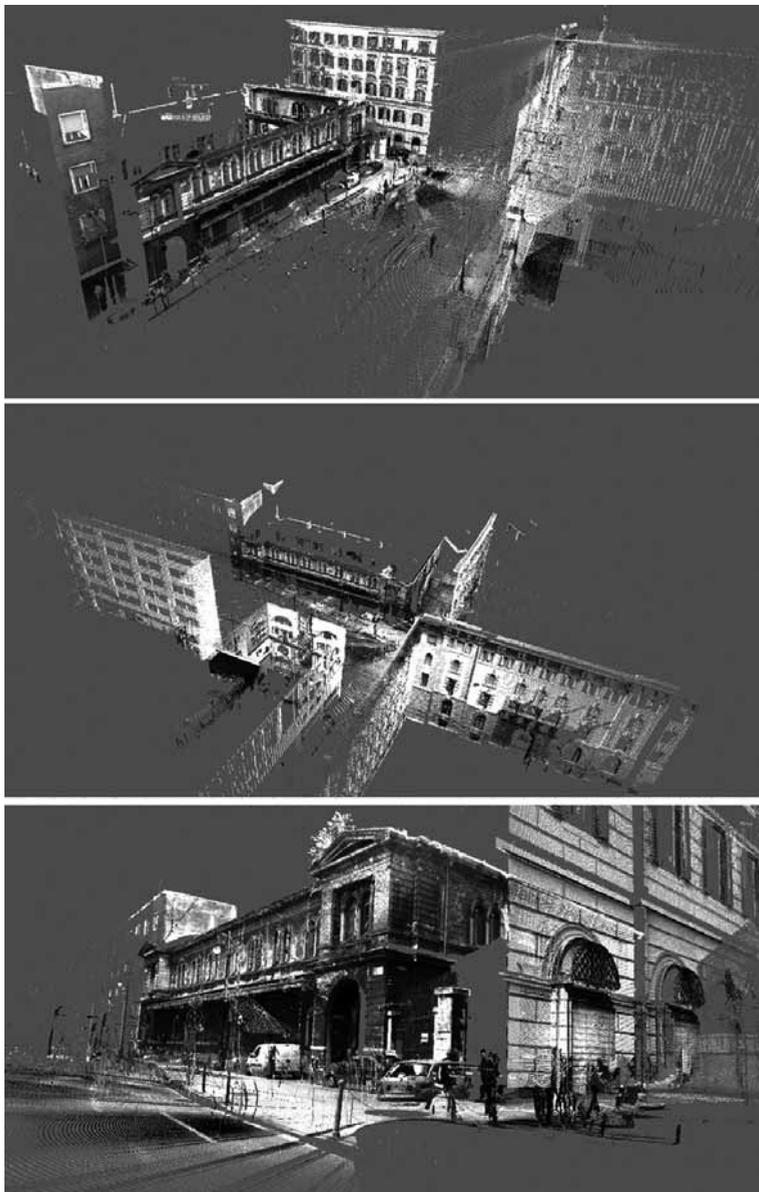
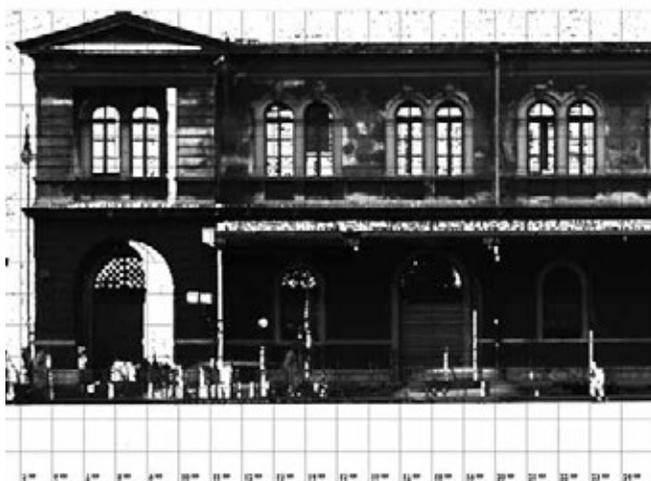


Figure 2 - Instrumental survey of the building with the laser scanner FARO Photon 120 and 3D IMAGER 5006

3D Modelling and Photo-scanning Systems for Cultural Heritage

The final phase was carried out through the process of multi-ocular image-matching with methods of dynamic programming. The resulting models were exported for the subsequent phases of editing and generation of plans, sections, profiles, contour lines, up to DEM (Digital Elevation Model). The ability to process and filter the clouds of points with the images shows a further step towards the analysis of the degradation of the materials on monuments. The colorimetric information is a very valuable representation in both the stages of diagnosis and monitoring. The mapping of several images of the scanned architecture, even at different times of the day, allows the assessment of conditions that are completely hidden from the mere visual inspection [Carbonara, G., 2008]. The use of multi-level images, obtained with overlapped colored filters, can return as a photometric light curve resulted from the amount of absorbed light. This is a procedure to represent the reflectance values derived from the scans with altered colors. Furthermore, the use of the Z-Map Laser has allowed the alignment of the various clouds, the correction of errors, the generation of the orthophotos and the subsequent and possible vectorization. The phase of frame registration is carried out by manual and automatic collimation of homologous points. (Figures 3-4)



Figures 3. Digital photogrammetric straightening,



Figure 4. Drawings and models of Passaggio Centrale, Armorari Street 8 - Milan, drawings and models of Politecnico di Milano, Leonardo Place (Italy).

RESULTS

Therefore, the laser scanner at phase difference or at triangulation along with the software Gexcel JRC 3D Reconstructor, and the photo-scanning systems (ZScan and the Z-Map Laser Mencilsoftware) or photo-matching have provided a detailed picture of the cityscape; associated then the scanner with photo-scanning techniques, extremely precised orthophotos are implemented in a timely manner considered unimaginable with classical photogrammetric processes.

The maturity of the typological and formal language of Milanese neoclassical architecture, its richness and diversity of cultural heritage landscapes as well as the defence of the identity of the urban centres of historical and cultural value thus favouring: 1- the identification and conservation of landscape assets of the urban centres having great

historical and cultural value; 2- the management of the transformations of the urban centres with respect to the cultural, tourism and economic interests of the territory, and depending on the function of the Corridor1 (cultural tourism) Berlin-Palermo; 3- the upgrading of local infrastructures (transport, energy and water); 4- the promotion of land through application of appropriate indicators which contribute to the attractiveness of urban areas and to the maintaining of a sustainable balance between historical urban and peri-urban areas (urban attractors); 5- the sustainability of historical urban areas through the protection of biodiversity, large underground water basins as well as surface basins (historic city centre of Milan and the Naviglio river); 6- the highlighting of the fragmentation phenomena found in the marginal areas to protect the natural environment of peri-urban areas, the process of bio-permeability and the identity of urban areas.

CONCLUDING COMMENTS

The Milanese neoclassical environment has a very complex structure because of its cultural, technological and representative values, and therefore the techniques of laser detection and software, as well as the integrated use of these systems, provide a complex and a challenging vision of the landscape of this historical period. These systems serve also to define the processes of maintaining the historic urban landscape. The three aspects of a district area pointed out at the beginning of this study (identity, visibility and recognition) ultimately determine the missing elements of the studied area and the appropriate intervention for a sustainability process. The scope of the research consists in a net of territory districts, identified by “characterizing aggregation systems” (urban, rural-manufacturing, rural-cultural and landscape-environmental-cultural), a competences network and a knowledge-network in tune with a strategic vision for the new urban anthropic planning (De Masi, 2008). The network of competences built on an economical-cultural model – environment, has as its spin-off the preservation, valorisation and safeguard of the landscape and cultural heritage, intended as resources – income for a model of eco-sustainable development. The necessity to promote the creation of districts represents also an effective reply to the progressive impoverishment of

the biodiversity and, consequently to the landscape degradation, strengthening the bio-permeability of the interested areas. On the other hand, the districts, while connecting the local diversities as well as their specific competences, propose assemblies of different and significant historical cultures for the process of political and economic development. From the experiences gained with the application of relevant technology it was possible to see how each of the detection techniques used has its own peculiarity that makes it advisable in specific situations. With the integration of all the techniques used, a 3D model with a relevant rich database of information was obtained. It ensures today a proper preservation of the monuments, and an understanding of their evolution within the urban environment for the future, because of the various economic incentives. In addition, the 3D laser scanner returns three-dimensional models "inspected" with a continuous, acquisition, which highlights a cloud of points evenly distributed over the geometric model. It is obvious that the process is reversed in the traditional survey with laser technology, as only at a later time and according to the objectives to be achieved, the selection criteria and representation of the data collected in clouds of points that reproduce faithfully small-scale reality are operated. In other words, if using traditional methods it is necessary to carry out a process of reduction of the reality that surrounds us a priori, discretizing the item it necessary to return, with laser technology that selection operation is performed a posteriori on the basis of the required characteristics to represent. Finally, the photogrammetric techniques allow a management of the three-dimensionality that we can define "controlled": the vertices are acquired through an established reference system, with respect to which and through calculation algorithm calculations on pairs of corresponding points or autocorrelation algorithms, points control are managed and operations around the internal and external orientation of the detected item are run. At the same time, in order to optimize the result, the calculation is implemented on selected areas depending on the result you wish to achieve

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BIOGRAPHY

Architect Alessandro De Masi (alessandro.demasi@polimi.it, alessandro.demasi@unina.it) holds a M.A. 2 in *Ingénierie des Projets Immobiliers*, from the Université de Valenciennes et du Hainaut, France, and a Ph.D. in *Relief and Representation of the architecture and the environment* from the II University of Naples, Italy. He was also a research fellow (SSD ICAR/17-Architectural Drawing) and winner of funding for research - Projects Young Researchers (SSD ICAR/17-Architectural Drawing) at the II Faculty of Architecture of Naples. He teaches *Architectural Drawing* at Milan Polytechnic (II Faculty of Architecture), University of Trento (Faculty of Engineering), University of Venice IUAV (Faculty of Architecture). He previously taught *Architectural Survey* at University of Bologna and University of Trieste, *Drawing* at the University of Padua, University of Naples Federico II, Free University of Bozen and *Architecture of Landscape* at Basilicata University. He is a member of *UNESCO Forum* and he is on the international research team for the "Rural Vernacular Heritage - 2007-2013" created by *UNESCO World Heritage Centre* (France) with 22 Universities partner. Moreover, he is member nominated by ICOMOS-CIPA for the TASK GROUP 2 "Open Source Tools, Landscape and Cartography: Studies on the Cultural Heritage at Territorial Scale" with 6 Universities partner world-wide (Spain). He was nominated expert for the QSN 2010-13 (National Development Framework) and for the Central Institute for Catalogue and Documentation 2010-13, both promoted by Italian Ministry of Cultural Heritage and Activities. He is on the Editorial Board of Portugal's IJHSD (Green Lines Institute for Sustainable Development), JCEA U.S. (David Publishing Company), Associate Editor of *The Image* (USA) – University of California, Los Angeles (USA) and University of Illinois Research Park-Champaign (USA). In addition, he is a Member of Commission ICOMOS-ICIP, University of California, Merced (USA). He have participated in 15 research projects includine and his current research projects are Analysis and Testing of Innovative Methods aimed at Understanding and Representing the Architectural Heritage through the use of Advanced Methods of Relief, *Neoclassical Architecture in the City of Milan* (Italy) and *Advanced Techniques of Survey and Relief Applied to Architecture*, funded by Department of Architecture, Built

environment and Construction engineering (ABC) the Milan Polytechnic (Italy).

The results of his research have been presented at XI Settimana della Cultura Italiana (2009) and IX Settimana della Cultura Italiana (2007) sponsored by the Italian Ministry for Cultural Assets and Activities, TV Show RaiUtile (23.03.07) dedicated to Cultural Heritage and reported in the Italian Presidency of the Council of Ministers. He is on the scientific committees of the international conferences (EUROMED 2014, HERITAGE 2014, REHAB 2014, ECLAS Conference 2013, ICOMOS-CIPA 2013, HERITAGE 2012, ECOMUSEUM 2012, EUROMED 2012). His research interests focus on the computerized representation techniques, representation and analysis system for cultural heritage and landscape, cultural heritage data acquisition and processing, recording cultural heritage, GIS and information management for cultural heritage, landscape perception, mapping and representation of intangible landscape, rural architecture. He is author of 55 publications, among which *Architettura Rurale tra Villa Literno e Carinola (Ce)*, Alinea, Florence 2006 (Italy), which received 17 sponsorships and in particular the Council of Europe, the Ministry of Heritage and Culture, the Campania Region, the Province of Caserta and the University of Malta - Links Campus.

THE LOCCIONI MODEL OF “RESPONSIBLE ENTERPRISE”. TERRITORY, CULTURE AND SOCIAL INNOVATION

Francesco De Stefano, University of Macerata

ABSTRACT

Nowadays, in the age of “knowledge economy”, one of the most important social questions on which we have to reflect is the relationship between enterprise business practices and the respect for human beings and environment. This work aims at investigating the case of a technological enterprise from Marche (Italy), Loccioni Group, in relation to its engagement in developing a model of social innovation that meets social and environmental needs of the area in which it is rooted, and wants to promote, preserve and spread its cultural heritage. Analyzing Loccioni’s cultural and environmental projects from ethical-anthropological point of view, even in relation to the recent European strategy for development (“Europe 2020”), we can testify the real possibility to combine economic growth, cultural heritage enhancement and respect for the environment, demonstrating that a model of “responsible enterprise” can exist.

JEL: L26

KEYWORDS: Enterprise, Responsibility, Innovation, Territory, Culture

INTRODUCTION

In front of the current challenges of social-economical crisis, climate changes and globalization, we must reflect about a different model of development, focused on social and environmental responsibility and on the enhancement of cultural resources of the territories. In particular, we need to understand how to develop an enterprise model that does not consider the economic profit as the only purpose of its activity, but it is committed to promote social and ecological values through the

reevaluation of environmental and cultural assets of its own territory. This model of development can be realized especially by small and medium-sized enterprises, which are often characterized by a close connection with the features of the specific territorial area in which they operate.

This is the case of Loccioni Group, a family enterprise from Marche (Italy), rooted in the territory of the Vallesina. The Group develops high-tech measurement and test solutions in various business sectors (mobility, humancare, home, environment, energy), with the aim of improving the quality, efficiency and sustainability of products, processes and buildings. Until now, the case of Loccioni Group has been studied mainly for its particular entrepreneurial history (Bartocci, 2013) or for its specific organizational system (Bonti, Cori, 2006). What is lacking, then, is a *combined perspective* which will be able to underline Loccioni's ethical values (social responsibility, sustainability and attention for the territory) in relation to its concrete business practice. A similar perspective was carried on by Niccolini (2008, 199-221), even if with a particular attention on Loccioni's organizational system. Thus, the purpose of this work is to show the Loccioni model of "responsible enterprise", analyzing it from an ethical-anthropological point of view. Here is the originality of this research: combine the organizational practices of a specific enterprise with its own philosophical sense, which should be for the enterprise itself the main aspect to be considered.

RESULTS AND DISCUSSION

From CSR to Corporate Social Innovation in the Time of Knowledge Economy

During the Eighties it has been starting to state that contemporary economics is based not so much on the production of material goods, but above all on the value of knowledge. Today, almost all theories of management considers knowledge as the main source of a competitive advantage that allows organizations to adapt themselves to continuously changing realities (Drucker, 1993, 1994). From this awareness, the modern concept of *knowledge management* was originated, especially by Nonaka and Takeuchi (1995), with the aim of developing systems of

organization, learning (Argyris and Schön, 1978) and dissemination of knowledge in enterprises. In particular the practice of *knowledge sharing*, especially in order to create new knowledge and accelerate innovation processes, is now studied and developed (Nonaka and Nishiguchi, 2001, Davenport and Prusak, 2000).

If the positive potential linked to the development of knowledge and its sharing is undeniable, the dynamics of “cognitive capitalism” (Moulier-Boutang, 2007, Fumagalli and Vercellone (ed.), 2007) must be analyzed not only from the point of view of economic competitiveness, but also through the lens of an anthropological and ethical reflection. Indeed, to obtain a “good integration” between work and knowledge inside of business practices, the development of knowledge has to lay its foundations on values which promote respect for people and for the environment in which they live.

In this sense, we have to consider the recent strategy called “Europe 2020” (ec.europa.eu/europe2020/). Through this strategy, indeed, the EU aims at delivering a growth that is: *smart*, through more effective investments in education, research and innovation; *sustainable*, thanks to a decisive move towards a low-carbon economy; and *inclusive*, with a strong emphasis on job creation and poverty reduction. Thus, “Europe 2020” is the main way by which the EU wants to reaffirm the necessity of *Corporate Social Responsibility* (ec.europa.eu/enterprise/policies/sustainable-business/corporate-social-responsibility/).

Introduced formally on the agenda of the European Union on 2000, CSR is defined as *the ability to combine business with attention for environment and social issues*. Nevertheless, “Europe 2020” goes beyond the only concept of responsibility, focusing its attention mainly on *knowledge*, as the best way to promote *Social Innovation* (ec.europa.eu/enterprise/policies/innovation/policy/social-innovation/).

This expression means that to address the emerging needs of contemporary society, such as social vulnerability and environmental sustainability, we need to identify new sources of knowledge and collaborative networks, promoting global challenges as engine of innovation.

According to *Social innovation*, then, the improvement of new technologies and the development of new knowledge must aim to meet people needs and take care of the environment in a sustainable approach. In this way it would be possible to give the benefits also to the generation to come (conspect.nl/pdf/Our_Common_Future-Brundtland_Report1987.pdf). Only following this ethical values enterprises can realize a “good integration” between work and knowledge. Just this conclusion leads us to analyze the reality of Loccioni Group as a concrete example of the engagement in promoting corporate social responsibility through social innovation.

The Loccioni Model of “Responsible Enterprise”: Territory, Culture and Social Innovation

Loccioni Group is a family company established in 1968 by Enrico Loccioni. Rooted in the tradition of monks and peasants of Vallesina, it has developed itself not performing repetitive tasks (manufacturing), but engaging increasingly in projects for the improvement of the *quality* of products, processes and buildings. The commitment of the Group is then *measuring for improving*, through the development of measurement and control automatic systems on the issues of health, energy, environment, safety and comfort. The Group's mission, “to integrate ideas, people, technology to transform data into value” brought it to become early a “knowledge enterprise”, even though keeping intact the “metalmazzadro” culture of its tradition: the habit of working in uncertainty of the seasons, the strength to restart again and again, the learning from imitation, the crop diversification to reduce the risk. Therefore, Loccioni Group has organized itself according to the model of IBC (Sveiby, 1992): it solves complex problems that require creativity and different skills, its organizational system is “horizontal” and small-sized, it turns knowledge and information into practical *competence*, through the integration with universities, schools and research centres, it invests in Research and Development and in people's training. Moreover, being a “knowledge enterprise” does not mean only having knowledge as the main competitiveness driving force. It involves indeed the conception of employees as collaborators, entrepreneurs, *knowledge workers* who actively invest their knowledge to reach shared objectives. Furthermore the Group is particularly focused on spreading an enterprise culture which values people's

realization, inviting collaborators to grow up together through responsibility, initiative, curiosity and passion.

In addition to that, the deep relationship with its own territory leads Loccioni Group to have a particular attention for the themes of social responsibility and sustainability. One of the specificities of the Group, then, is the connection between the aspects of business and technological innovation with those of environmental sustainability and promotion of the cultural heritage of the territory. The Group is indeed increasingly engaged in projects not aimed only at the economic profit, but also at the promotion and preservation of the beauty of the territory and its rich historical and cultural heritage.

In this sense, some very interesting Loccioni’s projects are: *Leaf Garden*, *LOV* and *Flumen* (see Loccioni’s *Social Balance 2012*: www.loccioni.com/wp-content/uploads/2011/12/2012-Social-Balance.pdf). *Leaf garden* is the garden of Loccioni Group, which offers season fruit and vegetables, natural odours and flavours that are typical of its territory to its guests and collaborators. This can be a virtuous way to promote the specific gastronomic culture of the area, and it becomes an important attractive force for visitors.

LOV – Land of Values (www.loccioni.com/marche-region/welcome/), is a project for enhancing tourism, wine and food traditions of the territory, which manages a network of restaurants and tourist accommodation facilities, cultural associations and excellences of the regional tradition (see Cardinali, Gregori, Perna, Temperini 2012). This is the main Loccioni’s project about the promotion of the Vallesina culture and history, its charming villages with ancient churches and abbeys, small museums and wineries. The interesting fact about *LOV* project is that it isn’t directly linked with the business, but its function is mainly lead with the value of hospitality that Loccioni Group wants to spread out, through the relationship with its main interlocutors: clients, collaborators, suppliers and partners.

Flumen is the project for the “adoption” of the Esino river, aimed at securing and enhancing a 2-km river area. It involves a collaboration between public and private institutions in a laboratory for joint design, and it represents an investment for the future that also will lead to rediscover the river as an energy source and a cultural patrimony. From being a threat, the river has become a resource again, with its stories, its

tradition, the work of “selcini” (stone breakers), the hidden beaches, the biodiversity of fauna and flora. In this way the river can start to be lived by the community again and it could become a place of relationship as it was in the past.

An Example of Loccioni’s Social Innovation: “Leaf Community: 2Km of Innovation”

Flumen project is a part of a bigger reality of the Group: *Leaf Community*. The first eco-sustainable completely integrated community in Italy, Leaf Community is a place in which it is possible to live in a carbon neutral house, move with electrical or hydrogen cars, bring children to a solar energy school and work in eco-compatible buildings. Energy is provided by renewable sources, granting the highest level of comfort and modernity (energy.loccioni.com/sustainable-community). Leaf Community, furthermore, is not only a “physical” place, but also a way of thinking and living, by which the values of energy saving and energy efficiency are shared, and new environmental improvement are designed, in relation to meet people needs and to take care of the territory. In the aim of implementing the *Leaf Community*, Loccioni Group is realizing the *Leaf Lab*, the first class A+ industrial building, connective and fully in harmony with the environment. With it, and with storage and management energy systems, Leaf Community will become the *first micro smart grid* in Italy by the end of 2013 (<http://energy.loccioni.com/2013/09/>). This project, as *Flumen*, is a great opportunity to stimulate reflections on energetic, hydro-geological, fiscal and administrative question, moreover it gives visibility to the territory and its beauty.

Leading with its vocation of “open-air laboratory”, today the Leaf Community not only concerns environmental issues and energy efficiency, but also the larger ones related to social innovation, territorial development and corporate culture, from not only economical, but also historical, artistic and cultural point of view. The lens of the enterprise stands on the hills of its territory, imagining a land where there are no boundaries between the private and common goods, in which each element is treated and interpreted in an innovative way. Starting from the “adoption” of the Esino river, Loccioni Group wants to realize an area of permanent design, developing corporate culture and

technological innovation through the reinterpretation of the traditions of the past. From agriculture to industry, from research to services, the company aims at generating visions, projects, actions, demonstrating the possible harmony between man and nature, public and private, profit and value.

This is the concept of *2km of innovation*. The idea of the Group is to continue in developing the environmental resources of the surrounding area, enhancing it through cycle lanes, green areas, training trails, and everything that could encourage cultural exchange and dissemination about the beautiful landscape of the territory. In addition to this, the Group is developing a research project with the University of Urbino, to analyze and enhance the historical and artistic heritage of the territory, developing and disseminating humanistic culture that distinguishes it, discovering its roots, traditions, customs, artistic excellence and cultural heritage.

Through this engagement, the area in which Loccioni Group operates can become a destination of an *international enterprise tourism*, by which spreading out its cultural heritage and attracting social and economical resources from all the world. Thus, the Loccioni model of “responsible enterprise”, which tries to combine innovation with social needs and environment care, can represent one of the exemplarities of Marche region, enhancing a kind of entrepreneurship that promotes the “good integration” between work and knowledge.

CONCLUDING COMMENTS

Through this research, we have analyzed some aspects of Loccioni enterprise model, demonstrating its engagement in social responsibility and sustainability through the description of its main *social innovative* projects: *Leaf Community*, *Leaf Lab*, *Leaf Garden*, *LOV*, *2km of innovation*. These projects show the possibility for an enterprise to go beyond the only economic profit, having people’s well-being and the environment preservation as the main goal. This work can be a starting point to analyze the Loccioni model from an *integrate perspective*, which considers all its entrepreneurial features in relation to their ethical and anthropological meaning.

The link between a “regional” dimension and “global” one, then, is another interesting element underlined by this work, that has to be sound out more deeply in future researches. Indeed, contextualizing the actions of a specific enterprise in the broader contest of “Europe 2020”, or into international debates about the theme of sustainability, leads us to a twofold advantage: on the one hand it ensures that the actions of a particular reality will contribute to the realization of a global objective, on the other it makes possible the dissemination of the good practices developed by enterprises of different territories, giving them visibility and increasing their interconnection.

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MEASURING THE EFFICIENCY OF MUSEUMS MANAGEMENT: EVIDENCE FROM A NATIONAL NETWORK OF MUSEUMS IN SPAIN USING NON- PARAMETRIC TECHNIQUES

María José DEL BARRIO TELLADO, Universidad de
Valladolid (Spain)

Luis César HERRERO-PRIETO, Universidad de
Valladolid (Spain)

ABSTRACT

The goal of the present work is to evaluate the efficiency of a regional system of museums, taken as an example of cultural institutions. We also explore the impact which certain exogenous factors, such as the institutional management model and location, can have on the efficiency level and the evolution of productivity. A non-parametric approach, Data Envelopment Analysis, is used to measure efficiency in these institutions, and we employ a complex production function embracing a number of inputs and outputs adapted to the various functions which museums fulfil: preservation, research, communication, and exhibition. An empirical analysis of data from a regional system of museums in Spain illustrates this application of the operational research model. The most important findings indicate that at least half the museums chosen operate efficiently. The most efficient museums are those located in urban areas and run by regional administration, rural museums under municipal management not proving so efficient. Quite significant progress is evident in the productivity of the first group of museums, mainly due to improvements in internal efficiency, basically own management of resources in relation to services provided. Contrastingly, as expected, technological change has less impact in these cultural heritage institutions, which prove less receptive to new technologies compared to other cultural industries. Finally, in an effort to enhance the overall efficiency thereof as well as the performance of each individual institution involved, the work seeks to evidence this technique's usefulness in establishing guidelines and offering recommendations concerning the use of resources.

JEL: Z11, D61, H41

KEYWORDS: Efficiency evaluation, cultural institutions, economics of museums, Data Envelopment Analysis, conditional efficiency

INTRODUCTION

Despite the provision of culture being one example of the allocation of public goods, comparable to others such as health, education, municipal services, and so on, which have, by contrast, been the focus of much analysis, few studies have to date evaluated the efficiency and behaviour of cultural institutions. This may well be due to the uniqueness of cultural goods, resulting from their symbolic and intangible significance, which makes it difficult to objectivise the services they secure or the resources they require. This may result from the difficulty involved in collecting reliable and representative data from the institutions charged with managing and overseeing said goods, or merely because analysing culture and cultural institutions from a financial perspective is uncommon.

Yet, there is no reason why the behaviour and efficiency of such institutions should not be evaluated. This is firstly because providing cultural goods consumes certain resources, which are scarce and which may be put to other uses, therefore implying an opportunity cost. Given the current economic crisis and the financial constraints being imposed, such an issue becomes even more critical. Secondly, simply because many of the services provided by cultural institutions are of an intangible nature or are non-marketable, does not mean their production and management may not be defined and evaluated, at least in an effort to provide comparative references *vis-à-vis* possible best practices. For these reasons, developing theoretical knowledge and practical applications to gauge cultural institution efficiency proves both crucial and invaluable at the present time.

Broadly speaking, efficiency studies assessing institutions which supply a public good may be divided into two categories. By applying a series of performance indicators, the first group comprises works that seek to measure how well the institutions function. Such an approach might at first sight appear to be straightforward since it involves gathering a number of basic variables related to activities and to the use of resources, as well as their relative proportion compared to other aggregated indicators, thereby allowing for the situation between various institutions to be contrasted or for the evolution of their

behaviour over time to be explored. In the specific area of cultural institutions, studies pursuing this line include Weil (1995), Evans (1997), Boyle (2007) and Turbide and Laurin (2009). These studies draw on a series of quantitative and qualitative components that provide for an analysis of the extent to which the various activities chosen are being fulfilled. They even allow for a balanced scorecard to be devised for the institution under examination (Weinstein and Bukovinsky, 2009). Peacock (2003) and Pignataro (2003) describe a series of conditions required to draw up an appropriate system of performance indicators which will also allow for a consistent interpretation thereof. Yet, these authors admit that said indicators can never offer an all-inclusive and fully comprehensive description of how cultural institutions function, and they urge extreme caution to be exercised when attempting to use the indicators to compare institutions and to assemble rankings amongst them.

The second group of studies is aimed directly at providing a specific production function, which merges a range of inputs in order to obtain goods and services corresponding to the main tasks allocated to the institution. Based on this approach, the goal is to estimate an optimal frontier in this transformation process, and to gauge the level of efficiency of the various study units as a distance from said optimal efficiency frontier. The problem lies in determining where this frontier lies, a hurdle which may be overcome by applying parametric or non-parametric models (Fernández et al., 2013). The former are more rigid since they require a precise definition of the functional form of the production function, although they prove more accurate in estimating the productivity linked to each factor and when dealing with stochastic error¹. By contrast, the second group is more flexible, since they basically consist of a mathematical optimisation process using empirical data on combinations of factors that generate a number of outputs.

Of the non-parametric methods, DEA is a fairly standardised technique, and is based on Farrell's (1957) basic concepts of efficiency and measurement thereof as a distance to a frontier of cases of good practices². The advantage of such a model lies in its greater flexibility, since it requires no prior definition of the production function and may take account of multiple output situations, which on many occasions may prove useful. This method is also more operative as it provides a

¹ Applications of the evaluation of cultural institutions using this analytical approach may be found in Last and Wetzel (2010) and Zieba (2011)

² The theoretical basis for this optimisation method and its different variations may be consulted in Gambley and Cubbin (1992)

large amount of specific information concerning the study units, which can be used to establish guidelines for enhancing efficiency and indications for good practice. By contrast, DEA as a non-parametric method, is a deterministic model since it assumes that any distance from the optimal frontier is the result of inefficient performance and is not random. This is particularly relevant when specific variables outside the institution under study, and therefore beyond the reach of the curator or museum manager, might have a significant impact on performance. Applying DEA also demands that study units be sufficiently harmonised, and that gathering of variables be conducted scrupulously, since any differentiating factor (due to an error in information or the over disperse nature of the units) may impact the efficiency estimations and cause certain units to be considered efficient when in fact they are not, and vice-versa. Despite these drawbacks, as we shall see later, this technique has been widely applied to assess cultural institutions, particularly museums.

The present work is thus framed within the latter field of analysis, since it seeks to gauge the efficiency of a regional system of museums, bearing in mind that two external factors, location and type of management model, may determine both the degree of efficiency and the latter's evolution over time in the institutions studied. The empirical application is carried out on the network of museums in the Autonomous Community of Castilla y León in Spain, a region boasting a wealth of cultural heritage thanks to its long and rich history of art forms. The museum network consists of a particular type of institution which implies a certain level of organisational accreditation of the entities involved, thereby also ensuring some degree of uniformity therein. A non-parametric DEA approach is used to measure the efficiency of this group of institutions, considering a complex production function embracing a number of inputs and outputs adapted to the various functions which museums fulfil. The study also aims to explore the evolution of efficiency over time and to provide a breakdown thereof into factors reflecting technical progress and internal improvements in the running of the museum, by applying Malmquist Indices. Finally, the work seeks to evidence this technique's usefulness for establishing guidelines and recommendations concerning the use of resources in an effort to enhance the overall efficiency thereof as well as the performance of each individual institution involved.

In order to undertake this task, the work is structured in four parts. After this introductory section, part two offers a review of the state of the art vis-à-vis the evaluation of cultural institutions. Section three contains the empirical analysis, describing the sample of museums used,

the methodological approach, and the main findings to emerge from the research. The work concludes with the discussion and main conclusions section.

EVALUATING THE EFFICIENCY OF CULTURAL INSTITUTIONS: *STATE OF THE ART*

Efficiency studies have been applied to the field of culture later than in other public service sectors such as health or education. The earliest applications are found in the evaluation of the performing arts (Gapinski, 1980) and symphony orchestras (Lange *et al.*, 1985), focusing on an appraisal of the production technology of these activities by estimating production functions and cost functions. The first study conducted into the domain of cultural heritage involved adopting this technique to the case of a broad sample of North-American museums (Jackson, 1988), and has since only been followed up in the work of Bishop and Brand (2003) to measure the efficiency of a selection of museums in the United Kingdom. By estimating an extremely simple production function, the work found that the greater the level of public funding and the greater the involvement of volunteers in museum tasks, the lower the efficiency measured in terms of the number of visitors. No further analysis has been carried out along this line of research, probably due to the intrinsic constraints of the model itself, which requires synthesising in a single output the large number of goals and tasks inherent in such institutions³.

A greater number of efficiency studies have been conducted based on non-parametric mathematical programming techniques, particularly DEA and derivatives thereof. Based on the flexibility which, as pointed out, this technique affords, there have been numerous applications since the 1990s, above all in the field of museums. Studies of a similar nature have also emerged for orchestras (Luksetich and Nold Hughes, 1997), libraries (Vitaliano, 1998; De Witte and Geys, 2011), and theatres (Taalas, 1997 and Marco Serrano, 2006). Focusing on the field of museums, Paulus (1995) explores the technical efficiency of French museums, while Mairesse (1997) and Mairesse, and Vanden Eeckaut (2002) evaluated samples of Belgian museums. The work by Taalas (1998) is one of the few approaches to evaluating allocative efficiency, and offers an application to a particular type of Finnish museum. In

³ This is not the case for theatres, for which fresh studies, such as those of Fazioli and Filippini (1997), Zieba (2011) and Last and Wetzd (2010) have emerged along this line.

Italy, Pignataro (2002) explored efficiency and technical change in museums in Sicily. Basso and Funari, (2004) offer a detailed appraisal of productivity gains for a sample of museums located in three large tourist cities (Bologna, Florence and Venice). Finally, Del Barrio, *et al.* (2009) evaluate the efficiency of a wide network of museums in Spain, based on a prior classification thereof using multivariate statistical techniques.

As can be seen, most applications have been carried out in a European context, probably due to the implications which the findings to emerge from this technique might have for public policy in terms of relative efficiency ranges, productivity gains, and benchmarking. Within such a broad domain as cultural heritage, it is striking that the only evaluation studies conducted are those exploring museums. Whilst it is true that museums do represent one of the most characteristic forms of cultural heritage, there is currently a conspicuous lack of research into other institutions such as archives, historical libraries, or even monuments, historical ensembles, and archaeological sites which entail some kind of management. Likewise, any other type of entity engaged in promoting, preserving or conducting research into heritage would certainly lend itself to evaluation. However, the sole exception in this sense are the efficiency studies carried out into *Soprintendenze* in Italy (Finocchiaro Castro and Rizzo, 2009; Finocchiaro Castro, *et al.*, 2011), these being the bodies entrusted with preserving cultural heritage in the area under their control and specific intervention, through the application to an emblematic case in a region rich in heritage, namely the island of Sicily.

Having established that museums are the most frequently evaluated example of cultural heritage institutions, it should be pointed out that most studies are based on data collected from *ad hoc* surveys, since the goal is to achieve as accurate an approach as possible to the series of inputs and outputs that are characteristic of museums, under the assumption that said institutions fulfil at least three types of functions: namely to conserve and maintain their collection; to display their exhibits under the best possible conditions so as to achieve the greatest impact; and finally to engage in a pool of activities related to disseminating, researching, and educating, which is linked to the institution's role as a public service. Perhaps the most complex evaluation approach adopted for museums is that proposed by Mairesse and Vanden Eeckaut (2002) who, drawing on the same set of inputs (employment, various budgetary items and infrastructure), evaluate three service models (conservation, communication, and impact), with their corresponding outputs, the models evidencing increasingly higher levels of efficiency in the order stated. Basso and Funari (2004) conduct

an efficiency evaluation based on a set of two inputs (work and size of exhibition rooms), and four outputs (visitors paying the full admission fee and a reduced admission fee, number of temporary exhibitions and other related activities). Del Barrio and Herrero (2013) also use a complex production function involving three inputs (employment, size and museum facilities, and four outputs (visitors, temporary exhibitions, the museum's social impact, and the impact of the art collection) The remaining applications tend to synthesise the production function into a single output (number of visitors) and a range of resources that varies in size, but which always includes the labour force as well as the scale and quality of the facilities⁴.

Most evaluation studies exploring museums utilise input-oriented models. In other words, to estimate relative efficiency and the best practice frontier, they attempt to minimise inputs given a certain output level. Such an approach proves convincing, particularly when integrating the number of museum visitors as the only output, since this figure may well be determined by other independent variables such as the size of the urban area or its historical appeal⁵. The basic structure for measuring efficiency in most studies concurs in the sense that it posits the overall efficiency and a breakdown between technical efficiency and scale efficiency. Put differently, it considers the technological hypotheses of constant scale performance, known as the CCR (Charnes, Cooper and Rhodes, 1978) model, and variable scale performance or BCC (Banker, Charnes and Cooper, 1984) model. This is a crucial point since, because of the enormous diversity inherent in museums, it is difficult to assume that they all produce on the optimal scale, and since inefficiencies may arise which are not in any way related to management but to the size of the museum, which may at times be either too small or too big.

Finally, the issue of technical change and the evolution of efficiency ratios over time is one which thus far has been the subject of little scholarly inquiry. Only Pignataro (2002) and Del Barrio and Herrero

⁴ Unlike the majority of studies carried out, Taalas (1998) addresses minimising the total cost of a museum in terms of a wide range of resources and services classified according to varying thematic types of museum.

⁵ Certain applications (Paulus, 1996; Mairesse, 1997) consider output-oriented models. In other words they posit maximising the final product given a level of inputs. The underlying hypothesis is grounded on the non-discretionary nature of such models, in certain cases, such as state museums, where the principal-agent problem prevents managers from being able to alter inputs, at least in the short term.

(2013) constructed Malmquist indicators to decompose such effects between the museums studied and as a mean evolution for all of the institutions involved⁶. Other studies (Mairesse and Vanden Eeckaut, 2002) have included a certain dynamic component from a different perspective by considering data grouped into several years (“window analysis”) under the hypothesis that museums require periods of more than one year to carry out some of their activities such as organising temporary exhibitions or preparing a teaching programme.

This is the state of the art of efficiency studies in cultural institutions and particularly regarding the work carried out into museum evaluation. There is clearly a long way to go both with regard to streamlining the techniques used as well as in the creation of new applications with which to compare findings. This is the purpose of the empirical application we now set out.

EMPIRICAL ANALYSIS

Case study and data sample

The present case study is the group of museum institutions that belong to the System of Museums in the Autonomous Community of Castilla y León (Spain)⁷, an institutional demarcation which entails a certain level of accreditation due to the organisational and managerial requirements demanded of any museum wishing to form part of the network, but which at the same time provides them with preferential access to channels of dissemination, financial support, and help with training. Being endorsed in such a manner also allows for certain uniformity amongst the units contained in the sample, which in turn affords one of the basic conditions for ensuring that the efficiency evaluation proves reliable.

This regional system of museums is made up of three clearly defined groups. The first is the group of museums run by the regional authorities, and which basically consists of the provincial museums (owned by the state but managed by the regional administration) and the museums recently set up by the regional authorities. The second group contains so-called integrated museums, which are felt to be of interest to the Autonomous Community and which, through an agreement with the

⁶ Findings indicate that productivity in Sicilian museums grew by 4.5% each year between 1994 and 1998, mainly due to technical factors rather than to actual improvements in museum efficiency. By contrast, the growth in productivity in Spanish museums between 2005 and 2008 was 18%, and was mainly due to internal improvements in the running of the museums.

⁷ See <http://www.museoscastillayleon.jcyl.es/>

administration, have joined the regional network, with the benefits and obligations this entails. These museums are mainly owned by local and provincial authorities although in certain instances management thereof is in the hands of consortia and foundations, which endows them with a certain amount of independence. Finally, there is a group of museums that are classed as recognised museums, which means that they are at a stage prior to being fully admitted into the regional museum system. These are mainly small municipal museums of an ethnographic nature, as well as certain private collections covering a range of themes.

To sum up, the Castilla y León regional museum system, as an accredited specific group of institutions, comprised a total of 45 museums in 2009, when the field work was conducted. Drawing on this group of museums, a survey was carried out in which quantitative information was requested concerning the activities the museum had engaged in between 2005 and 2008, as well as a list and volume of resources used for said activities⁸. The response rate was 73%, although certain museums had to be removed from the survey as they failed to provide us with basic data for some of the relevant variables, such as the number of visitors, staff employed, or because they had extremely limited opening hours. The final list of museums considered for efficiency evaluation is shown in Table 1, and consists of 23 institutions, half the total number in the regional system. Nevertheless, the sample may be deemed to represent an extremely significant proportion of the network, since it in fact contains 75% of the integrated museums and those that are run by the regional authorities, those not included in the sample being mainly the recognised museums, control over which proves more difficult. Broadly speaking, the museums are a uniform group of mainly fine arts and archaeological museums, none of which stands out in particular due to its specificity or because of the scope of its collection. The group basically comprises museums which have brought together the most representative ethnographic, archaeological, or art works from the area or province, together with other museums of a more specific nature dealing with crafts and design or offering collections by a particular artist or creator. The sample therefore comprises museums that are similar in nature. The superstar theory (Frey, 1998) that one particular museum or masterpiece stands out over the rest due to its power of attraction does not therefore apply here.

(TABLE 1)

⁸ Both the format of the survey as well as data gathered are available upon request.

We have attempted to make the descriptive variables for this sample of museums representative of all the inputs and outputs linked to the production function of a museum. On the input side, we first have the work or staff factor for the personnel involved in the museum's various activities: management, administration, technical staff, security, maintenance staff, and so on. Secondly, capital resources are specified in two variables: the museum's size in square metres, which gives an idea of the scale and importance of the building housing the collection, and one indicator for the equipment and services which are deemed essential for the museum to undertake many of its activities⁹. This section does not contain any variable reflecting the cultural value or official accreditation of the museum collection itself, since this would be a qualitative variable¹⁰. However, the impact of this factor is assumed to have a direct correlation on the remaining variables, such as through museum size, which tends to be linked to the museum's importance or to the historical value of the building where it is housed, but particularly through the art collection's dynamism in terms of the proportion of works loaned out or new additions, since this indirectly reflects the importance and scope of the collection. The former aspect is an input, whereas the latter has been posited as a museum activity and, therefore, as an output, as shall now be seen.

Indeed, as regards the variables representing output, we first consider those linked to the museum's exhibition function; namely, visitor numbers, the most basic expression of demand; and the number of temporary exhibitions organised by the museum, measured as the number of days of occupation per year. In fact, this second variable is

⁹ This indicator specifically calculates the existence of library services, archive, restoration workshop, warehouse, photography workshop, audiovisual facilities, areas for educational activities, environmental control, computerised control, cloakroom, public car park for the disabled, areas for rent, tourist guides, audio-guides, webpages, conference room, cafeteria and shop.

¹⁰ Clearly, a museum's cultural value cannot be confined to the number of pieces in the collection, given the disperse nature thereof. Nor is it possible to consider qualitative external evaluations, since these tend to be applied to the collection as a whole and fail to draw any distinction among the various pieces. Indeed, quantitative measurement of a museum's cultural value remains one of the challenges facing economic analysis, and is one which might only prove possible by estimating stated preferences through the contingent valuation method. However, positing any such technique would fall way outside the scope of the present research.

also an output which is specific and representative of one of a museum's most characteristic activities, namely the organisation of exhibitions that complement the permanent collection. From this standpoint, and since organising such exhibitions may involve a certain amount of time, it was decided to calculate the value as the mean number of exhibitions (days) held over the two years, 2005-2006, for the first time period, and 2007-2008, for the second.

Carrying on with the representative outputs, two impact indicators were calculated. The first is linked to the museum's dissemination, communication, education and research activities, since we calculated the number of publications issued by the institution (guides, catalogues, artworks, and research articles) as well as the organisation of dissemination related activities, such as educational workshops, concerts, seminars, conferences, and mini-conferences, and so on. Given the disperse nature of these activities, we decided to call this variable the social impact of the museum. The second indicator is linked to the impact of the museum collection itself, since it calculates the movement of works loaned and new acquisitions compared to the size of the permanent collection. As stated earlier, this variable also indirectly reflects the museum's cultural value, since it assumes that the greater the collection's importance, the greater will be the number of loans and compilations of works it generates. In sum, Table 2 shows the descriptive statistics of the variables included in the efficiency basic analysis of our selected sample of museums for the two time periods considered, 2005 and 2008.

(TABLE 2)

METHOD

For the efficiency analysis of the regional system of museums in Castilla y León, we considered a complex formulation of the production function, namely one encompassing the basic resources of work and capital in order to obtain a multiple set of outputs reflecting the various functions undertaken by a museum. We sought to use this in order to overcome the restriction found in most museum efficiency studies of considering only one outcome, attendance measured through the number of visitors. We included a total of four possible outputs, namely those mentioned previously, and which in turn attempt to merge the majority of the services provided by museums. On the input side, of the three taken into account, employment, size and equipment, the second is taken as a non-discretionary resource, in the sense that we feel that the

museum management has little scope in the short term to alter the size of the museum or the number of exhibition rooms.

Yet, based on this general and hypothetical production function generated for the network of museums under study, we contend that certain contextual factors might impact such institutions' performance, these factors specifically being the institutional management model and the museum's location¹¹. The former relates to the museum's organisational and strategic approach, which might range from merely exhibiting a collection of art to undertaking all the tasks related to conservation, research, and dissemination. Clearly, this might affect both the number of inputs available as well as the museum's actual impact. Likewise, the museum's location might also impact performance, since museums located in urban areas have the advantage of demographic size and the surrounding area, and are likely to benefit from better communications and accessibility. Figure 1 summarises the hypothetical museum production function considered in this research with its determinant basic variables and the independent factors that might affect it.

(FIGURE 1)

On the basis of these hypotheses, two external contextual variables that shape a museum's activities have been created. The first is the institutional approach to management, which distinguishes between museums run by the regional authorities and the rest, which are mainly museums run at a local council scale. The second variable is location, which basically distinguishes between museums located in provincial capitals and the remainder which are found in rural areas. Based on this approach, a contrast of significant differences was performed, both in input as well as output levels, due to the prevalence of these two external factors. For this, a Kruskal-Wallis non-parametric test, which compares the difference in medians between groups of variables, was conducted. Table 3 shows the results of this analysis. First, the management model evidences substantial differences for four relevant variables: employment and museum size on the input side, and the number of visitors and social impact on the output side. Secondly, the location variable reveals significant differences in the same indicators mentioned, together with a further one, the level of equipment in the museums, which appears to differ significantly when comparing urban

¹¹ For an evaluation study of efficiency for all the museums without taking into account external factors that might affect the efficiency ratios, see Del Barrio and Herrero (2013)

and rural museums. In an attempt to ascertain whether there are also noticeable differences both in the level of efficiency and how this evolves, efficiency evaluation is performed separately for the four resulting groups. For this purpose, we use the production function which proves representative in each case, in other words, a two-input and two-output function for institutional segmentation, and a three-input and two-output function for the geographical segmentation of the museums.

TABLE 3

Efficiency evaluation through DEA analysis may be carried out by applying a number of different approaches: input oriented or output oriented. In the present research, we selected the model we deemed the most appropriate for our case study, which leads us firstly to specify a DEA analysis focusing on *minimising inputs*. By adopting such an approach, the efficiency indicator outcomes will show to what extent the existing inputs can be enhanced in order to achieve the same output; or put differently, what potential of maximum radial reduction of inputs is required to maintain a given level of output. As an approach, it also proves to be an option that is consistent with the focus on saving resources which central management bodies impose on decentralised institutions like museums at a time of budget restrictions such as the present.

Efficiency analysis is conducted under two technological hypotheses: assuming that the units work with constant scale performance (CCR model), or with variable scale performance (BCC model). Such a distinction is highly convenient in our case study, since when large differences exist between the sizes of the analysis units, it may prove inappropriate to draw a proportional comparison between large and small units, such that we must accept a more flexible option, namely the existence of variable scale performance¹². Proceeding thus, with the first model we obtain an overall technical efficiency indicator (OTE), in which inefficient situations or ones that are some distance from the frontier may be due to inadequate productive management, or the result of being in an inappropriate size. The second model, however, removes the component resulting from an inadequate production scale, and addresses what is actually pure technical efficiency (PTE) linked to optimisation of resources. Using these two indices offers the possibility

¹² Indeed, being twice the size and having twice as many resources does not imply that a museum should obtain twice the output, but perhaps more, or even less. The same should also be assumed in the opposite sense.

of obtaining another, the scale efficiency index (SE), which would be calculated as the quotient between the two previous ones, in other words, $SE = OTE / PTE$ (See Ganley and Cubbin, 1992).

3.3.- Results

The efficiency evaluation results for the regional system of museums in Castilla y León for the various groups to emerge from the segmentation analysis are shown below¹³. Applying segmentation following the institutional management model, we first used the representative production function, the one employing the work and museum size inputs to secure visitor demand and social impact, perceived as a compound indicator of activities related to education, research, and dissemination. The results are shown in Table 4. Taking the case of variable scale returns in 2008, the group of regionally run museums has a more abundant efficiency frontier, since six of the nine museums achieve an optimal performance, compared to only five of the fourteen in the group of museums run at a local council scale. This is reflected in the mean efficiency ratio of each group, which is substantially higher in the former case, 82% compared to 77%. These data indicate the remaining museums in the network are working below their capacity, either due to inadequate resource management, or as a result of an inappropriate scale. Specifically, in the case of regionally run museums, the same levels of goods and services could be achieved with 18% fewer resources, which in the case local museums would imply a mean adjustment of 23%.

(TABLE 4)

Efficiency can also be examined individually for each museum, the analysis revealing that among the most efficient museums we find those under regional ownership and management and recently opened by the regional government, as well as many of the provincial museums, together with some of the local museums run by foundations which enjoy a certain degree of independence. All of these are endowed with significant resources and focus on several complementary aims. It is also interesting to notice how efficiency evolves over time. Malmquist Indices prove suitable since they allow us to decompose productivity into changes resulting from technical progress (displacements from the efficiency frontier) or shifts in productive management efficiency (variations in the distance from the unit to the frontier). In turn, the

¹³ The PIMSoft (Performance Improvement Management, 2011) Program was used for this analysis

latter may be broken down into pure changes in efficiency or changes in scale efficiency. Table 5 shows the values of all the indices and sub-indices to emerge from this method¹⁴, individualised for each museum in the sample and as a mean ratio for the two groups of museums. It is also striking that regionally run museums evidence a significant growth in mean productivity (29% between 2005 and 2008), basically due to internal improvements in management and not so much to adaptations to technical change. By contrast, in general terms, local museums evidence stagnation in their productivity levels

(TABLE 5)

As regards efficiency analysis in geographic segmentation, a three-input and two-output production function was used, where a museum's level of equipment as a capital provision was added to the previous combination, since this proved significant when comparing differences between urban and rural museums. The evaluation outcomes are shown in Table 6, which reflects how, broadly speaking, urban museums evidence better mean efficiency ratios as well as significant growth in productivity (Table 7), whereas rural museums are less efficient and display a certain stagnation in their productivity levels. This is because the majority of rural museums house small collections and are run by local councils in contrast to the cities, where both provincial museums together with others run by foundations and local consortia are to be found, these museums emerging as more efficient in the institutional segmentation analysis.

(TABLE 6)

(TABLE 7)

One application of non-parametric DEA analysis for evaluating the supply of public services is that for inefficient units it allows the necessary adjustments to be calculated, both in inputs and outputs, to reach an optimum result, in other words the efficiency frontier. The results of this analysis for the case study in hand are shown in Tables 8 and 9 which reflect the improvements that the sub-optimal museums to emerge from institutional and location segmentation, respectively, need to make¹⁵. It can thus be seen that the main sources of inefficiency in the regional system of museums in Castilla y León are the result of

¹⁴ For further details, see Zofío (2001)

¹⁵ The museum size variable has been removed from the analysis, as it is deemed a non-discretionary resource in the short term by museum managers.

over-staffing in museums, although regionally run museums and urban museums also need to undertake a number of key improvements vis-à-vis attracting more visitors and achieving a greater social impact, with the related activities that this implies. By contrast, municipal museums and those in rural areas offer hardly any potential improvements in output, and seem somewhat overstaffed and over-equipped. This is a general reflection of the fact they are small, the limited scope of their results meaning that any saving can only be achieved in terms of staffing and equipment.

(TABLE 8)

(TABLE 9)

CONCLUDING COMMENTS

Efficiency evaluation of cultural institutions is an area that has been the focus of little scholarly attention although said institutions may indeed be considered prime examples of public entities that draw on a variety of inputs which are not always measurable in objective terms, yielding in turn a complex set of outputs, that are sometimes intangible and non-market. In sum, what is assessed is the efficiency of a public service, comparable to education or health, areas which have, however, been the subject of greater attention in recent years. Developing theoretical knowledge and practical applications in the evaluation of cultural institution efficiency proves nowadays both crucial and invaluable.

The present research provides an empirical application of an evaluation of cultural institutions, taking a regional network of museums in Spain as an example. The evaluation technique used was Data Envelopment Analysis, the special feature in this instance being that the analysis considers a system of multiple inputs and outputs in the production function, adapted to the various functions which museums fulfil as public services. We contend that certain exogenous factors may impact both levels and evolution of efficiency and, as a result, we analyse the influence of the two variables, the museum's institutional management model and its location, as possible determinants of the level of efficiency in these institutions. To achieve this, a contrast of differences in the system of museums based on these two variables was conducted. This yielded two quite different groups of museums with production functions that proved representative for each case. Efficiency evaluation is thus carried out separately for these resulting groups, in an attempt to ascertain whether there are also noticeable

differences both in the level of efficiency and in how this evolves. We estimate efficiency ratios based on two differing technological hypotheses (constant performance and variable scale performance) and gauge the efficiency dynamics by decomposing Malmquist Indices.

The most important findings to emerge indicate that at least half the museums chosen operate efficiently. Yet, the museums achieving the highest efficiency levels are those located in urban areas and run by regional administration, compared to municipally run rural museums, which proved less efficient. This is usually because the former museums engage in a broader range of activities and functions and tend to have more resources available. They have the added advantage of enjoying greater potential demand in terms of visitors, both due to the size of the area where they are located and because they benefit from better communications and access. As regards the evolution of productivity, quite significant progress is evident in the ratios of these museums, mainly due to improvements in internal efficiency, in other words, own management of resources in relation to services provided. Contrastingly, as expected, technological change has less impact, which proves less receptive to new technologies in cultural heritage compared to other cultural industries.

On the other side of the scale are the rural museums run at a municipal level, which evidence lower efficiency levels, there being a smaller number of optimum museums. The evolution of productivity over time is also seen to have practically stagnated. All of these features reflect how small these museums tend to be and the restricted scope they have, as well as the fact that they are basically small ethnographic and artistic collections. Nevertheless, they fulfil the goal of maintaining rural cultural heritage. Justification for public provision would therefore be due to their existence value and legacy value (O'Hagan, 2009), more than because of deficits in management efficiency levels. Indeed, the findings from the present study regarding an estimation of the changes in inputs and outputs required to achieve the optimal efficiency frontier, scarcely point to any significant improvements in this group of museums, whereas efforts in the former group focus particularly on changes in staffing levels and securing a higher number of visitors and a greater social impact.

Finally, the usefulness of the findings to emerge from research of this nature is not confined to providing objective and robust insights into the efficiency of a regional network of museums but may also afford an opportunity for cooperation between analysts and decision-makers involved in the cultural sector. Firstly, museum managers

themselves may benefit from this application by gaining a relative measure of how efficiently they are running their museums. Secondly, cultural policy makers may benefit by being able to draw on an objective tool for allocating resources to museum networks, either through a share of funding aimed at efficient groups, or through more imaginative formulas, such as establishing management performance related efficiency bonuses. Finally, private stakeholders and particularly sponsors may benefit from such a hierarchisation by being able to gain an idea of how productive their sponsorship of such activities is proving.

Table 1. Sample of Museums

Code	MUSEUM	Type	Management	Location
M1	Castilla y León Ethnographic Museum Castilla y León Mining and Steel	Regional	Regional Govt.	Urban
M2	Industry Museum	Regional	Regional Govt.	Rural
M3	Ávila Museum	Provincial	Regional Govt.	Urban
M4	Burgos Museum	Provincial	Regional Govt.	Urban
M5	León Museum	Provincial	Regional Govt.	Urban
M6	Palencia Museum	Provincial	Regional Govt.	Urban
M7	Numantino Museum in Soria	Provincial	Regional Govt.	Urban
M8	Valladolid Museum	Provincial	Regional Govt.	Urban
M9	Zamora Museum	Provincial	Regional Govt.	Urban
M10	Dinosaur Museum	Integrated	Local Govt.	Rural
M11	Roman Museum	Integrated	Local Govt.	Rural
M12	Upper Bierzo Municipal Museum	Integrated	Local Govt.	Rural
M13	Sierra-Pambley Museum	Integrated	Foundation	Urban
M14	Bierzo District Museum of History	Integrated	Local Govt.	Rural
M15	Valencia de Don Juan Castle Museum	Integrated	Local Govt.	Rural
M16	Piedad Isla Ethnographic Museum	Integrated	Foundation	Rural
M17	Mateo Hernández Museum Esteban Vicente Museum of	Integrated	Local Govt.	Rural
M18	Contemporary Art	Integrated	Consortium	Urban
M19	Museum of the “Fueros”	Integrated	Local Govt.	Rural
M20	“Las Ferias” Museum	Integrated	Foundation	Rural
M21	Villadiego Municipal Museum	Recognised	Local Govt.	Rural
M22	Chocolate Museum	Recognised	Local Govt.	Rural
M23	David Melui Jewish Museum	Recognised	Local Govt.	Rural

Table 2. Descriptive Variables

Variable	Mean	Sum	Std. Dev	Min.	Max.
Size (*)	1 753.4	40 327.5	1 996.1	165.0	7 500.0
Employment 05	10.2	234.0	9.6	1.0	29.0
Equipment 05	6.9	158.0	4.5	-	13.0
Visitors 05	13 011.5	299 265.0	18 148.4	680	87 078.0
Temporary Exhibs. 05 (**)	77.9	1 790.5	104.5	-	322.0
Social Impact 05	7.7	177.0	10.2	-	46.0
Impact of Collection 05	5.6	128.2	12.7	-	51.5
Employment 08	12.2	281.0	9.2	1.0	27.0
Equipment 08	9.6	220.0	3.2	4.0	15.0
Visitors 08	14 814.0	340 721.0	12 737.3	1.517.0	59 967.0
Temporary Exhibs. 08 (**)	108.9	2 504.0	108.2	-	365.0
Social Impact 08	16.6	381.5	17.4	-	66.5
Impact of the Collection 08	5.6	129.4	8.4	-	31.0

N.B.: (*) In square metres; (**) Days of occupation

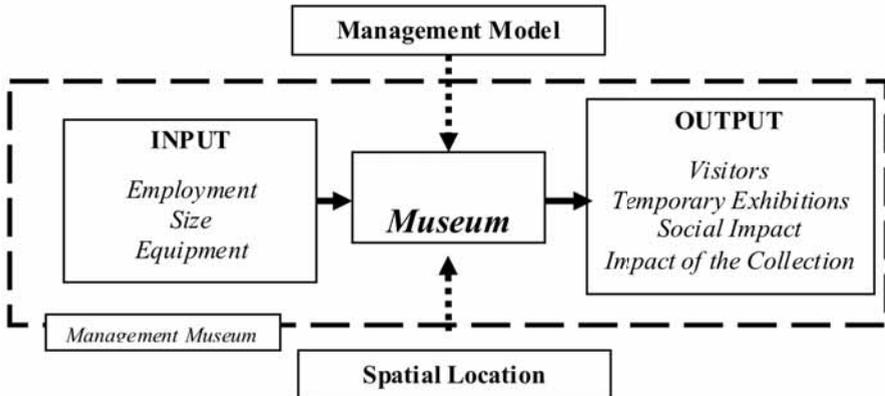


Figure 1. Production function of a museum

Table 3. Results of the Kruskal-Wallis Test of median differences in input and output variables by management model and location				
Variable	Management Model		Location	
	Statistic	p-value	Statistic	p-value
Size	118.0	0.000594785 ^a	116.5	0.00155808 ^a
Employment 05	108.0	0.00479185 ^a	122.0	0.000422251 ^a
Equipment 05	54.5	0.61164	82.0	0.30256
Visitors 05	83.5	0.207599	98.0	0.0437932 ^b
Temporary Exhibs. 05	73.5	0.522818	85.5	0.208322
Social Impact 05	67.0	0.824897	82.5	0.290072
Impact of Collection 05	85.0	0.169594	89.0	0.139408
Employment 08	121.0	0.000282241 ^a	130.0	0.0000607375 ^a
Equipment 08	70.5	0.656929	94.5	0.0700588 ^c
Visitors 08	94.0	0.0546911 ^c	98.0	0.0438453 ^b
Temporary Exhibs. 08	89.0	0.107761	91.0	0.11333
Social Impact 08	108.5	0.00456643 ^a	109.0	0.00695303 ^a
Impact of Collection 08	79.0	0.326459	78.0	0.435933
Notes: Institutional Management Model: regional administration vs local administration; Location: urban vs rural (a) (b) (c) Significant at the 99%, 95% and 90%, level of confidence respectively.				

Table 4. Management model segmentation: Efficiency outcomes

Code (Regional / Local Management)	2005			2008		
	CCR Overall Technical Efficiency	BCC Pure Technical Efficiency	SE Scale Efficiency	CCR Overall Technical Efficiency	BCC Pure Technical Efficiency	SE Scale Efficiency
M1	19.02	19.02	100	100	100	100
M2				100	100	100
M3	100	100	100	100	100	100
M4	29.69	29.69	100	32.76	38.46	85.17
M5	44.98	44.98	100	99.6	100	99.6
M6	21.04	21.04	100	40.48	58.82	68.81
M7	100	100	100	65.99	100	65.99
M8	25.63	100	25.63	42.56	100	42.56
M9	21.04	21.04	100	19.38	41.67	46.52
Mean Eff.	45.18	54.47	90.70	66.75	82.11	78.74
Standard Dev.	34.81	38.57	26.29	33.67	27.39	23.56
No. of Eff. Museums	2	3	7	4	6	4
M10	85.95	85.95	100	58.01	58.66	98.9
M11	100	100	100	46.45	58.99	78.74
M12	22.28	22.28	100	58.82	61.9	95.02
M13	46	46	100	30.34	31.32	96.89
M14	81.21	82.06	98.97	58.7	66.22	88.64
M15				11.91	100	11.91
M16	100	100	100	69.55	70.81	98.23
M17	77.18	77.18	100	100	100	100
M18	80.31	100	80.31	100	100	100
M19	72.06	72.06	100	100	100	100
M20	100	100	100	96.11	97.77	98.31
M21	20.72	20.72	100	18.55	50	37.09
M22	100	100	100	100	100	100
M23	50	50	100	80.88	85.71	94.36
Mean Eff.	71.98	73.56	98.41	66.38	77.24	85.58
Standard Dev	28.54	29.54	5.44	31.33	23.22	26.98
No. of Eff. Museums	4	5	11	4	5	4

Table 5. Management model segmentation: Malmquist indices

Code (*)	GTPF	TC	EC	PEC	SEC
M1	2.29	0.44	5.26	5.26	1
M2					
M3	1	1	1	1	1
M4	1.05	0.88	1.1	1.3	0.92
M5	1.49	0.67	2.21	2.22	1
M6	1.39	0.6	1.92	2.8	0.83
M7	0.81	1	0.66	1	0.81
M8	1.29	1	1.66	1	1.29
M9	0.96	0.71	0.92	1.98	0.68
Mean	1.29	0.79	1.84	2.07	0.94
M10	0.82	1.21	0.67	0.68	0.99
M11	0.68	1.3	0.46	0.59	0.89
M12	1.62	0.6	2.64	2.78	0.97
M13	0.81	1.21	0.66	0.68	0.98
M14	0.85	1.11	0.72	0.81	0.95
M15					
M16	0.83	1.19	0.7	0.71	0.99
M17	1.14	0.88	1.3	1.3	1
M18	1.12	1	1.25	1	1.12
M19	1.18	0.85	1.39	1.39	1
M20	0.98	1.01	0.96	0.98	0.99
M21	0.95	0.64	0.9	2.41	0.61
M22	1	1	1	1	1
M23	1.27	0.76	1.62	1.71	0.97
Mean	1.02	0.98	1.10	1.23	0.96

Notes: (*) Regional / Local Management Model. GTPF: Growth in total productivity of the factors; TC: Technical change; EC: Efficiency change; PEC: Pure efficiency change; SEC: Scale efficiency change

Table 6. Location segmentation: Efficiency outcomes

Co de (Urban / Rural)	2005			2008		
	CCR Overall Technical Efficiency	BCC Pure Technical Efficiency	SE Scale Efficiency	CCR Overall Technical Efficiency	BCC Pure Technical Efficiency	SE Scale Efficiency
M1	17.49	50	34.98	85.37	90.16	94.69
M3	100	100	100	100	100	100
M4	40.1	66.1	60.67	54.16	76.07	71.19
M5	44.98	96	46.85	100	100	100
M6	17.95	64.86	27.67	34.06	98.57	34.55
M7	100	100	100	80.67	100	80.67
M8	22.43	100	22.43	97.64	100	97.64
M9	18.99	54.55	34.82	28.57	76.29	37.45
M13	56.55	100	56.55	100	100	100
M18	100	100	100	100	100	100
Mean Eff.	51.85	83.15	58.40	78.05	94.11	81.62
Standar d Dev	35.65	21.41	31.05	28.53	9.93	25.94
Num. Mus. Eff.	3	5	3	4	6	4
M2				100	100	100
M10	85.95	85.95	100	60.78	67.14	90.52
M11	100	100	100	60.94	65.08	93.63
M12	40	40	100	58.82	61.9	95.02
M14	82.65	82.65	100	72.96	82.47	88.47
M15				17.92	100	17.92
M16	100	100	100	72.68	76.81	94.61
M17	100	100	100	100	100	100
M19	83.54	87.14	95.87	100	100	100
M20	100	100	100	96.11	97.77	98.31
M21	21.37	21.37	100	21.86	100	21.86
M22	100	100	100	100	100	100
M23	51.85	51.85	100	80.88	100	80.88
Mean Eff.	78.67	79.00	99.62	72.53	88.55	83.17
Standar d Dev	28.05	28.13	1.25	28.36	15.54	28.65
Num. Mus. Eff.	5	5	10	4	7	4

Table 7. Location segmentation: Malmquist indices

Code (*)	GTPF	TC	EC	PEC	SEC
M1	2.21	0.74	4.88	1.8	1.65
M3	1	1	1	1	1
M4	1.16	0.93	1.35	1.15	1.08
M5	1.49	0.98	2.22	1.04	1.46
M6	1.38	0.81	1.9	1.52	1.12
M7	0.9	1	0.81	1	0.9
M8	2.09	1	4.35	1	2.09
M9	1.23	0.85	1.5	1.4	1.04
M13	1.33	1	1.77	1	1.33
M18	1	1	1	1	1
Mean	1.38	0.93	2.08	1.19	1.27
M2					
M10	0.84	1.13	0.71	0.78	0.95
M11	0.78	1.24	0.61	0.65	0.97
M12	1.21	0.8	1.47	1.55	0.97
M14	0.94	1	0.88	1	0.94
M15					
M16	0.85	1.14	0.73	0.77	0.97
M17	1	1	1	1	1
M19	1.09	0.93	1.2	1.15	1.02
M20	0.98	1.01	0.96	0.98	0.99
M21	1.01	0.46	1.02	4.68	0.47
M22	1	1	1	1	1
M23	1.25	0.72	1.56	1.93	0.9
Mean	1.00	0.95	1.01	1.41	0.93

Notes: (*) Urban / Rural Location. GTPF: Growth in total productivity of the factors; TC: Technical change; EC: Efficiency change; PEC: Pure efficiency change; SEC: Scale efficiency change

Table 8. Management model segmentation: Possible improvements in achievement of inputs and outputs

Code	INPUTS			OUTPUTS					
	Employment			Visitors			Social Impact		
	Value	Target	Gain %	Value	Target	Gain %	Value	Target	Gain %
M4	26	10	-61.54	18,993	22,299	17.41	13	25	92.31
M6	17	10	-41.18	6,647	22,299	235.47	17.5	25	42.86
M9	24	10	-58.33	10,373	22,299	114.97	9	25	177.78
M10	6	3.52	-41.34	11,000	11,000	0	8	8	0
M11	5	2.95	-41.01	9,327	3,327	0	7	7	0
M12	3	1.86	-38.1	3,440	5,353	55.6	6	6	0
M13	12	3.76	-68.68	12,889	12,889	0	7	7	0
M14	7	4.64	-33.78	16,190	16,190	0	6.5	7.67	18.06
M16	4	2.83	-29.19	7,136	7,136	0	9	9	0
M20	6	5.87	-2.23	16,311	16,311	0	14	14	0
M21	2	1	-50	1,517	4,090	169.61	0	3	
M23	2	1.71	-14.29	2,833	5,142	81.52	5.5	5.5	0

Table 9. Location Segmentation: Possible improvements in achievement of inputs and outputs

Code	INPUTS						OUTPUTS					
	Employment			Equipment			Visitors			Social Impact		
	Value	Target	Gain %	Value	Target	Gain %	Value	Target	Gain %	Value	Target	Gain %
M1	24	21.64	-9.84	13	11.72	-9.84	9,706	24,500	152.42	61.5	61.5	0
M4	26	19.78	-23.93	10	7.61	-23.93	18,993	18,993	0	13	13	0
M6	17	16.76	-1.43	11	10.84	-1.43	6,647	16,755	152.07	17.5	17.5	0
M9	24	18.31	-23.71	11	8.39	-23.71	10,373	16,712	61.11	9	9.45	5.04
M10	6	4.03	-32.86	11	7.39	-32.86	11,000	11,000	0	8	8	0
M11	5	3.25	-34.92	11	7.16	-34.92	9,327	9,327	0	7	7	0
M12	3	1.86	-38.1	12	6.79	-43.45	3,440	5,353	55.6	6	6	0
M14	7	5.77	-17.53	10	8.25	-17.53	16,190	16,190	0	6.5	11.29	73.65
M16	4	3.07	-23.19	8	6.15	-23.19	7,136	7,136	0	9	9	0
M20	6	5.87	-2.23	11	8.8	-20.01	16,311	16,311	0	14	14	0

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INTEGRATING QUALITATIVE AND QUANTITATIVE TOOLS FOR MEASURING CUSTOMER SATISFACTION IN THE MUSEUM: THE NETMUSE CS MODEL.

Laura Di Pietro, Roma Tre University
Roberta Guglielmetti Mugion, Roma Tre University
Maria Francesca Renzi, Roma Tre University
Martina Toni, Roma Tre University

ABSTRACT

The aim of this work is to design an integrated model applicable to the museum sector to measure in a systematic way the visitor satisfaction. The underlying idea was to find the right mix of qualitative and quantitative methods to combine the advantages of the two different techniques and overcome their relative limits. In many museums, the low flow of visitors can represent a limit to use statistical tools for study the collected data, producing quantitative analysis of little significance. In this case became important to focalize the attention not only on satisfaction level, but also on visitors behavior.

JEL: M00

KEYWORDS: visitor satisfaction, qualitative analysis, quantitative analysis, observation, museum, visitor behavior, NetMuse CS model, integrated model.

INTRODUCTION

Today the museum has to redesign its identity on the principles of democracy and inclusiveness, to elevate its mission and transform itself in a cultural, ethical and social tool, that is able to satisfy the needs of all its potential visitors (Solima, 2000; Avorio 1999; Ercole 1993). At the same time, in the last decade, the role of the cultural consumer has changed too, transforming the visitors in active user directly involved in the evaluation and improvement of the processes. Therefore it is increasingly felt the need to develop an integrated system to collect in a systematic way different types of data on visitors attitudes, interests,

behaviors and satisfaction. These data can represent a fundamental heritage for museum management to planning new strategy, provide innovative services and re-launch the cultural sector.

The present work shows the results of the NetMuse Project developed for creating a national and international network to design a model for managing and evaluating the cultural performance, with the aim to develop both human resources and achieve stakeholder satisfaction. The experimental phase was developed in the ethnographic museum context, which are defined from UNESCO (UNESCO/STC/Q/853) like the museums specialized in the conservation of human evidence and civilization.

First the research work was shared in different part to develop a integrated system for measuring the visitor satisfaction. An explorative phase with a literature was carried out to identify the main variables that impact on the visitors satisfaction and their perceptions. Second a descriptive phase was realized for designing the most appropriate tools to measure the visitors satisfaction. In particular, a quantitative questionnaire and a check-list for the observation were detected. These two tools were tested during the experimental phase conducted at the Italian Museum of Art and Tradition (MAT). The pre-test allowed to correct, refine and customise both the qualitative check-list for observation and the structure of the questionnaire (taking into consideration the different age of the visitors) and it allows to test the integrated model in the Italian Museum of Prehistory and Ethnography "Luigi Pigorini".

LITERATURE REVIEW

Barbosa and Betro (2012) noticed that many authors recognize that museums have to consider audience development as a long-term goal (Hill, C.O'Sullivan, & T.O'Sullivan 2003; mccarthy and Jinnett, 2001; Kawashima 1999; Andreasen 1991); then the management, providing a satisfying experiences, can influence visitors motivation, attitudes, perceptions and behavior in the long-term (Bennett and Kottasz 2006; Kotler and Kotler, 2000; Hood 1995). Kotler and Andreasen (1998) define the *satisfaction* concept like the state of mind of a person who received a performance corresponding to his expectations, while for the authors the *satisfied customer* is who draws a significant added value and not only a product or a service consumption. Oliver (1997) identified the *satisfaction* like a judgment on the capacity of a product/service to provide a pleasant consumption level. The customer satisfaction is considered as a key factor to create and sustain a competitive business (Ueltschy et al., 2002). Consumers' intentions frequently originate from a structured decision-making process (White

& Yu, 2005; Chen, Lee, Chen and Huang, 2011; Holbrook and Schindler, 2003; Gabler and Johns 2000) and many studies have explored the relationships among variables affecting consumer intentions (Di Pietro et al, 2012). Nowadays, the visitor satisfaction has become an essential component to guarantee the quality of the museum experience (Kawashima, 1998; mclean 1993). Also in this context the customer satisfaction management (CSM) should be aimed to establish an active dialogue with the visitors, measuring in a systematic way their satisfaction level and their expectations to support the management in the planning of an offer characterised by high level of quality and accessibility. In particular, the museum offer should be customised on the specific needs of the different categories of visitors.

As highlighted by Goulding (2000) the museum effectiveness is closely linked with its capacity to involve directly the visitor through the social exchange and the combination of traditional and innovative methods. To increase a cultural site desirability the managers should focus on providing a high quality, satisfying experience that is perceived to be of good value (Di Pietro et al, 2012; Chen & Chen, 2010; Lee, Patrick & Crompton, 2007). Different authors evidenced the existence of a direct relationship between an high satisfaction level, brand loyalty and word-of-mouth (Bendall-Lyon & Powers, 2004; Shu, Crompton & Willson, 2002; Heskett, 1997; Jones & Sasser 1995). Moreover, these two kind of post-purchase behaviors can influence the long-term profitability (Walker, 1995; Churchill and Suprenant, 1982; Cina 1989).

The visitors satisfaction has to be studied in relation with all the elements that constitute the museum experience (Gabbott & Hendry, 1999, Youngdahl & Kellogg, 1994; Yi, 1991; Bitner, Booms & Tetreault, 1990; Wilton & Nicosia, 1986). Burton & Scott (2003) related satisfaction, loyalty and WOM with the main museum aspects: structures, staff and exhibition.

Since the second part of '80 years also qualitative methods has been applied to study cultural visitors behavior. Different approach has been implement using a multi-methods evaluation system. As highlighted by Loomis (1987) in many situations its better focus the attentions on what the people do, instead of what they assert. Some authors like Wolf (1979), Fournier and Mick (1999) affirmed that the qualitative methods are more effective than the quantitative one, while other researchers like Bitgood, Serrell e Thompson (1994) sustain that the integration between qualitative and quantitative tools is much more useful because it allows the obtained detailed information about visitors satisfaction and behavior. In the this context, a purely quantitative approach is not able to provide all the elements for a complete managerial assessment.

In the museum sectors, different SERVQUAL (Parasuraman, Zeithaml & Berry, 1988) applications were carried out. Saleh (2005) implemented a variant of the model, entering new attributes beside the traditional ones, depicted as *visit experience* (visit educational, events educational, information displays, authentic crafts, and stimulating displays). The study detected that the tangible factors were less important for the visitors, while the quality of experience factors were indeed a major determinant of their service quality expectations (Peimay & Mohamed, 2010). Also Huh, Uysal and McCleary (2012) emphasized that the application of expectation-satisfaction methods can generate important suggestions for the manager of cultural heritage. Conversely Cronin and Taylor (1992) criticized the SERVQUAL model, highlighting the superiority of other easier methods to measure the performance. They sustained that to include the concept of expectation for measuring the quality produces redundancy in the model, because the respondent for judging the items' perception, makes a mental comparison between perceptions and expectations. As confirmed by Carman, (1990), Bouman & Van Der Wiele (1992), the double administrations of perception and expectation questionnaires may lead to boredom and confusion and may also be deemed too time consuming. Babakus and Boller (1992) suspected that the difference in scores does not provide any additional information beyond that already contained in the perception component of the SERVQUAL scale (Kitchroen, 2004).

The literature review shows many applications of quantitative methods to detect the customer satisfaction in the museum context. Other cases illustrate the implementation of qualitative research to understand the visitors' behavior. Only a restricted number of authors emphasize the importance of both methods. In the present work it was highlighted the usefulness of integrating the two different methodologies in a unique model, for investigating at the same time visitor behavior and satisfaction.

METHODOLOGICAL APPROACH

As highlighted in the literature review, the integration of qualitative and quantitative tools for studying museum visitors presents the advantage to take into account different elements and aspects, which could be hardly obtained implementing only one of two approaches. For these reasons, to develop the NetMuse CS model a customer satisfaction integrated system was carried out.

Following the steps proposed by Bollo (2003, 2004) a check-list was developed to use it during the observation (table 1).

Table 1 – Check-list for observation

<i>Positive aspects</i>	<i>Negative aspects</i>	<i>Factor of attention/distraction</i>
P.1 = interaction with the guide	N.1 = to look elsewhere	FACT_1 = noise for renovation
P.2 = to ask questions	N.2 = to talk about not pertinent things	FACT_2 = noise of other classes
P.3 = to stare at the guide	N.3 = to walk away from the guide	FACT_3 = lengthy explanation
P.4 = to look what the guide shows	N.4 = to lean to wall, chair,..(tiredness)	FACT_4 = lighting(high/low)
P.5 = to talk each other about the object	N.5 = to go ahead by their own	FACT_5 = guide shift
P.6 = to read the informative apanel	N.6 = to be attracted by other object	FACT_6 = interaction (present/missing)
P.7 = sharp look	N.7 = distracted look	FACT_7 = temperature (cold/heat)
P.8 = to listen carefully	N.8 = tiredness	FACT_8 = video (distraction/attention)
P.9 = to continue staring at the object	N.9 = sleepiness	FACT_9 = pictures (distraction/attention)
P.10 = to need to touch the objects	N.10 = to be seated	FACT_10 = transitional spaces
P.11 = to follow the guide	N.11 = to not follow the guide	FACT_11 = educational workshop
P.12 = to be surprised	N.12 = unrest/need of movement	
P.13 = to go near the object	N.13 = swinging the legs	
P.14 = to reason about the object		
P.15 = to lean forward to see better		

As quantitative method a survey on visitors museum was planned through the use of a questionnaire. The development of this quantitative tool was arisen by integrating contributions from the literature reviews and international best practices. The questionnaire was divided into modules with the aim to develop a model adaptable to the different museum contexts and characteristics. To include all the most important items detected in literature, the initial questionnaire was lengthy, consisting of 33 questions. The questions are mostly closed, while open ones are present only in the profiling section (Section E) and suggestions. A 6-point scale has been used, whose minimum value is 1 and the maximum is 6.

During the pilot survey conducted at MAT were collected 38 questionnaires distributed randomly to check the items adequacy and ease of understanding. The pilot survey allowed to identify areas for improvement the quantitative tool, working on: length, readability, comprehensibility of the questions, comprehensibility of the legend and the mode of response, redundant questions, questions incomprehensible (to which most people have not been able to respond) and graphic layout. The results obtained were statistically analyzed in order to delineate the final questionnaire. In particular, factor analyzes were performed to identify which questions can be merged into one and which questions can be redistributed among the modules, in order to simplify the questionnaire. Throughout the statistical analysis on the pilot survey data, it was possible to reach a flexible questionnaire structured in modules that can be organized according to research's needs.

Due to the specific target of the museum, it was decided to include in the NetMuse CS model two specific questionnaires: the former for general audience (casual visitors and teachers), the latter for the students group (16-17 years).

The definitive structure of the general audience questionnaire is composed of 5 sections and 17 questions (table 2).

Table 2 - questionnaire structure

Section	Scale	Items
Section A: General Information		A.1) First visit; A.2) Company; A.3) Visiting; A.4) services/supports A.5) Museum's website; A.6) Source of information; A.7) Mood
Section B: Before the visit	importance scale 1 to 6	B.1) Tangible aspects (exposition's quality, informative panels, ticket price, waiting time, museum path, lighting, etc.) B.2) Accessibility; B.3) Courtesy and competence of staff B.4) Adequacy of information; B.5) Accessory services (cafeteria, restaurant, library, gift shop, rest areas, etc.) B.6) Technological Support; B.7) Ability to create an immersive experience B.8) Support services (audio guides, guide books)
Section C: During the visit	satisfaction scale of 1 to 6	C.1) Satisfaction; C.2) Tangible aspects (exposition's quality, informative panels, ticket price, waiting time, museum path, lighting, etc.) C.3) Accessibility; C.4) Staff; C.5) Adequacy of information C.6) Accessory services (cafeteria,

		restaurant, library, gift shop, rest areas, etc.); C.7) Support services (audio guides, guide books)
Section D: After the visit: future intentions and fidelity	Likert scale from 1 to 6	D.1) Purchase souvenirs; D.2) Revisit the museum; D.3) Recommend the museum; D.4) Recommend the museum through social networks D.5) Suggestions (open question)
Section E: Personal Information		E.1) Gender; E.2) Age; E.3) Origin; E.4) Education; E.5) Number of museums visited (last year); E.6) Favorite period to visit museums

The structure of the student questionnaire was adapted to the youngest visitors needs, simplifying its language and reducing its length. The scale was reduced to three points facilitating understanding through the use of emoticons: negative value (☹), neutral value (☺) and positive value (☺).

The questionnaire was reduced to 6 questions, according to the following structure: profiling (First visit, Gender and Age); section B: before the visit (importance of aspects), section C: during the visit (satisfaction aspects) and section D: After the visit (future intentions and fidelity).

Detected the definitive NetMuse CS integrated model, it was experimented in the Italian Museum of Prehistory and Ethnography "Luigi Pigorini". The Pigorini Museum is characterized by low flows of visitors and its main target are school groups, especially the classes of third grade. For this reason the observation was realized on student groups and their professor, while the quantitative survey was conducted administrating the student questionnaire to the groups of students and administrating the ordinary questionnaire to the professors and the normal visitors.

EXPERIMENTAL PHASE AND MAIN RESULTS

Qualitative results

During the observation, as the visits are guided tours, in each area of the exhibition have been recorded behaviors and interactions among the visitors, rather than focusing on individual visitor. This method allows to evaluate how visitors distribute their attention, without having to examine each exhibition element for each visitor. Between January and March were observed 18 classes for a total of about 430 visitors, including teachers, children and adolescents and qualitative data were collected. The observation results are showed in the map of Pigorini Museum represented in figure 1, that highlight the areas which receive more interest among the student groups. The qualitative evaluation were based on the attractive power of the different areas and their ability to

capture the student attention. The *Red areas* presents high attractive power and ability to capture the attention. The *Orange areas* stimulate curiosity, but the physical and mental fatigue and excessive time spent at the same object can cause boredom to young visitors. The *Green areas* have attractive power but low ability to capture the attention of visitors; it is crucial the role of the guide to maintain a certain level of attention. The *Blue areas* are not able to attract the classes, probably due to the absence of information panels, the low light, the cold temperature of the room and the presence of windows/showcase that don't allow to see objects up close.

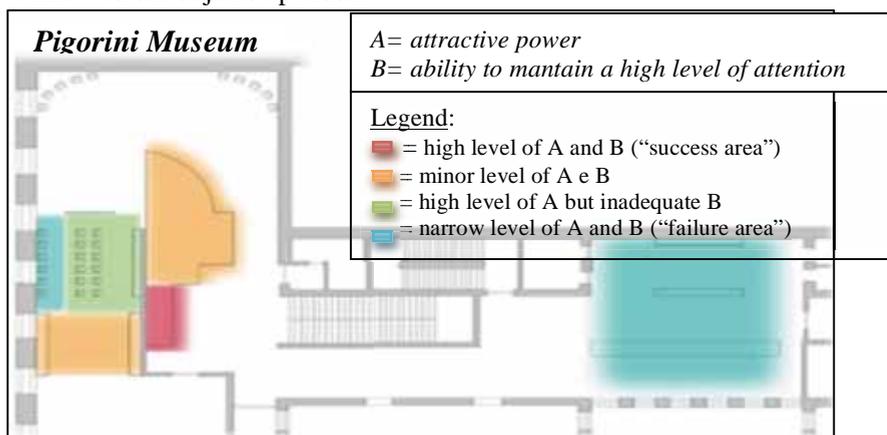


Figure 1 – Attractive level of the main Pigorini Museum areas

The observation and suggestions provided by the visitors have helped to identify the critical points of a visit. In particular deficiencies have emerged regarding the following aspects: lighting (low and absent in some of the showcase); informative material (insufficient support to the visit and absence of material orientation); informative panels (unattractive or absent); not engaging experience (lack of interactivity, dispersive environment, the presence of sources of distraction and lack of support to the visit to involve the visitors, e.g. technology, visual and sound effects).

Quantitative results

The general audience questionnaire was administered to adult visitors (teachers and people older than 18 years old) while the student questionnaire was dispensed to a sample of high school students.

The sample of adult visitors is composed of 57 respondents, 49 women (86%) and 8 men (14%), with an average age of 42 years, among which there are of whom 46 people come from Rome (80.7%). In terms of education 11 people (19.3%) have a post-graduate degree,

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customer satisfaction in the museum: the NetMuse CS Model*

21 people (36.8%) the degree, 24 people (24%) high school diploma. The sample of students is composed of 50 respondents coming from Grosseto, is made up of people aged between 16 and 18, and mainly of female people (84%).

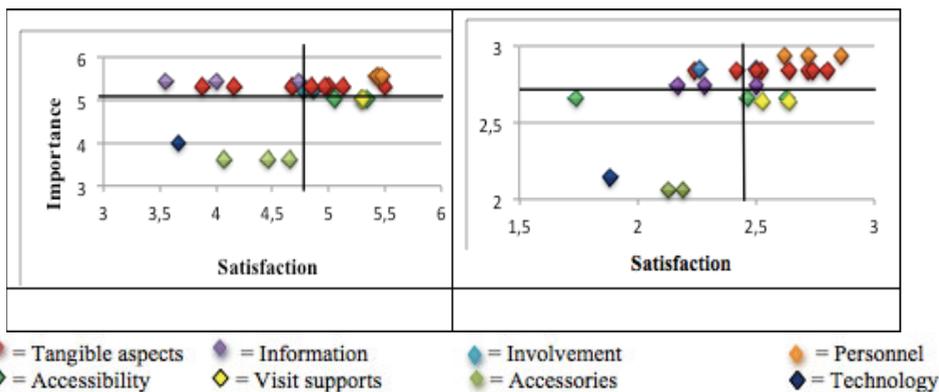
Through the importance-performance analysis the score of importance that visitors ascribe to each aspect of the visit and the judgment of satisfaction respect the same attribute were compared. In this way was possible to detect the priority attributes on which the museum should act to enhance the satisfaction of its audience.

The analysis provides two outputs that can be integrated: a table that shows the ranking of the attributes based on the ratio I/S (Importance/Satisfaction), and a graphical representation, the Map of Priority, to identify priority attributes Table 3 and Figure 2).

a) Adult visitors - Ranking priority attributes - ratio I/S			b) Student visitors - Ranking priority attributes - ratio I/S		
Code	Item	Ratio I/S	Code	Item	Ratio I/S
I1	Informative material	1,530	A2	Opening hour	1,529
S2	Service quality	1,371	S3	Lighting	1,268
I2	Website	1,359	S4	Immersive experience	1,265
AT7	Lighting	1,278	I2	Website	1,264
I3	Informative panel	1,149	I1	Informative material	1,2
AT3	Ticket price	1,137	AT3	Ticket price	1,174
S4	Immersive experience	1,099	S5	General atmosphere	1,144
AT6	Comfortable environment	1,098	AT6	Comfortable environment	1,136
SV3	Technological support	1,091	SV3	Technological support	1,1359
S5	General atmosphere	1,079	AT2	Museum path	1,127
AT2	Museum path	1,071	P3	Staff assistance	1,122
AT1	Outfitting	1,063	I3	Informative panels	1,096
AT5	Exhibition	1,038	P2	Clear information (staff)	1,081
P1	Staff courtesy	1,026	A3	Accessibility for disable	1,08
P2	Clear information (staff)	1,023	AT1	Outfitting	1,076
P3	Staff assistance	1,016	SV2	Book guide/audio guide	1,045
A3	Accessibility for people with special needs	0,996	S2	Quality of the services	1,044
AT4	Waiting time	0,966	AT5	Exhibition	1,036
A2	Opening times	0,952	P1	Staff courtesy	1,028
SV1	Tourist guide	0,951	AT4	Waiting time	1,014
SV2	Guide book/audio guide	0,950	A1	Reachability	1,011
A1	Reachability	0,943	SV1	Touristic guide	1
SA3	Rest area	0,888	SA1	Bookshop	0,967
SA2	Souvenir shop merchandise	0,811	SA2	Souvenir shop merchandize	0,94
SA1	Bookstore	0,777			

a2) Adult visitors: Map of Priority - interval 3-6

b2) Student visitors: Map of Priority - interval 1.5-3



The IPA matrix is useful to identify the strategies that should be developed depending on the quadrant wherein each attribute falls. The attention should be focalised on top-left quadrant (Area of criticality) which includes the attributes priority for improvement. Concerning adults visitors the priority attributes are the informative material, the quality of services provided, the museum's website, lighting, informative panels, ticket price, and the ability o create an immersive experience. Instead referring to student visitors the attributes on which work foremost are lighting, the ability of creating an immersive experience, the museum's website, the informative material, the ticket price.

From this point can be developed further statistical analysis in order to deepen the relations between the variables and overall satisfaction. The integrated results of the qualitative and quantitative analysis appear consistent with each other but at the same time they offer a level of detail customised by the instrument used.

CONCLUDING COMMENTS

The paper aims to propose an integrated model to measure customer satisfaction in museum sector. The model is composed of two parts: a qualitative part with observation and a quantitative one which requires the development of a questionnaire. Both of them are useful as their integration allows to get more specific and valid data. The integrated approach permit to develop customised information for specific targets of visitors, while the SERVQUAL and other models could be less appropriate because the qualitative methods already provides an outcome in terms of visitors' expectations. Each part of the model needs certain requirements and below are shown some guidelines. If these recommendations are followed it is possible to perform statistical

analysis as regression, factor analysis, cluster analysis, structural equation modeling (SEM), to obtain deepened information/data for strategic and managerial improvements.

First the qualitative part requires some step: an accurate mapping activity of the museum path to study the location and identify the main interaction points between exhibition and visitors and the object they should come across during the visit; a planning to identify all the possible visitors' behavior during the visit; a check list to summarize and code all the aspects to analyse during the observation; graphic results, distinguishing the different areas in terms of attractive power and ability to maintain the attention, to support and compare quantitative results. This part could substitute the SERVQUAL expectations part since it allows to have a direct view of visitors' expectancy merely observing their reactions during the visit.

The quantitative analysis requires the development of a structured questionnaire composed of an overall satisfaction question, modules for each aspect to analyse (tangible aspects, accessibility, staff, information, accessory services, technological support, support services), almost three dimensions for each aspect to allow the application of SEM.

The integration of qualitative and quantitative methods in a unique model, to investigate the behavior and the satisfaction of museum visitors, allows to obtain a complete informative set, which is able to support the managers in planning improvement actions and to increase the quality of provided services.

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BIOGRAPHIES

Roberta Guglielmetti,

University of Roma Tre, Department of Business Studies, Via Silvio D'Amico, 77 Roma, Italy, rguglielmetti@uniroma3.it.

Roberta Guglielmetti is PhD in Commodity Science. She is interested in quality management in the private and public sector, quality of the food sector, quality and innovation, corporate social responsibility and cultural heritage management. In particular, she focuses on citizens' satisfaction. She is part of many research projects related to the TQM diffusion and cultural heritage management system. She is part of the NetMuse network and member of the Italian Academy of Commodity Science.

Laura Di Pietro, University of Roma Tre, Department of Business Studies, Via Silvio D'Amico, 77 Roma, Italy, laura.dipietro@uniroma3.it.

Laura Di Pietro is a PhD students in Quality Management. She is interested in commodity science and TQM topics applied in cultural heritage context, in public and private sector, and in food sector. She is involved in many research projects in the public and cultural sectors. She is part of the NetMuse network and member of the Italian Academy of Commodity Science.

Maria Francesca Renzi, University of Roma Tre, Department of Business Studies, Via Silvio d'Amico 77, Rome, Italy, mariafrancesca.renzi@uniroma.it.

Maria Francesca Renzi is a full professor in the Faculty of Economics at the Roma Tre University. She teaches "Quality management", "Corporate social responsibility", and "Quality Systems: the ISO 9000". She is the director of the teaching staff and coordinator of the "Quality management in Public Administration" master's program. Her areas of interest involve quality management in the public and private sectors, food sector quality, quality and environmental management systems, and corporate social responsibility. She serves as the director and coordinator of many research projects related to TQM diffusion. She is part of the NetMuse network and member of the Italian Academy of Commodity Science.

Martina Toni, University of Roma Tre, Department of Business Studies, Via Silvio d'Amico 77, Rome, Italy, martina.toni@uniroma3.it.

Martina Toni graduated in Business and Management and is a scholarship holder for research activity in quality management. She is interested in total quality management applied in different context, in

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particular in cultural heritage sector and in the food chain. She is part of the NetMuse network.

CULTURAL HERITAGE REPRESENTED IN MEMORIES OF THE ELDERLY INHABITANTS

Laura Dryjanska, Sapienza University of Rome

ABSTRACT

Elderly inhabitants' memories can be a valuable source of information about the intangible aspects of cultural heritage. Using the social psychological theoretical approach of social representations, this research project focused on the former 17th Municipality of Rome (located on the right riverbank of the Tiber River and including the neighbourhoods of Prati and Borgo close to the Vatican City). All three older people's centres of the municipality have participated on a voluntary basis. The total of 64 persons provided demographic information, took tests assessing cognitive skills and memory, attended focus groups and participated in in-depth interviews, in line with the multi-method approach of the social representation theory. As a result, the most significant four social representations of the cultural heritage of the former 17th Municipality of Rome have been identified and described in relation to the predominant emotions evoked. The final product consists of four short documentaries that include the selected interviews with the elderly inhabitants, insights from an archaeologist and art historian, as well as local administration and authorities.

JEL: Z19

KEYWORDS: active ageing, cultural heritage, social representations, memory, Rome

INTRODUCTION

Probably one of the most precious characteristics of older people is their memory of events, people and places from many years ago, during their childhood and adolescence. Most cultures, especially collectivist ones (Hui & Triandis, 1986), demonstrate great respect for such

personal memories, evidenced by formal events (for example survivors of the Holocaust share their experience with the young people during the March of the Living), as well as by artistic expressions (the elderly write memoirs, paint and are interviewed in documentaries). In general, people tend to be interested in such issues as how their neighbourhood used to look like fifty years ago and what the youth used to do back then to entertain themselves. Without doubt, when young independent filmmakers attribute value to such memories by producing a documentary in which the main participants are the elderly, it benefits local community. Such a project has been in fact carried out in Prati, a neighbourhood in the centre of Rome, which borders are marked by the Vatican walls, Saint Peter's Square and the Tiber River. Certainly, working on a documentary has provided an opportunity for intergenerational exchange and cooperation, as well as a tangible final product that presents the cultural heritage of the city (Vecco, 2010). Additionally to the abovementioned benefits, production of the documentary based on the memories of ageing people of the surrounding cultural heritage has been accompanied with the assessment of their cognitive skills.

THEORETICAL FRAMEWORK

The communication of the cultural heritage to the external world helps to shape identities and perceptions of the surrounding reality. The nearby places of historical and cultural value can be represented by the population that comes into frequent contact with them in many ways, depending on their function, aesthetical appeal and emotional value to people. These qualities change over time and demonstrate how society makes sense of surrounding reality and attributes meaning to the cultural heritage, contributing to the creation of the intangible part of it, which is the main focus of the theory of social representations. For this reason, the theory of social representations provides a sound framework for the research presented in this paper. The theory of social representations of Serge Moscovici originated in France more than half a century ago (Moscovici, 1961) and is based on the construct of social representation defined as "a form of knowledge with a practical vision, created and shared by society, which constructs a reality common to a social group" (Jodelet, 1989). As such, specific objects significant for the cultural heritage has been studied from a point of view of their

social representations, e.g. including the personal memories of groups of individuals, as well as artistic and historical aspects.

As demonstrated by international research in the area of cultural heritage, “the cultural heritage settings are appreciated most for the personal, familiar, or affective responses, generated from the attainment of insight” (McIntosh & Prentice, 1999). The understanding of cultural heritage includes and highly values its intangible aspects, such as aesthetic, historical, scientific and social values, which in turn serve the identity purposes (Vecco, 2010). Simply put, once the participants in this research share their memories and thus contribute to the production of a documentary, their identity is positively reinforced. At the same time, the object that they are talking about gains a more personal aspect and is higher valued by the society. The social identity is also passed on to the future generations, since the documentaries produced can be used when educating the youth, including the use of ICT (Ott & Pozzi, 2011). In fact, this research project has benefitted directly the participants by stimulating their memory, as well as a potential large number of indirect beneficiaries, such as students at schools who can learn about their cultural heritage through memories of their “grandmothers and grandfathers”.

DATA AND METHODOLOGY

The participants who took part in the two-step research project belong to three older people’s centres sponsored by the former 17th Municipality of Rome that included the neighbourhood known as Prati, as well as the area close to the Vatican City, with the eastern border marked by the Tiber River. Overall, 64 persons volunteered, including 47 women and 17 men. This number constitutes approximately 12% of all active members of the older people’s centres of the former 17th Municipality of Rome; the higher proportion of women is also typical among active members. Concerning age groups, most participants were in their seventies, while the youngest participant was 57 years old and the older participant – 97 years old. The majority of participants have completed elementary (44%) and middle school (30%) level education due to the difficult situation in Italy following World War II. Professional schools (15%) used to be popular in these years since they taught skills and know-how that could be readily spent on the job

market.

The participants' cognitive skills have also been measured using the Italian versions of two standardized tests: Mini-Mental State Examination and Montreal Cognitive Assessment. The assessment of cognitive skills of participants has served two functions: to screen the population of the older people's centres and to become familiar with and gain trust of the research participants, necessary for the successful implementation of the actual methodology. Individual interaction with each participant ensured deeper understanding of his or her background, way of thinking and some elements of personal history, relevant for the subsequent stages.

In fact, the next stage constituted of setting up focus groups, one per each older people's centre, where the participants have been first asked to freely share about their memories of the neighbourhood. The brainstorming has been facilitated by three young Italians (all under 30 years old) and followed by the stimulation of memories by demonstrating large size photographs of the nearby areas of Rome from the times of the participants' adolescence, youth and early adulthood. Each session lasted from 60 to 90 minutes and has been video-recorded. Thanks to the collective interaction, the qualitative analysis of the focus groups by three independent judges has allowed for identifying the most salient social representations of the cultural heritage, grouped under four categories.

Next, the participants have individually answered in-depth questions concerning the identified social representations, in order to gain additional information that could have been lost in the group activity (where due to enthusiasm at some points more than one person was speaking and eventually the loudest one was heard). The interviews have been video-recorded.

Finally, a team of young filmmakers created a documentary entitled "Memories for Ageing People" based on the in-depth interviews with the participants and enriched by the reflections of an archaeologist and art historian. The final product has been demonstrated to the participants during an official event at one of the centres.

RESULTS AND DISCUSSION

The cultural heritage of the territory of the former Roman 17th municipality that has emerged from the focus groups and in-depth interviews with the elderly participants consists of four major thematic areas: marketplaces, transportation, Tiber River and Borgo (handicrafts and industry). Each one of these topics can be fairly easily imagined in contemporary Rome, but the picture given by the aging people requires an effort of imagination in order to erase what is known today, as during their childhood and youth the neighbourhood had a different look and functions. A phrase that many of the participants use, “it’s not there anymore” or “it’s all gone” demonstrates the intangible aspect of the eternal city: although Rome has “always” existed, eternal does not mean unchanging, on the contrary, in a lifetime of a single person the monuments undergo irreversible changes. Social aspects bring life to them and allow seeing them in a different light.

First, the marketplaces have played an important role in the discourse of the majority of participants. Seen as meeting points, they allowed the inhabitants to satisfy their primary needs, as well as to exchange information, strengthen social ties with their neighbours and catch a glimpse of the life outside of the city, in the rural context that used to be much closer to the urban life than today. Marketplaces appeared as full of contrast: on the one hand dirty and chaotic, uncontrollably spreading to the streets (as a 75-year-old female interviewee put it: “It was filthy and unacceptable for a city like Rome to have stuff lying on the streets like that”); on the other hand elegant and aesthetically appealing, such as the neoclassical neighbourhood market (*mercato rionale*) built in 1928.

Second, the transportation has appeared as a crucial topic. Until today, it is one of the biggest challenges for the administration of the Rome and its inhabitants. The participants recall the “silence” during their childhood, when a mother would scream at her daughter who played on the street a few blocks away and the child actually could hear the familiar voice. Unthinkable today, with numerous cars, buses, trams and the metro, this flashback from the past illustrates yet another contrasting situation. On the other hand, the discourses of the participants help to realize that the modern transportation system is a

fruit of a complex process: some of them mention the crowded buses, others reminiscence about catching prohibited rides on the back of the tram (“We used to have so much fun grabbing the handles on the back of the tram and riding for free” – 73-year-old male interviewee), the fascination with the first few cars in the city, then the lengthy construction works on the new metro line, judged as a catastrophe during its construction (as explained by a 77-year-old female participant: “For approximately thirty years we have lived the works in progress in our neighbourhood”) and eventually considered in positive terms once it opened (“The opening of the metro was a great joy” – 76-year-old female interviewee).

Third, the Tiber River appears as a scenario for play and entertainment, as well as fear. The aging people remember swimming in the water (as mentioned by an 83-year-old female participant: “We bathe in the Tiber River, who could afford to go to the beach in Ostia?!”) and diving from the bridges to the “blonde river”, given this nickname because of the yellowish colour. Playful romantic walks and fishing (“Back then my husband and I were engaged and we would walk along the river and every so often catch a yucky fish” – 78-year-old female participant) are contrasted with the story of death by drowning and the disasters of flood. The historical monument called the Hadrian’s Mausoleum or the Castle of the Holy Angel (*Castel Sant’Angelo*) located close to the river also appears in many discourses, although it is remembered not as much for the building, but much more for the surrounding green space, inaugurated in 1936 and subsequently used for entertainment, such as tandem bicycle rental.

Fourth, many participants talk at length about Borgo, the neighbourhood located between the Vatican City and the Tiber River. They mention it in relation to the proximity of the figure of the Pope and the emotions prompted by the privilege of being very close or “right there” in the historical moments of elections of new popes. Some of the interviewees also recall the different character of the neighbourhood before the existence of the wide street Via di Conciliazione inaugurated in 1950, which makes the St. Peter’s Square visible from afar (as a 65-year-old female interviewee describes it: “My mother who used to live right there always told me that they have ruined everything”). They emphasize the aspects of awe and mystery evident when after walking

through narrow streets a person would suddenly find herself in front of the colonnade. Finally, the Vatican City appears as a lifeline thanks to the artisan workshops and local industry that it required. Currently characterized by souvenir shops and restaurants for tourists, Borgo used to be filled with *botteghe*, small workshops where generations of craftsmen had produced handmade umbrellas, clothing, shoes, belts, metal decorations, jewellery and other items. Very few of these stores have survived, including a workshop of one of the interviewees (“But my workshop still exists because I passed it on to my son, who’s the fourth generation” - 76-year-old male participant).

The above main social representations arising from the social interaction and communication of the elderly reflect the cultural and historical contexts from the time of their youth. In this case, it is clear that for the participants “in many respects, the past is more real than the present. The peculiar power and clarity of representations – that is of social representations – derives from the success with which they control the reality of today through that of yesterday” (Moscovici, 1984:10). In relation to the cultural heritage, this theoretical statement empirically verified during the focus groups and in-depth interviews demonstrates that the core values of heritage reside in the meanings and interpretations that people invest in monuments, not in their physical substance (Fojut, 2009).

What is the common thread of all the places described in memories of the aging people of this historical neighbourhood of Rome? Certainly, the importance of emotions related to each place and re-lived when telling the story. Joffe (2002: 568-569) states that social representations theory “keeps a space for symbols, infused with an emotional valence. It is emotion that motivates the formation of particular social representations”. Sometimes described in words, more often evident from laugh or small gestures, emotions emerge from the discourse and bring the participants close to each other during the focus groups. The emotions can be classified as nostalgia that permeated all the social representations and took different overtones, ranging from amusement to sadness, depending on the topic. In this way, the memories of marketplaces and proximity of rural countryside have mainly caused the participants to be nostalgic; similarly, the artisan workshops and small industry of Borgo neighbourhood have evoked nostalgia, due to the

awareness that these scenarios are definitely gone and the current reality is not as picturesque and personal. The emotions related to amusement form a part of nostalgia and refer to the entertainment of youth, on the one hand possible thanks to the transportation (such as hopping on the back of the tram, as well as renting tandem bicycles) and on the other hand – the Tiber River with the joy of swimming, diving and fishing. In turn, the overtone of sadness typical for nostalgia comes across clearly when the participants mention the dangerous consequences of living close to the Tiber River: death by drowning and floods.

CONCLUDING COMMENTS

One of the most interesting outcomes of this research is the fact that the elderly participants' mild cognitive impairment and low education level had no effect on their efficiency as narrators. Recording the memories of the past, organizing and comparing them, in order to create a final product, a tangible video that can transmit such cultural heritage to the general audience attributes value to the elderly, unrelated to their level of education or cognitive skills. Maybe because during their youth social interaction and daily activities were not mediated by technological devices and therefore the experiences had a stronger impact on memory? Or maybe because the daily amount of information that reached a person was more limited than in our times? These questions deserve further research, yet one thing is certain: memories of aging people are a source of precious information about intangible aspects of the cultural heritage. Evoking and recording such memories can be a form of preserving it, while at the same time attributing value to the main actors themselves, who in general are proud and content to share with others, especially the new generations.

The practical implications of this research project thus include the improvement of the psychological wellbeing of the elderly thanks to their reminiscence activities. Moreover, a tangible product, a documentary that discusses the cultural heritage of the former 17th Municipality of Rome has been produced and promoted in different settings, including the local authorities' venue, the centres for the aging people, schools, as well as some international platforms, increasing the impact of the European focus on active aging, in line with the established interest in research and actions for the elderly population, as

well as the valorisation of the cultural heritage. A worthwhile further practical implication of the research product could be the use of some of the memories contained in short video clips in order to create cultural heritage applications, in which the Virtual Reality techniques are used to visually re-create historical elements that have already disappeared (Gutierrez et al, 2008).

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BIOGRAPHY

Laura Dryjanska received a PhD in Social Representations and Communication (Social Psychology). She works at the European/International Joint PhD in S.R. & C. Research Centre and Multimedia Lab of the Sapienza University of Rome. Her research interests include a wide range of social issues, from migration, social policy, community psychology, urban development, communication, tourism and cultural heritage to organizational psychology. Dr Dryjanska is a member of the American Psychological Association and the European Association of Social Psychology.

INTANGIBLE HERITAGE AS A TOOL OF PROMOTING SUSTAINABLE TOURISM: THE CASE OF HAND WEAVING IN AKHMIM, EGYPT

Islam Elgammal, Suez Canal University, Egypt
Hassan Refaat, Egyptian Tourist Authority

ABSTRACT

Protecting cultural Intangible heritage has been considered as a crucial base for achieving sustainable tourism. Hand weaving is a type of intangible heritage which was known since the Pharonic era and continued through Greco-Roman, Coptic, Islamic and modernera. Many countries have developed hand weaving and employed such a valuable profession in serving the tourism industry. This study is aiming at investigating the current hand weaving industry in Akhmim and asses its opportunity in being used as tool for achieving sustainable tourism development by alleviating poverty of the local community. It further explores the challenges of the current hand weaving practitioners in Akhmim and the willingness of the young generation to start a career in hand weaving. A mixed method (qualitative and quantitative) approach was used and sample of Akhmim hand weavers formed the bases of the current study. Since many of the interviewees were illiterate, a face to face structured questionnaire was used to collect data from indigenous practitioners in Akhmim. A total of 62 questionnaires were completed through visiting the current main places for hand weaving in Akhmim. Results shows that while 83.3% of hand weavers asserted that marketing has been the main challenge for the development of hand weaving; business men indicated that lack of innovative designs and quality control are the main problems facing the industry.

KEYWORDS: Intangible heritage, hand weaving, sustainable tourism, Akhmim, Egypt

INTRODUCTION

The rise of modernization and high dependence on modern technology over the last two centuries, have resulted in turning people away from many of the traditional folk arts and this has caused that much of the intangible heritage is being endangered and will be lost when the present aging practitioners leave this world (Hassan and Tassie, 2009). Most of the work on specific instruments for safeguarding intangible heritage has been done at an international level by organizations such as the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the World Intellectual Property Organization (WIPO) (Deacon and Dondolo, 2004).

Hassan and Tassie (2009) asserted that countries and international authorities are urged to put an action to save the world tangible and intangible heritage from damage and destruction and preserve such legacy for future generations. Intangible heritage, which represents the vibrant dimension of this heritage, has been receiving less attention from governments than tangible heritage (Mursi, 2008) and this is considered one of the main reasons which motivated the authors to conduct this study focusing on Akhmim hand weaving as one of the domains of the intangible heritage.

Tourism and handicrafts

The craft sector is linked to a number of other industries; the tourism industry, the formal manufacturing and retail sectors. Such industries are playing a major role in the craft industry development. Although limited statistics on the contribution of this sector to the economy are available, practicing the craft within the informal sector help groups to develop their skills through experience, apprenticeship and mentoring. In this sense craft activity acts as a low cost training "school" for skills which can be later utilized in the formal sector (Cultural Industries Growth Strategy (CIGS), 1998). Tourists provide crafts artists with valuable exposure to the international consumer market, a good cash-flow and the feedback required for the development of the crafts products. While indications show that craft sectors built primarily on domestic demand have greater sustainability than those sectors

dependent on the export and/or tourist markets, businesses which have access to both markets are tend to have a greater chance of long term sustainability (CIGS, 1998).

Handmade clothing for example have been crucial in preserving ethnic identity and cultural expressions while also serving as an important source of income for local communities artisans (Zorn, 2004) which is crucial in achieving tourism social sustainability (i.e. respecting local people and cultural heritage, facilitating poverty reduction) (Hall and Richards, 2003; Robinson and Picard, 2006; Johnston, 2005; Solimar International, 2013).

Looking at Egypt, the Egyptian handicraft sector used to depend on the tourism industry for eras. Both rural and urban craft trade has thrived over tourist purchases (UNIDO, 2008). The income generated from such purchases is directed to indigenous handicraft practitioners, in addition, the handicraft sector itself develop and job opportunities increase. Both sustaining income generation and providing job opportunities for local communities are considered two main objectives of sustainable tourism development (Elgammal, 2009) which is defined by (WCED, 1987: 43) as “*the development that provide the needs of the future without compromising the ability of the future generation to meet their own need*”. The handicraft sector is securing an income for poor communities, a clean industry that doesn’t prove a negative impact on the environment. Yet the sector has been facing a number of challenges.

All inclusive tours and tourists with tight budget have also affected negatively the handicraft industry in Egypt. Such low quality visitors are bargaining the prices which force the craftsmen to look for low quality raw materials and consequently affect the quality of the final product. In addition, tour operators and tour guides are controlling to a great extents the bazars and handicrafts outlets from which touristsbuy their gifts and souvenirs, and undoubtedly, some of them are avoiding accompanying tourists to small local outlets as the low prices of products doesn’t allow them to achieve high commission. Furthermore, since the amount of craft purchases are not tracked (UNIDO, 2008), no records are available about the development of such industry except from tracking the handicrafts artists’ numbers.

The case of Akhmim

Located in Suhaj governorate in Upper Egypt, Akhmim was one of the main centers of textile production in Egypt through different eras (Refaat, 2012). While the small district is 450 kilometers south of Cairo, it was the capital of the ninth Nome of Upper Egypt during the Pharaonic period, and the center of the cult of god “Min” the god of fertility in ancient Egypt so that it was known as "khntmn" or "per mn" which means the house of god “Mn”. In the Graeco-Roman period Akhmim was known as Panopolis which means “the city of god pan”, the god of the green farms, who was assimilated with the chief god of the city, god Min. during the Coptic period Akhmim was known as (Schemen) or (Chmen) from which the Arabic name (Akhmim) was driven. Archaeological evidences from different eras are showing that Akhmim was one of the main centers of textile production in Egypt.

Yet, hand weaving in Akhmim has been facing a number of challenges which are negatively affecting the survival of such a creative profession through the next generation. This study aims at first, exploring the current status of the hand weaving in Egypt and particularly in Akhmim, Suhaj, and look at the role of the government in developing the hand-weaving industry, particularly in Akhmim. Second, investigating the challenges faced by hand weaving practitioners in the area and looking at the factors affecting its expansion in order to facilitate community development, reduce poverty and hence achieve sustainable tourism. Third, investigate the willingness of the young generation to learn and practice such a profession.

Methodology

In order to achieve the aims of the current study, authors have used a mixed methods approach (i.e. qualitative and quantitative). Secondary data showed that in 1995, the Governorate of Suhaj – in an attempt to keep the hand-weaving from extinction- built a specialized textile center in Elkawthar Industrial Zone, 17 kilometers north of Sohaj city, which is called “Qaryet Elnaseeg” through two phases. Phase one consists of

150 small houses along with ateliers (70-85m) with a total cost of 4 million pounds; 148 houses are rented out to hand weaving practitioners for 50-60 pound a month and two blocks are reserved for training and exhibitions of the final products. It was estimated that the total number of residences in phase one houses is 500 people. Phase two was accomplished in 2010 and consists of 122 homes with a total cost of 24 million pounds. All houses have looms setup in one of the rooms to enable practitioners to work in the privacy of their own residencies. Marketing was considered one of the main problems of hand weaving practitioners of Akhmim (The Government of Suhaj, 2013).

Consequently, the authors started the second phase of the current study. Initially, the targeted sample of hand weaving practitioners in Qaryet Elnaseeg was estimated at 800 people (148 houses in phase one, and 100 houses in phase two). In undertaken this current study, authors approached all the houses in Qaryet Elnaseeg. Unfortunately, hand weaving practitioners were found only in 33 houses out of the targeted 150 houses in phase one, and in 6 houses out of the 100 houses in phase two (Figure 1). The rest of the houses are either empty, sold to non-hand weaving practitioners (which is against the law) or occupied by practitioners who left the profession and changed the career to driving or construction.

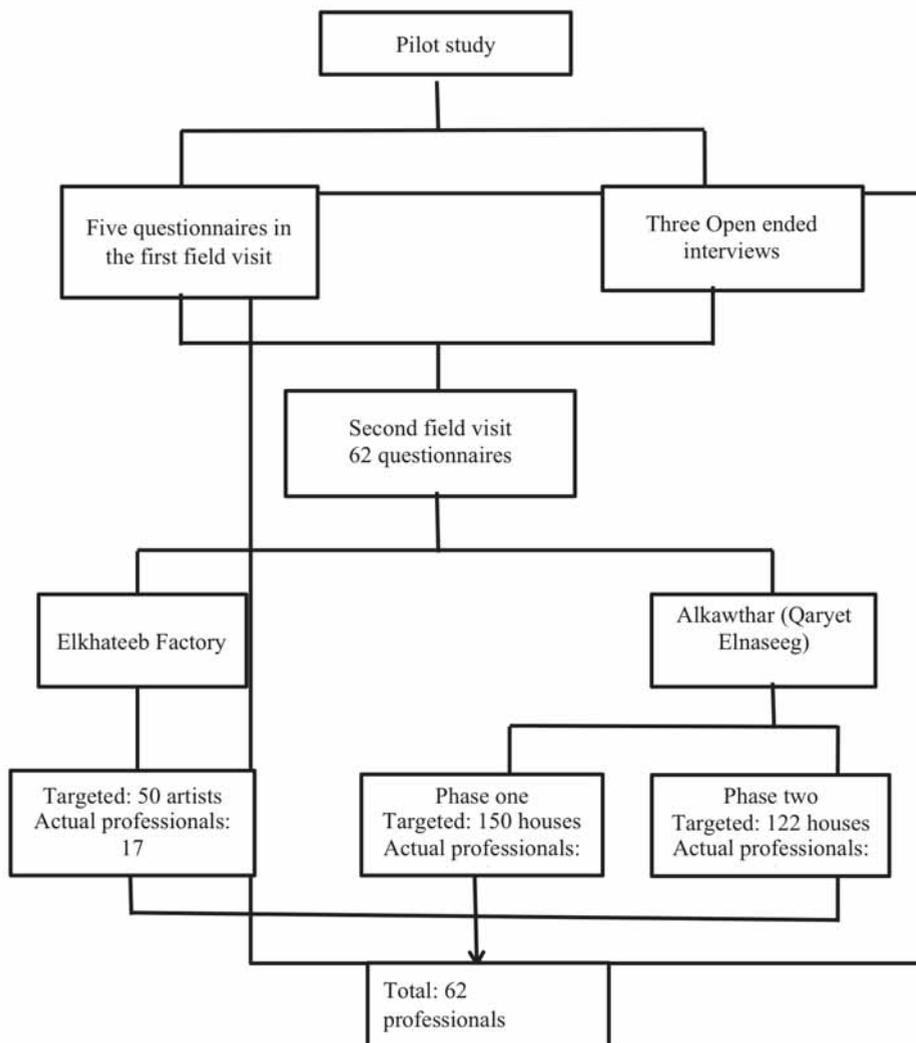


Figure 1: Research plan of the current study.

In addition, a sample of practitioners from the center of Akhmim (I.e. Elkhateeb factory) formed the bases of the current study. Since many of the interviewees were illiterate, a face to face structured questionnaire was used to collect data from indigenous practitioners. A total of 62 questionnaires were completed, however, there were 7 females practitioners who refused to take part in the current studies. When they were asked about the reasons of not taking part, they

indicated that when they took part in previous research, the tax on their houses increased which made them concerned about the researchers' identity and the aim of the study.

RESULTS AND DISCUSSIONS

In 2003, the Canadian Aid in Egypt partially sponsored a three years marketing program to promote the hand weaving products of Akhmim. The program aimed at providing practitioners with professional training on managing small businesses and marketing final hand weaving products. Sponsors used to take responsibility of providing the raw materials in order to alleviate the financing problem the practitioners had to face to cover their operating capital requirements. Marouf (2006) asserted that in order to ensure the success of handcraft village, artists have to get the full support, access to education and train them on how to deal with the changing market.

However, by the end of the three years, which were the tenure duration of the program, the area was neglected and problems emerged causing that many skilled hand weaving practitioners began to leave their profession and search for other job opportunities. Nevertheless, it was indicated by an official in Suhaj governorate that the majority of practitioners moved to "Qaryet Elnasseeg" have just joined the program to benefit from the relatively large residential space provided (i.e. a house with a loom) and the support offered by the governorate and Canadian Aid at that time. Results show that the number of people who are working in hand weaving has been going down as many has left the profession and only limited number of the new generation are willing to learn about the profession.

Generally, Akhmim hand weavers are illiterate males over the age of 45. By asking them for the reasons why they didn't join schools, they indicated that hand weaving profession was one of the best jobs in Akhmim and once one know the skill, education is not needed as the profession itself provide a good income. The situation became worse after the revolution of the 25th of January 2011 where the governorate has stopped providing the workers with the raw materials they need and also it has stopped to market their products. So that each practitioner became responsible for getting the raw material and marketing his products, and as a result of the limited marketing opportunities and the high prices of the raw materials many of the skilled practitioners left

this handicraft and began to work any other profession as they became unable to pay the monthly rent of their homes and afford their basics needs. Not just this but also some of the skilled practitioners have sold their houses and left the whole city which means that the village of the weavers has lost the main objective for which it was constructed. Only eight practitioners are satisfied with their wages. While the monthly income is very low, particularly in hand weaving factories (between 150-250 L.E. with possible deduction for late arrival), they asserted that they like to work together to develop social relationships and make friends. Working environment has been described by interviewees as small, undecorated, hot in the summer with no fans, cold in the winter with no radiators, nevertheless, some practitioners are satisfied with it, particularly when they believe that *“No money is available to change the working environment”* (Abanoob, 56Y, M).

Hand weaving practitioners’ challenges

Table (1) is showing that marketing is considered the main challenge for the current hand weaving artist. In the past, tourists, local visitors and exhibitions were the main marketing outlets. Even though, Mohamed (28Y, M) asserted that “recent exhibitions with the support of the ministry failed to secure us with a good profit and that was because of the high commission requested from the ministry (i.e. 50%)”. He added that “in the past the commission was 25% only”. Currently, local business men are controlling the market as there are no visitors or exhibitions.

Main problems (more than one choice is possible)	N o.	%	Ranking
Marketing	52	83.8	1
Lack of innovative design	4	6.5	8
Quality control	6	9.7	7
Availability of raw materials	18	29	3

Raw materials high prices	34	54.8	2
Lack of packaging ideas	4	6.5	8
Lack of information about market demand	7	11.3	6
Inability of mass production	9	14.5	4
Competitions with factories products	8	13	5

Table 1: Challenges of current hand weavers in Akhmim

Problems with the high prices of raw materials and its availability are ranked the second and the third; interviewees indicated that thread prices are doubled in the last few months which have affected their profit rather than the price of the final products. Inability of mass production is another challenge facing current hand weavers in Akhmim. Since practitioners are working in their own houses, they have limited space for keeping raw materials and final products and therefore, they are unable to produce large amounts of hand made products. They meet only the required amount for the local business men who, in most cases, provide them with the raw materials and pay only for their daily working hours (approximately 20-30 L.E. a day). Some local business men pay the skilled practitioners for each piece of product (i.e. bed cover, napkin..etc).

Akhmim hand weavers' have a sense of proudness of their textile, which is the case in other places (i.e. Traquileans, Peru), however, stakeholders and tourists perhaps have other judgment on the products they buy (Zorn, 2004). Indeed, hand weaving artists in a number of countries keep on producing unfashionable products which do not respond to the changing tourist interest (Marouf, 2006). Therefore, governments and NGOs have a crucial role in providing advices for hand weaving artists especially in relation to producing fashionable designs without changing the uniqueness of the Egyptian fabric products.

Practitioner indicated that tourism has a positive impact on the hand weaving industry in Akhmim. Local and international visitors can change the future of the profession by buying directly from the local practitioners without intermediateness. Safety, security and the stability of the political situation in Egypt is also seen as important elements in saving the hand weaving from distinctions. Visitors and tourists are avoiding areas which are not seen as safe, particularly as a result of political instability.

Despite the physical strains and pain that hand weaving process cause (i.e. lower backache from bending over, shoulder pain from beating down the weft, blister, calluses) (Zorn, 2004), in addition to the high percentage of dissatisfaction by the income and the environment, 21% from the community studied are believing that the profession will have a good future .

CONCLUDING COMMENTS AND RECOMMENDATION

This piece of research proved that most of current hand weavers in Akhmim are not satisfied with either the income or the working environment, additionally, 66.2% of them would leave the profession if another job opportunity is available. While 83.3% of hand weavers asserted that marketing has been the main challenge for the development of hand weaving; business men indicated that lack of innovative designs and quality control are the main problems facing the industry.

Currently, there is a limited commitment from the Egyptian government in supporting hand weaving practitioners, albeit hand weaving can be employed as a tool for achieving sustainable tourism development, particularly in relation to developing communities and alleviating poverty. There is a potential for the local artists to achieve better income and develop the hand weaving industry if the government worked towards solving problems and realize the importance of such an industry in achieving prosperity and providing job opportunities for the indigenous skilled community, which is one of the main principles of sustainable tourism. In doing so, authors recommend the following:

- Training courses should be provided to improve skills needed in all aspects of the textile industry (i.e. spinning, plying or doubling, dyeing, wrapping a loom and finishing). This can be done by current professionals from the local community in Akhmim through the help and support of the government.
- Akhmim hand weaving practitioners' access to the tourism market should be increased.
- Linkage between the tourism professionals and the craft industry, particularly hand weaving is a necessity.
- Governments, local authorities and NGOs need to realize their crucial role in providing advices for hand weaving artists especially in relation to producing fashionable designs without changing the uniqueness of the Egyptian fabric products.
- Exhibition of hand weaving products inside hotels are also recommended as it achieved success in countries such as, Turkey. In addition, there should be outlets for selling hand weaving textile near by tourism attractions, particularly museums.
- Akhmim needs to be promoted among travel agencies as a hand weaving destination as repeated visits of tourists will be crucial for the survival of such an intangible heritage, and reduce poverty.
- Buyers need to get their hand made products directly from practitioners without intermediates in order to enhance the living conditions of the poor hand weaving practitioners.
- Projects for developing small centers of hand weaving nearby tourism attractions are essential; such educational centers can provide tourists with valuable experience of how hand made products are created and at the same time, visitors and tourists can also buy products directly from practitioners. In addition, educational programs for teaching visitors and tourists about the process of hand weaving are recommended. This can be done with the help of the Ministry of Trade, Egyptian Tourism Authority and professionals in Higher Education. Programs can be divided into various levels appropriate to different groups of people.

- Raw materials prices need to be controlled by the government and the local authorities rather than business men, in order to ensure artists get an appropriate profit for their work.
- Young generations need to get motivated to join the current team of hand weavers and Akhmim hand weaving school needs to be reopened in order to raise knowledge and develop the skills of new practitioners and provide further training for current artists.
- Governmental support is urgently needed for the current hand weaving practitioners, particularly in providing health insurance, appropriate houses, fair treatment from all stakeholders, education and training and marketing their products. Such support is crucial for saving the profession from vanishing and improving its opportunity to act as a sustainable tourism development tool.

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BIOGRAPHY

Dr Islam Elgammal is a lecturer in the Tourism Management Department at Suez Canal University, Egypt. She had her PhD from the University of Wales Institute Cardiff, UK. She is also a Fellow of the Higher Education Academy in the UK. Her research interests include Triple Bottom Line, Sustainable Tourism, Marketing Research, Dark and Wellness Tourism. Islam is also the vice editor-in-chief of the Tourism Academic Journal of the Association of Arab Universities and reviewer in a number of other academic journals.

Contact: i.elgammal@tourism.suez.edu.eg

Dr Hassan Refaat is currently working at the Egyptian Tourism Authority, Ministry of Tourism. His main research interests include Intangible Heritage, Islamic and Coptic Architecture, Islamic and Coptic History, Festivals and Special events.

Contact: hassan79_2003@yahoo.com

Perception of the Russian Museum of Ethnography as a brand by major visitors' segments

Michael Epstein, Saint-Petersburg State University of
Economics

Anna Kovaleva, Saint-Petersburg State University of
Economics

Iлона Parik, Saint-Petersburg State University of
Economics

ABSTRACT

Brand is an important tool of attracting customers. A strong brand let to promote products on a market at a minimal cost. Therefore, such prominent marketers as D. Aaker, T. Gad, E. P. Golubkov and others have been paying undiverted attention to the question of creation and promotion of market brands for a long time already.

At the end of XX century the trend of involving museums into market relations arose. Thus since the beginning of the 21st century many researchers (Kotler P., Kotler N., Rentschler R., Hede A.-M., Soboleva M., Epstein M. etc.) have been focusing their attention on branding in museum marketing. Nowadays question about brand management has been raised. In particular, it is necessary to consider perception of the brand.

The basis for the empirical study of brand perception focused on the Russian Museum of Ethnography is based on an assumption that there are connections between museum's mission and brand. The last one is viewed as a combination of functional and symbolic components.

Main types of visitors of the Russian Ethnography Museum have been identified with their essential attributes for conducting the research. Museum's visitors of various ages have been surveyed. In the survey correlation between characteristics of each visitor's segment and perception of the museum's brand as one of the famous museums' brands in Saint-Petersburg has been reveal

BIOGRAPHIES

Michael Epstein is Professor of Marketing at the Department of International Management, Saint-Petersburg State University of Economics. He has published more than 80 scientific papers on international and comparative management, industry restructuring and economic forecasting.

Anna Kovaleva is Associate Professor at the Department of International Management, Saint-Petersburg State University of Economics.

Ilona Parik is Professor at the Department of International Management, Saint-Petersburg State University of Economics. Saint-Petersburg State University of Economics.

CULTURAL DISTRICTS: THE TENSION BETWEEN “DESIGN” AND “DESIGNING” APPROACHES

Alberto Francesconi, University of Pavia
Claudia Dossena, University of Pavia

ABSTRACT

Cultural heritage, if efficiently valorized, may be conceived as a precious resource for the development of a local community. The cultural district's perspective conceives cultural heritage and the related cultural sectors as triggers for the socio-economic development of a region. Often, funders (e.g. private foundations) devote significant resources to cultural projects that aim at supporting the local development. We argue that a relevant question concerns the tension between a deterministic and formal approach 'instilled' within documentation and guidelines and the actual process of design 'in action'. This work aims at highlighting this tension through a case study conducted through a participatory action research. A proposition and research questions for further studies are proposed as well as some suggestions for effective 'designing' of cultural districts.

JEL Z1 - Cultural Economics; Economic Sociology; Economic Anthropology

KEYWORDS: socio-economic development, cultural heritage, cultural district, organizational designing.

INTRODUCTION

Although culture may be profitable per se (Lazzeretti et al., 2010), especially in some sectors (e.g. tourism and creative industries), it can also be seen as a key factor for the socio-economic development of a local community. There are three basic viewpoints related with a culture-driven development perspective (Sacco et al., 2008). The first one is the creativity-based attraction model by Florida (2002), which

emphasizes the role of quality of life and of technological infrastructures for the creation of a critical locally rooted mass aimed at the emergence of a knowledge-based economy. The second one is the competitiveness-based urban renovation model by Porter (1989), which focuses upon the transition from a traditional industrial economy, based on investments, toward an endogenously growing economy based on innovation. The third one is the capability-based model by Sen (2000), which focuses on the central role of the social fabric to foster the building of capabilities and practices as a prerequisite for a sustainable local economic development. These viewpoints push towards the activation of a model of local development, such as the cultural district (CD), centered around the valorization of cultural heritage (e.g. Brooks & Kushner, 2001; Valentino, 2007; Santagata, 2002; Lazzeretti et al., 2010; Francesconi & Cioccarelli, 2013). Some authors conceive the CD as a mere post-industrial adaptation of the industrial district model, e.g. in terms of vertical integration of value chains of local cultural, creative, and tourist industries (Scott, 2001). Cheng (2006) emphasizes the parallelism between the industrial atmosphere (Marhsall, 1919) and the cultural atmosphere. Lloyd (2006) argues that the social dimension is even more evident and pervasive in a CD. Nevertheless, according to recent interpretations, some scholars (e.g. Sacco, 2003; Lazzeretti, 2012; Francesconi & Cioccarelli, 2013) emphasize a major substantial change: whereas the industrial district is based upon the vertical integration of organizations operating within the same value chain, the CD is conceived as a model with a 'variable geometry' and even more complex and dynamic horizontal or transversal integrations among organizations which belong to different value chains and different industries, either cultural and non (Francesconi & Cioccarelli, 2013, p. 60). This model aims at generating synergies, complementarities and opportunities for a local socio-economic development in a dynamic way. Culture is the 'glue', the 'connective tissue', rather than a mere resource that generates profits per se, e.g. through cultural tourism (Sacco, 2006). Although a central role is played by the traditional processes of protection, conservation, exploitation and valorization of cultural heritage, cultural activities can generate positive externalities (in terms of creativity and opportunities for training, learning, innovation) also within non cultural sectors. Thus, culture, research, education and all other local sectors are intended to work in a more integrated and synergistic way. It follows that complexity is higher than in a traditional cultural system (e.g. a museum system) due to increased reciprocal and dynamic interdependencies among a multitude of actors such as public administrators, entrepreneurs, educators, scientists and researchers, cultural agents and the whole civil society (Sacco, 2006). The definition of the boundaries of a CD, for example, should take also

into account the sense of identity and belonging to the local community. This requires a continuous dialogue among multiple actors, both public and private. For example, public actors often play a fundamental role – especially in contexts like Italy – as initiators, catalysts of resources, network managers, inter-institutional project managers, brokers, facilitators, social innovators or to increase the legitimacy around CD projects (Brooks & Kushner, 2001; Francesconi & Cioccarelli, 2013). Though the development of a CD cannot be merely imposed in a top-down way, it can be triggered by explicit interventions and support by public and private actors. For example, the major Italian banking foundations have been playing a crucial role in these years in exploiting cultural heritage and in interpreting the culture not only as something to protect but also as a resource that can foster local development (Leardini & Rossi, 2010). Perhaps a difficulty lies in the fact that foundations often require a rigorous predefinition of projects to be financed from the earliest stages, e.g. in terms of budget, general aims as well as specific operating objectives, actions to be implemented, organizational structures, coordinating and control mechanisms to be designed, partnerships to be pursued, and so forth. This is quite understandable from their point of view due to the high amount of financial resources involved, the need for reporting and control, and the identification of specific responsibilities. Nevertheless, a ‘tension’ can arise between a deterministic design approach that extols the virtues of anticipation and completeness and the actual process of design ‘in action’, especially in large, complex and dynamic projects where the social dimension is very relevant, such as those related to the development of a CD. In our knowledge, there is a research gap on this specific issue. Is there a theoretical framework to understand this ‘tension’? Trying to open this debate, we report some reflections derived by a participatory action research. Indeed, the authors have been involved in a feasibility study of an Italian CD. The project has been financed by a major Italian banking foundation and it is now in its early stage of development. This experience and the reading of organizational design literature have persuaded us that the complexity and the multidimensional nature of a CD require a shift from a ‘design’ to a ‘designing’ approach. We argue the theoretical framework above mentioned could be rooted in the stream of organizational research on ‘designing’.

LITERATURE REVIEW

A CD, especially in its advanced form, is a complex system of strictly interrelated and heterogeneous elements (Sacco, 2003). It is linked to a cultural atmosphere able to sustain over time the processes

of diffusion of knowledge, to catalyze managerial and entrepreneurial excellence, and to support creativity and innovation (Sacco, 2003). This complexity characterizes also the process of design of a CD. Different authors have focused on the design of a CD (e.g. Francesconi & Cioccarelli, 2013), especially regarding the identification of areas that could be potential CDs and the definition of their boundaries (Valentino, 2003; Santagata, 2003; Sacco, 2003; Carta, 2005). For many authors, the boundaries of a CD can reflect:

- A mosaic made of tiles, i.e. territorial elementary units, to be identified and aggregate through multiple criteria (e.g. cultural, historic, geographic, demographic, social, economic, political and administrative) (Valentino, 2003).
- A cluster of firms, such as in handicraft sectors – e.g. the ‘industrial CDs’ by Santagata (2003), such as Murano, Los Angeles, and Valenza – or in food and wine sectors characterized by excellence – e.g. the ‘institutional’ CDs by Santagata (2003), such as Langhe-Piedmont, well known for its enological production – or a cluster of valuable cultural resources, within historical and artistic areas, landscapes and places of material culture – e.g. the ‘metropolitan’ and ‘museum’ quasi-CDs by Santagata (2003), such as Glasgow, St. Louis, Strasbourg, Amsterdam, Berlin and Venice.
- Local cultural systems, on which policies and actions of the CD can be grafted, identified through cluster analysis and indicators that summarize their potential as districts (Carta, 2005).
- Areas, as part of a cultural geography of the territory, which are already ‘doing network’, whose boundaries can change over time (Sacco, 2003). In this regard, Sacco (2003) criticizes the view of CDs as clusters because this perspective tends to focus only on the density of a particular cultural endowment of a territory and it underestimates the integration of physical, human and social capital.

It is interesting to highlight that for all previous authors the boundaries of a CD do not necessarily match to the political and administrative boundaries and different criteria can be adopted to define them. Starting from the concept of geo-community developed by Bonomi (2004), we can distinguish three types of design (Francesconi & Cioccarelli, 2013):

- The formal design comes from a predominantly top-down approach, being the CD’s boundaries mainly linked to the territorial administrative divisions (e.g. provinces, municipalities, mountain communities, etc.). This criterion aims at a rational management of cultural heritage linked to an efficient

government of the territory.

- The functional design is based on a central element, such as a specific cultural endowment (a museum, a historic or artisanal cluster already existing), to be organized in an effective and efficient way (in terms of protection, conservation, exploitation and valorization, e.g. for cultural or tourism aims). This approach highlights the relation among the cultural sector and other interdependent sectors (e.g. tourism and wine and food sectors). It comes from the mediation between top-down and bottom-up approaches, and it is recognizable by the presence in the territory of a set of actors, activities and services organized around the main cultural endowment. Examples are Anglo-Saxon CDs, museum networks and cultural systems.
- The systemic-relational design is the result of a process of territorial aggregation, though only partially spontaneous, that is built around the local identities and strong social relationships (e.g. Alpine valleys).

Many authors argue that, unlike the industrial district, the CD does not arise spontaneously but it requires an explicit intervention and support from public and private actors (e.g. Sacco, 2003; Leardini & Rossi, 2010). However, to our knowledge in literature it is not clear how to concretely develop a new CD. Many authors argue that the process of development should start from an in depth analysis of the territory, of its tangible and intangible assets, both cultural and not (e.g. Sacco, 2003; Valentino, 2003; Amari, 2006), in order to efficiently exploit the specificities of the local cultural heritage. Moreover, they highlight the importance to stimulate the integration of the value chains of local cultural, creative, and tourism industries (Scott, 2001) and to create networks among public and private actors (Sacco, 2003). They implicitly assume that the design process of a CD follows a detailed analysis of all the specific characteristics of the territory (in terms of resources, competences, relationship and so forth). In a recent study and conceptualization Francesconi & Cioccarelli (2013) propose an integrative framework that conceives the design of a CD as an iterative process that integrates local resources, knowledge, competences, skills and the system of social relations that permeates the area. The proposed framework is conceived both as a support for analysis and design at the same time. This is because the authors believe that the design of a CD could not be conceived as a process of design completely defined a priori in a linear fashion (i.e. depth analysis, design, implementation). On the contrary, and according to a more recent literature on organizational design, the process of design involves pragmatic implementations, creative experimentation and contextual learning at the same time (e.g. Romme, 2003; Dunbar and Starbuck, 2006). To our

knowledge, in literature there aren't previous studies that explore the 'tension' between the process of design of a CD as often desired by funders (e.g. embedded in tender notices and in guidelines) and as it concretely is on the field. This work aims at giving some suggestions for further researches in that direction.

DATA AND METHODOLOGY

The authors have been involved for about three years in a project aimed at designing a CD. This project is part of a larger intervention financed by a major Italian Banking Foundation to create six CDs in Northern Italy through a total investment of about 20 million euro. This intervention has been developed in four main phases:

1. An overall pre-feasibility study to identify potentially suitable areas for the development of CDs (2005-2006).
2. The publication of a tender notice and the selection of 11 areas suitable for full feasibility studies (2007-2008).
3. The development of 11 full feasibility studies (2008-2010).
4. The selection of 6 projects to be financed for the realization of the CDs and the beginning of their development (2010 →).

The foundation has given technical support through a committee of experts, detailed guidelines, and meetings. In particular, we have been involved in phase 2 and 3 for research, technical support and training of local project leader. During these phases, we have made many interviews to key local players and to project partners, we have attended many meetings (both formal and informal) with local project members and we have developed a document analysis (on more than 5,000 pages) on previous local projects, potentially related to the development of the CD [e.g. integrated local development projects (PISL), integrated territorial projects (PTI), all previous cultural projects and cultural interventions already completed or work in progress in the territory]. Therefore, the access to the context, as research environment, has been opportunistic (e.g. Weick, 1990; Weick, 1993). We have exploited our experience 'on the field' as researchers and 'insiders' to develop this case study (Yin, 1994), and to juxtapose what we have seen and lived and what was 'suggested' by foundation through its tender notice, guidelines and formal documents. We have chosen to combine pieces of direct observation and participation, document analysis and research to support our argumentations. In sum, we have conducted a participatory action research (PAR) (Rahman, 2008; Chevalier and Buckles, 2013). Thus, our reflections come from the interweaving of practice and reflexivity. However, being the concrete realization of the CD in its

earliest stages, any consideration regarding effectiveness and performance, especially in terms of impacts on the local development of the territory, is premature. Being more interested in reflections around the process of design(ing), we try to compare the design process as seem ‘suggested’ by the Foundation to what we have experienced during the early stages of design (phases 2 and 3 above mentioned).

RESULTS AND DISCUSSION

In 2007, the Foundation published the guidelines, stating the minimum requirements for a feasibility study. As analytically explained in the guidelines, an operational feasibility study for a CD must be articulated in different sections, summarized as follow (fig. 1):

- **Section 1 - Presentation of the potential CD:** in this section the study must include an assessment of the local context, highlighting the strengths and weaknesses of the area as a potential CD. The section must highlight socio-economic and cultural peculiarities of the area as well the system of relationship among key-stakeholders.

- **Section 2 - Definition of the strategic objectives:** the section must include the precise definition of the strategic objectives of the project and the related system of actions to be taken for the economic development of the territory. Moreover, the section must include the strategic plan of the territorial integration as well as firms, industries and partners to be involved.

- **Section 3 - Definition of actions:** the section must contain a detailed description of the interventions on both tangible and intangible assets. Moreover, the section must have a detailed communication plan for internal and external stakeholders. The communication plan has to satisfy specific guidelines. The guidelines punctually describe the tools and methods to manage the communication within each CD and with the Foundation, providing also specific rules to implement video footage or photographs and to reproduce correctly the logo of the project¹.

¹ This excerpt from the guidelines for the communication plan is emblematic (pag. 2; emphasis embedded):

"The communication of the CD project is articulated into *actions planned directly* by the Foundation and into actions planned autonomously by individual CDs. All communication activities *must* meet the criteria of coherence and consistency [defined by the Foundation], and must be [jointly] designed or implemented in a participatory way *only where necessary*".

- **Section 4 - Definition of management ways:** the section must analytically describe the governance model chosen, the management plan and the reasons underlying those choices.
- **Section 5 - Definition of the financial plan:** the feasibility study must provide specific indications about the model of financial analysis, the budget and a cost-benefit analysis. The economic analysis must be able to assess all the investments and the direct and indirect economic impacts on the territory through simulations (scenario analysis).
- **Section 6 - Definition of the time schedule of CD development:** the feasibility study must have a detailed time schedule for the implementation of the defined actions.

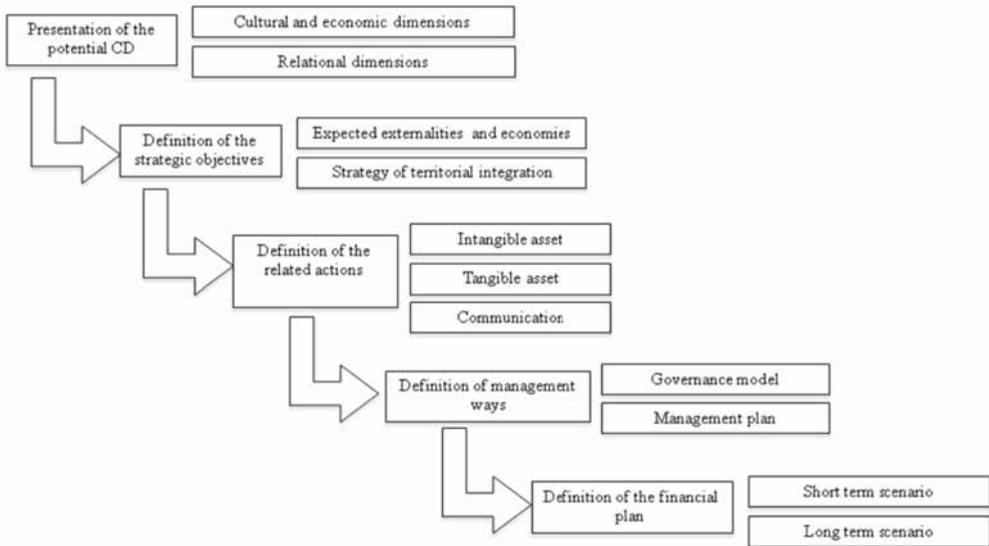


Fig. 1. The stages of analysis and project development. Source: Foundation's Guidelines.

Therefore, the Foundation required a clear vision of projects to be financed from the earliest stages in terms of budgeting and co-financing needs, general and strategic aims, specific operating objectives and actions to be implemented for the socio-economic development of the territory, organizational structures and coordinating mechanisms to be designed and actors/stakeholders to be involved, and so forth. This

excerpt from the section "definition of the strategic objectives" is emblematic (pag. 8):

"The feasibility study *must clearly present* the project objectives in terms of:

- Externalities of the system, coming from the new cultural ties that will be established among cultural assets involved in the project and among these and other cultural and non cultural assets of the territory.
- Consumption externalities, resulting from expected increases in terms of demand for cultural offer.
- Economies of scale and / or economies of scope, arising from potential economic benefits coming from the integration of functions and activities in related to the processes of conservation and enhancement of cultural heritage of the area" (*emphasis added*).

The requests in the guidelines of the Foundation depict a process that extols the virtues of anticipation and completeness. During a meeting in 2009 (third phase above mentioned), the foundation declared that “the guidelines indicate the minimum information requirements that the operational feasibility studies must meet at the end” and that guidelines “are not a standard for contents, are not a process standard, do not require a methodological standard”. However, the basic idea of the design often reminded us of a 'waterfall model' (see Fig. 1), somewhat similar to what is sometimes still used in the process of software development. The waterfall model is a sequential design process based on anticipation and completeness in which progress is seen as flowing steadily downwards (like a waterfall) through phases such as conception, initiation, analysis, design, construction, testing, production/implementation, and maintenance and where it is possible and likely that designers will be able to fully predict problem areas of the system and produce a correct design before implementation is started. Critics of waterfall model (and of similar overly structured approaches) argue it is very difficult, where not impossible, such an approach. And this is even more true in a context of dynamism and organizational emergence (Truex et al., 1999). Many of the software system's details become known only during the system's implementation. This process of 'learning by doing' can invalidate the initial design assumptions.

Moreover, the ‘completeness’ required by the Foundation, as well as the anticipation of detailed results and solutions, implicitly depicts an ideal process of design driven by an ‘absolute rationality’. “Completeness allows for the pre-specification of a problem, the identification of pre-existing alternatives and the choice of the most

optimal solution. For such an approach to work, however, there needs to be a clear and stable boundary between the entity being designed and the context for which it is being designed. Such a boundary makes it possible to fix the purpose of a design based on a stable set of user preferences and performance expectations (Garud et al., 2008:351)". On the contrary, we have experienced a high degree of complexity within the CD project wherein we have participated, due to the relevant number of actors involved (17 partners, both public and private actors), the geographic extension of the area (4 municipalities with about 153 thousand inhabitants), the huge financial investments of Foundation and local co-financers (for a total amount of 8 million Euros), the heterogeneity of sectors (both cultural and non) to be potentially involved, the challenging and intrinsic aims of a CD and the high number of interventions on both tangible and intangible assets.

Is a CD development a trivial project in a stable environment with clear and stable boundary between the entity being designed and the context? We do not think so, especially if we consider the social actions involved in such a development and the need for the integration of physical, human and social capital. In our experience, though limited to early stages, we have lived and perceived a tension between the 'deterministic' perspective, which seems embedded into Foundation's guidelines and documentation and driven by 'anticipation and completeness', and the actual process of design 'in action'. The latter has been full of power and political negotiations among key participants, learning by doing and by interacting, conflicts, misunderstandings, ongoing reviews of problems and possible solutions, and so forth.

As consultants for the local project leader we have experienced many problems in applying the design approach 'suggested' by the Foundation, though our argumentation can be made only for the feasibility study. In sum we have experienced a tension between the deterministic and formal approach 'instilled' within Foundation's documentation and guidelines and the actual process of design 'in action' experience on the field (fig. 2).

The feasibility study itself appear quite similar to the steps of 'conception, initiation, analysis and design' in the waterfall model of software development.

Though we have experienced only the early stage of the process of a CD design (we have not seen the development phase), our experience lead us to suggest that the design process of a CD cannot follow a deterministic approach. The creation of a CD is too complex to be crystallized into early steps affected by an overly rationalistic approach. The design process of a CD should be something dynamic and in

constant change. We argue that designers should adopt an approach that shifts ‘from design to designing’ (Dunbar & Starbuck, 2006).

The formal process	The process in action
The guidelines propose a scheme of ‘next steps’, somewhat similar to a waterfall model. Moreover, the approval of the feasibility study is intended to unlock the entire co-financing of the foundation	Firstly, the phases of the feasibility study were carried out in parallel. Secondly, the financial plan represented the first real starting point. We saw a real risk of transposition of means (financial resources) with purposes (organize a CD)
The guidelines make no reference to the possibility of conflicts and complex negotiations in the definition of the strategic objectives (nor how to address and report them)	The ‘conception, initiation, analysis and design’ of the CD arose from complex power negotiations among multiple stakeholders, conflicts, misunderstandings, ongoing review of problems and possible solutions with important processes of ‘reflections’ and ‘learning by doing’
The guidelines require a clear vision of the project from the earliest stages as well as the identification and a wide involvement of stakeholders	Some fundamental aspects of the project emerged only at the end. Few important stakeholders were involved
The guidelines requires ‘completeness’ in all parts. The feasibility study must lead to the conception, initiation, analysis, and design of a CD to be then constructed and maintained	In our experience the project is something that constantly evolved over time. Moreover, we experienced many difficulties in considering the cultural district as a reified object
The feasibility study <i>must clearly present</i> the project objectives in terms of externalities of the system, consumption externalities, economies of scale and / or economies of scope, etc.	Many output and benefits of the project (in terms of negative and positive impacts on the territory) can only be estimated very roughly
The guidelines seem to hypothesize that the designer has an ‘absolute’ rationality	We experimented a very ‘bounded’ rationality

Tension

Fig. 2. The tension between the deterministic and formal approach ‘instilled’ within Foundation’s documentation and guidelines and the actual process of design ‘in action’ experience on the field

We argue the tension between the rational and deterministic process and the ‘real’ process might be reduced (if not removed at all) if we were able to develop an epistemology of practice which places problem-solving within a broader context of reflective inquiry, as suggested by Schön (1993) and if we were able to exploit the recent suggestions of organizational literature on ‘designing’ (above mentioned) and on ‘design thinking’. The latter, in particular, is an analytic and creative process that engages designers in opportunities to experiment, create and prototype models, gather feedbacks, and redesign (Razzouk & Shute, 2012). This perspective assumes that both the problems and the solutions must be explored, respectively, in the problem space and in the solution space (fig. 3). The designer's choices come from an

iterative alignment of this two spaces, characterized by both convergence and divergence processes.

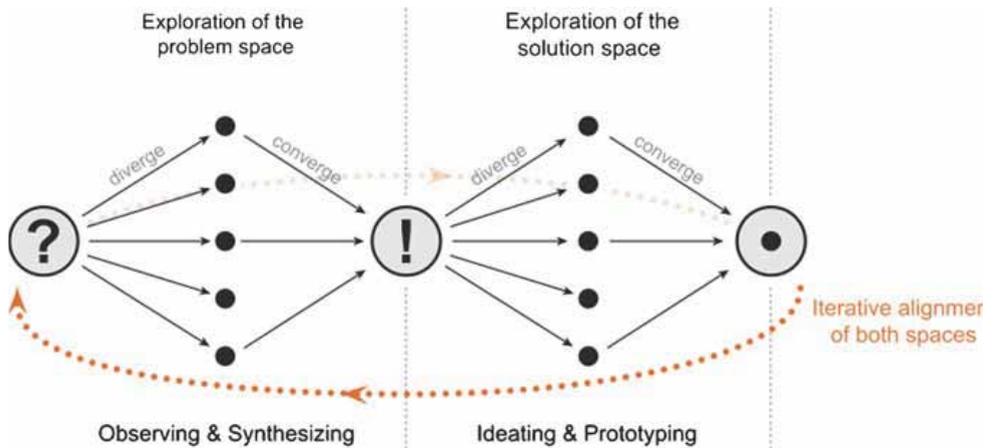


Fig. 3. The spaces of problems and solutions in design thinking. Source: Lindberg et al (2011:5).

This tension is probably more relevant in complex systems such as the CDs examined. Exploiting our experience and taking a 'pragmatic' stance, we suggest that this could be reduced through two approaches:

- A deeper and effective involvement of stakeholders during the process of designing, e.g. through the adaptation of methods such as the Project Cycle Management and, in particular, the Logical Framework and the Tree of Problems and Objectives (European Commission, 2002; Bussi, 2001; Amari, 2006).
- The creation (and financing) of a 'prototype' or 'beta' version of a CD, i.e. a smaller and incomplete CD. According to the incompleteness principle of designing (Dunbar & Starbuck, 2006) and the need for pragmatic implementations, creative experimentation and contextual learning at the same time (e.g. Romme, 2003; Dunbar and Starbuck, 2006), a 'prototype' might be developed towards a larger and more complex CD trying to actually involve stakeholders. A prototype could overcome some problems found in the process. First of all, it gives the possibility to adopt a 'learning by doing' perspective in defining the strategic objectives and the related actions. Moreover, it ensures a continuous monitoring of the performance of the CD (in its different stages of development) instead of an ex-post evaluation of a complete CD. After its full financing.

Therefore, trying to exploit our direct experience for further studies we define a research proposition.

Proposition. In non-trivial projects of cultural district development, the adoption of a 'designing' approach is more effective than the traditional 'design' approach.

CONCLUDING COMMENTS

In this work we have compared the design process as emerging by Foundation's guidelines and our experience ‘on the field’ as insiders. According to the first approach, the ‘planner’ defines a goal, an expected state on the basis of available resources and allocates them on the basis of a ‘rational optimizer schema’ (through the simplification of reality and the myth of efficiency). On the basis of a different approach, the starting point is a vision outlined for large areas. This vision is continuously redefined through an incremental path, restructured in the course of work and characterized by uncertainty and by a need for flexibility. In spite of the limitation of a single case, a proposition for further research opportunities have been suggested. Though we argue that the complexity of a CD requires a shift from ‘design’ to ‘designing’, we need for more case studies to strengthen our argumentations. Moreover, possible questions for further research could be: How can a ‘designing’ approach be concretely instilled within the development of a CD? Which are the situational elements that mainly affect such a development (e.g. the way in which stakeholders are involved, the dialogue among actors, the geographic size, the population involved, the level of investment, the number of firms and sectors involved, the role played by institutional and public actors, and so forth).

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BIOGRAPHIES

A. Francesconi, PhD in 2005, is Researcher and Aggregate Professor of Organization Theory and Design and Management of Information Systems at the Department of Economics and Management Science, University of Pavia. His research interests include organization design within public and private sectors, both profit and no profit (in particular cultural districts, foundations, tourism and healthcare), tourism and cultural districts, management and assessment of healthcare technologies, Web-based technologies and user-generated media, open innovation. He is a co-author of the book "Organizzare i distretti culturali evoluti", ed. FrancoAngeli. (mail: alberto.francesconi@unipv.it).

C. Dossena is a Post-Doc at the Department of Economics and Management Science, University of Pavia. Her research interests include tourism and cultural districts, Web-based technologies and user-generated media, change management, Online corporate reputation, crowdsourcing and open innovation. She is a co-author in two chapters of the book "Organizzare i distretti culturali evoluti", ed. FrancoAngeli. (mail: claudia.dossena@eco.unipv.it).

ASPENDOS PROJECT: IN THE LIGHT OF ORGANIZATIONAL RESTRUCTURINGS IN CULTURAL HERITAGE MANAGEMENT IN TURKEY

Isilay Gursu, British Institute at Ankara

ABSTRACT

This paper concentrates on the recent organizational restructurings in the cultural heritage management field in Turkey by comparing different projects or initiatives that have been created in the last decade. The attempts to introduce new actors and funding mechanisms to the heritage field are sometimes grounded on the absence of interest of the locals towards heritage institutions. However solutions that are being offered for this problem often lack sophisticated methods and long-term investments.

In this regard, the paper starts with an evaluation of cultural heritage management in Turkish context with an emphasis on the cultural policy making and the changing role of the citizen. It, in turn, focuses on different projects with a special emphasis on the Aspendos cultural heritage management project due to the potential advantages it may bring to the field in order to construct a relationship between cultural heritage and Turkish people.

JEL: Z0

KEYWORDS: cultural heritage management, Turkey, public archaeology, Aspendos

INTRODUCTION

Among all the possible definitions of cultural heritage, this paper concentrates on the ones, which emphasize the people component in the creation and management of heritage. Thus the statement of Harrison et al (2008) as “it (heritage) exists only through the reading which it is given by communities and human societies in the present” explains the inspiration behind the analyses. As it is put forward by Williems (2011), broad trends in cultural heritage management shows a change in the definition and role of heritage in the society. Heritage is more increasingly defined as landscapes and urban areas instead of single

monuments or buildings. Role of heritage in society is also shifting from national unity and generation of revenue from visitors to respect for cultural diversity and wider economic and social benefits. These re-definitions have also been inspirational for the Framework Convention on the “Value of Cultural Heritage for the Society” known as the *Faro Convention* signed by the Council of Europe in 2005. This convention “recognizes the need to put people and human values at the centre of an enlarged and cross disciplinary concept of cultural heritage” shifting the emphasis to the democratization of the identification of cultural heritage values.

This shift, which can be summarized as “from things to people”, challenges the ways in which cultural heritage is being managed in different places. Turkey, where cultural heritage management has been offered as a public service to a large extent, is no exception in this. There has always been a heavy emphasis on the protection of antiquities, in other words keeping the archaeological artefacts within the country. This concern, in the end, has become the essence and the *raison d'être* of the whole cultural heritage management efforts. In a similar vein, Atakuman (2010) argues that “early approaches to heritage in Turkey have been constructed and continue to be perceived as ‘things’ to be protected for their value in terms of international prestige and touristic consumption, while the problems at the core of Turkey’s cultural policy remain unresolved.”

Following Atakuman’s discourse, the paper will firstly concentrate on the historical background of cultural heritage management in Turkish context, followed by the analysis of the current scene through the reading of recent restructuring projects in the heritage field.

CULTURAL HERITAGE MANAGEMENT IN TURKISH CONTEXT

Cultural heritage management has very recently emerged as a distinct academic field in Turkey coinciding with the changing legislation. The first MA degree with the title “Anatolian Civilizations and Cultural Heritage Management” was established at Koç University, Istanbul in 2004. This is also the year in which a substantial change was made to the legislative framework related to cultural heritage and the notion of “site management” was introduced. This should by no means be interpreted as if there were no initiatives to conserve or enhance cultural heritage before these dates, however CHM as it is applied in different parts of the world and its integration to the academia follows these dates.

State is the main actor in the management of cultural heritage in Turkey; ownership of cultural heritage is also granted to the state. The

63rd article of the constitution of the Turkish Republic regarding the conservation of cultural and natural properties states that:

“Article 63: The state shall ensure the conservation of the historical, cultural and natural assets and wealth and shall take supporting and promoting measures towards that end.

Any limitations to be imposed on such privately owned assets and wealth and the compensation and exemptions to be accorded to the owners of such, as a result of these limitations, shall be regulated by law.”¹

The activities related to cultural heritage are mainly the subject of public administration, executed predominantly by the Minister of Culture and Tourism. The share of the ministry from the annual budget of the state is traditionally limited to 0.5%.

Between 1973 and 2003, this ministry has been converged and separated a couple of times as the Ministry of Culture and the Ministry of Tourism. In 2003, two different ministries were merged once again as the Ministry of Culture and Tourism. Thatcher (2012) notes the philosophy behind the responsible ministry for cultural heritage as one of the factors showing the dominating mentality of the state in reference to the use of its cultural heritage. For instance the assignment of the Interior Ministry as the responsible ministry for cultural heritage in France until 1959 refers to the desire to have ultimate control and protection over heritage. In a similar vein, having museums and archaeological sites under the supervision of the Ministry of Education, as was the case in Turkey until the 1970s, shows the association that the Turkish Republic builds between educating its public and the display of its heritage; or more of promoting the museum visit as part of the duty of the new citizen. The recent arrangement of having the cultural heritage under the supervision of a ministry which is responsible for both culture and tourism can be interpreted as a sign of the constructed attachment of these two fields.

As the framework drawn above indicates, in Turkey the ministry is the most important institution for cultural heritage; however it is not the only one. This is why Baraldi et al (2012) refer to the cultural heritage system in Turkey as a highly centralized and also a fragmented one. Other actors which are present in the scene are the General Directorate of Foundations, which has a special role in administering cultural heritage constructed by Seljuk and Ottoman pious foundations including mosques and urban infrastructure, the Turkish Grand National Assembly (Parliament) through its Directorate of National Palaces,

¹Turkish constitution is available at:

<http://www.anayasa.gov.tr/images/loaded/pdf_dosyalari/THE_CONSTITUTION_OF_THE_REPUBLIC_OF_TURKEY.pdf>

which has authority over historic palaces and parliamentary buildings, and the Ministry of National Defense, which manages heritage on its own property, military zones, zones near national borders and areas forbidden for security reasons and the military museums. Additionally, the museums owned by the municipalities and private foundations have a special category. (Actually, the Turkish expression “özel müze” means both special and private museum). Baraldi et al underline the presence of the General Directorate of Foundations as “an administrative separation between prehistoric and Greco-Roman monuments (under the Ministry) from Ottoman and Islamic monuments (Baraldi et al, 2012).

This division is also evident in the structuring of archaeology education in Turkey, the absence of Ottoman or Medieval archaeology and the huge percentage of classical excavations reflect the traces of the early Turkish Republic which encouraged a collective forgetting of the Ottoman past (Ozyurek, 2007). Overall, the field of archaeology, with some exceptions, continues to be dominated by the nation-state’s ideology and institutions. One of the reasons behind this, according to Aydın (2010), is the dependence of the archaeologists on the state for the permits and funding for their archaeological campaigns. Thus, the archaeologist considers it a duty to justify his/her campaign through the contribution it is going to make for the promotion of Turkey and to the national economy through tourism. There is also the wide belief that the importance given to archaeology, which is associated with modernity, would facilitate the country’s westernization.

Historical Background: Cultural Policy and Changing Role of the Citizen

In 2007, the Undersecretary of the Ministry of Culture and Tourism focused his speech on the radical change in the government’s perspective on cultural policy:

“Ministries have policies. We have a tourism policy. We have a masterplan for tourism. We have been discussing the tourism plan for the period up to 2023 in detail. Yet we do not have a cultural policy. We have cultural programs but we do not want to impose a certain culture on society. That is, we do not want to impose the culture that we like and we prefer on society. On the contrary, we want to work the way the modern

world does. And this is what the modern world is doing: making culture accessible for everyone.”²

This is the first instance in which an official from the Turkish Ministry of Culture and Tourism is proudly presenting the absence of cultural policy in Turkey; however he is delivering this speech in 2007 when many laws have been issued and many projects in the field of culture have been undertaken at a remarkable pace with the active participation of the public sector. Before arriving at the ‘No-Policy’ period, cultural policy making in Turkey can be read from different sources for a time span from the Ottoman times to the beginnings and the later periods of the Turkish Republic.

The first official attempt to formalize a policy in the field of culture can be traced to the late Ottoman Empire Period. Following the issue of the Tanzimat Decree (1839), which introduced a series of changes in Ottoman society, important initiatives were taken for the institutionalization of culture. Reactions to Western ambitions to take away archaeological heritage from Ottoman lands resulted in increased interest towards antiquities. As a consequence, regulations were formulated followed by the creation of the first museum of the Empire. The Imperial Museum, now Istanbul Archaeological Museums, was the concrete outcome of certain policies with strong connotations with the State agenda. Displaying objects, which were mainly of Greco-Roman and Byzantine heritage, from the excavations on the lands under Ottoman hegemony, the Imperial Museum was assigned a role as a communicative device to show how the Empire embraced various cultures under its roof. While European Museums were filled with collections that were taken from around the world, particularly from colonized dependents, Ottomans used the new museum as a tool to legitimize their presence on these lands and to cope with increasing nationalism movements (Shaw, 2004).

For centuries, on the contrary to what Westerners did, the Ottomans did not deem it necessary to collect or conserve these objects except in palace collections and *vakıf* (foundation) works.³ In the Ottoman Empire, the action of collecting did not find its roots in the private collections like the ones in Europe; the first systematic collection activities were based on the state initiative. Since the early 18th century,

² The speech was delivered at a meeting in Sakarya, organized by a local NGO. Quoted in Yeni Asya Newspaper, 07.01.2007, “Mustafa Isen: Turkey has no cultural policy.” (In Turkish)

³ Gürol, P. “Conflicting Visualities on Display: National Museums from the Ottoman Empire to the Turkish Republic”

<<http://www.ep.liu.se/ecp/030/008/ecp0830008.pdf>>

the 6th century Byzantine church, Aya İrini, which is located within the first courtyard of the Ottoman Imperial Palace, Topkapı, was used to store antiquities. In mid 19th century (1846), the building hosted collections of *The Magazine of Antiquities* including remains of Constantinople, Christian and Islamic Relics. These collections belonged to the state and were composed of objects which were collected on sultan's orders. The travellers' accounts give information about the condition of the collection in the 19th century. These accounts indicate that the collection in Aya İrini was open to elite and preferably to foreign visitors.⁴ Nonetheless, these collections were strictly closed to the local people of the city. The first courtyard of the palace was where the locals would go for many reasons including administrative issues, and the public access to this courtyard was unlimited. Although the collections were kept in a building which was located in an area with unlimited public access, no one was allowed to see what was inside, unless they were an Ottoman elite/high rank official or a foreigner. The power of this collection stemmed from the fact that it was a source of curiosity.

The controlled access to these collections came to an end with the establishment of the Imperial Museum and transfer of these artefacts to their new location. The new museum could be visited, but there was an entrance fee. Wednesdays were reserved for women. The entrance on Tuesdays was 5 Kuruş and other days it was 2,5 kuruş (Pasinli, 2003). It is probable that local communities might have been even discouraged to pay a visit since in some instances violent groups wanted to break into the museum and the guards had to close the museum and lock themselves in. The fact that the museum always had an entrance fee; which was higher on Tuesdays might be due to the presence of a market in the nearby area or the Ottoman tradition of inviting the public to the Topkapı Palace on Tuesdays. In any case, the goal does not seem to foster demand but rather to control it. Though it would be a bit unfair to claim that the museum was totally isolating itself from the local community, since Wednesdays were reserved for ladies.

When the Turkish Republic was proclaimed in 1923 overthrowing the Ottoman Empire, the museums and other cultural institutions became the promoters of the new regime. In the following years of the early Republican era, cultural policies played a fundamental role in the foundation of a modern Turkey and the establishment of national identity. Cultural policies were one of the key components in the charting of development strategies because culture was seen as an ideal that can lead people to internalize the values of the revolution with its

⁴ For a traveler's account to Istanbul during 19th century see Flaubert, Gustave, *Oeuvres Completes: Voyages and Gautier, Constantinople*. 1885.

emphasis on the creation of a classless egalitarian society; it also led the way to embracing the modern lifestyle. As a result, the State assumed the responsibility for creating cultural demand and for engaging fully in the production of art and culture (Seckin, 2009). In this case, the presence of state was felt through the supply of cultural and artistic services. The State had some expectations from the citizens in return. Following the perspective of Duncan (1991) who mentions the “evidence of a political virtue” and “an indication of a government that provided the right things for its people”, participation in a cultural event like visiting a museum was regarded as a duty of the citizen. In order to fulfil the Kemalist ideal of attaining the level of contemporary civilization, every citizen was required to sacrifice his rights and pay his dues to the State (Unsal, 2009).

The intervention of the State into the lives of the citizens was weakened in the 1950s with the election of the Democrat Party which, for the sake of liberalism, transformed ideological meanings assigned by the reformist policies of the early Republican era. Cultural institutions lost political importance as tools of social transformation. For instance until the 1960s no new museum buildings were built and the ones existing ones were seen as the storehouses of the past without a political or social function (Koçak, 2001).

In the 1970s, increasing attention is given to tourism; as a result cultural policies marked the period as one of targeting the promotion of Turkey as a tourism destination. This can be seen as a part of the transition to a market-based modernization project from a state-led top-down modernization project as the state elite negotiated membership of the European Union (Ozyurek, 2007). Triggered by this situation, a section devoted to culture appeared in the third five-year development plan (1973-77), though the implementations were rather limited (Seckin, 2009). In the following 20 years, the Turkish cultural scene underwent transformations both in the existing cultural structures and in the emergence of new institutions like NGOs specialized in the cultural field or private museums. Most of these endeavours were achieved by private sector initiatives and especially by the contributions of a few wealthy Turkish industrialist families like Sabancı, Koç or Eczacıbaşı, who followed the example of or even competed with each other either to found a museum, a research center dedicated to cultural studies or foundations; these would change the cultural scene in Turkey.

One of the main difference between the early Turkish republic and the Ottoman empire in terms of the provision of social services was this: the single-sided support provided by the philanthropist families without any expectation of return during the Ottoman Empire period was taken up by the State and interpreted as part of its social policies following the foundation of the nation-state during the early Turkish republic.

However, with the transition to a neo-liberal economy, more room for enterprises has been opened up in the concurrently forming cultural scene. Following the State's support for this field with incentives and sponsorships, this relationship has started to become a double-sided one. This has led to a situation where more private companies show up for public tenders related to culture with a pure business mentality aiming at creating commercial success (Ince, 2010). This double-sided relationship has been caused by changes in the State's cultural policies at the same time. This change, which corresponds to the end of 1990s and beginning of 2000s, reveals itself primarily in government statements and subsequently in the bills passed (Ince, 2010).

The transition to "No-Policy" is a remarkable one for Turkish cultural policy making. Since the very early Republic era, the State had direct and clear messages which were transmitted through the cultural policies. The emphasis on not having a policy shows that issues related to culture are not being evaluated from an ideological perspective and the discourses are being based on a more populist and service oriented policy. In the end, the Ministry abandons the desire to develop content and produce culture or cultural products on one hand, while reducing its financial support through privatization and leasing and shifting its investments to the field of tourism, which might facilitate economic development on the other (Ince, 2010).

Current Scene: Restructurings in Museums and Archaeological Sites

The restructurings in the heritage field can be explained with reference to three fundamental aspects:

"The first pertains to decentralization strategies where decision making, administration and implementation are transferred from the central to the local, rendering local as being central on the cultural scene. Second comes the strategy where the public relinquishes its management tasks in favour of the private sector, especially in terms of the management of cultural infrastructure. Finally, there is the provision of generous tax subsidies to encourage private sector investments to take place in culture." (Enlil and Aksoy, 2010).

The first restructuring example in the field of museum management was the Istanbul Archaeological Museums Development Project which came to life as a result of a protocol between Ministry of Culture and Tourism and Turkish Travel Agencies Association (TURSAB)⁵ in 2009

⁵ The Association of Turkish Travel Agencies is a Professional, non-profit organization with the status of legal person, established by Law in 1972. The main aims of the Association are, the development of the travel agency profession in harmony with the country's economy and tourism sector, and

regarding the support of the activities of the Istanbul Archaeological Museums (IAM) and to increase its contributions to the country's culture and tourism. Istanbul Archaeological Museums' Sponsorship, Service and Cooperation Protocol enabled the formation of a partnership project at a public cultural institution for the first time in Turkey. This particular museum is not a random choice for testing the light privatization model. Firstly, it has an underexploited tourism potential. Located at the heart of the historical peninsula of Istanbul, it is visited by 350,000-400,000 people annually while the Topkapı Palace, next door—they share the same palace grounds--, received 3 million visitors in 2012. Despite its importance in Turkish cultural history and the rich collections, the museum has faced many problems due to decay of the buildings, lack of personnel for museum outreach services including education and interpretation, additionally lack of infrastructures for basic visitor services. Secondly, being the first museum the Ottoman Empire, the Istanbul Archaeological Museums have always held an important place not only for the birth of museology, but also in the formation of cultural policies in Turkey. These combined factors made it a perfect candidate for raising private interest.

This protocol did not come out of the blue. One can very easily evaluate it within the umbrella of neo-liberal political movements introduced by the current Turkish government, which is extremely welcoming to any kind of private intervention in public fields. However, one cannot underestimate the importance of the official declaration: for most of the local population of Istanbul, the museum is out of the mental map. So, the mentioned protocol aims to foster interest.

Once the project was announced to the public, there were mixed reactions. The way the Ministry has defended this project, which was the first of its kind in Turkey, based on the assumption that it would turn the museum into an appealing attraction point especially for the local visitors. The two main reasons for the lack of local visitors were thought to be the lack of professional marketing strategies which would *call* the visitors and the lack of museum services which would *welcome* the visitors. Both of them required financial investment and human resources; none of these were to be satisfied with the limited public resources possessed by the Ministry of Culture and Tourism. Hence, one of the most important impetuses for designing such a protocol was to create a model which would enable private initiatives to contribute to

protection of professional ethics and solidarity.

http://www.tursab.org.tr/en/tursab/about-tursab_1061.html

public cultural institutions. These new partnerships were needed, according to the official opinion, to increase public awareness about the museums, their collections and cultural heritage in general.

In return for the responsibilities, TURSAB is given the right to share the revenues generated by the museum, on the condition that they are going to be spent for the museum.

What makes this project unique lies in its attempt to create an autonomous institution in terms of its finances. Normally, all the revenues generated by public cultural institutions –like entrance fees to archaeological sites and museums- go to the central budget to be redistributed within the authorization of the Ministry. The IAM development project caused a change in that system; some percentage of the revenues created by the museum remains for the project to be spent on the museum.

The Ministry's older system enabled allocation of funds to smaller sites which do not attract many visitors. However, the museums which receive high number of visitors complain because regardless of their contribution, the budget that is allocated to them is very limited and is only granted upon the request of the institution for projects. Therefore there is no yearly budget assigned to these institutions so that they decide on the breakdown of that amount without being subject to external evaluation or approval. In a way, this system punishes the big museums and their visitors; attracting more visitors or creating more satisfactory visits does not bring any tangible benefits to the institution.

Under these circumstances, the museum neither possesses the financial or the human resources nor the incentive to invest into creating new displays or to convince decision makers or sponsors to finance an architectural renovation project; not to mention to attract more visitors means dealing with more demands.

The problems regarding this system have been on the agenda of the ministry as well. The solution requires a well-documented and a detailed project or reformation to adjust the system to become more responsive to the needs of the society and to build relationship with people. But doing nothing would also mean an invitation to a disaster, for instance the 19th century building hosting IAM was in need of immediate maintenance so that it would not fall apart. This particular project was designed as a solution to all of these problems, thus launched with great expectations. So far, the project has produced some tangible results like the renewal and management of book and souvenir shop and cafes; the design and launch of a web-site, some restoration works in the buildings and various activities that aim to attract more visitors to the museum to name a few. However, the project has not yet succeeded in becoming a model project, since there were no other museums becoming a partner in a similar project.

The museum's old governance was characterized by high bureaucracy and chronic shortage of funds, which were thought to be the two main reasons for the absence of a citizen-museum relation. The immediate reaction to this issue was to focus on the "economic value" of the institution hoping that it would foster the cultural values.

Another example was the 'Project on the Management, Implementation, Development, Supply of Services and Products for the Commercial Centers of Archaeological Sites and Museums'. The project resulted in the assignment of a private company as the authorized institution to set up sales units (cafes and book/souvenir shops) at 55 museums and archaeological sites in 2009.

Bilkent Cultural Initiative, which is a trademark of the BILINTUR Bilkent Tourism, Construction, Investment and Commerce Corporation, has "started to open shops and to develop products while initiating sales and marketing activities that would give the existing value of the museum prominence to raise the implicit potential of these sales in museums and ruins areas to international standards."⁶ With the vision of being one of the biggest museum and culture initiatives in the world, they opened gift shops and cafeterias at 55 museums and archaeological sites. This indeed made them one of the world's largest private museum shop operators.

A certain amount of income which is generated through these sales is shared with the Ministry of Culture and Tourism. Before the project, which will last for 8 years, some of these sites/museums did not have decent visitor services. In this regard, this project was a response to rising tourism needs. As the effects of tourism become too obvious to be overlooked, the government has realized its own incompetence regarding the supply of reputable products and services. The wasted profit potential in addition to the missed opportunity to satisfy tourists who are visiting the archaeological sites and museums are the motivations for the project.

The last but not the least important project was the "Modernization and Management of the Entrance Control Systems and the Operation of Ticket Offices of Archaeological Sites and Museums" that came to life in 2010. As a result, Tursab-MTM partnership, which is a private initiative, has started running the ticket offices at public museums and archaeological sites which generate 85% of the whole entrance revenues. In Turkey, there are 189 museums and 131 archaeological sites which have been arranged for visits, thus 320 units which have

⁶ Quoted from company's website, available at :
<http://www.bkg.com.tr/content/1/About%20us/>

public access. 190 of them have an entrance fee. 47 out of 190 make 85% of the total revenue generated from ticket offices and these were the ones which had been subject to this public-private partnership project. The aim of this partnership, as it is stated in the press file of the project, is to provide the latest technological systems at the entrances of sites and museums, to promote MuseumCard⁷ more efficiently, to open new sales channels like web or mobile phones, to create CityCards for tourists, to enable sales with credit cards and foreign currencies at ticket offices and to record the visitor numbers. Out of its share, the preferred bidder was expected to make a projected investment of nearly 7,7 million Euros in the first six months in order to renovate 45 existing and to build 11 new ticket buildings and install 196 security cameras, 214 turnstiles, and 18 automatic ticket kiosks and employ 257 people for its new operations.

The problems regarding the management of ticket offices at museums and sites, such as, the lack of modern entry systems with electronic turnstiles and security cameras, or collection of data on visitors and control of the ticket office employees were already on the agenda of the General Directorate for Revolving Funds Administration, the responsible body within the ministry for the collection of entrance fees. Therefore, it was believed that revenues could be increased and with the collection of visitor data, services could be enhanced through the efficient and strict management of the private sector. In the press, several newspaper articles highlighted abuses by ticket-gate staff in the preceding period, with an implicitly positive stance toward the new system.⁸

All of these projects have been a hot button issue in the national media. It has been reported that according to the officials, they are important steps to create a bond between cultural heritage and Turkish citizens who have not shown enough interest in visiting such sites.⁹

⁷ The card enables Turkish citizens to pay 30TL(cc 13 euros) and to visit the public museums and archaeological sites as much as they want during one year.

⁸ Ömer Erbil, Radikal, Müzelerde Gişe Soygunu, 29.05.2011; Büyük Vurgun: Ayasofya ve Topkapı'da Bal Tutan Parmağını Yalamış, 30.05.2011 available at: <http://www.turkishnews.com/tr/content/2011/05/30/buyuk-vurgun-ayasofya-ve-topkapi%E2%80%99da-bal-tutan-parmagini-yalamis/> (in Turkish)

⁹ For such a statement see the Minister's speech about the ticket offices project, available in Turkish at: <http://www.muzeder.org/haberler.asp?id=308>

ASPENDOS CULTURAL HERITAGE MANAGEMENT PROJECT

Apart from the projects that have been listed above, Aspendos cultural heritage management project which is a joint initiative of the British Institute at Ankara (BIAA) and Hacettepe University have been created in January 2013 in order to promote understanding and knowledge of cultural heritage among local people as well as protecting and conserving the site for the future. The project is largely funded by the Headley Trust from the UK. It is currently on-going and is realized on a step-by-step basis and involves a theoretical and a practical aspect. The ancient site of Aspendos is situated on and around a small hill on the ancient River Eurymedon (today called Köprüçay), which is connected to the Mediterranean Sea, in the ancient region of Pamphylia in the South of Turkey. Aspendos is very well known and highly visited¹⁰ for its extremely well preserved Roman theatre, which still hosts, some performances. The ancient city, unlike many of its counterparts, has been settled by the Seljuk Turks in the 13th cc who have made restorations to the existing monuments. Since the theatre was used as the palace of the Sultan, the level of preservation is outstanding, in addition to the still visible Seljuk decorations which add another important layer to the history of the site. Another striking surviving monument is the aqueducts which drew the attention of scholars because of their unique hydraulic syphons (Kose, 2008).

Due its relevance with BIAA's long-standing history in the investigation of the past civilizations of Turkey, Aspendos cultural heritage management project has been prioritized among the institute's interest as a public archaeology project. "Public archaeology", like its counterpart in the museum studies, "new museology", underlines the shift of focus from objects/artifacts to people; thus questions the relevance of research for the public. In turn, more studies have started to be poured into the investigation of public interest and public attitudes towards these fields. A concern with the public is the focus point of these studies, including questions relating to communities' perception of and participation in the management of the archaeological heritage.

During the Aspendos Survey followed by the Aspendos Excavations between July and late September 2013, a lot of thinking has been poured into the matters related to cultural heritage management. These include betterment of the presentation of the site, analysis of the visitors' preferences, analysis of local attitudes and meetings with main

¹⁰ The ancient theatre was visited by more than 316,000 foreign and Turkish tourists in 2007; 373,000 in 2008; 296,000 in 2009; 400,000 in 2010 and 426,000 in 2011.

stakeholders. Aimed to create a model management project for the other Pamphylian cities in the southern Turkey, the Aspendos project will result in the composition of a “sustainable development plan for the cultural and natural heritage of Aspendos and its surroundings.”

In terms of the analysis of the local attitudes, the priority has been given to Camili village which is located around the aqueducts of Aspendos. Since the villagers sell some souvenirs, orange juice etc to the tourists, they were mostly positive about the change that tourism would bring with the desire to take a more active part in it. The most common complaint is that they cannot benefit from the economical advantages brought on by the visitors to the site. Another striking memory, which dominates their relationship with the site, is a 1969 Turkish movie, with the famous actor Cüneyt Arkın. Since the movie included a number of local men as figurants, it acted as a medium to build a personal connection for the villagers.

As the name chosen for the Aspendos cultural heritage management project tells¹¹, the overall aim is not to be restricted to the site only but to have a broader approach which considers “landscape” rather than a single site. Therefore, a model project will be created that will concentrate on the use of the river Eurymedon (Köprüçay) and its surroundings. The creation of walking and cycling paths along the river, in addition to the construction of environmental friendly and simple bungalow type barracks to be used as food& beverage units and as bed and breakfast accommodations will be suggested as a part of the plan. The overall idea is to encourage the local people to take part in their management on the condition that they receive training/certificates on specific matters like services management, hygiene or gastronomy. The sustainability element in the proposed scenario is enabling the locals. It is clear that the model that is proposed is more complicated than a “build-operate-transfer” model but it is believed that it will contribute to the local economy.

For the next season, the cultural heritage management priorities will be to expand the number of visitor surveys and organize educational facilities for the local kids in order to encourage them to build a relationship with Aspendos. This is in line with Merriman’s public attitudes survey about people’s attachment to past and heritage in the UK (Merriman, 1991). According to the results; there is a distinction between a personal past and the impersonal heritage. In Turkey people, especially the locals, usually see the ancient remains as the impersonal heritage if heritage at all. Therefore in order to foster care and

¹¹ Sustainable development plan for the cultural and natural heritage of Aspendos and its surroundings.”

awareness, it is very crucial to build a relationship with the children and the sites so that it becomes their personal past too.

The project is designed to be a long-term one, integrated into the excavation project to ensure its sustainability. This, in turn, would provide the time needed to build relations with the local and the visiting communities.

CONCLUDING COMMENTS

Projects, which have high emphasis on increasing visitor numbers, entrance revenues or decreasing the costs of preserving cultural heritage, are not unique to Turkey. Inspired by the same global movements, more countries adopt a business-oriented tone when talking about their cultural heritage and underline the need to enhance them in many ways, which were not thought of in the previous centuries. However, the success criteria that are being defined within short term targets and with reference to economical solutions usually result in overlooking to the core of the problem. The absence of citizen- heritage relationship cannot be overcome in the short-run but needs investment in education and mutual understanding.

Cultural heritage management therefore is a necessity and there is now an urgent need to develop ideas and strategies for sustaining current income, and for enabling local communities to benefit economically. There is increasing pressure to accelerate the pace of excavation and especially to carry out touristically appealing restoration projects. However, many of these projects in different parts of the country are highly criticized for their low quality. Thus there are urgent practical issues raised by the management of Turkey's cultural heritage.

This paper has tried to shed light on the institutional changes which are claimed to bring some solutions to the problems. These attempts are likely to produce different perspectives about the heritage in the long run; however, will they be able to do so; or do they even aspire to create a value beyond international prestige or touristic consumption? These inquiries will remain to be seen.

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BIOGRAPHY

Isilay Gürsu studied Tourism Administration at Bogazici University in Istanbul, Turkey as a bachelor's degree and made a master's on Anatolian Civilizations and Cultural Heritage Management at Koc University, Istanbul, Turkey. She got her PhD in the Management and Development of Cultural Heritage programme from the IMT Institute for Advanced Studies, Lucca, Italy in July 2013. Since January 2013, she works as the cultural heritage management fellow at the British Institute at Ankara and coordinates the Aspendos & Pisidia Region Project.

Email: igursu@biaatr.org

Address: Tahran Csd. No: 24, Kavaklıdere, Ankara, 06700, Turkey

Phone: 00905321616430, 00393451359105

Planning Strategies for Sustainable Museums

Jean Hilgersom, ToornendPartners

ABSTRACT

The efficient use of resources is the subject of this presentation: 'Planning Strategies for Sustainable Museums'. It concerns the building as well as the exhibitions, the staff, the maintenance and all other museum issues and subjects. Sustainability is the efficient use of resources. This presentation is not about technical innovation, and it is also not going about smart buildings, measurement tools or what so ever. This presentation is going about the implementation of a sustainability strategy and the way to communicate about this important subject for a museum.

Sustainability is a re-assessment of how we do business, make our daily decisions, and think about our moral responsibility to future generations.

For a sustainability strategy it doesn't matter where the museum is build, it could be in every country, and it doesn't matter if the museum organization is working in a new building or an existing building. And maybe an existing building is even better because the museum organization is well-known with the building, and the building is well-known with the organization.

They are both experienced, and that is what we need for implementing a strategy, it is harder and unrealistic to set goals when you don't know what to expect. By using the building, doing your work, your core-business as organization: the museum organization gets the experience and with that: a good start point for a vision.

When you work in a very sustainable museum building with the best certificate there is like BREEAM outstanding or LEED platinum that doesn't mean that it is a guarantee for sustainable results. Commitment of the staff is very important and necessary for the sustainable results. Before reaching sustainable results, you have to be clear about a vision. With the sustainability vision, and the profit as goal you can build and implement your sustainability strategy for the museum organization with leadership and commitment.

The way to come from a sustainability vision and goals to results is planning the strategy. And planning is thinking about the steps you have

to make tomorrow and in the future to get somewhere. For this use some well-known management tools with four steps: Formulate a vision, Do the implementation, Check if it works, Analyse to improve

There are many museums among the world and of very different types and sizes, Museums of Science and Technologies, Fine Art Museums, City Museums, Historical, Ethnographic, Glass Museums, etc. According to the site of ICOM more than 20.000.

And for all of them sustainability is important. They all want to reduce energy, reduce waste and make in a certain way profit. But it is nearly impossible to compare museums, to make sustainability benchmarks. Those benchmarks are important for the commitment of all the key players in your museum and the communication to others.

Communication is the most delicate step, because when you start to communicate, you are framing yourself, with a strategy and with results. It is hard to compare museum buildings. But with the use of the new developed self –assessment tool, it is possible to compare the museum organizations on sustainability. The outcome is a green fingerprint of the museum and with this green-fingerprint the board of the museum is able to set goals and to communicate with all stakeholders about the long-term vision and strategy focused on sustainability. It is an instrument useable for communication.

With this green-fingerprint The museum organization can communicate, and share, not only the outcome of the sustainability implementation but also the way to develop the vision. They can share the way to measure and the way to improve.

By this sustainability is in reach for every museum organization.

BIOGRAPHY

Jean Hilgersom is a consultant on museum building issues and director of ToornendPartners in the Netherlands. She is also the Chair of ICAMT, the International Committee for Architecture and Museum Techniques, one of the 31 International Committees of ICOM.

During the last ICOM General Conference in Rio, last August, ICAMT had organized a meeting with the theme ‘Building Sustainable Museums in the Tropics’

LIVING HISTORY AND TRADITIONAL CRAFTS AT THE GEORGIAN NATIONAL MUSEUM

Natia Khuluzauri, the Georgian National Museum

ABSTRACT

Georgian National Museum in collaboration with UNESCO and Maihaugen Museum (Norway) implemented project to represent history, intangible cultural heritage and folk art of Georgia in innovative and effective way.

Georgia – ancient country (crossroads of Asia and Europe), was always known for its unique and diverse folklore. Distinctive traditional crafts, polyphonic folk song and dancing still amaze world.

Since, Museum Sustainability for such a small Country like Georgia lies down in representation of the uniqueness and diversity of our culture, Georgian National Museum searches new ways to represent it to the 21st century society.

19th century Georgian family “brought alive” at the Georgian National Museum’s Open Air Museum in a traditional dwelling and traditional crafts’ programs are good examples of how Museum can play a role in popularization of intangible cultural heritage with its interactive programs.

According to visitor studies such programs are specially liked by: tourists as they are given a chance to be involved in an activity and gain new knowledge; Georgian youth on their way of searching self-identity and older generation making them to feel proud for their Country’s past.

Successes of such programs largely depend on good PR campaign (published material, social media, TV and Radio shows, etc.).

JEL: Z000, Z100, Z110, Z190

KEYWORDS: Art, Cultural Traits, Customs, Religion, Beliefs, Tradition, Performing Arts, Heritage, Living History, Crafts, Open Air Museum

INTRODUCTION

Georgia is situated at the crossroads of Asia and Europe. It is bounded by the Black Sea to the west, by Russia – to the north, by Turkey and Armenia – to the south, and by Azerbaijan – to the east. The Natural boarder between Russia and Georgia is formatted by the Greater Caucasus Mountainous range, while southern portion of the country is bounded by the Lesser Caucasus Mountains. The Likhi Range divides the Country into eastern and western parts. In the antiquity the western Georgia was known as Colchis land, while the eastern plateau was called Iberia – these independent kingdoms gave the beginning to the unified Country of Georgia in classical Era. People in Georgia speak their original, Georgian language, utilize original Georgian alphabet and practice Christianity as of 3rd century. Since the ancient times, due to its convenient geographical location on the Black Sea and later on the historical Silk Road, Georgia was actively involved in trading, successfully generating close relations with different civilizations. Thus, influences of different cultures as well as ethnic diversity were always characteristic for the Country of Georgia.

All mentioned above caused formation of very unique, sustainable and diverse tangible and intangible culture of this Country, representing interesting mix of eastern and western ways of thinking.

Collections describing traditions and lifestyle of people of Georgia as well as the Art created by them are largely preserved in the Georgian National Museum (GNM) storages. GNM was established in December of 2004, though origins of the museum date back to 1852, when the first Museum in the whole region of Caucasus - Museum of the Caucasian Department was founded in Tbilisi, Georgia. Today GNM is the administrative umbrella organization overseeing research institutions and the major museums of Georgia including G. Chitaia Open Air Museum of Ethnography (OAM) in Tbilisi.

The OAM was founded in 1966 by Giorgi Chitaia, a famous Georgian ethnographer and academician. The master plan was created by the well known Georgian architect Longinoz Sumbadze. After ten years of preparation works, the Tbilisi OAM was formally unveiled in 1976 (Tsagareishvili, 2011). Total territory of the OAM covers 52 acres of soil and represents mini model of Georgia divided in ten main

expositional zones according to the historic-ethnographic regions of Georgia – five zones represent Western Georgia, the other five – Eastern Georgia (Tsagareishvili, 2011).



Figure 1: Giorgi Chitaia Open Air Museum of Ethnography (GNM), Tbilisi, Georgia

After collapse of the Soviet Union Georgia faced economical break down that was resembled on the cultural institutions as well. The OAM infrastructure was practically destroyed; conditions of house-exhibits as well as the movable objects were worsened. In 2005, when joined the GNM new stage began in the development of the OAM. The GNM administration, whose priority is to improve and modernize conditions of each Museum and not to lose the individuality they have gained during the years at the same time, created project where Giorgi Chitaia's vision and principals were adapted to the modern standards (Lordkipanidze, 2011).

Development plan of the OAM was created by the Union Georgian House, while the German architect company, Ellis Williams Architects created the architectural master-plan. Today, major partners of the OAM Tbilisi, Georgia in renovation-rehabilitation works are Open Air Museum of Maihaugen, Norway and the Open Air Museum of Skansen, Sweden. The Directorate for cultural Heritage in Norway

(Riksantikvaren) and UNESCO support renovation process of the Museum.

LITERATURE REVIEW

“The Ethnographic Museum must take up the mission of preservation by showing the national style of Georgian life in a single integral exposition” – Girogi Chitaia, 1975

Open air museums in Europe originated in the 18th century as a development of indoor type museums. The first elaborate open air museum was established in 1891 at Skansen Hill, a branch of the Nordiska Museet. Artur Hazelius, the founder, emphasized the significance of preserving the rural tradition in the face of an increasingly industrialised society and helped to secure farm buildings from various parts of Sweden including other authentic interpretation of folk costumes, keeping of live animals, revival of folk music and demonstration of daily activity of peasant life and culture as preservation of the rural life provides important information for ethnological study (Hurt 1978).

The Open Air Museum of Maihaugen, Lillehammer has just as long history. Although officially it was founded as open air museum in 1904, the privet collection was established since 1887 and by 1895 the visitors could already explore the exhibits in one of the historical building re-erected at first in the founder’s Anders Sandvig’s garden (Jacobsen, 2011). “Such as I see Maihaugen, it should be a collection of home, where you can walk right up to the people, who have lived in them and learn their ways of life to know their tastes, their work” – was what Andres Sandvig, the first director wrote in 1907 about his vision for the Museum, which in many ways tell us how the methods for educational programs and living history still is practiced today at Maihaugen (Jacobsen, 2011).

Today there are over 450 open air museums of various types in Europe. Skansen and Maihaugen eventually became the prototype models to the rest of the world and OAM Tbilisi is not an exception, too. Chitaia considered that such a museum should not be turned only into a depository of monuments of folk architecture; it should be viewed

as a scholarly and cultural-educational institution, something meant for public use and offering live knowledge (Tsagareishvili, 2011).

DATA AND METHODOLOGY

On December 31st, 2012 UNESCO and Georgian National Museum joint project “Restoration and Revitalization of G. Chitaia Open Air Museum of Ethnography, Georgia, III Phase” was completed. The project was launched in 2007 and its first and second phases covered: restoration of traditional dwelling from eastern Georgia; training in traditional carpentry; collection of ethnographic data and establishment of a living crafts program at the museum.

The third phase (affected in March 2011 and amended in February 2012) was developed to implement several activities. Selection and preparation of the traditional dwelling for the living history exhibition, opening of the exhibition and crafts program development (ensuring public outreach and reinforcing national cultural heritage education strategies) were among them¹. All the activities were to be carried out in close collaboration with Maihaugen Museum and UNESCO.

The 19th century house exhibit (Sajalabo Sakhli – dwelling house) located next to the OAM entrance was selected by the Maihaugen Museum and the Georgian National Museum representatives. Its convenience location for the permanent exhibition and for living history interpretation was giving possibility to involve the visitor into the interactive program from the very first moment of arrival.

The wooden house was moved at the Museum territory in 1976 from the village of Ontopo, Samegrelo region, western Georgia. Domestic architecture in Ontopo is quite similar to what you find in most parts of the western Georgia. Rectangular shaped dwelling (Sajalabo) has an entrance door in the front and a backdoor leading to the farmstead garden. It has only one big room without windows and with a floor made out of clay in the centre of which the hearth is placed. The

¹for more details see the Final Report on the activity carried out within the framework of the partnership agreement between Georgian National Museum and UNESCO on project for the “Restoration and Conservation of the GiorgiChitaia Open Air Museum of Ethnography”, D. Kajaia, 2013

entrance has an access veranda which provides shade or protection against rain, railing encloses it and gives a beauty to the building.

Since there was no legend preserved in old recordings of the OAM about the dwelling, expedition was organized and sent to Village of Ontopo. It appeared that the dwelling belonged to a wealthy peasant's family with 7 children in their house. Head of the family was a skilled handicraftsman and was engaged in trading, also. Boys were helping their father, while ladies were occupied with knitting – thread making with Megrelian loom and cloth making either with hands or by the weaving loom. According to tellers approximate construction date of the dwelling should be the crossroads of 18th and 19th centuries.

Material brought from the expedition was used for permanent exhibition concept development and living history texts' creation. The dwelling interior was arranged according to the 19th century Megrelian traditions with right side for women and left for men. Objects essential for the everyday life were placed as if somebody just left them there. Hearth was prepared for putting up the fire and additional objects were created for interaction (dishes, chairs, folk musical instruments, etc.).

Figure 2: Dwelling house from Ontopo, Samegrelo (western Georgia)

Figure 3: Objects created to interact with visitors at the living history exhibition



Prior to launching the living history exhibition, the house and the farmstead were restored according to the folk traditions by professional craftsmen. Little cornfield was created in the farmstead, where ancient culture gomi (Italian Millet/Setaria Kolkhika.), maize and beans were sowed characteristic for the Samegrelo region. Auxiliary buildings were also arranged into the farmstead to keep goat, hen and peacock there.

Brochure and flyers were printed in Georgian and English languages describing 19th century folk architecture, believes, costumes, women role in the household, agriculture, etc. According to the initial plan several banners were to be displayed on the walls of the dwelling interior; but after discussions with colleagues from Maihaugen Museum with long-rooted experience in this direction, it's been decided to arrange everything according to the chosen epoch. As only this way it would be possible to represent actual life of 19th century family and the banners would only confuse the audience. The information banner was

displayed in the front yard of the house and the brochures and flyers were placed only at the veranda.

Curator of the house was trained as the main hostess. She would greet the guest and tell about “her family” life and traditions. She would prepare traditional meal at the hearth giving the guests opportunity to engage in food preparation process as well as testing it. Host would be busy with traditional crafting (wicker baskets e.g.) teaching his son and offering visitors to try it themselves. The second hostess was also ready to assist the main one when needed. All of them were dressed up in traditional garments).



Figure 4: 19th century family at living history exhibition in traditional dwelling



Figure 5: Farmstead of dwelling with goat and the little host

Inauguration of the exhibition was held on September 21st by the Director General of the GNM, the project coordinator from UNESCO and the Administrative Manager/project coordinator from the OAM. Ceremony was attended by the museum professionals from various countries. Their positive feedback and questions if the other houses would become alive too was understood as an indication that the Museum was on a right track.



Figure 6: Inauguration of the living history exhibition at Giorgi Chitaia Open Air Museum of Ethnography.



Figure 7: Hosts *teaching* (or demonstrating) the visitors traditional crafting

Another component of the UNESCO project was development of living crafts program which included following fields: knitting traditional rugs and high socks, crafting traditional dishes and vessels for drinking, making traditional pottery (clays), traditional

blacksmithing and carpentry. Its aim was to develop the new standards in the educational field of folk crafts, as the best way to reconstruct forgotten fields of folk crafting is to involve broad public, especially youth, into such programs popularizing the Museum itself, at the same time.

In 2011 the first summer school of traditional crafting was organized. Craft masters who were specifically invited to coordinate workshops regularly from July till November in different fields of folk crafts, trained total 300 participants in first year. In 2012 number of the crafts summer school participants was increased to 530. It was significant that different age groups showed interest towards different crafts; the age of apprentices in knitting were initially from 23 to 60, but later on 10-13 years old children joined the knitting workshops. Ceramic workshops were especially popular among the youngest participants – 4-5 years old children were “working” on the ceramics with great joy and interest.



Figure: 8 Crafts' program participants at the weaving loom



Figure: 9 high socks knitted in a traditional way with traditional ornaments

Representatives of different generations and social layers as well as organization representatives participated both years. Seven craftsmen were involved into this program. They trained new as well as the old participants, trying to deepen their knowledge in the field chosen.

On November 10th, 2012 participants were happy to be part of the opening ceremony of the big oven of roasted ceramics. At the same day the crafts program within the frames of the project was completed.



Figure 10: Pottery making at the Crafts' Summer School



Figure 11: Pottery made by the Crafts' Summer School participants, 2012

Within the frames of the Crafts component, manual for people interested in Georgian folk carpentry traditions and traditional ways of restoration and conservation was published. Manual “Traditional Ways of Wooden Carpentry and Museum Restoration-Conservation Practice” was developed for everybody interested in this topic, professionals among them.

RESULTS AND DISCUSSION

According to visitor studies such programs are specially liked by: tourists as they are given a chance to be involved in an activity and gain new knowledge about Georgian intangible cultural and agricultural inheritance; Georgian youth on their way of searching their self-identity as they strengthen link with their own past and Country; and older generation as they feel happiness to get in touch with their own childhood finding themselves in familiar surrounding still living in their memories. For more visibility visitor's statistic is presented in Table 1.

After completion of the UNESCO project, decision to continue both of activities was made by the GNM administration – even more, the crafts program was put on regular bases and if within the frames of the project it was organized only on Saturdays from four to five months, from year of 2014 the crafts program will take place every week-end, including Sundays with only exception of unsuitable weather condition in winter period. Here to mention that for some of participants crafts

learnt during the project became source of income and some of them became involved into the project as the trainers.

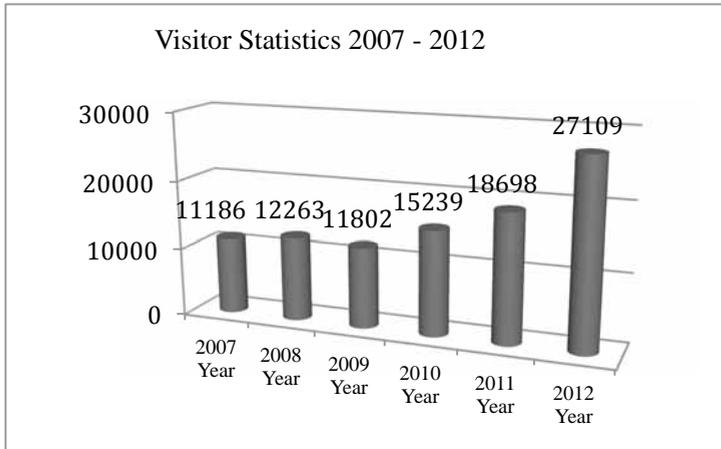


Table 1: Number of Visitors has significantly increased in 2012 as reflected in the table. According to the data of July 2013 number of visitors has increased by 40 % compare to the 6 month data of 2012.

One of the young weavers was moved at the veranda of Ontopo house with her weaving loom and dressed up in traditional dress to demonstrate her skills and interact with visitors giving them possibility to try weaving themselves. This step was made to strengthen both of the activities as people became even more involved in living history and at the same time were interested to learn more about Georgian crafting skills, which is easily possible at the Museum territory few houses away.

In October of this year (2013) another house with unique Georgian architecture from the village of Giorgi Tsminda, will open its doors to visitors with leaving history demonstrating traditional life of a typical Eastern Georgian family. This way balance in the Museum will be achieved and visitors will have a chance to get familiar with traditions of both parts of Georgia.

In 2014 another Ontopo house will be reopen with the living history performance. Working with the Skansen Museum on this project GNM tries to offer different approach to the living history interpretation to a visitor staging a play that will be repeated by the hosts for public.

CONCLUDING COMMENTS

Giorgi Chitaia, the founder of the Museum, carried the idea to establish Open Air Museum in Tbilisi for more than two decades (from the 30s of 20th century). He achieved his goal in the second half of 20th century, however, in the last decade of 19 hundreds major part of the work done was practically lost due to the political and economical problems.

Today, owing to efforts and everyday hard work of the OAM faithful team and active dedication of the Museum top-management the OAM has made a progress in terms of creating western-style modern exhibition and program representing Country's unique intangible cultural heritage within the frames of "Restoration and Revitalization of G. Chitaia Open Air Museum of Ethnography" project.

By implementation of this project intangible cultural heritage of Georgia was brought to life. Impact of the living history exhibition and crafts' program discussed in the paper have a great influence on the OAM development process, as they brought new life to the Museum and pushed one step closer to what the modern open air museum is called. For such a small Country like Georgia the only way to achieve sustainability in museum management nowadays is to create visitor-oriented cultural institution where edutainment (education + entertainment) will be ensured for the audience coming to the Museum on the one hand and unique, vibrant culture will be represented to the world becoming the part of a global museum net-work on the other. Our aim is to spread knowledge about our past as only this way is possible to serve for our Future.

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BIOGRAPHY

Natia Khuluzauri is an Art Historian, the Head of the Director General's Office of Georgian National Museum. As graduate of the Apolon Kutateladze Tbilisi State Academy of Arts in 2003 she dedicated her diploma work to the theme of Nude in modern Georgian round sculpture. Currently she is the PHD student at the Ivane Javakhishvili Tbilisi State University and works on theses – “Temple rings in Ancient Georgian Goldsmithery”.

Natia Khuluzauri is actively involved in Museum administration proceedings and major projects. She participated in project: “The Restoration and Revitalization of the Giorgi Chitaia Open Air Museum of Ethnography, Georgia, Phase III” Supported by UNESCO and implemented during the period of 2007-2012. She has become the member of the ICOM (International Council of Museums) in 2012 and has joined one of its international Committees – ICMAH (International Committee for Museums and Collections of Archaeology and History) in the beginning of 2013. Languages spoken are English (fluent), Russian (fluent), Georgian (native). Fields of interest: Ancient goldsmithery, History of sculpture, Museum management and administration.

Address: The Georgian National Museum, N3 Purtseladze st., 0105, Tbilisi, Georgia
Land line: +995 322 984 811; +995 322 999 141
Mobile: +995 577 245 502 email: nkhuluzauri@museum.ge or nkhuluzauri@gmail.com

TOURIST CLUSTER IN A BIG CITY: SPECIALITY OF FORMATION AND MANAGEMENT

Olga Kol Dmitrievna, Saint-Petersburg State University
of Economics

Elena Zagumennaia Vladimirovna, Saint-Petersburg
State University of Economics

ABSTRACT

Conceptual questions of formation tourist cluster in a big city are considered in the article, the list and the characteristic of elements tourist cluster are resulted, it is defined the role of local authorities in management of tourist clusters, examples of forming tourist clusters in Russian Federation are given.

JEL: R100

KEYWORDS: tourist cluster, cultural heritage, tourist clusters in Russian Federation.

INTRODUCTION

The end of the XX century was characterized by the transition from the industrial to the post-industrial society. The post-industrial era is characterized by the growing role of service sector in the community. Satisfaction of customers becomes one of the main point of economical activities. Because of this reason tourism is the fundamental basis of economic development of many countries and regions in the world today.

The tourist product has also changed in the post-industrial society. It is transformed into the sphere of the spiritual experiences of consumers, into the sphere of tourist perception of culture, life and the nature of the visit to the destination.

The transition to post-industrial development is accompanied by a strengthening of struggle between cities and towns for bringing limited

material, financial and human resources to the economics. The value of city's territory as object of economical activities and living environment is also increased. It leads to significant increase of competition between big cities including tourism. Nowadays the problem of level of competitiveness growth is very relevant to tourist destination had high level of cultural heritage.

The global economic crisis has led to a significant reduction in flows of inbound tourism to major cities in the world. In this regard, tourist destinations faced the problem of the need to develop a new strategy to attract tourists.

Consequently, it's necessary to develop new approaches to the formation and promotion of tourist products (areas) by tourist enterprise structures and local authorities in order to create the strongest and most favorable impressions of tourists. By this reason their relationship should be considerably strengthened by using the principles of cooperation and coordination to build, promote and implement tourist product. One way to solve these problems is the using of the cluster approach to tourism of big cities.

DISCUSSION

As the experience of the clusters' formation shows nowadays many clusters are created in medicine (e.g. Finland), in leisure and entertainment (e.g. Hokkaido). The most famous tourist clusters are Tropical North Queensland (Australia) and Napa Valley (San-Francisco, USA). We can say the theory of tourist clusters are in development today unlike industrial or innovation clusters. So the review should be focused on such issues as the essence of the concept of "tourism cluster" and its structure (in a big city as example).

In economical literature the definition made by M. Porter is considered as the generally acknowledged one. However, it was formulated by the author for industries and, in our opinion, cannot be applied to tourist clusters in facsimile.

The main reason of need to form a cluster at any territorial level is the growth of competitiveness at all hierarchical levels - country, region, city, enterprise structure. The level of competitiveness in tourism depends on the degree of consumer's satisfaction. In post-industrial society tourist product isn't only complex of tourist services

(accommodation, transportation, excursions, food) but the customer's realization of spiritual and emotional needs, his experience of being in unusual circumstances by contemplating not usual for a tourist environment. Besides the process of tourist cluster's formation is the process of enterprise structures cooperation in many branches of the economy unlike the industrial process. It shouldn't forget the process of tourist cluster formation has its speciality on the hierarchical levels: the formation cluster in a big city is not the same as the formation cluster in a region.

So tourist cluster is the complex of enterprise structures localized and interconnected of different economical sectors which activities directed:

- 1) to create the conditions of customer's spiritual and emotional experiences in consumption tourist services;
- 2) to improve the city's competitiveness in domestic and international tourist markets.

It should also discuss the problem of the structure of the tourist cluster of a big city. This question is discussed a lot nowadays and can't be found a unique solution. Let us consider it in more details with reference to a cluster of inbound tourism.

As mentioned before the point of formation tourist cluster in a big city is the improving of tourist enterprises structures' competitiveness because of creation and supply of high quality level, branded tourist product that can satisfy different tourist's needs during their travel and the increase the contribution of tourist enterprise structures to the economy of the city.

Many big cities are characterized by high level of cultural heritage usually included in package tours. Majority of museums, theaters, art galleries, concert halls etc. cooperate with many (sometimes more than 10) local touroperators. Touroperators create different package tours to different segments of customers surely including elements of cultural heritage. The reason is the fact that the purpose of majority of tourists travelling to big cities is their visit to cultural and historical sites.

Therefore the core of tourist cluster of a big city should be attractors which provide high level of competitiveness of destination. Suppliers of tourist services are very important element of cluster's structure - tourist enterprise structures (hotels, restaurants, tour desks).

As the tourism is the open system then the business environment is the obligatory element of tourist cluster of a big city.

Considering the fact that the tourist cluster of a big city should include a sufficiently large number of participants operating in different industries and fields, the most important role in the coordination should belong to the city authorities.

The involvement of the authorities will determine the success of the operation of the tourism cluster, and therefore the level of competitiveness of the city as a tourist destination in tourist markets. In order to increase the efficiency of its operations, local authorities may delegate some of their functions of tourist cluster's coordination to specially established organizations. (e.g, marketing centers which is responsible for promotion of destination).

At present the formation of tourist clusters is just beginning to develop in Russian Federation. The vast majority of clusters are created at the regional and interregional levels. In Russia it can be identified 16 tourist clusters today formed in the Republic of Karelia, Samara Region, Sverdlovsk Region, Belgorod Region, the Republic of Buryatia, the "Green Ring", "North Caucasus", "Gradkompleks"Severnyi" in Sergiev Posad, Ryazan cluster, Astrakhan cluster, Pskov cluster, in Lipetsk region ("Elec" and Zadonschina), Saratov cluster, "Northern peace" in Republic of Sakha (Yakutia).

The process of tourist cluster's formation is going in St-Petersburg. It should be noted the creation of a system of local clusters - 20 tourist zones targeted at different categories of tourists in Moscow, which should be the basis for the formation of regional cluster structure of the city. But the process of tourist cluster's formation in Russian big and medium-sized cities is insignificant. We should notice the clustering process in the Russian Federation has fundamental differences from the process in foreign countries. In foreign practice it is usually the process running the "bottom-up" approach. The possibilities of cluster initiatives by this way are limited for several reasons in Russia. At present almost all Russian tourist cluster initiatives use the "top-down" approach - from the authorities and / or large businesses structures. Because they are available to use organizational, financial and investment opportunities for the coordination and integration of small businesses and infrastructure around major projects.

Let us see as an example the most important characteristics of tourist and recreation cluster in the Republic of Karelia and of urban tourist cluster in Sergiev Posad.

The main directions of the concentration of resources in the tourist and recreation cluster in the Republic of Karelia:

- the development of priority sectors of the tourist industry based on natural and artificial competitive advantages and maximum multiplier effect;
- allocation and development of the most perspective tourist destinations and territories in the region, acting as centers of tourist cluster's formation.

Tasks of tourist cluster:

- to improve the efficiency of using tourist potential of the area and the accessibility to the sites;
- to educate qualified personnel in the field of tourism, including retraining people lived in selected tourist centers;
- to develop modern tourist infrastructure satisfied international standards, based on the general layout of the development of tourist facilities in the Republic of Karelia, to attract foreign investment in tourist infrastructure;
- to create transport companies, transport facilities in order to ensure the effective transfer of tourists;
- to create distribution channels of the tours in Karelia through external franchise networks and travel agents;
- to provide information and marketing support of tourist products and to form brands of product;
- to include brands of tourist products to the regional tourist brand;
- to increase efficiency of budgetary resources invested in tourism, to prepare regional investment platforms, to concentrate financial resources in the region through the development of residential leasing and insurance companies;
- to improve management of natural and cultural heritage owned by state;
- to develop a regional network of touroperators.

Factors contributing the development of the cluster:

- the unique nature and a lot of natural attractors;
- the presence of the rich historical and cultural heritage;

- geopolitical location (the longest - more than 700 km - the border with the EU, the proximity and accessibility of the largest Russian cities);
- the presence of stable international relations and the ability to participate in international tourist projects;
- the presence of large companies interested in investing of tourism sector in the Republic of Karelia;
- availability of the complete system of education and retraining of personnel, training of personnel;
- advanced information support promotion of the tourist potential of the republic and the marketing of tourist products.

Factors complicating the development of the cluster:

- the deficiency and poor quality of tourist infrastructure;
- the dominance of single tourist products and the lack of package tours;
- the low level of use of a wide range of tourist potential;
- legal risks associated with the imperfection of the legislation in the sphere of tourism, expanding the limits of the border zone, and the difficulties in the allocation of land for investment platforms;
- the outflow of income from tourist activities outside the republic.

Opportunities for the development of the cluster:

- the formation of centers of economic development in the republic;
- the favorable impact of targeted investments and development of tourist infrastructure on the economy of the rest territories bound to "development centers" with the network projects, tourist routes and tourist products;
- the creation of tourist-recreational centers which have network structure and include five support centers characterized by the highest density of attractors and tourist and recreational resources, interconnected complex and thematic routes.

Support centers differ in specialization tourist and recreation activities. The main directions of tourist flows are built as "development corridors" in which will be developed tourist infrastructure and support service. International border crossing points are used to the full.

The purpose of tourist cluster's formation in Sergiev Posad is the creation of self-supporting sports and business cluster for the

development of sport, culture, tourism, small and medium-sized businesses as part of system of socio-economic development of the Sergiev Posad district.

Factors contributing the development of the cluster:

- the advantage of transport and geographical location;
- developed infrastructure;
- diversified industrial base;
- land resources;
- the availability of qualified personnel and opportunities for education;
- favorable climatic conditions;
- the area is the center of the Russian Orthodox Church (Troice-Sergieva Lavra, more than 80 churches and monasteries);
- significant numbers of cultural and historical heritage;
- the presence of museums and centers of arts and crafts, folk arts and crafts enterprises which are important tourist resources;
- the presence of large industrial enterprises and research institutions;
- the developed network of recreation facilities: boarding houses, holiday homes and resorts.

Factors complicating the development of the cluster:

- the lack of modern sports facilities;
- sports facilities are not funded, have declined and continue to deteriorate;
- the absence of a single tourist-information center providing a full comprehensive information about tourist services and resources;
- the decline of sports facilities and other socio-cultural institutions;
- the lack of an integrated approach to the development of community facilities in residential areas;
- the lack of project proposals for the development of social and cultural facilities capable to self-sufficiency operating.

Opportunities for the development of the cluster:

- prospects for the development of business tourism;

- construction of facilities: sport-exhibition complex hall, congress and conference centre, hotel and restaurant complex, tourist-information center;
- construction of the equestrian club.

CONCLUDING COMMENTS

So given the above the following conclusions are formulated.

Firstly the tourist cluster of a big city has a number of features. It is a complex of geographically localized and associated enterprise structures in different sectors of economy of a big city. Their activities are directed to create conditions for the spiritual and emotional experiences of consumers of tourist services, and to improve the competitiveness of the city in the national and international tourist markets. The creating of clusters especially in a big city and participation of museums, art galleries and exhibitions allows using various marketing tools in the process of promoting tourist destination more efficient.

Secondly the core of the tourist cluster of a big city should be attractors as a tourist purpose of the visit.

Thirdly Russia has features of the initiation of the tourist cluster's formation notably the following:

- the construction of clusters of "top- down " - from the local authorities to the coordination and integration of small businesses and infrastructure around major projects;
- the formation and development of the majority of tourist and recreational clusters are going at the level of large regions (republics) or inter-regional clusters;
- the development of tourist clusters in large and medium-sized cities are insignificant.

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Kol Olga Dmitrievna – full Professor, Department of Business and Entrepreneurship, Saint-Petersburg State University of Economics. Research area is management of tourism and hospitality, e-business in tourism, monitoring of development tourism in regional level. Author and co-author of more than 50 scientific and educational researches. tel. +79219157076, e-mail; olga.kol@engec.ru

Zagumennaia Elena Vladimirovna – lecturer, Department of Economics and Management of Tourism and Hospitality, Saint-Petersburg State University of Economics. Research area is tourism and hospitality management, economical potential of tourist enterprise structures. tel. +79214139977, e-mail: lenaimatra@mail.ru.

ENERGY AND CULTURAL HERITAGE: HOW VALUES CHANGE

Barry Lord, Co-President, Lord Cultural Resources

ABSTRACT

Barry Lord's presentation applies the thesis of his forthcoming book Art & Energy to the way in which energy sources have affected the perception and appreciation of cultural heritage. As each energy source has become dominant it has influenced public awareness and interpretation of the meanings and priority of cultural heritage. The present situation of multiple energy choices, each with very different cultural implications, offers a range of attitudes toward cultural heritage, with the renewable energy culture of stewardship forming the present cutting edge of cultural change.

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KEYWORDS: Energy, Culture(s), Coal, Production, Electrification, Transformation, Oil, Consumption, Nuclear, Renewable, Anxiety, Stewardship

INTRODUCTION

Everyone knows that all life depends on energy. What has very seldom been acknowledged is that each source of energy brings with it certain cultural values that as users of that source of energy we are all obliged to accept—not necessarily to approve, but we have to live with the energy sources of our place and time in order to survive. But energy sources are not value-neutral; each one generates certain meanings and priorities that we have to understand in order to access, use and maintain it. Since the energy source is essential to the very existence of our culture(s), it follows that the values that accompany each energy source have a powerful effect on the values of the culture(s) that they make possible. Because energy is necessary to everyone, the values that accompany each source are pervasive but almost invisible -- usually taken for granted and unconsciously assumed as obvious once that energy source becomes dominant. Yet if we are denied the life-sustaining energy, we are likely to articulate the underlying values, and if necessary to fight for them.

Each energy source foregrounds certain cultural values at the expense of others. The values that accompany incoming new sources of energy (such as renewable energy today) are seen as ‘cutting-edge’ values within the culture, while the values that accompanied previously dominant sources of energy remain relevant as long as those energy sources are still in use. This directly parallels cutting edge and traditional values of cultural heritage—although the cultural changes accompanying energy transition often take decades or centuries and may last for hundreds or even thousands of years. These values affect all aspects of our lives; this paper focuses on the influence of these cultural values on the perception and evaluation of cultural heritage and its preservation.

METHODOLOGY

The methodology of *Art & Energy* and this paper is empirical and inductive. It depends on identifying the values to which each energy source gives priority as an underlying assumption for its implementation. For example, over thousands of years in many cultures the energy of slaves depended on the belief that some people are privileged to be slaveholders while others have no control over what is done with their lives, nor with their children’s lives—a culture of absolute domination. Most of us no longer accept that culture, yet for thousands of years in most ancient and many feudal cultures it was taken for granted as the necessary foundation of civilization—and it was. The energy of slaves built many of the ancient monuments that are considered important examples of cultural heritage today.

The values that other energy sources bring with them may be less obvious, but they are no less pervasive. Identifying them requires a combination of empirical energy history with wide-ranging cultural studies, searching for the underlying assumptions about priorities that each energy source implies with an observation of its effects on the societies that have adopted it.

DISCUSSION

The mastery of fire was our earliest energy source. It facilitated not only a communal culture of the hearth but also made possible control of the flame in a concave stone lamp in which an animal oil that burned relatively smoke-free enabled our earliest artists to find their way through the darkness of the caves to create the cultural heritage sites of the Ice Age.

Another very early source of energy for *homo sapiens* was the discovery that cooperation made the use of our kinetic energy far more effective—both among women to make childbirth safer and among men who were poor hunters alone but who could become successful hunters and fishers if they collaborated. Almost certainly accompanied by the beginnings of languages that would originally have been distinctive for each collaborating group, cooperation as a source of increased energy efficiency necessitated a culture of collective identity—distinguishing those who were cooperating from ‘the others’. Cooperation also required leaders to decide not just where to hunt but how to distribute the temporary surplus that resulted from its success; as leaders increasingly took control, this collective identity was reinforced by religious beliefs that justified the social stratification that increasingly characterized each collective identity. Eventually these collective identities became kingdoms, empires and nations.

Cultural heritage was and remains the most visible sign of collective identity. When it is threatened or destroyed (such as the icons of other religions), its enemies intend to repudiate the collective identity of those who created that cultural heritage. But each energy source creates new bases for collective identity: coal created working class consciousness, whereas oil and gas resulted in the universalization of credit so that we all see ourselves and others today as consumers. The preservation of cultural heritage inevitably saves the visible evidence of some collective identities, while allowing others to perish.

Slavery was the default energy mode of the ancient world. The ability to amplify the energy of slaves through conquest or breeding made it unnecessary for most ancient societies to develop other energy sources. The ships that transported slaves and spices to market used wind energy in their sails. The high risk of their voyages created a culture of investment as the world’s first joint stock companies were formed in England and the Netherlands in the 17th century. It became possible to create comparable non-profit corporations to support cultural heritage preservation. Thomas Coram, for example, made his fortune as a slaver in colonial Boston before returning to 18th-century London where he was offended by the sight of newborn babies left to die on garbage heaps and established England’s first orphanage for the children of single mothers; since he could not count on the support of the aristocracy who suggested that such an institution might encourage promiscuity, Coram invented the endowment fund—a way for himself and others to support an institution not just once but over many years, even after the death of the donor due to investment of the fund. Coram Fields was (and still is) in Bloomsbury where many hospitals and

Britain's first entirely secular university were subsequently established with funds of this kind. The idea went back to America where it provides the core means of support for most cultural heritage institutions today.

The countries of Western Europe made super-profits from the slave trade, but they did not use it on a large scale at home. Keeping slaves warm through the winter would have worsened the perceived threat of deforestation, the world's first energy crisis. Serfs were expected to gather their own firewood, but only where the monarchs and nobles who owned and controlled the land would permit. So while the culture of investment and individualism that came with the high-risk world of sailing ships was invigorating many other aspects of cultural heritage, the threat of deforestation and the rapid increase of population due to improvements in agriculture made the threat of deforestation more and more urgent. Firewood and the charcoal made from it were the energy sources that had sustained the culture of private property as the sole source of wealth for a thousand years. Cultural heritage was private property in the age of wood, the Church and common lands excepted. The enclosure of the Commons privatized the last remaining source of firewood within reasonable access. Especially to feed the furnaces of the increasingly important fire crafts such as the smelting of iron it became necessary to resort to the underground forest—substituting coal for wood.

Coal required massive investment in infrastructure—digging and draining deep mines and building rail lines to get the coal to ships or to where it could be burned. Still more important, it required large numbers of men (and originally women and children too) to work together intensively, relying on each other for their very lives and having to exercise self-discipline on a scale never before conceived for human beings. To show investors sufficient profits and to achieve a surplus commensurate with the labour force involved, the cultural values of coal were focused on mass production and the mass market for the goods that steam-powered factories could produce. The distinction between high and low art was intensified around the difference between the culture of the investors and the class consciousness of the workers. As Karl Marx observed, everyone was now increasingly defined in relation to the culture of production. If cultural heritage stood in the way of production, it had to be sacrificed; and the sharpest distinction was made between the cultural heritage of those who owned the new means of production and that of those who toiled there. Yet for everyone, capitalist and proletarian alike, the work ethic was extolled and universal education was instituted not merely to

ensure that workers were basically literate and numerate, but also to inculcate the self-discipline that was necessary to achieve the requisite high levels of production. Despite the long hours of exploitation, even for children, the textile mill hands and other factory workers profited from the availability of the mass-produced commodities that had never been available before.

The aesthetics of this period are often characterized as a Romantic rejection of the culture of production and the work ethic. In fact, there were two strains of romanticism, one that was deeply engaged in the revolutionary changes that necessarily accompanied this complete change in the way human beings relate to each other (think of Delacroix, Dickens or Victor Hugo) and the other that was nostalgic for traditional values that were being trampled in the rush for production. The nostalgic trend resulted in the serious beginnings of cultural heritage restoration, even if today we cannot share the assumptions on which much of the restoration was done.

Electrification is not technically an energy source, but an application of energy, the source of which may be hydro-electric power, coal, oil, gas or nuclear. However, its culture of transformation has been decisive in changing the world we live in today. Thomas Edison's perfection of the first commercially available light bulb changed night into day—and if we could do that, what couldn't we change. The successive waves of change due to electrification—the transformation of kitchens as well as factories so that the role of women could change substantially, the provision of new media for education and entertainment that have completely changed our awareness of ourselves and others around the world, the ability to control the climate with air-conditioning and most recently the digital revolution have all assured us over the past 135 years that we can change our lives and our societies for the better. As a result, for the first time in human history during the 20th century millions and millions of people believed in and were ready to die for movements of total transformation—political, social and cultural. International modernism was the aesthetic expression of the culture of transformation that electrification inspired.

In the 1960s, the high point of the culture of transformation, Che Guevara rhetorically suggested that each of these movements aspired to create a 'new man.' At the end of the last century, French philosopher Alain Badiou observed that in order to make way for this 'new man' the old man had to be eliminated, with the result that the 20th century was necessarily an extremely violent one. International modernism and other transformation movements impatiently swept much of the previous

cultural heritage aside. During the 1950s and early '60s much Victorian and Edwardian cultural heritage especially was destroyed. Ironically, many of the monuments of modernism are the ones that most require preservation today.

Much of the colonial heritage of Singapore -- the shop houses and the go-downs -- were being destroyed as late as the 1980s because Singapore -- a country that gained its independence in 1965 -- was striving to create "new men and women" who were not downtrodden colonials but active citizens of a modern state. As a museum planner in Singapore in the 1990s one of my principal challenges was to persuade the government that it was worth preserving the vernacular architecture of their colonial period -- which they did so effectively that a group of museum professionals visiting from elsewhere in Southeast Asia a few years later were delighted to see the extent to which Singapore was preserving its architectural heritage as an attraction in the oil age. A similar scenario is happening in developing countries worldwide today.

Oil and natural gas are knowledge industries that do not require large numbers of men to work together on extraction. Once a well is sunk and a pipeline is connected, there is no ongoing daily work required as there is for coal. The culture of oil and gas shifts the value nexus to the other end of the energy transaction—to its consumption. The automotive industry generated the universalization of credit when Henry Ford enabled his customers to buy cars on time, and confirmed it in the early 1960s when oil was becoming the world's dominant energy source by inventing the credit card, which was first used to pay for gasoline in petrol stations before being adopted by the rest of the commercial world. Brands are the primary visual manifestation of the culture of consumption that came to us with oil and gas. Its impact on cultural heritage is to encourage everyone to see themselves as consumers of cultural heritage experiences, which has facilitated the creation of cultural heritage attractions, often with limited regard for authenticity.

Yet credit is all about future expectations (by both debtor and creditor) of sustaining one's ability to pay. So the culture of consumption is much more concerned about the future than were the cultures of the two preceding modern energy sources. So consciousness of the effects of industrialization on the environment characterizes the oil and gas culture, not the coal culture from which the pollution originated. Similarly, the culture of consumption has actually fostered far more concern for the preservation of cultural heritage for the future than did the coal culture of production or the culture of transformation that accompanied electrification. Hence Margaret Thatcher, a powerful

advocate of the culture of consumption (“There is no such thing as society”, she said), made Britain’s museums responsible for their own financial management, giving them the right to use self-generated profits and sponsorships directly. On both sides of the Atlantic, throughout Europe and increasingly in Asia as well the model of mixed public and private funding for cultural heritage preservation prevails.

All these challenges to our fundamental cultural values—including our personal and collective identities—have caused anxiety, a culture which is embodied in nuclear energy, the only energy source since fire that first came to us as a weapon, and remains a subject of acute concern as to its short- and long-term safety. The ‘security’ industry is the mirror image of this culture of anxiety. Security cameras teach us that we are all potential victims. One of the many causes of anxiety today is concern about the loss of cultural heritage.

Renewable energy is the current cutting edge, bringing with it a culture of stewardship of the earth. Whether solar or wind power, geothermal or biomass, these alternative energy sources with their culture of stewardship are most favourable to preservation of both natural and cultural heritage. Sustainability is one of the chief values of all forms of renewable energy. Earlier presentations of this alternative tended to stress the need for conserving energy usage, and therefore implied a return to conditions of scarcity. Others however have claimed that it may be possible to construct a future of abundance if intelligent uses of natural energy sources are developed as fully as possible. Storage of energy and storage of data are two preoccupations of renewable energy and the culture of stewardship.

Although the culture of stewardship that accompanies renewable energy clearly favours cultural heritage preservation, at least one contradiction has thus far been observed: requirements for control of Relative Humidity aimed at reducing fluctuation to a minimum around 50%RH require a substantial commitment of energy. Museums are energy-intensive institutions for this reason. Recent moves to loosen standards of environmental controls are partly in response to this high-energy implication. Time will tell whether the culture of stewardship can reconcile its goal of cultural heritage preservation with its aspiration to reduce energy usage.

CONCLUDING COMMENTS

This is a unique moment in the history of human usage of sources of energy. Never before have we had such a wide array of disparate energy

sources to choose from. All previous sources (unfortunately including slavery) remain in place, as do the cultural values that come with them. Especially due to 'fracking', oil and natural gas remain the dominant sources of energy worldwide, although coal-fired electrical power plants mean that coal is still a significant factor. The culture of consumption that is associated with oil and gas is the dominant culture within which we are living and working, which means that the appreciation and exploitation of cultural heritage as a consumable experience remains primary. However, the incoming cutting-edge values of the culture of stewardship have put sustainability—environmental, financial, social and even cultural sustainability—firmly on the agenda. The California Academy of Science with its green roof is one measure of how far we have come at present. But a wide range of programs are being developed to reduce energy usage and convert to renewable energy where possible. The third edition of *The Manual of Museum Planning* that I co-edited with my wife and partner Gail Lord and Principal Consultant Lindsay Martin of Lord Cultural Resources included a chapter dedicated to sustainability, but in fact the theme recurs constantly throughout the 670 pages. It appears certain that the cutting edge culture of stewardship will grow steadily sharper as renewable energy continues to increase users and decrease prices. Meanwhile sensitivity to the cultural values that accompany our energy choices and a fully informed appreciation of the multiple choices available suggests that it should be possible to see a steadily increasing concern with the sustainability of cultural heritage facilities over the coming decades.

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Art & Energy, the forthcoming volume on which this text is based, includes a bibliography with approximately 165 references to texts on the history of energy, cultural change, archaeology, anthropology and art history. The complete document is available upon request.

BIOGRAPHY

Barry Lord is Co-President of Lord Cultural Resources, the world's leading firm specialized in the planning of cultural institutions and programs. Canadian-born, Barry initially studied Philosophy at McMaster University before undertaking graduate work in the History and Philosophy of Religion at Harvard. He has taught art history and museology in both Anglophone and Francophone universities in Canada and served as Curator, Director and Chief of Education Services for various Canadian museums before founding the company with his wife and partner Gail. He has directed hundreds of the company's two thousand planning and management assignments for museums in over 50 countries around the world. Gail and Barry together have co-authored or co-edited a series of five Manuals published by AltaMira Press in the United States, including *The Manual of Museum Planning* (3rd edition, 2012), *The Manual of Museum Exhibitions* (2003) and *The Manual of Museum Management* (2nd edition, 2009). In 2010, they wrote *Artists, Patrons and the Public: Why Culture Changes* (also published by AltaMira), in which the chapter on Art and the Environment anticipates the themes of this forthcoming book, *Art & Energy*.

Contact Information: blord@lord.ca, +1 416 451 2206, Co-President, Lord Cultural Resources, 1300 Yonge St, Suite 400, Toronto ON M4T 1X3, Canada

The Open Air Museums – Keeping Past, Creating Future. Sustainable Museums in Georgia

Nana Meparishvili, Union ‘Georgian House’

ABSTRACT

Nowadays the role of ethnographic museums is inestimable in education, museum interpretation and, especially, in protection of cultural heritage. Therefore, it is very important to build sustainable museums, both from the institutional and economical viewpoints.

Georgia is a small independent country at the cross roads of Europe and Asia with ancient history and rich culture.

Best examples of Georgian traditional dwelling, as museum exhibits, are gathered at the first Open Air Museum in the Caucasus, which was founded in Tbilisi, Georgia in 1966. It represents the central-type museum – a mini-model of the whole country. One can find there house-displays, together with utility buildings, from all over the country. After the collapse of the Soviet Union, during quite a hard period of transition for Georgia the Museum infrastructure was practically destroyed. In 2004 museum was united under the Georgian National Museum umbrella). One of the main goals facing the Museum became to improve the Museum sustainability. There has been created 10 year Development Plan which includes the Museum vision, mission, concept and priorities.

The new Open Air Museum from the Black Sea region will collect traditional dwellings from all sub-tropical region of Georgia – Ajara. Based on the local and foreign experience the founders of a new open air museum are focused on the Museums sustainability from the very initial phase of its building.

The necessary preconditions for building successful and sustainable museums are satisfaction of already established standards and at the same time respond to up-to-date challenge.

JEL: Z10

KEYWORDS: Culture and Economics, Cultural Heritage, Open Air Museum, Traditional Architecture, Traditional Craft, Tourist Attraction, Sustainability

INTRODUCTION

Having received my education in Tbilisi, Georgia, I started my working career as an architect. After a two-year working in architecture and design, my interests focused on cultural heritage. Today I am working on traditional architecture and this presentation is about the places where examples of traditional architecture are kept and interpreted – open air museums of Georgia and the necessary preconditions of their sustainability.

LITERATURE REVIEW

For many years studies and policies have for many years addressed the relationship between culture and economics, but only for the last 10-15 has there been discussion of pertinent policies to address the cultural sector as one generating significant dynamics from an economic perspective (CIDI - Inter-American Council for Integral Development, 2004). In recent years, economists have begun to apply their analytical frameworks and empirical tools to the issue of culture and economic outcomes (Guiso, 2006).

Following the definition of AEOM (Association of European Open Air Museums) open-air museums are scientific collections in the open air of various types of structures, which, as constructional and functional entities, illustrated settlement patterns, dwellings, economy and technology (AEOM Constitution, Article 1). It is known that open air museums play a significant role in the protection of the cultural heritage. Most open air museums were established to preserve and present a threatened aspect of regional or national culture and to help forge a sense of identity and achievement (ZM Ali, R Zawawi, 2011). These museums protect also traditions of life-style, which unfortunately, tend to disappear in the epoch of globalization.

Besides protection of cultural heritage, open air museums produce monetary values for other economic factors also. They create additional jobs and commercial revenue, particularly in the tourist and restaurant business. These expenditures create further expenditures and a multiplier effect results (Frey, 2011). Many open air museums have noted the needs of tourists for a rapid survey of the country or area to which they have come, its buildings, nature and culture. The demand “to see the country in one day” is getting more and more popular with museum visitors. In cooperation with tourist organizations, open air museums can be developed into big a “visitor centre” for the region or the whole country. It can strengthen the museums position in society

and its ability to succeed in the travel market and cultural tourism (Rentzhog, 2007).

Most of open-air museums are results of huge investments in buildings and landscape, knowledge and collecting (Rentzhog, 2007). Usually open Air type museums are situated on large territories and have huge maintaining and other expenditures. But what is the material income of museum? Museum has two types of incomes: one is its own (independent) connected with visitors' oriented services, such as: tickets price, food service, rent, educational activities, publications etc. Another type of income is attracted from organizations or private persons who invest their money in museum functioning. These incomes can be grants or state subsidies, sponsorship etc. (Lord B., Lord G., 2006). The discrepancy between income and expenditure forces most museums to endorse two strategies; they save, cut back, economize — and they try to augment their income, especially by increasing their number of visitors (Knudsen, 2009).

How to make Open-Air Museums relevant to the present day public? What are visitors expect from open air museums nowadays?

The most successful way is to try to see the museum from the point of view of visitors, schools, and society in general! (Rentzhog, 2007) Today tourists are not only attracted to the buildings, they also want to receive some new experiences with traditions and also enjoy being in the greened space. With new visitor centres, shops, exhibition galleries and restaurants, attempts are in progress to increase revenues, make open air museums more attractive, and see that the visit does not depend so much on the weather. “Commercialization” is no longer like a red rag to a bull (Rentzhog, 2007). To satisfy all age groups, whole families, being green for recreation and joyful in education – these are expected features of open air museums, but the most important thing for museum sustainability and popularity is being alive. The role of human communications is huge here. Written information - booklets and legends on museum exhibits are useful but stories communicated by living people - hosts and hostesses, craftspeople, guides, role-players and other interpreters are an important part of the experience at almost every open air museum. In addition if a visitor sees some activities – for example traditional bread baking or handicraft show by a dressed-up craftsman, who is ready for not only to show, but also to pass on skills and knowledge – be sure, it will be an unforgettable impression for a visitor, he/she will return to the museum and will recommend also to others.

BACKGROUND

Georgia is an independent country in Central Caucasus, between Europe and Asia, with its ancient history and rich culture. Its territory makes 70 000 square kilometres. Georgia is marked with the versatility of soil, unique flora and multitude of rivers and lakes. Georgia's climate is also versatile, beginning with subtropical to cold alpine zone. Georgia has 11 administrative units and they have different traditional dwellings. Accordingly their ethnography and life-style also vary. There are altogether 204 museums in Georgia. 91 of them are of historical profile. The synthesis of traditional architecture and ethnography is presented in the Open Air Ethnographic Museum in the capital city.

To protect his nation's identity – it was the main aim of Academician George Chitaia approximately 80 years ago, in 1940s, when he thought about foundation of the first open air museum in Georgia and to collect Georgian traditions there, but Georgia was a part of the Soviet Union then. Georgian culture and traditions were not to matter. They gradually were disappearing with the people who kept them and for such a small country like Georgia is there was a real risk of losing national identity in the huge Soviet Union. In a period of thinking what the museum should look like George Chitaia fully understood that saving of traditions will be possible if they are alive in a frame of a museum too, and to support their viability they should be connected with some economics. In a period of Soviet collectivization traditional craft was neither a tool for economical income, nor a tool for employment. Therefore according to G. Chitaia's concept, in order to preserve the non-material heritage, the Open Air Museum was not meant to be only the storehouse for keeping valuable exhibits, but the venue where: 1) The traditional craftsmanship would be considered to be duly appraised work; 2) A person would be able to get money for his labour that is he should be financially provided for.

Here are some quotations from the main principals of the Open Air Museum Tbilisi, written by its founder G. Chitaia: In the exhibited buildings dressed up in the appropriate costumes craftsmen would make the samples of folk craftsmanship, for instance such as earthenware crockery, samples of smith work, woodcarving etc. and sell them in the museum; When we speak about the protection of the monuments of folk architecture, we mean an active protection and not a passive one: The museum should not be only a storehouse of monuments but at the same time it ought to be a scientific and educational institution... It should arrange native and foreign folk choirs' performances, hold folk celebrations and festivals (Chitaia, 1971).

Almost 75 years have passed since G. Chitaia started thinking about the foundation of the museum. Today we are looking for the updated ways of the museum's development. Here is what is significant: the concept of the museum, opened 46 years ago, clearly shows the wish of preserving traditions and also, providing the craftsmen, who keep these traditions, with a source of income and taking care of the museum's viability. Today using modern terminology we call it "economic stimulation" and "job-giving", the "marketing strategies", aiming at the pilot objectives and "sustainability of the museum".

Open Air Museum Tbilisi was opened in 1966 and it is the first museum of this kind in the Caucasus (Figure 1: Open Air Museum Tbilisi, general view). It is a central type museum and the buildings from different regions of Georgia are collected there. The opening of the museum was a great event in Georgia of 1970s. This event was followed by providing a lot of people with jobs. The museum was built on 52 hectares. According to the General (Master) Plan there were supposed to be 100 homesteads and about 300 buildings- exhibits, but due to the unstable political and economic situation of the country the museum was being built only within the first 10 years, therefore certain zones, presented in the Master Plan, were unable to be completed. Unfortunately, after the collapse of the Soviet Union the infrastructure of the museum got destroyed. Within several years the exhibits of the museum failed to be taken care of. But opportunities to get acquainted with the architectural traditions of the whole country, collected on one territory within a short time; and uniqueness of the collections (the best samples of the traditional dwellings are collected in the museum, mostly in the originals) enable the Museum to be one of the popular attractions in the capital.



Figure 1: Open Air Museum Tbilisi, general view

The first Open-Air Ethnographic Museum in the Caucasus was founded in Tbilisi in 27 April

1966. Best examples of Georgian traditional dwelling, as museum exhibits, are gathered here. The museum represents the central-type museum – a mini-model of the whole country. One can find there house-displays, together with utility buildings, from all over the country.

DATA AND METHODOLOGY

Within the last several years great political and economic changes have been taking place in Georgia. The country gradually is coming out of the Post-Soviet system. The environment has changed for the Georgian museums as well. The financial resources of the state are small and the state museums have to find ways for the institutional positioning by themselves. What steps are being taken today in order to attain the sustainability of the museum?

The new life for the museum has started since 2005, when its integration with the Georgian National Museum took place.¹ The aim of the Ethnographic Museum of Tbilisi as well as the whole of the National Museum is to find the dignified place in the world's museums space. The Ethnographic Museum tries to maintain sustainability by keeping the principles it based on and, at the same time, by keeping updated museum standards. In 2010 a ten-year Development Plan was worked out in order to identify the museum problems and to solve them. I had to work on this development plan and it was a very interesting process. The following tasks have been set according to the priorities: 1) The improvement of the organization structure and management skills; 2) Improvement of the Visitors Oriented Service; 3) The strengthening of the educational and scientific directions; 4) The improvement of management and security of the collections; 5) Putting in order the infrastructure of the museum; 6) The completion of the construction process. The last, point 6 task, is a long-term prospect of the state museum. Therefore the National Museum started with the first five tasks. For sharing experience it turned to the world's leading museums of the same profile. In 2007 the UNESCO Norway-Fund-in-Trust project was started. The partners of the museum became the Maihaugen Museum from Lillehammer (Norway) and the Skansen Museum from Stockholm (Sweden). Within the last 5 years a huge number of steps have been taken in the above-mentioned directions: workshops and

¹ *The National Museum of Georgia joins 2 scientific centers, the National Gallery, 11 museums and 4 house-museums. The foundation of the National Museum of Georgia made the beginnings of the structural, institutional and legislative reforms in the sphere of the country's cultural heritage, which considers the implementation of up-to-date management, the system of the joint administration and working out of the museum policy and its implementation, improvement of security norms to protect the collections, extension of the educational activity, the coordination of the academic and museum work.*

trainings for museum staff; electronic database has been created for 8228 movable exhibits; urgent rehabilitations have been held; the Museum infrastructure has been put in order; a new storage space has been built; the office of the museum founder has been opened etc.



Figure 2: Open Air Museum Tbilisi

Revived family history in the newly restored house-exhibit By the traditionally dressed hosts and interactive environment of edutainment

Living History

Besides the physical restorations, works are held upon the visitor-oriented service as well. The task was to involve the visitors in the Living History. For instance, a family history has revived in the newly restored house-exhibit by the traditionally dressed hosts, tasting of the traditional dishes and interactive environment of edutainment has been created (**Figure 2:** traditionally dressed hosts are telling a story of the house to the visitors). That is, it gradually returns to the founder's idea, which though written 75 years ago, proved to be so updated and actual: that it ought to be not only a storehouse of buildings, but also a living body for preserving traditions and passing them over to the next generations.

Educational Centre

The Educational Centre has started working on the territory of the museum, where the staff of the museum tell the children of various age-groups about Georgian traditions, the country's history, traditional dwellings, standards of life and so on (**Figure 3:** Working of the Educational Centre in the Open Air Museum Tbilisi). Here is also a club of entertaining archaeology, where the little visitors will discover

archaeological finds themselves. The Centre is in close contact with schools of Georgia. The Educational Centre is one of the significant attractions for the younger population, which is digitally reflected in the statistics of the visitors within the active periods of the Centre.



Figure 3: Open Air Museum Tbilisi
Working of the Educational Centre, the club of entertaining archaeology

Crafts Developing Program

Within the last several years the traditional crafts developing program has been underway. Its aims are: To preserve the folk crafts kinds and to ensure their popularization; to discover and save the forgotten kinds of crafts; to protect them by passing them over from generation to generation and popularization of craftsmen. Within the framework of the Program the information database about the folk craftsmen has been made and a contact has been established in order to co-operate with them in the future: to provide the invitation of craftsmen to the museum in order to restore the exhibits; to provide the craftsmen's participation in the museum's exhibitions and craftsmanship festivals. It should be noted that the craft-festival has already been founded and it is annually held in spring in the Open Air Museum in Tbilisi (**Figure 4:** Traditional Craft Festival in Open Air Museum Tbilisi); the craftsmen should participate in the educational activities in order to pass over the traditional crafts to the future generations; the crafts shops, existing on the museum territory should start functioning.

One of the long-term tasks is creation of high quality products of traditional craftsmanship, which will be given the quality brand and will

be sold in the network of the Georgian National Museum. It will help craftsmen especially the ones from rural regions get a source of income.

At the beginning the project had a donor (UNESCO). This year the museum held the craftsmanship festival independently, though to provide an unbroken process it is advisable for the Museum to cooperate with the donor organizations and private persons, who are interested in the development of folk craftsmanship.



Figure 4: Open Air Museum Tbilisi
Traditional Craft Festival; a craftsman and his works

New Buildings - Additional Incomes:

According to the Development Plan, in the future several new buildings will be constructed on the museum territory, which will ensure the museum to get extra income: the Testing Centre for the traditional cuisine dishes; the Visitors' Centre, where the café will be placed, combining various functions; 2 exhibition halls and a lecture-room, a small hotel – placed in the non-exposition zone, away from the exhibits. It is highly significant to share experience with foreign museums, which have already achieved certain success in the similar activity.

RESULTS AND DISCUSSION

Since activities mentioned above were launched in the museum, the number of visitors has significantly increased (**Figure 5:** Visitor's statistics of Open Air Museum Tbilisi).

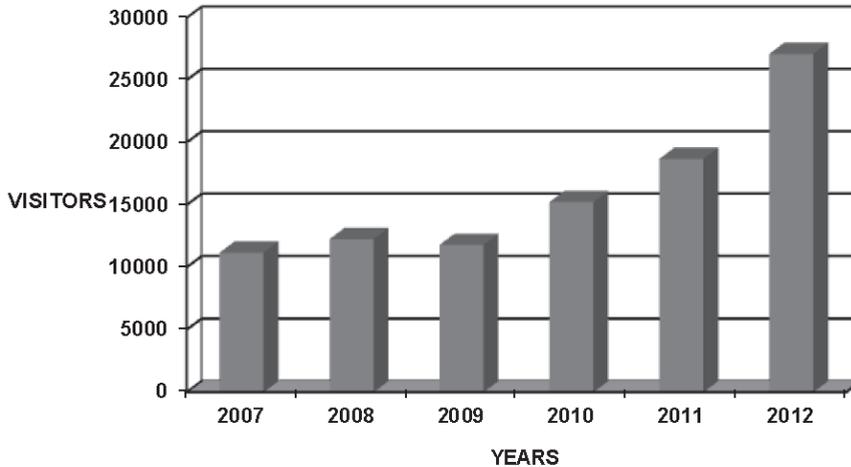


Figure 5: Open Air Museum Tbilisi, Visitors Statistics for 2007-2012 Years.

After integration with Georgian National Museum, Open Air Museum Tbilisi works accordingly with the Development Plan, worked out by "Union Georgian House" in 2010. After all the actions done in the Museum in a period 2007-2012 The number of the Museum Visitors' significantly increased

The Museum as Source for Development of Cultural Tourism

The Museum authorities should take every opportunity to propagate the museum's significantly viable role in the development of cultural tourism and a part of the income gained from tourism should go back to the institution, which played a special role in its attraction (Lord B., Lord G., 2006).

In respect of the opinion widely known the best way of perceiving a monument is to see it in the authentic environment. If the visitor, inspired by the traditional architectural and life style samples seen in the museum, goes to the region to see them in the authentic place, then the museum in the capital will become the source of cultural tourism, of economic activity, job opportunities and an impulse of gaining income for the owners of cultural heritage samples.

Fortunately the samples of the traditional dwellings still exist in Georgia's regions, though their preservation is connected with complex problems and is getting more complicated.

New open air museum in Ajara, Georgia

In order to collect and protect the traditional houses, left without care, an idea of creating an absolutely new ethnographic museum came into being few years ago in Georgia. Its construction has not begun yet, only the concept and the Architectural Master Plan have been worked out so far but, based on accumulating knowledge and taking into account the experience of Georgian and foreign open air museums, the founders have aimed to create a sustainable institution from the very start.

The new museum will be regional. It will be constructed in Ajara (in the subtropical region of Georgia) near the touristic city - Batumi - at the seashore. Besides the Black Sea, this region has mountains. The traditional houses are constructed on the relief, which is reflected in the architectural and constructive solutions (**Figures 6, 7**: Examples of traditional architecture of Ajara). The principal characteristics of this region's dwellings and lifestyle are determined by the vertical zoning of region and the climate. The territory where the Museum will be built out is suitable from the viewpoint of its accessibility as well: the museum is near the touristic city and it is situated next to the unique Botanical Garden, founded in 1921. In the future these two venues are to be viewed in the joint recreational-tourist context, which will be profitable for both of the institutions. The tasks, given to the architects while working on the Master Plan was based on the concept of the museum and the main principles: The museum is of a historical and cultural type. The samples of the dwellings are classified according to their development, from the ancient to the modern one. The 6 types of the dwellings will be exhibited in 6 different zones of exposition space; the museum is meant to satisfy the visitors' all kinds of interest. Therefore the non-exposition space was to be projected in such a way as to provide with educational, scientific activities, recreation and

entertainment. The constructions of various functions, presented in the Master Plan serve this purpose.



Figure 6: Wooden Bridge

Shuakhevi region, village Khabelashvilebi, Ajara, Georgia

The traditional houses are constructed on the relief, which is reflected in the architectural and constructive solutions

For museums' additional income in future the building of several constructions has been considered: 2 exhibition halls in the visitors' centre, the restaurant for tasting the traditional cuisine, amphitheatre, traditional crafts shop-saloons (for exhibition and sale of the traditional crafts production) and a small-size hotel.



Figure 7: Maize-shed

Keda region, village Medzibna, Ajara, Georgia

The traditional houses are constructed on the relief, which is reflected in the architectural and constructive solutions

Before the exhibits are moved and the museum gets its first visitors it is planned to find the folk crafts masters, hosts and hostesses, to prepare interpreting and educational programs etc. in short to prepare the museum for being alive.

The construction of the Museum in the open air is a rare but advisable event. It is quite an expensive project and the people, who work on the creation of the new museum are well aware, that the investments, (both, human resources and monetary ones) should be successful and the museum should completely carry out all of its functions (protection of cultural heritage, education and museum interpretation) Therefore it is important for the new museum to cope with today's challenges and be sustainable.

CONCLUDING COMMENTS

In conclusion I would like to say that no matter in which period or climate zone a museum is built. There are two main preconditions for building a successful and sustainable museum: It should satisfy the already established standards, while protecting the cultural heritage and, at the same time, it should be up-to-date, in order to attract visitors.

The new challenge for the museum is to be creative and innovative, in order to fully make use of its potential, which it possesses in the economic development.

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BIOGRAPHY

Nana Meparishvili received her architecture education at the Technical University in Tbilisi, Georgia and started her working career in 1998. After a two-year practical training in architecture and design, her research interests focused on cultural heritage, and specifically – on traditional architecture. Nana Meparishvili is a managing partner in the Union “Georgian House”. Established in 2005, the Union researches old Georgian traditional dwellings and works on different proposals and projects of their restoration and rehabilitation.

Within her field of research, since 2005, Nana Meparishvili cooperates with the Georgian National Museum (GNM), Open Air Museum in Tbilisi. She led the project “10 year Development Plan of the Open Air Museum Tbilisi”, worked out in 2010. Nowadays she is a consultant of the Museum, in a context of its development. Additionally

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she is leading the project of a new Open Air Museum in Ajara, Georgia.

From 2003 to 2008, Nana Meparishvili was giving lectures about traditional Georgian architecture at the Architectural faculty of the Technical University of Georgia. In 2012 she joined the faculty of architecture of Ilia State University Tbilisi and since then she has been teaching Georgian traditional architecture to undergraduate students on the second and third year levels.

Since 2011, Nana Meparishvili is working on her PhD research, the topic of which is “Cultural Management in open air museums of Georgia”.

Nana Meparishvili has been a board-member in ICAMT (International Committee for Architecture and Museum Technics) since August, 2013 and a member of Georgian Union of Architects, since 2000.

21, Tengiz Abuladze str,
0162, Tbilisi, Georgia
Tel.: (+995 595) 14 22 33 (cell)
E-mail: info@georgianhouse.ge
www.georgianhouse.ge

CULTURAL-HISTORICAL HERITAGE AS A FACTOR OF REGIONAL ECONOMIC DEVELOPMENT

Olga A. Nikitina, St.-Petersburg State University of
Economics, Russia

Olga S. Akimova, St.-Petersburg State University of
Economics, Russia

ABSTRACT

The article considers the cultural and historical heritage as a factor of regional development, based on the cultural clusters formation. Good examples of branding cultural clusters in Russia are «Hanseatic cities», «Golden Ring of Russia». The authors discuss the project of renewal of the historical heritage of the region "Staraya Ladoga" and evaluate the possibility of using cluster mechanism in the conservation, development and promotion of the cultural and historical heritage of the territory of Staraya Ladoga.

JEL: R110 Regional Economic Activity: Growth, Development, and Changes

KEYWORDS: cultural-historical heritage, branding territories, depressed areas, cultural cluster, public-private partnerships

INTRODUCTION

Globalization leads to a crisis of identity of tourists attractors all over the world. In international tourism system the loss of cultural identity defines the fact that the tourism product loses the national colour, its "authenticity" – as a unique tourist supply and it discontinues to meet the tourist demand. Now it's an understanding that without taking into account and making protection of national, historical, cultural, ethnic and other specific distinctive resources of society, the

development of tourist destinations will be incomplete without revealing the essence of the concepts of "identity" and "authenticity" of tourist destinations. Without careful study and protection of these resources, the comprehensive forecast of economic processes' development, and management of the tourist resource providing in the region are impossible. Therefore, the issues of identification, conservation, and renewal of cultural and historical heritage identity are especially important in the tourism sector.

Today the cultural-historical heritage is considered as a point of the tourist business growth at local destinations of many countries. Firstly, cultural-historical heritage keeps civilization and cultural values of the nation, that allows to speak about the identity conservation of the tangible heritage. Secondly, objects of cultural-historical heritage are an important asset of tourist destinations, which can be profitable and to effect their economic development.

The main feature of the tourist attractor's identity is its exclusivity, that is a condition of maintaining its value as a tourist attraction, generating motivation and stimulus for travelling. In addition, the concept of "tourist attractors' identity" is a complex tourist imperative that reflects the quality criteria of modern tourist product and destination awareness, which is necessary for its further promotion in the market.

Identity is directly related to the authenticity, indicating the sense of the truth, originality of tourist object (tourist product) in historical context. The authenticity of the tourist product is created by cultural-historical objects and the conditions at the destination. It's reduced or even lost when the product loses its connection with the cultural and natural environment.

Mass tourism forms an idea of "global village" in the mind of a traveler, when a tourist during his travel comes to the least authentic intercultural relations, keeps the familiar patterns of behavior, lifestyle, feeding, specific to its own culture.

Thus, there is a dichotomy of a cultural-historical content development of a tourist product: on the one hand, the trend of authenticity, when the typology of tourist product is determined by the cultural-historical identity of destinations, and on the other hand, the trend of globalization, when there is a hybridization, and even the "homogenization" of tourist product for mass consumption.

Cultural-historic Heritage as a Factor of Regional Economic Development 501

In the last ten years approaches to the definition of "cultural-historical heritage" have been revised significantly by the most developed countries in the world and international organizations (especially by UNESCO), whose competences include issues of historical-cultural heritage conservation. If earlier the conservation of cultural-historical heritage consisted of individual outstanding monuments conservation, new approaches to the cultural-historical heritage and its conservation presuppose the integrated inclusion the landscape, natural features, habitat with its ethnic group in the cultural-historical environment. In particular, the trend of recent years - is the conservation of cultural monuments, and detecting not only their historical-cultural value, but also economic attractiveness. First of all, there is an actualization of "vitalization" as a trend, i.e. the preservation of the cultural-historical heritage and its integration into the social and economic sector of the city, the region (Howard P., 2003). The major economic trends of the cultural-historical heritage "vitalization" are: the privatization of monuments with imposition of responsibility on private property owners; development of heritage objects; "Territories Branding" of the historical and cultural heritage and tourist products and brands creation on the basis of heritage objects, the creation of incentives and preferences for small and medium-sized businesses, public organizations, and local residents in the conservation of cultural and historical heritage, integration of heritage in everyday life and turning it into an integral and indispensable element of the local community.

The territorial structure of a tourist region is characterized by the placement of infrastructure components, historical and cultural sites, natural and recreational resources, and museum facilities, tourist and excursion routes. Product structure of the tourist region is detected by the destination's stratification on the basis of involvement of individual territorial elements and tourist attractions in a united technological cycle of tourist services.

LITERATURE REVIEW

There is recognition in tourism studies in general, and heritage tourism in particular, that tourism and its impacts, constraints, and management implications are different especially in developing countries. That depends on differences in economics; politics,

conservation practices; social life; cultural vitality; gender and socio-economic disparities; urbanization; and legislative engagement, among others (Britton 1982; Harrison 1992; Huybers 2007; Mowforth and Munt 1998; Oppermann and Chon 1997; Timothy 1999). These differences are especially perceptible in the sector of heritage tourism and its impacts (Berger 1996; Bruner 1996; Evans 1998; Leung 2001; Timothy and Boyd 2003, 2006a; Wager 1995). But the strategy of cultural heritage conservation and development has much in common in many countries, makes them the most growing areas, contributes the seasonal and geographic spread of tourism (Richards, 1996).

One of the contemporary trends -“vitalization”, - based on the preservation of the cultural-historical heritage and its integration in economic sphere of the city (Howard, 2003).

Cultural-historical heritage and its promotion are considered by many authors as supporting the authenticity of the local population, its traditions and culture (R. Butler 1980; D. Buhalis 2000; A. Poon 1993), as the main component of the destination’s attractiveness and strong motivational factor for tourists (C. Cooper, J. Fletcher, D. Gilbert, R. Shepherd, S. Wanhill, 1998, 2005).

More often the item of cultural- historical heritage conservation by investments’ involving and its possible impact on social and economic effects for the certain region is discussed in the context of doing clusters (Boix, Capone, Lazzoretti, 2009)

DATA AND METHODOLOGY

The most appropriate description for the contemporary tourism is the description, based on the "theory of clusters", according to which every cultural, social or economic community finds its place in the competition, where it is more efficient in certain time, place and space than any other. Strengthening and deepening the processes of socialization determine the necessity in studying the socio-economic models of tourist clusters in modern society. Tourist clusters are formed on the basis of tourist assets at destinations and consist of enterprises of various sectors, related to the service of tourists, such as tour operators, hotels and catering sector, producers of souvenirs, transportation companies and others. According to the authors "destination" is a geographical territory, characterized by a high concentration of tourist, cultural, recreational facilities and resources, the necessary supporting

infrastructure, possessed by developed industrial, recreational and cultural connections [3] and provided the tourist service production by the integrated supply chain system [1]. Taking into account cross-sectoral specificity of tourism, authors of this study suggest the following classification of tourist clusters:

- clusters of cultural heritage / cultural clusters;
- ethno-cultural clusters;
- creative clusters.

Formation of tourist clusters based on the following principles.

Firstly, the core of the cluster are the authentic monuments of history, culture, architecture, nature and cultural landscape. A network of related companies aimed at meeting the different needs of tourists and the local community will be formed around this core.

Secondly, clusters should be integrated into a transport logistics network, have high transit potential, providing tourists with quick connections.

Thirdly, all members of the cluster must operate within a unified marketing strategy, working on an authentic collective brand of the cluster and the destination as a whole.

RESULTS AND DISCUSSION

The use of "territory branding" is becoming the most effective tool for clusters development of small historic towns. Cultural clusters are effectively working in the regions of Russia:

- cluster "Hanseatic cities» (includes 12 historical cities of Russia: Belozersk, Veliky Novgorod, Veliky Ustyug, Ivangorod, Kaliningrad, Kingisepp, Pskov, Smolensk, Tver, Tikhvin, Torzhok and Totima);
- cluster "Kitezhskaya Rus" (Novgorod Region);
- cluster "Golden Ring of Russia" (includes 24 historical cities of Russia: Suzdal, Vladimir, Yaroslavl, Kostroma, Rostov Veliky, Uglich, Pereslavl Zalessky, Murom, Myshkin and others).

North-West region of Russia has attractive historical and cultural centres, which are unfortunately under non-controlled exploitation of travel business organizers. They don't use any special program and don't pay any rent. For example the project of renewal of Staraya Ladoga deserves a serious attention and support. Exploration of Staraya

Ladoga has been going for about two centuries. On this territory were found plenty of treasures, ancient coins, blacksmithing and jewelry making relics, which allow to estimate high attractiveness of the area of Staraya Ladoga as the ancient center of civilization. Some ruins dated 1490.

Cultural-historical heritage objects of Staraya Ladoga consist of:

- historical, architectural and archeological reserve-museum;
- fortress (the first fortress was built on this place in 1114, the current look of the fortress belongs to the XV century);
- St. George's Church and wooden Church of St. Dmitry Solunsky (1731) ;
- Monastery of St. Nicholas – the most ancient monastery of Staraya Ladoga (dated by XIV c., the ensemble of the monastery was formed in the XVII century);
- St. Nicholas Cathedral (XVII) and Church of St. John Zlatoust (1860—1873);
- Uspensky Female Monastery (XIX c.);
- Cathedral of St. John Precursor (preserved Cathedral of the Nativity of St. John Precursor, which was constructed in 1695) ;
- wooden and stone houses of merchant Kalyazin (XIX c.), Museum of the merchant's way of life;
- Grave of “Prophetic Oleg“(Northern annals, 912).

Presupposed, that the project “Staraya Ladoga” will be able to join the most interesting and attractive historical and cultural centres of the North-West Federal Region. The project of Staraya Ladoga's renewal will be based on the cluster’s mechanism – formation of cultural cluster Staraya Ladoga.

On the first stage of the project – during the nearest 5-7 years will be organised the reconstruction of the historical and cultural monuments of Staraya Ladoga: churches, monasteries, and restoration of buildings’ facades.

On the second stage — is planed to repair the road and transport infrastructure, as well as to construct the trade fair, conference hall and 3 hotels.

In execution of the cluster project “Staraya Ladoga” there will be used the mechanism of forming of 3 levels public-private partnerships: on the federal government level, regional and municipal levels.

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However, the Russian national economics has little experience in the development and implementation of such partnerships in the field of culture and tourism. In the future it is expected that the priority mechanisms of the project "Staraya Ladoga" execution in the Leningrad region will be a concession agreement or Special Economic Zone (SEZ) of tourist-recreational type.

But today a system of financial and economic instruments for initiation the involvement and support of private companies in the development of innovative projects on conservation of cultural, historical and natural heritage and the promotion of cultural tourism is not established in Russia.

An example of inefficient interaction between the state and private investors is the suspension of development of the SEZ of tourist-recreational type (Kaliningrad region) on the territory of the National Park "Kurshskaya cosa".

The reasons of failure of public-private partnerships are unequal partnership nature of public and private actors, not sufficient guarantees for investors, small preferences.

For development of the project of cultural cluster "Staraya Ladoga", it is necessary to take into account the negative experience of public-private partnerships, that we have in the field of culture and tourism.

Therefore, the most attractive for development of cluster "Staraya Ladoga" are associative forms of cooperation, such as public-private partnerships in the legal form of the investment partnership (IT), which will attract all the related participants in the renewal and conservation of cultural- historical heritage in the area of Staraya Ladoga.

Thus, the possibility for "territory branding" on the basis of cultural-historical heritage - is a competitive advantage, which should be considered in the development of regional promotion policy on the basis of its historical and cultural resources. The importance of "territory branding" is proved by the fact: Denmark has transferred the symbol of the country - the famous statue of the Little Mermaid from Copenhagen to its national pavilion in Shanghai. (World Expo in Shanghai, 1.05 - 31.10. 2010, Shanghai).

In the research should be mentioned the definition "cultural landscape", which means the combination of nature and man works (Fowler P., 2003). Cultural heritage can be divided into two types of resources: tangible and intangible (UNESCO Bangkok, 2008). Intangible cultural heritage includes a "living heritage": craft traditions,

way of life, dances, music, that is the driving force for the cultural diversity of the territory. The main reason for clusters forming on the base of the cultural landscape is an extension of the cultural space through the integration of culture, nature, ethnicity and way of life of the local community.

In the broad sense, the cultural landscape implies conservation and reproduction of the local civilization structure of the territory for future generations (solving environmental problems, resolving the imbalance of culture and nature) (Howard P., 2003). Ethno-cultural projects of conservation of cultural landscape of the Orkhon River's valley, Lake Hovsgol, the Great Gobi desert, desert fossils' places dwellings of the nomadic tribes in Mongolia are quite widely discussed in the international arena (Jeffrey H., Altschul, and John W. Olsen, 2011). Such projects are also of great interest in the Russian regions. For example, regional ethno-cultural cluster "Ugra", based on the unique culture of ethnic minorities of the Russian North is started up in the Khanty-Mansi Autonomous Okrug Yugra.

Approaches, described above are concerned with the cultural and ethno-cultural clusters, which use the cultural-historical heritage for tourist purposes. At the same time, there is a necessity in more active search of economic mechanisms for creating tourism clusters, allowing to regulate purposefully the territorial development of cities and regions, to attract investments, to create jobs, to improve the quality of life of the local population, to reduce internal migration flows, to attract tourists.

The fastest developing kind of tourist clusters in the world is a creative cluster. It's based on the principles of creativity (creative economy) and reflects a comprehensive approach to the sectors of cultural heritage, the arts, the media industry, tourism and services sector interaction (Lazzeretti L., Boix B., Capone F., 2009).

For example, in St. Petersburg, creative clusters are regarded as "the driving force for St. Petersburg's image in the global markets" and as the main tool of effective economic potential of the creative industries' sector development [11]. Projects of creative clusters development are intended to solve the acute problems of vacant urban areas (former industrial sites, plants, shops, factories, warehouses, agricultural markets, etc.).

Creative clusters, which have been functioning in St. Petersburg: since 2007 - "Project Floors" (the former "Smolyshnskiy bakery"), since

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2010 - "Project Weavers" (the former Spinning and Weaving Factory named after Peter Anisimov)[4,7].

The strategy of creative clusters' development is the projection clusters members' sphere of interests on the products or services of the whole "creative class". Cluster's members can make co-investments, as complex creative space, gradually increasing its attractiveness, becomes an original attractor of a large city.

Examples of European creative clusters, existing in the format of the cultural and creative industries, are «CableFactory» in Helsinki (located on the territory of the former cable factory), «Melkweg» in Amsterdam (located on the territory of the former dairy factory) or «TeaFactory» in London. There is no doubt, that the formation of creative clusters - is an innovative tool for infrastructure development in depressed areas of a large city or region. It's necessary to note, that the development is the most widely and successfully used for regeneration of historic areas with private residential and industrial buildings.

In particular, the project of Jewellers Quarter's regeneration, implemented in Birmingham, projects of docks and warehouses' regeneration in London and Hamburg, numerous projects of shopping streets creating in the areas with historic buildings, the industrial park project, realized in Ruhr (Emscher Park) on the site of abandoned coal mines, and many others .

The building of jail " Crosses", the rope shop of "Red Nailer" factory on Vasilevsky Island, and the area, including the Admiralty, Peter's dock and Summer Garden of the Kronstadt district are considered as objects for development in St. Petersburg [4].

In order to attract developers to the objects of cultural-historical heritage it is necessary to use the system of preferences: real estate tax deduction, tax deferrals, accelerated depreciation, exemptions from certain taxes, favorable credit conditions, reduced fixed rent on the sum of costs connected with the restoration and maintenance of the monument, minimized rate of fees.

CONCLUDING COMMENTS

So, the importance of conservation and restoration of cultural-historical heritage, both for the region and the country as a whole can be expressed in the following main theses:

- the heritage determines the nation's identity and keeps civilization and cultural values, that's why the "branding territory" of the cultural-historical heritage is an important competitive advantage in the promotion of tourist destinations in the context of globalization.
- the objects of cultural and historical heritage are an important asset of contemporary areas (cities, districts, regions), and their integration into society can be profitable and influence the social and economic development of the regions ("vitalization").
- cluster's mechanism as an associative tool of inter-sectoral organization of economic cooperation is the most sustainable. The optimal way of cooperation in current economic conditions in Russia can be a public-private partnership in the legal form of the investment partnership that will involve all stakeholders to contribute to the renewal and preservation of cultural-historical heritage.
- the integration of cultural and historical heritage in the economic life of the region is possible through the creation of special tools and incentives for development that will allow objects to enter into economic circulation of a city or region.

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BIOGRAPHY

Olga A. Nikitina, Ph.D (economics), Full Professor of Department “Economics and Management in Tourism & Hospitality”, St. Petersburg State University of Economics. Since 2007 – member of European Academy of Natural History, London.

Since 2001 to 2011 - member of Expert-Consulting Council at Ministry of Sport, Physical Training and Tourism of Chuvash Republic, participated in elaborating of “Concept of Tourism Development in Chuvash Republic”, project «Special Economic Zone of tourist-recreational Type Development on the Territory of Chuvash Republic”, project ECN° 2006/128946 "Support of the Development of the Great Volga River Rout” (2006-2007) in collaboration with European Consulting Organization (ECO).

Scientific interests: cultural heritage of Russian regions, economics and management of tourism and social sphere.

510 Nikitina O.A., Akimova O.S.

Contacts:

tel: +7 812 602-23-38

e-mail: maol@rambler.ru

Olga S. Akimova, Ph.D (economics), Associate Professor of Department “Economics and Management in Tourism & Hospitality”, St. Petersburg State University of Economics.

Scientific interests: regional economics and logistics in tourism.

Contacts:

tel: +7 965 008 29 46

e-mail: o-akimova@mail.ru

Using an interactive, 3D web platform to present the main monuments of Crete and their evolution in time

Panos Parthenios, Assistant Professor, Technical University Of Crete - Doctor of Design, Harvard Design School

ABSTRACT

Conceptual models offer the ability to capture several concepts, and more importantly their often complicated relationships, in one single view. When applying this method in order to represent a geographical region's past, this would mean an emphasis on the dynamic structure of the cultural phenomena represented and not on a formalistic evolutionary catalogue of data and de-contextualized information. Especially when dealing with complex and deep hierarchies or intangible notions, a conceptual model can offer an additional level of perceptual understanding. We use the Conceptual Modeling Language (ConML) in our proposed application for the presentation of the main monuments of Crete as a tool for organizing, manipulating, and communicating the large amounts of data such a project entails. Conceptualization and abstraction of information through different levels of detail allows the application to be light and easy to use. Moreover, the ability to switch between different historical periods offers a comparative study of the monuments evolution in time. Thus, we aim at a dynamic representation from the user of Crete's, an island characterized by the Mediterranean's rich and polyvalent historical development, culture.

KEYWORDS: Cultural heritage; conceptual modeling; visualization; abstraction; 3D

INTRODUCTION

Crete is the largest island of Greece, located to the south, famous for its rich cultural history, which dates back to the Middle Paleolithic age, 128,000 BC. Crete was the center of the Minoan civilization (2,700-1,420 BC). Since then, a large number of monuments has been documented throughout the different historical periods, the most important of which are the following seven (7):

- a. Minoan
- b. Hellenistic
- c. Roman
- d. Byzantine
- e. Venetian
- f. Ottoman
- g. Modern

Our goal is to design an online platform open to the public for the promotion of the cultural heritage of Crete, through a simple, user-friendly intuitive environment. Our prime challenge has been how to manage such a large amount of information over the internet, in a transparent, light and simple way for the end user, in addition to offering the ability to compare data over time, during the historical periods. In order to achieve this we have been using the notion of Conceptual Modeling along with the principles of Model Based Information and Object Oriented Databases. The idea is simple: instead of having all information to its full extend available up front, we break it into nodes, levels of abstraction, called “Levels of Detail”, providing the minimum information needed at each given time. Information is stored on each object, each monument, along with its different Levels of Detail. The Levels of Detail that we are using in this platform are the following five (5):

- a. Prefectures
- b. Cultural provinces
- c. Settlements - Towns
- d. Building complexes
- e. Buildings - Monuments

The conceptual diagram on which this platform is based can be seen on Figure 1.

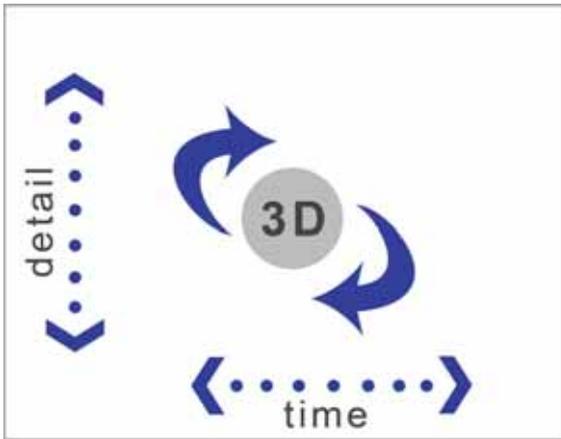


Fig. 1. Conceptual diagram of the platform

THE PLATFORM

The platform is comprised of the main, central space, where the 3D models are presented, and two scrollable sidebars, one horizontal and one vertical. The horizontal one controls time, and allows the user to switch between the seven historical periods and the vertical one controls the level of detail, allowing the user to switch between more or fewer abstract modes. At the same time, the user has the ability to navigate in real time in the main space around the models, using pan, zoom in/out, rotate, etc. Only when the user reaches the fifth Level of Detail, that of a single monument, he/she has access to all the available related information, which depending on the type of monument could be:

- Photographs

- Architectural drawings (of the existing and/or the restored monument)
- 3D model (of the existing and/or the restored monument)
- Walkthrough animation (of the existing and/or the restored monument)
- Video of the area as it is today
- Maps of the area
- Related documents with more information
- Related links to other websites
- Keywords. Use of keywords allows a cross-reference function independent of the 3D models.

The philosophy of the monument presentation is intended to address mainly non-experts, therefore it follows a more abstract and simplified view of information. It should be easy to use for a visitor who does not have a deep knowledge about Crete and its civilization and would like to be informed at a glance what to visit and where. On a second level, the visitor can focus more on a group of monuments and prepare for his/her visit acquiring more specific information, stored “on” the monument’s model itself. The application is currently based on Adobe Flash in order to provide maximum compatibility with most of the major web browsers, to be light and easy to use and to avoid installation of other software. At the same time we are investigating whether technologies such as Unity 3D or SpiderGL9 can provide as a more suitable environment to work with.

The proposed application could take advantage of other related research projects which have rigorously documented and categorized the monuments of Crete, such as the “Digital Crete: Mediterranean Cultural Itineraries”⁷ (<http://digitalcrete.ims.forth.gr>), which was implemented under the framework of the Greek Operational Program Information Society (Action 1: Education and Culture, Measure 1.3: Documentation, Management & Promotion of Greek Cultural Heritage) (<http://www.infosociety.gr>).

Using the Conceptual Modeling Language (ConML)

There are a number of languages suitable for conceptual modeling, such as CIDOC CRM or UML. The reason we chose ConML (GONZALEZ, PARCERO-OUBIÑA 2011) is because ConML is easy to be utilized by non-experts in information technologies, is simple and can prove to be expressive in complex domains such as those in the humanities. In order to begin building our conceptual model, first we have to define our main classes: the class “Object of Interest” and the class “Representation”. The fundamental argument on which our model is based is: “every Object of Interest is represented through a Representation”. The Objects of Interest can be one of the following five (5) classes, which are Subclasses of the “Object of Interest” class: “Monuments”, which can be part of a “Building Complex”, which can be part of a “Settlement”, which can be part of a “Cultural Province”, which can be part of a “Prefecture”. Each of these five (5) Objects of Interest can have attributes, such as “Description”, “Links” and “Keywords”. They must all have a common attribute though, the “Historical Period”, which therefore becomes an attribute of their abstract class, the “Object of Interest”. The data type of the attribute “Historical Period” is enumerated type and can take a value of one of the following seven (7): Minoan, Hellenistic, Roman, Byzantine, Venetian, Ottoman and Modern. Since one Object of Interest has to belong to at least one Historical Period, but could also belong to more than one, the cardinality of “1..*” is placed next to the name of the attribute. The class “Representation” has the following subclasses: “Photo”, “Drawing”, “Video”, “Map”, “3d model”, which have various attributes such as “Exterior”, “Interior”, “Resolution x”, “Resolution y”, “Color”, “View”, “Reality”, according to their type. Their common attributes become attributes of their abstract class, the “Representation”, and are the following: “Analog” (type: boolean), “Copyrights” (type: text), “Year” (type: number), “Description” (type: text) and “File Format” (type: enumerated).

CONCLUDING COMMENTS

The primary contribution of the proposed platform is the ability to capture time in a comparative format. Nevertheless, the fourth dimension is exploited here in a more abstract way than other scientific approaches (KULITZ, FERSCHIN, MATEJOWSKY 2010), (MYLOPOULOS 1992) since realism and full detailing is not the goal of this application. Furthermore, its advantages are: the user friendly interface which is addressed towards non experts and its ability to

continuously expand with new material regarding either new monuments or new information for existing monuments. Some of the issues we are currently working on are:

- Subjectivity due to abstraction. When information is abstracted, the role of the person who decides which information should be secluded is a key role since it could possibly skew the end result.

- Uncertainty due to lack of information.

Figure 2. User Interface of the platform



- Use of multiple semantic links.

- Interoperability / expansion. The proposed application could serve as a central platform which could be joined by other applications which focus on a more detailed, photorealistic monument representation.

- Building Information Modeling (BIM). What can we learn from the structure of information used today in BIM?

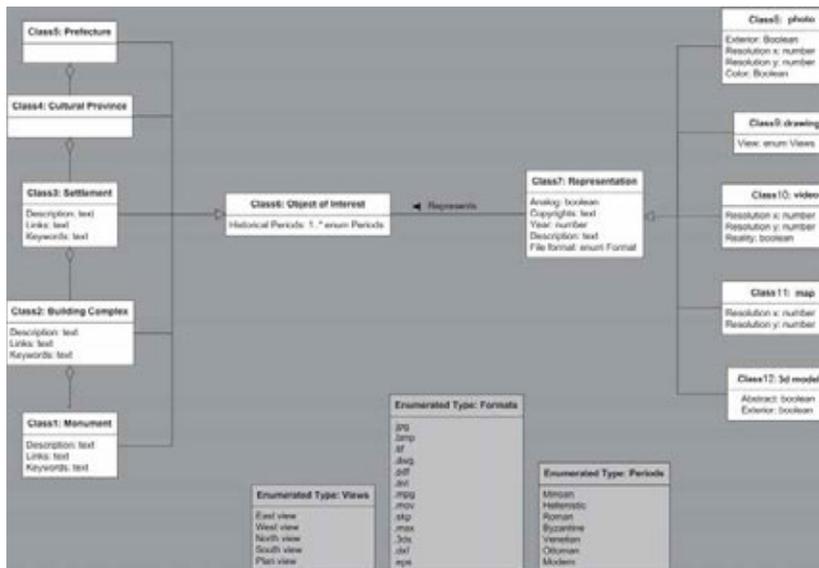


Figure 3 Conceptual model using ConML

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BIOGRAPHY

Panos Parthenios was born in Athens, Greece, in 1976. He holds a Diploma of Architecture (2000) from Aristotle University of Thessaloniki, a Master of Design Studies Degree (2000) on Design and Construction Management from Harvard Graduate School of Design (GSD) and a Doctor of Design Degree (2005) on “Conceptual Design : Tools for Architects” from Harvard GSD. He has conducted research at the Harvard Center for Design Informatics and published several papers and articles. He has taught classes on digital media and IT at Harvard GSD and Boston Architectural Center. In 2009 he was appointed Assistant Professor of Architectural Design with Digital Media at the Technical University of Crete.

A 2000 Fulbrighter, he has been awarded the 2001 Harvard Digital Media Prize and the 2002 National Internet and Digital Media Prize in Greece. He has been selected among Europe’s 40 most important emerging young architects for 2009, receiving the “Europe 40 Under 40” Award from the European Centre for Architecture Art Design and Urban Studies.

He is the co-founder of Parthenios architects+associates, an Athens based architectural firm, which focuses on design and construction-supervision of a wide range of projects, including private residences, office buildings, hospitals, museums, theaters, housing complexes and industrial and retail spaces. Their work has been published on several magazines and books, participated in exhibitions and distinguished on international architectural competitions.

THE CHANGING ROLE OF MUSEUMS: FOR TOURISTS OR LOCAL PEOPLE?

Ige Pınar, Yasar University, Izmir, Turkey
Ferika Özer Sarı , Yasar University, Izmir, Turkey

ABSTRACT

“Museums should change from being about something to being for somebody”
Stephen E. Weil

Museums for years kept their classic role of serving mainly international culture or mass tourists as one of the main attractions of tourism destinations. Recently, their stated passive role seems to be undergoing a rapid change as their types, existence reasons, contents, and their target markets rapidly alters due to changing lifestyles, and the trends and shifts happening in international tourism market. Today, museums are more people oriented than object oriented, their purpose is more towards learning & leisure, instead of putting visitor barriers they try to involve/engage visitors to museum processes and functions and have changing displays instead of classic steady and static ones. Museums focus on two way communication and dialogs with visitors by concentrating on audience development and visitor satisfaction research issues. Thus, the museum management and marketing have also been a growing sub-sector for the international tourism management, so important and updated that, it puts the culture clusters and museum cluster applications among the important practice fields for success for leading cultural tourism destinations.

KEYWORDS: Museum management, Museum trends, Museum’s role, Museum visitors, Active museums

PROBLEM STATEMENT

Given this situation, the aim of this original study is to try to establish the changing structure and role of museums and the impact of this change on the target group of visitors (the profile) that they are serving since the museum management and marketing techniques and applicable strategies should be updated accordingly for long-term existence and success. It is important to analyze this change since this alteration affects the marketing and satisfaction ways of new museum visitors and their changing needs and wants.

RESEARCH QUESTION

This research is questioning; “how the nature, role and target markets of museums are changing” and “how this change impacts the museum marketing and management” and “as suggestions what should be altered and updated for success?”

METHODOLOGY

Qualitative research method of interviewing involving semi-structured open-ended questions is preferred as a methodology and research technique for this research due to the unique nature and need for an expert idea for the research topic. The population of the study consists of 15 experts on Izmir city’s cultural tourism and museum supply and potential as well as on Professional info regarding trends and changing applications in global museum management and museum marketing.

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BIOGRAPHIES

Ige Pirnar is Professor at Yasar University and she currently works as chair of Department of Tourism Management and member of University Executive Board at Yasar University. Had her MBA from Bilkent University (1989) and PhD degree from Ankara University, Business Administration (1998). Owns scholarships like Certificate on “Tourism Education in Universities”, WTO, New Delhi, 1990 (scholarship) and teaching assistantship scholarship, Bilkent University, 1987.

Has 7 books in Turkish (3 edited and 2 with co-authors) on topics of “International Business: Key Concepts”, “International Tourism Management” “Convention and Meetings Management”, “TQM in Tourism”, “Direct Marketing”, “PR in Tourism” and “Quality Management in Services”.

Has many articles and presentations on tourism management, international tourism studies, global marketing, alternative tourism applications, hospitality marketing and EU tourism policy, either published in national and international journals (like Tourism Analysis, Annals of Tourism Research, etc.) or presented at national and international conferences.

Member of International SKAL, ATINER, International CHRIE, Chaîne des Rôtisseurs
ige.pirnar@yasar.edu.tr

Ferika Ozer SARI is Assist.Professor at Yasar University.

After she held the bachelor degree from Tourism Management and Hospitality Department, Economics and Administrative Sciences Faculty of Cukurova University, she worked in tourism sector between 1993 and 2004 as department manager in a variety of national and international 5 star hotels. She graduated from Master of Business Administration Department, Social Sciences Institution of Yasar University and got the Ph.D. degree from Dokuz Eylul University, Graduate School of Social Sciences, Tourism Management Department in 2011. As currently being an instructor in Tourism Management Department in Yasar University, she also worked in Izmir Ekonomi University as a part-time instructor and a short time period instructor in Hungary. She wrote papers, book sections, which are published in national and international area and attended to a variety of conferences.

ferika.ozersari@yasar.edu.tr

CHALLENGING HIT AND RUN TOURISM IN CULTURAL HERITAGE SITES

Engelbert Ruoss, Global Regions Initiative
Loredana Alfarè, CNR/ISMAR

ABSTRACT

Cultural Heritage sites facing Hit and Run Tourism need to elaborate targeted strategies in order to balance tourism and heritage conservation, to define limits or find solutions in order to protect natural and cultural heritage and to mitigate negative impacts. Nine heritage sites including typical Hit and Run destinations such as Venice (I), Dubrovnik (HR), Hallstatt (A) and Aquileia (I) in South East Europe have been studied, which allowed to distinguish four different types of Hit and Run sites. The sustainable tourism strategies promoted by the United Nations ask for limitations and preventions in order to reduce or to avoid negative impacts and also to create added-value for tourists and local people alike.

JEL: L83

KEYWORDS: Sustainable Tourism, Hit and Run Tourism, Cultural Heritage, Carrying Capacity, South East Europe

INTRODUCTION

The so-called ‘Hit and Run Tourism’ leads to mass tourism in short periods, producing negative socio- economic and environmental impacts. Many expressions as ‘in and out’, ‘if it’s Tuesday, we must be in Rome’, ‘eat and run’, ‘quick trip’ or ‘touch and go’ give a clear idea of the phenomenon.

Heritage sites facing Hit and Run Tourism need to elaborate targeted strategies in order to manage tourism, to define limits or find solutions in order to protect natural and cultural heritage and to avoid negative impacts. Nine cultural heritage sites in South East Europe have been studied in the framework of the CHERPLAN project

(www.cherplan.eu), which allowed to distinguish four different types of Hit and Run destinations and to discuss solutions and preventions in order to reduce or to avoid negative impacts and to develop a sustainable tourism (Ruoss & Alfarè, 2013).

The United Nations World Tourism Organisation (UNWTO) has defined sustainable tourism as follows: “Sustainable tourism development meets the needs of present tourists and host regions while protecting and enhancing opportunities for the future. It is envisaged as leading to management of all resources in such a way that economic, social and aesthetic needs can be fulfilled while maintaining cultural integrity, essential ecological processes, and biological diversity and life support systems”.

The UNWTO definition considers tourism quality development and respect for nature and culture, including the needs of both tourists and local populations. The aims of sustainable development in tourism jointly defined by the United Nations Environment Programme (UNEP) and UNWTO in 2005 are the following: economic viability, local prosperity, employment quality, social equity, visitor fulfilment, local control, community wellbeing, cultural richness, physical integrity, biological diversity, environmental purity, and resource efficiency.

The major threats of tourism are the mass tourism processes of alienation and ‘Disneylandification’ which highly endanger the future of a heritage tourism destination. The major critical factors for the future development of heritage destinations are:

- Number of day tourists
- Opportunities to adapt the historic centres
- Impact on environment, flora and fauna, and cultural heritage
- Opportunities to create modern business
- Opportunities for growth
- Population decline in the city centres
- Foreign ownership of houses, shops and businesses
- Price level of the tourism infrastructure
- Costs for maintenance and restoration of monuments
- Living costs and decreasing public services

- Financial resources available for maintenance
- Financial contributions of tourism to cultural heritage
- Interrelationships between tourists and the resident population

Even though tourists remain just a few hours on a site, the whole tourism business chain with infrastructure and services has to be built up. Moreover, visitor flows are generally subject to seasonal changes or peaks during the day, whereas in marginal periods the infrastructure and services remain unused. During the low season the costs are mainly charged on the residents and the infrastructure has to be maintained by an often decreasing local population. Carrying Capacity is the method used to identify limits and impacts related to human activities in planning and management. "Tourism Carrying Capacity" is defined as "the maximum number of people that may visit a tourist destination at the same time, without causing destruction of the physical, economic, socio-cultural environment and an unacceptable decrease in the quality of visitor satisfaction" (Chamberlain 1997 and Middleton & Hawkins 1998). Sustainable cultural heritage management entails setting limits to growth. These limits should be set by the site managers subsequent to consultation and agreement with heritage experts, stakeholders and the host community. The underlying principle of the Carrying Capacity Model is that thresholds exist for all sites. The model brings about the identification of such thresholds in the bio-physical, socio-cultural, psychological and managerial environments. It is commonly used in cultural heritage planning and often entails the definition of an optimum level for use of specific sites.

DATA AND METHODOLOGY

What the definition picks up on, is that Carrying Capacity is the point at which a destination or attraction starts experiencing adverse effects as a result of the number of visitors. Since cultural tourism usually represents a high percentage of the total tourism for an area, Tourism Carrying Capacity is an important figure for the sustainable development of that area that relies upon an important cultural heritage as part of its tourist attractions. Addressing the sustainability problem from the cultural heritage point of view would thus mean that the cultural resources of an area do not face irreversible degradation

problems, i.e. the Tourism Carrying Capacity of the area is not surpassed by the tourist activity in the area.

Figure 1 depicts the relationship between human activities in an area and its Carrying Capacity. Whenever Human Activity surpasses the Carrying Capacity, the results are adverse towards the environment and the local resources of the area and in many cases irreversible.

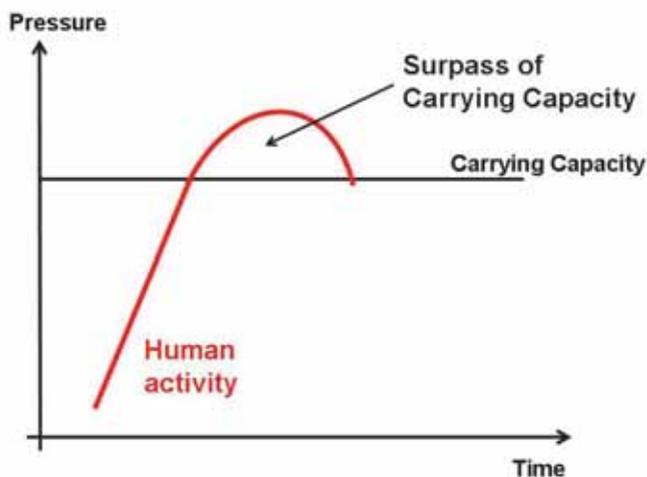


Figure 1: Carrying Capacity versus human activity. Source: CHERPLAN Regulatory Framework – CTI (www.cherplan.eu). Human activity surpassing the Carrying Capacity will result in negative impacts on heritage and socio-economy.

The main difficulty of the Carrying Capacity approach lies in determining how much impact is too much; the focus should be on determining the level of use beyond which impacts exceed acceptable levels specified by evaluative standards. Together with the environmental and tangible heritage constraints, development issues, economic and socio-cultural effects on host communities should be included into the assessment.

Another method, the Heritage Impact Assessment (HIA) of World Heritage sites is provided by the International Council on Monuments

and Sites (ICOMOS, 2011): “Guidance on Heritage Impact Assessments for Cultural World Heritage Properties”. The elaboration of such a HIA is very time consuming and expensive and lacks factors regarding tourism development, socio-economic benefit, participation processes as well as funding mechanism of restoration and maintenance. Therefore the HIA method is more suitable for heritage conservation than for sustainable tourism development strategies.

Tourism statistics often do not collect data regarding critical factors such as expenditures of the tourists, number of day tourists, overhead costs carried over to local people, supplementary costs for services (e.g. police, waste management, health care services). Therefore a quantification of costs and value added connected to tourism is very difficult. The CHERPLAN partners have therefore contributed with their own data and estimations to the statistical analysis regarding number and expenditures of tourists on the heritage sites. Data from Venice and Dubrovnik have been extracted from national statistics and from literature (Venice: Massiani, J. & Santoro, G. 2012, UNESCO Venice Office 2011). Internet research, site visits and field studies have been carried out by the authors during last decade.

RESULTS AND DISCUSSION

Statistics from the studied sites, experiences from cruise tourism, eco-tourism destinations as well as from tourism business show that day tourists generally spend very little during their visits. A day tourist spends around one-fifth to one-third of an overnight tourist. Day tourists usually do not pay taxes or fees for their stay, since these are mostly linked to the overnight. In this way day tourists create very little added-value during their short visit and thus contribute very little to the general management and maintenance of the

infrastructure as well as to the conservation and restoration of the historic and natural heritage. Reducing Hit-and-Run Tourism and increasing the overnight tourism would certainly boost job opportunities and contribute to the creation of added values. Possibilities to enhance financial support for maintenance and restoration of cultural heritage should be further developed.

Through the analysis of selected cultural heritage sites four types of Hit and Run Tourism destinations could be identified:

1. *Cultural City*: Venice (Italy)
2. *Historic City Museum*: Dubrovnik (Croatia)
3. *Historic Village*: Hallstatt (Austria)
4. *Archaeological park system*: Aquileia (Italy)

Venice, the Old City of Dubrovnik and Hallstatt are World Heritage sites whose historical centres are suffering from Hit and Run Tourism and exceeding the Carrying Capacity. Aquileia instead should be considered as an archaeological park with a typical Hit and Run Tourism but without exceeding the Carrying Capacity. Venice and Dubrovnik, two top destinations in the Mediterranean, show the need for clarifying the targets and limits and for defining the funding and resources required for sustainable solutions in the fields of heritage conservation and development.

Venice: In 2011, the City of Venice counted 4,167,171 arrivals, 774,005 stayed in private accommodations and 3,393,166 in hotels. The number of tourists arriving in Venice by ship amounted in 2011 to nearly 2.240 million, of which 1.777 million cruise passengers (Figure 2). The entire historic centre is suffering from Hit and Run Tourism (Massiani & Santoro, 2012).

An expert meeting organized by the UNESCO Venice Office (2011) discussed in detail interlinks between tourism and culture in Venice and summarized some conclusions and recommendations for the sustainable development of the city and its resources. “During ten days of the year, total demand amounts to more than 100,000 visitors per day. Peaks of 200,000 visitors on special occasions are no exception. The ideal number of visitors per day is estimated around 30.000 while the daily ‘Carrying Capacity’ should not exceed the number of residents (currently less than 60,000). The total carrying capacity of Venice is slightly less than 11 million visitors, while the city is yearly visited by 22 million people. During two-thirds of the year the number of visitors easily surpasses the social-economic Carrying Capacity of the city”.

Some experts argue in favour of a generic 'entry ticket' of €10 to visit the city, as opposed to the criticized "soggiorno tax" that only targets overnight tourists. The future challenges, such as climate change, sea level rise and the socio-economic transformation of the city, the lagoon and the surrounding area have to be taken seriously into account. The establishment of a sound strategy shared by the main stakeholders and measures to preserve the cultural heritage, to facilitate the inhabitants and to limit tourism are urgently needed.

Dubrovnik: The whole city area counts around 50,000 residents, whereas only a small number remain in the historic centre. The period from January to August 2012 counted 502,899 arrivals and 1,955,108 overnight stays, with respective increases of 8% and 11% compared to the same period in 2011. A significant increase in day tourists resulted from the arrival of cruise ships. The number of cruise passenger arrivals went up from 296,958 passengers in 2002 to 1,025,429 passengers in 2010 (CLIA: Cruise Market Overview 2010), thus accounting for 2809 passengers per day, calculated over the whole year. Considering that most cruise ships operate only during the summer half-year, we may presume that in the peak summer season about 5000-6000 passengers visit the historic centre each day. In 2011, the historical walls were visited by 241,716 people, while the first six months of 2012 counted already 233,606 visitors. The "Society of Friends of Dubrovnik Antiquities" earmarks half of the ticket sales to heritage renovation projects, while the other half goes to the Municipality of Dubrovnik. Only the city centre is hit by mass tourism, clearly exceeding the Carrying Capacity, whereas the limits have not yet been achieved when considering the entire city territory. The introduction of long-term funding for heritage management assures the restoration and conservation of the cultural heritage. A new strategy targeted towards sustainable tourism could be a benchmark for the Region and lay the basis for a long-term development of the entire County Dubrovnik-Neretva.

Hallstatt: The municipality of Hallstatt is the historic core of the four municipalities of the Salzkammergut included in the World Heritage destination, summing up to an average of 163,678 arrivals/year (2005 – 2011). Hallstatt's park management registered in 2012 a total of 82,653 cars and 4817 buses between May and October. Calculations by the

local authority estimated around 800,000 day visitors. In average, around 450 arrivals are registered daily in the accommodations of the region and approximately 2,000 - 4,000 people visit Hallstatt each day during the main season. The amount of day tourist on a small spot with only 800 resident people is far above the Carrying Capacity. The local authorities consider the World Heritage nomination as a burden. Furthermore, the restrictions as a consequence of a very stringent culture policy are a demanding task for the local people without having adequate revenues. Clarifying the costs and benefits for local people could solve some conflicts. The creation of new opportunities to improve the lifestyle and the economic situation could result in more acceptance in the resident population.

Aquileia: Aquileia is a small city with 3,500 inhabitants, situated at the northern end of the Adriatic, about 10 km from the sea. The ancient city is spread all over the municipality and can therefore be seen as an archaeological park with Hit and Run Tourism, but without achieving Carrying Capacity. Most tourists spend their holidays in the surrounding destinations, especially in coastal areas and visit the Aquileia maximum 2 hours. An average of around 145,000 visitors/per year was registered in the Basilica and the Roman Forum. There are very little revenues for the local people and economy, the estimated expenditures per visitor is lower than €10/day. The realization of an archaeological park system with a visitors card with entrance fee could help to protect the cultural heritage and to manage the site and the tourist flow. The archaeological park would also generate new jobs and increase the income of local people.

CONCLUDING COMMENTS

The examples analysed show that there are seven basic factors in the planning strategy that facilitates the successful implementation of sustainable tourism: clear strategic orientation, attractiveness, realistic planning, measurable development, an accepted strategy, fair and transparent benefit distribution and efficient promotion. Achieving a win-win-win situation through conservation of heritage and creating benefit for local people and guaranteeing a high quality visitor experience can be considered as the uppermost impact of sustainable tourism strategies.

The analysis of South East European heritage sites has shown that Hit and Run Tourism is an important issue in the context of sustainable development of natural and cultural heritage sites. For the first time a study has tried to clarify different types of Hit and Run destinations and to discuss solutions and recommendations for each of the sites.

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BIOGRAPHIES

Dr. Ruoss Engelbert is at present Sustainable Development Consultant & Lecturer at Universities in the field of management of cultural and natural heritage sites and international cooperation and is heading the “Global Regions Initiative” (www.globalregions.org). He is the former Director of the UNESCO Office in Venice - Regional Bureau for Science and Culture in Europe, responsible for the UNESCO programme implementation in South East Europe. Before he was consultant and trainer in regional development projects in EU programmes, acted as Manager and Director of the Entlebuch Biosphere Reserve in Switzerland, and was a member of the Central Committee of the Swiss Academy for Natural Sciences and the Swiss UNESCO National Commission. He holds a PhD in Biology and a Diploma of Museology from the Universities in Bern and Basel.

Dr. Engelbert Ruoss, Global Regions Initiative, Morcote, Switzerland, e.ruoss@bluewin.ch

Dr. Loredana Alfarè is First Technologist at the Institute of Marine Sciences of the National Research Council (CNR/ISMAR) in Venice. Since 2000 she develops and coordinates European projects especially within the framework of Territorial Cooperation programmes. She is specialized in participation processes and project dissemination. In the 1990s she worked in various cooperation projects in African countries dealing with socio-economic and socio-anthropological surveys. She holds a degree in Sociology at University “La Sapienza” in Rome.

Dr. Loredana Alfarè, CNR/ISMAR, Venice, Italy.
loredana.alfare@ve.ismar.cnr.it

THE HOLY WEEK PROCESSION OF MARIKINA: STRUGGLES FOR SPACE AND POWER IN CURATING A COMMUNITY'S CULTURAL HERITAGE

Dino Carlo S. Santos, Asian Center Museum, University
of the Philippines Diliman

ABSTRACT

There are imperative complexities that may be observed in contemporary Philippine Holy Week processions, which arose from key points in history. These complexities may be observed in a number of phenomena in the Holy Week procession of Marikina City; a progressive community, which has developed a relatively passionate attitude towards processions. An example is the organization of the owners of the images into an association, which aims to empower the group in “curating” the procession vis-à-vis the dogmatic power of the local parish church authorities. This phenomenological research used Filipino Psychology and the lens of curatorship to tackle the institutional and organizational issues arising from the very nature of the Holy Week procession: a community tradition being run by the dynamic interplay of space and power generated by the individual and collective participation of each stakeholder. Here we shall see the implications that this interplay poses on the century-old tradition of the city.

JEL: Z10, Z13

KEYWORDS: curatorship, institution, organization, tradition

INTRODUCTION

The year 2011 marked the 120th anniversary of the Holy Week procession of the Parish of Our Lady of the Abandoned, the oldest parish in Marikina. As the procession approached this milestone, it faced many issues as a century-old tradition of the city. These issues

involved conflict, controversies, and even violence. Behind the seeming indignity is an opportunity to view the Holy Week procession from a different perspective, fleshing out the material, the social and the political from the spiritual. In these issues, the embodiment of powers that form the life force of Marikina's sacred tradition were not only abstractly but physically revealed. This research aims to understand the issues that the Holy Week procession faced and continues to face by providing a historical context and an analytical framework to the cacophony of phenomena, insights and opinions.

On the surface, the issues appear to be in the shallow context of sticking to tradition. However, further probing reveals a myriad of contexts, which distils into the singular but not simplistic aim of curating a community's cultural heritage. The study posits that the terms organization, management, administration, ownership, caring, etc., which apply to processions are highly linked to the concept of curatorship. Therefore, in most cases, in place of the abovementioned terms, the term curate/curating, curator, and curatorship are used. Even if the procession is outside the traditional parameters of a museum, the author proposes that the principles of curatorship is beneficial in discussing the organizational and institutional issues surrounding a locality's cultural heritage.

LITERATURE REVIEW AND DISCUSSION

The Procession's Entry into Filipino Consciousness

Processions entered Filipino consciousness in the context of Spanish colonization. Benjamin Basilidez Bautista (2000), Gerard Lico (2003), Reinhardt Wendt (1998), and Esperanza Gatbonton (1979) explain that the Spaniards found "spectacles" as an effective tool in introducing a new order of life: a new religion, a new political order and a new plan of habitation. Spectacles in the form of magnificent architectural edifices and colourful festivals that involved elaborate processions on the streets proved to be effective in attracting Filipinos lowlanders, who live in the fields they cultivate, to relocate into strategically organized towns and internalize the new order. Processions are a form of theatre, appealing to the senses and the imagination. Through candles, incense,

images of the saints borne on decorated and lighted floats, Filipinos were seduced into submission to God and the Spanish colonial power.

The procession however, must contain something deeper than bare sensuousness in order to achieve such a resounding success that it persisted beyond the Spanish colonial period in Philippine history. Bautista (2000) points out that processions are not far from the indigenous religion, which in nature are rich in rituals. Rituals are very participatory and experiential in nature. De Leon (2008) emphasizes that Filipinos are very participatory people, preferring to be pro-creators rather than passive receivers in every endeavour. In processions, the sacred centre, are carried by the participants on the streets (Encyclopaedia of Religion, 2005). In carrying the sacred centre, as embodied by the images of the saints and everything that relates to them, like flowers and candles, participants feel a sense of empowerment.

This sense of empowerment led to the point that processions became a venue for turning tables. Wendt (1998) explained it best in saying, "The same festivals, steeped in the traditions of the Christian West, presented the indigenous population with a means to assert themselves culturally under changed political and economic conditions, and even eventually to resist heteronomy outright." Gatbonton (1979) affirms this in saying "But where the mind could not be reached, where certain fixations remain lodged, only external values had altered at the drastic displacement of sensibilities. The meaning and purpose of ritual clung strongly to traditional beliefs." Processions became an arena for struggle in space and power in the form of cultural domination and counter domination. However, there is another form of power and space struggle that processions in Philippine history played host to.

The Transfer of the Right to Ownership of the Material Aspects of the Procession

In the beginning, the few images borne in procession are commissioned and owned by the church, headed by the Spanish friars serving as administrators of the parish they are assigned to (Bautista, 2000). During this time, the church alone possesses the economic power to produce and maintain the material aspects of the procession. Later

on, the administrating friar or parish priest entrusted the care of the images to their favoured families, which were called *recamaderas*. *Recamaderas* were conferred primarily with the responsibility of dressing up the images and decorating their floats. They are also responsible for catering to the needs of the devotees of the saint, whose image is under their care, during their annual participation in the procession (Bautista, 2000). This is similar to saying they have to prepare an annual banquet for a tired and hungry crowd. According to Villegas and Jose (2004), this responsibility is an honour coveted by the local elite.

The leash of the church on the right to ownership got more loose through the course of time. In a twist of economic fate, the elite families started commissioning images of the saints and their floats and, loans the images for church festivals (Bautista, 2000 and Venida, 1996). The *recamadera* then takes on a new definition. From a “caretaker”, the *recamadera* became “owner and caretaker.” Here, the procession turned into arena for another power play: a showdown of wealth among the affluent families (Jose and Villegas, 2004). The *recamadera’s* commitment to their role, and therefore their nobility, is measured by the beauty of their processional image, the opulence of their float decorations, and the number of people that follow their floats (Zialcita, 2000).

These two salient points in history, created implications on the organizational structure that makes up the driving force of the procession. With its empowering nature, it appoints every participant with an important role and therefore, a stakeholder. With the transfer of the right to ownership of its material aspect, there emerged a new body of power – the *recamaderas* – which, in the case of the Holy Week procession of Marikina City proved to be willing and capable of going beyond the game of wealth display.

DATA AND METHODOLOGY

The phenomenological data in the form of experiences, insights and reflections were gathered through the methods of Filipino Psychology, which subscribes to the principle that the methods of research should be relevant to the culture it wishes to study; understood and accepted by

the community (Enriquez, 1982). As a native resident and active participant, the researcher was able to gather data through obtrusive and unobtrusive means: *panayam* or interviews with selected key people through phone or in person, *pakikipagkwentuhan* or casual conversations, active participation and observation. Some of the conversations, interviews and observations were done online, through exchanges of e-mails and reading through discussion threads.

RESULTS AND DISCUSSION

Historical Context of the Holy Week Procession of Marikina City

The lack of concrete historical sources makes it difficult to produce a clear story of the origins of Marikina's Holy Week procession. A majority believes that Marikina's Holy Week procession began around the year 1892, in the Parish of Our Lady of the Abandoned. The said year can be found painted underneath the float of the image of the apostle St. Peter owned by the Sta. Ana family (Enriquez, 2011). Coherent with the Philippine economic landscape of the period as discussed above, Marikina was a community of wealthy tenants of a huge agricultural land owned by the Tuazon family during this time. The bountiful harvest enabled these tenants to accumulate enough surpluses to create Marikina's shoe industry in 1885. After a century of perseverance, and battling with Chinese compradores, Marikina eventually got hold of the Philippine shoemaking industry. With a continuously growing economy, the community gained the means to fight and win the battle for land reform against the Tuazons in 1930. In the 1970's, Marikina's shoemaking became a giant industry (Isidro, 1991).

Marikina's history as a community posits that the Holy Week procession began when the *recamadera* system is already established in the Philippines. Understandably, the first processional images like the one of St. Peter mentioned above are already privately owned. These private owners, by virtue of their history, are assertive, progressive, and territorial people. They have the ability to initiate organizations, fight for the right to ownership and skilfully administer their holdings. This proved to be a fertile womb that gave birth to a number of interesting phenomena and issues.

The Organization of *Recamaderas*

According to Enriquez (2011), The Marikina Catholic Saint Owners Association, Inc. (MCSOA) was formed in 1985 to annually spearhead the organization of the Holy Week procession of the Parish of Our Lady of the Abandoned. The *recamadera(s)* were an abstract institution until they actually consolidated into a concrete and formalized organization such as MCSOA. What Enriquez failed to mention was the context of struggle behind MCSOA's conception. According to founding officer Allan Perez, MCSOA was formed to give the *recamaderas* a united voice against the overly intrusive Parish Pastoral Council in organizing the procession. During that time, the Parish Council was pushing reforms in the procession line-up such as removing the images of the twelve apostles and the scenes of Christ's life and passion in the Good Friday procession. The Good Friday procession is meant to be the procession of Christ's Funeral, where biblically speaking, the apostles were absent except for St. John the Beloved. Furthermore, images of the living Christ "in action" are incoherent in the funeral procession. MCSOA was resisting the reform, saying that as an evangelical tool, the Holy Week procession should be seen as a growing narrative. The scenes of the passion and the key characters in the ministry of Jesus Christ must be viewed with the scenes of his death in the funeral procession of Good Friday.

MCSOA emerged victorious in their campaign to keep the line-up of the Good Friday procession. More importantly, they gained the full power to organize the procession; a power they held for more than a decade and under the term of two parish priests. In this period, the organization showed full competence and dedication in organizing the biggest religious tradition of Marikina. Interviews with current and former officers and members say that MCSOA was able to organize, among others, an efficient marshalling group, establish a screening system for new *recamaderas* who wish to join their images in the procession and enrich the evangelical power of the procession.

A Procession Split in Two

The *recamaderas'* voice in organizing the procession was once again challenged during the term of Parish Priest Msgr. Teodoro Perez in

1997. According to then Parish Pastoral Council officer, Ramon Go, Msgr. Perez ordered to move the time of the rites of *Salubong*, a Filipino Easter tradition where the image of the resurrected Christ meets with the image of His grieving mother, lifting her veil of sorrow. Since the beginning, the *Salubong* was traditionally done at the break of dawn, around 4:00 a.m. Msgr. Perez wanted it moved at 12:00 midnight, immediately following the Easter Vigil Mass. At first, MCSOA followed orders but the next year they pleaded that the tradition be brought back to its original time. Their argument was only a few were able to participate in the rite and the Easter procession that followed because people are still in deep slumber at 1:00 in the morning. However, the parish priest stood ground and closed the gates of the church, saying “Ang prusisyon ay ari ng simbahan kaya dapat pamahalaan ng simbahan” (The procession is owned by the church and therefore should be curated by the church). MCSOA was forced to proceed without the blessing of the priest.

A fierce battle between MCSOA and the parish priest, backed-up by the Parish Pastoral Council followed. According to MCSOA president Arlu Gomez, they were challenging the right and competency of the parish priest to curate the procession, given that he is a *dayo*, meaning he is not a native of Marikina and is a mere transient citizen. A rightful procession curator must have mastered the streets of the city. How can a *dayo* do such? In the heat of the struggle to curate the procession, the Parish Council members headed by Ramon Go and Jose Cruz tried to individually convince MCSOA members to leave the group and join the church in organizing a “new” procession. An aggressive campaign was also done to inform the people that MCSOA’s procession is a mere parade because it has no blessing of the church and therefore, they should join the legitimate religious exercise, the procession organized by the Parish Pastoral Council, blessed by the parish priest. That year and the following years until 2000, the populace witnessed a procession split in two: one organized by the church, the other by MCSOA.

The impetus of the first splitting – the power struggle between the church and MCSOA – was resolved under the term of Msgr. Arnel Lagarejos who came in as parish priest during the Jubilee Year 2000. The procession was unified until 2003, where the power struggle between *recamaderas* proved to be a more treacherous issue and caused

a more violent split. The church was successful in convincing a number of *recamaderas* in turning their backs against MCSOA and joining the church procession in the first split. First in the list was the Diguangco family. However, even if the conflict between church and MCSOA was resolved, the Diguangcos' MCSOA membership was never restored. They became enemies of the organization, led by Arlu Gomez. MCSOA was due for an election of new officers that time and Arlu Gomez's leadership was challenged by Catalino Angeles, the owner of the Last Supper. According to Msgr Lagarejos and former MCSOA member Nelson Samson, Mr. Gomez won the election and decided to change the traditional route of the Good Friday procession, eliminating Marcos Cruz St. and Apacible St., where the Diguangco and the Angeles family "coincidentally" reside. Of course the change was rightfully justified in saying that the procession has grown too big for the two streets, which are relatively narrower compared to the main roads. Jose Diguangco Jr., the owner of the Holy Sepulchre was totally against the idea, saying that the two streets are the residential areas and since most people do not go out of their homes during Good Friday, it is more logical to pass by those streets instead of the wider but spectator-less commercial area streets where Mr. Gomez as rerouted the procession to. This led to Mr. Diguangco's action of breaking rank, taking the image of the Holy Sepulchre to Marcos Cruz St. while the rest of the procession went on to MCSOA's new route. This action caused MCSOA to formally scrap the century-old image of the Holy Sepulchre from the line-up of the Good Friday procession the following year. The other Diguangco image, the Nazarene, was pulled out by the family in the Holy Wednesday procession. Catalino Angeles and his allies supported the Diguangcos and pulled out their respective images from the MCSOA line-up as well, forming a breakaway group and procession. They implored the support of Msgr. Lagarejos but the parish priest refused to take sides and tried, but failed to resolve the conflict, which escalated to an unholy violence. According to then Parish Council member Rhoderick Reyes, in the heat of argument during the procession assembly, Catalino Angeles had the float of his Last Supper of Christ pushed to smash into Arlu Gomez's float of St. Mary Salome. The violent reactions that followed called for the intervention of the city police and government administration. Msgr. Lagarejos decided to withdraw the church

blessing from either side and until the end of his term, the populace saw two processions without church blessing.

Issues Following the Aftermath

It took two parish administrators to at least pacify the conflict that Marikina's Holy Week procession went through in the turn of the millennium. Msgr. Mariano Balbago who ruled, according to Jose Cruz, with an iron fist from 2006 to 2007 aimed to abolish the conflicting structures within the *recamadera* system and restore the sole power of curating the procession to the hands of the church. Ignoring MCSOA's existence, Msgr. Balbago announced that the parish will start from scratch and form a new Holy Week procession under his leadership. All interested *recamaderas* may sign-up individually. Msgr. Balbago had the sole curatorial decision-making power and during his term, Marikina witnessed bizarre orders of images and scenes for the priest decided that they will be ordered not according to chronology but by importance. As an example, in the Holy Wednesday procession, the scene of Jesus and the Penitent Woman came after the scene of the Crucifixion because the former is less relevant to the narrative of Christ's passion. Msgr. Balbago also formalized the organization of a new marshalling group, which reports directly to him and the Parish Council. The organization, named OLA Marshals, (OLA as acronym to Our Lady of the Abandoned) was headed by former MCSOA member Cesar Medina, whose family is the owner of the image of the Resurrected Christ.

Msgr. Balbago's early retirement made way for the entry of the current parish administrator Fr. Reynante Tolentino, who had a more diplomatic approach. He called for a meeting of all *recamaderas* individually and humbly asked for everyone's forgiveness in the shortcomings and faults of the parish church in the conflicts that happened in the past years. However, he remained firm in the church's refusal to recognize the legitimacy of MCSOA or any structures within the *recamadera* system. In place, he offers a type of leadership, which lends an ear to every *recamadera's* voice. Annually, a general meeting will be called where the plans, rules and regulations for the Holy Week procession will be discussed and approved by everyone present. The immediate response of the *recamaderas* to his move was a proposal to

establish a penalty system for *recamaderos* wherein a suspension of twenty years awaits any *recamadera* who will violate or stray away from the approved rules and regulations. According to Fr. Tolentino, no one present in the meeting opposed the proposal so it was immediately approved. He added that details of the suspension policy needs to be drafted in the future along with other policies. Apparently, no one in that meeting thought of the implication that in case someone gets suspended, the procession narrative will be one or more character(s) or scene(s) short for two decades, approximately half of a generation's lifespan.

Fr. Tolentino's curatorial powers is now facing fresh issues, some of which arising from the void that MCSOA left. Arlu Gomez's challenge to competence glares as old and new *recamaderos* alike, as well as participants and spectators remarks the lack of a well-structured and rigorous screening process and a need for a more coordinated and skilful marshalling. For Mr. Medina, such remarks are irrelevant for he only needs to listen to the remarks of his superior, the parish administrator. Fr. Tolentino, in turn values the loyalty of the marshals more than their competency. In addition, he thinks that a rigorous screening process will only alienate those who may benefit spiritually from being a *recamadero*, if given the chance.

New developments in the modern age made way for new phenomena and cases. A breed of young *recamaderas* like Christian Layug and Bryan Mordeno (St. Longinus) and Ronaldo Reyes (Saint James the Less), grows in number, more critical and more progressive than the generation that precedes them. They form online groups and use the internet to discuss issues in the Holy Week processions and are proposing suggestions for improvement. One topic that became an online hit was the case of the image of Susanna, owned by Jay Sadiang-abay. In the Holy Week procession of 2011, Susanna's image sported controversial look, wearing rainbow contact lenses, glittered make-up and robustly colourful vestments and earned negative comments. Of course the issue eventually called for Fr. Tolentino's action. Sadiang-abay was reprimanded and faced the issue of suspension if Susanna's look for the following year does not obtain the priest's approval.

Recent incidents such as the conversion to Protestantism of a *recamdera*, the destruction of the image of Hesus Desmayado (Christ Faints after Scourging) in a fire, and the city-wide destruction brought by the typhoon Ondoy on September 2009 raised a greater awareness on the conservation on the tangible and intangible aspects of the Holy Week procession. The vast flood brought by Ondoy damaged the Nazarene of the Diguangcos despite efforts of Fr. Tolentino in helping the family save the image. Luckily, all of the others were saved from the flood by their respective *recamaderas*. Given these instances, a spiritual formation program is called for to guide *recamaderas* and the formulation of a centralized and structured disaster management program became necessary.

CONCLUDING COMMENTS

The conflicts that Marikina's Holy Week procession faced show the institutional and organizational issues arising from the procession's historical background. First, in establishing the *recamadera* system, the church unwittingly relinquished its sole power to curate the Holy Week procession to private individuals who at any point in history may initiate an organized movement against the church in claiming the right and power to curate the Holy Week procession. Only history can tell if MCSOA, given another circumstance and opportunity may come back to power. It is also possible that in the distant or near future, another association will emerge to do the same thing that MCSOA did. Both the church and *recamderas* have a rightful claim to the Holy Week procession as their cultural heritage, and therefore, an inherent power struggle exists between the two. The struggle may connote conflict but it also connotes a sustained passion towards curating ones cultural heritage.

Second, in this power struggle, the parish priest who leads the local church, being a transient citizen, is always challenged to display the competency to curate the procession. Both the church and *recamaderas* have the capacity to achieve competency to curate, although in Marikina's case, the *recamderas* possessed not only the competency, but the motivation to achieve it. This case is understandable, if not given, as it is the *recamaderas* who have a deeper root and a greater attachment to the procession as their cultural heritage.

Third, the *recamaderas* as bodies of power also have the inherent power struggle within the system and again, given the circumstances may form factions. It must be remembered that the origins of the *recamadera* system involved a power play, a showdown of wealth to demonstrate their nobility and status in society. This pageantry may be considered healthy as competition as this results into a colorful procession. However, when organized into a hierarchically structured organization such as the MCSOA, the healthy competitive air among *recamaderas*, can turn toxic and unhelpful politics infiltrate the system. This susceptibility proved to have huge implications in the Holy Week procession.

Fourth, it is important to situate the community in the struggle. It may be recalled that the arguments presented in each conflict – the failure of many to participate in a 1:00 am procession and the access of the procession to residential areas – mainly featured the consideration of the community's benefit from the procession. Bottom-line, the nature of the procession to appoint each participant as a stakeholder implies that the community, in their participation as devotees, and spectators who either walks with the images on the streets or view them from the windows and balconies of their homes are legitimate stakeholders. The community, church, and *recamaderas* occupy overlapping spaces, because they are, in essence one entity: the Church as the mystical body of Christ, and the citizens of a city. Amidst all the curatorial issues and the artistic-materialistic aspects, the most important issue and aspect that surfaces is that the procession is a valuable cultural heritage because it is a sacred tradition, a pious exercise that unites the community into contemplating about their faith and spirituality.

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BIOGRAPHY

Dino Carlo Santos is a native of Marikina City. He started his career in cultural heritage conservation and management in 1998 as a volunteer in the Diocesan Shrine of Our Lady of the Abandoned in Marikina City. His passion for Philippine Church art led him into private practice in religious art conservation. He earned his Bachelor in Arts degree in Psychology in 2003, and Master's Degree in Art Studies, with a track of Museum Studies from the University of the Philippines in 2012. He has worked as research assistant at the UP Vargas Museum for the project "Art Beyond Appearance: Physics Looks into Paintings" and Exhibitions Supervisor at the Metropolitan Museum of Manila. He is currently working as a Museum Assistant at the Asian Center Museum in UP Diliman, as Guest Curator at Museo de Sta. Ana in Sta. Ana, Pampanga and as officer of Creating Sustainable Practices in Artistic and Cultural Endeavors (Creating SPACE, Inc).

SANTOS, DINO CARLO S.

#104 Marcos Cruz St., Sto. Niño, Marikina City,

1800

(02)941-8334 / (0917)3605043

dinocss@gmail.com

THE EFFECT OF FINE ART PIECES ON THE IMAGE AND REPUTATION OF FIVE STAR HOTELS: THE CASE OF IZMIR

Papatya Senol, Yasar University
Hande Arbak, Yasar University

ABSTRACT

Work of art is very important part of cultural heritage. A work of art, artwork, art piece, piece of art or art object is an aesthetic physical item or artistic creation. Apart from "work of art", which may be used of any work regarded as art in its widest sense, including works from literature and music, these terms apply principally to tangible, portable forms of visual art. In this study we will focus on fine art, such as a painting or sculpture in order to limit our research. Our aim is to analyse the reason and outcomes of exhibiting fine art pieces in hotels of Izmir. Then we will try to explain how this strategic decision may influence their institutional image and corporate reputation. We believe that our study will make contributions in several areas including cultural heritage, preserving and exhibiting fine art, image and reputation management.

KEYWORDS: Hotel management, cultural heritage, fine art, image, reputation

JEL: M19

INTRODUCTION

Izmir, historically Smyrna, is the third most populous city of Turkey and the country's largest port after Istanbul. It is located in the Gulf of Izmir, by the Aegean Sea. The population of this urban zone is around 3,5 million. Izmir is the inheritor of almost 3,500 years of urban past, and possibly up to that much more in terms of advanced human settlement patterns. Izmir is widely regarded as one of the most liberal Turkish cities in terms of values, ideology, lifestyle, dynamism and gender roles.

Despite its advantageous location and its heritage, until recently Izmir has suffered, as one author puts it, from a “sketchy understanding” in the eyes of outsiders. Despite the Turkish preponderance in Izmir’s population, its emergence as a major international port as of the 17th century was largely a result of the attraction it exercised over foreigners, who in their turn drew in others. Very different people found Izmir attractive over the ages and the city has always been governed by fresh inspirations, including for the very location of its center, and is quick to adopt novelties and projects. International fair and Cultural Heritage Festival are two of important cultural and commercial events in İzmir. The notion of cultural heritage within a context covering different customs and lifestyles of communities got together in the same geographic area through migrations is presented.

FINE ARTS AND HOTELS’ IMAGE

Being one of the world’s fastly developing sectors, tourism also substantiates rising revenues also in Turkey. As a result of the consumption behaviours changes within the century, people’s living standards and travelling patterns are giving a new way to the understanding of tourism. This also has an impact on what the tourists actually require to experience; where cultural items like, oriental locations, historical places, historical artifacts and local customs and traditions are seen as precious “must-see” values. In order to cultivate this developing touristic behaviour, hotel managements are trying to shape their cultural appeal in this manner. With this regard, it is seen as a differentiating policy for the hotel managements to advertise and display local cultural values to attract customers from all over the world.

After the industrial revolution had taken place, performance criteria for the firms recognized to be numerical data like high production rate and sales volume. However today; entire value unity including all the elements of a firm has gained utmost importance in the strategic competition. Hotel brands are seeking to make their properties not just anchors in the world’s cultural centres, but cultural centres in their own

right through high-culture partnerships, endowments and awards. Thus, buying and/ or exhibiting fine art pieces is a way to build an image for hotels.

Beside their tangible assets; managements, for the sake of differentiation, carry out intangible activities that will add to their recognition. As a consequence, these activities inject value to the company. A value which will help to differentiate from the other competitors in the sector, creates a leverage for the reputation and realizes a competitive edge; a competitive edge is achieved best by customer value (Fahy, 1999:4). In order to gain a sustainable advantage over the other players in the competition, through the use of source based approach, managements are putting forward their culturally attractive capabilities. Managing and developing these capabilities continuously are also vital to keep the pace with the rivals in the sector. Barney (1991) argues that these assets and capabilities are to be unique, extraordinary and precious to provide a sustainable and cutting-edge advantage. With this regard, in the last few years; firms, while determining their competition strategy, are taking account of one of these elements, which is the reputation. Reputation is accepted to be one of the most critical capital values of a company beside the other tangible assets.

Reputation is defined as a notion which is a result of cultural and institutional value interaction (Karaköse, 2007:5). Institutions which value their reputation should be in good and effective communication with their internal and external environments. According Wang vd (2003), recognition and prestige are more important than tangible assets and these two are the ones shaping the customer preferences. Organisational reputation is an intangible asset and provides a competitive advantage to the companies. With this aspect, organisational reputation is a member of the set of values of an organisation, which is an outcome of the perception of the shareholders and a tool for differentiation in the competitive environment. Companies which are in a position to understand the importance of organisational reputation display various acts to empower their recognition and carry out activities with this regard. A way to achieve this is to allocate a share in art pieces and cultural activities. While art

pieces hold lifetime values and constitute a permanent attraction; they are also regarded as an element of investment for their possessors and serve as a strategic competition tool.

According to Barney (1991), company prestige contributes as a strategic tool while serving as a competitive advantage. Reputation, an essential company value, is defined as the perception of the company by its internal and external environment (Fombrun 1996). A part of the company's tangible and intangible assets, company reputation does not only constitute the perception of the shareholders but also relies on the attitudes and attributes of the organization (Acquaah, 2003). Therefore, while company reputation enlarges the customer base, also supports the trust of the personnel and investors. But in any case, the foremost aim in forming and improving a company reputation is to gain customer confidence and this prestige results in competitive advantage, which is originated by differentiation in products and services. As a sector, where competition is fierce; when the customers or visitors cannot find a chance to acquire relevant and enough information on the touristic products, institutional recognition and prestige are the leading factors, by which people make their selections.

Hotel business serving in the service sector carries a significance in world and local economies. Like various companies in other sectors, hotel managements should also take account of the integrity of their set of values, while defining their own competitive strategy. For this underlying reason, hotel managements are carrying out activities to form and improve organisational reputation. With regard to highly competitive and differentiated service and environment, some hotel managements are oriented to provide art pieces in their internal and external peripheries, targeting to enhance the distinctness and their prestige.

DATA AND METHODOLOGY

To reach our aim, we designed a qualitative research including literature review, expert opinion and deep conversations. First of all, we made a literature review on tourism and art management, image and

reputation of five star hotels. With the help of the directorate of İzmir Tourism and Culture, we reached the list of five star hotels that are currently operating within the borders of İzmir. We contacted these hotels by e-mail and telephone to learn if they are exhibiting any piece of fine art. After enumerating these hotels and work of arts, we made conversations with hotel officials. We asked them eight semi-structured questions (see Appendix) and took photos in the hotel. At last, we evaluated all the information and conclude the research with some recommendations.

FINDINGS

The research is limited to city center hotels which are Hilton, Swissotel, Mövenpick, Wyndham, Renaissance and Kaya. As seen, most of them are part of international hotel chains that are being operated by an international management team. One of the difficulties was finding a responsible person for art pieces in hotel. It was often public relations or human resources department we have been in contact with two hotels didn't want to give any information about the subject, two hotels couldn't find any resource of information and other two hotels have been able to give very little information.

Our findings are almost in same direction with Kılıç (2007).Based on the results of the research, we found out that the decision of using fine art pieces in hotels belongs to interior designer and/ or managers.The decision makers prefer low cost rather than artistic view. Reproductions, unknown artists' pieces and digital prints are mostly common. Unfortunately, all reviewed hotel managements are not aware of the expectations of the guests who have an over-the-average income.

CONCLUDING COMMENTS AND RECOMMENDATIONS

In the last few years, hotel managements carries out cultural heritage management activities to possess this competitive advantage. Beside providing basic food and accommodation service to their customers, today hotels rely on their art pieces and cultural assets in their premises to make a difference in their service sector. Customer attraction through

differentiation supported with cultural art is the contemporary solution to generate customer awareness.

Five star hotels are crucial for presentation of the destination. The buildings are often decorated with fine art pieces as paintings, statues and ceramics. This decoration is an opportunity to protect cultural heritage by exhibiting historical pieces and/ or Turkish artists. Although İzmir is both a very important regional tourism and cultural heritage center, hotel managements don't give a particular effort to sustain these values. The hotel managements are also unconscious about the customers' reactions and thoughts about arts in hotels. A future study can be carried out to highlight these expectations to analyse this missing link between customer preference and artifacts.

Besides, Ministry of Tourism and other government departments should take this issue into consideration by giving information and lectures to the hotels managers and by revising legal and governmental policies. Information, inspection and enforcement would ease this process. Between hotels and artist an organic link should be improved. Working in cooperation with art managers and universities would help five star hotels to build an image and reputation. Hotel managements should not underestimate their responsibility in, not only making profit, but increasing regional and cultural promo by displaying fine art and archeological pieces to their international customers. Above all, non-governmental organizations must support the aim of increasing nationwide public awareness in revealing and protecting cultural heritage through constant teaching and communication.

APPENDIX

Questions:

1. For how many years your hotel is serving?
2. What is your position in your hotel?
3. Is there any fine art pieces in your hotel's common areas?
4. Who is making the decision of exhibiting fine art pieces in your hotel?

5. How did the process of purchasing of fine art pieces evolve?
6. What do you think about the effect of fine art pieces to hotel image and reputation?
7. Does your guests give any feedback about these fine art pieces?
8. Do you have any near or mid-term plans for fine art pieces?

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BIOGRAPHY

Papatya SENOL - She has completed her undergraduate studies at the Faculty of Communication in Galatasaray University in 2007. After receiving her master degree in Media and Communications Management program at Middlesex University. In 2011, she has completed the course on “Sustainable Human Development” held by the CEU Summer University in partnership with the United Nations. In 2013, she participated “Arts and Cultural Management” course in University of Utrecht. She is currently working in Senol Law Firm and Call Center as corporate development manager; also her doctoral studies are in progress at Yaşar University Institute of Social Sciences. Her main research topics are Strategic Management in Creative Industries, Services Marketing, Reputation Management and Comparative Cultural Studies. She’s a member of Academy of Management.

Contact: +90 5309322660 / topapatya@gmail.com

NETWORK GOVERNANCE AND SOCIAL SUSTAINABILITY: EVIDENCE FROM A CASE ON PRESERVATION OF LOCAL CULTURAL HERITAGE

Lucia Varra, University of Florence
Daria Sarti, University of Florence

ABSTRACT

This paper examines the importance of cultural organizations structured as a network and their governance in promoting social sustainability in an area with deep industrial traditions. The manuscript considers the importance of preserving industrial cultural heritage and continuous regeneration of identity in a local community. Furthermore, the network form and the governance of cultural organizations promoting local identity are examined as key 'instruments' that work coherently to promote social sustainability. Two case studies of cultural organizations operating in the same area—the industrial district (ID) of Prato (central Italy)—are presented. The ID of Prato is characterized by specialization in the textile industry. At the end of this paper, working propositions are formulated for future research. In addition, some practical implications are presented for the benefit of the policy makers and actors of networks working towards preserving local cultural heritage.

JEL: M19, D85, D71, Z13

KEYWORDS: Network governance, Social Sustainability, Cultural Heritage Preservation

INTRODUCTION

Parallel to the progressive reduction of state funding and the increased involvement of private actors within the cultural management of local heritage, social sustainability has recently emerged as a critical

issue in the current academic and non-academic debate on cultural management.

The growing need for a more efficient and transparent system for the preservation of cultural heritage has given rise to new issues in the cultural management debate (Lindqvist, 2012). Many changes have occurred in recent years. In particular, the increasing adoption of modular and transparent organizational forms accompanied by an increase in the articulation of auditing processes was witnessed (Gstraunthaler and Piber, 2012). This increasingly draws attention to the network form of organizations (*n-form*) and the relative, specific type of governance.

The link between network governance and social sustainability is supported in two ways. On the one hand, the need for social sustainability coheres with the adoption of the form of network governance; on the other hand, the effectiveness of network governance can represent an effective response not only for the social dimension of sustainability but also for the economic and environmental dimensions.

This paper aims to present, based on a qualitative case study, some critical reflections on the relationship between social sustainability and the forms of governance of cultural organizations.

For the purpose of this paper, the method of case analysis (Yin, 1994) was adopted. Semi-structured, face-to-face interviews were conducted with the representatives of public and private institutions supporting the cultural organizations examined during the period between May and June 2013. Four interviews were held with representatives and key actors of the network. Additionally, data and information from existing secondary sources were collected.

The paper reports two cases of cultural organizations in the ID of Prato (central Italy). The choice of these cases responds to two order of needs: (1) to analyze the context of industrial cultural heritage in Italy which has been scarcely investigated, (2) to study the form of network governance since it grants – better than others – some of the main dimensions of sustainability. Further, the choice of this kind of organization could represent a first step in order to understand in future researches ‘if’ and ‘how much’ other forms of governance may contribute to sustainability.

The organizations analysed represent effective models of network governance. They comprise a solid pool of interdependent actors,

operationally autonomous from the state, market and civil society, who interact within an institutionalized framework of rules, norms and shared knowledge, creating a 'public value' (Sørensen and Torfing, 2009) in terms of knowledge preservation and sustainability development.

The two cases—the Textile Museum of Prato and the International Institute of Economic History 'F. Datini'—are examples of excellence in the national and international scene. These cultural organizations play an important role in preserving the history and identity of Prato.

The paper concludes by presenting some propositions to be developed further in future research and some practical insights for the policy makers and managers of cultural organizations.

LITERATURE REVIEW:

NETWORK GOVERNANCE FOR CULTURAL HERITAGE PRESERVATION AND SOCIAL SUSTAINABILITY

Although the importance of concepts such as sustainability and sustainable development are widely recognized in current literature, few contributions focus on one specific pillar of sustainability—its social dimension (Dempsey *et al.*, 2011). In this vein, many authors suggest a lack of conceptual clarity and evidence on social sustainability (Landorf, 2011).

Stemming from the concept of social capital (Landorf, 2011, Bourdieu, 1985) in this paper, the concept of social sustainability is considered the ability of a system to preserve existing knowledge and create new knowledge. Many authors recognize that social sustainability offers protection of cultural and environmental heritage, defence of local identity and better quality of life, but also requires responsibility and social participation by all stakeholders in the choices of the local government (Davidson and Lockwood, 2008; Ritchie and Crouch, 2000). According to this approach, three drivers may emerge for the concept of social sustainability. These are *social equity*, *social coherence* and *needs satisfaction*. Social equity refers to the access to services, facilities and opportunities, social coherence considers the strength of networks, participation, identification and tolerance, and needs satisfaction pertains to satisfaction of the objective quality of life measures (Landorf, 2011).

According to many authors, network governance may be a feasible response to the issue of sustainability, which requires all stakeholders of a territory to take an active part in decisions regarding a community's assets. Many contributions in current literature suggest several advantages in network governance, including better learning, a more efficient use of resources, a greater ability to plan and tackle complex problems, greater competitiveness, and better services for clients and customers (Chaskin, 2001, Brass *et al.*, 2004). In addition, it is recognized that networks may represent the answer to overcoming complexity arising from the need to manage dichotomies, such as those between the state and market, public and private, and local and national levels.

Despite the criticisms and challenges emerging in current literature about the relationship between network governance and sustainable development (Davies, 2002, Williams, 2006), network governance is an important vehicle for social policies aimed at improving the communities and for the implementation of sustainable development programmes (Chhotray and Stoker, 2009, Landorf, 2011; Taylor, 2002). This is especially true with regard to social sustainability, given the assumption that the mobilization of social capital through new governance systems positively influences democratic participation and transparency.

According to Kilduff and Tsai (2003), networks are defined in a narrow manner as a 'goal-directed' multilateral collectivity, and are considered 'formal mechanisms for achieving multi-organizational outcomes, especially in the public and non-profit sectors ...' (Provan and Kenis, 2008, p. 231). Therefore, the *n-form* represents the more suitable form for the governance of cultural organizations in their core activity, which is the preservation and diffusion of cultural heritage.

The model by Provan and Kenis (2008) presents three different forms for the governance of networks. These can be distinguished based on two dimensions—the *centralisation of decision processes* and whether the network is *governed by participants or external forces*. According to these two dimensions, three different forms of network governance may be identified. The authors also suggest that the effectiveness of each governance network may be predicted in relation to key characteristics of the network forms, such as level of trust, number of participants and goal consensus.

The three kinds of networks identified are:

(1) *lead organization-governed networks* that are highly centralized networks characterised by a moderate number of participants with a moderately low consensus on goals (Provan and Kenis, 2008).

(2) *participant-governed networks* that are characterized by high density of trust and governed directly by the network's members. This kind of network governance is characterized by no separate governance entity. The participants are relatively small in number and share a high consensus on the network's goals. This type of network is especially common in building the 'community capacity' (Chaskin, 2001).

(3) *network administration organisation* (NAO) is a centralised model where a separate administrative entity (i.e. NAO) is set up to govern the network and coordinate its activities. The NAO is monitored by its members—which can be high in number—who share a moderately high consensus on goals (Provan and Kenis, 2007).

DATA AND METHODOLOGY

Two cases of cultural organizations in the ID of Prato

The textile history of Prato has distant roots. During the 18th century, the manufacture of cloth had already spread in the city and along the Valley of Bisenzio due to the existing water sources and specialization in the art of textile finishing. In the 14th century, the wool fabrics of Prato reached various countries of Europe, thanks to Francesco Datini of Prato. Prato experienced a flourishing period until the 16th century. Later, contingent events led to processes of adaptation and innovation through, for example, specialization in additional processes such as the finishing of fine fabric and manufacture of fez (due to the crises experienced in the 16th and 18th centuries). The real process of industrialization of Prato began in the early 19th century. This was mainly due to a businessman named Giovanni Battista Mazzoni, who first introduced the process of cotton spinning in the local industry. Mazzoni acquired knowledge of cotton spinning in France and brought this knowledge to Prato. In 1823, he founded the first cotton-spinning mill in Prato. In the second half of the 19th century, the art of regenerating rags followed the early production of dyes, thereby leading to the rise of new productions.

The history of the district is thus the story of a community of actors and practices, a path of flexibility, cultural integration, and processes of knowledge acquisition through imitation, working together and testing. Heterogeneous partners, with own knowledge and skills, established processes of collective learning, which today's local actors—both public and private—continue to oversee and enforce, even in the form of partnerships.

In this sense, Prato has a highly structured knowledge-generation subsystem that supports the industrial heritage system. Different organizations are part of this subsystem. Among these are the two cases used in this paper: the Textile Museum of Prato and the International Institute of Economic History 'F. Datini'.

The Textile Museum of Prato was founded in 1975 after an entrepreneur made a remarkable donation of fabrics to the local technical high school, Buzzi. The collection was hosted in the school until 1997. Between 1997 and 2003, the museum occupied part of the seat of the Municipality of Prato and its activities were managed by an association. In 2003, the Textile Museum of Prato was moved to the historic factory of Campolmi, which was refurbished to host the museum. From the same year onwards, the museum's activities were managed through the Foundation of the Textile Museum (De Mattei, 2010).

The 'F. Datini' Institute is the most important international institution in the field of economic pre-industrial history (13th–18th centuries). It was founded as the International Centre of Economic Medieval History in 1967 through the initiative of an eminent professor of economic history, Federico Melis. Melis aimed to create a school running a two-year post-graduate programme. From 1 January 2007, the Institute began to operate as a foundation that promotes the knowledge of economic history in the pre-industrial period, encouraging comparisons between different research methodologies and supporting the training of young scholars.

Methodology

For the purpose of this paper, the methodology of the case analysis (Yin, 1994) was adopted. This method of investigation was chosen because of the need to shed light on a relatively unexplored argument—

that is, the dynamics that favour the success of cultural organizations in preserving cultural heritage and promoting social sustainability. The units of analysis that we have taken as reference are two cultural organizations operating in a context characterized by a strong local identity and a well-established tradition of manufacturing.

The data used are derived from semi-structured, face-to-face interviews with the representatives of critical actors of the network supporting the cultural organization. Four interviews were conducted during the period between May and June 2013. Additionally, data and information from secondary sources were collected. Public information about the organizations under study (e.g. information in the web site of the two organizations) and observations made during the visits were also gathered. We used the approach of triangulation of the sources to ensure the internal and external validity of the methodology (Yin, 1994, Forsman, 2008).

The analysis of the information obtained through the interviews was guided by the themes identified in the interview protocol prepared previously. Both researchers were present during the interviews in order to ensure accurate transcriptions.

The cases selected represent significant cases in the preservation of industrial and pre-industrial heritage in Italy.

THE MODEL OF GOVERNANCE NETWORK OF THE CULTURAL ORGANIZATIONS EXAMINED

The systems of governance of the two case studies share many common features. The Textile Museum and the F. Datini Institute were both first created as single organizations (the Technical Institute Buzzi in the case of the museum and the International Centre of Medieval Economic History in the case of the F. Datini Institute). Later, as the number of parties involved and the number of activities carried out increased, the two organizations took the shape of *participant-governed networks*. The Textile Museum became an association in 1997. In the meanwhile, the Datini International Centre (in 1969, it became the International Institute of Economic History F. Datini with the participation of 31 members) was created as a recognized non-profit association under the supervision of the Ministry of Cultural Heritage and Activities. The two organizations are currently managed by a

foundation. With reference to the forms of network governance stated by Provan and Kenis (2008) we classify this latter form as a NAO, which results after a phase of 'shared governance' typical of the association

According to the results, the evolutionary path in the governance of the two organizations responds to the 'key predictors of effectiveness of Network Governance Forms' model developed by Provan and Kenis (2008), which shows the natural passage from widespread forms into administratively ruled forms.

The two cases examined are examples of network governance between actors, each pursuing heterogeneous objectives. These objectives include: *mainly institutional purposes*, such as the Municipality of Prato, charter member in both the foundations; *mainly cultural purposes*, such as the industrial technical college, T. Buzzi; *mainly economic purposes*, like the Industrial Union of Prato, charter member of both the organizations; and *mainly social purposes*, like the Foundation Casa Pia de' Ceppi for the Datini Institute and the Foundation of the bank, Cassa di Risparmio of Prato, in both the organizations.

The results show that this kind of organization/governance grants the presence of the main actors of the community (each bringing specific instances).

At the basis of the process of sustainability development in both the analysed cases, the local cultural heritage affects not only the network governance but also the network activities carried out, which, in turn, contribute towards building the three dimensions of social sustainability. In other words, the results highlight the role of network governance and network activities carried out by the Textile Museum and the Datini Institute in the development of social sustainability. In table 1, key aspects of the network governance and activities are summarized according to the three dimensions.

The results finally demonstrate that two elements—network governance and network activities—support the three dimensions of

social sustainability, as suggested by Landorf (2011). These three dimensions are social cohesion, equity and satisfaction of the needs of the community.

Table 1: Network governance and activities for social sustainability

	NETWORK GOVERNANCE	NETWORK ACTIVITIES
SOCIAL EQUITY	<p>Democracy in representation</p> <p>Norms and rules granting the balance between stability and flexibility of governance</p>	<p>Facilities and equal opportunities in access to services</p> <p>Activities planned for the promotion of democracy, justice and equity in the community</p>
SOCIAL COHERENCE	<p>Clear rules and democratic principles (to avoid or overcome conflicts)</p> <p>Formal planned meetings among the members and open dialogue with all stakeholders (even if non-members)</p> <p>Transparency in accountability procedures</p>	<p>Activities promoted for multiple audiences (schools, adults, scholars, citizens, institutions, etc.)</p> <p>Favour national and international partnership for promoting cultural projects</p> <p>Promotion of the organizations' sites as spaces for socialization</p>
NEEDS SATISFACTION	<p>Preservation of local identity</p> <p>Ensure the interests of all stakeholders in the community</p> <p>Favour the immovability of key</p>	<p>Activities to preserve historical, architectural and cultural heritage</p> <p>Dissemination of knowledge on local history and manufacturing skills</p> <p>Promotion of learning in</p>

	resources (e.g. prohibition of the Institute Datini to move the headquarters of the Foundation from Prato, as per art. 1 of the Statute)	the community Activities for the protection of natural heritage and for raising the population's awareness on health and environment protection
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CONCLUDING COMMENTS

Having focused on the theoretical concepts of networks, governance and social sustainability, this paper aims to identify a relationship between these variables by analysing two case studies in the context of cultural management.

The results of the analysis show the validity of the evolutionary path suggested by Provan and Kenis (2008), especially for this specific context. The system of governance represented by the Foundation appears to be a mature system that can effectively tackle the specific stage of evolution that the two organizations are currently facing. The form is able to sustain itself through the processes of democratic representation, the active and conscious participation of all members and the balancing of different stakeholder needs. It represents the first environment in which local industrial knowledge is produced (and reproduced) for a sustainable development of the territory. The results also show that, in such organizations, the presence of the major components of the local community is ensured (each bringing specific needs). To conclude, this form seems to grant social sustainability. Network governance and network activities represent the key determinants for the three dimensions of social sustainability.

Finally, our findings lead us to suggest a need for future research on network governance as the model that is best able to generate social sustainability. This question could be verified in future by comparing similar organizations with different models of governance.

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BIOGRAPHY

Lucia Varra has a Ph.D. in "Economics and Business Doctrines and Management", and she is the Assistant Professor of Organization Studies at the Department of Economics and Management (University of Florence). She studies the following topics: decision-making, learning, innovation, knowledge management, human resources management. Her particular field of research is the tourism sector, with regard to: models and processes of management, service quality and customer satisfaction, decision-making and governance processes of the territory, competitiveness and sustainability of the tourist destinations.

Daria Sarti is Assistant Professor of Organization Studies at the University of Florence (Italy) where she teaches the course on Human Resource Management. In 2005, she received her Ph.D. in Economics and Management of Firms and Local Systems.

Her primary interest is in knowledge management, network and innovation in SMEs. Her current research includes also human resource management and employees' engagement in the retail and welfare sector.

VISUAL HERITAGE AND COMMODITIZATION IN NOSARCHIVES.COM, THE “AMATEUR IMAGES WORLD ARCHIVE”: A CASE STUDY.

Elisa Venuti, Post-graduate School at
“University of Perugia”, Italy.

ABSTRACT

Nosarchives.com is an international project whose aim is, by converting into the most recent digital technologies the traditional film formats realized in the last Century by privates, to shed light into forgotten family archives, inedited documents of daily life and journeys, sharing them with people all over the world in a unique online database. Each document is provided with metadata realized by historians and anthropologists together with the authors and their relatives. This paper will focus on the internal processes of this on-line visual archive on acquiring, restoring, storing and sharing the images preserved into reels since 1920 until the present days. The involvement of private citizens and no-profit association into the archive as memories'actors and the partnership with scholastic institution and universities made the enterprise recognized as socially relevant and to support with fiscal facilitations and funds. This project offers an interesting case of study of heritage commoditization, looking at objects and images neglected as a resource, blending together the achieving of economic profits (authors are granted by contract) and preservation of cultural heritage. The motto “through this archive you will enrich and help spreading this world heritage, protecting, by means of a contract, your copyrights” well resumes the aims of the project.

JEL: L29

KEYWORDS Visual Heritage, Commoditization, Digital Scanning Technologies, Home Movie, Private Archives, Heritage Community, Obsolescence, Copyrights.

INTRODUCTION

Nosarchives.com is an audiovisual private archive mainly made of home made family and travel movies but also prints on paper, glass negatives and slides or Polaroid whose originality and rarity stand out on everything. Original film formats range from 9.5 to 16 mm, 8 and Super 8, including the 17.5 mm. Each film was restored and digitalized by using a frame by frame scanning system (images are captured by a galvanometric mirror technology) in conjunction with a special software that allows a scene by scene colour correction. The entire process of digitization produces high-quality resolution videos.

Captured footages are achieved and stored in hard drives at high definition (HD) quality. Each new document is provided with metadata in three languages and published in low definition on the website 'nosarchives.com'.

Metadata are very useful in giving detailed and quick information about video contents and original support: author, place and date, original film format, if coloured or black and white and images description. Descriptions are realized by nosarchives staff together with the authors and their relatives. Images descriptions work like "meta-tag", every word taped is a keyword that helps researches to select purpose related documents among the considerable quantity of videos archived.

Access to the archive and its vision are entirely free, through a personal log in, to any researcher and audiovisual professional who asks for this permission. The project is open to everyone connected on web, but is mainly addressed to all the people who have an artistic, editorial, or scientific purpose.

Usage licenses are available on the site and copyrights are automatically paid, by contract, to eligible persons.

The creation of the archive is a recent event: the idea of the product-project is dated 2009, while its inauguration was in 2011.

During the preliminary phases of the creation of the archive in 2010 and 2011 the two associates of Suricata Ltd. (the company owner of Nosarchives.com) invested on their vocational training on digital archive management by attending post-graduate courses at French National Institute of Audiovisual (Institute National de l'Audiovisuel, Ina). Thanks to the innovation of their project, they won a scholarship

that enabled them to attend the course named Ina Sup FRAME (Future For Restoration of Audiovisual Memory in Europe) patronized by the European Commission through the funds of Leonardo da Vinci Programme (a lifelong learning program).

Second step was the joint-venture with Wedjaa, an IT (Information Technology) Company that was able to deliver a customized operative system and the platform of nosarchives.com.

As a third step Suricata company asked and obtained to be hosted in a Business Innovation Centre (Bic Lazio) in Bracciano, a city in Province of Rome.

At the beginning the company used a telecine (a common tool usually used by post-production and film making laboratories) to transfer the images from the analogical film to digital format. A furthermore step was an important structural investment consisted in the purchase of a scanner for home made movies with a full HD resolution, which allowed the company, compared to the high risk of enterprise, to establish itself as the only private Italian company able to offer a nationwide service of digitalizing all reduced film format (including 9,5 mm, 16 mm and 17,5mm). An associate and an apprentice digitizer were trained on the use of scanner.

To cover part of the expenses of the film scanner purchase, in 2012 Suricata Ltd. participated in a call organized by the Province of Rome (as part of the Integrated Programme of Development of the North Coast to support the existing business system and the creation of new business and new jobs), which provided a grant to companies based in the towns of the Roman coast to cover the purchase of instrumental goods and machinery.

The “*modus operandi*” of Suricata Ltd. offers many perspectives: locally it created a dense social net, by encouraging cultural and no-profit associations members to join nosarchives as “*agenti della memoria*” (memories’actors) and involving in this service scholastic institution and students, while internationally it tried to make nosarchives’ name and site widely known.

To raise awareness of their products on the international market and contact potential clients Suricata Ltd. from the earliest days has enrolled the International Federation Of Commercial Audiovisual Libraries (FOCAL), and participates in the Annual International Conference of Television Archives (FIAT / IFTA).

The flagship product of the company are the unreleased movies shot by privates around the world in the Twentieth Century, brought to life by digitizing (output FULL HD 4:2:2), enhanced by restoration and description. They appear to be of particular interest to the company's

production of films documentaries, especially those who produce movies for high definition television channels. The most attractive market is undoubtedly the international one, particularly European, Australian and Japanese film production companies and TV broadcasts.

The creation of a documentary takes a very long time: among the search, selection, trials of montage and purchase of a single movie use licence can pass several months. As the sale of the licenses to filmmakers is profitable, it is extremely long lasting, and this fact does not respond to the needs of continuous and immediate profit of a young emerging enterprise.

Advertising companies seems to be a more attractive market for Nosarchives' products because they must generate new results in short terms (they realize two advertising campaigns a year). The Suricata Ltd. has been moving in this direction by entering into agreements with one of the largest European schools of design (IED), allowing the realization of stages in its archives to the most deserving students and providing opportunities for new emerging designers to include in their portfolio the material in the archive.

LITERATURE REVIEW

Looking at the recent theories on Commoditization and Heritage, according to the Kopitoff (1986) "Cultural biography of things", to the Mario Turci's "Object Biography Theory" (2009), the present study will consider films as object that have been passed through a pre-history, an history and found soon obsolescence, due to the rapid changes imposed by innovation and the upcoming technologies.

During their life, films have been "living documents" of the family, supporting memories about special events, travels and ordinary life scenes, but since they have been stored away, they become "family goods", often forgotten as the images they keep, but potentially available for further generation to come. These "goods" in disuse are objects whose family hardly gets rid because inseparably linked to the memory of the person who produced them, the author, the identity of the family group or Community. Here we could refer to the concept of "dense objects" of Weiner (1994) that became "sacred object" in Godelier (1999). With Dei and Aria (2010) we could place these objects in the category of "inalienable goods". Weiner (1994) locates at the centre of the relationship between people and "dense objects", the paradox of keeping-while-giving. That is, the exchange aimed at the possibility of maintaining the inalienable possessions and the power that comes with it. I would suggest to translate the above mentioned paradox in the experience of nosarchives.com: images and memories recovered

through new technologies are shared within the Community, and through the web with the entire World, while properties of the film and copyrights remain within the family.

On processes of construction / deconstruction of local, regional and national identities I will refer to the studies of Berardino Palumbo in Southern Italy (Palumbo 2002,2003, 2007, 2009).

DATA AND METHODOLOGY

As a result of a ten months qualitative research, the present study is based on an ethnographic survey conducted within Suricata Ltd. at a time when the company was in the start-up and was testing different ways to establish itself on the market, different products, potential partnerships with complementary businesses through joint ventures and creative partnerships with universities. For the reasons described above can be used as a reference an amount of data still incomplete and not reliable in the medium to long term, and this study should be considered in the deployment phase (and my survey should be considered a 'work in progress' contribution).

RESULTS AND DISCUSSION

By encouraging privates to join Nosarchives.com and share their movies, preserving their rights as authors and copyright owners of the documents, the project offers on one hand a “second life” to old images and visual memories, on the other hand gives audiovisual professionals and film-makers the opportunity to use that material, unpublished and rare. Privates do participate to the archive with guarantee that they won't loose property of their family's films and in the perspective to actively participate of images and copyrights' licence sale. Furthermore they will have the possibility to regain possession on familiar memories through new digital technologies.

The first collections that have become part of nosarchives.com are those of the families of members of Suricata Ltd.. Through word of mouth the archive began soon to expand and in six months after the inauguration could already count on about 4000 reels. The acquisition of the images and the accession of new authors and amateur film-makers has been exponential and in 2012 nosarchives.com exceeded 13,000 units. In September 2013 it reached the quota of 18,000 audiovisual documents stored.

An analytical evaluation on Nosarchives activities should highlight strength and critical points tied to the choice to realize such a project held in a small town of the Italian province.

In primis structural difficulties: in Bracciano there is no optical fibre and the company had to deal with the issues related to stocking *in situ* a large amount of digital storage and to the management of a sales portal to update and expand daily pouring a significant amount of movies, images, and metadata.

A second type of difficulty is related to remoteness from the places of Italian and European film production and the long distances that associated were forced to take to create partnerships, to obtain new customers or sponsorship. A final difficulty is linked to the promotion of a product still in the process of improving and running.

CONCLUDING COMMENTS

Nosarchives.com project's goal is to fill a gap in advertising, documentary and film production market worldwide, by creating a convincing and interesting product, of high quality and competitive costs, for all those who work in this field.

If it is true that small and micro-enterprises play a crucial role in creativity and innovation (European Commission 2010), they are also at very high risk to fail in fulfilling proceeds from investments done, particularly in this difficult juncture of time.

Cultural enterprises, launching new and innovative products, work on two levels, one immediately economic and the other one involving symbolic sphere and social development.

Nosarchives.com, engaging an increasing number of people in this process, proposes a new model of entrepreneurship tied to audiovisual heritage worldwide and, while seeking profit, it enhances image capitalization and contributes to create a common archive where memories retrieval and comparison are shared without boundaries of age, country, religion or cultural attitudes, inspiring *de facto* a real 'Heritage Community'.

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BIOGRAPHY

2010 - present Post-Graduate School on "Valorizzazione dei Beni Demoetnoantropologici" [Anthropological Heritage], "University of Perugia", Italy.

2004 Laurea (summa cum laude) in Lettere – Università degli Studi "La Sapienza" (Rome, Italy).

2010 -present Member of Simbdea – Società Italiana per la Museografia e i Beni Demoetnoantropologici" [Italian Society for Museography and Anthropological Heritage] – www.simbdea.it

SUSTAINABLE CULTURAL HERITAGE MANAGEMENT IN THE ARABIAN GULF

Alan S. Weber, Weill Cornell Medical College in Qatar

ABSTRACT

The Arabian Gulf, despite efforts by the Ottomans, Portuguese, Dutch, and English to control shipping routes and suppress piracy beginning in the 16th century, has remained relatively traditional and stable up until the pre-oil era. However, the discovery of oil in the 1930s and 40s necessitated large expatriate workforces, which now substantially outnumber local citizens in Qatar and the UAE and which make up substantial percentages of the populations of Kuwait, Saudi Arabia, Bahrain and Oman. Along with the influx of foreigners, the Gulf nations have erected modern buildings and skyscrapers based on western designs, and western institutions such as malls, cinemas, and resorts have appeared all over the Gulf, partially supplanting the mosque and majlis as the focus of social and cultural life. This contribution chronicles the rapid changes in Arabian Gulf society, and efforts to preserve traditional architecture, song, dance, poetry and way of life in the face of modernization. For example, the State of Qatar in its national vision plan for 2011-2016 has plotted a clear compromise trajectory between tradition and growth. Thus, this strategy encompasses not only investments in American-style higher education, research, biotechnology, and medicine but also a showpiece Museum of Islamic Art, a new national museum, and generous social support to preserve marriage patterns and family structure. Sustaining cultural heritage is a particularly intricate issue because of the complexity of pre-oil Gulf culture itself which embraces different ethnic groups (Arabs, Persians, Africans, Balochs, and Indians) as well as religious affiliations (Sunnis, Shias, Ibadhis, Zaidis, Hindus, and small Christian communities in late antiquity).

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INTRODUCTION

The Arabian Gulf here will be defined as the six countries of the Gulf Cooperation Council (GCC)—Bahrain, Qatar, Saudi Arabia, Oman, Kuwait, and the United Arab Emirates. Yemen is sometimes included in regional analyses although it is not a GCC member. Cultural heritage has traditionally been divided into tangible heritage, which includes buildings, artifacts, and *objets d'art*, and intangible heritage, which was formally recognized in 2001 by UNESCO's Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity. Intangible heritage encompasses abstract and non-material—yet nevertheless clearly recognizable within the culture—ideas, values, customs, ways of life (*habitus*), song, dance, and poetry. Natural heritage is sometimes added to the definition of cultural heritage, since such factors as geography, climate, soil makeup, and seasonal variation obviously have a profound impact on economic activity and social organization, i.e. whether a culture in adapting to local conditions adopts a sedentary, nomadic, pastoral, or hunter-gatherer economic organizational structure. What is valued and celebrated in cultural production therefore often closely matches what individuals must negotiate with in their natural lived environment. Since the appearance of the Brundtland Report in 1987 and the environmental movement and concerns about global climate change, sustainability of all manner of human activity has come under scrutiny. This contribution surveys the issue specifically of inter-generational equity in cultural heritage preservation management in the Arabian Gulf, in particular addressing the question whether cultural resources are adequately distributed in an equal manner among all participants in Gulf society and if cultural preservation is representative of important subcultures.

Quantifying economically the equitable distribution of both tangible and intangible cultural goods has occupied the emerging scholarly field of cultural economics. Obviously, knowing the actual monetary costs, valuations, and exchange mechanisms of cultural production would be

immensely valuable in providing a set of tools for the rational and balanced distribution of cultural goods and services. Placing value on cultural production is a complicated task, even for physical objects which are subject to traditional and well understood markets. For example, some tangible cultural heritage sites, such as historic buildings, are held in trusts legally preventing their sale or alienation in perpetuity, effectively removing them from market valuation. Sometimes proxies can be useful, such as determinations of what the public wishes to expend in preservation and upkeep for an historic building. And intangible cultural heritage which consists of non-physical, but clearly recognizable, entities such as dance, festivals, song, customs, styles of dress and speech, etc. present even more challenging problems in determining monetary value. In fact, these cultural resources are often referred to as 'priceless.' The fact that cultures fiercely preserve them, both at the individual and national level, and shield them from change and modification—often using the metaphors of erosion or destruction—indicates some popular appreciation of their deep-rooted connection to identity, community, and well-being. Doyle, in an article attempting to define cultural economics itself warns us that “Culture is a fluid term, and despite many brave attempts to identify what it is exactly and which industrial sectors it includes, the boundaries around which activities count or not as ‘cultural’ are not entirely clear” (2010, p. 246). This caveat relates intimately to Gulf culture, which is highly contested and experiencing a rapid transition between tradition and modernity.

The prominent cultural economist David Throsby has identified six key characteristics of cultural goods, two of which are relevant to the following discussion. First, “cultural goods have some public-good properties; in aggregate they yield positive externalities or diffused benefits that may be demanded in their own right” (Throsby, 2006, p. 7). These externalities include the sale of locally produced art or handicrafts for sale and Tourism, which has grown in importance in the Gulf since all of the GCC nations are attempting to shift their economies away from heavy reliance on the gas and oil industries towards a more diversified economic landscape that would include tourism, ICT, intellectual property, and research and knowledge products such as training and education (Weber, 2011a). Secondly, according to Throsby “cultural goods are the vehicles for symbolic

messages to those who consume them, i.e. they are more than simply utilitarian but serve in addition some larger communicative purpose” (Throsby, 2006, p. 7). This second point is important in understanding cultural policy in the Gulf, since cultural management practices clearly exhibit a political dimension in what is valued, encouraged and displayed which reveals and augments official power structures.

An illuminating illustrative example of intangible cultural heritage can be found in the rediscovery and appreciation of European medieval music in the late 19th to mid twentieth centuries as well as the revival of American folk (pre-recording era) music in the 1950s and 1960s, which are strongly analogous. Medieval European music, much of which is religious in nature, was believed to be solemn, serious, and spiritual in nature. However, an additional corpus of music deriving from Troubadour lyric and chanson exists that was clearly entertaining in intent and purpose, and essentially represented dance music. Early recordings of this dance music were played in a classical manner, with precision and the minimization of emotion or exaggerated, surprising, or enthusiastic effects. This raises the issue of ‘authenticity’ or adherence to false or invented traditional norms which can be inaccurate when previous art is taken out of its original context. Similarly, when traditional American banjo, dulcimer, and guitar and voice music was rediscovered in the two decades after the widespread appearance of radio was threatening to homogenize and commercialize music into narrow genres (‘country’, ‘blues’, ‘jazz’), a small group of performers attempted to bring back non-electronic forms and styles of playing popular folk music. However, this movement, which included figures such as Eric Darling, Pete, Mike and Peggy Seeger, and Phil Ochs, again was a reinterpretation of the previous musical genres. Many of the adherents of the folk music revival were also members of socialist and workers’ parties which gave rise to the politically motivated ‘protest song’ based on folk tunes. One of the features of folk (or ‘peoples’) music was that it was easy to play and accessible to amateurs. The professionalization of this genre claimed authenticity and the rise of professionally trained virtuoso players ran counter to its original purposes, although there were in fact recognized self-taught virtuosos of pre-recorded folk music such as Blind Lemon Jefferson, Huddie Ledbetter (“Leadbelly”), and Charlie Patton who were captured on vinyl

recordings at the end of their careers. The main lesson from this analysis is that cultural customs, within certain bounds, are dynamic and fluid and must be given some flexibility for re-interpretation by the particular historic moment instead of the enforcement of a rigid and dogmatic tradition. Each age speaks its own cultural language, although meanings and symbology do cross historical periods.

Music as intangible heritage does differ substantially from fixed tangible heritage, such as buildings, for example. Its utterance is fluid, and altering a traditional song does not destroy the original or a more traditional version – both may co-exist, and in fact this continual recreating of cultural capital should be encouraged. But a unique tangible cultural object creates some additional thorny dilemmas, such as restoration versus leaving the object in its present state. A long standing monument as part of the built environment may also experience various stages of rebuilding and modification throughout a long time period – which stage is authentic, which is more valuable culturally? This issue confronted the archaeologists and legal experts in the unearthing and reconstruction of Shakespeare's Globe Theatre beginning in 1989. The foundations of one of the most famous buildings in English renaissance theatre history were discovered under a car park in Southwark, London. However, most of the remains of the building extend under another historic building—Anchor Terrace—a former early 19th century residence for employees of the Anchor Brewery and a grade II listed building under the Statutory List of Buildings of Special Architectural or Historic Interest. As such, excavations and modifications to Anchor Terrace are not allowed, and a reconstructed theatre sponsored by the Shakespeare Globe Trust was opened in 1997 several hundred feet from the original foundations. Such debates and controversies are healthy and instructive, as they force both experts and the general public to confront the issues of culture and particularly history as a culturally constructed enterprise. Since many of the world's cities are built on earlier remains, particularly Middle Eastern cities which may be thousands of years old, the situation of the Globe arises very frequently in urban archaeology.

The examples above fit exactly the situation facing the Gulf custodians of culture – what is authentic and traditional Gulf culture?

Are the televised professional camel races of today, discussed below, the same as the Bedouin entertainments of fifty years ago? The matter is difficult to discern, since the inhabitants of the Gulf before the 1940s and 50s were primarily illiterate and relied on oral means for transmitting law, stories, poetry and songs. Thus their memorializing of their own culture contained a certain innate fluidity (Weber, 2011b). Written histories of the Gulf rely heavily on administrative records carefully kept by the British Political Resident and Political Agents assigned to advise local rulers and maintain the maritime peace, and increasingly to assist them in building modern states when the new oil revenues became available to local rulers. These records of course provide a particular perspective on Gulf history, that of a colonizing power. The section below outlines the main currents and controversies of Arabian Gulf and Qatari culture, which demonstrate that a mixed culture currently in contestation presents unique problems of cultural heritage management.

LITERATURE REVIEW

Since cultural heritage management and preservation is a new concept in the Gulf (although antiquarianism and collection of antiquities is not a novel *practice* in the GCC), there is very little peer-reviewed literature on the topic in either Arabic or English. Part of this problem involves sensitive political and religious issues that governments wish to obscure. For example, in Saudi Arabia, Salafist religious sentiments discountenance the worship of monuments, graves and shrines and there have been many instances throughout history of wholesale destruction of buildings in the Hejaz and Nejd associated with pre-Islamic worship of Hubal, Al-Lat, Manat, and Al-Uzza. Even cemeteries containing gravesites of the Prophet's relatives have been leveled, including Al Ma'ala cemetery and allegedly the grave of Mohammed's mother Aminah bint Wahn, reportedly bulldozed in 1998. Thus due to this unease with a multi-ethnic and sectarian historical past, and the potential repercussions that some researchers feel when deviating from official cultural and religious narratives, research in the area of cultural preservation often relies on the author's personal experience, published government reports, and newspaper articles. Since in many cases news articles originate as official government news

releases from a centralized agency, they accurately reflect official government views, albeit a one-sided perspective.

DATA AND METHODOLOGY

The following discussion analyzes the challenges facing efforts in sustainable cultural heritage management based on the author's experiences as an educator in the GCC country of Qatar for seven years and having travelled widely throughout the Islamic world. The small corpus of peer-reviewed literature has also been surveyed, along with monographs on the history, culture, and politics of the Arabian Gulf.

RESULTS AND DISCUSSION

WHAT IS ARABIAN GULF CULTURE?

Due to the complex historical and political circumstances of the development of the Arabian shore of the Gulf (which it shares with nearby Iran, sparking the current heated debate about the naming of the body of water separating the two shores as either the 'Persian' or 'Arabian' Gulf), the question of the cultural makeup of the region is a difficult topic and subject to numerous and sometimes significantly variant interpretations. Benedict Anderson's examination of nationalism in his 1983 book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (revised in 1991) in which he coined the term "imagined community" is a particularly apt framework in which to examine recent Gulf development, since not only does the philosophical concept (as it was later generalized and applied beyond the strictly politic realm) fit closely the observed historical patterns and facts of the Gulf, but also Anderson's original formulation of imagined community specifically addressed the rise of the European nation state, the imposition of which on a wholly different regional power structure via British colonialism in the pre-oil era had profound implications for the modern cultural and political structures of the Gulf.

Before the discovery and exploitation of oil in the region circa 1930-60, several types of distinct and recognizable communities inhabited the Gulf. Large areas of the Gulf have very limited water resources,

primarily wells, and sparse ground cover for grazing animals and little opportunity for agriculture except for date farming and irrigated farms in southern Oman. Thus large percentages of Gulf people were nomadic pastoralists or Bedouins (*beddu*) who moved frequently in search of grassland for camels, sheep, and goats. Thus borders were fluid and negotiable, although the ranges (*dirat*) and land and water rights of tribes were generally well known and respected. Cognizant of the risks of overgrazing, and imminent doom from mismanagement of fragile environmental resources, Bedouins practiced a system of land management called *hima*. The environmental damage from animal husbandry experienced in Qatar and the UAE, although in the past blamed on the Bedouins' inherently destructive practices, could equally be attributed to the *interruption* of traditional Bedouin practices, specifically *hima*, in that animals are now fenced in and heavily concentrated, trampling soils (impaction) and necessitating imported food and water. Thus environmental carrying capacity is stretched and carried beyond sustainable limits through the enforcement of sedentarization policies pursued by the newly emergent European-style nation states of the Gulf backed up by international development experts who advised restricting Bedouin movements. This reality has prompted a revival of Bedouins' pre-oil era sense of themselves as careful stewards of the land, and numerous research projects in Qatar are now specifically directed to water desalination, conservation and alternative energies (Weber, 2013). But much of this recent modern history has simultaneously been suppressed, particularly regarding Negev desert Bedouins, since it raises thorny and unresolved issues of land appropriation and dispossession.

The other major social grouping of the Gulf are the settled merchant and small farming classes, who congregated in oases or along the shore. They were called *hadar* or settled Arabs, and tended to be more cosmopolitan, educated and wealthy and many were involved in importing essential goods unavailable in many parts of the Gulf such as metals, building materials, rice, flour, spices and manufactured goods. Many hadar were merchants in the pearl and shipbuilding trades, two of the great economic engines of the region in the pre-oil era (Zahlan, 1979, pp. 20-23; Fromherz, 2012, pp. 113-119).

However, almost invisible to modern history, yet still existing in the Gulf, are a number of subgroups. For example, many Qataris, Saudis, and Bahrainis have roots in Persian culture, as there has been considerable cross-Gulf trade for millennia. Possibly up to 10% of Qataris and 60% of Bahrainis are Shia Muslims with historical links to Iran. The current political tensions between Iran and the Arab world, with some Arabs accusing Iran of fostering a ‘Shia crescent’ in the Gulf by cultivating ties with Iraqi Shias, supporting Hezbollah in southern Lebanon, and providing clandestine support for Shia *Baharna* unrest in Bahrain and the Eastern Province of Saudi Arabia, make it politically awkward for *khaleejis* (native Gulf residents) of Persian descent to make known their heritage, although it is often clearly evident in their tribal name. Due to these tensions, Gulf citizens of Persian origin or who maintain Shia beliefs, particularly in Qatar, often maintain a low profile. No one has determined to what extent crypto-Shia practices and beliefs are currently extant in the Gulf due to Saudi Arabia’s powerful influence in promoting Sunni Salafist practice throughout the region as the one acceptable form of Islam. However, large numbers of adherents of other variant interpretations of Islamic practice also occur in the Gulf, such as the Ibadhis in Oman, and Zaidis in Yemen.

Another neglected group whose modern cultural influence is almost invisible are the Qataris of African origin, many who were brought to the region via the slave trade from the Sudan or Zanzibar, once part of Oman and a transshipment point for the international slave trade (Montigny, 2002). Genetic studies by Weill Cornell Medical College in Qatar have confirmed three distinct Qatari subtypes: Arabian, Persian, and African (Hunter-Zinck et al., 2010), although culturally and socially African-descent Qataris have blended into society. However, anecdotally unspoken discrimination in housing and job preferences based on skin color does exist, but is not publically acknowledged in Qatar. ‘Black Qataris’ apparent seamless integration into Qatari society derives in part from a desire to follow a strongly felt injunction in Islam that fellow believers are brothers and sisters, technically called the ‘ummah’ or body of the faithful, which ideally transcends ethnic, racial and linguistic differences. However, local histories and museums rarely if ever broach the topic of slavery in their displays, as Al Qassemi has noted: “at the height of trade in the mid-19th century, approximately

2,000 to 3,000 slaves were transported from Africa to Arabia annually. Slavery was abolished in Bahrain in 1937 and in Kuwait in 1947, [and] ...Qatar abolished slavery in 1952, Saudi Arabia did so in 1962 and the other Trucial Gulf States (UAE and Oman) did so the following year. And yet none of the dozens of museums of the Gulf even mentions them, let alone their plight and contribution” (Al Qassemi, 2013). For a full understanding of the development of Qatari culture, this segment of the population needs to be recognized and validated.

In reference to the apparent Qatari cultural homogeneity that is represented in the media, what has visibly arisen in the Gulf can be called an imagined community of neo-Bedouinism, in which Bedouin symbols have been adopted by all indigenous members of Qatari and also Emirati society, no matter what their original origins. Symbols of this culture include camel racing, hawking, horse and camel rearing and traditional dress such as thobe and abaya. The Iranian Revolution of 1979, which signaled a general conservative reaction across all of the Muslim world, may be partially responsible for the return to more conservative behavior after more relaxed codes of dress and customs infiltrated the Gulf from the West along with the new found oil wealth.

The reason for the brief and simplified examination of Gulf cultural structure above is that the realities of Gulf history and its imagined communities pose several fundamental questions for cultural heritage management. First, obviously, is whose culture should be expressed and represented in symbols, monuments, and song and dance? Khalaf's series of articles on modern camel racing in the UAE demonstrates the difficulty in pinpointing authentic traditional practices as well as how politics and economics have shaped modern traditions to the extent that one could interpret the modern sport of camel racing as a new cultural practice (Khalaf, 1999, 2000). As Khalaf documents, camel races did occur in the pre-oil era at times of festivals and ad hoc situations. Beginning in the 1980s, however, races became televised, new rules created by newly created racing associations were formulated, and the entrance of hired trainers, trained jockeys, and special breeding stocks meant that only wealthy Sheikhs who took a professional interest in the sport could possibly win the races. At national races, the Emirati rulers

and high placed families appear as part of the ceremonies along with the trappings of state imagery:

This invention of camel culture in the celebration of annual camel festivals provides links to the historical past of the Emirates' pastoral way of life that has been swept away by oil-triggered modernization. These annual races also provide the Emirates' political community with a ritually constructed theater to celebrate its own specific political ideology, cultural traditions, and values by invoking nationalist themes, symbols, metaphors, and language. Framing these cultural celebrations with Badu poetics and cultural aesthetics gives greater credence to the idea of asala (cultural authenticity) for the Emirati national community, which currently perceives itself as seriously threatened by shifting and powerful global forces (Khalaf, 2000, p. 245).

Khalaf's analysis demonstrates that traditional customs do respond to changes in material culture, specifically the modern political and economic realities of the Gulf including increased personal wealth and leisure time and a desire to align Bedouin culture with Gulf elites to bind them to the 'common man,' the Bedouins. The appearance of strong ruling families, as opposed to groups of prominent Sheikhs who helped rule through consultation (*shura*), the modern family dynasties of the Gulf are partially products of British colonization and the forces of globalization. The British provided legitimacy to the ruling families by selling them arms, negotiating oil concessions with them, and propping them up with their naval might when threatened by their neighbors. Some commentators believe that Globalization is simply a proxy for a new economic and cultural imperialism, an extension of the 19th century British colonial enterprise in the Gulf. In the Arab world, globalization is viewed as "another term for capitalism and imperialism" (Mahgoub, 2004, p. 508) and now takes on the form of socially transformative communications technologies and the use of English in education, government and business, i.e. linguistic imperialism. But modern technologies brought to Qatar by globalization, such as the Internet and cell phone have clearly been adapted and

subsumed into local cultural norms instead of enforcing foreign cultural dominance. The penetration rate for mobile devices reached 99.5% in Qatar in 2012 (ICTQatar, 2013, p. 7). The popularity of the cell phone is clearly related to the original oral nature of the culture, and online social networking groups may facilitate or even substitute for the kind of social gatherings traditionally called the *majlis* (Weber, forthcoming).

EFFORTS AT SUSTAINABLE CULTURAL HERITAGE MANAGEMENT IN QATAR AND CHALLENGES OF CULTURAL REPRESENTATION

Both native Gulf *khaleejis* and expatriate observers have noted the rapid westernization and modernization that occurred after the discovery of oil in the region. For example, Radoine notes that the “rich culture of fishermen, traders and pearl divers, which is woven into its strategic geopolitical location, has been overridden by a multi-ethnic population seeking economic opportunities within a newly fashioned urbanism” (Radoine, 2013, p. 241). However, specific steps to halt what is called cultural erosion have been taken in Qatar. In 2008, celebrated architect I.M. Pei, who had come out of retirement, completed the Museum of Islamic Art (MIA) in Doha. Pei travelled throughout the Muslim world in order to collect design ideas that would encompass all of the distinctly Islamic architectural innovations. The collections of MIA are pan-Arab and pan-Islamic in scope, with very little specifically Qatari art since painting, sculpture, and other plastic arts were not highly cultivated among the Bedouin until the recent decades. Although hailed throughout the art world for its carefully chosen and complete collections, including one of the largest assemblages of astrolabes, the museum has at the same time been criticized as an institution alien to local culture. According to Rab, both the Museum of Islamic Art in Doha and the Maritime Museum in Abu Dhabi are “isolated large-scale buildings designed by foreign architects with an Orientalized image of Arabia. These two museums neither engage with nor further contemporary discourse on the role of museums in society, nor do they truly commemorate the maritime legacy of their host cities in the Gulf. Their location and recognizable iconic forms target global tourists far more than national citizens or local residents” (Rab, 2011, pp. 47-48).

Similarly, in Arab sociologist Sultan Sooud Al Qassemi's survey of Gulf museums, he notes the many historical absences from the Gulf historical narrative: for example, 1) slavery, which formed the basis of the pearl industry as many pearl divers were slaves, 2) other important and ruling dynasties outside of the current ruling families, and 3) women. He notes sardonically, "a visit to the Gulf states' museums may leave one wondering if any women had ever lived in the Gulf at all" ("Treasure Trove"). Shias are similarly not visible in Gulf museums by name or culture. This may be in part to reduce sectarian divisions in the region, particularly acute in Bahrain.

One could criticize government authorities for not devoting more resources to developing and maintaining specifically Qatari cultural institutions, particularly in light of the billions of dollars expended by Qatar Foundation, which oversees several American, British, and French branch campuses in Education City in Doha. Additionally billions are being spent for infrastructural development for a distinctly Western event, the FIFA World Cup, which will be hosted in Doha in 2022. The ruling Al Thani family, and specifically the daughter of the former Emir Sheikha Mayassa, has spent over the past decade an estimated 1 billion USD on Western modern art. In 2012, it was revealed that Qatar had purchased Paul Cezanne's "The Card Players" for 250 million USD, the highest price ever paid for a work of art at auction (*Economist*, 2012). Other works acquired by Sheikha Mayassa include modernist masterpieces by Roy Lichtenstein, Francis Bacon, Jeff Koons, and Andy Warhol, purchased with a team of international experts (Pogrebin, 2013). The purpose of these purchases in relation to local culture is not entirely clear, and may simply represent efforts to invest Qatar's recent explosively growing excess liquidity (sovereign wealth funds).

To counter this recent spate of buying of non-Muslim and non-Qatari cultural artifacts, the Qatar National Museum will open in 2017 at a cost of over 400 million. Primarily educational in nature, the Museum will feature the "culture, heritage and future of Qatar and its people. It reflects and belongs to a new era in Qatari prosperity, the country's prominent role in the Arabian Gulf community and its world standing" (QMA, 2013). Designed by architect Jean Nouvel, the

innovative building structure resembles a desert rose, a crystalline mineral complex that naturally forms in the sands of Qatar's deserts. Although the author attended one of the early planning meetings, not much is known publically about the nature of the exhibits, but they will include, as in the first National Museum (the restored palace of Emir Sheikh Abdullah bin Jassim Al-Thani), demonstrations of traditional Qatari life and historical displays emphasizing the country's dual relations with the desert (the *Beddu*) and sea (the *Hadar*).

An initiative to extend intragenerational equity for both Qataris and Muslims throughout the world (equal access to resources – a key component in general sustainability theory) has been developed through the inclusion of over 250 works from Qatar's Mathaf Museum of modern Arabic art and MIA in the Google Art Project, which displays images in super high resolution (Gigapixels). After international lobbying by Qatar, in 2013 Al Zubarah, an 18th and 19th century fishing and pearling village in northwest Qatar, was added to the UNESCO World Heritage List. In addition, Sheikh Hassan of Qatar has collected modern Arabic painting and incorporated this collection into the newly opened Mathaf Art museum which complements the older historical collections of the MIA. Thus cultural heritage efforts and specifically the museums program in Qatar in its breadth and execution does match the statements made in 2008 in the Qatar National Vision 2030 master plan for future development, that Qatar must balance “modernization and preservation of traditions” as well as “the needs of this generation and the needs of future generations” (GSDP, 2008, p. 7).

CONCLUDING COMMENTS

Adequately representing the nuances of an entire culture or mixed cultures within a geographic boundary (nation state) will always remain a politically charged and vexed undertaking. In preserving cultural heritage and managing cultural resources, many individual constituencies will be dissatisfied. Due to globalization and the transnational movement of workers, the number of highly homogenous countries with a single language, religion and culture are becoming fewer and fewer. One partial solution to the problem of cultural inclusion is to allow adequate cultural space—both physical spaces and

opportunities and tolerance—for expression of culture. Cultural expression must also remain dynamic, despite powerful forces that desire fixation of culture into invariable dogmas and traditions, which often are interpretations, possibly politically or economically motivated, of historical moments in time. Qatar has demonstrated in its recent developmental program that it highly values both Islamic and Qatari cultural production and has taken concrete steps in its museum programs and cultural preservation activities, including the founding of a Qatar-based archaeological program of University College-London, to highlight and preserve these cultures. However, greater attention to historical sources and the sometimes uncomfortable social realities of the modern day Gulf would create a more satisfying cultural experience for all residents, and ultimately contribute to greater sustainability of cultural institutions.

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BIOGRAPHY

Dr. Alan S. Weber is an Assistant Professor of English in the Premedical Department at the Weill Cornell Medical College in Qatar, Education City, Doha, State of Qatar (alw2010@qatar-med.cornell.edu) where he teaches literature and the History of Science and Medicine. He holds a Ph.D. in Shakespeare from the State University of New York.

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The intersection between cultural policies, cultural industries, and creativity poses unprecedented challenges and opportunities to the broad field of cultural studies. It opens up contamination between disciplines that have kept some distance from one another. This book offers a clear example of that as it collects the papers that have been presented during the 1st International Conference on Sustainable Cultural Heritage Management, which has been held at Roma Tre University on October 11-12, 2013.

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Lucia Marchegiani is Assistant Professor of Business Organization at Roma Tre University, where she teaches Knowledge Management and Advanced Business Organization. She holds a PhD in Information Systems. Her research interests covers topics such as Technology and Organizations, Experimental Management, Knowledge Management and Social Media, crowdsourcing and boundaries of firms. She has been visiting scholar at the Copenhagen Business School, IESEG Business School, and University of Copenhagen.

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