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Bridging theories, strategies and practices in valuing cultural heritage

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edited by Mara Cerquetti

ECONOMIA VS CULTURA?

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Economia vs. Cultura?
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WP4 – Application of the SMART Values methodology in pilot projects
The volume collects the experience of national stakeholders in valuing cultural heritage and the perspective of the international partners involved in the project.

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Introduction

Bridging theories, strategies and practices in valuing cultural heritage is published within the framework of the international scientific project *Smart Value* (Scientific Modern Analysis of Research Topic; Values and valuation as key factors in protection, conservation and contemporary use of heritage – a collaborative research of European cultural heritage[1]), that aims at creating a research consortium with the purpose of summarising the state of knowledge and experience as well as of creatively developing a methodology for analysing the value of the preservation, enhancement and sustainable modern use of cultural heritage. The project is co-funded by the JPI (Joint Programming Initiative) – JHEP (Joint Heritage European Programme) – Joint Pilot Transnational Call for Joint Research Projects on Cultural Heritage[2], with the support of the Italian MIUR (*Ministero Istruzione, Università e Ricerca*), and involves partners from three different European countries: Poland (Lublin University of Technology, consortium coordinator), Lithuania (Vilnius Academy of Arts) and Italy (Politecnico di Milano, University of Macerata and Altravia s.r.l.).

This publication is one of the outputs of the WP4 (Application of the Smart Values methodology in pilot projects), of which University of Macerata is in charge. The volume brings together the perspective of the international partners involved in the project on value and value assessment and the one of some key stakeholders in the evaluation of cultural heritage at a national level[3]. In order to *build a bridge* between theories, strategies

[1] <http://www.smart-value.eu/smartvalue-project.php>, 20.06.2017.

[2] <http://www.jpi-culturalheritage.eu/>, 20.06.2017.

[3] The experiences carried out by national stakeholders were also presented and

and practices, it provides a common ground of discussion for academicians, policy makers and professionals, by comparing: (1) models and methodologies elaborated by the academia to measure and evaluate cultural heritage value; (2) national and international policies and plans; and (3) best practices in the management of cultural heritage, sites and institutions. To that end, the book is divided into three sections.

The first section (*Theories*) is mainly theoretical and collects papers from the partners involved in the project.

Bogusław Szmygin, who is the project coordinator, discusses heritage value assessment as a critical issue in cultural heritage protection, due to the vast differentiation of properties considered as heritage, the great diversity of values represented by the heritage, the various circumstances in which the valorisation is performed and the divergence of stakeholders involved in this process. Therefore, there is no one universal method that could be used in heritage protection. Aiming at developing a holistic valuation methodology that will enable the perception and analysis of cultural heritage within the overall context, the author suggests a model diversifying the valorisation system into two levels (stages): 1) level 1, the historic monument value assessment, that is the overall value of the monument (without indications for its protection); 2) level 2, the analysis of the value of the historic monument, that is the assessment of the value of the elements of the monument or the identification of values attributes (in order to determine the forms of its protection and the range of possible intervention).

Alfredo M. Ronchi introduces the concept of "axiology" in the domain of heritage, outlining the notion of "values" related to heritage in a broad sense and of the other different elements actively contributing to the overall appreciation and fruitful exploitation of our legacy. The main focus of his paper addresses the digital platform designed and implemented in order to actively

discussed in a workshop held in Macerata on the 25th of May 2017, aiming at boosting the dialogue between academicians, policy makers and professionals operating in the field of cultural heritage management. See: <http://www.smart-value.eu/docs/Locandina_WorkshopSMARTVALUE.pdf>, 20.06.2017.

manage the different values associated with heritage assets. A short description of the platform logic is provided including its main modules and functions. Future developments are described in detail, including the basic architecture of an enhanced platform designed in order to fulfil user's expectations in the near future.

Vaida Ščiglienė, Vaida Almonaitytė-Navickienė, Kristina Daubarytė, Ieva Kuizinienė and Angelė Čepėnaitė provide the reader with the Lithuanian perspective through a case study. They focus their attention on Panemunė Castle as «a case of the Lithuanian heritage preservation when a property receives adequate management and is in use». Panemunė Castle is a heritage property belonging to the Vilnius Academy of Arts (VAA), the institution of higher education, actively involved in the processes of the Lithuanian cultural policy. The research examines this heritage object in the entirety of its values and their impact on the environment, with a possibility of their synergism for the benefit of the place. The analysis of the different facets, both one by one and collectively, leads to the conclusion that the social, cultural, artistic and economic values of Panemunė Castle as a heritage property influence their environment, but are not experienced as a powerful driving force of the contemporary heritage protection. The process remains fragmented, sporadic and underdeveloped, with its elements failing to achieve synergism for the place.

In line with this approach, Mara Cerquetti focuses on the museum sector, highlighting the need for an open and holistic method to measure the value that museums have to create in current society. After reviewing the different typologies of cultural heritage value examined by the international economic literature, the research shifts its focus from heritage value assessment to public value creation and measurement. In particular, when reviewing different typologies of value, values are understood not only as the cultural heritage's attributes (e.g. cultural and economic, use and non-use, etc.), but also as a set of utilities or benefits for different recipients. Subsequently, by approaching value creation through a multidimensional and multistakeholder perspective, the analysis focuses on tools and indicators to measure and evaluate museum performances. Finally, sharing suggestions arising from the public value approach, some recent innovative frameworks are discussed. Their application to the cultural sector is pointed out, underlining critical issues that museums – especially small institutions – have to face, due both to the difficulties in the collection and selection of indicators, and to the lack of adequate skills and competences to approach strategic management.

Concluding the first part of the volume, Maria Luisa Saviano and Marta Maria Montella expand this open, dynamic and holistic perspective, investigating issues of enhancement and sustainability in cultural heritage management. In particular, some aspects of particular importance are highlighted: 1) enhancement and value are multi-dimensional concepts whose interpretation implies the definition of the viewpoint adopted in the evaluation process (perspective of the observer); 2) value is not intrinsic to goods but dynamically emerges from interaction, especially with the users; 3) even the concept of sustainability cannot be generalised, and requires a context of reference and a perspective of observation. Therefore, a conceptual and theoretical framework based on the adoption of a systems perspective is adopted and, in particular, of the *Viable Systems Approach* (*vSA*), an Italian research stream which applies the principles of systems thinking to the study of business management issues. By building upon CSR (Corporate Social Responsibility) and ST (Stakeholder Theory) research streams, the methodological approach frames the issues of CHM (Cultural Heritage Management) more effectively, making them more effective, efficient, and sustainable on both a theoretical and a practical level.

The second part of the volume (*Strategies*) shifts the attention to international and national strategies to improve the culture of value and evaluation in the cultural sector.

This section is opened by Annalisa Cicerchia (Culture Action Europe), who investigates both qualitative and quantitative approaches to assess the impact of cultural practice and participation on health, with reference to recent international research projects. After examining the role of health and culture in some recent well-being measures such as OECD’s Better Life initiative (Measuring Well-being and Progress) and Istat’s

Equitable and Sustainable Well-being (BES – *Benessere equo e sostenibile*), the author discusses die-hard dichotomies and slippery definitions (measurement, impact and culture). This last section of the paper briefly introduces «three examples of cultural heritage-based activities specifically designed for generating impacts on the health of those taking part in them»: 1) the project "Art in Your Hands", launched in the spring of 2012 by the Education Department of the Marino Marini Museum; 2) the activity carried out by the University of Bologna and the Santa Croce Hospital in Cuneo, involving a cultural cooperative, Kalatà, at the Santuario di Vicoforte (Cuneo); 3) the AS Film Festival, now in its 5th edition, which takes place every year at the MAXXI – *Museo Nazionale delle arti del XXI secolo* in Rome.

The paper by Alberto Garlandini, Vice President of ICOM, follows. The author examines and discusses different international documents «which are now a global reference not only for museums' management but also for protection and promotion of cultural heritage». After discussing the museums' ethical approach to social change and cultural diversity, he points out the importance of soft laws, operational standards, guidelines and codes of ethics in implementing international values, norms and procedures. Subsequently, he provides three recent examples of the greater attention paid by international law and authorities to diversity, cultural heritage and museums: the ICOM Code of Ethics for Museums, UNESCO's 2015 Recommendation on Museums, the United Nations Security Council's Resolution 2347 (2017) on cultural heritage protection in security and peacekeeping missions, the Joint Declaration of the Ministers of Culture of G7 in Florence. In the last part the author also introduces two examples of national laws recognising ICOM's values: the 2014 Reform of the Italian State Museums and the German 2017 Law on the Protection of Cultural Heritage.

Standards and quality culture are also the main focus of the paper by Antonella Pinna, a member of the Italian working group in charge of updating the document "Uniform Quality Levels for the Enhancement of Museums". The author focuses on the Italian museum system, considering minimum national standards for museums as core standards for citizenship. She goes over the Italian debate on this topic and its subsequent theoretical and practical developments and formulations, pointing out the uneven results of the application of museum standards. The ministerial reform of state museums has recently brought the focus of attention back to the objective of ensuring uniform levels for the enhancement of cultural institutes. The formulation of uniform quality criteria and parameters for services, essential for monitoring and evaluation, must not neglect the opportunity of having an effect on the evolution of Italian museums as vital areas for building citizenship and raising the quality of life.

Finally, Ludovico Solima provides the reader with some remarks on the meaning of museum accessibility and audience development, «currently one of the focal points of the national and international debate, in the light of the relationship linking museums to their real and digital visitors». Moving from these assumptions, the author focuses his analysis on a recent experience carried out by the National Archaeological Museum in Naples (MANN), which has launched several activities with this purpose, including the creation of a video-game set at the museum, as «one of the first attempts, worldwide, to create a link between the gaming industry and museums, an aspect of museum management still completely unexplored».

The third and last section (*Practices*) firstly presents two different experiences – selected among the winners of the Premio Riccardo Francovich (editions 2016 and 2017) –, that could be considered as best practices in the heritage sector because of their positive results in achieving relevant socio-economic goals: audience development, citizen engagement and sustainable development.

The Poggibonsi Archaeodrome, presented by Marco Valenti and Federico Salzotti, is a project backed by the Siena Museums Foundation and the City of Poggibonsi, that started in 2014 with a small share of public funds. The project pursues an in-progress full scale reconstruction of the 17 structures found during the excavation of a Carolingian Age village in Poggibonsi, aiming not simply at rebuilding features, but at creating «a real "Archaeodrome experience", making it a place where people can learn while having fun, getting in direct contact with the materiality of history by living and experimenting it». The Poggibonsi Archaeodrome, that is now managed by Archeòtipo srl, has witnessed an immediate success in terms of visitors and followers, as well as gaining the attention of national and local mass media.

The second experience illustrated in this section is that of the San Gennaro Catacombs in Naples, an excellent example of how the enhancement of cultural assets could «help to modify and stimulate the local community to emerge from years of cultural and social isolation». It is a bottom-up experience, born in 2006 from a group of highly motivated young people to renovate Rione Sanità (Naples), bringing together their strengths and experiences at the service of the community, "not to change city, but to change *the* city". Thanks to the social co-op "La Paranza Onlus" the early Christian catacombs were salvaged from neglect and given back to the Neapolitans and to the thousands of tourists who come to visit them every year from all over the world. Positive effects generated by this experience concern the employment of young adults and the settlement of new economic activities in the same area.

This section is closed by the presentation of the activity of ICOM Marche, a key local stakeholder of the University of Macerata, supporting museums in the Marche Region. Romina Quarchioni, coordinator of ICOM Marche, presents some editorial projects developing the topic "Museums and Cultural Landscapes" and the project "Adopting a museum", «a major initiative aimed at supporting the 34 museums damaged by the earthquakes that struck the Lazio, Marche and Umbria regions on August 24th, October 26th, and October 30th, 2016».

The Smart Value project is still ongoing. This work reveals that there are different notions of value as well as different cultures and traditions underpinning *theories*, *strategies* and *practices*. Their further cross-fertilisation is strongly desired in order to share a common framework to assess and evaluate cultural heritage value and cultural activities.

Mara Cerquetti
Steering Committee Member

Theories

Bogusław Szmygin*

Heritage value assessment system (Smart Value). Conditions, assumptions, structure

The value assessment is one of the most important tasks that needs to be undertaken in the process of heritage protection. It is an action of great importance but also of great difficulty. The main problems concerning the heritage valorization result from the vast differentiation of properties considered as heritage, the great diversity of values represented by the heritage, various circumstances in which the valorization is performed and the divergence of stakeholders involved in this process. Such a big amount of changeable factors which influence the heritage value assessment explains why there is no one universal method that might be used in heritage protection.

The issue of heritage value assessment has been repeatedly analyzed by the specialists working on heritage protection. In recent years it has been the main subject of the works of the Polish National Committee of ICOMOS. ICOMOS Poland is an organization associating the leading experts dealing with the heritage protection, therefore it undertakes and elaborates the crucial subjects concerning heritage protection. Broadly defined value assessment has been the subject of some annual scientific conferences and publications in last years[1].

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[1] The publications on heritage value assessment that are considered to be the most important prepared by Polish National Committee ICOMOS are: PKN ICOMOS 2012, 2013, 2014 and 2015.

A very broad discussion, in which over 100 experts working on various typological groups of heritage and different aspects of heritage protection confirmed that this issue has not been evaluated and solved in a satisfactory manner[2]. It has been stated that the systematic summary of the state of knowledge on the heritage value assessment is necessary as it may be the basis for the developing of the methodology enabling the objective valorization of the heritage value. These conclusions were the foundation for creating the Smart Value project[3].

1. *Aims and assumptions of the Smart Value project*

The Smart Value project aims at creating a research consortium that will summarize the state of knowledge and experience as well as creatively develop a methodology for analyzing the value of the protection, preservation and modern use of heritage. The main research objective of the project is to develop a holistic valuation methodology that will enable the perception and analysis of cultural heritage in the overall context of environmental conditions (cultural, ecological, social, economic dimensions).

The analysis of the problems connected with heritage protection, conducted in the first stage of the project confirmed that the value assessment is essential in this area. Value assessment is important as it is a basis for:

a) selecting the *objects* that should be regarded as monuments;
b) creating a *public acceptance* for heritage protection;
c) selecting the elements of the monument, which are the *material carriers of values* – when the intervention is necessary and only some elements could be protected;

[2] It is worth mentioning that the problem of heritage value assessment has been elaborated also by other ICOMOS Committees in the recent years. International Scientific Committee Theory of Conservation has published a collective monograph (Tomaszewski 2008).

[3] The international scientific project *Smart Value* (Scientific Modern Analysis of Research Topic; Values and valuation as the key factors in the protection, conservation and contemporary use of the heritage – a collaborative research of European cultural heritage) was funded by the European Joint Programming Initiative "Cultural Heritage and Global Change: a new challenge for Europe".

d) determining the *rules and forms of monument protection* based on the determination of the consequences of the intervention.

Due to these factors the heritage protection is based on assessing the values: without the concept of values there is no concept of heritage and without the selection of values there is no heritage protection.

The first stage of the project was the analysis of the current state of knowledge on heritage value assessment. As these works had an open character, a lot of European experts were involved in the process. The research comprised the broad analysis of the literature. Gathered information was discussed in the course of few conferences and published as papers[4]. The overall goal was to create the indications for formulating the model/system of heritage value assessment.

The general conclusion of value assessment systems analysis was that theoretical and practical evaluation systems are limited to outnumbering the values that can be assigned to the historic monuments. Of course, the contemporary assessment systems include a wide spectrum of values – artistic, historical, economic, cultural, social, material and intangible, etc. However, the systems of heritage valorization do not include the organizing methods of these values and do not define their hierarchy.

The most important conclusions resulting from the characteristics of valorization systems are following:

– systems include very diverse values (there are no rules or restrictions);
– systems increasingly contain the values recognized by the stakeholders (non-professionals);
– the increasing importance of the values is recognized by the stakeholders (non-professionals);

Unfortunately, analyzed valorization systems do not have practical use. It results from the fact that the valorization in practice requires two elements: a *set of values* and their *hier-*

[4] As a part of the project following monographs were published: Szmygin 2015a and 2015b; PKN ICOMOS 2016.

archy. In the case of heritage, a set of values can be objectively determined, while their hierarchy is determined by the reviewers (stakeholders). The hierarchy is individual – cannot be universal. The hierarchy changes over time and depends on the many circumstances.

In practice the value assessment issue is even more complex because the evaluation is carried out by multiple stakeholders – individual and collective. Each of them can prefer other hierarchies of values. Therefore, it is possible to enumerate/catalog different groups of values. However, it is not possible to determine (impose) the hierarchy of values. There is no universal hierarchy. Such a hierarchy cannot be developed as a result of scientific research.

It is only possible to examine individual cases – which hierarchies are applied by individuals and which hierarchies are preferred by groups of stakeholders.

However, these hierarchies are not durable and can change depending on the circumstances.

The following conclusion may be drawn: it is not possible to create a universal model of heritage value assessment, which will take into account both a wide set of values represented by the monuments and their hierarchies, recognized by a wide set of stakeholders. As a consequence, currently existing value assessment systems, limited to evaluation of the heritage value, have only supplementary role.

It is, however, possible to create a universal model of heritage value assessment, which will take into account the object's features/values as a historic monument and their hierarchies from this point of view. Such a limited (specialized) value assessment should be done by experts working with monuments. Only after having determined their value they may be confronted with the stakeholders. At this point of valorization, the stakeholders may present the values they stand for and the reciprocal hierarchy will be determined.

It is necessary to note that specifying the hierarchy of values is a process of conflict. Therefore, an appropriate, documented, supported by arguments, scientific heritage values assessment strengthens the position and efforts of the specialists responsible for heritage protection.

Conclusions presented above result from the analysis used in the heritage value assessment that became the basis for creating the model of monument value assessment including exclusively the monumental values.

2. *Structure of Smart Value system*

The most important assumption defining the heritage value assessment system (SV) concerns the limitation of values that are analyzed. *Smart Value Heritage assessment system* includes generally the values associated with monuments as physical entities, primarily due to the characteristics which could be objectively recognized by heritage specialists. Other values (economic, political, cultural, religious, symbolic, etc.) could be the subject of SV assessment system only to a limited extent. It results from the fact, that it is impossible to create an objective hierarchy of these values in relation to the values recognized by the experts.

Valorization including other values should be conducted on the basis of results obtained during SV value assessment. It needs to be stressed out that the monument valorization including other values (hierarchies) may lead to a radical change of its value assessment. That is why, the SV assessment should be the groundwork for the further actions undertaken as a part of heritage protection system – it concerns above all the definition of a set of heritage, rules and forms of monuments protection. Due to its broad needs, the valorization should not be a complicated procedure.

The value assessment is also a starting point for other important actions applied in heritage protection, which may however have different character. The actions serving the selection of the objects – that should be regarded as monuments and creation of a public acceptance for heritage protection – have more general character and belong to a discipline described as "heritology". On the other hand, actions aiming at the selection of the elements of the monument, which are the material carriers of values – when the intervention is necessary and only some elements could be protected –, as well as determining the rules and forms of monument protection based on the determination of the consequences of the intervention, have both analytical and practical character. Therefore, they belong to a discipline called "conservation".

The diversification of individual functions, which assessment serves for, requires the diversification of the valorization system itself – the values should be defined in a different form. That is why, in the process of heritage value assessment, we distinguish two levels (stages).

1) *Level 1*: the historic monument value assessment – the overall value of the monument (without indications for its protection);
2) *Level 2*: the analysis of the value of the historic monument – the assessment of the value of the elements of the monument, the identification of values attributes (in order to determine the forms of its protection and the range of possible intervention).

2.1 *Level 1: the historic monument value assessment*

The aim of the evaluation on the Level 1 is to determine the overall value of the monument within the defined reference group. Evaluation involves comparing the monument to a collection of objects that have been designated as reference group. The comparison is based on defined criteria (used i.e. in UNESCO Word Heritage System).

Value assessment is relevant, because it is always limited to a certain monuments set. Thus, the evaluation requires the identification of the reference group and characteristics (criteria) for which comparison is made. Chosen characteristics used in comparison are recognized as values and the objects that are their representation as valuable (according to the accepted Reference Group and criteria).

Value assessment done in frames of Level 1 should be an organized process, which is composed of consecutive actions, conducted in a succeeding order.

Level 1 – stages of assessment:

1) the characteristics and analysis of the monument in order to select features, for which a reference group will be specified;

2) the indication of the reference group (which will be a comparative context);
3) the determination of the assessment criteria – to verify the features as the basis for the assessment;
4) the assessment of the value of the monument in the light of the selected criteria in relation to the reference group.

Level 1 valorization requires an implementation and definition of two terms: "reference group" and "criteria".

The first term essential for a valorization in SV system is so called reference group (it can be called comparative group). The reference group is a set of historic monuments to which the assessed monument is compared. The reference group may be fixed according to various criteria – typology, territory, period, etc. The most popular reference group is created based on the typology, taking into account also territory and chronology. Worth mentioning is the fact that in practice the identification of all monuments belonging to a certain reference is not required. However, all sites of an essential value need to be identified.

An example of a methodologically organized comparative analysis is an evaluation of properties undertaken in the UNESCO World Heritage System. Defining the reference group is based on indicating a proper typological group to which valorized property belongs. In *Operational Guidelines* so called thematic studies are indicated – thematic studies are analysis of whole sets of historic monuments which belong to a certain group. As a consequence, the value assessment of a particular group of monuments is done by professionals specialized in that topic (mainly in the frame of ICOMOS International Scientific Committees). It is fully justified, because the defining of the reference group determines the valorization process and therefore requires suitable qualifications.

In Polish heritage protection system, the reference groups are not usually determined – the comparative analysis is not conducted. Unexpressed reference group is the whole set of monuments on the investigated area (country, region, city).

The basis for choosing the reference group is defining the criteria used for the identification of their elements. It is necessary to specify the criteria for which shall be made a comparison of the monuments within the reference group – age, size, impact, quality, innovation, creator, etc. Each reference group of monuments has its own specificity, due to which it is possible to indicate criteria of assessment. Specifying criteria, it is an individual process of each group (defining the criteria for a particular group of monuments, one can use the criteria from World Heritage System).

Defining the criteria should be accompanied by indicating the rules of their measurement (measurable criteria should be preferred). As a criterion, the evaluation of authenticity (state of preservation) and integrity (completeness) may be applied.

The assessment based on more than one criterion requires defining the mutual superiority evaluation scale. It is necessary to underline that the criteria applied for a reference group and criteria applied for monuments evaluation within the frames of a reference group are not the same (only in some cases could be identical).

At level 1 assessment leads to the assessment of the value of the monument in the context of the reference group according to the adopted criteria (it is also the basis for the valorization of the whole set of monuments).

The assessment covering the entire set of historical monuments (without indicating smaller reference groups) can be made based only on simple criteria (e.g. age) – therefore the assessment of the whole set of monuments could be only approximate and general.

2.2 *Level 2: the analysis of the value of the historic monument or the analysis of the historic monument as a value carrier*

The purpose of the analysis of the value of the monument is to identify those elements that are material carriers of this values (determined at the level 1). In practice, the purpose of the analysis of the value of the monument is to determine its attributes (they are tangible or intangible). The general value assessment of particular historic monument at Level 1 required the comparison within proper set of historic monuments, whereas analysis of the value of the monument relates only to the monument – does not require comparisons outside the monument.

The analysis of the value of the monument is done when the intervention is necessary and when is needed to select elements which are subject of protection and determine the manner and scope of intervention. The selected elements of a historic monument are considered as valuable because are necessary for preserving their whole value.

Level 2 – stages of assessment:
1) the determination of the value attributes (specified at level 1);
2) the identification of the material carriers of values attributes;
3) the analysis of changes in the value of the monument as a result of possible transformations of elements of the monument;
4) the determination of the guidelines regarding the scope of protection of the monument.

From the valorization methodology point of view, point 3 and point 4 do not belong to this process; however, they have been included due to their importance for the protection of the heritage value.

On the level 2 the notion of value attributes is of a key importance. Attributes are features or elements of the historic monument which are fundamental for its values; due to which the monument was considered to be an important one. The values are represented by attributes – the value could be represented by one or more attributes; however, one attribute could represent more than one value.

Material attributes can be evaluated from the point of view of the authenticity and integrity. In the heritage protection the maintenance of authenticity and integrity is crucial.

The second important notion is “carriers of values attributes”. Carriers of values attributes are material elements representing the value attributes of the monument. A material attribute could also be equal with its carrier. Authenticity and integrity of carriers of value attributes could also be assessed.

All values important for historic building evaluation should have defined attributes and their carriers. This is the main goal of the analysis at Level 2.

3. *Final remarks*

Smart Value valorization system elaborated in the frames of the project *Values and valuation as the key factors in the protection, conservation and contemporary use of the heritage* is mainly devoted to the built heritage. The necessity of elaboration of the comparative analysis and defining the value attributes limits the use of SV system to the most important historic monuments, which require special care.

It needs to be stressed that the SV assessment delivers detailed information which is essential for the Management Plan preparation. That is why, SV assessment should always be an integral part of the historic monuments' Management Plan.

The verification of SV assessment system will be conducted on selected historic monuments. In order to verify the SV system from various points of view, three industrial monuments of different type have been selected:

a) Duszniki Paper Mill, 17th century (*Appendix*, fig. 1);
b) Żyrardów Faktory & Village, flax factory, 19th century (*Appendix*, figg. 2-3);
c) Bóbrka Oil, petrol mine, 19th century (*Appendix*, fig. 4).

The detailed presentation of the valorization of selected monuments will be presented in the monograph summarizing the project.

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Appendix

Fig. 1. Duszniki-Zdrój, paper mill (Photo by A. Fortuna-Marek)

Fig. 2. Żyrardów, textile settlement (Photo by A. Fortuna-Marek)

Fig. 3. Żyrardów, urban industrial complex (Photo by A. Fortuna-Marek)

Fig. 4. Bóbrka, oil museum and oil mine (Photo by A. Fortuna-Marek)

Alfredo M. Ronchi*

The Smart Value platform

Preamble

Computers have been around for about half a century and their social effects have been described under many headings. Society is changing under the influence of advanced information technology; we face fundamental transformations in social organisation and structure. Such a change is getting much more evident in the recent period of time, nowadays digital technology pervades mayor part of the world, mobile position aware devices, social media and apps are spread everywhere. E-Government and e-Health force citizens to interact via the Internet, access and digital skills make the difference.

Economy has been profoundly changed, on the one side huge market players such as B&B or UBER practically do not own any of the assets they manage but they own the "platform" to provide such services and this widely demonstrated to be the main asset. Another actual trend is about key information, user profiles, and big data analytics trading; Amazon and digital malls use to have a core business different from the appearing one as it was for Mc Donald's as a real estate corporation. They do not earn from the official business, but selling selected customer's profiles to other business companies.

The combined effect of such trends is deeply influencing society shifting key assets from the physical world to the cyber dimen-

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sion; young citizens are changing and the change is not smooth, it is a real discontinuity.

Today we are not yet in the maturity phase of what time ago was named “digital revolution”, but we are already aware that it is a true revolution, not simply a rich set of new technologies. It is profoundly impacting on society and economy, changing both of them in an almost unpredictable way. It is not the matter to increase the throughput of industries or reduce costs. Digital domain revolutionises because it is ontologically different from past; copies are perfectly equal to originals, can travel across the planet at light speed and be infinitely replicated at zero cost. There are no more distances and time constraints. Even physical objects may enjoy “tele-transportation” thanks to “makers” and 3D plotting. It is the time of the “wisdom of crowds”, to mention a well-known book.

We are witnessing relevant changes due both to technological enhancements and modification of user requirements/expectations. ICTs are stimulating changes in the way most people earn their incomes; altering the balance between our roles as consumers and producers; changing the way we educate succeeding generation and train ourselves; changing the fruition of world’s cultural heritage; transforming the delivery of health care; altering the way we govern ourselves; changing the way we form and manage communities; altering the way we obtain and communicate information; contributing to bridge some cultural or physical gaps; and modifying pattern of activity among the elderly, last but not least potentially contributing to a green world.

Mobile position aware devices together with powerful virtual and augmented reality applications are considered everyday commodities to find a shop or choose an apartment in our preferred district. Such commodities are deeply influencing our behaviour reshaping the way we do things or acquire experiences. Big and open data extended the area of data querying and data mining enabling new services and applications. Internet of things and network of sensors are progressively enabling new sectors and services, deep machine learning and crowd computing are progressively doing the rest. Crowdfunding, crypto-currency, FinTech, bitcoins and blockchains are going to revolutionise economy.

In recent times artificial intelligence is back[1] and offers new applicative scenarios that may really benefit citizens in their everyday life. In particular, the crowd approach summed with big and open data opened the way to innovative approaches simply unthinkable before. Even if announced by the Chinese government as a reality in the field of telecommunication satellites, we will not take into account today the incredible future impact on society due to quantum computers and huge sets of Qubits ensuring "superposition", "entanglement", and "quantum tunnelling". This is not a complete list of changes, but highlights some of the most prominent and important effects of ICT on our society.

Everyone experienced in "ICT based innovation" knows that "it is not only a matter of technology". Of course technology advances are one of the potential actors, enablers, as in the case of the diffusion of personal computing or easy access to digital networking. Anyway different parameters are actively influencing e-Services success or failure: cultural aspects, organisational issues, bureaucracy and workflow, infrastructure and technology in general, user's habits, literacy, capacity, market models or merely interaction design.

1. *eCulture: ICTs and culture*

Drawing upon the over thirty years of experience and achievements in digital cultural content and the issues and achievements associated with digital collections and cultural content, we are now in a position to reply to some fundamental questions. Does ICT for culture really provide added value to end-users? Are museums, content providers and users ready and willing to use new technologies to explore cultural heritage? Do ICT tools really help content holders and/or end-users? Shall we now try to provide some answers? Have we mastered the general framework? Is the necessary technological framework already in place?[2]

[1] Artificial Intelligence was a flagship of innovation in the eighties and in the following decades a number of applications and services benefited from such technology, today is back with renewed ambitions and goals.

[2] Ronchi 2009.

The state of the art of eCulture as a result of over thirty years of investments in digital technologies is well known and evident. Despite the relevant efforts spent in this sector, the perceived added value is far less than in other sectors of eCitizenship. Apart from the main achievements in the field of libraries and archives that since the beginning were able to identify the added value of digital technologies, main achievements are probably pertaining the field of virtual reconstruction in archaeology and augmented reality in historical locations and museums.

Long time ago, even before the explosion of the Internet and web technology, some visionary researchers[3] depicted the future access to "culture" as a "system for universal media searching", a platform enabling the simultaneous fruition of cultural content adequately contextualised in space, time, culture. Access to multi-spectral images, hire-pictures, texts, and videos; no care about different data warehouses, digital formats, and quality. The vision was exciting but it was too early both on the technological and museums side. Early in the nineties no RDF, no XML, no semantic web, no data mining, no crowdsourcing, no automatic tagging, no artificial intelligence tools and computer vision. In addition, no mobile position aware devices always on and, of course, no apps.

Since that time big advances have been done in information technologies and infrastructures, user's expectations evolved quite a lot; young generations show a completely different mind-set. Mobile position aware devices are nowadays a commodity, they are considered like our wallet, e-services provided in many fields were simply not foreseeable ten-twenty years ago[4], information integrators are overturning different domains, semi-automatic and automatic semantic connections and advanced data mining are on stage, big data advanced analytics is mature as well, key contributions are coming from crowds, revolutionary interfaces and previously high cost technology is now available on street markets. Having briefly depicted the evolution of technologies

[3] See: Prof. Kim H. Veltman, Perspective Unit Leader at the Mc Luhan Institute, Toronto, who designed SUMS – System for Universal Media Searching (1994).

[4] Jeffrey 2001.

and some of the impact they had on the social and cultural side, we can now approach the entry point to the main subject of the present paper.

2. *The "Value" approach*[5]

In order to provide the grounds about the description of the architecture and main features of the Smart Value platform, we will briefly introduce the concept of heritage assets values and related aspects already depicted in detail in other publications[6].

In a very concise way we can consider the matter of values as the complex interaction among different aspects, a simplified approach includes:

– heritage typology (natural, cultural, intangible, etc.);
– wide set of "values" (economic value, return of investment, social, cultural, exceptionality/uniquely, etc.);
– geographic range (valuable for locals, national, regional, global, non-local mainly, etc.);
– potential users (experts, specialists, collectors, businessmen, citizens, researchers, community members, etc.).

We would like to stress that this approach includes the widest range of assets[7], values and even potential end-users, not limited as usual to experts, tourists, and students. Major parts of these values are "potential"; sometimes there is no chance or need to monetise them. As many time happens the "effects" of the "values" are shared among different actors in the value-chain, sometimes not including the public body looking after the cultural assets. Many times it happens that the one who covers the expenses is not the one who earns much money from the "use/fruition" of the cultural asset, it is a kind of asymmetric market model. Moreover, sometimes the full set of values is not evident at least to the managers or it is not considered proper or "wise" to take advantage from them.

[5] See: Montella 2009.
[6] Ronchi 2014a, 2014b and 2014c.
[7] E.g. including food and traditional dishes.

Occasionally the value is significant only for a specific target group, may be foreigners or collectors, on the opposite, sometimes it is evident at global level, that means it is a patrimony of humanity as we use to term it. As an example of values, long-term traditions and rituals may strengthen cultural identity; historical palaces or classic cars apart from the usual historical relevance may be extremely valuable as movie locations and key elements of the scene.

Such an approach will not only maximise the economic impact (economic value, self-sustainability, return of investment, market-induced, etc.), but even cultural and social aspects (cultural identity, appreciation, customer loyalty, sense of belonging, minorities, etc.). It will help to identify "valuable" assets from the cultural point of view when it is not so evident such aspect and support decision makers in identifying the specific context, aspects, side-components, services that make such asset more valuable and appreciated[8].

The exploitation of such values will not, necessarily, jeopardise our heritage, cultural assets are not rivalling and a wise exploitation will not "consume" them. On the contrary, a clear identification of their "values" will help to identify and protect them creating the basic conditions to ensure a proper exploitation. Such a scenario looks like a win-win agreement: citizens may benefit from the fruitful exploitation of their own heritage, and stakeholders may benefit from enhanced visibility and incomes. The cultural heritage, in the broad sense and in all its forms, is the bearer of a multitude of values: historical, witness, nationality, civilisation recognition, cultural identity, traditions, arts, science, conservation and technology. The plurality of values associated to a cultural "object", however, is widening according to the variety of stakeholders who consider themselves part of the process of use, conservation and management of heritage.

Establishing these values when making decisions concerning the assets and, therefore, satisfying the needs of different stakeholders, turns out to be of crucial importance, mainly because

[8] E.g. how to reach the location: old railroad, trekking, etc.; sometimes this analysis may help in defining the restoration plans.

they are the values to decide the degree of attractiveness of a given territory.

Therefore, the cultural heritage refers to a heterogeneous demand to be recognised in its many components, in order to investigate the space of values in its global extension, space that, as we shall see later, is delimited by the different needs of its differentiated demand.

Except that, in order to do so, there is a need to identify and define the tools and methods of measurement and assessment of cultural heritage in the different perspectives of the value attributable to it. In this perspective, the cultural heritage is:

- a multivalued good/service, in the sense that it belongs to different dimensions of meaning (for example, economic and cultural) in which it receives different values by different stakeholders that are interfaced to it;
- a multifunctional good/service, meaning it can be used for different purposes (e.g. educational, touristic and social) based on the values of which it includes;
- a resource in an economic sense, as it can be used to create a set of services for the production or exploitation, producing continuous streams of income, resource; however, it must be properly "maintained" to ensure that production remains useful;
- «a resource for sustainable development and quality of life in a constantly evolving society»[9];
- a public resource (or private involving public interest), which is declined at the same time with the quality of "local" – or in a territory, and closely linked to it – and with the quality of the "global" – as understood by UNESCO. This dual aspect leads, in fact, in the neologism "glocal";
- a good/meritorious service, to which the community assigns particular functional and moral value plus social development of the community itself;
- a valuable information, because its value is intrinsic in the message it sends to those who benefit;

[9] Council of Europe 2005, Preamble.

– «all those things that deserve our interest and that, therefore, survive and maintain thanks to this interest and because of the advantages, both material and spiritual, which we derive»[10].

The proposed taxonomy of values can be used as a kind of checklist for heritage managers in order to identify additional values or enable the creation of aimed questionnaires[11]. Starting from the idea that a rich set of values is associated to heritage, the aim of the project is to clearly identify the most relevant "values", then define a common methodology to meter them in order to provide for each "asset" a kind of ID card showcasing potential values and the single level of exploitation of them.

Scope of the initiative is to provide to decision makers and stakeholders a clear view on expressed and unexpressed potentialities. Having a clear and possibly unbiased scenario, they will be able to better manage their own assets.

3. *A preliminary list of "Values"*

The origins of the concept of value in the cultural field are very different from those related to economy: the value of cultural heritage can be considered, such as the set of its aesthetic, artistic and historical qualities. Compared to economic values, cultural values are more susceptible to change over time and geographical location. A preliminary list of main values' families can be structured as follows:

- Economic Values
- Cultural Values
- Communicability Values
- Development Values
- Accessibility & Fruition Values.

As a first approximation the list of subentries of Economic Values family might be:

  - Market Value
  - Urban Value

[10] Urbani 1967.

[11] E.g. to receive inputs regarding potential visitor's requirements, additional assets to be valorised, initiatives and events that will contribute to improve the attractiveness of the cultural asset.

- Intrinsic Value
- Touristic Value
- Value as Resource
- Value as Public Asset
- Value as Economic Asset
- Use Value
  - Direct Use Value
  - Indirect Use Value
- Option Value
  - Non Use Value
  - Existence Value
  - Legacy Value.

We will not provide a detailed description of economic values in this document; moving the focus on Cultural Values, they can be described in detail as follows:

- Aesthetic Value
- Spiritual/Religious Value
- Social Values
  - Citizenship Value
  - Civilisation Value
  - Identity Value
  - Social Cohesion/Integration Value
  - Tradition Value
  - Diversity Value
- Moral Value
- Cognitive/Educational Value
- Historic Value
- Antiquity Value
- Authenticity Value
- Documentary Value
- Literary Value
- Commemorational Value
- Scientific/Technological Value
- Actuality Value
- Universality Value
- Rarity Value
- Exclusivity Value
- Prestige Value
- Archaeological Value

- Naturalistic Value
- Environmental Value
- Ecological Value.

Some of the values not always evident to decision makers are the local values attributed by citizens to a specific asset: place, building, artefact directly recalling local history and traditions. On the opposite side there are true cultural assets that are not evident for locals but are highly estimated by foreigners as it happens, for instance, in case of some open-air popular markets in the Mediterranean area.

Communicability Values have been recently exploited mainly thanks to digital technology and the increase of international and global events.

- Symbolic Value
- Information Value
- Entertainment Value
- Multimedia Value
- Know How Transfer Value
- Social Media Value
- Diplomatic Value.

The diplomatic value assigned to some artefact such as Da Vinci's Codex or Galileo's telescope as ambassadors of Italian culture or Le Louvre museum in Abu Dhabi as ambassador of French culture are typical examples.

Development Values represent many times one of the most relevant families of values associated to cultural assets; they are key values for the auto-sustainability of the asset and in addition many times are one of the primary sources of incomes for the local population; hotels, restaurants, shops touristic guides and more rely on the fruitful exploitation of such values.

- Auto-sustainability Value
- ICT Suitable Value
    - Management Use
    - Diagnostic Use
    - Restoration Use
    - Protection Use
    - Training Use
    - Fruition Use

- Innovation Value
- Cognitive Development Value
- Utility Value
- Entrepreneurship and resource attractor on the field.

As already outlined, one of the relevant values is "auto-sustainability". It is the inherent property of being "self-sufficient" by clearing the outsourcing processes costs (environmental, energy, economic and social) and aiming at an endogenous development based on the user's involvement – which is no longer a simple "user", an external actor –, aiming at self-promotion, self-financing, planned utilisation of human resources and energy saving, all managed and integrated with Information and Communication Technologies. It is the distinctive element of an asset that could be called Smart Heritage, where "smart" means "intelligence" not only as measuring parameters and targeting but also "intelligence" as empowerment and full participation of different user's profiles.

Accessibility and Fruition Values include a wide range of relevant entries. We would like to outline two main groups of them, the one related to accessibility in a broad sense and the one related to conservation and vulnerability.

- Durability Value
- Integrity Value
- Conservation Value
- Risk Value
    - Asset Vulnerability
    - Environmental Danger
- Unlimited & Unconditionally Accessibility
    - Environmental Accessibility Value
    - Time Accessibility Value
    - Social Accessibility Value
    - Access to Information Value
- Conformity, Completeness and Clarity of Information Value
- Unlimited & Unconditional Fruition Value
- Welcoming Value
    - Primary Welcoming Value
    - Additional Welcoming Value.

With reference to the accessibility group, apart from accessibility ensured to handicapped people, it is relevant as well the availability of public transport, airports, trains, buses that enable a positive experience. Many times cultural assets suffer serious limitations due to the lack of adequate public transportation as it happens for some monasteries, churches, castles and archaeological sites[12].

The second family of values represents the link to restoration and conservation processes. Our implementation of the value analysis will cover part of the problem related to the state of the art of heritage and restoration, taking into account both main aspects related to the state of the art of the asset and the values to be preserved and outlined without entering in the domain of restoration and preservation plans and methodologies that pertain to a different domain of knowledge. This means basically to support the decision makers in identifying the features that characterise the asset in order to preserve and possibly valorise them. This analysis stops where the conservation process starts and specific skills and knowledge are required. Of course the conservation and even pre-emptive conservation can be implemented taking advantage from the same platform. The implementation of a conservation module will include additional information well defined and structured. This is a specific domain of knowledge that could be linked to the Smart Value platform, but it requires specific information entries and skills. Nevertheless, even if this specific module is not present, a basic set of information related to the "conservation" sphere must be taken into account, providing at least a warning to activate a specific action in the field of restoration and conservation. Let us consider as an example a historical palace having some huge rooms. If we are interested in hosting a conference in that palace, we must have sufficiently detailed idea about the state of conservation of the palace, the facilities to get to the room and the room itself (floor, ceiling, walls, windows etc.), then the second step might be to follow a check list including: electric plugs, chairs, video projection, audio system, Internet connection, etc.

[12] E.g. San Galgano Abbey, Melk Abbey, České Budějovice Castle, Mayerling Castle, and even Ercolano and Pompei – to mention only some examples.

4. *From theory to practice*

The Smart Value approach can be summarised as follows: it starts from the idea that a rich set of values is associated to each heritage asset, a first objective is to clearly identify the most relevant "values", then define a common methodology in order to meter them and provide for each "asset" a kind of ID card showcasing potential values and the actual level of exploitation of each of them. Scope of the project is to provide to decision makers and stakeholders a clear view on expressed and unexpressed potentialities far beyond the usual range. Having a well-defined and possibly unbiased scenario, they will be able to better manage their own assets. At basic level this approach will take into account the above-mentioned aspects: typology, values, geographical impact, specific users/end-users.

We can schematise the basic implementation of the system as follows:

a) creation of a dataset identifying heritage assets;
b) identification of values associated to each entry performed by different clusters of experts;
c) measuring the values – each single asset is characterised by a set of values, each value may be represented by a Boolean variable or a score;
d) a dashboard will provide the requested output to the specific user.

Step a): creation of a dataset identifying heritage assets will be performed both thanks to traditional data entry and importing basic data from already existing databases and enriching them with specific ontologies.

Step b): identification of values associated requires specific skills and attitudes; different sample of selected experts will perform such an activity and a verification of reliability of the outcomes will be performed thanks to a block chain-like methodology. Different clusters of experts will decide if a specific cultural asset is characterised by a specific value and, if this value must be scored, they will provide the score (Step c). In order to perform this activity, the idea is to use the experiences, methods and results of research on the cultural heritage values, which are conducted with regard to different types of heritage and in different conditions. The goal is the widest possible use of international experience, gained in relation to different typological groups of heritage, and in relation to various systems of heritage valuation and valorisation. The process of attribution of values and scoring will take into account the actual level of exploitation of each value and the potential one. This will provide decision makers basic guidelines to better exploit the asset.

Once reached this phase, the platform is already able to provide added value services to stakeholders and decision makers.

Step c): in Step b) we mainly provided a Boolean value – yes, this value is present / no, it is not present. Measuring the values introduces an additional level of complexity; values may be present or not accordingly with different clusters of experts. How to score a value may vary significantly from expert to expert: an expert in historical theatre built during Maria Theresa age will assign the highest score to the Royal Villa in Monza theatre while an expert in history of architecture will not probably score too much the same asset. Taking carefully in account this aspect, the experts will be clustered in analogy with potential end-users' groups and potential services, in order to collect feedback directly related to valorisation and exploitation actions aimed to the specific group of end-users.

As already mentioned, the evaluation methodology will implement a kind of block chain mechanism based on selected experts in order to ensure high quality outcomes. The research areas were assumed taking into account various components: typological groups of cultural heritage, areas and aspects of the valuation. The main objective is to develop a holistic valuation methodology that will enable the perception and analysis of cultural heritage in the overall context of environmental conditions (cultural, ecological, social, economic dimensions).

Step d): once the database is populated with data, the dashboard will be able to provide selected information accordingly with the queries. Two main approaches to information query are foreseen by the platform: predefined queries associated to user profiles and predefined queries associated to a specific "aim" or better call it "service". In addition, there is of course the opportunity to submit open queries. The first option will ease the use to registered users that ask for specific assets or assets satisfying a specific set of values, the second option will offer a set of assets suitable for a specific use or service.

Summarising the added value services provided by the project, we can say that step b) and c) will provide useful information to stakeholders and decision makers, step d) will provide added value services to end users.

5. *The platform*

In order to implement this methodology in an efficient way, as already anticipated, an *ad hoc* software platform is needed. The platform will access already digitised heritage data sets adding, when required, additional tags to better describe assets and their attributes; this will allow the evaluation of each cultural asset, taking into account different approaches and standpoints. The evaluation of main values will be carried out at personal level or clustered for end-user typology.

The platform will manage different user-profiles, ranging between heritage experts, tourists and simply curious people; it will work on multiple layers and address different areas of action:

- knowledge and awareness of artistic and cultural heritage;
- researching an asset as a mean of producing well-being or use it as ideal location;
- quality monitoring;
- valorisation of assets;
- sharing an asset through social channels and open data flows;
- […]

Information management and a coherent line of cataloguing, enhancing, consulting, researching and tracking data related to a cultural asset and its various fields of analysis allows to better target communities and administrations resources to help locate areas of interest by investors and to create a system of control and supervision of cultural heritage.

Nowadays data and information management and its sharing has become a paramount for the growth of communities, businesses and society. The implementation of such a platform can contribute to the conservation and promotion of an intangible and fundamental asset as culture becomes a cornerstone for a vision of sustainable development.

Specifically, the platform will allow to:

- enrich already existent data-sets adding semantic tags on the basis of a specific ontology;
- appreciate the range of values associated to a cultural asset through a certified and well-known source;
- provide clear and suitable guidelines on valorisation activities and management;
- increase the consistency of information on ever-increasing diffusion fronts;
- reduce costs and evaluation times;
- reduce the dispersion of information;
- make information accessible through user friendly interfaces;
- constantly receive feedbacks on the status of cultural heritage;
- constantly receive feedbacks on potential improvements of the cultural "experience" and potential drawbacks (e.g. Heritage-advisor as a Tripadvisor-like platform);
- rely on a solid backbone for a future extension finalised to provide, by payment, high quality services for well-defined professional profiles.

With specific reference to the latest point, the rich list of structured values opens the scene to a broader set of users and end-users: some of them will be able to create economic added value from the use of selected assets, some of them will mainly obtain cultural enjoyment. This is a way to convert lack of knowledge into awareness and collective development.

The architecture of the platform is composed by:

a) access control module enabling different user's profiles with different capabilities;
b) access-to and interoperability-with already existent heritage assets databases;
c) creation of a modular data repository hosting semantic rich data sets partially imported and metadata enriched partially hosting specific dataset as required by the different modules of the platform;
d) implementation of a powerful multiple query and data mining system providing added value services to different clusters of end users.

A basic graphic representation of the platform structure is the following picture (fig. 1).

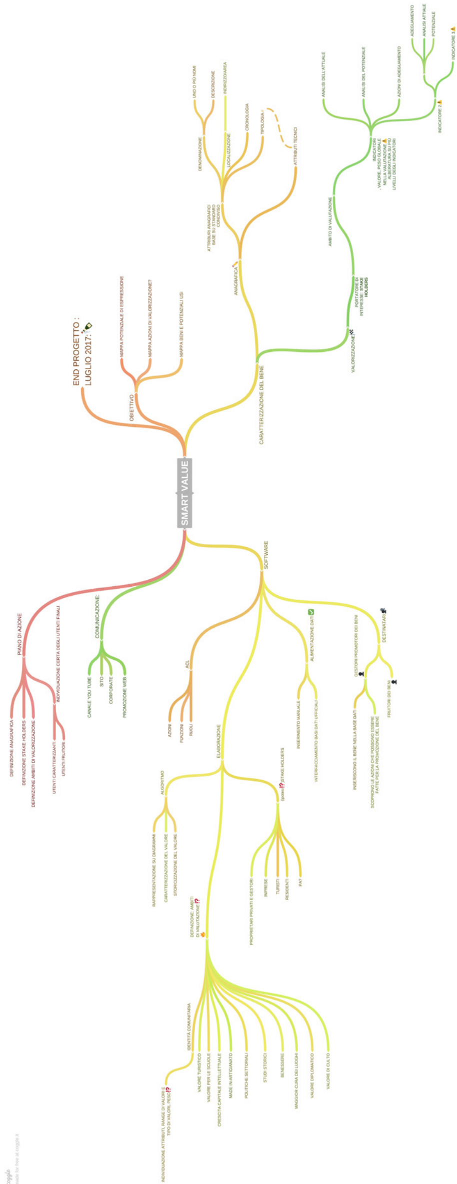

Fig. 1. Graphic representation of the Smart Value Platform (Source: own elaboration)

The following paragraph will provide some basic details about the implementation of step c) taking into account some of the approaches used.

6. *Conjoint analysis as a method of revealing preferences*[13]

We will not enter too much in detail on the internal functionalities of the platform because these aspects deserve a specific document; anyway, some basic concepts about the approaches used are introduced in this and the following paragraph.

Because of the multi-dimension, multi-value, and multi-attribute nature of cultural assets[14], conjoint analysis tools appear to be very promising tools for economic assessments that aim to measure wellness variations associated with projects that affect the composition of the "offering".

Conjoint analysis is a statistical technique originated in the domain of mathematical psychology, mainly based on regression analysis. It was originally applied to a family of empirical survey methodologies used in marketing and transportation literature for research that aimed at isolating the value of product features that are typically offered in combination with others. The application of these techniques in the field of cultural assets is in an experimental phase. Conjoint analysis offers interviewees a series of two or more options, alternatives between them, characterised by a number of attributes. These attributes are offered differently in the different options, as in the table below (tab. 1)

	Exhibition A	Exhibition B
Theme or Artist	French impressionists	French impressionists
Num. artefacts on exhibit	50	70
Booking	Yes	No
Close to public transportation	Yes	No

13 See: Ronchi 1990.

14 Multi-dimensional assets that exhibit merit, public and mixed assets. Multi-attribute, where attributes are defined as services and functions: services are associated with fruition, while functions refer to a wider spectrum of individual benefits. Multi-value, referring to the various sub-categories of the "total" value.

Guided tours	No	Yes
Audio guide	Yes	Yes
Restaurant, merchandise	High quality	Medium quality
Suitable for handicapped	Yes	No
Possible crowd of visitors	Low risk	High risk
Entrance ticket	15 €	Free

Tab. 1. Example of conjoint analysis (Source: own elaboration)

The outcomes of the survey operated on a significant sample of citizens will offer a first insight on the preferred combination of offers/services. This approach will be implemented in the platform both to identify the most significant set of values for each typology of end-users and to identify the preferred set of services. The survey will be performed both thanks to the web site and mobile app.

7. *The multi-criteria analysis method*

Multi-criteria analysis is a type of approach to a decision-making problem whose purpose is to make explicit the contributions of the different options of choice in relation to the different criteria through which the various alternatives (finite number) will be compared one by one with reference to the goal of the decision maker.

Multi-criteria analysis methods are generally divided into four main phases:

– administration of questionnaires to the various “actors” involved;
– definition of an evaluation matrix;
– normalisation of the evaluation;
– assignment of weights;
– calculation of the rules.

7.1 *The administration of questionnaires*

The questionnaires to be submitted to those who benefit from the service, process, or entity that you want to evaluate should be calibrated on the basis of the different types of recipients and, in the example of cultural heritage, may include questions such as:

1) "Which of the enlisted characteristics (in the annex must be provided the taxonomic scheme presented in the previous paragraph) do you consider relevant with reference to the Cultural Asset / Service / Activity you enjoyed?";
2) "What level of real perception do you attribute to these values with a number from 1 to 5?";
3) "What level of potential perception do you attribute to these values with a number from 1 to 5 in view of the following possible interventions on the Cultural Asset / Service / Activities you enjoyed?";
4) "Which possible intervention do you suggest in order to increase the perception of these values?"

Additional questions may focus on:

a) Travel cost method:
   – "On average, how long does the return trip to visit…?" (Less than 30 min. / 30 to 60 min. / 1 to 2 hours / 2 to 3 hours / 3 to 5 hours / more than 5 hours);
   – "On average, how long does a single visit take?" (1-2 hours / 3-4 hours / 5-6 hours / more than 6 hours);
   – "On average, how much do you spend on each visit (travel, accommodation and other expenses)?" (Less than 2 € / 2-5 € / 6-10 € / 11-30 € / 31-50 € / 51-100 € / 101-200 € / 201-500 € / 501-1000 € / more than 1,000 €);
b) Availability to pay method:
   – "Would you be willing to pay a donation or subscription amount for…?" (Yes / No / I do not know);
   – If the answer is "No" or "I don't know": "Why did you answer that?" (1. There should be State/European subsidies / 2. I do not think it is right to ask to pay / 3. I cannot answer the question / 4. I do not think it has such a value as to justify my payment / 5. For income reasons);

– If the answer is "Yes": "What is the maximum amount you would be willing to pay, such as subscription or donation?".

This is a basic example of questionnaire; the real one must be created thanks to an interdisciplinary teamwork including experts in humanities, psychology, sociology and education. An additional remark about similar questionnaires. Early in the nineties the Eurobarometer did a similar survey concerning the European population will to enjoy cultural services, the vast majority replied "yes"; the second question was "which is the maximum amount you would be willing to pay?", the reply was vast majority "zero".

7.2 *The definition of the evaluation matrix (or impact matrix)*

It is a bi-dimensional matrix, where a dimension represents the criteria (C_j) and the other the m (A_i) alternatives. It contains *n* time *m* indicators ($a_{i,j}$), which can have different quantitative (measurements), qualitative (verbal or ordinal values) or mixed units according to the considered criterion (tab. 2).

	A_1	A_2	A_3	…	A_m
C_1	$a_{1,1}$	$a_{1,2}$	$a_{1,3}$		$a_{1,m}$
C_2	$a_{2,1}$	$a_{2,2}$	$a_{2,3}$		$a_{2,m}$
C_3	$a_{3,1}$	$a_{3,2}$	$a_{3,3}$		$a_{3,m}$
…					
C_n	$a_{n,1}$	$a_{n,2}$	$a_{n,3}$		$a_{n,m}$

Tab. 2. The evaluation matrix (Source: own elaboration)

7.3 *Normalisation*

Normalisation is used to make the data within the matrix homogeneous and usable. This step is performed by transforming these data into a-dimensional values by means of one or more logical-mathematical functions such as linear normalisations and value functions and utility. Linear normalisations are simple mathematical functions that work on the values contained in each single row of the matrix; the other ones are functions that assign each of the value of the indicator to a corresponding merit / preference / utility score, within a predetermined interval.

7.4 *The assignment of weights*

The weight allocation (w_j) for each criterion will establish an order of relative importance among them. In practice, weights, by means of pure numeric values, measure the priorities that are assigned to the various aspects of the problem. A common methodology is to directly assign a weight based on a predetermined score scale (e.g. 1 to 100).

7.5 *Ranking definition*

Lastly, combining weights and indicators with respect to each alternative, we obtain the calculation of the ranking of the alternatives. To do this we refer to the simple method of the weighed sum (S_i) of an alternative (A_i). This method assumes that each indicator ($a_{i,j}$) is multiplied by the weight (w_j) of the corresponding criterion (C_j) and summed with those of the same row of the matrix.

8. *A multidisciplinary approach*

The availability and access to cultural content in digital format was the first step, on line content is now flooding the Internet, the evolutionary path is from content to services and from services to experiences improving knowledge creating awareness and contributing to well-being.

The "values" approach offers different potential outcomes in the field of services, at basic level may be used by cultural asset managers in order to identify a broader range of values associated to their assets minimising the potential bias due to their specific background that many times mainly focus on preservation and strictly “cultural” use. If the approach is extended to a set of cultural assets, thanks to the use of a specific information platform, it provides a useful support to decision makers, enabling a comprehensive view on the distribution of different values among the cultural patrimony, it helps in resource allocation and provides a clear indication about the gaps between expressed values and potential values, suggesting corrective actions or *ad hoc* initiatives. Moreover, if the information platform is adequately populated, a set of added value services may be activated, users may query the system in order to find which heritage assets can satisfy their specific expectations and requirements. All these expectations do not refer only to a specific author or exhibit, but may range from a historical palace suitable for hosting a convention to a collection of different historical locations and monuments to be described within a novel by a writer.

9. *Future developments*

This vision is directly connected to future developments of the value approach. A roadmap to future goals may be: to bridge the existing gap between the domain of e-Culture and other domains (e.g. e-commerce, e-tourism, e-entertainment, e-news, etc.), providing added value services fulfilling actual user expectations and anticipating the near future ones; explore, thanks to an open-minded interdisciplinary approach, nowadays society and identify new clusters of users, both “business” and “leisure”, in order to extend the audience and create the basic conditions for a sustainable market; make “culture” appealing for young European generations; lastly identify and implement a set of innovative services designed *ad hoc* for both traditional users (e.g. students, professors, tourists, etc.) and new typologies of users (e.g. event managers, movie directors, artists, novel writers, decision makers, restaurateurs, journalists, entrepreneurs – e.g. merchandise, gaming, entertainment, designers, etc.).

New technologies can be a valuable instrument to process large amounts of data in order to identify new correlations, interpretations, and new meanings. We must identify new ways of accessing the complex information embodied in culture-related human "natural archives" and growing complexity of digital cultural material raises new challenges as regards its preservation over time, an essential condition for re-use and study. At the same time, the access to a wider set of cultural content already digitised must be enabled; content available on line or "hidden" in private datasets – an evolution, not a revolution.

Collections in archives, museums, and cultural heritage sites contain a wealth of digital texts, images, audio-visual content and 3D representations of objects or scenes, as well as other information such as multispectral or thermal imaging revealing the actual state of conservation, which are largely inaccessible to both computers and humans. The merge of different mature technologies even coming from more developed sectors together with the in-depth study of user's present and near future expectations represents the next step in e-Culture.

Future developments may entail to design and implement completely new tools and methods based on a fundamental work related to the philosophy of meta-data in order to "discover, access and interact with" already digitised and online data: existing large cultural data sets, structured and unstructured data, big/open data, "hidden" data (technical drawings, x-ray, thermography, etc.). The architecture, leveraging on smart technologies, will be adequately open so as to automatically interact with existing large cultural data sets, support metadata enrichment and, when appropriate, take advantage from voluntary contribution by human resources (crowdsourcing controlled by a "block-chain like" architecture) to enrich metadata, create associations and aggregations in close coherence with the architecture and typology of human conceptual systems.

A further step may encompass the design and implementation of an intelligent and sustainable aggregator integrating state of the art technologies and further developing them, evolving toward a smart adaptive cultural aggregator working in a multilingual and multicultural environment. A service composer module will host customised services and assembly new services thanks to local intelligence addressing the expectations of both leisure and business users accessing "aggregated info" in order to: 1) enhance cultural heritage artefacts interpretation and description; 2) automatically create connections including similarities accordingly with the specific service required; 3) ensure sustainability and long-term digital preservation[15] of the whole cultural aggregator. This will be ensured analysing user requirements in relation to digital preservation needs and transforming them into implementable preservation services. Validation of preservation requirements will be carried out in collaboration with project partners and external stakeholders.

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In pursuit of the heritage and place synergy: the environmental impact of Panemunė Castle as a heritage property and entirety of values. A study

Introduction

Panemunė Castle (*Appendix*, figg. 1-2) seems to be a case of the Lithuanian heritage preservation when a property receives adequate management and is in use. The heritage property belongs to the Vilnius Academy of Arts (VAA henceforth), the institution of higher education, actively involved in the processes of the Lithuanian cultural policy. It takes care to ensure physical safeguarding of the castle, the renovation work; the Academy gives a thought about strategies for the future, too. The castle stands out within the context of the Lithuanian architectural heritage through its authenticity, significance and rarity: they should be credited for attracting visitors willing to tour the place. Panemunė Castle is part of a large group of heritage objects concentrated in a scenic district of Jurbarkas. The development and enhancement of cultural tourism potential of this constel-

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lation of heritage is on the regional agenda and in the focus of the national cultural tourism sector. The location of the castle in a rural settlement adds unique features to the property and enables its local community to enjoy and use it in their daily life. Even though this background knowledge on Panemunė Castle seems to cast its situation in a positive light, a thorough examination of it as a cultural heritage asset brings forth problems endemic to the very framework of the local and the national heritage protection practice.

The case of Panemunė Castle has been analysed in terms of its present day operations and its context, inclusive of its immediate location, of social, cultural and artistic setting. Do these aspects constitute the values of it as a cultural heritage object? Do they contribute to the reanimation of this heritage? What are the possible directions of the management and further (re)animation of the place?

The study approaches Panemunė Castle as an entirety of values. Our research has embraced key and but all facets of the cultural heritage object: its social, cultural and artistic significance, the impact of local communities, the significance of cultural tourism, the role of the image and the economic efficiency. The research aspired to demonstrate that the entirety of values is capable of considerable influence on the environment, may succeed or fail to produce synergy for the place. The need to consider the entirety of values attributed to heritage deserves adequate attention as a powerful driving force of the contemporary heritage protection effort.

The analysis of Panemunė Castle was guided by the following goals:

1) to identify and to analyse how the heritage property is adapted to public needs and expectations, and to those of its local community, as well as to the broader social and economic needs;
2) to investigate the nature of the impact of Panemunė Castle, as a heritage property, on regional development;
3) to identify and systematize the opportunities, problems and ways to employ the image of Panemunė Castle as a cultural heritage;

4) to conduct qualitative research, field research, interviews with key stakeholders of Panemunė Castle, to examine and to analyse the research-produced data;
5) to employ the results by the study in shaping out proposals towards enhancing transparency and universality of the assessment criteria applied for cultural heritage.

The study and assessment of the cultural heritage, the listing of properties and the implementation of safeguarding and usage strategies should avoid perceiving heritage objects as isolated and belonging to the past and history. We want to approach the heritage rather as a contemporary process that subsumes the elements of political, social, artistic activities and initiatives in and around it. The ideas about cultural heritage must be organized on multiple axes and embrace the dimensions of past, present and future. The anthropologic concept of culture and its heritage, and of the heritage as a past and present cultural and economic asset emerge in the international documents such as, for instance, the *Framework Convention on the Value of Cultural Heritage for Society*[1]. Cultural heritage has a role to play in the quotidian life and is capable of lending this life a strong foundation and continuity locally. Such contemporary researchers of the cultural heritage as Milena Dragićević-Šešić[2], Laurajane Smith[3], David C. Harvey[4], to mention just some of them, perceive heritage as a continuous process. "Heritage" these days is rather a verb than a noun, and the emphasis is on the process instead of the final product. When we bring Panemunė Castle into the highlight with an agenda to represent it as an opportunity to enhance the fulfillment of cultural, economic and social needs, we want to be guided by a thorough appreciation of the forms of cultural heritage and of their manifestations emerging from interactions of a variety of practices. The contemporary heritage preservation policy and practices are especially alert to the importance and value of inclusive society and to the factor of community participation in the heritage-related processes. Since individual

1 Council of Europe 2005.
2 Fairclough *et al*. 2014.
3 Smith 2006.
4 Harvey 2001.

human links represent the most sensitive area in connection to the heritage, they are bound to generate most unknowns. The relation of local citizenry to heritage is changing: and the change may be caused by a diversity of factors (or a number of them collectively): new owners of a heritage property, a new status, new activities taking place in and around, and last, but not the least, even a changed *appearance*. The process of designation and listing does not translate overnight into a new social structure capable of animating the heritage property in spite of the state safeguarding effort. Each community creates its own space with its idiosyncratic qualities and a character, so there is always a risk that the changes made to the heritage property may probably harm or destroy the already existing space. On the other hand, such changes have also the potential to inspire and trigger new communities to shape and emerge. Given the possibility of both avenues, we come up with a natural question about the causes behind the shaping or breaking of heritage communities. The analysis and research into this specific heritage object helped to identify such existing causes and clarify some practical discrepancies.

A variety of scholarly researches into cultural heritage provides plausible arguments that investment into the cultural heritage stimulates regional growth by contributing to the creation of workplaces, by expanding the range of activities and by increasing investment attraction. The researches by the scholars of Venice University J. van der Borg, P. Costa, G. Gotti conducted in the towns of cultural heritage, Aix-en-Provence, Amsterdam, Bruges, Florence, Oxford, Salzburg and Venice corroborate the thesis of beneficial cultural heritage impact on the development of the area[5]. T. Herje gave an example of a prominent cultural heritage impact on regional changes in Norway[6]. A positive impact of the cultural heritage on regional growth has been presented in the studies of the Irish heritage[7] as well as in the research by Z. Kobylinksi[8].

[5] Van Der Borg *et al*. 1996.
[6] Lehtimaki 2009.
[7] ECORYS 2011.
[8] Kobylinski 2016.

Contemporary society tends to prioritize the economic value of the heritage as it expects to benefit from investments into culture, in the form of the life quality improvement and the economic growth in general. The economic effect is boosted and catalyzed by the image of a given heritage property which triggers and sustains cultural tourism at the starting and during established phase, contributing to its further intensity. The image and cultural tourism are two sides of the same coin, complementing and stimulating each other. In Lithuania, however, only in ideal cases we see the efforts of image shaping and proliferation towards a higher effectiveness and profitability of cultural tourism.

Over the course of research, rich scholar resources have been consulted on respective aspects within the paper's thematic scope, inclusive of the general relevant coeval theoretical research and the studies of the cultural heritage protection and culture as well as the diversity of practices, the international acts and regulations. The field research and the first-hand information collected by the team has significantly contributed to the quality of the study. Visits were paid[9] to Panemunė Castle, to the municipality of Jurbarkas district (the subdivisions of heritage protection and ethnic culture under the division of culture), to the tourism and information centre of Jurbarkas, to Antanas Sodeika Art School in Jurbarkas. During these visits, the researchers interacted and discussed with people whose life directly connects to Panemunė Castle[10]. Real stories and memories were the most

[9] A visit to Panemunė Castle and the town of Jurbarkas took place in December 2015, information was collected and systematized prior to the visit and after it.

[10] Respondents: Project head of Panemunė Castle, head of Panemunė Castle, custodian of the castle's permanent exhibitions, manager for tourism, tourism and business information centre of Jurbarkas, methodologist of centre for education in Jurbarkas, a senior specialist of culture subdivision of the municipality of Jurbarkas district, a specialist of ethnic culture subdivision, conservator of culture section of the municipality of Jurbarkas district, local countryside tourism operator, chairwoman of Pilis village community, villagers from Pilies I (4 individuals), elder of Skirsnemunė eldership. The names of respondents: Ščiglienė V., Almonaitytė-Navickienė V., Čepėnaitė A., Daubarytė K., Kuizinienė I., Anušauskienė L., Dėringytė R., Rekašiūtė S., Palšytė K. Second year MA degree students of UNESCO Culture Management and Cultural Policy Department of Vilnius Academy of Arts. *Tour to research site: Analysis of Panemunė Castle case. Social research: interviews with experts. Panemunė Castle*, 11-12 December 2015.

relevant source for the assessment of community dimension, the routinely held meetings with the local community members provided for an obvious evidence of changes either taking place, or failing to do so. The analysis of this dynamics was integrated into the study.

1. *Social, cultural and artistic environment and its value*

An overview of the values attributed to the national level heritage property by the methodology of the Register of Cultural Properties of Lithuania[11] makes it clear that the Lithuanian heritization practice is dominated by a single axis assessment system and the gravity centre is set on the cultural and historical value of heritage. The conservation paradigm dominates the heritage preservation effort wherein significance of a property is established largely by the criteria of artistic qualities and authenticity, leaving out the social and economic values. These are expected to resurface naturally or are left for the future to take care of. This study has sought to investigate and to demonstrate that the factoring in the economic and sociocultural processes is important not only to the heritage properties as such and to their mundane environment (which keeps shaping them), but is equally of consequence to the processes of heritization and the assessment of properties.

1.1 *The values of the national cultural heritage property attributed through the process of listing*

The goal of conducting a thorough study of Panemunė Castle as a heritage property with the entirety of its values called for a review of the original designation and heritization processes. At this stage, all the background information collected on the

[11] The Immovable Cultural Heritage Assessment Council of the Department of Cultural Heritage under the Ministry of Culture of Lithuania adheres to this type of analysis in assessing properties and preparing materials to the Register of Cultural Properties and uses this methodology system.

cultural heritage property for the purpose of listing is of special relevance.

Panemunė Castle, located in Pilies I village (Skirsnemunė ward), in the municipality of Jurbarkas district, was entered into the Register of Cultural Properties of Lithuania in 1992, rated as a property of the national level of significance (unique code 968). Based on its structure, the property represents a complex with an area of 152,456 sq m[12]. The identified valuable features are: archaeological, architectural (sets the significance described as "rare"), artistic (sets its significance as "rare"), historical (sets its significance as "important"), landscape and sacral character (sets its significance as "important"), greenery (sets its significance as "rare").

Recounted are the following valuable properties:

1) structural – the masonry foundation and fieldstone pavement (of the north-western section of the castle courtyard between a northward part of the west wing and a westward part of the north wing);
2) planning solutions: the plan structure, the volume/space composition inclusive of the castle mansion, the burial chapel, the landscape park with an elaborate chain of ponds, and the lifting equipment of the gullied slope of the Nemunas River;
3) the relics of the former set of buildings or their sites: the site of the former 14th-16th centuries building (the foundation was unearthed during archaeological excavations), the site of the former gate (the gate of a rectangular plan with buttress support on both sides, built in 1604-1610, demolished in 1786); the brick masonry cellar from the first half of the 20th century;
4) land and its surface elements: the gullied slope of the Nemunas River, Eastern Hill, called Kalviniškis Mount; cultural stratum (the layer of dark soil with archaeological finds); in 1955, 1959-1960, 1994 and in 2002, archaeological excavations were conducted in the area of over 600 sq km, a part of

[12] See: "Panemunė pilis" in *Kultūros vertybių registras*, <http://kvr.kpd.lt/#/static-heritage-search>, 20.06.2017.

the cultural stratum was destroyed in the process of restoration, especially during conversion project of the north wing when an excavator was used to open cellars;

5) paths, roads and their fragments, and surfaces: the routes of the east, north and south-west roads and of the central road between ponds No. 3 and No. 4 (built in the first half of the 20th century);
6) rivers, natural water features and hydro-technical equipment: the channel of the Melnyčupis River at the boundary of the East territory;
7) authenticity of immediate surrounding environment: the complex is situated in the Panemuniai Regional Park.

The Register of Cultural Properties provides facts on public, cultural and state figures connected to the property. Archaeological evidence points to the likelihood of the existence of some structures on the site of Panemunė Castle back in the 15th century. In the 16th century, the estate belonged to the Samogitian chamberlain Stanislovui Stankevičius-Bielevičius and, in 1597, it was bought by Janusz Eperjesh, a nobleman of Hungarian descent. The inventory drawn at the time includes, besides the buildings, gardens, damns, watermills and ponds. A residential castle was built in 1604-1610, not as a fortress designed for the defence of the country, but as a typical 17th century feudal castle that could offer protection from internal unrest. Five generations of the Eperjesh family resided in the castle. In 1753, they sold the property to baron Col. Leo Igolshtrom, the foreman of Gulbinai. In 1759, Antanas Gelgaudas (1792-1831), then supervisor of Akmenė, purchased the estate. He was to lead the 1831 anti-Russian uprising. The Gelgaudas family transformed the building into a family manor house, and created a landscape park integrating the former system of ponds. Following the suppression of the uprising, Panemunė estate with the castle was sequestrated, it passed over to the Property Ward. This brought a spell of decay for Panemunė, when the appointed treasury administrators ran the castle and the estate. In 1867, it passed into the hands of landlord Stanislovas Puslovskis who inherited the Gelgaudas property (and was also called Zamkus estate). The Land reform in the aftermath of the First World War expropriated the estate and its central part was sold to the Lithuanian-American priest Antanas Petraitis (1861-1933) who, in his turn, made a bequest of the property to the Salesians of Don Bosco. The monks built a burial chapel on the hill called Kalviniškis Mount and transferred the relics of their benefactor to the chapel (during the war the relics of the priest were transferred to the crypt of the Church of St George in Skirsnemunė). In 1935, Panemunė was handed over to the Archaeology Commission of the Ministry of Culture and since then it was owned by a variety of cultural and educational institutions. In 1935, the settlement in the vicinity received the name of Vytėnai extended to the castle as well.

1.2 *The data establishing the cultural and historical value; the management of the property and other facts related to its present situation*

Panemunė Castle (Gelgaudų and Vytėnų as other names) is one of the few (below twenty) castles extant in Lithuania. It has been partially reconstructed. Panemunė is the most authentic structure among the Lithuanian residential castles from the 17th-18th centuries[13] abandoned and neglected, and since 1935 handed over to the Ministry of Education: this set of circumstance secured the preservation of its authenticity. Panemunė did not have its function altered as it happened with the other properties of tangible heritage, many of which were converted and used as warehouses, public buildings, converted into flats, what in many cases resulted in the destruction of their authenticity.

Panemunė is situated in the Regional Panemuniai Park, which is listed in the *State Cadastre of Protected Areas*. Panemunė Castle therefore finds itself under a double protection (of the *Law on Protection of Immovable Cultural Heritage* and the *Law of Protected Areas*). Panemunė Castle is situated in the district of Jurbarkas with the largest Lithuanian Nemunas River streching across these lands for 70 km. This is why these lands

[13] Gudienė 2005.

take the name from the river as "Nemunas Land" or "Panemuniai". In the general plan of Lithuania, it stands out as one of the most important areas for the national history of Lithuania[14]. Panemunė Castle is surrounded by a landscape park of 15 ha with five ponds, formerly, with watermills on the four of these. Circa 1783, the grounds were transformed into a Neo-classical style landscape park complete with the resting hills, teahouses, an orangery, and a menagerie for fallow-deer. The menagerie, just as the orangery with the exotic plant species (*aloe arborescens*, hyacinths and orange trees), were lost. The white poplar trees still growing on the edges of the ponds are the only extant of the introduced tree species in the park. The park and three castle ponds are listed in the *Cadastre of Lithuanian Rivers, Lakes and Ponds*. This way the immediate environment profits from the uniqueness and authenticity of the surrounding cultural landscape.

As the property changed hands, the owners of different periods were conducting both, construction, and reconstruction work on the castle, the architecture of which today is a blend of the Renaissance[15], Baroque and the Neo-classical styles. As a cultural heritage property, Panemunė is a complex in terms of composition. Besides the castle mansion, other immovable properties are the Neo-classical landscape park with an elaborate system of ponds, the lifting equipment on the gullied slope of the Nemunas River and the burial chapel by the Salesian monks. The castle mansion originally was four winged, three of the wings are extant: its oldest east wing, its south wing that used to be main in the 18th century, and the west wing, currently housing a museum and premises adjusted for educational and commercial/residential function. The south wing, partially reconstructed, is an exhibition venue. The east wing is currently out of use and awaiting restoration. The north wing did not survive, extant are only its cellars, now emptied and restored.

In considering the cultural and historical value of the complex of Panemunė Castle, two main periods in the development of this architectural set of structures need a separate treatment. The

14 Jurevičienė *et al.* 2014.

15 The original Eperjesh project was of the Renaissance style supposedly built to the design by the Dutch architect Petr Nonhart.

period prior to 1935, when a private status of the property was lost (the data is listed in tab. 1) and since 1935, when Panemunė was turned over to the Ministry of Education, and to the Vilnius Academy of Arts. These two periods are marked by a different approach of the masters: when owned, all kind of work, whether demolition, construction or alterations were at the discretion of the owners. When it was transferred to the Ministry of Education, later, to the higher education school, subordinated to the ministry, the safeguarding and protection measures were introduced, and the work of maintenance, restoration and upgrading on the complex started (though some problems have also emerged).

No.	Period, year	Works on the property, alterations
1.	14^{th}(?)-16^{th} centuries	Foundations of the former building (property of S. Stankevičius-Bielevičius).
2.	1604-1610	The site of the built gate (property of the Eperjesh generations).
3.	1604-1610	Construction of a residential castle mansion (property of the Eperjesh generations).
4.	1759-1832	Alterations to the castle mansion, a landscape park created to integrate the pre-existing system of ponds (the Gelgaudas property).
5.	1832	The sequestration of the estate by the Tsarist government started a period of decay (property of S. Puslovskis).
6.	1925	Expropriation of the estate (the Land Reform); the former estate centre sold to priest A. Petraitis. The priest bequeathed the property to the Salesian monks.
7.	1937	The Salesians had a burial chapel erected on a hill, popularly, Kalviniškis Hill (engineer Valaitis).
8.	1935	Panemunė Castle was transferred to the Archaeological Commission of the Ministry of Education.

Tab. 1. Key periods in the history of the complex of Panemunės Castle (Source: own elaboration)

A variety of sources reference different stages of conservation and restoration work on the complex of Panemunė, in 1939, 1959-1962, 1984 and in 1995-1997. This paper does not cover or analyze the heritage protection type of work, as this aspect has been comprehensively covered by Rasa Butvilaitė in her work of 2015[16], providing a consistent overview of different

16 Butvilaitė 2015.

stages and their appraisal. Butvilaitė's study throws new light on the fact that, at some stages, the holistic unity of the architectural style of the complex was not safeguarded as some styles were given priority over others (no efforts were put to preserve the Neo-classical style elements but, quite the contrary, to destroy). This fact had an obvious impact on the course of its existence. It was only in 1961, when Panemunė Castle was put on the list of the *Lithuanian Architectural Monuments*[17]. Since 1982, Panemunė Castle belongs to the Vilnius Academy of Arts.

The Vilnius Academy of Arts, as the owner of Panemunė, has conducted archaeological research and restoration works on the property. The current restoration project goes on in stages using the funds from the EU. The project *Adapting Panemunė Castle for the needs of cultural tourism: the reconstruction of the western and a part of the southern wings of the mansion and the north-western and south-western towers*, completed by 2014, was aimed at adapting Panemunė Castle mansion and its surrounding park for the needs of cultural tourism. With this aim in mind, the western wing was equipped for a hotel and a café. The project *Conservation and adaptation of the southern wing of Panemunė mansion for public needs* of 2015-2016 was financed from the European Economic Space and using the Norwegian Financial Mechanism. The aim of the project is conservation and repair work on the southern wing and purchasing of historical interior elements required for the adaptation of some of the spaces. Specific furniture pieces and equipment are also being purchased that will adjust the heritage complex for the disabled visitors.

The webpage of Panemunė Castle[18] presents detailed information on the aims of the project and, specifically, the first stage of the reconstruction and adaptation work of the south wing. After completion of this stage of work, the south wing of the castle will be able to function as a minimal, but a fully-fledged, quality tourism infrastructure. The works under the project will keep the castle's authenticity, the complex will be ready to provide public services to tourists and to the local commu-

[17] Gudienė 2005.

[18] See: <http://www.panemunespilis.lt/>, 20.06.2017.

nity, and will contribute to the coherent expansion of the route of castles along the River Nemunas. The project also includes adjustments required for disabled visitors. The implementation of the project embraces the following works: a) repair works of the structural components of the south wing (including work on the plinth, walls, installation of water draining system on the buildings); b) installation of a fire alarm system in the south wing; c) adjustment of the object for the needs of disabled visitors: installation, for that end, of a video camera in the tower of the castle, which feeds real time images of the surrounding environments to the monitor located at the tourism centre on the ground floor of the south wing; d) relocation of the tourism centre to the premises adapted for that purpose, purchasing of equipment and furniture; e) recreation of the former kitchen, originally situated on the ground floor, to be integrated into exhibition part be open for public.

VAA approaches the situation of the property with a well-organized plan focused on the preservation and restoration of the heritage resource, the cultural activity is also planned in a targeted manner. The retention of authenticity is at the heart of the effort, keeping the reconstruction and modifications to the minimum. The complex preservation work, including research and study, design, conservation, restoration and reconstruction turned out to be a protracted process. It is impacted by both, the political circumstance and the shortage of funds, lending therefore a sporadic character to all the managerial moves by the Academy: it has to wait for available funding from the purposive programmes, from the European Structural Funds and other sources. Disbursement schemes drive the process of organizing work and influence where the money is being spent. According to the chief restorer of the heritage resource, currently they try to attract resources for the restoration of the property and to distribute works in a manner that is not at discord, but indeed, helps to reveal the historical property[19]. VAA perceives its mission at Panemunė as that of an epicentre of contemporary art, tasked

[19] Dėringytė 2016; Palšytė 2016.

with the spearheading of avant-garde art and the dissemination of it within the local provincial context. Given the context of the Lithuanian heritage preservation, Panemunė rings a positive note in the practice of protection, conservation and restoration of a heritage property. However, several groups of questions arise in connection to this. What are the prospects for the future research and safeguarding, management and use of the heritage resource as well as the guidelines for raising heritage awareness? What is a further impact on communal, cultural, economic processes? Is Panemunė heritage set a finite resource inherited from the past? Is it a resource, perhaps, of the contemporary and future culture? How does the heritage property influence the sense of value and priorities in its immediate environment? How can one adapt the ancient forms for new uses? What can they possibly represent?

The analysis of the situation and the heritage resources reveals a trend wherein values attributed to the heritage tend to shift in relation to communal and cultural contexts. While presenting his classical concept of values (which foregrounded the anthropological aspect), Alois Riegl argued for searching of individual solutions, especially regarding communal and cultural contexts. The Lithuanian Cultural heritage policy defines the heritage and the effort of preservation as a major and inherent part of social life, noting also the importance of protecting its cultural values by way of creating the conditions for the development of heritage as a present and future resource[20].

1.3 *The stakeholders of Panemunė Castle; their approach and activities*

For the purpose of this study, it was important to define the social environment of the property, to identify different parties interested in the utilization of Panemunė Castle and to take stock of social resources of the area. The municipality of Jurbarkas district is predominantly rural: more people live in villages than in towns. The employment rate is low, there is shortage of jobs

[20] See: *Lietuvos Respublikos Nekilnojamojo kultūros paveldo apsaugos įstatymas* (Law on Protection of the Immovable Cultural Heritage), 1994.

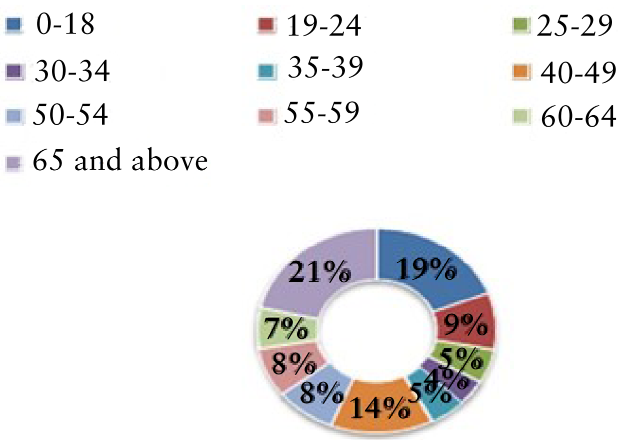

Fig. 3. The number of permanent population by age groups in the municipality of Jurbarkas in the beginning of 2016 (Source: Lithuanian Statistics Department, <https://osp.stat.gov.lt>, 20.06.2017)

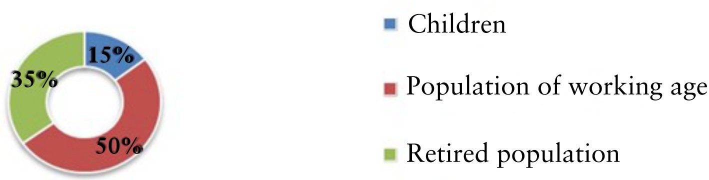

Fig. 4. The number of population in the eldership of Skirsnemunė, data of 2016 (Source: Lithuanian Statistics Department, <https://osp.stat.gov.lt>, 20.06.2017)

for both professional and unskilled labour force. Working and retirement age population dominate in the district of Jurbarkas and in the eldership of Skirsnemunė, the numbers of children and young adults tend to decrease. The inclusion of the population groups of different age into activities connected with Panemunė Castle is an important indicator for this study (figg. 3-4).

The current status of Panemunė Castle as a heritage property and its condition are complicated not only by protracted restoration and other repair works, its existence is also burdened by a poor communication of the interested actors – or the absence of such. We can recount such stakeholders of Panemunė: VAA, the owner of the heritage property, the staff of the castle, the local community of Pilies I village, the municipality of the district of Jurbarkas, the tourism and business information centre of Jurbarkas. A hired operator by VAA is a hotel-restaurant Best Baltic Panemunės Pilis which uses the rented premises of the mansion. At this stage, local, regional, Lithuanian and foreign tourists do not figure among these interested parties: their relationship with the property is considered in part III of this study.

The research has revealed that the role of VAA as owner and manager of the heritage property is considered important and is associated with positive future prospects. At the same time, the academic community of the school has not arrived at a unanimous solution regarding the character of activity organized at Panemunė and has not agreed about the ways of doing it. The relations between the Academy and the academic community with the village people of Pilies I are, in fact, formal, sporadic and unsystematic. The operator Best Baltic Panemunės Pilis is important to the owner in terms of use and profit, yet in dissonance in terms of the managing of public spaces.

According to Regina Kliukienė[21], specialist of the ethnic culture with the municipality of Jurbarkas, the local people cannot picture their area without Panemunė Castle. The heritage property attracts visitors, it was viable prior to the restoration and after it. The heritage complex is of cultural significance regionally, the activities organized therein have educational value. When the premises are used for some municipal functions, it is valued mainly as a unique castle setting, ideal for representation, and with available hospitality services. However, the municipal involvement in connection to Panemunė Castle is limited to the work of coordinating general tourist routes along the Nemunas.

21 The conversation took place in December of 2015.

Panemunė Castle plays a significant part in the system of tourist information and travel organization by Jurbarkas tourism and business information centre. The role of the heritage property in the development of a quality cultural tourism services package is well recognized. However, small flows of tourists raise doubts in the effectiveness of the current management of tourism sector in performing its functions.

The population of the village situated next to Panemunė Castle are connected to it not only geographically: they are also linked to its history. Demographic data for the area is not consistent, but based on the statistical data for the past few years, the village totals at over three hundred people. Most of them are of working age or retired, the number of young adults is changing. In 2005, a "Community of Pilies Village" was created with the goal of bringing together those living in Pilies I village for cultural, educational activities and for human interaction. A pilot inquiry into the village community found that the village people are distanced from Panemunė Castle. Their events and theme meetings are held at the local community centre; local people seldom take part or go to see the events organized at the castle. One of the reasons for that may be a complicated social portrait of Pilies I village. The village is dying out, even its general education school was closed several years ago. However, a community of the village has features of a strong and active cooperation. They see the castle as playing a part in their life and they try to think of themselves as a castle/heritage community and look for links and possible avenues to collaborate with the owner of the heritage. The Salesians who had enjoyed close historical and cultural links with the place in the first half of the 20th century are now looking for ways to reconnect with it and to give new sense to their presence at Panemunė.

One of the meetings of the community was attended with the goal of finding out more detailed information on the situation. It led to several conclusions: the local community identifies the place with the new owner. Since VAA became an active owner of the property, they tend to feel socially enclosed. Communal links between the staff of Panemunė Castle, the activities organized, and the neighbouring villagers are fragile. The population of

Pilies I village have not yet been engaged in the activity organized at the castle.

After considering the interests entertained by the different actors in regards of this heritage property, it is obvious that though they act in connection to the same property, concerned for its care and usage, there is lack of system and coherence in their approach. The interpretation is divided by disparate interests, compromising the chances for a joint strategy to emerge for the usage of the resource. The efforts to find a common ground between these different actors are insufficient. This leads to the conclusion that different parties act in a disconnected way and lack the principle of unity.

1.4 *The impact of sociocultural and artistic environment on the heritage object*

As V. Ščiglienė argues based on her previous research[22], the national strategic documents do recognize that the cultural heritage properties can stimulate society into activity and may influence the *economic growth*. However, it takes too long for the documents to reflect the changes in the concept of the heritage and the assessment of its properties. No framework exists for the strengthening of communal potential; things tend to happen on an intuitive level, seemingly of their own.

The story of Panemunė Castle emerging in this study – starting with the history of its origin and throughout the stages of reconstruction, heritization, and the efforts of utilizing – makes it obvious how the actual changes in society in regards of cultural heritage have been ignored along the way. The focus has always stayed on the conservation paradigm, no attention has been given to the study of the immediate environment of the property, the harmony and coherence of the different facets of the place (or separate dimensions were considered in disconnection). The intangible heritage and the manifestations of changing human values in this particular cultural region have

[22] Ščiglienė 2015; Ščiglienė 2016.

also been left out of the picture. The efforts are limited on the listed cultural properties: the castle, the park and the chapel, but the context to which they belong receives no due relevance. Next in the paper we attempt to cast this place as a historically inherited accumulation of objects that belong to the administrative, cultural, religious and the quotidian life of the heritage community – as well as a process evolving here and now.

The late 20th century saw the social value of cultural heritage being brought to the foreground of the heritage picture. The first decades of the 21st century witnessed an emerging approach to the sphere of cultural heritage as to a history of socialization process. The relevance of the socio-cultural facet selected for the study is underpinned first of all by the international documents broadly used in the world heritage conservation efforts: *Council of Europe Framework Convention on the Value of Cultural Heritage for Society*[23], *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*[24], *Convention for the Safeguarding of the Intangible Cultural Heritage*[25], *Québec Declaration on the Preservation of the Spirit of Place*[26].

In the case of Panemunė Castle, its social value is of importance to the castle as a cultural heritage property. In the light of the concept and theses contained in the *Framework Convention on the Value of Cultural Heritage for Society* (henceforth, the Faro Convention), Panemunė Castle should evolve in the direction of the strengthening of social cohesion around it, of building closer ties between all of the actors interested in the property. A sustainable development of a variety of activities at and around the castle should also be a priority. The heritage plays a significant role in the everyday life of the people around it; it creates a strong foundation for their life and a hope for continuity, first, locally, and broadens international opportunities. Of great importance in pursuing this goal is the role of the animator of the heritage.

23 Council of Europe 2005.
24 UNESCO 2005.
25 UNESCO 2003.
26 ICOMOS 2008.

Key definitions used for the purposes of the Faro Convention read thus: a) cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their continuously evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time; b) a heritage community consists of people who value specific aspects of cultural heritage which they wish, within the framework of public action, to sustain and transmit to future generations. Of significance are the prepositions in the document which foreground the anthropological concept of culture:

1) heritage are resources inherited from the past – heritage as a cultural and economic resource;
2) everyone has the fundamental right to benefit from cultural heritage;
3) the way of perceiving cultural capital implicates the recognition of the multifaceted – economic, social, political – potential of cultural heritage;
4) the role of communities as cultural life without communities is unthinkable.

The UNESCO *Convention on the Protection and Promotion of the Diversity of Cultural Expressions* is one of the main international legal instruments which is integrated by 140 world countries and the European Union in the foundations of their respective cultural policies. The key principles of the Convention are as follows: support to the sustainable culture management by the states (transparency of cultural policy, mass media, accessibility of digital environment, inclusion of civil society); the promotion of cultural products and services exchange, mobility of artists and culture professionals; the integration of culture into the national sustainable development policies (sustainable distribution of cultural resources to all local communities and vulnerable social groups); respect for the human rights and freedoms within the cultural sector (equity of different cultural spheres, support and accessibility for female artists, free cultural expression, social and economic creator’s status). Lithuania ratified the Convention in 2007.

Within a system and structure of heritage preservation, the tangible and intangible heritage is usually closely linked. However, Panemunė suffers from a divide between the two, and no linking between the tangible and intangible qualities of the heritage. The manifestations of spiritual heritage, which are prone to change and difficult to trace, have no physical form (though are connected to it); despite of that, it is a significant resource. The most effective method of safeguarding such resources is promoting local cultural action. The intangible heritage is very important because the restoration of a heritage is not limited to a physical reconstruction of an object – it is a revival of a way of life that is and has to be alive. Without a component of the intangible heritage, a tangible property risks to lose its significance, as these two are interdependent.

The complex of Panemunė Castle is an agglomeration of tangible and intangible properties. However, the process of identification and heritization/listing, as well as subsequent process of developing a concept for the reconstruction of the buildings, has not included the characteristics of intangible heritage and has not provided for ways to explore their potential. The state policy (the procedure of listing) and the conception by the owner for the restoration of the property is essential targeted at safeguarding and revitalizing of the tangible property, while the intangible qualities are not taken into consideration. The situation of the kind is not exclusive to Panemunė when we come to consider the general practice of heritage identification, and especially so, of listing. Therefore, the system of assessment of heritage properties needs a better balance between its tangible and intangible elements, a relationship of dialogue, capable of bringing to the fore the significance and value of the heritage object and its immediate environment. It is only through the realization of the intangible properties that a material property is created and vice versa[27]. The potential of intangible heritage (such as local crafts and businesses) is not perceived at Panemunė these days as a manifold structure, and is not utilized in a purposeful manner; no clear strategic development system is in

[27] Smith 2006.

place. The activity organized by VAA is concerned only with the tangible property: no adequate value is recognized to the intangible heritage of the place. Yet the intangible property cannot be divided from the tangible object due to their deeply inherent interdependence. In summing up, the cultural heritage is not a finite entity, it depends on the management of the values attributed by human beings. The owner of Panemunė has adopted a conservational approach, refusing to explore the potential of socio-cultural or economic capital of the property and its potential benefit to all social layers connected to the heritage place.

The study has found that the cultural and artistic activity of VAA, as a higher education institution of professional art, has a very strong impact not only on the immediate environment, on the town of Jurbarkas, but also regionally. However, these activities do not represent any system or direction/s. The academic community of the Academy currently see Panemunė as an exhibition venue. After completion of the restoration, there will be space in residential castle dedicated specifically to cultural heritage: a castle museum and a restored historical kitchen; the remainder of the space of the building will be adapted for accommodation function (hotel) and a venue for exhibitions/conferences, showcasing art unconnected to historical resources of the castle.

In connection to projections along what lines the Lithuanian heritage policy may evolve in the future, there is one recommendation we would like to make: to appreciate the links between the intangible and the tangible properties and all forms of values generated by these links. It is also advisable to take note of the changing sensibilities of the contemporary society and the need for sustainable management of the heritage. To develop a continuous dialogue with the disseminators and users of intangible heritage, with investors, planners and other actors who have expectations vested in the property is another goal to pursue. The policy and management of the heritage should embrace not only the dimension of history and traditional culture, but also practices embedded in the contemporary communities and culture, and seek economic and societal impact.

2. *The heritage community*

Open conversations, unconstrained by a structured questionnaire, allowed to measure the attitudes, views and expectations of the people. The method of semantic differential was used in the process: the interlocutors were given 12 dichotomous pairs of questions: valuable/unworthy; unique/typical; national/provincial; communal/state run; authentic/falsified; used/useless; visited/not interesting; prospective/having no future; mass/exclusive; cosmopolitan/folk; attractive/repulsive; familiar/strange. The method selected led to the conclusion that emotions in connection to the heritage property depend on an individual social and cultural experience. Their perception of the place emerging from the evaluation based on semantic dichotomies reveals general approach to the heritage, some stereotypes and identifiable problem areas. With the aim of broadening the area of inquiry, the leading local publications have been reviewed. A study of the local media[28] rhetoric was conducted with the goal of comparing the link to the heritage place of the community of Pilies I village, of the town and the district of Jurbarkas. The outcomes of the inquiry and conclusions drawn from the surveys were weighted against some of the provisions in the Faro Convention, leading to the elaboration of some practical recommendations.

2.1 *The neighbouring community types of Panemunė Castle and their characteristics*

Heritage scholarship distinguishes between three major types of communities: rural territorial community, non-territorial rural community, and a complex contemporary community without leaving out its territorial/local aspect[29]. The inquiry into the relationships between the local population and the employees of the castle has demonstrated that the community of the place indefinable as a heritage community is a complex contemporary

[28] The study into public rhetoric was conducted by K. Daubarytė.
[29] Kuzmickaitė 2004.

community composed of the locals who currently work with VAA, the VAA staff commuting from other locations within the same district, and the VAA staff commuting from Vilnius. These groups are connected by a common denominator – their expectations and activities are vested in the animation of Panemunė. The population of Pilies I village, the actual site of the heritage complex, do not identify themselves as a castle community and do not function as a heritage community. The inquiry has laid bare the existing division between the local population and those individuals who are employed "by the castle" and on this basis are part of the heritage community. There have been several causes behind this division.

Panemunė Castle represents one of these cases in the Lithuanian heritage preservation, when the safeguarding effort embraces material objects or items but no kinds of relations receive a timely attention. These are the relations between people and the heritage property, namely between the local population and the owner of the property, between the local population and the heritage authorities. Today Panemunė Castle goes through the process of restoration conducted in stages (a part of the property has been restored, there is work being done on other parts, and there are plans drawn for the remainder) and it is obvious that the property has no surrounding tradition. The people living next doors to the heritage resource have no connection to it. Lithuanian heritage researchers are unanimous on the point that in contemporary society, alongside with the classical ambition to preserve the items of heritage, we face an equally – if not more – important task of revealing the heritage to civil public[30]. In order to avoid turning people into hostages of the heritage, to which they start feeling hostile (on the grounds of limitations and bans applied to the heritage properties), just educating on the heritage matters is not a sufficient measure. It is necessary to achieve that the public identifies itself with a particular piece of heritage – a task that lies rather within a socio-cultural field, then is a matter of the heritage preservation. The driving force in this process is tradition. «Over millennia

[30] Markevičienė 2003.

societies evolved on the basis of the tradition – the most reliable means for the founding, fostering and maintaining group identity»[31]. The history of Panemunė Castle does not identify with the traditions of the local people. The case at hand lays bare a problem with the Lithuanian heritage preservation: major attention is dedicated to the safeguarding of the heritage properties and too small focus on the fostering of traditions, though a natural way to safeguard heritage. The results achieved with the heritage safeguarding measures are different from the effects gained through the fostering of tradition:

> tradition nurtures, protects, upholds and communicates the knowledge and modes of operation, while the objective of the heritage preservation is to preserve the material relics of the past as a cultural resource with the aim of integrating them into the present cultures and handing down to generations to come[32].

Panemunė Castle seems to have a complicated fate: it changed hands numerous times over the history, and the owners, depending on their capabilities, were taking a better or worse care of it, doing repair and other work on the property. The inquiry into the role of the local people played over the course of the heritage identification/preservation process (especially prior to 1992 when the object was listed on the Cultural Heritage Register) has been done on the basis of a scholarly publication that covers the preservation process of Panemunė Castle in the 20th through the early 21st centuries. Unfortunately, we can draw the conclusion that the activities prior to the listing as well as subsequently to it excluded the local population from the process. Sometimes even some essential information on the preservation works done on the buildings and their grounds failed to be provided.

Over the course of the study, various kinds of research in the field of community studies, among them, the results of the university studies, scholarly publications, and commissioned governmental investigations have been consulted, all with the goal of finding out about individual motivation to belong to

[31] *Ivi*, p. 9.
[32] *Ibidem*.

a community. The main motifs that drive individuals to join a community are the willingness to make changes to social, cultural, economic and political processes that influence one's personal life and the desire to help solving of the existing problems[33]. The inquiry has found that most of the people of Pilies I village do not think of themselves as a "castle community" (though they see the value of the heritage property). It is possible to conclude, based on the words of respondents, that the artificially formed community (VAA staff, and the people from the village and Jurbarkas town employed at the castle) created a watershed between the local neighbourhood and the heritage. The exclusion of the villagers is further strengthened by their local expectations, which are in dissonance with a broader audience, which the owner and the heritage authorities envisage as interacting with the heritage. On the other hand, despite this exclusion, the impact of the current owners on the activities of the local population is immense (as obvious from the results of the inquiry). Therefore, the VAA-initiated activities should become a stronger presence in Pilies I village, some of them want to be tailored for the local neighbourhood. All the processes should be managed in a responsible manner, because this will become part of the heritage in the future.

The study has identified a misconception of the heritage of the national significance: both the local population and, partially, the staff of the culture and tourism offices of Jurbarkas town tend to think that the heritage is there for tourists to enjoy. Surely, one can hardly find a contemporary heritage theory that does not encourage sharing, however, the awareness of and the identification with the heritage must come before. This misconception reveals one other aspect preventing local people from perceiving themselves as a heritage community. Panemunė Castle is a heritage of the national level of significance, while its surrounding neighbourhood is a local community. The property is of significance not only locally, but also nationally. This leads to a contradictory stipulation that the local community, already burdened by its own problems, has to operate on a broader

33 Matonytė 2002.

scene and get involved in the animation of the heritage with a vision of interests beyond their local scope.

2.2 *The heritage community within the Lithuanian heritage preservation system*

Once we have identified the causes preventing the villagers of Pilies I from perceiving themselves as a heritage community, it is important to consider whether the state in general encourages the existence of such communities. The legal framework of the Lithuanian heritage preservation does not turn a blind ear on the smallest public organization – a community – and its role in the process of heritage listing and animation. The theme of heritage and community is given attention in public discourse (e.g. the year 2016 was announced the *Year of the Local Communities*). However, the study has found that this approach is not actually applied in practice. Panemunė Castle's case is typical for the Lithuanian heritage preservation: local communities are not being included into the process of identification and listing – thus afterwards they feel no need to actively contribute to the process of animation. This refers to a hole inside the procedure of heritization: when left aside, the community finds itself in disconnect with the property – therefore when the time comes to hand over the function of animation to the community, the authorities have to deal with their inactivity.

The discussion with the local population and the specialists from the cultural, heritage, tourism and education institutions operating in Jurbarkas town and around, have elaborated their concept of "Panemunė local community". In their minds it stretches beyond the village of Pilies I. Due to that, the study relied on another instrument for gaging the sense of the local community. We have reviewed the public discourse and rhetoric in relation with Panemunė Castle with the goal of ascertaining the expanded concept of the local community. We have selected a leader weekly «Mūsų laikas» as a form of mass media for this purpose[34]. The restored wing of the heritage complex was opened in May 2013, therefore the newspaper issues from the beginning of the same year until February 1, 2016 were reviewed. The goal was to track a reflection in public rhetoric to the work of restoration and the opening celebrations. Of 156 issues reviewed, 24 carried articles, information briefs and announcements of upcoming events. The newspaper in general carries quite a few materials on the topic of heritage: they introduce the history of architecture, archaeology, artistic monuments, provide details on their condition, offer appraisal on events or other action in connection therewith. The number of materials connected to Panemunė Castle (approximately eight in 52 yearly issues) is not small, given the fact that the newspaper covers all heritage properties located in the land of Jurbarkas which is exceptionally rich in heritage. Notably, all materials related to Panemunė Castle (apart from announcements) never fail to note or stress that the owner of the property is VAA, not the municipality of Jurbarkas district. Thus, the mainstream rhetoric targeting the regional population shapes a general disposition towards the owner of the property as an outsider.

In summing up the study, it is important to bear in mind the limitations of the research. The discussion is focused exclusively on Panemunė Castle, however, based on the assumption that most of the national heritage properties located in the periphery find themselves in a similar situation, the recommendations are in no way tailored exclusively Panemunė.

2.3 *The activities and approaches by the local community in the light of the Faro Convention*

The population of Pilies I village, who provided their opinions, tend to view the works of the restoration and the animation activities in a positive rather than critical light, despite the emotional opposition between them and the castle employees. However, the neighbourhood is unanimous in giving the credit to VAA as the

[34] Jurbarkas town and district paper «Mūsų laikas» (14.02.2016 – 22.03.2016), <http://www.mūsųlaikas.lt/el-laikrasciu-archyvas>, 20.06.2017.

key actor in the current restoration and reanimation of the place. The *Framework Convention on the Value of Cultural Heritage for Society* defines cultural heritage as

> a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time[35].

In such cases of ownership as in Panemunė Castle (when a property is owned not by the local community, nor by a local institution, nor privately), the main task is to preclude non-communication or conflict situations between the owner and the local population. The local people have to be invited and have all possibilities to freely participate in all events, actions and activities organized by the owner (this takes such measures as coordinating times of the events and ensuring free participation). Whether of national or local significance, the activities at the cultural heritage venue have to be primarily in favour of the local population.

The synergy of different communities has the potential of effecting the animation of a property on three levels: private, local and public. According to the Faro Convention,

> the Parties to this Convention agree to: […] take necessary steps to apply the provisions of this Convention concerning: […] greater synergy of competencies among all the public, institutional and private actors concerned[36].

The heritage animation embracing the private, local and public levels opens up avenues for joint action at all stages of cultural property animation and inclusive of all people or institutions concerned with the heritage property.

> In the management of the cultural heritage, the Parties undertake to: develop the legal, financial and professional frameworks which make possible joint action by public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society[37].

[35] Council of Europe 2005, art. 2.
[36] *Ivi*, art. 1.
[37] *Ivi*, art. 11.

The Department of Cultural Heritage should strengthen the activities focused on the private, local and public dimensions of heritage awareness, study, listing and animation. One of the methods of strengthening such efforts is the creation of regional expert groups who could interact with the local communities more closely and help the Lithuanian heritage system to open up and place civil society at its centre.

3. *The potential of cultural tourism*

The study of Panemunė Castle, the case of cultural heritage preservation of a property of high cultural value, has revealed[38] that successful development of cultural tourism at Panemunė lacks cooperation by its stakeholders, their deliberate strategies, an action plan and professionalism in the property management. There is no clear perception of the role of the heritage asset as an animator of the place. The opportunities to expand the range of services to tourists from resources available to the community are not explored to the full. The investigation into the field of cultural activities at Panemunė has relied on the methods of analysis and synthesis and has been referenced by international literature. Semi-structured in-depth interviewers have been conducted with the sampled groups: the administration of VAA, as the owner and manager of Panemunė, the representatives of the municipality of Jurbarkas as specialists of intangible heritage management. A SWOT analysis has been conducted. Analyzed were statistical data on: tourist numbers, seasonal changes, grouping of tourists by visit purposes, duration of visits and the factors influencing their choices. Bearing in mind the divisions in the community of interested actors and their contradictory approaches, identified during the preliminary inquiry, the methods of interviewing and observation were of high value for the study. These interactions provided opportunities to gather, besides formal information, the messages carried by the behaviour of our respondents, by their body language, etc., and make forecasts of possible social

[38] The study uses research data presented in the MA theses by Palšytė 2016 and Dėringytė 2016.

processes, an impossible thing to do using other methods. The inquiry into social, cultural and artistic potential of Panemunė Castle was conducted using the methods by Randal Mason of assessing the value of cultural heritage[39], inclusive of historical, cultural/symbolic and social values.

The aim of the study conducted was a feasibility analysis of adapting of the heritage property towards cultural, social and economic needs of society and the local community. This objective is tuned with the *Framework Convention on the Value of Cultural Heritage for Society* which defines with transparency the most recent concept of the heritage and the criteria for contemporary heritage preservation strategies: trans-sector dialogue, social cohesion, professional development and economic potential[40]. Similar provisions emerge in the *Programme for Cultural Properties' Actualization for 2014-2020*[41]. The programme perceives the actualization of the heritage as the adaptation of the property for

> the cultural, social and (or) economic (strengthening the investment attractiveness of a territory or a region, creation of new jobs and an additional market, etc.) needs of the contemporary society and (or) the local community[42].

3.1 *Overview of tourists visiting Panemunė Castle*

The complex of Panemunė attracts both foreign and Lithuanian tourists. In 2015, it received 37,279 visitors[43] (prior and during the restoration work, the data on the numbers of visitors was fragmented and imprecise). Most arrive using their own or individually arranged transportation – as this area does

[39] De la Torre 2002.

[40] Council of Europe 2005.

[41] Regarding the changes to the 2014-2020 programme approved by the Minister of Culture by decree No. Įv-711 2014, *Dėl kultūros objektų aktualizavimo 2014-2020 metų programos patvirtinimo* (On the Approval of Cultural Objects Actualization Programme for 2014-2020), <https://www.e-tar.lt/portal/lt/legalAct/ea3227100f6f11e5920c94700bb1958e>, 20.06.2017.

[42] *Ivi*, par. 4.1.

[43] Data by Panemunė Castle (visitor centre) staff.

not have a properly developed transport infrastructure. The complex can be reached while driving along the old Klaipėda Road, yet neither the system of driveways leading to the castle, nor the railroad system are developed. Water transportation is not developed either, as the Nemunas River does not play any more significant role in the infrastructure of cultural tourism. The Nemunas waterway Klaipėda-Kaunas runs through Jurbarkas district: it is included into the network of the main inland waterways[44]. As noted in the publication, the EU funding was used to build docks for small boats on the Nemunas River: however, it is more a tourist attraction than a form of communication between the castles on the river. The familiarization bicycle path follows a rather complicated route, yet even such as it is, it already increases accessibility of the castles for local and foreign tourists[45]. The problems of accessibility currently make the region of the lower reaches of the Nemunas River more attractive for local than incoming tourists. The opportunities to attract more visitors who are not motorized and come from more remote parts of Lithuanian are also limited.

Visits to Panemunė Castle feature in the routes of several Lithuanian travel agencies, but it is not regular. The administration of the castle has no agreements with the operators of cultural tourism. This region, however, has some of the best developed tourism routes and courses: the municipality of Jurbarkas offers nine main walks/routes: the *Bicycle*, *Water*, *Nature's*, *Crafts'*, *Crusades'*, *Culinary Heritage*, *Museums*, *Castles and Manor Houses*, and the *Rulers' Roads*[46]. Panemunė Castle is but one stop integrated into them and is visited alongside with other cultural objects; there are no tourist routes developed separately for Panemunė Castle, as a cultural heritage property and cultural tourism attraction. These circumstances have a strong impact on the duration of visits at Panemunė Castle, which is, on average, two hours. The intensity of visits to the castle fluctuates with seasons, as it depends on seasonal work of the cultural

44 Jurevičienė *et al.* 2014.
45 *Ibidem.*
46 According to the data by the tourism and business information centre of Jurbarkas.

tourism operators, and on the fact that most of the visitors stop at Panemunė en route to their other destinations[47].

Visitors, depending on their aims for visiting Panemunė Castle are categorized into those who step inside to see the exhibits of the castle museum and others, who only drop in to see the courtyard[48]. This method of grouping tourists by the castle administration does not strike as accurate. Tourists' choice is impacted by activities going on at the castle. When there is nothing going on, it makes no sense visiting the premises.

In summing up the information collected during the study, the main aims of visiting Panemunė Castle are familiarization, recreation, education (the latter pursued mainly by local schools); despite of its huge potential, Panemunė is not oriented towards attracting incoming tourists (from Lithuania and abroad).

3.2 *The motives behind visiting and failing to visit Panemunė Castle*

Short visiting times to Panemunė Castle and not a very positive impression of the services prompted to review the archival event materials from 2015. Nine temporary projects were realized during this period (six exhibitions, a fair, a concert and a drama performance) and two continuous projects – the educational programme for children and weekend fairs held during summer time. It is obvious that such irregular and seasonal character of events does not promote tourism, and there is no tradition established as of yet for social, cultural and artistic activities[49].

The inquiry into the activities taking place at the castle reveals a resilient vision of "safeguarding" of the tangible cultural property, which is distant from the contemporary trends of cultural tourism wherein the intangible heritage is perceived as key element of the cultural heritage. This way Panemunė finds itself in a situation where no new ideas are born in hope of creating the spirit of place needed to bring together the castle commu-

47 Jurevičienė *et al*. 2014.
48 Tourist numbers are recorded by the castle staff and may be imprecise.
49 See: <http://www.panemunespilis.lt/>, 20.06.2017.

nity and, finally, boost cultural tourism. The data yielded by the preliminary examination led to conclude that the formation of a local and international cultural tourism attraction centre at Panemunė largely depends on the cohesion of all resources and cooperation of all interested actors. The existing resources (the castle complex, the community, VAA, Jurbarkas municipality) are capable of creating prerequisites for the improvement of tourism infrastructure and for the development of entertainment, educational and recreational programme. Therefore, during our second stage of inquiry we have dedicated a special attention to different interest groups and the future vision.

The local community has been found to be distanced from the community employed with the castle. The population of Pilies I who still recall the place as a former refugee home, later on, as a job opportunity, perceive the present day castle as the place where they are not needed, because they are *unwelcome and cannot be useful to it in any way*. On the other hand, the community takes pride in having the exhibitions of contemporary art as it sets their place apart among other neighbouring towns and villages. They are disposed to seek a mutually beneficial cooperation and propose more services and products reflecting the local context.

The creation of a strategy for the castle as a centre of unity for the local community and attraction to cultural tourists is above all compromised by differing approaches to the function of the castle and its future vision among the staff of the castle. All of respondents agreed with the need of having a professional manager for the place. The authors of the study, taking regard of the nature of problems identified, are of the opinion that the place needs a cultural animator. Cultural animator is associated with the stimulation of the spiritual, physical and emotional life of people residing in a certain area, with due regard of their concrete socio-cultural circumstances, of problems and needs of contemporary society in general. For practical purposes, the animator provides support in solving all kinds of community troubles by consolidating their internal resources and by opening up the potential for creativity, and by initiating, organizing, supporting and coordinating public action.

Such a recommendation found support at the meeting of the representatives of the municipality of Jurbarkas and the community of Pilies I village where the ambition to revive the cultural life of the village was articulated. This could be achieved, they argued, by introducing a position in the community with the mission different from just creating more cultural events, but building of an active link with Panemunė Castle, entering into a dialogue with the municipality and other interested actors in order to undertake a revival of the dwindling tangible cultural heritage.

The study has demonstrated that a sustainable development of cultural tourism at Panemunė lacks a strategy of planning socio-cultural and artistic activities and an opportunity for trans-network co-operation. The current fragmentation of activities goes hand in hand with the absence of volunteerism spirit. The potential of intangible heritage is ignored, as there is no response to the changing concept of the heritage. The new approach places the relationship with the heritage asset, and the ability to recreate it and leave as inheritance at the heart of the effort. The visitors to Panemunė Castle, both local and incoming, arrive led by aesthetic and sensory experiences, they create for themselves an image of the place based on their interpretation which is withdrawn from its real picture. However, the need *to see* things is felt ever more urgently. That is why the current function – only of letting the visitors to see the building from inside – is not sufficient. It is becoming increasing important *to show*, *to communicate* things. Panemunė lacks a more complex cultural package capable of recreating (creating) the spirit of place, by employing the synergy of intangible and tangible resources of the cultural heritage.

3.3 *Practical recommendations to the stakeholders pursuing the effect of enhanced cultural tourism*

3.3.1 *The recommendations to the administration of Panemunė Castle*

With the goal of invigorating the role of Panemunė Castle as a destination of cultural tourism, we propose to refine the strategy of services provided to tourists, also, to initiate several yearly events possibly connected with the manor culture. In order to combat seasonal effect, it is better to have them during different seasons. It is advisable not to seek to emulate other practices, but to bring into relief the inherent character of the region and the place with the help of culinary heritage, crafts and other communal and regional resources. In the development of a tourism services and entertainment package, an active cooperation with the hotel and the restaurant that operate in the castle mansion and other neighbouring providers of hospitality services would be a plus. It is necessary to build purposeful relations with travel operators and to provide them with a yearly plan of the events and services available at Panemunė Castle. It is necessary, jointly with the municipality of Jurbarkas, with VAA, with other social and business stakeholders to promote the location on the mass media and social networks. It is essential to include the resources of the local community in the creation of the package of services and cultural products.

3.3.2 *The recommendations to Vilnius Academy of Arts*

In order to ensure a higher quality of operations of the castle administration, the Academy wants to take a more active part in the process of strategic planning of activities and to ensure monitoring of their implementation and quality. The role of VAA should be more prominent in the creation of artistic and educational programmes, the content of which is expected to reflect the character of the place, the needs of cultural tourism and the local community. It is a good idea to schedule cultural events for at least one year in advance, and the content of these events, their aims, character and participation opportunities have to be well known (and clear) to the management of the castle in order to ensure a timely dissemination of information to different groups. The partnership with the hotel and the restaurant operating at Panemunė, with the local community and the municipality of Jurbarkas needs to be developed with the goal of ensuring conditions for safe cultural tourism to Panemunė Castle and its environs. VAA should act as a mediator between the administration of the castle and the local community promoting their partnership. VAA should explore its own resources in promoting Panemunė complex (by creating advertising functions, souvenirs and information for social media).

3.3.3 *The recommendations to the local community*

Carry on the negotiations with the administration of Jurbarkas district regarding the position of a manager/animator; organize an initiative group with the aim of exploring the needs of the community and their potential to promote cultural tourism in the village. Given the current conflict/passive relationship with the administration of the castle, use VAA as a mediator when considering the development of tourism services and products. Seek direct communication with the administration of VAA in the articulation of the expectations and problems within the community.

3.3.4 *The recommendations to the municipality of Jurbarkas*

The municipality should add extra effort to employ the resources of Panemunė Castle and the neighbouring village of Pilies I as a potential for cultural tourism, including the promotion of cooperation between different institutions (initiatives) and the dissemination of information. Ways need to found to cohere the community of Pilies I village and to create for them a position of a manager/animator with the goal of exploring the initiatives within the community, and the current or potential resources for cultural tourism. It is also necessary to enhance the development (or create the conditions for improvement) of transportation, boarding and catering services. A consistent and regular communication with VAA on the cultural needs of the region, as well as intensified cooperation with the administration of the castle, VAA and the community of Pilies I village should create and ensure conditions for safe and vigorous cultural tourism.

4. *The image as a resource*

According to Dawling Grahame, the image is an agglomeration of meanings through which people recognize and characterize an object, remember and connect to it[50]. In the context of the contemporary marketing, the image of an organization is an entirety of ideas, feelings, perceptions and conceptions, entertained by an individual or a group towards an organization, which is influenced by material and non-material elements in the operation of the organization, by communication of individual as well as civic values[51].

The analysis of the image of Panemunė Castle as a resource of the heritage property embraced the following: theoretical background of the image of Panemunė as a cultural heritage property, the range of problems connected to branding and ways to solve them. The study sought to identify the essential formative elements within the image and the results of their manifestation – all considered in the light of theoretical assumptions. The inquiry into the image as a resource of Panemunė as a cultural heritage property pursued the following aims:

1) description of the expressive quality of the image forming elements;
2) discussion of a theoretical framework of the image of a cultural heritage property;
3) general recommendations on the meaningful development of the image of Panemunė Castle using the contemporary instruments for cultural heritage branding.

[50] Dawling 1986.
[51] Drūteikienė 2003.

In reference to the cited definitions of the image and its formative elements together with the perception of Panemunė Castle and its environment as an integral "organization", we can assume that its tangible and intangible assets and the quality of their mutual connectivity determine the image of the castle. In December 2015, the researchers conducted a pilot and an in-depth study of the following: the Internet page at www.panemunespilis.lt; its Facebook account; the general context of tourism and educational programmes, information appearing on mass media and project activity. The semi-structured interviews were conducted with: the staff of the castle, the representatives of the local community, the representatives with the external institutions of the municipality of Jurbarkas, the employees of the tourism centre of Jurbarkas, the staff of VAA – the creators of the web page of Panemunė, and the students of VAA, who created the souvenirs. The work was done with the goal of identifying the quality of Panemunė functioning in different terms, including its image.

4.1 *Key paradigms in the making of the image of Panemunė Castle*

The study has revealed the following essential paradigms in the making of the current image of Panemunė Castle:

1) Panemunė image is dominated by the traditional elements of image shaping, put together in a haphazard manner: besides the information on the history of Panemunė Castle and the architectural profile of the building, no strategic information is visible. The dissemination of the data on Panemunė Castle is concentrated on niche matters, while an overall strategic image of the place is not existing or so indistinct that untraceable with scholarly instruments. The use of the traditional image shaping tools in the environment of contemporary communication limits the interpretation opportunities.
2) The existence of Panemunė Castle is plagued by the conception of it as a constant entity and by a resilient vision of "safeguarding". This determines a long-running conflict between the "classical" and the contemporary approach to the valorization of the cultural heritage. The local community tends

to be in support of the classical path, while the community of VAA and the castle administration, as their representatives (also the hotel Best Baltic Panemunės Pilis, in part) pursue the contemporary vision for heritage. On the other hand, though, the Academy, by concentrating its efforts and the funding into the projects of restoration, also acts along traditional lines. Indeed, we here face a double problem. Not only does it suffer from a divided approach to the heritage between the proponents of the traditional and the contemporary philosophy. In fact, both sides, as we can sense from their rather fragmentary operations in connection to the place, do not rely on the foundational premise in the field of heritage. The material presence of intangible heritage creates a field of intangible values, if neglected, however, and not used for the holistic fostering of the place, they are likely to decay even faster than brick walls.

3) The image of Panemunė Castle can be compared to a portrait of a fragmentary organism, painted simultaneously by several artists in different colours and a different manner. The faulty fragmentation is felt in the current functioning of the place, in the relationships of the staff, and the (un)interaction of the institution with the population living next doors. This fragmentary organism is at odds with a quality existence of the place, and makes impossible the creation of an image with the use of the contemporary strategies in the utilization of the cultural heritage. As the current owner of the place, VAA should assume the responsibility for a narrow-sighted operation of the cultural heritage property and take concrete steps leading to the creation of positive relations in the castle and around it, thus laying a firm foundation where the efforts of image building could start take root.

In a quick summing up, the expressive quality of the image-shaping elements of the place is insufficient, they appear behind the contemporary frameworks for cultural heritage. This raises theoretical questions as to what image shaping instruments should be employed in order to enhance the identity of the place and the image, and how they could connect to non-market values. According to researcher Jūratė Markevičienė[52], if a cultural

[52] Markevičienė 2003.

heritage property remains unchanged, the picture of it does not change much either. However, with the changing images, people look at the heritage not at as something existing, but as something *desirable*, in other words, they modify the image – or, in the sphere of heritage, such images are linked to the imaginary past "golden age". We have already noted that the vision of "preservation" is especially resilient at Panemunė. The interviews with the individuals, who had a long history of connection to the castle, show that the intention is to preserve not only the structure and its architectural values, but also the experience and the models of utilizing it as part of the tradition and habit. It is the attitude that by itself should not attract criticism, as the cultural heritage belongs to each of the country's citizens, but it determines a faulty attempt to project the imaginary "golden age" onto the present day.

In considering the meanings and symbols posited by images, the concept of the sense of identity or character, defined by Christian Norberg-Schulz as *genius loci* is greatly enlightening. In talking of towns, Vytautas Petrušonis also notes that each has a unique image (combined from a visual picture and a mental image – the *genius loci*) which is indivisible, but the essence of the place cannot be grasped if they are divided[53]. The unique identity of a place and its purposeful employment subsumes also these essential for this study social agents as habits, traditions and myths, which may have a role in cultural tourism, in leisure and entertainment, and therefore are important in the chain of image building. The creators, observers and "experiencers" of Panemunė image are the population, visitors, staff, remote virtual visitors (on TV, press, the Internet), the perception of whose place-generated messages is very important in the process of communication.

The theorist of architecture Indrė Gražulevičiūtė-Vileniškė presents a structure of non-market assessment of immovable cultural heritage, also providing a detailed context (fig. 5). The author highlights the socio-economic aspects, as the role of heritage as a social and economic asset continues to be underrated, and the preservation of heritage properties is perceived as

[53] Petrušonis 2002.

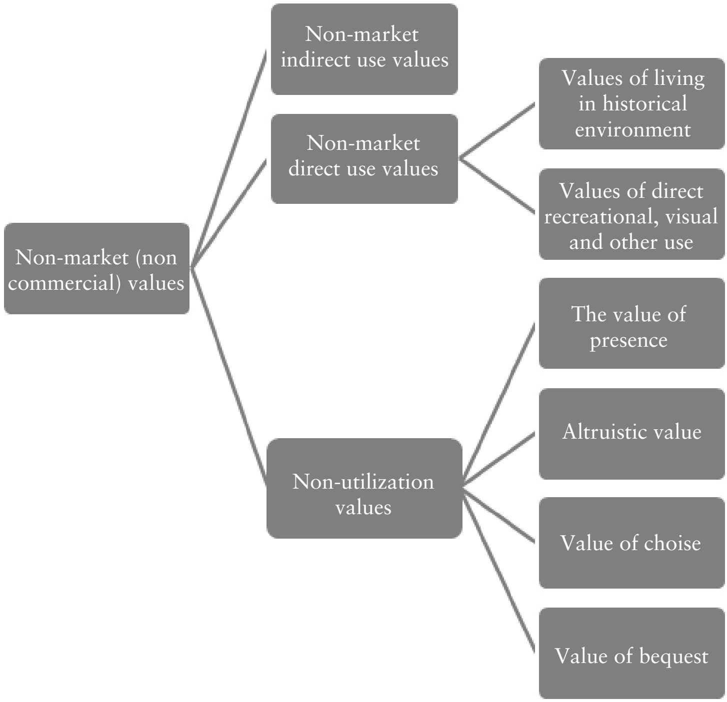

Fig. 5. Classification of non-market values of the immovable cultural heritage according to Indrė Gražulevičiūtė-Vileniškė (Source: Gražulevičiūtė-Vileniškė 2009)

a burden on economic development[54]. Presented is one of the directions in the analysis of the socio-economic dimension of the cultural heritage – the assessment done in non-market terms:

The *non-market direct use* is perceived as living in a historical setting without direct recreational, visual non-commercial utilization of the heritage properties. The non-market indirect values are conceived as non-commercial indirect use experienced via books, other publications, TV or film. The *value of presence* (of the property) emerges in situations of individual satisfaction with the very fact of existence of the heritage property even without intent to visit it. The *altruistic value* is connected with

[54] Gražulevičiūtė-Vileniškė 2009.

the individual's wish to provide members of her/his generation (though not directly related individuals) with an opportunity of visiting the property. The *value of choice* is connected with the individual's wish to keep the opportunity to visit the property in the future. The *value of bequest* connects to the individual's wish and intent to hand down the cultural heritage to generations to come.

As Gražulevičiūtė-Vileniškė plausibly argues, these non-market values may comprise the biggest part among the values of the property. The conception of non-market values underpins the case for the inclusion of society into the processes of heritage preservation and the assessments by the public have to feed into the overall process of assigning value.

> This creates opportunities to establish the decrease in non-market utilisation and non-utilisation values of the heritage property as experienced by society in cases when the property is damaged or destructed, and an increase in value after the restoration of the property[55].

Society thus becomes an actively engaged actor, who, depending on communication strategies, also contributes to the creation of a new image, a new face or identity. It is unfortunate that in reality civic society is not included into the assessment or listing and animation processes of the heritage. The only exceptions are cases when the activist part of society, usually with political slogans, counters the acts of destruction of the heritage properties. All the above said holds true in the case of Panemunė Castle. The interviews with the castle neighbourhood population and with the authorities of Jurbarkas show that the absence of a real discourse is not contributing to the value of the heritage.

It is obvious that the development of a local or international image takes a solid semantic foundation, and one of the ways to discover it is outreach to society. The idea of a museum "safekeeping" its exhibits has to be given up, and the properties under protection have to be used as «semantic and semiotic depository of the world culture»[56]. The architecture theorist Kąstytis Rudokas,

[55] Gražulevičiūtė-Vileniškė 2008, p. 25.
[56] Rudokas 2013, p. 18.

when discussing important methods of enriching the identity of cultural properties, points to public creativity. «It creates new meanings and new narratives in a place of a strong identity or cultural emptiness, thus expanding the sense of a material and static object»[57]. The arguments by the cited researchers lead to believe that image shaping does correlate with non-market values, especially with the values of *non-market direct and indirect utilization.*

We have already used the analogy of a fragmented organism when discussing the image of Panemunė, wherein each segment, by its presence and through its operation, aspires for positive results, and even has an intuition of the non-market values of the castle. None of them is harming the existence of the castle as a cultural heritage property. However, the inability of mutual communication and the absence of a coherent strategy, the lack of a common sense-giving ground, not only deter the process of the contemporary heritization and animation, but interfere with the shaping of such an elementary characteristic as the image of place. Before the contemporary strategies of cultural heritage property utilization are put into action, they need to be preceded by the monitoring, strategic planning and maintenance programmes. In other words, the image of Panemunė Castle should be perceived as a value-adding resource, shaped in an integrated manner, by including all the interested public groups; the quality of its expression should be monitored on a constant basis.

4.2 *Proposal for a castle myth and a semantic ground for the image*

The history of the castle and the values of the landscape, as well as the life style of the castle dwellers could be a reference point for building a unified semantic foundation for Panemunė. Such conclusions and proposal are generated using the pilot research conducted in December 2015. The Panemunė myth inev-

[57] *Ibidem.*

itably connects to the residential character of the architecture. The castle was founded not entirely as a defence structure in the narrow sense, but was also a residence of Janusz Eperjesh family. When owned by the Gelgaudas family, Panemunė retained its residential character, even when Stanislovas Puslovskis converted its west wing into a granary, the south wing kept its residential function[58]. During the First World War, Panemunė was put to a different use from its original purpose; while during Soviet times, it regained its residential function. Currently the operator of the Best Baltic Panemunė Pilis also offers accommodation services. The thread of actual living in the place has not been interrupted. Based on the interviews with the individuals who used to live in the castle, they still feel nostalgic for *the golden age*, e.g., they tell stories of *having lived in the castle*. Even though we have offered criticism regarding the modern day projections of the golden age, it is possible to use it with creative transformations for the making and enforcing a myth about its residential purpose. This example is used to illustrate how the image of Panemunė can be created in the context of non-market values, and how it can be used as a full-fledged asset.

5. *The economic value: current and emerging*

As the 1970-1980s saw the economic value of cultural heritage grow in significance, as noted by Agnė Vaitkuvienė[59], the concept of heritage preservation shifted from the passive conservative paradigm to the active management of resources, prompting also the emergence of the heritage industry. The museums of the 19th century used to be education and culture institutions, these days they become financial institutions, heritage centres, while the museums are transformed from the depositories of antiquities into modern culture objects. In Lithuania, the rise of the heritage industry should be linked to the growing economy of the 1990s and the increasing purchasing power[60]. On the other hand, the

58 Panemunės istorija: archeologijos ir meno vadovas 2006.
59 Vaitkuvienė 2006.
60 *Ibidem*.

emerging economic values leave open doors for risks such as pursuit of material profits, which means commodification of the heritage and placing at stake (by default or by intent) the criteria and/or values of authenticity.

Lithuania is part of the global constantly changing world, thus the national heritage preservation policy should also be tuned to the world trends in safeguarding the heritage. It is wise to make use of the strategic management instruments and be guided by the international legal documents ratified in the country. The investment into revival and fostering of the cultural heritage and expansion of this field contributes to the employment opportunities and the growth of welfare. The development of the cultural heritage as an independent field influences numerous other fields of human activity. It always helps to strengthen the region wherein the heritage property or properties belong.

The district of Jurbarkas is exceptional in Lithuania due to its rich cultural heritage and its solid potential that can be utilized in boosting regional and national economy. Panemunė Castle does not dominate the heritage scene of the district, but is part of it. In 2013, Panemunė was adapted for tourism needs. In our analysis of the entirety of its values, therefore, the economic value plays a role of importance. The aim of this part of the study is to demonstrate the impact of the cultural heritage property's economic value on the development of the area. Pursued are answers to the questions as how the partial adaptation of the residential castle for tourism needs reflects on the region's economic situation? What were the obstacles preventing more prominent manifestations of the impact of its economic value?

5.1 *Defining the socio-economic situation of the district of Jurbarkas*

The economic and social indicators for the district of Jurbarkas depend on the general trends in the country and the characteristics of the district. Two towns, seven historical boroughs and 355 villages belong in the municipality of Jurbarkas. According to the data of the Lithuanian Statistics Department, on 1 May 2015, 30.4 thousand individuals declared their place of residence in the district of Jurbarkas, 11.33 thousand in the town of Jurbarkas. The district is highly homogeneous, as 98.7 per cent of the population are Lithuanians[61].

The study of social and economic aspects of the district has found that high rates of unemployment, population aging and migration bring it together with other problem areas of Lithuania. The probing of the investment climate of this culturally rich land shows that a considerable financial support has been offered to the agricultural activities linked to production and realization. Small-scale start-ups and developing business have also received support. Some measures have been implemented with the aim of increasing the economic value of the cultural heritage properties. Considering the measures aimed at the bettering of investment climate in the district, quite a few of them have been found in direct connection with the boosting of cultural tourism. The town board of Jurbarkas, in shaping a long-term strategy for the district, took into account its rich cultural environment, an additional internal resource for the development of the district. Jurbarkas is interested in investment needed as help for putting the present potential into use, but the coming of investors is deterred by the shortage of information on starting and developing a business. In order to remove this stumbling block, the municipality committed itself to[62] regular collection, systematization and dissemination of information on the district's real property market, its natural resources, services, communication network, land and forest resources, the legal basis, as well as ways and conditions for investment.

Cultural tourism nowadays attracts visitors by offering an experience of place identity, e.g., local traditions connected to the place, culinary heritage, stories and narratives. The opportunity to offer more and richer services has not yet been explored

[61] See: Lithuanian Statistics Department, <https://osp.stat.gov.lt>, 20.06.2017.

[62] Resolution by the municipality council of Jurbarkas district No. T2-208 of 26 July 2012 *Dėl investicijų pritraukimą į Jurbarko rajono savivaldybę skatinančių priemonių 2012-2020 metų plano patvirtinimo* (On the implementation of the plan of measures for the years 2012-2020 for the promotion of investment attraction into the municipality of Jurbarkas district), <http://www.infolex.lt/jurbarkas/Default.aspx?Id=3&DocId=20077>, 20.06.2017.

at Panemunė, something desirable by the local community. The local population are not able to start business for the niche of cultural tourism on their own. They need to be given the know-how "injections" and good practice models to follow. Such guidance and assistance should be provided in a manner accessible and comprehensible to the local people. Another unexplored avenue is to increase the exposure of Panemunė logo: the brand logo needs to become a better visible fixture of the district of Jurbarkas, a familiar sign sending a message of attractive cultural tourism service. A strong image in its own turn would provide a shot in the arm for the emerging services and products.

5.2 *The regional investment climate of Jurbarkas*

According to Rūta Garalienė and Giedrė Belazarienė,

> social and economic growth is possible only with the growth of investments (including foreign investments). The state is incapable of allocating funds for investments required for the achievement of an economic effect. This problem can only be solved by creating a climate of investment attractive for both foreign and local investors[63].

The authors argue that even ineffective investments contribute to the improvement of the climate by creating an infrastructure and by paving the way for the effective ones. A distinctive regional character and the objects/places of attraction are among the most important factors contributing to a climate potentially attractive for investment. The district of Jurbarkas in these terms is an ideal area.

The Lithuanian Government resolution *On the approval of the development programmes of the problem territories*[64] noted that investment in tangible fixed assets per capita in the district is 3.3 times less than the national average. The municipality of Jurbarkas district has 3.3 times less of foreign direct investments than its county centre, the municipality of Tauragė district.

[63] Garalienė, Belazarienė 2001, p. 10.

[64] Government decree of the Republic of Lithuania *Dėl probleminių teritorijų plėtros programų patvirtinimo* (On the approval of the development programmes of the problem territories), 18 May 2011 No. 588 (Žin., 2011, No. 64-3031).

In order to cope with this backwardness, the municipality of Jurbarkas district promoted the start and development of small-size business, providing support from the municipal small-size business support fund. The municipality stands out in terms of foreign investments which exceeded by over 13 times the municipalities of Pagėgiai and Šilalė, similar to Jurbarkas in their size and character.

In 2008, there were 22 local rural communities, 28 of them in 2010. They were united into a local municipality's action group *Nemunas*. They relied on the EU support to develop and start implementing a strategy for 2009-2015 aimed at the expansion of the group's activity and encouraging the local people in the problem area engage more in communal activity by using the EU support.

With the goal of attracting investments into the district, on 26 July 2012 the Council of Municipality approved *The 2012-2020 plan on measures for attracting investment* by resolution No. T2-208[65]. Measure 1 of this plan prioritizes jobs-creating-projects within the general scheme of municipal budgeting of investments and in cases of municipal partnership in projects. In 2011-2012 the municipality completed a project financed from the EU structural funds, *Adaptation of the Imsre River banks for public infrastructure*[66]. The banks of the river were adjusted for an active, healthy life style. Along the river, bicycle and pedestrian paths, children's playing grounds and sports grounds were built. Tourist information stands were installed by the river. This created one new job place. The projects *Modernization of Pilies I village water treatment system*[67] and *Adaptation of Seredžius for public tourism infrastructure* have each created one new job place.

[65] Resolution by the municipality council of Jurbarkas district No. T2-208 of 26 July 2012 *Dėl investicijų pritraukimą į Jurbarko rajono savivaldybę skatinančių priemonių 2012-2020 metų plano patvirtinimo* (On the implementation of the plan of measures for the years 2012-2020 for the promotion of investment attraction into the municipality of Jurbarkas district), <http://www.infolex.lt/jurbarkas/Default.aspx?Id=3&DocId=20077>, 20.06.2017.

[66] VP3-1.3-ŪM-05-R measure *The enhancement of regional public tourism infrastructure and services*. Total project value 2,682,585.00 Lt – of these, 2,278,947.02 Lt (85 per cent) from the EU Structural Funds.

[67] Measure *Revival and development of the countryside*.

5.3 *The implementation of enhancement measures for the investment environment*

The municipality of Jurbarkas district seems to dedicate substantial attention to the task of attracting investment. Some of the measures under the *2012-2020 plan on measures for attracting investment* are directly connected to the development of cultural tourism. The long-term strategic development plan approved by the municipality of Jurbarkas district in 2014 defines a vision anchored to the cultural and natural uniqueness of the district. In shaping a long-term regional perspective, the Town Board went to the local cultural-natural resources as an internal development asset. In 2015, a *Programme for the promotion of small and medium-size business and tourism* was approved by the municipality with the goal of boosting the populations' entrepreneurship skills and attracting investments by the local and foreign companies into the area of scenic nature (an ideal setting for recreational visits), rich in the cultural heritage of the international and national significance.

A range of cultural events aligned with the expectations of the local population and the national cultural agenda contributed significantly to the shaping or the image of the region. Noteworthy are the following events: small ship festival *Jurbarkas on the Nemunas River* dedicated to the promotion and development of shipping; biennial international folk festival *On Water* held in Jurbarkas town and Panemunė Castle; a long-running professional and amateur art festival *Blossoms of the Riverside*, held at Raudonė Castle, and the national art festival *The Echoes of the Castle* held at Panemunė. In 2015, weekend craft workshops were organized on regular basis. Community members were provided with the opportunity to introduce the land of Jurbarkas to incoming tourists. Though some of the projects helped to adapt the objects of cultural tourism for visiting, the 2016-2026 strategic development plan notes[68] that the flow of tourists lacks intensity and identifies shortfalls in the infrastruc-

[68] 30 January 2014. No. T2-1.

ture. The document also states that it is necessary to look for new ways to spread the message about the area[69].

The steps taken by the municipality have been effective and the work directed at the strengthening of the attraction of the cultural heritage in the region contributed to the bettering of investment climate. However, the effort was partially compromised by fragmentation of activities and was not fully subsumed by the strategic goal for the cultural heritage as part of the broader regional development process. The resources, institutions and individuals need better orchestration in order to achieve greater efficiency in the management of regional economy. Cohesive management is achievable through a systemic strategic planning and search for alternative forms of development and monitoring.

5.4 *The current and potential impact of the revival of Panemunė Castle on the development of the district of Jurbarkas*

The opening of Panemunė Castle for tourists brought about the need to manage tourist flow. This issue was addressed by the administration of VAA, the staff of the castle, and the tourism and business information centre of the municipality. The educational and museum functions in the castle are complemented with the accommodation and catering services provided by a 4-star hotel operating in the castle. These new accommodation and catering services in the castle contribute to the process of coherent regional development of tourism. The investments used for the reconstruction and adaptation of the castle helped to create eight new job places connected with the preservation and conservation of the cultural heritage.

The impact of the revival of Panemunė Castle as a heritage property on other fields can be best measured by the emergence and development of specific activities. The surveys conducted over the course of the study facilitated in making a realistic SWOT analysis of the present and created economic value of Panemunė Castle.

[69] Resolution by the municipality council of Jurbarkas district, <http://www.infolex.lt/jurbarkas/Default.aspx?Id=3&DocId=20077>, 20.06.2017.

Strengths

The strengths of Panemunė as an economic value generating property are connected primarily with its features as a cultural heritage. It is the best preserved of the extant 17th century residential castles in Lithuania. Considerable work has been done in developing the infrastructure for tourism which now contributes to the development of cultural tourism. Panemunė Castle, as part of the Panemuniai Regional Park, can strengthen its appeal as a cultural tourism destination through cooperation with the regional park. Its scenic natural setting and the picturesque complex of the residential castle is a perfect location to organize community functions and holidays. The castle is equipped with a conference centre that serves communal needs for conferences and meetings. It is a venue of different events, including educational workshops for children and young adults, exhibitions and other occasions, always supported, within their means, by the local entrepreneurs, even though the district cannot boast of many well-developed businesses. In the summer, visitors to Panemunė are invited into weekly fairs with sporadic participation of the local community who sell their produce.

Weaknesses

Though the revived castle is attractive as a cultural heritage property, without a long-term strategic plan for cultural tourism at Jurbarkas Municipality (it now happens through sporadic initiatives), its reopening has not become a significant incentive for the regional development. It has not been capable of attracting new investments into fields relevant to cultural heritage. The insufficiencies of the infrastructure remain a hindrance to the development of cultural tourism. The infrastructure needs enhancement in order to ensure a more vigorous inclusion of the neighbouring communities into the process of promoting cultural tourism to Panemunė Castle.

When interviewed, community members noted that they do their best to take their guests or visiting family round the castle, yet it is not always possible due to private functions held at the castle by individuals or organizations. Seasonality also has an impact on cultural tourism: winters see the flow of incoming tourists drop, while in the summer, their numbers increase and make it difficult to offer quality services to the arriving groups. Most of cultural heritage tourists visit Panemunė en route, as the 4-star hotel's services are rather expensive.

The castle currently has a limited selection of souvenirs for different groups of visitors.

The project to build a cable car crossing over the Nemunas River in the district of Šakiai is put on hold. The crossing would intensify regional cultural tourism and ease the access for the cyclists from the cycling route along the river to the sights on both of the banks. However, the issues connected with the building and maintenance of this tourist object are quite complex.

Opportunities

The development of the infrastructure of public communication, better information on public transportation to the castle, a section of information for disabled people – these measures would encourage different groups of visitors to travel to Panemunė Castle more often.

The local community has wished to enrich the package of services on offer and to embrace the cultural identity of the place more fully, with its traditions and culinary heritage, etc. This connects to the inclusion of local business into the castle activities and with the development of volunteerism in the field of cultural heritage. The castle staff can contribute to the fostering of volunteer skills by training the young guides and volunteer helpers of other age groups. The content of the services can be greatly enriched by making use of the human resources, e.g., contributions by teachers, librarians and other individuals.

Threats

The shrinking financial resources would be a real threat to the owner of the castle for the development of cultural tourism in the area. Such threats may be counteracted by the cooperation with potential stakeholders, by offering more services of adequate quality. New services can increase the attraction of the location and increase numbers of cultural tourism, contribute to the growth of welfare of the population of the area.

5.5 Practical recommendations: towards enlarging the economic value of Panemunė Castle

Vilnius Academy of Arts, the owner of Panemunė Castle, in cooperation with the stakeholders, the local communities, the cultural and education institutions, wants to develop a strategic action plan for the castle, highlighting the following strategic directions: quality of presentation of the buildings and the natural heritage to the public; community inclusion; regional cultural tourism development in the long-term and coordination of it; model for castle management and other questions connected with the sustainable development of the heritage property and the area. This plan is wanted in order to ensure the economic efficiency and profitability of the castle, as well as the inclusion of the regional community into the process of creation of communal welfare. Recommended is also a practice to develop and make public annual plans for events, streamlining such plans with the national cultural tourism framework and the needs of the regional communities.

With the help of the Academy staff involved in the management process of Panemunė, a joint vision, mission and values for the place wants to be created and revisited yearly. The commitment to such a joint vision would give an additional stimulus to the potential collaborators to cooperate in the expansion of services connected to the castle.

VAA as the manager of the property would profit from a close cooperation with other residential castles of the 17th century in Europe, especially in the Nordic countries with plenty of good experience in the field of cultural tourism development and the impact on regional development. Such cooperation and instructional tours to the castles of Nordic and other European countries are likely to help to equalize cultural tourism standards regionally and to contribute to the improvement of cultural tourism services.

6. *The conclusions*

1) The contemporary system of the Lithuanian heritage preservation lacks equity in assigning attention to the different elements that contribute to the entirety of values in a cultural heritage property, inclusive of its social, cultural, artistic significance, impact on local communities and significance of cultural tourism, the role of cultural heritage brands and economic efficiency of the heritage. The study of different aspects of this entirety of values – of each separately and collectively – has brought to the conclusion that in the case under analysis the social, cultural, artistic and economic values have an impact on the environment, but do not become a powerful driving force of the contemporary cultural heritage preservation process. They are used and function in a fragmented, sporadic and undeveloped manner, failing to achieve a maximum synergy effect on the place.
2) The heritage community will operate successfully when the Academy community stops turning a blind eye on the local population (both, of Pilies I village, and the district of Jurbarkas). On the other hand, the local community needs to reinvent itself, to respond adequately to the emerging problems and, above, to give up attempts to halt the process of innovation. The fact of the existence of the castle community, the local village community, as well as the community of Jurbarkas land tending to identify themselves with Panemunė Castle, can be used as a feature of a modern and contemporary environment for the heritage property to function in. It is paramount that these very distinct (yet closely connected) communities build mutual links and their activities do not antagonize the rest. If achieved, the synergy of these communities has the potential of animating the heritage property on three levels: private (internal motivation), local (by joining together local population, not necessarily people who know each other, by inclusion of the local institutions, organizations), and public (outreach acts, communication of communal interests on the broader scale, inclusion of public institutions, e.g., governmental agencies). The animation of the heritage on these three

levels opens opportunities to take joint action during different stages in the life of the heritage property (like listing or animation) and in agreement with all individuals or institutions connected with the heritage object.

3) The animation of the heritage property of national significance cannot be trusted into the care solely of the local community on grounds of its significance and the scale of responsibility, therefore a thoroughly planned and consistent support to the local communities needs to be given in a variety of forms and means. One of the best ways the State may opt for in providing clarity and support to the local communities similar to the one living in the neighbourhood of Panemunė Castle, is to ratify the *Framework Convention on the Value of Cultural Heritage for Society*, or the Faro Convention. The coming into force of the Convention, not necessarily nationally, but mainly in the regions, would result in possible and proactive changes in the heritage field of Lithuania.
4) In cooperation with the regional business, cultural and educational institutions, VAA, as the owner of Panemunė Castle (VAA), should develop a strategic action plan for the castle, highlighting the following strategic directions: quality presentation of the buildings and the natural heritage to the public; community inclusion; the long-term regional cultural tourism development and coordination; model for castle management and other questions connected to the sustainable development of the heritage property and the area. This plan is needed in order to ensure the economic efficiency and profitability of the castle, as well as the inclusion of the regional community into the process of creation of communal welfare. Recommended is also a practice to develop and make public annual plans for events, streamlining such plans with the national cultural tourism framework and the needs of the regional communities. With the help of the Academy staff involved in the management process of Panemunė, a collective vision, mission and values for the place wants to be created and revisited yearly. The commitment to such a joint vision would give an additional stimulus for cooperation.
5) The image of Panemunė Castle can be described as a frag-

mented organism wherein each segment, by its presence and through its operation aspires for positive results, and even has an intuition on the non-market values of the castle, and none is harming the existence of the castle as a cultural heritage property. However, the inability of mutual communication and the absence of a unified strategy, the lack of a common sense-giving ground, not only deter the process of the contemporary heritization and animation, but interfere with the shaping of such an elementary characteristic as the image of the place. Before the contemporary strategies of cultural heritage property utilization are put into action, they need to be preceded by monitoring, strategic planning and maintenance programmes. In other words, the image of Panemunė Castle should be perceived as a value-adding resource, shaped in an integrated manner, by including all the interested public groups; the quality of its expression should be monitored on a constant basis.

6) The municipality of Jurbarkas district is becoming more convinced about the activity connected with the cultural heritage as a field of importance and the potential capable to improve the regional investment climate, and contribute to the growth of the regional and national economy. As a result, action is taken to further enhance the environment features beneficial for the cultural heritage. The first stage of the work of adapting Panemunė Castle for visitors gave a good start to energize the regional cultural tourism, to design and introduce high quality services in relation to it, to introduce considerable variety into the regional educational and cultural life. The SWOT analysis has identified both successful shifts and the hindrances, the removal of which would help to improve the expression of the economic value of the castle and contribute to the regional investment climate.

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Appendix

Fig. 1. Panemunės Castle, Lithuania (Photo by Stase Butrimienė)

Fig. 2. Panemunės Castle, Lithuania (Photo by Andrius Jonušas)

Mara Cerquetti*

From value assessment to public value creation and measurement in the museum sector. Theoretical approaches and critical issues in a changing world

> The goal of managers in the Public Value context is to respond to citizens and users' preferences – renewing their mandate and trust through guaranteeing quality service[1].

Introduction

Merriam-Webster provides different definitions of *value*[2]. Focusing on the first meanings listed by the dictionary, value is not only «the monetary worth of something» (or market price), but also «a fair return or equivalent in goods, services, or money for something exchanged» and «relative worth, utility, or importance». Even though they point out different shades of meanings, all these statements recognise the relational dimension of value, assuming a relation, even an exchange, between two terms (e.g. an object and a subject): to say that *something* has a good or bad value, *someone* has to establish it.

In the era of participatory democracy and knowledge society, value, value creation, and especially value co-creation are urgent imperatives. As a consequence, to assess the creation or co-creation of value, measurement and evaluation are required. This new approach is now affecting the heritage sector too, where different meanings are interwoven and sometimes overlap, also generating misunderstandings and conflicts.

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1 Scott 2009, p. 198.

2 <https://www.merriam-webster.com/dictionary/value>, 20.06.2017.

Sharing these assumptions, the present paper provides the reader with a review of different scientific approaches to the value of cultural heritage and cultural institutions such as museums, highlighting the need for an open and holistic method to the analysis of value and evaluation. After reviewing the different typologies of cultural heritage value examined by the international economic literature, the research shifts its focus from heritage value assessment to public value creation and measurement. In particular, when reviewing different typologies of value, values are understood not only as cultural heritage's attributes (e.g. cultural and economic, use and non-use, etc.), but also as a set of utilities or benefits for different recipients[3]. Subsequently, approaching value creation through a multidimensional and multistakeholder perspective, the analysis focuses on tools and indicators to measure and evaluate museum performances. Finally, sharing suggestions arising from the public value approach, some recent innovative frameworks are discussed. Their application to the cultural sector is pointed out, underlining critical issues that museums have to face in the current society.

1. *The (multi-dimensional) definition of value*

Since "culture" has a complex meaning – «hard to fully pin down»[4] –, the definition of the "value of culture" and the "value of cultural heritage" is not an easy operation[5]. During the twentieth century, art historians and economists have identified different typologies of value – some of them overlapping and crisscrossing –, that confirm the intrinsic multidimensionality of value. Many classification attempts have been made to completely encompass this multidimensionality: despite terminological differences and nuances, all of them share a distinction between cultural and economic values (tab. 1).

[3] In this context, the paper does not analyse values underpinning "organisational culture", that is values «as a set of beliefs, norms and assumptions which shape how people behave» in the heritage and museum sector (Davies *et al.* 2013, p. 346).

[4] O'Brien 2010, p. 11.

[5] Klamer 2003, p. 465.

Cultural value	Economic value	
	Use value	Non-use value
historical symbolic spiritual social aesthetic authentic	direct indirect	existence option bequest

Tab. 1. Cultural and economic value (Source: own elaboration from Mason 2002 and Vecco 2007)

In general, value may be referred both to the meaning of goods (*cultural value*) and the tangible and intangible benefits that users and other stakeholders can directly and indirectly receive (*economic value*).

According to Throsby's classification[6], cultural value could be:

– *historical*, because tangible and intangible cultural heritage documents the past and provides knowledge about historical events and daily life (ideas, habits, etc.);
– *symbolic*, referring to heritage meanings, e.g. political and civic value;
– *spiritual*, referring to a religious or other sacred meaning;
– *social*, enabling and facilitating social connections, networks, and other relations;
– *aesthetic*, referring to the visual qualities of cultural heritage;
– *authentic*, due to the originality of cultural heritage.

Of course, the perception and comprehension of cultural value requires a productive activity (cultural service) to identify, elicit and communicate value to different clusters of users.

Economic value consists of both use and non-use value. *Use value* refers «to the goods and services that flow from» cultural heritage and are «tradable and priceable in existing markets»[7]. This cultural heritage can be given a price at market value, even though people do not always pay a market price for it[8].

[6] Throsby 2001, pp. 56-57, 125-126.
[7] Mason 2002, p. 13.
[8] See: fees people pay for a historic site when they have already paid for its existence through taxes.

A distinction could be drawn between *direct use value*, i.e. the value for users who visit a historical site, and *indirect use value*, which corresponds to externalities derived from cultural heritage existence and management and includes benefits for other stakeholders. *Non-use value* is broken down into three categories:

1) *existence value*, i.e. the value people assign to heritage because of its mere existence, «even though they themselves may not experience it or "consume its services" directly»[9];
2) *option value*, referring to the possibility to use «the heritage's services at some future time»[10];
3) *bequest value*, referring to endowing the cultural heritage to future generations.

Even though this analytic convention is very useful, the economic and cultural dimensions should not be separated, but considered as «two alternative ways of understanding and labelling the same, wide range of heritage values»[11]. Likewise, the different meanings of the cultural value of an item overlap. Since value is temporally and spatially defined, it is always contingent upon its context. Therefore, the possible dimensions of cultural value are tightly connected, even overlapping, although considered from different points of view. For example, religious value has a historical and social meaning, as well as possible artistic features. Moreover, if social value refers to human relations, all human relations have a cultural origin and are historically defined. Furthermore, each kind of value is political, since it is the result of decisions and hierarchies that have been defined by a political system. On the other hand, each classification could neglect some categories. Finally, non-use value can also be potential use value and it is recognised because people can take advantage of it – even if only in the future.

[9] Mason 2002, p. 13.
[10] *Ibidem*.
[11] *Ivi*, p. 11.

2. *The production of value*

Even distinguishing cultural and economic value, the question concerns the use an individual makes or can possibly make of a cultural item with the resulting additional value, thus drawing a new geometry of value[12]. Shifting from the economic to the managerial perspective and using the model of constellation of value[13], value should be dynamically analysed, as the result of a process that refers to players, activities and products[14].

In this perspective, Montella[15] transversally approaches the problem, referring to the wide range of benefits – both cultural and economic – that can originate from cultural heritage. After discussing the theories of value by Kant, Marx and Menger, he recognises three different categories of cultural heritage value that are managerially significant: value of presentation, value of landscape and value of production.

The *value of presentation* is an informative value, corresponding to the wide cultural value of heritage, that is not exclusively artistic or aesthetic, but also and above all historical and documentary, referring to the original function and successive uses of cultural heritage. This kind of value should be perceived not only by a restricted cluster of users as a positional good[16], but by all potential users. In the age of experience economy and global competition, the communication of value should consider the capabilities and skills of different clusters of users and the distinctive features of cultural heritage.

The *value of landscape* is a systemic value, relating to safeguarding the environment and territory through environmental

[12] Argano, Dalla Sega 2009.

[13] Normann, Ramirez 1994.

[14] Moretti 1999, p. 59.

[15] Montella 2009.

[16] Positional goods are «services or products that derive their value from the fact that consumers prefer them to substitute goods and services. Goods or services with positionality, or value resulting from desirability, include luxury items such as yachts and expensive cars, access to exclusive entertainment venues, and other items that are seen as status markers» (<http://www.businessdictionary.com/definition/positional-good.html#ixzz35dYNKcvj>, 20.06.2017).

policies and city planning[17]. According to "civilisation's jump" suggested by Giovanni Urbani[18], this approach would allow cultural heritage to be safeguarded through a system of preventive and planned conservation and active conservation rather than end-of-pipe interventions, protective restrictions and bans. Therefore, quality of life and well-being, including environment and landscape quality, would follow. Nowadays, even though this principle has been recognised, the need to apply and accomplish it is still unsatisfied. We need substantially adequate and conveniently elaborated data for different uses and different players, referring both to the shape of territorial systems and to the connected spatial distribution of resources and agents of deterioration. Furthermore, there is a lack of reliable indicators to measure the effect of multiple risks compared to the carrying capacity of different cultural items as well as effective methods and tools of prevention and continuous monitoring[19].

The *value of production* refers to market uses flowing from cultural heritage and profits for enterprises operating in different sectors, e.g. restoration, publishing, tourism, construction, real estate business, performing arts, etc. Moreover, in the age of knowledge, economic cultural heritage stratified through time in a specific context affects value creation and competitive advantage, especially for "made in" firms[20]:

1) *directly*, because the inclusion of the historical know-how built through time enriches the output. Moreover, if the distinctive cultural, historical and artistic image of places of production is transmitted through suitable marketing policies, it enhances product quality, corporate identity and the brand, supporting competition in a global market, where consumer behaviour is moved by symbolic needs;
2) *indirectly*, thanks to the capacity to promote professionalism, create social cohesion, increase quality of life and human capital and generate economic outcomes for the local context[21].

17 Predieri 1969.
18 Urbani 1973 and 2000.
19 Montella 2009, pp. 111-112.
20 Baia Curioni 2005; Imperatori 2005; Segre 2005; Valentino 2005.
21 Imperatori 2005.

In summary, the value of cultural heritage depends on and interlocks with the economic market value of the offering system and the public and private organisations involved, confirming the ideal value of cultural heritage[22].

Considering the economic features of cultural heritage, according to the VRIO framework[23], cultural heritage may be understood as:

1) an *inimitable resource*, since each cultural item is a non-fungible asset that cannot be freely exchanged nor replaced, in whole or in part, for another of like nature or kind; the distinctive features of cultural goods are place- and time-specific, thus, not reproducible elsewhere;
2) a *rare resource*, or rather absolutely unique; in Italy, for example, its widespread diffusion is a distinctive feature and a potential competitive advantage;
3) a *valuable resource* for an increasing number of cultural tourists in search for authenticity[24]. In addition, international public documents and cultural policies have been increasingly recognising and enhancing the value of cultural heritage for communities and future generations[25].

This potential value could contribute to the socio-economic development if there is an adequate *organisation* of available tangible and intangible resources to make their value explicit for a wide number of stakeholders: on the one hand, promoting audience development, community engagement and social cohesion; on the other hand, generating commercial benefits for the related and correlated industries (tab. 2).

[22] Montella 2009, p. 80.
[23] Barney 1991.
[24] Cicerchia 2009.
[25] Council of Europe 2005; CHCfE 2005.

VRIO framework	Questions	Yes/No	Reasons
Value	Is the organisation able to exploit an opportunity or neutralise an external threat with the resource/capability?	Yes	- policies and consumers attribute value to cultural assets; - in cultural consumption, the search for authenticity is increasing.
Rarity	Is control of the resource/capability in the hands of a relative few?	Yes	- cultural goods are unique; - in Italy, their widespread diffusion is a distinctive feature and a potential competitive advantage.
Imitability	Is it difficult to imitate, and will there be significant cost disadvantage to an organisation trying to obtain, develop, or duplicate the resource/ capability?	Yes	- cultural goods are not fungible (not exchangeable or replaceable); - the distinctive features of cultural goods are place- and time-specific (not reproducible elsewhere).
Organisation	Is the organisation organised, ready, and able to exploit the resource/capability?	Yes/No	- the exploitation of cultural assets depends on the organisational capability (1) to manage cultural heritage and to communicate its value to different audiences and (2) to generate commercial benefits.

Tab. 2. The application of VRIO framework to cultural assets (Source: own elaboration from Barney 1991)

Adopting the public value approach[26] and focusing on museums, Scott shares the same dynamic perspective. She identifies a *use value*, which is direct consumption, an *institutional value*, which is created when well-managed institutions generate trust in the public realm and add value to governments, and an *instrumental value*, describing governments' expected return on public investments related to evidence of the achievement of social and economic policy objectives:

[26] Moore 1995.

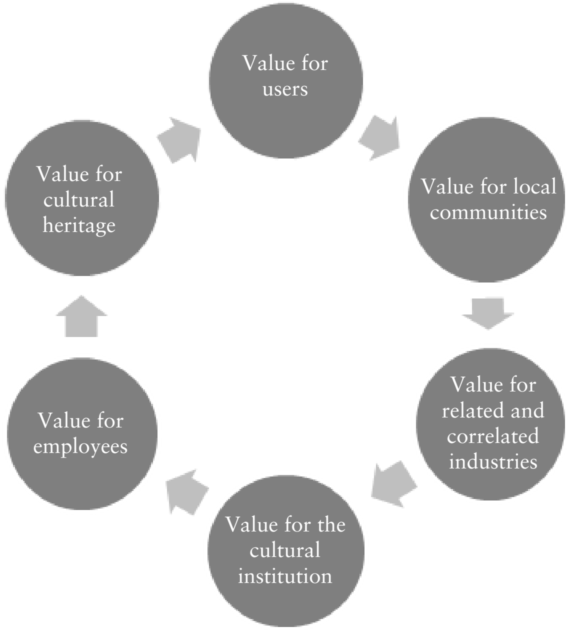

Fig. 1. The virtuous cycle of value creation according to a *multistakeholder* approach (Source: own elaboration)

The recipients are (a) the economy – through civic branding, tourism, employment and the multiplier effect on local economies; (b) communities – through increased social capital, social cohesion, tolerance for cultural diversity, urban regeneration and civic participation; and (c) individuals – through benefits such as learning, personal well-being and health[27].

From this perspective, a cultural institution could create value for different categories of stakeholders (fig. 1):

1) *external stakeholders*: directly, satisfying cultural needs expressed by visitors through a service-centred approach; indirectly, creating socio-cultural and economic benefits for local communities and economy;
2) *internal stakeholders*: satisfying economic and social needs expressed by employees;
3) *cultural institutions and cultural heritage*: directly, increasing revenues; indirectly, attracting public and private financing to

[27] Scott 2008, pp. 34-35.

Fig. 2. The virtuous cycle of value creation according to a *multidimensional* approach (Source: own elaboration)

improve the quality of cultural services and ensure the conservation of cultural heritage for future generations.

In a nutshell, activating a virtuous cycle, the cultural institution that succeeds in creating cultural value for its users creates economic value for itself, attracting more resources to guarantee the long-term conservation of its tangible and intangible cultural heritage – directly, through revenue from tickets, and indirectly, through public and private funding. Consequently, by continuously improving its performance, the cultural institution could innovate its offer, satisfying new audiences that increase in number and creating benefits for the local context, e.g. the development of economic and professional opportunities, social cohesion and higher quality of life (fig. 2).

3. *The measurement of value*

In many countries, such as in Italy, the quantitative definition of the value of cultural heritage should consider that cultural heritage is a "merit good": people do not pay a market price to visit a historic site directly, but indirectly through taxes. Therefore, the identification of value concerns the citizens' willingness to pay (WTP)[28] both directly, through entrance fees or donations, and indirectly, through the allocation of public funding.

In 2006, in the report *Cultural Value and the Crisis of Legitimacy. Why culture needs a democratic mandate*, Holden investigated the value of culture and cultural policies. Referring to cultural funding, he argued that «the answer to the question "Why fund culture?" should be "because the public wants it"»[29].

The debate on this topic originated in Anglo-Saxon countries, which first focused their attention on the value of public policies[30], and deepened during the last ten years in the wake of the reforms of the public administration called New Public Management (NPM)[31]. In order to justify public funding, the double perspective of value for money and accountability[32] was adopted and the approach focusing on evidence-based policy was matched to the concept of a new public realm, trying to promote confidence, cooperation and well-being[33]. Therefore, the measurement, communication and evaluation of the value that cultural institutions create and their effect for the local context become crucial issues[34].

[28] The willingness to pay (WTP) is the maximum amount an individual is willing to pay to procure a good or avoid some-thing undesirable.

[29] Holden 2006, p. 13.

[30] Moore 1995; Benington, Moore 2011.

[31] As the international literature has already established (Hood 1991; Gruening 1997; Kettl 2000; Ferlie *et al.* 2005), since the end of the 1970s New Public Management (NPM) has contributed to the modernisation of public health, education and local authorities, introducing business management techniques and tools in the public sector. Nevertheless, in some cases NPM has introduced a "managerial rhetoric" without real effects in practice (Bonini Baraldi 2007, p. 36). In 1991, when Peter Ames analysed cultural heritage management, he drew attention to the fact that, leaving out measurements focusing on quantity such as annual attendance, budget size, and staff size, museums had almost no performance indicators existing in the for-profit sectors as well as in many fields of the non-profit sectors (Ames 1994, p. 22).

[32] Armstrong, Tomes 1996; Carnagie, Wolnizer 1996; Janes, Conaty 2005.

[33] Focusing on museums, see the wide scientific production by Carol A. Scott on this matter: Scott 2003, 2006, 2008, 2009, 2013; Scott, Soren 2009; Scott *et al.* 2014.

[34] On museum evaluation see: Weil 2003; Koster, Falk 2007.

Economic literature agreed on the usefulness of different qualitative and quantitative models and tools to measure and evaluate cultural and economic value: historical sources, ethnographic research, contingent valuation, outcomes analysis, willingness to pay, etc.[35] In order to gather together all the dimensions of cultural heritage value and to answer complex research questions, the need to integrate different methodologies and epistemologies in a cross-disciplinary perspective must first come to light[36]. Secondly, the involvement of internal and external stakeholders is underlined as a tool to better accept their requests[37]. Even though the debate on this topic is quite recent, the limits of some methods have already been highlighted[38], strengthening the need for transversal and longitudinal approaches and multi-criteria analysis[39].

Focusing on value creation in cultural institutions, since the mid-1980s museums have been recognised as non-profit service organisations[40], which have to pursue their mission by satisfying the explicit or implied needs of their visitors (customer care and satisfaction) and by achieving high standards. In this perspective, first service quality and total quality management (TQM) have become relevant issues[41].

According to the TQM model, services should meet five quality requirements[42]:

– *availability*: museum services should be accessible and usable;
– *delivery*: museum services should be delivered in a quality manner – quickly, safely and efficiently;
– *reliability*: museum services should be fit for their purposes;

[35] See: Bud *et al.* 1991; Throsby 2001, 2002; Caldwell 2002; Low 2002; Mason 2002; Mourato, Mazzanti 2002; Burton, Scott 2003; Mazzanti 2003; Noonan 2003; Weil 2003; Holden 2004, 2006; Ruijgrok 2006; Koster, Falk 2007; Guintcheva, Passebois 2009; O'Brien 2010; Bryan *et al.* 2012.

[36] Mason 2002.

[37] From an organisational point of view, an effective managerial behaviour is able to balance and consolidate different values and perspectives.

[38] Mourato, Mazzanti 2002, p. 57.

[39] O'Brien 2010, pp. 43-47.

[40] Hudson 1985; ICOM 1986.

[41] Fopp 1997; Caldwell 2002.

[42] Another way of measuring the gap between expected and actual service received is the SERVQAL scale. This model specifies five dimensions – tangibles, reliability, responsiveness, assurance and empathy – to identify where the quality in museum services could be located and measured.

– *maintainability*: museum services should be kept in an appropriate condition;
– *cost effectiveness*: museum services should accomplish their purposes for the museum organisation and its customers.

Developing this framework, Negri and Sani[43] and Negri, Niccolucci and Sani[44] analysed principles, tools, and indicators to achieve the museum TQM, such as the EFQM (European Foundation for Quality Management) Model. They also provided a set of tools to promote a process of evaluation and self-evaluation of museum performances aiming at their improvement:
– service charter to communicate the mission and museum services;
– performance indicators (i.e. number of attendances, days open per year, number of objects exhibited etc.);
– qualitative and quantitative visitor surveys to measure customer satisfaction;
– self-evaluation;
– annual report as a tool for social accountability.

Considering the constant cut of public expenditure, the literature agrees that «it is important to know if museums' resources are being allocated efficiently and if they are being employed in such a way that will have maximum effect»[45]. Even though in non-profit organisations, such as museums, both financial performance[46] and the effect of services are difficult to measure, national and local governments have been asking questions about value for money. Therefore, museum managers need suitable performance indicators able to evaluate the performance of their organisations. According to the value-for-money (VFM) framework based on the 3Es (economy, efficiency and effectiveness), scientific literature has focused on museum performance measurement, introducing cost indicators (economy), level of resourcing indicators, source of funds indicators, volume of service, productivity indicators (efficiency), availability of service (equity), quality and outcome

[43] Negri, Sani 2001.
[44] Negri *et al.* 2009.
[45] Jackson 1994, p. 157.
[46] For museums «the bottom line of profit, which is frequently used as the ultimate test of performance, does not exist» (*Ivi*, p. 157).

Fig. 3. An integrated approach to connect value, value creation and measurement (Source: own elaboration)

indicators (effectiveness)[47]. Performance measurement is said to be relevant to improve management practice, assisting in the planning and budgeting of service provision and in the monitoring of the implementation of planned change and helping to improve the standards of services and the efficient use of resources. For example, in Italy, Sibilio[48], Solima[49], and Donato and Visser Travagli[50] integrated the traditional financial performance measurement based on the balance sheet by providing tools to measure and communicate museum activities such as the Annual Report (AR), used in many museums at international level[51]. The AR envisages a qualitative section and a quantitative one. The former illustrates the museum history, its mission and strategic goals, programs and activities, organisational structure and museum staff; the latter provides data referring to visitor attendance, financial report and performance indicators. Developing this approach, Dainelli[52] also focused on management control, suggesting a multidimensional control system evaluating the cultural value, the operational capacity and the financial performance.

If value is here analysed according to a dynamic multidimensional and multistakeholder approach (§§ 2-3), a multi-level framework has to be adopted to measure value creation (fig. 3), defining:

– *recipients*: categories and sub-categories of stakeholders to be addressed;

[47] Jackson 1994; Paulus 2003; Gstraunthaler, Piber 2007; Scott 2009; Zorloni 2010, 2012.

[48] Sibilio 2004. See also: Bambagiotti-Alberti *et al.* 2016.

[49] Solima 2009.

[50] Donato, Visser Travagli 2010.

[51] Christensen, Mohr 2003; Wei *et al.* 2008. Following this model, during the last decades some Italian museums arranged annual reports to measure their performances. Some examples are provided by GAM (Modern Art Gallery) in Turin, City Museums in Verona and the Museum, Library and Archive of Bassano del Grappa.

[52] Dainelli 2006, 2007.

– *objectives*: goals to be achieved (for each category);
– *indicators*[53]: measures to assess value creation (for each category).

The following table (tab. 3) provides a possible framework to measure value created by cultural institutions, focusing both on outputs and outcomes[54].

Recipients (categories)	Recipients (sub-categories)	Objectives	(Possible) indicators
EXTERNAL STAKEHOLDERS	Visitors (residents, tourists, schools, etc.)	Contribution to knowledge building	- number of opening hours - presence of spaces for cultural activities - presence, variety, innovation and development of communication tools: - on-site (for different categories of users): boards, touch screens, mobile technologies, etc. - on-line: website, newsletter, social networks, etc. - number, variety, innovation and development of cultural activities: education programs, lifelong learning activities, exhibitions, conferences, etc. - number, variety, innovation and development of museum/heritage site publications: catalogues, guides, etc. - presence of activities enhancing the relationship between the cultural institution, its context and the "diffused" cultural heritage - […]
		User attraction	- number of visitors (for each category: students, tourists, residents, etc.) - trend in visitor attendance (in the last 3 years) - visitors' seasonal trend - visitors' country/place of origin - number of participants in museum/heritage site activities (for each activity) - number of website visits - […]
		User satisfaction	- visitor satisfaction (for each category) – also analysing visitor behaviour (through observation) - user satisfaction (for each heritage site/museum activity) - member satisfaction - number and trend of complaints - […]
	Local communities	Contribution to community engagement and social cohesion	- number of volunteers - volunteer satisfaction - number and trend of partnerships and relationships with local communities (e.g. specific programmes for schools, associations, etc.) - community satisfaction - number of projects developed outside heritage site/museum doors - […]
		Contribution to social inclusion	- number, percentage and trend of visitors by ethnicity - number, percentage and trend of visitors by socio-economic status - […]
		Contribution to wellbeing and quality of life*	- number, percentage and trend of people living in the heritage site/museum area - crime rate in the heritage site/museum area - trend of socio-cultural activities in the heritage site/museum area (e.g. new organisations, new activities, etc.) - […]
	Enterprises (cultural,	Contribution to local economy*	- number and effects of partnerships with enterprises - local economic actors' satisfaction - trend of tourism flows in the heritage site/museum area - trend of employment in related and co-related industries

53 «An indicator is an instrument or tool for evaluation, a yardstick to measure results and to assess realization of desired levels of performance in a sustained and objective way» (Chapman 2000, in IFACCA 2005, p. 17).

54 Even though they are difficult to measure, outcomes and impacts are becoming increasingly relevant aspects to include in the analysis. See: GSOs – The Generic Social Outcomes and GLOs – The Generic Learning Outcomes (Bollo 2013, pp. 47-53). Examples of learning outcomes are: knowledge and understanding; skills; attitudes and values; enjoyment, inspiration and creativity; activity, behaviour and progression.

EXTERNAL STAKEHOLDER	tourism, made-in industries)	Contribution to local economy*	- economic trend of related and co-related industries (e.g. revenue growth) - enhancement of product quality (through the exploitation of the historical know-how as an input enriching the output) - contribution to marketing policies (e.g. enhancement of the value of brands and corporate identity) - […]
	Policy makers	Contribution to local policy	- policy maker satisfaction - participation in environmental policies and city planning - […]
INTERNAL STAKEHOLDERS	Management and staff	Staff wellbeing	- employee satisfaction - absenteeism index - turnover index - […]
		Staff learning	- number of employees participating in staff training - number of hours for staff training (per year) - […]
		Employment	- number and trend of employees - career opportunities - […]
CULTURAL HERITAGE AND CULTURAL INSTITUTION	Cultural institution	Capacity to attract public and private financing	- number of members - number and value of donations and bequests - value of public financing (local, regional, national and international level) - number and value of sponsorships - number and value of participations in national and international projects - number and value of additional sources of financing - […]
		Self-financing	- revenues (tickets, other activities, royalties, rents, etc.) - trend of revenues (in the last 3 years) - own revenue growth - cash flow - […]
	Cultural heritage	Conservation	- number of inventoried and catalogued objects - presence and development of adequate safety and security system - presence and development of conservation plans - improvement of the conservation status of the heritage site and works of art - […]

* Different external factors could be interwoven in the achievement of these objectives and, thus, the contribution of each of them could be difficult to understand.

Tab. 3. A possible multi-level framework to measure value creation in cultural institutions – e.g. museum or heritage site (Source: own elaboration)

4. *Towards a public value approach to museum management: emerging models*

In the last twenty years, «the shift from an instrumental to a value-based paradigm has also opened the discussion about the need for a corresponding measurement and evaluation model to better reflect a more holistic view of museum benefit and impact»[55].

Quoting Weinberg and Lewis:

a public value approach to strategic management focuses leaders and managers on envisioning the value the organization can create, developing and implementing strategy, using performance measures and systems and

[55] Scott 2009, p. 197.

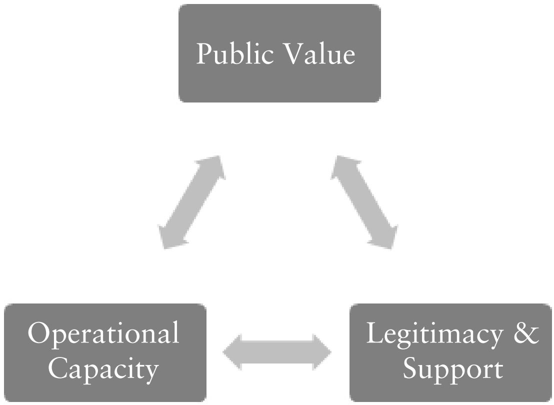

Fig. 4. The Strategic Triangle (Source: own elaboration from Moore, Moore 2005)

leading strategic change. This framework explicitly recognizes and incorporates substantive and situational differences in its core. Thus, the public value approach represents a fundamental shift in the way museum and cultural institutions are governed and operated[56].

Adopting a public value approach, different tools have been provided for a more strategic use of performance measurement in non-profit organisations. Without discussing the different models in detail[57], it is sufficient to mention some theoretical frameworks and tools that we can apply to museum strategic management.

Since the mid-1990s, Mark H. Moore has contributed to the public value approach to management by developing a framework simultaneously focused on public value creation, operational capacity and political management in the authorizing environment[58]. According to Moore's Strategic Triangle (fig. 4): (1) "public value creation" concerns public sector mission; (2) "political management" refers to the relationship between the organisation and its political stakeholders, «thereby ensuring that resources

[56] Weinberg, Lewis 2009, p. 256.
[57] Jacobsen 2016, pp. 16-24.
[58] Moore 1995, 2000; Moore M.H., Moore G.W. 2005.

and authority will flow»[59]; and (3) "operational capacity" relates to systems, processes and resources to push the organisation to accomplish its goals. This framework reminds public managers that they have to consider each part of the triangle and that the solution to one problem has to fit with the solutions for the others.

As already noticed, in the museum sector:

> Scott's testing of a model combining Moore's (1995) triangle (authorizing, operational, and public environments), which Holden adopted to three types of value (instrumental, institutional, and intrinsic) with a wide range of use "values", widens the scope of what we understand as museum value[60].

Meanwhile, Robert Kaplan and David Norton developed the Balanced Scorecard (BSC), taking tools used to create value for corporations and adopting them in the management of public and non-profit organisations[61]. The BSC augments traditional financial measures by adding benchmarks for performance in three non-financial areas: (1) a company's relationship with its customers; (2) its key internal business processes; and (3) its learning and growth.

Sharing the value-focused approach, some recent studies have applied these models to the management of cultural organisations, developing the three Moore's dimensions[62] and suggesting examples of museum BSC[63].

The merits of these models relate to: (1) the focus on a public organisation's mission; (2) the attention to the relationship between internal processes (e.g. learning processes) and the environment; (3) the introduction of benchmarks and standards to measure public organisations' performances. In a nutshell, they suggest a holistic view, focusing on organisations as open and dynamic systems and on the interdependence of different dimensions.

To complete the analysis, a last model has to be mentioned, the Museum Theory of Action, specifically suggested by the White Oak Institute for museums and organised in 7 steps: 1) intentional

[59] Weinberg, Lewis 2009, p. 258.
[60] Jacobsen 2016, p. 22.
[61] Kaplan, Norton 1996a, 1996b.
[62] Hinna 2009.
[63] Marcon 2004; Magliacani 2008; Bernardi, Marigonda 2009; Weinstein, Bukovinsky 2009; Haldana, Lääts 2012.

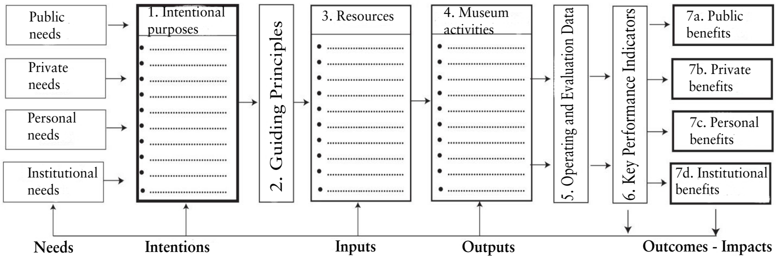

Fig. 5. The Museum Theory of Action: Logic Model Version (Source: White Oak Institute, in Jacobsen 2016, p. 5)

purposes; 2) guiding principles; 3) resources; 4) museum activities; 5) operating and evaluation data; 6) key performance indicators; 7) public, private, personal and institutional benefits (fig. 5). This model could be helpful to carry out different activities: documentation, planning and evaluation.

The narrative version of this numbered sequence is: the museum, in service to its community, decides on its intentional purposes and desired impacts. Then, guided by its principles, the museum uses its resources to operate activities for its community and its audiences and supporters that result in valued impacts and benefits. Engagements with these activities generate operating and evaluation data that can be incorporated into KPIs that monitor the museum's effectiveness and efficiency (Jacobsen 2016, p. 5).

This could be another useful holistic model to measuring impact and performance in the museum sector.

5. *Conclusion, current gaps and possible innovation*

Over the last 30 years, moving from the multi-dimensionality of value of cultural heritage, museum studies have been focusing on value creation and measurement. The literature on museum service quality and performance management has investigated the possible application of business management principles and tools to the management of not-for-profit cultural organisations, such as museums, drawing on and applying approaches already adopted in the non-profit sector.

Considering that museum managers require information on efficiency and effectiveness in order to evaluate the performance of their organisations, the NPM paradigm contributed to the innovation of museum management through results orientation, flexibility, market approach, operational efficiency, accountability, output focus, service quality, accessibility, performance measurement and management control. Research focused on: a) performance indicators, that is «statistics, ratios, costs and other forms of information that illuminate or measure progress in achieving the aims and objectives of an organisation as set out in its corporate plan»[64]; b) strategic performance management tools – from the TQM and the AR to Moore's Strategic Triangle, Kaplan and Norton's BSC and the White Oak Institute's Museum Theory of Action.

The more recent models and tools share the need to measure museum performances by relating activities to their context: inputs to outputs and outputs to outcomes through a holistic approach. There is not any one best way for museum development, but different approaches are possible for different museums. The challenge for museums is twofold and in both cases it is tightly related to process management, particularly to the shift from theoretical frameworks and methodological tools to practice. On the one hand, they have to cope with scant resources, especially human resources, thus a lack of adequate skills and competences to approach strategic management. This is a problem that many small museums have. On the other hand, data and indicators have to be faced: how to collect data and what indicators have to be chosen. The discussion on this matter is still open and it is time to implement innovation culture.

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[64] Jackson 1994, p. 163.

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Enhancement and sustainability in cultural heritage management. The contribution of a systems perspective

Introduction

In this work issues of enhancement and sustainability in Cultural Heritage Management (CHM) are investigated and discussed by examining methodological aspects in-depth from the perspective of business management.

A conceptual and theoretical framework is proposed, based on the adoption of a systems perspective and, in particular, of the *Viable Systems Approach* (*vSA*)[1], an Italian research stream that applies the principles of systems thinking to the study of business management issues.

Through the lens of the *vSA*, the notion of enhancement as well as that of value[2] clearly appear as multi-dimensional concepts, whose interpretation implies the definition of the viewpoint and the perspective adopted in the evaluation process. In the light of the "structure-system" paradigm[3] – which distinguishes between a structural and a systems perspective when investigating any business or social phenomenon –, the subjective nature of value clearly emerges, highlighting that value is not intrinsic to goods, but dynamically emerges from interac-

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1 Barile 2000 and 2009; Barile, Pels *et al.* 2012; Golinelli 2000 and 2010.

2 Throsby 2003b; Montella M. 2009a and 2012.

3 Barile, Saviano 2011.

tion with them[4]. The outcome of such interaction is inevitably affected by the goals and perspective of the observer[5]. Any strategy designed to valorize cultural heritage should take these aspects into account.

In a similar manner and coherently with this view, the concept of sustainability, which emerges as an issue to address when managing cultural heritage, cannot be generalized, and requires those interested to adopt and share a context of reference and a perspective of observation in order to define an effective line of action[6]. In the light of a systems view, any cultural heritage management approach aimed at complying with sustainability goals should overcome the dominant logics of regulation that appear in contrast with established assumptions of Corporate Social Responsibility (CSR)[7] and Stakeholder Theory (ST)[8].

By building upon CSR and ST research streams, the Viable Systems Approach provides an interpretative framework that frames the issues of enhancement and sustainability in Cultural Heritage Management more effectively on both a theoretical and a practical level.

The expected outcome is an enrichment of the methodological approach to cultural heritage management that becomes more effective, efficient, and sustainable.

The paper presents references to Italian reality, though the proposed methodological approach is valid and can be used in other contexts as well.

1. *From enhancement to sustainability in CHM*

Before starting our discussion about sustainability in CHM, it is important to clarify whether we are referring to what CHM can offer to a general sustainability strategy or what sustainability principles can offer to CHM. While a number of literature

[4] Barile 2012; Barile, Golinelli *et al.* 2012; Barile, Montella *et al.* 2012a; Barile, Saviano 2012 and 2015.

[5] Barile, Montella *et al.* 2012b.

[6] Barile *et al.* 2013; Golinelli, Volpe 2012.

[7] Bowen 1953; Garriga, Melè 2004; Gond, Moon 2011.

[8] Carroll, Buchholtz 2012; Freeman 1984.

works go into depth on the contribution of cultural heritage management to sustainable development[9], other works focus specifically on the concept of sustainability in the context of cultural heritage[10]. Although the two research lines and their derivations eventually result in a certain convergence, in this work the second line is considered with a view to understanding how sustainability is related to CHM.

The main target of CHM has always been conservation. More recently, however, the need to consider opportunities of enhancement of cultural heritage has been widely recognized and now it is an explicit responsibility, especially for CHM public organizations. This changed view has also increased the interest of private organizations in cultural heritage, creating the conditions for setting up Public-Private Partnerships[11].

These growing interests in cultural heritage have generated a multiplicity of stakeholders whose objectives do not always coincide and often reveal an opportunistic logic which is totally in contrast with the fundamental aims of CHM, especially from a public interest perspective. Consider, for example, the discussion emerged around the assumed advertising aims of financing the restoration of cultural heritage items by private companies.

In this scenario, business scholars have significantly contributed to the debate by highlighting not only the multidimensional nature of the value of cultural heritage, but also the multi-subjectivity that complicates the governance and management process, given the diverging interests of actors. The contribution of the Stakeholder Theory, in particular, is to suggest a governance approach that is capable of harmonizing the various interests and perspectives involved in CHM.

In this theoretical context, the systems approach can represent a solid methodological reference useful for addressing the expectations of the new challenging context[12]. The main contribution of the systems approach lies in highlighting a dominant

[9] Butler 1991; Aas *et al.* 2005; Leask, Fyall 2006; Saviano 2016.

[10] McCool, Moisey 2001; Dyllick, Hockerts, 2002; Antrop 2006; Saviano 2015.

[11] Thompson 2007.

[12] Barile, Montella *et al.* 2011, 2012b; Barile *et al.* 2016; Golinelli 2012; Montella M. 2009b and 2012.

reductionist view that contrasts the requirements of the widening view of CHM. If a systems view is adopted, many problematic aspects become apparent and possible lines of action can be defined more easily and effectively. The systems view helps to develop a comprehensive framework of the problem in hand not only by offering a good description of the investigated problem and highlighting key elements for making the relevant decision, but also by directing an interpretation of their multiple interconnections. Moreover, the systems view allows the relevant implications of the subjectivity that characterizes any multi-stakeholder phenomenon to be considered. This last point represents a key aspect when dealing with topics like the enhancement and sustainability of cultural heritage.

1.1 *The notion of value in CHM*

The notion of value of cultural heritage[13], indeed, is significantly affected by the multi-stakeholder nature that characterizes cultural heritage. Value, in fact, is not objectively intrinsic to goods, but dynamically emerges from the context of the interaction of goods, beneficiaries, public and private organizations, communities, etc.[14]. The multi-subject interaction determines different value outcomes depending on each involved stakeholder's goals, expectations and participation in the process.

In other words, the value of an asset, even of a cultural nature, is to be understood as utility with respects to a need or goal[15]. It is therefore not intrinsic to the object, but determined by the benefits that result from it.

To this end, an adequate management of this asset is required to define a value proposition capable of fitting the expectations of potential beneficiaries[16].

[13] Throsby 2003a.

[14] Montella M. 2012; Barile, Saviano 2012 and 2015.

[15] The notion of value as utility (Mazza 1997) was introduced in general economic theory by the marginalist school and prelude to the theory of consumer behavior in the modern economy (Throsby 2005).

[16] Montella M. 2016b.

This systemic interpretation of value challenges the traditional economic approach to decision-making in CHM. It is, in fact, necessary to overcome the idealistic notion of the "value in itself" of cultural goods and to overthrow the fordist character of the thesis introduced by Kotler (1967), according to which cultural marketing is, unlike its commercial counterpart, about finding the public that suits the product and not *vice versa*. The cultural value proposition, rather than limiting itself to the minimum degree of value, consisting of mere physical accessibility to the viewing of cultural items, must also make them cognitively accessible to users and not limited to their potential aesthetic quality. In this regard, the whole range of value potential inherent in the natural function of objects must be highlighted, that is to say, their quality of testimonies of civilization. This is possible, for example, by explaining the systemic relationships between the individual objects and the context, that is recontextualizing them within the dynamics of the concrete life of which they were part, illustrating the economic determinants that led to their production and the uses to which they were destined and according to which the materials, constructive techniques and the shape in which they were made are explained. Also, in Italy it is necessary to leverage on the distinctive character of cultural heritage, that is, its widespread diffusion in the territory[17], presenting each item as a part of an articulated story taking place throughout the whole territory. Furthermore, the offer can no longer be focused on a narrow market target, recognizable in a narrow *élite* with a personal capital and normally economically superior to the average, for which the use of such goods testifies to prerogatives of class (positional value). On the contrary, the generality of the potential audience must be addressed, segmenting the different clusters according to the interests that animate them and the personal endowments they have with which to make use of the offering, in the awareness that the value of the offer is not *a priori*, but that it is generated from the exchange and to the measure of the perception/utility that the users mainly have of it[18].

[17] Cerquetti 2007.
[18] Normann 1984; Eiglier, Langeard 1987; Sacco, Ferilli 2014.

What has been said so far concerns the creation of the social and immaterial value that the Italian Constitution and the current opinion believe cannot be insubordinate to any other utilities.

Consider, for example, the effect on Heilbrun's equation for decision-making about the conservation of historical buildings of cultural interest[19]: the *Vo* (market value of current use of the building) will be inflated. This interpretation is even more relevant when referring to the notion of enhancement: as a process, enhancement means to make a beneficiary recognize the potential value of a cultural heritage item; consequently, the evaluation outcome depends on the subjective perspective of the beneficiary and on the variety with which he/she participates in the process[20].

1.2 *A systems view of value in CHM*

This active inclusion of the beneficiary is a fundamental point ever more widely recognized in literature. The systems view of value is, in fact, convergent with a stream of thought that has gained ground in recent years, in the theoretical context of business management (marketing to be precise), which posits that any market exchange is based on a service logic. This service view is affirmed as opposite to a Goods-Dominant Logic (G-DL) that has dominated in last decades. A new Service-Dominant Logic (S-DL) replaces and integrates the G-DL, highlighting the contextual and co-creation nature of value, both for products and services[21]. As for the systems view, also in the service one, value emerges from the interaction of actors that integrate resources by actively participating in the offering and fruition process[22].

This subjective and emergent nature of value has, as mentioned, relevant implications. First, it implies that when

19 Heilbrun, Gray 1974.

20 Barile, Saviano, 2014.

21 Vargo, Lusch 2004.

22 Barile, Saviano 2014; Golinelli *et al*. 2015.

value is appraised, a specific perspective is adopted. Secondly, it implies that in a multi-stakeholder context, estimation of value requires the consideration of the most relevant stakeholders' perspectives and expectations. This, in turn, implies that an evaluation is made by any stakeholder involved in the process examined. Thirdly, this evaluation of relevance is, in turn, subjective because it expresses the view of the actor considered (institutions, government, private enterprises, communities, etc.), which is characterized by specific aims, experiences, values, etc.

The systems view, through the lens of the *vSa*, captures a variety of interpretations of cultural value and suggests a more effective governance approach for political and institutional representatives, identifying the creation of conditions of harmony (consonance) among competing actors as a key factor. Compared to the traditional view of competition, consonance allows the win-win interaction which is fundamental for value co-creation to be achieved. The consonance-based governance framework supports both the selection of actors to be involved in the process and the management of emerging interaction. Value, then, will be the outcome of a dynamic process in which co-creation is the key to obtaining effective and efficient results.

When widening the view of governance, as suggested by the *vSa*, the notion of value intertwines with a fundamental necessity to consider both in the conservation and enhancement of cultural heritage: *sustainability*. In the context of CHM, we can consider sustainability as an essential element for safeguarding the future expression and enjoinment of cultural value. In this vein, both conservation and enhancement must also be assessed in terms of sustainability. Beforehand, however, it is necessary to clarify the perspective adopted.

1.3 *The sustainability perspective*

The concept of sustainability, the most popular definition of which is that of the Brundtland Commission (1987), has been widely used over time (tab. 1) in different ways, depending on the context of reference[23]. Three main perspectives have been identified: economic, social and environmental. More recently a cultural perspective has been added to the social type[24]. Although distinct, these three perspectives cannot be separated[25]: although each of the three perspectives is useful for specifically identifying the impact of the behaviours of individuals and organizations in economic, social and environmental terms, every process examined generally has impacts on all three levels. Moreover, these impacts are intertwined and generally present delicate trade-offs. An effective governance approach is then required to recognize all these interconnections and to be able to deal with the emerging trade-offs. For example, an intense economic exploitation of cultural heritage at the present time can pose a threat in terms of sustainability when the perfect conservation of the item is at risk.

Sustainability is «a process of change in which the exploitation of resources, the direction of investments, the orientation of technological development, and institutional change are made consistent with future as well as present needs» (Brundtland Commission 1987, p. 15).
Sustainability before Brundtland
1) 1972 Stockholm – United Nations Conference on the Human Environment
2) 1980 International Union for Conservation of Nature – World Conservation Strategy
3) 1983 United Nations – World Commission on Environment and Development
Sustainability after Brundtland
1) 1992 Rio de Janeiro – United Nations Conference on Environment and Development
2) 1993 Italy – National Plan for Sustainable Development
3) 1994 Aalborg – First European Conference on Sustainable Cities and Towns
4) 1996 Lisbona – Second European Conference on Sustainable Cities and Towns
5) 2000 Hannover – Third European Conference on Sustainable Cities and Towns
6) 2002 Johannesburg – World Summit on Sustainable Development

23 Rydin 1997.
24 Stubbs 2010.
25 Barile, Saviano 2017; Barile *et al.* 2017.

7) 2002 Monterrey – International Conference on Financing for Development
8) 2008 Doha – Second International Conference on Financing for Development
9) 2005-2014 The United Nations Decade of Education for Sustainable Development
10) 2012 Rio de Janeiro – United Nations Conference on Sustainable Development (Rio+20)
11) 2015 Addis Ababa - Third International Conference on Financing for Development

Tab. 1. Sustainability before and after Brundtland (Source: our elaboration from Barile, Golinelli *et al.* 2012)

The sustainability issue, however, goes far beyond addressing conservation mainly related to the environmental perspective and includes various types of problems. Although the traditional environmental view generally prevails and sustainability originally spreads within the paradigm of ecology of natural sciences, in the case of CHM, like in any socio-economic problematic context, the sustainability issue appears in its various facets and involves social and economic decision-making. Accordingly, the analysis of sustainability issues should be approached by taking on also an economic and social perspective and trying to reconcile them. Many contributions, indeed, have been proposed in the field of economics and business management as well by policy-makers. As illustrated in tab. 2, in this context, perspectives essentially range between economics, policy-making and business management.

Contributions from economics scholars	Environmental and ecological economics (Pigou 1920; Coase 1960; Meadows *et al.* 1972; Nordhaus, Tobim 1972; Daly, Cobb 1989); ISEW (Daly 1996; Hartwick 1998; Hamilton 1999 and 2000; Pearce 2000; Pulselli *et al.* 2011; Scalia *et al.* 2016; Barile *et al.* 2017; Farioli *et al.* 2017; Barile, Saviano 2017; Saviano *et al.* 2017).
Contributions from policy-makers	World (Stockholm 1972; World Conservation Strategy 1980; Our Common Future 1987; UN Conference on Environment and Development, Rio 1992 [Agenda 21, UN Framework Convention on Climate Change]; World Summit on Sustainable Development, Johannesburg 2002); Europe (Maastricht 1992; Green Paper 2001).

Contributions from business scholars	Stakeholder theory (Freeman 1984); *CSR* (Clark 1916; Bowen 1953); "the social responsibility of business is to increase profit" (Friedman 1970); "no moral obligations, no moral responsibilities" (Ladd 1970); (Davis 1973); "profits can never reach a level sufficiently high to satisfy the economic agent" (Bell 1978); "pyramid of CSR" (Carroll 1991); "triple bottom line" (Elkington 1997).

Tab. 2. Main business and economic theoretical perspectives of sustainability (Source: Barile *et al.* 2014)

In the theoretical field of economics, a "macro" perspective prevails, split into ecological and environmental views[26]. The environmental economics perspective studies economy-environment interaction[27]. Its premise is that economic development can cause damage to the environment and that negative externalities can be corrected using incentives or environmental taxes. The main goal of the ecological economics perspective is seeking sustainable economic development models, and it essentially affirms that economic growth cannot be infinite on a finite planet[28]. A prevalent constraint view characterizes the ecological perspective compared to the environmental one. Their fundamental contribution, however, has been the inclusion of sustainability among the measures of a country's development. Consider, for example, the Index of Sustainable Economic Welfare – ISEW[29]. However, different indicators of sustainability should be developed considering the specific issues examined. For example, in the context of town management, in a cultural heritage perspective, historical sustainability can be analyzed using a number of individual measures, respectively taking the environmental, social and cultural, and economic perspectives, as shown in table 3, where a further "generic" dimension of sustainability has been considered[30].

[26] Throsby 2001; Towse 2003 and 2011.
[27] Pigou 1920; Coase 1960.
[28] Meadows *et al.* 2004.
[29] Daly 1996.
[30] Hassler, Algreen-Ussing 2002, p. 3.

Topic area	Issue to appraise	Criteria for appraisal
Environmental	Building construction/ Energy efficiency	– Measurement of carbon emissions and energy efficiency – Compliance with building methods/ techniques – Ability to harvest environmentally benign energy e.g. wind, biomass, solar
	Visitor mode of travel	– Split between car/non-car based modes – Policies/aspirations to create “modal shift” in favour of public transport
	Climate change adaptation	– Appraisal of physical change
Social and cultural	Civic pride and sense of place/ Social inclusion/ Community	– Association with a place or artefact – Ability to engender skills/self-esteem – Links to education and learning in the community
	Virtual heritage	– Visits to Heritage web-sites and appraisal of relevance of such sites
	Arts and culture dimension	– Promotion of leisure and arts-based programmes
Economic	Financial resources	– Resources available to heritage projects
	Employment	– Employment created by heritage sector
	“Multiplier” effect	– Wider benefits of visitors/tourists to local and regional economy, to include impacts on investment/ regeneration
Generic	Perception/ evaluation	– Public/visitor understanding and awareness of the heritage sector and links to sustainability – Appraisal of relevance of heritage sector to everyday lives

Tab. 3. A framework for developing indicators of historic sustainability (Source: Stubbs 2004, p. 302)

2. *Understanding the relationship between cultural heritage management and sustainability*

To examine the relationship between cultural heritage and sustainability in more depth, we should relate the notion of sustainability to the targets of conservation/protection and enhancement, having clarified which sustainability perspective is adopted[31].

As a necessity of physical conservation, often, fruition of cultural heritage is prevented or limited with the aim of protecting the goods from the risk of being damaged through use, so ensuring their availability for use by future generations[32]. In Italy, the objective of protection is pursued by laws (Italian Law 1089/1939, Italian Law 1497/1939, Italian Presidential Decree no. 1409 of 30.09.1963), which prevent the utilitarian use of such objects. In fact, since the nineteenth century, artistic objects have been removed from the places in which they were produced and so removed from their natural function, namely their religious or civil use value, and brought to museums to participate in the "artificial fiction" of art history representations. The protection of heritage as a result of spontaneous social activity ends up being replaced by legal protection[33], and the value of these objects ends up being a value of use and becomes a value in itself of aesthetic-artistic character[34].

Only in the 60s and 70s of the twentieth century[35] will cultural goods be recognized, even legally, as goods of fruition for individuals and for the community, and the goal of protection *per se* will appear inadequate[36]. On the contrary, there is a growing awareness that protection, fruition and enhancement are indispensable and mutually functional[37] and that poor conditions of heritage conservation depend very much on its inadequate public use and, therefore, on the lack of perception of this as "merit goods"[38]. Only if an efficient number of citizens perceive the value of a cultural asset, can it be effectively preserved, and in fact, in a mass democracy the conditions needed to do this exist. In other words, the primary determinant of conserva-

[31] Baile *et al.* 2015.
[32] Starr 2013.
[33] Emiliani 1973.
[34] Montella M. 2016a.
[35] Dragoni 2010.
[36] Petraroia 2010.
[37] Petrarioa 2014a.
[38] Musgrave 1959; Culier 1971; Leon 1999.

tion for future generations is the preferences expressed by the community in a given place at a given historical moment[39].

The enhancement function, which already appeared in Italian Law 310/1964, was legally defined as such by Italian Legislative Decree 112/1998, distinguishing it from protection, until then all-embracing (articles 148 and 152), and finally practically identified with management with the Reform of Title V of the Italian Constitution and the adoption of the Code of Cultural Heritage and Landscape (Italian Legislative Decree 42/2004, articles 6 and 111)[40]. The main purpose of this function is therefore to make the largest or at least an efficient number of citizens understand the full range of cultural assets values[41], as an indispensable premise for each safeguard objective.

It is obvious that enhancement activities should be made in view of the sustainability requirements. In order to be consistent with future needs as well as with current ones[42], excessive crowds that exceed the physical and cultural capacity of the places needs to be avoided[43]. This is generally the case of economic exploitation of cultural heritage through cultural tourism, which is typically characterized by an intensive use of cultural heritage. A significant number of the literature works that relate cultural heritage to sustainability are, in fact, focused on tourism as the phenomenon that typically causes an over-use of cultural heritage[44]. Tourism, instead, should allow the use of natural resources to be optimized and the ecosystem to be preserved. It should help preserve the natural heritage and biodiversity, and contribute to respecting the socio-cultural authen-

[39] Quattrociocchi *et al.* 2012.

[40] Casini 2001.

[41] Reference is made to the value of historical depth and not only to the aesthetic quality, to their importance as a decisive living environment for the quality of existence, as well as to their macro and micro-economic value.

[42] Brundtland Commission 1987.

[43] This means avoiding the impoverishment of the territory, not compromising the quality of the environment, not altering the social and cultural equilibrium, not generating costs that cannot be recovered through revenues for structures and infrastructures, or implying consumption (energy, water, landscaping…) above the acceptable levels. See: Quattrociocchi, Montella MM. 2014.

[44] Stovel 1998; Hassler, Algreen-Ussing 2002; Navrud, Ready 2002; Throsby 2009; Cerquetti, Montella MM. 2015; Montella MM. 2017.

ticity of communities, safeguarding the historical and artistic heritage and every other testimony (tangible and intangible) of local culture. Sustainable tourism[45], therefore, is not an option, but a strategic choice[46] for a country's development, strongly linked to its identity and its natural potential, which is not yet fully capitalized. Guidelines for Sustainable Tourism Policies are offered in United Nations Agenda 2030[47] and, in particular, in the main Goals for Sustainable Development and Tourism, which are: Goal 4 (Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all); Goal 8 (Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all); Goal 11 (Make cities and human settlements inclusive, safe, resilient and sustainable); Goal 12 (Ensure sustainable consumption and production patterns).

As more specifically regards the relationship between protection and sustainability, it may appear then that protection intrinsically ensures sustainability because, when effectively performed, it allows the conservation of cultural heritage over time, often, we witness that, despite legal protection, cultural heritage remains threatened by its intensive use[48]. Moreover, while conservation and sustainability appear strongly related from an environmental perspective[49], because conservation implies lasting over time, this

[45] With regard to the multidimensionality of sustainability (Agenda 21, Rio de Janeiro Conference 1992) tourism, in addition to supporting the enhancement of the territory in environmental and social terms, also stimulating the sense of identity of the population and the quality of life (entertainment, serenity, sociality) should ensure concrete and long-term economic interventions, providing socio-economic benefits to stakeholders and ensuring stable and dignified employment levels for local communities.

[46] 2017 was declared to the United Nations General Assembly *International Year of Sustainable Tourism for Development (IYSTD)*, with the aim, among others, of promoting inclusive and sustainable economic growth, social inclusion, cultural values, diversity, cultural heritage and ensuring the reduction of unemployment.

[47] The 2030 Agenda for Sustainable Development is a plan of action signed in September 2015 by the governments of the 193 UN member states. It includes 17 goals, for a total of 169 targets, relating to important issues for development, starting with the fight against poverty, the elimination of hunger and the contrast to climate change.

[48] Zeppel, Hall 1991; Herbert 1995.

[49] Rodwell 2003.

does not mean that the overall process of conservation is sustainable. In economic terms, for example, conservation of cultural heritage is generally not sustainable, especially if reference is made to common restoration activities. Post factum works on individual emergencies appear inadequate because they are very expensive and in any case incapable of eliminating the damage occurred and recovering the integrity of the objects; indeed, they entail the risk of compromising their authenticity and, therefore, the meanings and value of documentation of past civilizations. Many benefits of different kinds, starting with those of an economic nature, would be achieved by implementing, ordinarily and on a territorial scale, preventive and planned conservation activities (Legislative Decree 42/2004, article 29), addressed, before the individual goods, to the environment that contains them, from which all the possible causes of their deterioration come, to slow down the speed of these processes as much as possible[50]. Protective measures should therefore intertwine with urban and territorial planning policies, bypassing the boundaries of habitual protection policies and imagining new directions capable of supporting the challenge of complexity[51].

So, the need to clarify the perspective adopted is clear; that is, in *vSA* terms, to identify the subject whose interest is considered in the case examined. Depending on the case examined and the perspective adopted, the economic, social or environmental aspects become relevant. Accordingly, conservation of cultural heritage – for example an archaeological site – is generally in line with environmental sustainability[52] because it is intrinsically designed to allow the future enjoyment of the goods.

Furthermore, when considering the case of natural heritage, the conservation and sustainability targets appear naturally convergent, because conservation is a sustainability target in itself[53]. Both natural heritage management and sustainability strategies aim, for example, to conserve the ecosystem biodiversity.

[50] Emiliani 1974; Urbani 1976.

[51] Clementi 1987; Della Torre 2010; Petraroia 2014b; Della Torre *et al.* 2016a and 2016b.

[52] Carrus *et al.* 2005.

[53] Saviano 2016.

Indeed, the whole framework of recognition of the value of natural heritage is based upon principles strictly linked to the notion of sustainability. Consider, for example, the case of the UNESCO Program MAB (Man and the Biosphere) which entails an advanced view of cultural value as emerging from the interaction between man and the environment[54]. Obviously, this strict relationship with sustainability does not imply that natural heritage management is always sustainable: on the contrary, natural heritage is one of the heritages most exposed to the threat of over-use.

Thus, widening the view of cultural heritage and adopting a perspective of "cultural" biodiversity, also taking into account the change accomplished with the introduction of intangible cultural heritage[55], we may consider conservation of cultural heritage as functional to sustainability. However, we are still taking the perspective of environmental or ecological sustainability and we cannot generalize our conclusions. By changing our perspective, and considering the social and economic views, the relationship between cultural heritage and sustainability is likely to change.

In fact, considering the case of tangible cultural heritage, we may think that conservation is generally very expensive and that physical conservation cannot therefore prove not to be sustainable. However, by focusing on the deep meaning of cultural value, the physical materiality of cultural goods appears less critical, albeit essential. An "intangible" view of cultural value emerges, also in the case of tangible heritage, which underlines, as argued above, that cultural value is not intrinsic to the object (and even less so to its physicality), but dynamically emerges from interaction with the user[56]. In this context, embracing a view of "active conservation", focused on protecting the vital social and economic mechanism linked to cultural heritage through history, it appears that value can be constantly renewed[57].

[54] <www.unesco.org/new/en/natural-sciences/environment/ecological-sciences/man-and-biosphere-programme>, 20.06.2017.

[55] Scovazzi 2012.

[56] McKercher *et al.* 2005.

[57] Hassler, Algreen-Ussing 2002.

In fact,

> the notion of conservation has dramatically changed from that of preservation of fabric, to one embracing a more holistic notion of change in which "conservation is about ensuring that we make the best use of that historic environment. It is a tool for managing change… an overarching philosophy, the opposite of the wasteful society" (English Heritage, 2002). Taken one step further it is interesting to note that this conservation of familiar landmarks and neighbourhoods provides a sense of place, which, in turn, links to the social capital that makes cities work[58].

Moreover, in line with the wider systems view under discussion, it has been argued that:

> sustainability is more than just about physical resources. It is also about community and culture (English Heritage, 2002). […] Sustainability is an integral part of protection of the historic environment. Conservation provides the appropriate management tool for sustaining the built environment [English Heritage, 2002][59].

We understand, then, why conservation can be considered intrinsically in line with sustainability, as argued.

Considering the case of Pompeii as an example, we can comprehend that there can never be the conditions of economic sustainability to ensure its perfect conservation over time. This evidence suggests that the management approach in the case of Pompeii should include alternative "conservation" systems by embracing the wider view of cultural value and more decidedly leveraging on its "intangible" dimension. Many useful strategies would emerge to safeguard Pompeii against the risk of being not so much physically but "culturally" destroyed with the passing of time. Hence, the fight against time will never be won without safeguarding both the intangible and the tangible value of cultural heritage.

In this perspective, the evolution of cultural heritage from the traditional view of tangible goods to the view of intangibles appears to be a relevant turning point which shows much more than the expected effects. This evolution points us towards

[58] Stubbs 2004, p. 292.
[59] *Ibidem*.

the right approach for making cultural value expressed and enhanced over time[60]. These aspects are examined in depth in the *vSA* research stream by arguing that a systems approach achieves the change in perspective required to widely benefit from the evolving view of cultural heritage[61].

3. *From sustainability to viability of cultural heritage*

In the light of the reflections proposed so far, it appears that in the traditional and still prevailing view of cultural heritage, a structural perspective has been dominant. Accordingly, greater attention has been paid to the targets of conservation and protection compared to enhancement.

Public and private organizations have progressively expanded their view, establishing a governance and management approach open to considering a wider set of context expectations, so rethinking their role from a wider economic, social and environmental perspective. Both the Corporate Social Responsibility[62] and Stakeholder Theory[63] have significantly contributed to addressing the challenges of the more demanding new context.

A wider social responsibility view has to be adopted by any kind of private and public organization. Despite their intrinsic social responsibility, in fact, public organizations also need to more effectively pursue strategies that put sustainability at the top of their priorities. Accordingly, their role in directing the behaviours of private organizations towards sustainable development should overcome traditional approaches still based on reward/sanction transactional logics and aimed at compensating negative externalities. Governance logics for sustainability should embrace the change in perspective accomplished with the recognition of a wider social responsibility of any organization acting in the socio-economic context. Environment, as well as society and economy itself should be integrated

[60] Montella M. 2012.
[61] Barile, Montella *et al.* 2012a; Barile, Saviano 2012 and 2015.
[62] Bowen 1953; Garriga, Melè 2004; Gond, Moon 2011.
[63] Carroll, Buchholtz 2012; Freeman 1984.

in a general framework with foundations based on a CSR view. In the context of CHM, protection and enhancement strategies must be harmoniously recomposed in such a general framework by establishing a relationship of reciprocal necessity[64].

This requirement can be addressed by adopting the vSA *structure-system paradigm*[65], thanks to which a distinction between structural and system perspectives appears to the observer when interpreting any socio-economic phenomenon, highlighting very different analytic categories. The structural perspective focuses on objective and physical elements that descriptively characterize the observed phenomenon; it integrates the analytical-reductionist and relational views with a static observation. The systems perspective, instead, shifts on a dynamic view and directs the interpretation of the overall interaction involving the intertwined elements.

Through the lens of the structure-system paradigm, protection appears to mainly involve the "structural" conservation of the goods, but not only in the sense of their physical conservation. Conservation should be intended as preservation of the "structural" conditions from which the cultural significance of the goods emerges, acting on the various relations that define the cultural context. Enhancement, instead, belongs to the sphere of "systems" functioning, and implies the capacity to make the potential cultural value be expressed through the interaction process[66].

When harmoniously integrated, protection and enhancement lead to the wider concept of *systems viability*, expressing a capacity for survival to be intended not only as the constancy of the physical structure of the system, but also as the capacity of the cultural value of the goods to emerge in various contexts of enjoyment. The notion of sustainability then appears intrinsic to that of viability[67].

According to vSA, any viable system aims to survive in its context. This survival is achieved by establishing conditions of

[64] Barile, Saviano 2012 and 2015.
[65] Barile, Saviano 2011.
[66] Barile, Saviano 2015.
[67] Barile, Saviano 2015 and 2017.

consonance with the other systemic entities with which it interacts to gain access to resources critical for its functioning. As these expectations are reciprocal in the overall systemic interaction, the relationship will last if each interacting actor is satisfied. Then, a condition for the relationship to survive is that they must be sustainable. Thus, the ultimate aim of survival of the system and sustainability can be defined as the relevant dimensions of *viability*. In other words, an organization as system is viable if it is sustainable at any level of its context dynamics: economic, social and environmental ones. Sustainability, then, could be viewed as the necessary, although not sufficient, condition for preserving the viability of a system[68].

Thus, in the *vSA*, the vision of sustainability is strictly linked to that of viability and highlights that the system must seek consonance at a wider relational level in the context, including all the relevant economic, environmental, and social entities, to create better conditions for survival and viability. In essence, the survival of a component is linked to the survival of the whole: this makes apparent an eco-systemic functioning of the whole.

The governing body of the system must be able to understand the context dynamics and expectations so as to determine the most appropriate strategy to adopt in order to define sustainable configurations of the whole systemic functioning. In this view, sustainability becomes a general indicator of the status of intersystem relationships established by any organization when living in its context; an indicator useful for signalling when the limit of elasticity of a relationship has been exceeded and can generate a risk for the system's survival[69].

It appears clear in this view that various perspectives of sustainability (environmental, economic, social and cultural) emerge from the relational setting of the system being examined. The governing body of the system, i.e. its decision-maker, evaluates the relevance of each dimension of sustainability on the basis of the relevance of the related category of stakeholder (that is the *vSA* supra-system). This view leads to the recognition of

[68] Barile *et al.* 2014.
[69] Barile, Saviano *et al.* 2012.

the fact that unless the sustainability target is widely pursed by every actor in the economic, social and environmental context, it will not be achieved in a widely satisfactory manner. Inevitably, in fact, more urgent and short term finalities will be favoured. If we take the view of the decision-maker of the business enterprise, who is one of the most relevant actors in pursuing sustainability, we can recognize that targets of economic sustainability will be generally favoured over those of social and environmental sustainability because they have a more direct impact on the enterprise's performances and interests.

The differentiated set of priorities of business, social, institutional and political organizations will inevitably affect the overall pursuit of sustainability in CHM as well as in any other socio-economic context. Hence, a comprehensive systemic view in necessary to address the complexities emerging from this articulated intertwinement of different dimensions, actors, perspectives, interests and goals.

4. *Short concluding remarks*

The contribution of systems thinking to sustainability through the lens of the *vSa* allows the purpose of survival to be combined with a philosophy of governance for sustainability, based on the simultaneous observation of both the structural and systemic dimensions of observed phenomena[70]. This simultaneous contemplation of different perspectives through the methodological lens of *vSa* can be useful for orienting decision-making processes towards an overall view of sustainability.

In the contest of CHM, generally characterized by complications linked to the multi-dimensional and multi-subjective nature of cultural heritage, a general framework of reference is needed to direct responsible decision-making towards the aim of effectively balancing and integrating conservation and enhancement strategies under a wider view of sustainability.

[70] Barile, Golinelli *et al.* 2012.

The effective pursuit of this aim, however, requires the adoption of a wider view of cultural value that, by building upon the evolution sparked by the recognition of intangible cultural heritage[71], should make it a general paradigm of reference for interpreting the cultural value[72].

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[71] Scovazzi 2012.
[72] Montella M. 2012.

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Strategies

Annalisa Cicerchia*

Assessing the impact of culture on well-being: from indicators to narratives, and back

1. *Evidence-based well-being policies and culture: the need for assessment*

Economic and social impacts of culture and the arts have been internationally investigated since the late 1970s, but the results are still uncertain, and are seldom considered as robust evidence for policy, especially on the social side. Indeed, there is a vast number of experiments going on, more specifically, in the *well-being-and-culture* area, and the sheer volume of publications on the *culture-health* relationship is increasing year after year[1].

Funding, for both research in the field and cultural activities, is suffering from severe and continued cuts almost everywhere in Europe: institutions and policy makers demand nonetheless evidence, call for data, crave for indicators.

Why assessing the impact on well-being of cultural practice is important? *Who* needs such assessment and *for whom* should it be performed?

«Three major reasons for measuring the social impact of culture are monitoring, evaluation and advocacy»[2]: they are conceptually, methodologically and politically different activities.

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[1] HDA 2000; McQueen-Thompson 2002; Swedish National Institute of Public Health 2005; Rubin 2010; Sigurdson 2015; Cicerchia-CAE 2017.

[2] Matarasso 2012.

Monitoring is generally carried out or required by cultural organizations' funding bodies, by means of data and evidence collection, so as to determine whether resources are employed properly, efficiently and effectively. It is generally the task of an external (technical) operator, but it may also be possible for a cultural organization to allow self-monitoring for improving planning and management of its operations. It presupposes that social impact or relevance for well-being is included among the relevant expected results of a cultural organization's activity. While this is common to those cultural operators and organizations who have a distinctive social mission, it is obviously less common for those with a narrower focus on arts and culture *stricto sensu*.

Evaluation has more to do with the attainment of strategic goals or the accomplishment of a mission. It requires extended research and participation of relevant stakeholders, and should be assisted by a qualified external independent agent. Also in this case, generating social impacts or having appreciable influence over the well-being of audiences and operators may be included in the strategic goals of a cultural organization, but, most of the times, it is only an appreciated side effect, a welcome surprise.

Advocacy aims typically at supporting a process, or a cause. In recent times, as the intrinsic value of culture and the arts is less unanimously appreciated, and the sustenance they receive depends increasingly by their capacity of demonstrating their instrumental value, many cultural organizations call for more effective ways of documenting their accomplishments. This is where one formidable push towards effective accountability of the social impacts of the arts and culture and their contribution to general and individual well-being has been typically generated.

Monitoring, evaluation, advocacy depend of course on what goals are set for the cultural sector and its activity[3].

In addition to monitoring, evaluation and advocacy, there is a basic, prerequisite rationale for investigating the impact on well-being of culture and the arts: to know it. The complex nature of

[3] Cicerchia 2015.

the two concepts, culture/arts and well-being makes them both worth exploring, for the benefit of those who practice them, for the public, and for policymakers, although measuring the impact of cultural and arts activities is not an easy task, as many researchers[4] have extensively underlined, for the risk of focusing on what we can measure, while ignoring what we cannot.

Sometimes, we cling desperately to a handful of available indicators, bestow upon them the title of measures, and fall into what Crease describes as the Goodhart's law, a kind of Heisenberg uncertainty principle for culture.

> Named after the British economist Charles Goodhart, who devised it in 1975, the law essentially says that once a measure is chosen for making policy decisions, it begins to lose value as a measure. Goodhart applied it to banking policy, but in other fields, too, measurement can distort not only the practice being measured, but also perception of the goal. As soon as you measure intelligence, say, with standardized tests, schools begin to teach to the test – and you begin to view intelligence as a child's ability to be taught to the test. If you measure researchers' quality by the number of papers they produce, they start churning out unnecessary numbers of low-quality papers[5].

If you only measure cultural participation by the number of admissions to museums, you will take pains to ensure that that number will grow, without a single thought for the sense, quality and effect of that experience. As in Italy.

2. *Health and culture in recent well-being measures*

Following the publication of the Stiglitz, Sen and Fitoussi report[6], there was a growing effort to complement GDP figures and go beyond the monopoly of that index. The European Statistical System set up the Sponsorship Group on Measuring Progress, Well-Being and Sustainable Development. It presented its final report in November 2011. The general idea of the report was that the European Statistical System should adopt a multi-

[4] Belfiore 2006; Crease 2013; Cicerchia 2015; Marradi 1982; Matarasso 2012.
[5] Crease 2013, p. 21.
[6] Stiglitz *et al*. 2009.

dimensional approach when defining and trying to measure quality of life, to develop indicators measuring sustainability and to use complementary indicators coming from National Accounts that would better reflect the situation of households. An Expert Group coordinated by Eurostat with the mandate of developing a scoreboard of quality of life indicators was set up on basis of this recommendation. Based on academic research and several initiatives, 8+1 dimensions/domains have been defined as an overarching framework for the measurement of well-being:

- Material living conditions (income, consumption and material conditions);
- Productive or main activity;
- Health;
- Education;
- Leisure and social interactions;
- Economic and physical safety;
- Governance and basic rights;
- Natural and living environment;
- Overall experience of life.

Initiatives stemming from the discussion on how to better measure the progress of societies and their well-being and how to sustain quality of life in the future include OECD's Better Life initiative: Measuring Well-being and Progress[7] and Istat's Equitable and Sustainable Well-being (BES – *Benessere equo e sostenibile*)[8]. Istat's measure is based upon 12 key domains:

1) Health;
2) Education and training;
3) Work and life balance;
4) Economic well-being;
5) Social relationships;
6) Politics and Institutions;
7) Security;
8) Subjective well-being;

[7] <http://www.oecdbetterlifeindex.org/>, 20.06.207.

[8] <http://www.istat.it/it/benessere-e-sostenibilit%C3%A0/misure-del-benessere>, 20.06.2017; Istat 2016.

9) Landscape and cultural heritage;
10) Environment;
11) Research and innovation;
12) Quality of services.

From them, the project derived about 120 indicators. A unique case in the world – so far, at least –, one domain is devoted to cultural heritage and landscape and, among the indicators, one tries to measure the intensity of cultural participation.

The domain-based approach, typical of the large majority of well-being measurement efforts in the last years[9] proceeds by isolating complex phenomena along parallel separate lines, specifying their sub-components, and detailing them until indicator-quantifiable variables are obtained. For this reason, even in the most advanced experiments, it is perhaps too early to look for integrations between dimensions, domains or sectors: e.g., between health and living environment, between health and subjective well-being, or, even more so, between health and cultural practice.

Scarcity of internationally harmonized data at the desired scale adds constraints to the theoretical contents of the domains. In the case of health, this results in a marked semantic distance from the WHO definition: «Health is a state of complete physical, mental and social well-being and not merely the absence of disease or infirmity»[10]. For instance, Eurostat's 8+1 model measures health with outcome indicators, which include data on life expectancy (the number of remaining years a person is expected to live at birth or at a certain age), as well as data on morbidity and health status, including healthy life years, self-perceived health (broken down by sex, age, educational level and income quintile), self-reported limitation in activities because of health problems (broken down by sex, age, educational level and income quintile)[11]. OECD Better Life Index's

[9] Examples are: Canadian Index of Wellbeing (CIW), Measures of Australia's Progress, Gross National Happiness Index in Bhutan, Measuring National Well-being in the UK and the cited OECD's Better Life Index.

[10] WHO 2006, p. 1.

[11] <http://ec.europa.eu/eurostat/statistics-explained/index.php/Quality_of_life_indicators_-_measuring_quality_of_life#Health>, 20.06.2017.

health domain is measured in terms of “Self-reported health” and “Life expectancy”[12].

As for the Italian BES, the composite index for health is built out of 10 indicators, namely:

1) Life expectancy at birth: life expectancy expresses the average number of years that a child born in a given calendar year can expect to live if exposed during his whole life to the risks of death observed in the same year at different ages;
2) Healthy life expectancy at birth: it expresses the average number of years that a child born in a given calendar year can expect to live in good health on the assumption that the risks of death and perceived health conditions remain constant. It is built using the prevalence of individuals who respond positively (“good” or “very good”) to the question on perceived health;
3) Physical Component Summary (PCS): summary of the scores of each individual aged 14 and over answering the 12 questions on the Short Form Health Survey SF12 questionnaire on physical state (Physical Component Summary);
4) Mental Component Summary (MCS): summary of the scores of each individual aged 14 and over answering the 12 questions on the questionnaire SF12 on psychological state (Mental Component Summary);
5) Infant mortality rate: deaths during the first year of life per 10.000 born alive;
6) Age-standardized traffic accidents mortality rate (15-34 years old): mortality rate for traffic accidents (initial cause) by five-year age groups for people aged 15-34 years, standardized by the Italian 2001 Census population of the same age groups;
7) Age-standardized cancer mortality rate (20-64 years old): mortality rate for cancer (initial cause) by five-year age groups for people aged 20-64 years, standardized by the Italian 2001 Census population of the same age groups;
8) Age-standardized mortality rate for dementia and nervous system diseases (people aged 65 and over): mortality rate for nervous system diseases and psychical and behavioural disor-

12 <http://www.oecdbetterlifeindex.org/it/topics/health-it/>, 20.06.2017.

ders (initial cause) by five-year age groups for people aged 65 years and over, standardized by the Italian 2001 Census population of the same age groups;

9) Life expectancy without activity limitations at 65 years of age: it expresses the average number of years that a person aged 65 can expect to live without suffering limitations in activities due to health problems. It is based on the prevalence of individuals who answer to be limited, for at least the past 6 months, because of a health problem in activities people usually do;
10) Overweight or obesity – Standardized percentage of people aged 18 years and over who are overweight or obese: the indicator refers to the Body Mass Index (BMI), which classifies people as overweight (25 < = BMI<30) or obese (BMI> 30) as classified by the World Health Organization (WHO). The indicator is standardized using the Italian 2001 Census population as standard population[13].

Daykin and Joss write:

> The arts, including music, dance, theatre, visual arts and writing, are increasingly recognised as having the potential to support health and well-being. However, in order for arts to be included in commissioning of health and social care services, there needs to be robust evidence of their effectiveness, impacts and costs[14].

The demand of measures and tools for communicating complex, changing and elusive phenomena, tied to multifaceted concepts, like well-being, arises indeed from the need of supporting new policies with new, reliable evidence.

Principal components analysis disassembles complexity into increasingly quantifiable articulations, which can be described by sets of indicators or synthetic indexes, useful to monitor progress from a non-optimal to a more desirable state. Culture and the arts, although seldom acknowledged among the principal components or constitutional dimensions of well-being, are nonetheless reported, since no less than four decades, as

[13] Istat 2016.
[14] Daykin, Joss 2016, p. 4.

robustly associated to physical and mental health, unquestioned pillar of well-being.

The point is that «it is important that the research says something about *how* culture becomes significant to health and not simply that it *is*»[15].

3. *Slippery definitions and die-hard dichotomies*

If well-being is the challenging object of systematic attempts to be described and de-constructed to its basic components, measurement, impact and culture are nonetheless very complex and multidimensional concepts. Here they cannot be discussed in full, but simply operationalized and briefly described for the purpose of the present exercise.

3.1 *Measurement*

To put it brutally: is it really measurement what we have in mind? What is the desired *product* or *output* of measurement: *Evidence? Data? Indicators?* A large part of the present demand for measurement of the social impacts of culture hides impatience or discomfort at complex and in-depth analyses, tortuous explanations, nuanced responses. But it is precisely complex, in-depth, tortuous, nuanced outputs what we generally produce. Institutions, decision makers, funders, journalists, crave instead for fast, simple, striking, clear-cut, linear, self-evident information.

> Measurement is a scientific concept that assumes the existence of a fixed scale against which different values (quantities, this time, not goods) can be compared. […] But because people do not agree about culture, its definition or its good, it seems unlikely that they will be able to agree on a scale against which that good could be measured[16].

[15] Töres Theorell, in Sigurdson 2014, p. 16.
[16] Matarasso 2012.

Hence, we may question if it is *measurement* what we have in mind, or rather *assessment*, *appraisal*, *account*, or even simply *description*. This introduces the possibility that a wide, comfortable space where information of a qualitative nature – obtained in form of interviews, cases, stories, narratives, tales, discourses of various kinds – may be more apt to the task than the obstinate measurement of slippery, complex, multi-layered, inter-related phenomena.

Maybe the time is ripe, for cultural impact assessment studies, to learn lessons from other disciplines than econometrics – epidemiology, for instance – and to stop equalling quantitative with reliable and qualitative with unreliable. Both can be both. Good, reliable information can be produced by both. Quantity and quality may take turns in producing it.

3.2 *Impact*

Technically speaking, an impact is a special form of change, generally fast, violent and irreversible, due to the clash between an active agent (*impactor*) on an *impacted* area. In our specific case, impact is a desirable change in the perceived well-being, due to exposition to/participation in/practice of art and culture in various forms.

Lingayah *et al.*[17] suggest that the starting point for measuring outcomes must begin with an acknowledgement of the purpose of cultural activities, against which their effectiveness can be judged. Matarasso and Pilling[18] point out that the impact of a project is the sum of the outputs and outcomes, an overall analysis of its results, because, unlike the outcomes, the impact of a project may change over time as subsequent events unfold. A planned impact should be measured *ex ante*, while an unplanned impact can be reconstructed only *ex post*. And that poses additional questions (and subsequent choices) about the appropriate time horizons for such evaluation.

[17] Lingayah *et al.* 1996.
[18] Matarasso, Pilling 2009.

Empirical evidence show that high levels of cultural practice *in general* are associated with more positive assessment of self-reported health[19], while little or no participation is associated with bad health self-evaluations. In this sense, increased cultural practice of any kind may result in effective prevention of physical and mental decay, especially among the older citizens.

More specifically, a growing production of international scientific literature provides robust evidence of the therapeutic effects of targeted cultural programmes addressing specific pathologies, like Parkinson's syndrome, Alzheimer's disease and cognitive deficits, depression, and more.

3.3 *Culture*

In the UNESCO 1982 definition, culture, in its widest sense, is:

> the whole complex of distinctive spiritual, material, intellectual and emotional features that characterise a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs[20].

That concept of culture, while unquestionable, acceptable and reasonable, is however too big and inclusive for the purpose of the present investigation. It encompasses three intertwined dimensions, i.e. identity, diversity and creativity, and a number of things and actions at different degrees of institutionalization and organization. In this form, it does not offer to the concept of impact any anchorage, or perhaps too many.

Therefore, when discussing the impact of culture on well-being, the following definition could be preferable:

> Arts, cultural and creative activities and industries embrace all kinds of creative activity, not only the traditional, or "high" arts, but popular mass culture (for example, pop and rock music, fashion, photography, graffiti, circus and the amateur arts)[21].

[19] Cicerchia, Bologna 2017.
[20] UNESCO 1982, p. 38.
[21] The European Task Force on culture and development 1997, p. 29.

4. *Cultural heritage and health: three short Italian stories*

This final section introduces a sketchy mention, in descriptive, general terms, of three examples of cultural heritage-based activities specifically designed for generating impacts on the health of those taking part in them. Despite their encouraging results are evident to those who have promoted them and to their beneficiaries, only one (Cupola di Vicoforte) was designed including monitoring/evaluation activities. The three cases represent, on the one hand, examples of the variety of possible benefits for health and well-being stemming from targeted cultural practice, and, on the other, three challenges to assess, evaluate and report in robust terms success, shortcomings or failures. They also point to the need to investigate and shed light on a vast, largely unexplored experience in Italy, which remains invisible more because of a lack of evaluation culture than to the complexity of measurement.

4.1 *Museums and Alzheimer's disease*

In the spring of 2012, the Education Department of the Marino Marini Museum launched the project "Art in Your Hands", which has given possibilities to experimenting with different ways of involving people with Alzheimer's and their caregivers; it has also developed a dissemination programme that included a publication, a training course for museum geriatric educators, and in-depth courses for professional and family carers on how to communicate with people with Alzheimer's people through art.

Goals of the project are: to foster relationships among participants, focusing on the emotional and communicative power of art; to propose to people with Alzheimer's and their caregivers enjoyable, stimulating and appropriate activities; to allow them to remain as long as possible integrated in the community's cultural life.

Everyone, without distinctions, is considered a participant: caregivers are allowed and spurred to take part as well as cared people.

In the activities led in the museum display different methods to approach the artworks: they invent a story or a collective poem related to a work of art, underlining the freedom of interpretation that the artwork gives to each visitor; they invite participants to touch the sculptures, with bare hands, an experience that gives deep emotions and opens up new relations strategies; participants dance and move in the space, inspired by the works of Marino Marini, to promote self-awareness through they own body, to communicate and to relate to the others; they propose creative workshops to encourage the relationship between caregiver and elderly.

Since the beginning of the programme, the Museum has welcomed and involved about 1,500 people: people with dementia, family and professional caregivers, volunteers, museum and geriatric educators.

From September 2105 till August 2017 the museum is the project leader of MA&A – Museums Art & Alzheimer's, a European project aiming to facilitate the access of people with dementia and their family and professional caregivers to art and museums by comparing European experiences. The goal is to bridge the world of museums and art and the social and health sector: with this integrated perspective the museum activities can help create a dementia-friendly society. The project MA&A is supported by the Erasmus+ programme of the European Union.

"Art in Your Hands" has been presented at several international conferences: MoMA, New York (Outreach Refinery, March 2014), Palazzo Strozzi Foundation, Florence (II International Conference "*A più voci*/ With many voices", November 2015), Kunsthaus, Zurich (Symposium, February 2015), Den Haag (Long Live Arts, May 2015), Summer School of the Italian Association of Psychogeriatry, Pistoia (June 2015). The MA&A project was presented in Washington at the International Conference "The Creative Age. Global Perspectives on Creativity and Aging" in September 2016.

Other Italian museums, like Galleria Nazionale di arte Moderna in Rome have developed programmes (*La memoria del bello*) specially designed for people with Alzheimer disease.

4.2 *Climb the dome, lower your cortisol*

A joint project, involving a cultural cooperative, Kalatà, the University of Bologna and the Santa Croce Hospital in Cuneo, has monitored how blood cortisol levels can be lowered by emotional cultural experiences, like climbing the world's largest elliptical dome, at the Santuario di Vicoforte (Cuneo) and having first-hand experience of its unique frescoes and decorations. A group of 99, aged between 19 and 81, 49% women, 51% men, took part in the test, in the spring of 2016. They were mostly intellectual workers, with middle-to-high education level (42% with university degree). Climbing the dome has reduced cortisol (the stress hormone) blood levels by 60% in 90% of the participants.

4.3 *Cinema and autism*

AS Film Festival, now at its 5th edition, takes place every year at MAXXI – *Museo Nazionale delle arti del XXI secolo* in Rome. It is a true international festival of film and the visual arts that uses cinema as an instrument of social inclusion. The selection, curated by the young people on the autistic spectrum from the NOT EQUAL association, highlights various issues as well as autism: immigration, integration, racism and terrorism with a particular focus on children and adolescents living in difficult situations. Result: a rich programme of fiction and animated shorts from all over the world, with numerous world previews, subdivided into three competition sections and two collateral sections.

ASFF intends to contribute to the spread of a culture of autism, presenting neurodiversity under a new light, not simply as a handicap or a lack, but as a strength, as a resource, as a different view of reality.

The Museum MAXXI is involved as a co-producer of this specific form of art. ASFF is fully part of the process of unique cultural creation at the Museum, and not merely a goodwill event.

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Alberto Garlandini*

ICOM's Code of Ethics for Museums, standards and values in international and national laws

Introduction

Around the world, communities are steadily undergoing rapid transformations: economic, political, social, and cultural. Museums are a part of these transformations.

Globalization can encourage international and intercultural relationships, enrichment and creativity, but can also foster intolerance and the destruction of cultural heritage and diversity. In many parts of the world, cultural diversity is not respected; as a consequence, museums and cultural heritage are increasingly threatened. Since 2011, cultural heritage, including museums, has become not only a collateral victim in conflicts but also a deliberate target. UNESCO and ICOM are regularly confronted by the damages wrought to museums and cultural heritage by political turmoil and conflicts. This is the reason why during the 24th ICOM General Conference in Milan the 2016 Memorial Lectures were dedicated to the memory of Qassem Abdallh Yehya (1978-2015) and Khaled al Asaad (1934-2015), the Syrian museum colleagues who were killed by terrorists while on duty, trying to save the cultural heritage and museums from destruction.

Traditional policies seem unable to successfully confront nationalism, xenophobia, interreligious conflicts, social tensions,

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and extremism. New approaches to global social change are strongly needed.

How can ICOM and museums contribute toward implementing effectively the measures of international and national legislation in favour of cultural heritage? In the first part of this paper I will discuss the museums' ethical approach to social change and cultural diversity. In the second part I will highlight the importance of soft laws, operational standards, guidelines and codes of ethics in implementing international values, norms and procedures. I will focus on ICOM's Code of Ethics for Museums and standards which are now a global reference not only for museums' management but also for protection and promotion of cultural heritage.

In the third part I will provide three recent examples of greater attention of international law and authorities to diversity, cultural heritage and museums: UNESCO's 2015 Recommendation on Museums, United Nations Security Council's Resolution 2347 (2017) on cultural heritage protection in security and peacekeeping missions, the Joint Declaration of the Ministers of Culture of G7 in Florence. I will also provide two examples of national laws recognizing ICOM's values: the 2014 Reform of the Italian State Museums and the German 2017 Law on the Protection of Cultural Heritage. Finally, I will examine ICOM's role in implementing international and national laws.

1. *Social change and cultural diversity*

1.1 *The global social change*

Worldwide trends such as globalization, technological revolution, transnational and transcultural communication, migration are driving rapid and constant changes. Capitals, goods, technologies are moving from one country to another, as well as millions of women and men.

The last *International Migration Report*[1] of the United Nations' Department of Economic and Social Affairs high-

[1] UN 2016.

lights that the number of international migrants worldwide has continued to grow over the past fifteen years, due to economic, political, military, environmental crises and conflicts. Last year 244 million people migrated throughout the world: they were 222 million in 2010 and 173 million in 2000. People with different origins, cultures, languages, religions and customs are now living together in our society. How are our communities reacting to the opportunities and dangers of globalization? Will integration, diversity and tolerance prevail over nationalism, narrow-mindedness, and conflict? These questions mirror some of the major challenges of our times.

1.2 *Diversity and interculturality: necessary values in a globalized world*

Social integration, diversity and cultural interaction are more crucial than ever in today's global context. In a globalized world many traditional identities are fading. An inclusive community should recognize diverse historical roots and identities, integrating the new roots and identities of citizens with different origins. We look forward to societies where people see cultural diversity as an enrichment rather than a threat. Forging new, hybrid identities can seem problematic, but is a necessity. Interculturality strengthen the cohesion and well-being of our changing communities.

1.3 *The museums' ethical approach to social change and diversity*

For museums facing social change and promoting cultural diversity are crucial ethical issues. We know that diversity can only flourish in a context of democracy, tolerance, justice, and mutual respect. Several key principles and guidelines of the *ICOM Code of Ethics for Museums* refer to the respect of cultural diversity, stressing that museums should work in close collaboration with the communities they serve and from which their collections originate. I highlight here Key Principle 6 of the ICOM Code:

> Museum collections reflect the cultural and natural heritage of the communities from which they have been derived. They have a character which may include strong affinities with national, regional, local, ethnic, religious or political identity. It is important therefore that museum policy is responsive to this situation[2].

2. *The ICOM Code of Ethics for Museums as a global value and reference*

2.1 *What is the ICOM Code of Ethics for Museums?*

The International Council of Museums is a non-governmental organization founded in 1946, during UNESCO's first General Conference in Paris. ICOM is the global association of museums and museum professionals and a world-wide network of 36,000 experts and 20,000 museums from 136 countries[3]. It comprises 172 National and International Committees, Regional Alliances and Affiliated Organizations.

ICOM is a leading force in ethical matters and the *Code of Ethics for Museums* is ICOM's cornerstone and a major contribution to the management of museums and the work of museum professionals. The ICOM Code is translated in 38 languages and sets out general principles accepted by the international museum community, as well as minimum standards of conduct and performance to which museum staff throughout the world aspire. It consists of eight principles supported by guidelines for desirable professional practice.

The ICOM Code is constantly updated and revised on the basis of society's and museums' changes. The present edition of the *Code of Ethics for Museums* was approved by acclamation by the 21st General Assembly of ICOM in Seoul (Republic of Korea) on 8th October 2004, and was the result of a six-year

[2] ICOM 2013a, Key Principle 6.

[3] See ICOM's web site: <http://icom.museum/>, 20.06.2017.

revision of the previous version. The first ICOM general document on ethics for museums, titled *Ethics of Acquisition*, was issued in 1970. Later, a full *Code of Professional Ethics* was adopted unanimously by the 15th General Assembly of ICOM in Buenos Aires (Argentina) on 4th November 1986. That document was amended by the 20th General Assembly in Barcelona (Spain) on 6th July 2001 and renamed *ICOM Code of Ethics for Museums*.

2.2 *The ICOM Code as a global value and reference*

The ICOM Code is an international code of professional conduct and a soft law that can also become a legal requirement. On the basis of its prescriptive force, it may have different impacts on the management of museums and cultural heritage, on national and international policies, as well as on jurisdiction.

2.3 *The ICOM Code as a deontological reference for professionals*

The respect of the ICOM Code has always been a major binding commitment for ICOM members. A member's infringement of its principles will terminate his/her membership status. ICOM Ethics Committee plays a crucial role in its implementation and update. It monitors the Code's application, points out serious violations, recommends changes or additions, reviews the other ICOM Codes of Ethics concerning specialized domains, such as the *Code of Ethics for Natural History Museums*[4].

2.4 *The ICOM Code as a soft law*

In most countries the respect of the ICOM Code has no legislative value or prescriptive force. However, the ICOM Code is

[4] ICOM 2013b.

considered a global soft law. With the term "soft law" I refer to a provision which does not have any legally binding force but sets standards of conduct universally accepted. As a soft law, the ICOM Code has a great moral value recognized not only by ICOM members and the museum professional community but also by many other public and private bodies. Although it has a not-binding force, its reference role in the daily management of museums and heritage, as well as in jurisdiction is significant.

2.5 *The ICOM Code as a national legislative value*

In many countries, such as Italy, the ICOM Code has a binding, prescriptive force. The UNESCO Members States' implementation of the 2015 Recommendation will enhance the role and legal impact of the ICOM Code, as well as place additional responsibilities on ICOM and its Ethics Committee.

3. *The recent stances of UNESCO, UN Security Council and G7 Ministries of Culture in favour of museums and cultural heritage*

3.1 *The 2015 UNESCO's Recommendation on Museums and Collections*

The first, and until 2015 the sole, UNESCO's international instrument dedicated to museums was the *Recommendation Concerning the Most Effective Means of Rendering Museums Accessible to Everyone* approved on 14th December 1960[5]. It was an important Recommendation, aimed to ensure greater access to museums by all kind of public, and had positive effects in the international scenario. However, in the following 55 years, the museum world underwent a global deep transformation and nowadays museums have a much more prominent role in society and have developed new functions and social roles. The UNESCO's *Recommendation concerning the Protection*

[5] UNESCO 1961.

and Promotion of Museums and Collections, their Diversity and their Role was adopted on 17th November 2015[6]. Its draft was the remarkable result of the close cooperation between ICOM and UNESCO.

The Recommendation defines the policies for museums and heritage that Member States are invited to promote. It raises awareness of the importance of museums in today's societies and highlights their new social role as well as their primary functions: preservation, research, communication and education. It also considers *ICOM Code of Ethics for Museums*, its definition of museum and its standards to be the most widely shared international reference.

Paragraph 4 of the UNESCO Recommendation on museums includes the definition of museum given by the ICOM Code of Ethics:

> In this Recommendation, the term museum is defined as 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 purpose of education, study and enjoyment". As such, museums are institutions that seek to represent the natural and cultural diversity of humanity, playing an essential role in the protection, preservation and transmission of heritage[7].

Note ii of the Recommendation highlights that:

> This definition is the one given by the International Council of Museums (ICOM), which brings together, at an international level, the museum phenomenon in all of its diversity and transformations through time and space. This definition describes a museum as a public or private non-profit agency or institution[8].

Paragraph 26 of the Recommendation deems the ICOM Code to be the most widely shared reference text regarding good practices for the functioning, protection and promotion of museums, encourages Member States to promote its adoption

[6] UNESCO 2015.
[7] *Ivi*, par. 4.
[8] *Ivi*, note ii.

and dissemination and to use it to develop standards, museum policies and national legislation:

> Good practices for the functioning, protection and promotion of museums and their diversity and role in society have been recognized by national and international museum networks. These good practices are continually updated to reflect innovations in the field. In this respect, the Code of Ethics for Museums adopted by the International Council of Museums (ICOM) constitutes the most widely shared reference. Member States are encouraged to promote the adoption and dissemination of these and other codes of ethics and good practices and to use them to inform the development of standards, museum policies and national legislation[9].

From 10th to 12th November 2016 the inaugural session of *UNESCO's High Level Forum on Museums* took place in Shenzhen, China[10]. The *High Level Forum* is an advisory body to the UNESCO Director General on issues of museums and heritage and it was created in order to implement the 2015 UNESCO Recommendation on museums. The UNESCO Forum approved the *Shenzhen Declaration on Museums and Collections*[11]. The Declaration confirms the social, cultural, educational and economic roles of museums and invites UNESCO Member States to integrate the Recommendation in their legislation and in local and national policies. It also encourages UNESCO to strengthen the cooperation with ICOM and the reference to its Code of Ethics and principal documents.

3.2 *The United Nations Security Council's Resolution on the destruction of cultural heritage in armed conflict*

Based on a proposal by France and Italy, on 24th March 2017 the United Nations Security Council adopted the first-ever reso-

[9] *Ivi*, par. 26.

[10] Shenzhen's Forum gathered more than 50 world class museum directors and experts, policy makers and stakeholders to discuss critical issues for the future of museums. ICOM actively participated in the Forum and many ICOM's representatives, such as Alberto Garlandini and Laishun An, the two ICOM's Vice Presidents, greatly contributed to the Forum's debates and decisions.

[11] UNESCO 2016.

lution on cultural heritage protection[12]. The unanimous support reflects a new recognition and awareness of the importance of heritage protection for peace and security. The historic Security Council's Resolution condemns the destruction of cultural heritage, including destruction of religious sites and artifacts, as well as illegal excavation, looting and smuggling of cultural property from archaeological sites, museums, libraries, archives, and other sites. It also affirms that those actions are a war crime and that perpetrators of such attacks must be brought to justice. The recent Al-Mahdi prosecution by the International Criminal Court in Le Hague is the first to focus solely on cultural destruction as war crime. Al-Mahdi is prosecuted for intentionally destroying cultural, religious and historic monuments, the mausoleums in Timbuktu.

The Resolution calls upon Member States to prevent and fight trafficking of cultural property illegally appropriated and exported in the context of armed conflicts, notably by terrorist groups. It also encourages Member States to establish specialized units and law enforcement dedicated personnel. To prevent the trade of stolen or illegally traded cultural property, the Resolution asks Member States to improve cultural heritage's inventory lists, through digitalized information when possible. It also asks museums, relevant business associations and antiquities market participants to respect standards of provenance documentation and due diligence. Finally, the Resolution requests Member States to create educational programmes on the protection of cultural heritage and affirms that the mandate of United Nations peacekeeping operations may encompass assisting relevant authorities in the protection of cultural heritage from destruction, illicit excavation, looting and smuggling.

3.3 *The Meeting of the Ministers of Culture of the G7 in Florence and the joint final Declaration*

On 30th and 31st March 2017, under the G7 Italian Presidency, Florence hosted the first ever G7 of Culture. For the first time,

[12] UN 2017.

the Ministers of Culture of Canada, France, Germany, Italy, Japan, UK and USA, together with the European Commissioner responsible for culture and UNESCO's Director General, met to discuss the distinctive role of culture as instrument for dialogue among peoples, as well as to take measures to strengthen the safeguarding of cultural heritage. A selected number of organizations were invited to join the Meeting: the Council of Europe, ICOM, ICCROM, INTERPOL and UNIDROIT.

ICOM[13] contributed to the expert meetings that discussed three main issues: international law as a tool protecting cultural heritage from the threat of terrorism, natural disasters and illegal trafficking; best practices to prevent illegal import and export of heritage; cooperation, education and public awareness. The museums' role in the promotion and protection of heritage has been emphasized by experts and Ministers. ICOM's Code of Ethics and guidelines have been highly appreciated as effective tools to implement international legal instruments for protection of the world's cultural heritage.

The G7 Ministerial meeting was concluded by the signature of the Joint Declaration of Florence "Culture as an instrument for dialogue among peoples". The Declaration expresses a deep concern at the ever-increasing risk arising from natural disasters and crimes committed on a global scale against cultural heritage, museums, monuments, archaeological sites, archives and libraries. It also stresses the role of cultural relations in promoting tolerance for cultural and religious diversity, as well as mutual understanding.

4. *Two cases of national laws recognizing ICOM's code and standards*

4.1 *The ICOM Code and the Italian reform of state museums*

Until December 2014, in Italy the ICOM Code was a non-binding reference, although it was considered a relevant

[13] ICOM was represented in the G7 Ministerial Meeting on Culture by Vice President Alberto Garlandini and Director of programs France Desmarais.

guideline. The first national document referring to the ICOM Code, the Ministerial Decree on "Technical and Scientific Criteria for the Management of Museums", was approved in 2001. Even if there was no explicit reference to the ICOM Code, many standards of the Decree were based on it and ICOM representatives were members of the Committee that worked on the Decree. After the approval of the Decree, many documents, rules and standards produced by State, regional and local bodies have confirmed the reference to the ICOM Code's principles and guidelines. So have the Statutes of many Italian public and private museums.

The legal impact of the ICOM Code changed completely in December 2014, when the Ministerial Decree on the reform of state museums was approved. Article 2 of the decree stipulates that state museums should have a statute drafted in compliance with the ICOM Code[14]. Article 7 states that public and private museums are part of the national museum system only if they are organized in accordance with the ICOM Code[15].

The new regulatory importance of the ICOM Code is having a growing impact on Italian museums. The thirty new autonomous state museums (such as the Uffizi in Florence and the Villa Borghese Museum in Rome) and many other state museums are about to approve statutes which refer to the ICOM Code and its standards.

4.2 *ICOM Red Lists and Germany's new Cultural Property Protection Law*

ICOM Red Lists of Cultural Objects at Risk were designed by ICOM to highlight the categories of archaeological objects and works of art in the most vulnerable areas of the world that are subject to smuggling and illegal trade. These cultural properties are often found on the illicit market although they are protected by international law. Since 2000 ICOM has published 16 Red Lists concerning cultural objects of 35 countries and

[14] M.D. 23 December 2014, art. 2.
[15] *Ivi*, art. 7, par. 2.

regions: the most recent are the Red Lists for Syria, Iraq, Libya and West Africa.

ICOM's Red Lists have been used by police and customs officials all over the world. Thousands of cultural properties were identified, seized and returned thanks to ICOM Red Lists. Recently, using the Red List for Afghanistan in custom controls, the UK identified illegally imported cultural properties and returned 1,500 objects to the Kabul Museum, Afghanistan.

This ICOM standard was recently inscribed in the *Act to Amend the Law on Cultural Property* that was approved by the German Bundestag on 24th June 2016. The new law includes measures about the protection of national cultural heritage and introduces import restrictions on cultural property protected by other States' national laws. In order to fight against illicit trafficking in cultural goods, it introduces due diligence provisions for dealing with cultural goods, especially for the art market, and gives reference to the use of ICOM Red Lists.

5. *ICOM code of ethics and standards in implementing the measures of international and national laws*

The aforementioned national and international cases show that the ICOM Code and standards can play an important role in the administration of museums, in the implementation of laws and international instruments, as well as in the assessment of legal procedures. As the only global museum organization, ICOM has new responsibilities and assignments.

Firstly, ICOM should campaign for broader ratification and better implementation of international conventions and instruments. Too many States have not ratified or do not apply the existing legal international framework. Principle 7 of ICOM Code of Ethics requires that museums operate in a legal manner and must conform fully to international, regional, national and local legislation and treaty obligations. It also states that museum policy should acknowledge international legislation and take it as a standard in interpreting the ICOM Code[16].

Secondly, supported by the provisions of the ICOM Code, museums around the world have adopted strict rules for the acquisition and transfer of collections limiting the risk of acquiring illegally obtained cultural properties. This *modus operandi* is a best practice that should be followed by any individual and private or public body involved in the management of cultural heritage.

Thirdly, ICOM standards and guidelines are aligned with existing laws and expand them on the basis of an ethical practice. But ethical practice alone has no legal grounds. This is why it is of paramount importance that the ICOM Code and standards are enshrined in international and national laws.

Fourthly, the Code's increasing regulatory importance places additional responsibility on the ICOM Ethics Committee and on ICOM's National Committees. The correct interpretation of the Code is a crucial issue. ICOM should improve the training of professionals on ethical standards and promote education and public awareness of the Code principles.

[16] The ICOM Code refers explicitly to the most important international legislation, such as the "Hague Convention" for the Protection of Cultural Property in the Event of Armed Conflict and the UNESCO's 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.

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Antonella Pinna*

From minimal to essential levels of museum enhancement: can quality in museums contribute to exercising the right of citizenship?

Introduction

For transparency in regard to those who are reading, it should be noted that the writer is not a lawyer and that some legal concepts are handled here in a manner that is absolutely instrumental to the objective stated in the title. The title itself uses the question mark rhetorically, as it can easily be understood, because it is clear that it is not a question, but something to be hoped for.

A hope that it belongs to the *topoi* of the literature on the enhancement of cultural heritage; although limited to a small handful of experts, the literature on the subject has reached levels inversely proportional to the actual results achieved, both in terms of legislation and practical application.

Added to this is a certain inurement (among the experts) to the debate on museum standards or the levels of cultural enhancement, which is not necessarily a negative factor, given that it has convinced a large audience that museum standards nonetheless exist or that reference regulations must exist (although not many could say what they are) and that this has helped to raise the level of public expectations when approaching museums.

The contribution that I have been asked to make takes into account the new season of commitment from the Ministry of

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Cultural Heritage and Tourism, the Regions and ICOM Italy, so as to provide common foundations for the National Museum System envisaged by the Italian D.M. 23 December 2014 "Organizzazione e funzionamento dei musei statali", art. 7, and therefore to define a common system of management rules and uniform levels of museum enjoyment.

It is not my job, and this is not the place, to refer explicitly to the work of the Study Committee for the Activation of the National Museum System ("Casini Committee")[1], the results of which are about to be presented in public. My investigation, rather, also moves – besides from my professional experiences, as foreseen by the conference session – from the recent participation in the Working Group[2] which produced an update of the document "Uniform Quality Levels for the Enhancement of Museums", which became part of the support documentation for the Casini Committee. That was the occasion for collectively bringing back together topics and concepts that do not need further explanations here, whereas this intervention allows me to reflect on some facts, which may be considered collateral, and to suggest a new work path.

1. *Standards, levels and requirements*

I believe that a first reflection must be made on the perception of the concept of museum standards. My personal assessment is that the topic of museum quality levels has come into a common vocabulary among those working in the field as well as among simple users, and it is corroborated by a couple of exam-

[1] The committee was set up by Minister Franceschini on June 1, 2015 and chaired by Lorenzo Casini.

[2] The Working Group was established by D.M. n. 200, 13 April 2016 (chaired by Lorenzo Casini) and responsible for updating the documents, drawn up by the relevant Head Offices of the Ministry in collaboration with the representatives of the Regions: "Livelli uniformi di qualità per la valorizzazione dei musei"; "Livelli uniformi di qualità per la valorizzazione di archivi e biblioteche"; "Livelli uniformi di qualità per la valorizzazione territoriale integrata del patrimonio culturale". The documents were the result of a joint technical team (MiBACT, Regions and ICOM) established in accordance with art. 114, D.Lgs. 42/2004.

ples taken from both the most recent regulatory sources and the spreading of assessment tools in the social networks:

1) In 2014, during the process of the conversion into law of D.L. 31 May 2014, n. 83[3], the concept of "international standards concerning museums" was introduced (during the process of amendment in the Chamber of Deputies), and confirmed in 2016[4] and 2017[5], without these international references being made explicit or referred to existing European standards. Put simply, it is taken for granted that there is a gap between the services of Italian museums and the (often overestimated) services of the foreign museums. It is positive, however, that at least in some cases there is an explicit reference to the guidelines and standards of the International Council of Museums[6] as an autonomous and authoritative body, as well as to the *Atto di indirizzo sui criteri tecnico-scientifici e sugli standard di funzionamento e sviluppo dei musei*[7].
2) The second example may seem less pertinent, but as it points out the new ways in which museums are used by the public, it seems significant to mention it. Between 2015 and 2016 a project[8] was launched to measure the "sentiment", that

[3] See: D.L. 31 May 2014, n. 83, "Disposizioni urgenti per la tutela del patrimonio culturale, lo sviluppo della cultura e il rilancio del turismo", converted with amendments into L. 29 July 2014, n. 106, art. 14, comma 2 bis, and the D.P.C.M. 29 August 2014, n. 171, "Regolamento di organizzazione del Ministero dei beni e delle attività culturali e del turismo, degli uffici della diretta collaborazione del Ministro e dell'Organismo indipendente di valutazione della performance, a norma dell'articolo 16, comma 4, del decreto-legge 24 aprile 2014, n. 66", converted with amendments into L. 23 June 2014, n. 89, art. 20, comma 2.

[4] L.11 December 2016, n. 232, "Bilancio di previsione dello Stato per l'anno finanziario 2017 e bilancio pluriennale per il triennio 2017-2019", art. 1, par. 432.

[5] D.M. 12 January 2017, "Adeguamento delle soprintendenze speciali agli standard internazionali in materia di musei e luoghi della cultura, ai sensi dell'articolo 1, comma 432, della legge 11 dicembre 2016, n. 232, e dell'articolo 1, comma 327, della legge 28 dicembre 2015, n. 208".

[6] D.M. 23 December 2014, "Organizzazione e funzionamento dei musei statali", art. 6 (Standard).

[7] D.M. 10 May 2001, "Atto di indirizzo sui criteri tecnico- scientifici e sugli standard di funzionamento e sviluppo dei musei (Art. 150, comma 6, del D.Lgs. n. 112 del 1998)".

[8] Within a project designed by MiBACT with the startup "Travel Appeal" to monitor the online reputation of the 20 (then 30) most important state museums.

is, the perception and the degree of satisfaction of visitors as regards museum services, by means of review platforms, and especially TripAdvisor, and the most popular social networks. Although this tool, which uses typical algorithms for the evaluation of tourist services, still needs to be refined with regard to the specifics of museums, the examination of reviews offers a perception of the "ideal" standards of museum services, the compliance or noncompliance with which corresponds to the level of satisfaction and therefore the assessment of the museum itself.

From the standpoint of its practical implications, starting from the aforementioned *Atto di indirizzo*, the evolution of the concept of standards in official documents and in national and regional laws goes from a strictly functional level (comparable to a parameter or requirement) to a methodological level (thus as a quality indicator) before arriving at the management culture[9].

Next comes the establishing of *minimum uniform levels* with the Committee responsible for drawing up a proposal for the minimum quality levels referable to activities for the enhancement of cultural heritage ("Montella Commission") established by Minister Rutelli on 1 December 2006 for updating the *Atto di indirizzo* in light of the arrival of the *Codice dei beni culturali e del paesaggio*[10]. The work of this Committee arrived at the definition of "minimum uniform quality levels of museum enhancement activities" and the listing of essential questions for a self-assessment sheet as well as minimum requirements for many of the areas – but not for all of them[11]. In presenting the work of one of the subcommittees, Adelaide Maresca recalled that «the adjective *uniform* leads to identifying essential conditions that can be reached by most institutes individually or in

Latest results, September 2016 in: <https://www.travelappeal.com/it/grandi-musei-nazionali-aggiornamento-sui-primi-8-mesi-attivita/> and <https://www.travelappeal.com/wp-content/uploads/2016/10/report_mibact_al_1_settembre_2016.pdf>, 20.06.2017.

9 D.M. 10 May 2001, Introduction.

10 D.L. 22 January 2004, n. 42 and ss. mm.

11 The work of the Commission, its challenges and how it did not come to a decree are in: Montella, Dragoni 2010.

an associated form»[12]. Within this context, the basic requirements would serve to distinguish a true museum (which is also in conformity with the ICOM Code of Ethics) from a simple "collection" of objects.

The recent reform of state museums[13], while considering the minimum uniform levels envisaged by the *Codice*, creates a new corpus of references, accrediting the ICOM as the source for the establishment of standards, integrating the provisions of the *Atto di indirizzo* with the *ICOM Code of Ethics for Museums*. The recognition of the ICOM sanctions its role as the main reference association for the international museum world and acknowledges the work done in recent years in Italy to establish a quality culture[14], in line with the UNESCO *Recommendation concerning the Protection and Promotion of Museums and Collections*[15], which speaks of a corpus of existing standards that are to be strengthened in order to better protect the material and immaterial heritage, recognizing a special role for good practices and the ICOM *Code of Ethics*.

The story of these days is thus the work of the "Casini Committee" and of the "Working Group on Uniform Quality Levels"[16] that produced documents that are now being examined and reviewed in view of their being adopted.

[12] Maresca 2010, p. 298.

[13] See: D.P.C.M. 171/2014, art. 20, par. 2, letter h), and D.M. 23 December 2014, art. 7 (Sistema Museale Nazionale), par. 2.

[14] The authority of ICOM is also based, according to Casini 2012, on the contribution that supranational organizations are giving to the globalization of law.

[15] UNESCO 2015, in particular: «26. Good practices for the functioning, protection and promotion of museums and their diversity and role in society have been recognized by national and international museum networks. These good practices are continually updated to reflect innovations in the field. In this respect, the Code of Ethics for Museums adopted by the International Council of Museums (ICOM) constitutes the most widely shared reference. Member States are encouraged to promote the adoption and dissemination of these and other codes of ethics and good practices and to use them to inform the development of standards, museum policies and national legislation».

[16] See Notes 1-2.

2. *Changes in perspective*

Common to all the documents mentioned so far is the focus on activities within the museum, its facilities (instrumental, logistical and personnel), the management of the collections and services for the public. It should be emphasized that a gap, which is no longer sustainable, with the other European and non-European countries has been filled, in terms of clarity and transparency regarding the objectives, processes and working methods of museums of all kinds. Much has also been done to adapt museums to the regulations regarding the performance of public administrations, including the attention to the "Services Charter"[17] and to the need for the assessment of the results and to accountability, but it is undeniable that all preparations and processing have been done focusing on the museum as an institution.

Not that there is a lack of awareness of the social role of the museum or of the importance of the relationship with the context, but in most documents regarding standards, speaking of visitors, citizens, users, or even stakeholders, perhaps one thinks more of interlocutors of museums than of holders of rights[18]. Not that this is a negative factor; far from it, considering the starting point. However, in recent years most studies have correctly shifted their attention – speaking of the preservation and enhancement of the cultural heritage – from the "how" to the "why" and "for whom". There has been a reconsideration of the aspects related to the mission of contemporary museums as places of cultural mediation and not of mere preservation, for the safeguarding of the widespread heritage and promoting community participation, instruments for inclusion and social cohesion, as in the 2015 UNESCO *Recommendation*[19].

[17] Decisions of the Independent Commission for Evaluation, Transparency and Integrity of Public Administrations (CiVIT): Decision n. 88/2010, "Linee guida per la definizione degli standard di qualità" and Decision n. 3/2012, "Linee guida per il miglioramento degli strumenti per la qualità dei servizi pubblici".

[18] For example, in the final draft decree of the "Montella Commission": Montella, Dragoni 2010, pp. 314-316.

[19] UNESCO 2015: «17. Museums are vital public spaces that should address all of society and can therefore play an important role in the development of social ties

Not unrelated to this process was the priority set by the European Commission for building the "Creative Europe" program for 2020, aimed at developing processes of audience development and audience engagement focusing on three objectives: developing or increasing audiences, deepening relationships with existing audiences; diversifying audiences[20].

Taking a look beyond the "management culture" and the assessment of just the economic impact of museums involves a shift in perspective: focusing more on relationships than on services/amenities, developing a social budget, considering less the needs of individual stakeholders but more the needs of the community as a whole[21].

If we look at the most complex of the areas into which the uniform quality levels for the enhancement of museums are divided, Area VIII (Museums and Territories), it can be considered that it is the only one in which the relationship with the communities may take on the characteristics required by the Faro Framework Convention[22], which is (hopefully) in the process of being ratified by the Italian government. Regarding the connection between the definition of "cultural heritage"[23], the European Landscape Convention[24] and the practical application within our legislation still centered on the binomial protection/enhancement, virtually everything has been said, and said very well, during the study conference for the fifth year of the scientific journal «Il Capitale culturale», held in Macerata in 2015[25].

and cohesion, building citizenship, and reflecting on collective identities. Museums should be places that are open to all and committed to physical and cultural access to all, including disadvantaged groups. They can constitute spaces for reflection and debate on historical, social, cultural and scientific issues. Museums should also foster respect for human rights and gender equality. Member States should encourage museums to fulfil all of these roles».

[20] European Commission 2012. See also: Bollo *et al.* 2017.

[21] In Bollo 2013, a good synthesis of the state of the art of the main methodologies used in the cultural field in order to measure and assess economic values and impacts: economic, educational, social, relational, environmental.

[22] Council of Europe 2005.

[23] *Ivi*, art. 2.

[24] Council of Europe 2000.

[25] See the conference proceedings for further reference (Feliciati 2016). In

What must be underlined now is how this progressive reversal of perspective – which I have been trying to trace since 2001, based on official documents referring to museum standards – may have further practical effects when it comes to the application of the requirements necessary for accreditation in the National Museum System being established. I believe that in following this path the experiences gained in the world of eco-museums will be useful, in which the concepts of a museum in which the community participates, of the landscape and of the shared choices for development[26] come together, because in many parts of Italy regional recognition processes have already been tried (I believe that still more time will be needed for the national law, if it will ever be passed) based on levels and requirements that are necessarily different from those for museums, but that are still potentially integrable, especially for museums of a more distinctly local or regional character among the specifications of Area VIII.

3. *Essential levels and services*

A further fundamental step was taken when, with D.L. 20 September 2015, n. 146 "Misure urgenti per la fruizione del patrimonio storico e artistico della Nazione"[27], public museums (D.Lgs. 42/2004, art. 101, par. 3) were placed in the category of essential public services which provides for the regulation of the right to strike. In the event of a collective dispute, the services necessary to guarantee the enjoyment of rights constitutionally protected under L. 146/1990[28] must be ensured. Following the logic of this law, it is decreed that museum services are therefore among those

particular, the contributions of Massimo Montella, Pietro Petraroia, Daniele Manacorda and Michela Di Macco have clarified the full implications of the application of the Faro Convention to the complex of enhancement activities.

[26] De Varine 2005. On how eco-museums can contribute to the new models of contemporary museology, see Maggi 2005.

[27] Converted, with amendments, by L. 12 November 2015, n. 182.

[28] See for a first detailed analysis: Piperata 2015 and Zoli 2015.

aimed at guaranteeing the enjoyment of the constitutionally protected rights of the person to life, health, freedom and security, freedom of movement, social security and assistance, education and freedom of communication[29].

Again according to the logic of the law and the interpretation given by Giuseppe Piperata[30], the essential levels of services that museums must provide to the public fall within those that the Constitution recognizes as concerning civil and social rights, and must therefore be guaranteed throughout the national territory[31]. Although it is already provided for in the *Codice dei beni culturali* (art. 101, par. 3) that public institutions and places of culture belonging to public bodies are intended for public enjoyment and perform a public service, this recent provision has new implications for the levels of service of museums, at least as regards the aspect of public enjoyment. A first consequence of this was encompassed in the decree by which the Ministry of Cultural Heritage and Activities and Tourism established the procedures and opening hours for the public of state museums and places of culture[32], making explicit reference in the introductory statements to D.L. 146/2015, together with art. 117 Const.

Having stated beforehand that this is not a lawyer who is speaking, I take the liberty of prefiguring possible applications of the concept of "essential levels of service" to museums, as well as to other cultural institutes, and especially libraries.

It might seem like a fantasy or a utopian proposal, but in light of the unapplied regulations, the unrealized forecasts and the substantial disinterest of the administrations on the one hand and of the citizens on the other, which have long accompanied the provisions for the enhancement of the cultural heritage and of museums, one begins to think that what is still missing is a full awareness of the "rights" regarding cultural heritage.

[29] L. 146/1990, art. 1, par. 1.

[30] Piperata 2015.

[31] Const., art. 117, par. 2, letter m).

[32] D.M. 30 June 2016, "Criteri per l'apertura al pubblico, la vigilanza e la sicurezza dei musei e dei luoghi della cultura statali".

The Faro Convention and other European and international declarations, in particular the *Council conclusions on an EU strategic approach to international cultural relations*[33], are of considerable help in this operation.

Thus it seems that the time is ripe for asserting that the real change in pace will be to set the essential levels that "oblige" the providers of public museum services to comply with the performance levels, possibly involving the citizens in the making of choices, those holders of rights for whom awareness-raising activities should be foreseen.

What is meant by "essential levels"? In the *Dizionario di Economia e Finanza Treccani*, essential levels are defined as

> indicators in respect of civil and social rights which need to be determined and guaranteed, at the national level, with a view to safeguarding the economic unity and social cohesion of the Republic, removing economic and social unbalances (solidaristic federalism) and providing programmatic instructions which regional governments and local authorities need to follow when drafting their budgets and performing their official tasks[34].

In Italy, essential levels have been mainly applied to health (LEA) and social services (LEP, LIVEAS and LEPS), more in general for welfare policies; they have involved regulatory actions as regards assessing both needs and standard costs of the services provided by national and regional government authorities. Given that they are guaranteed by the Constitution, there are ways of safeguarding those who are entitled to them. The establishment of essential levels in terms of services is a prerogative of the national government; their actual implementation, on the other hand, is entrusted to regional and municipal governments, within their respective regulatory and administrative competencies. The definition of essential levels in the area of welfare is conducted on a participative basis, at institutional (State-Regions-local bodies Conference) and social levels.

There is no law preventing regional governments and municipalities from regulating and implementing their essential levels; the latter of course will not have the same force and effects as those provided for in

[33] Council of the European Union 2017.
[34] De Luca 2012.

the Constitution, but only that of the official documents by which they are approved[35].

The similarities with the system for the enhancement of cultural heritage are thus extremely clear, both in terms of rights to be guaranteed and in the light of the well-established correlation between cultural and welfare policies. In this regard reference can also be made to acknowledging the role which culture can play at the level of individual and collective well-being[36]. Participation in cultural and creative activities helps to prevent illnesses and disorders related to aging and – as a consequence – helps to reduce public health costs. By the same token, it contributes to counteracting social exclusion, reducing school dropout and youth crime rates. Statistic, studies, and international comparisons provide sufficient theoretical and empirical evidence to conclude that investing in museum activities (as well as in libraries and cultural activities in general), also as part as what is sometimes incorrectly considered "current expenditure", can lead to savings in other fundamental sectors where public administrations are required to guarantee essential levels (LEA and LEPS).

In order to outline the essential levels which could possibly be regarded as mandatory for museums, in practice this should involve guaranteeing all minimum standards required by "Uniform Quality Levels for the Enhancement of Museums"[37]; some of the improvement objectives could also be guaranteed at least in larger-sized structures or in those with a smaller number of visitors. To give some examples: equipped spaces for children and families in reception areas and bathrooms; free access to Wi-Fi; a minimum guaranteed museum itinerary accessible for the disabled also in historic buildings and/or digital aids in substitution for visits to any rooms which cannot be accessed; discounts for some specific categories or a minimum number of

[35] Ranci Ortigosa 2008, p. 3.

[36] Grossi, Ravagnan 2013.

[37] Since the LUQ referred to in Note 2 have not been published, reference is made to the Minimum Requirements published in Montella, Dragoni 2010, pp. 360-362.

guaranteed free admission days; the preparing of educational programs arranged together with schools.

Carrying the concept even further, it might be possible to establish standard costs for services (as in the case of LEA) to guarantee the same uniform treatment throughout the country, starting with the LUQ. Some of them, such as those related for example to staff or to certain typical supplies, would not be particularly difficult to calculate, with tangible benefits for the public administrations, both in terms of standardizing procurement procedures and of ensuring a uniform treatment for workers employed for museum services.

Going back to the original idea, setting standards which constitute "essential" levels for museums and not just "uniform" levels is nothing other than a consequence of adding museums to essential public services, and thus, as we have seen, among the rights of citizenship. This would help raise the threshold of citizen involvement, encourage community-based museum practices and establish proactive methods leading to empowerment and to a positive social impact[38]. From a community perspective, moreover, the expected benefits also for those who are not culture "consumers" are demonstrable and comparable – using a topical metaphor – to the "herd immunity" in the case of vaccines.

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Ludovico Solima*

Museums, accessibility and audience development

Introduction

Museums, regardless of their governance, are a meaningful part of the heritage used to foster the community cultural growth. This concerns all the community, without exception.

This assumption may seem an unneeded clarification, but it becomes clearly meaningful looking at museum accessibility. Accessibility, in museums, has several different aspects making it more insidious than someone can think. This happens as museums are not always freely accessible, but they have several, different hindrances and barriers, physical or not, limiting their real inclusiveness[1].

The aim of this work is, therefore, to develop a few brief thoughts about the real meaning of accessibility when it is applied to museums, moreover if it is considered with the topic of audience development, currently one of the focal points of the national and international debate, in the light of the relationship linking museums to their real and digital visitors.

Moreover, this chapter will briefly analyze a recent experience of the National Archaeological Museum in Naples (MANN), which has launched several activities on this topic, including the creation of a video-game set at the museum, which is one of the first attempts, worldwide, to create a link between the gaming

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[1] Sierra *et al*. 2006; Walters 2009; De Luca 2007; Rappolt-Schlichtmann, Daley 2013; Lisney *et al*. 2013.

industry and museums, an aspect of museum management still completely unexplored.

1. *The concept of accessibility*

In Italy, the right to accessibility is guaranteed by the Constitution, where the articles 2 and 3 deal with the principle of equal dignity of all citizens, and bound the Republic to remove obstacles to the full development of the human person. This right is further strengthened by a comprehensive and binding regulations for the sector (nowadays only, and exclusively, tied to the removal of architectural barriers), which is asked to respond to the people need to live freely and independently all places, also accessing those rights of citizenship guaranteed by the State, including education and culture.

In fact, it is ever broader and more diverse, the part of the population that, for temporary or permanent situations, linked to physiological or pathological causes, has only a limited ability to access, and freely enjoy, the space, as well as to take advantage of cultural and educational initiatives; in this view, the State and those authorities in charge of guaranteeing equality in the enjoyment of citizenship rights have both the obligation to know the needs of citizens, and to deliver adequate services.

Even at an international level there are references to the need to ensure equal opportunities and equal access to culture. Among these, for example, the Article 30 of the *UN Convention on the Rights of Persons with Disabilities*[2], that was built

[2] The *Convention on the Rights of Persons with Disabilities*, adopted in New York on 13 December 2006 by the United Nations and ratified by the Italian Parliament with Law no. 18 of 24 February 2009, at the art. 30 (*Participation in cultural life, recreation, leisure and sport*), states: «States Parties recognize the right of persons with disabilities to take part on an equal basis with others in cultural life, and shall take all appropriate measures to ensure that persons with disabilities: a) Enjoy access to cultural materials in accessible formats; b) Enjoy access to television programmes, films, theatre and other cultural activities, in accessible formats; c) Enjoy access to places for cultural performances or services, such as theatres, museums, cinemas, libraries and tourism services, and, as far as possible, enjoy access to monuments and sites of national cultural importance» (<https://www.un.org/development/desa/disabilities/convention-on-the-rights-of-persons-with-disabilities/article-30-participation-in-cultural-life-recreation-leisure-and-sport.html>, 20.06.2017).

on the idea of respecting and full implementing the right to an "accessible culture" (open and inclusive culture), meant to both ensure physical access to places of culture and to warrant cognitive access to product content.

Compliance with this law is therefore an institution's prerogative and, if it is denied, it mines the very roots of an effective equal participation to the social and cultural life. Using this perspective, museums, pursuing their institutional purpose, can become a tool for social cohesion able to fully interpret the paradigm of open culture.

This new concept of the museum finds a central position for its educational nature[3] and its natural orientation to satisfy the visitor's needs[4]. The goal of becoming a space accessible to all, however, must not be interpreted as a simple removal of those architectural barriers that may be present, but rather to ensure the full enjoyment of all collections, in a broader perspective, to all those people in any condition with special needs – physical, sensorial, and cognitive –, considering not only permanent conditions, but even temporary ones.

2. *The various dimensions of museum accessibility*

In general terms, it is possible to identify four different dimensions of accessibility: economic, physical, cognitive and digital[5]. A schematic representation is given in the figure 1.

Economic accessibility is the first dimension. It originates in the need to ensure that all citizens have the same opportunities to meet their "cultural needs" regardless of their actual budgets. In its assessment, it should also consider that, in most cases, the entrance fee is just one of the costs that a visitor must pay to really make use of the cultural service. In addition to other explicit costs, such as those related to the use of transportation to reach the site providing with cultural services, the evaluation of this accessibility dimension must in fact also consider

[3] Hooper-Greenhill 1999.
[4] Gilmore, Rentschler 2002.
[5] Solima 2012.

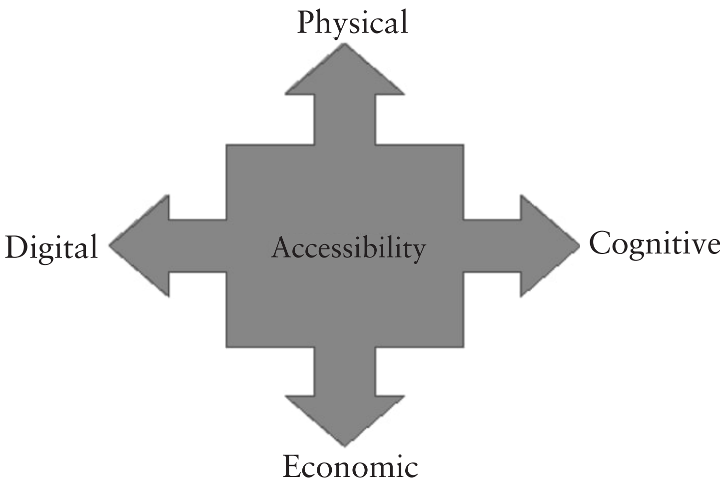

Fig. 1. The four dimensions of accessibility (Source: Solima 2012)

the different types of opportunity costs linked not only to the whole time needed to enjoy the cultural service adequately but, above all, the different means to access the necessary information to help the visitors in preparing the experience of visiting the museum.

The latter, in fact, depend on the time spent to acquire data needed to make the decision to visit, and on the time spent to retrieve all the information the user needs to get full enjoyment from the service. It seems clear, therefore, how the mere evaluation of costs incurred for accessing the service delivery represents only a fraction of the investment needed before a citizen can actually get the maximum benefit from the cultural sector services.

The second dimension of accessibility, no less important than the first, is linked to the *physical accessibility* of the site where the service is provided. According to this dimension, a service can be accessible only when the cultural organization – like a museum – is equipped with the appropriate infrastructure. Also, this dimension of accessibility comes with a dual perspective. It asks these organizations to adopt measures to remove all barriers that can make it difficult, if not impossible, to provide their services to a segment of users, no matter how small it is. But it asks even that the place should be accessible, without undue difficulty, in terms of logistics, going to assess the availability of public transportation and its connections, the presence in the same area of parking facilities and, more generally, all the roads leading to structures.

In terms of physical accessibility, organizations should also consider the special needs of some groups of users, even those suffering from visual or hearing impairment that, without some specific support service, will probably have their chance to visit the museum compromised[6]. The use of several devices as labels, and signs, in braille, video-guides designed for the use of sign language (LIS), replicas of objects in 3D that are part of the museum's collections, are only some of the solutions that a museum can implement to improve its inclusiveness[7].

A further dimension of accessibility is linked to the *cognitive* profile. Often it happens that, even in easily accessible facilities, labels, signs and other information services are difficult to be understood by normal users, those without a specific preparation in arts and in their history, so they cannot access easily the proposed content[8].

Making cultural enterprise services accessible cognitively has several positive effects. The full enjoyment of the elements of the cultural offerings of a specific museum makes it possible to maximize user satisfaction compared to their visitor experience, helping to improve visitor retention. Moreover, more favourable implications can arise where cognitive accessibility triggers a process of socialization experience during the visit, with positive consequences on the museum, in terms of its visibility and its attractiveness, but even for the local area, in terms of greater economic impact[9].

Finally, we must acknowledge the existence of a potential critical situation linked to the museum *digital accessibility*[10]. For many Italian museums, the use of the Internet (both the web and the social media) still takes place in a not-professional way, as

[6] Kaushik 1999.
[7] Rovidotti 2004.
[8] Deeth 2012.
[9] Valdani, Guenzi 1998.
[10] Parry 2007.

often they lack these specific skills among their human resources and they cannot easily access external competences for a general lack of funds[11].

3. *Audience development as accessibility support*

Audience development is a theme that can certainly be linked to a better accessibility in cultural organizations, and particularly in museums[12]. This concept, having a still under-debate definition, is a topic on which the scientific and political debate are focusing their attention. It is not a coincidence that the European Union, through its Framework Program in support of the cultural sector – Creative Europe –, has given the general objective to strengthen the audience development to overcome the fragmented nature of the cultural sector and to approach, especially through new digital media, the "new audiences".

Among the many definitions of "audience development", one promoted in 2016 by the Arts Council of England clearly shows the breadth of its range:

> The term audience development describes activity which is undertaken specifically to meet the needs of existing and potential audiences and to help arts organisations to develop on-going relationships with audiences. It can include aspects of marketing, commissioning, programming, education, customer care and distribution[13].

The same opinion was presented in the preparatory report for the Creative Europe program, in which it was underlined the need to promote and develop an expanded concept of audience development that

> implies not just more people attending as audience, but also developing the knowledge and diversity of the types of audience and to provide a more holistic, engaging and quality visitor experience at arts and cultural venues[14].

[11] Parry 2013; Marty 2008.
[12] Waltl 2006; Lang *et al.* 2006.
[13] Arts Council of England 2016, p. 3.
[14] Bamford, Wimmer 2012, p. 7.

The objectives of the audience development strategies that museums can pursue are basically three[15]:

- audience development;
- audience diversification;
- improving relations with the audience.

The first objective – audience development – is made from all the activities that are targeted to maximize the number of people who, with homogeneous profiles, represent the actual museum audience[16]. The second objective – audience diversification – consists in the ability to engage new, and different, user profiles, the actual potential audience and who, for various reasons, have not been provided with the cultural services[17]. In this context, they include those initiatives aimed at "difficult to meet" audiences, because they are characterized by "higher activation costs"[18]. These include the projects aimed at individuals with disabilities, at the elderly and at all those people who live in a state of socio-economic fragility. Finally, the ultimate goal – the improvement of the relationship with the audience – instead relates to all those services aimed at creating the best experiences for the actual audiences[19].

The stages through which the objectives of the audience development practices are achieved are basically two: "reach" and "engagement".

The phase of *reach* is the set of initiatives aimed at intercepting, reaching and bringing the current audience and the potential one; designing this phase means to think of all the possible ways the "what", "how" and "who" of the new museum communication processes can be aligned.

The phase of *engagement* is the next one. In fact, once you activate the link with the various museum audiences, the organization needs to promote and implement interaction and participation processes with them[20], in order to achieve results in

15 Bollo, Gariboldi 2012.
16 Geissler *et al*. 2006; Everett, Barrett 2009.
17 Presta 2010; Kawashima 1998.
18 Sacco, Zarri 2004.
19 Bonacini 2011; Dierking 2016; Valdani, Guenzi 1998.
20 Addis 2002.

terms of satisfaction and engagement with the museum cultural activities. Engagement is, therefore, a phase asking museums to act with heterogeneous organizational processes, such as active participation in practical activities, workshops, educational activities, intercultural approaches; audience participation in planning cultural activities (the so-called "participatory planning"); promoting volunteering and active forms of cultural citizenship; creation of virtual communities and participation through the various digital media driving to a shared social behaviour[21].

4. *Father and Son: an innovative experiment by MANN*

The relationship between the world of gaming and the museum has still to be explored, despite the use of entertainment dimension is very present in the traditional services of these institutions' didactic sections; these sections, over the years, have developed many activities for younger visitors, structuring informal learning contexts – from drawing workshops to treasure hunts – in which the game is a key element of the education process.

The gaming industry is, internationally, a reality of extraordinary interest, primarily because of its size: as recently observed,

> only forty years after their birth, video-games have become one of the main creative and entertainment industries in the world. It is no wonder if this industry sales projection tops $ 100 billion in 2017, as its business volume has been bigger than cinema, music, and books for several years. A recent report on cultural and creative industries in England shows how the sector "IT, software and games" have generated in 2014 an overall economic growth bigger than "film, television, music, publishing, design, fashion, and architecture" put together[22].

The gaming industry is therefore a hugely important industry worldwide, able to produce wealth and generate economic value in very large companies. It is not, therefore, something confined to a marginal and small audience (teenagers), as a superficial approach might suggest, but rather a business in constant

21 Lisney *et al*. 2013.
22 Viola 2016.

growth, which moreover gradually expands its user base, in multiple directions.

Initially, it should be noted that there are several museums whose collections are formed essentially from video-games but also that some museums, as the MOMA for example, have interpreted these productions as true artistic expressions, to the point of inserting them as part of their permanent collections. In other cases, video-games have been the subject of temporary exhibitions, such as one called “The Art of Video Game”, created in 2012 by the SAAM, the Smithsonian American Art Museum in Washington.

But it is not only the video-game as a piece of art that can be relevant, instead, we focus on the ability to use gaming to establish a new and different relationship of the public with the museum world.

This relationship is new, as a game can also be used outside the physical perimeter of the museum and then be the trigger of a later “real” tour of its collections, in a perspective – therefore – of audience development. Of course, the video-game can also “play” inside the museum, if the intent is to accompany the player in unconventional exploration of the museum spaces, thus maximizing their impact in terms of active involvement and participation. Aspects which, as is known, are fundamental to improving the effectiveness of cognitive processes in an edutainment perspective.

There are already some interesting experiences you can relate to; among these, the game created by the British Museum, called *Time Explorer*, aimed at boys aged between 9 and 14 years. The game is structured on several levels, each corresponding to different historical civilizations and periodicals: ancient Egypt, the imperial age in China, ancient Rome, etc.; this game was very successful and won numerous awards for its quality.

The MANN experiment was, however, quite different from the one made by the British Museum. As of April 19, 2017 it has been made available for free download on iOS platform (Apple store) and Android (Google Play), the video-game *Father and Son*, made by the “Associazione Tuo Museo” and the workgroup lead by Fabio Viola (fig. 2).

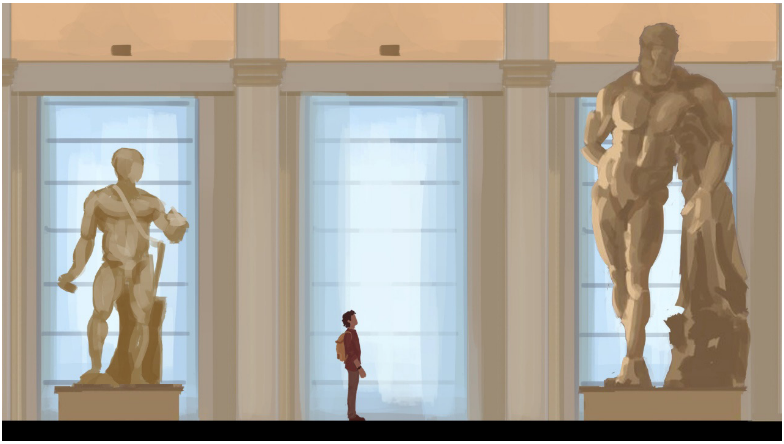

Fig. 2. Image from *Father and Son* (Source: <http://www.fatherandsongame.com>)

After less than two months since its release, it is possible to draw a very first review of achievements which – needless to say – have gone above and beyond any expectations:

– the game has been downloaded more than 400,000 times from all countries of the world, with an incidence of Italian users of approximately 40% of the total; it is a truly remarkable achievement, considering that there was no form of advertising campaign for it. But this also means that, despite *Father and Son* has been issued only in Italian and English language (and, due to its characteristics, the understanding of the text and of the narrative plot is fundamental to the same progress of the game), to date over 240,000 users in European, Asian countries, both Americas have learned not only the existence of the National Archaeological Museum in Naples – and this is not an irrelevant factor –, but that just this museum (and not others) decided to put in play and experience this audience development option, which other museums in Italy, or elsewhere in the world, have not (yet, at least) tried to make;
– the level of users' appreciation, expressed clearly even by the large number of downloads in such a short time, was evident

in the rating assigned to the video-game. In both stores the game was evaluated at least 4.2 out of 5; the evaluations were better than those achieved by several games from international software houses in its same category ("adventure games");

- the appreciation is shown not only by the ratings and the ranking, but also by the many reviews made by users of the two stores (well over 500 on the Play Store, more than 200 on the Apple Store). These have not only expressed an evaluation of the game (such as "I liked it", "it is nice", etc.) but, in a very significant number of cases, they have been used to share the mood and the positive feelings that players felt during the game and after its conclusion;
- as a whole, the video-game has been object of more than 300 articles, both on printed media and on digital ones, both in Italian and foreign languages; in this regard, it would be very interesting to try to calculate the mere "economic value" of this media exposure for the museum;
- the video-game has received an endorsement not only from the Italian Ministry of Cultural Heritage and Tourism, an expected results, not an automatic one, but also by the International Council of Museums (ICOM), the organization all museums in the world refer to.

Given these results – still partial, given the limited amount of time since the publication of the game on the stores –, it seems possible to draw some reflections on the impact that the museum has got from this activity:

a) *museum image got stronger*: overall the creation of a video-game (of success, as it seems in this case) gives the institution a dynamic image and highlights its innovation capability; this is more relevant in museums, which are still perceived in the collective imagination as a basically conservative place, substantially static and anyway not so inclined to changes and experimentations; the already considerable prestige of the MANN is thus enriched by a new side, linked to its willingness to experiment with new narrative approaches, new languages and new technological solutions;
b) *museum image got better*: producing a high quality video-

game, with good graphics and *ad hoc* music[23], the museum can be seen by the public as a subject able to build a cultural product, not only as the institution devoted to the preservation of a historical and artistic heritage inherited from the past; the MANN, therefore, becomes a creator not only of cultural content, but also of new forms of cultural products, which can – by their very nature – also be enjoyed regardless of the physical presence of the visitor in the halls of the museum: a museum able to come out of its walls, transcending its physical boundaries, to approach its audience with new and different forms, even when they have no chance, because of their geographical distance, to visit it;

c) the creation of an *emotional link* with the museum: the MANN video-game is designed and structured to be particularly engaging for the user, and this condition can help improve the *feelings* toward the MANN as a cultural product. This condition can promote the creation of a loyal relationship with the museum, or help to further develop an existing one, so important for the underlying marketing implications;
d) it has *improved* the museum *visibility*: the novelty of the project, with the quality of the final product, can – as shown – generate significant returns in terms of promotion, through articles and reviews that are spread across traditional and digital media; this effect is strengthened by those effects related to the game download, carried out at national and international level, through which the users become aware of the museum existence and at least of its main collections (Roman, Egyptian and Borbonic);
e) the *improvement* of museum's *accessibility*: the video-game is a simple and unconventional way to get closer to a cultural institution, thus it places itself as a cornerstone – through a fluid and immersive storytelling – for the development of a new museum communication process, which therefore becomes more accessible for many categories of users;
f) it has *improved* the *attractiveness* of the museum towards its

[23] During the game development over thirty minutes of original music were composed and recorded.

audience: the presence of a release mechanism of additional video-game content, tied to the physical presence of the visitor at the MANN, can provide encouragement to go to the museum, in addition to what was already significant generally connected to the user's desire to see the locations, inside and outside the museum, that have digitally used as a backdrop to the video-game story; it should be observed, in fact, that in addition to several rooms of the museum, the game developers have designed almost three kilometres of roads in the city of Naples; in this respect, it should be considered that several comments end with a desire to visit the museum and/or visit the city hosting it (Naples), with relevant implications even for the tourism destination promotion;

g) it has helped to develop the *co-design* of cultural content *capability* in partnership with external operators: the realized experiment witnesses the museum's capacity to dialogue with private operators – in particularly businesses – and, therefore, it highlights the possibility to develop new forms of public-private partnership, that can cover areas that are essential for museum operation itself;

h) it is a *new channel* for producing, and delivering, *museum merchandise*: the detailed graphic of *Father and Son* has already led to the production of a gadget: a commemorative T-shirt, donated during the official game presentation to all visitors who had already reached the end of the video-game story. This first implementation may be followed by others, even in different merchandise categories, introducing the logic of developing "vertical" merchandise, which can draw on the various MANN projects that can be seen as particularly effective communication device.

5. *Conclusions and further research*

Museums are institutions with a general mission to preserve, and increase the value of their material assets (the piece of arts, their buildings, etc.) and the immaterial ones (knowledge resources and competences), making it available for the community as a way to foster its cultural and social development[24].

To accomplish this mission, museums have to increase their accessibility, with no exceptions whatsoever; this implies that museums must be able to carry on educational activities even for those potential attendees that have some kind of physical and/or sensorial impairment to movement, to hearing, to sight, and all the other form of impairment.

Museum's audiences, both in presence (visitors) and through digital media (internet users), have to be developed over time, not only strengthening its relationship with existing audiences, but even experimenting new ways to create relationship with the potential ones, using an audience development perspective.

Using this perspective, this article presents the first results of the experimental activities the National Archaeological Museum in Naples has carried on creating a video-game. Even considering just the success in term of number of downloads, the results are really satisfying as the game has been downloaded more than 400,000 times. But the evaluation gets better taking into account the positive effects that this experiment has given on the museum image and on its accessibility level.

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[24] Solima 1998 and 2000; Ballantyne *et al*. 2011.

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Practices

Marco Valenti*, Federico Salzotti**

For a participatory culture: the experience of Archeòtipo srl and the Poggibonsi Archaeodrome (Italy, prov. Siena)***

1. *The Poggibonsi Archaeodrome: a Public Archaeology project*

The park of Poggio Imperiale in Poggibonsi (prov. Siena, Italy) is an archaeological and monumental area of 12 hectares, delimited by the walls of a never completed 16th century fortress, built by Lorenzo de' Medici and planned by the architect Giuliano da Sangallo. It includes an archaeological area extended over 2 hectares, which represents part of a much larger long-term settlement context dating from the 5th to the 16th century AD. The site has been investigated by the University of Siena for over fifteen years, starting in 1993[1].

The archaeological sequence of the site revealed the slow formation of an early medieval settlement, the rise of an "almost town" between 1155 and 1270 AD and a failed attempt of Emperor Henry VII (in 1313) to found a new city on the ruins of the previous one.

This context has been the object, since 2003, of a heritage development program carried out by the local Municipality,

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1 Francovich, Valenti 2007.

focused on the fortress citadel and on the spaces enclosed by the walls; an enterprise which has had an alternate history of successes and failures, until in 2014 a proactive and innovative project started, based on a complete reconsideration of the approaches towards the public.

Besides revitalizing the heart of the fortress (its citadel) and renovating the walls for over a kilometer and a half, this new season also heavily focused on experientiality, trying to involve the highest possible number of potential users of these historic spaces. In fact, taking up an old idea of the 1997 park masterplan, we started to set up an open-air museum centred on one of the most interesting archaeological presences among those traced on the hill: the 9^{th}-10^{th} century manorial village and its settlement structures[2].

Such an effort is something really new for our country; not in its form, but surely for its contents and for the relationship with the potential audience, as well as for the cultural heritage politics context in which it fits.

The Poggibonsi Archaeodrome is a project that pursues an in-progress full scale reconstruction of the 17 structures found during the excavation of a Carolingian Age village (*Appendix*, figg. 1-6).

To date, available funds allowed us to build a longhouse (residence of the landlord), a peasant hut with farmyard and hen house, the blacksmith's forge, a bread oven, two barns and the vegetable garden; and also some temporary sheds for craft activities, destined in the near future to be replaced by other huts and a large wooden granary on elevated platform.

The project, backed up by the Siena Museums Foundation and the City of Poggibonsi, started in 2014 with a small share of public funds. The first lot of the village was inaugurated the same year, in October, while the second lot followed in January 2016 (openings, respectively, on 18-19 October 2014 and 15-16 January 2016). We are already committed to raise funds in order to continue towards completion of the village. The cost

[2] Valenti 2015a; Valenti 2015b; Valenti 2016a; Valenti 2016b; Valenti 2016c.

of the operation is to date extremely "ethical", having spent around € 40,000.

In the reconstructions, strictly based on excavation data, we implemented the following operative steps: careful review of excavation records and interpretations; interaction and confrontation with structural engineers in order to refine the reconstructive hypothesis on the basis of our ideas, paying special attention to the size and height of the posts, the shape and depth of the postholes, as well as their spatial arrangement; production of the definitive hypothesis; safety plan for the construction site; finally, the actual building activity.

During this last phase, while respecting the choices dictated by the safety plane (for example, the six central posts of the longhouse were cemented at the base of their lodgings, since the structure was planned to endure a continuous visitors' flow), we followed a strict experimental approach for what concerns tools and building techniques.

The whole work has been recorded day by day and in real time, with multiple daily posts, photos, videos, etc., on the Facebook page "Archeodromo live", in order to stimulate participation, debate and discussion, as well as ensure complete transparency of the whole operation.

The Archaeodrome is indeed very active when it comes to online communication. The aim was, and still is, to give immediate public accessibility to all our activities, showing the work in progress, the solutions we found, our successes as well as our failures. To put some order in the assorted mix of published information, the communication strategy has been outlined in thematic sections grouped into specific subjects and highlighted in individual posts with significant titles, like "verso l'Archeodromo" (towards the Archaeodrome), "i giorni di lavoro" (working days), "metodo" (methodology) and so on. This typological distinction of the published posts is effective precisely in covering an information disclosure based on different learning levels, allowing an in-detail handling of the proposed themes. During the construction phase, or in occasion of buildings renovations, the most frequent posts refer to the thematic section "i giorni di lavoro" (working days), reporting live about the ongoing activities. Information on the construction techniques of the huts has also constantly been published, raising the followers' curiosity (expressed through online questions) about the methods and solutions adopted for specific structural problems, clearly illustrated also through a large number of pictures. For example, several questions were related to the choice of the earthen floors or to the composition of the clay walls, or even to the type of fiber used for binding the wooden structural elements. In other words, the progress of the construction site, albeit virtual, triggered a process of curiosity, directly satisfied by the archaeologists working at the site. These have been able to give "live" explanations about the ongoing work and the constructive choices.

In fact, the Poggibonsi Archaeodrome has witnessed an immediate success in terms of visitors and followers, as well as the attention of national and local mass media: prime time, large audience television shows and news on the national public channels (Rai TV), such as "Superquark", "Bell'Italia", TG2 and TG3; but also frequent reports within the programs of "Rai Storia" (the public TV history channel), which turned the Archaeodrome into a privileged location to talk about the Middle Ages: well-known shows on private televisions, like "DiMartedì", broadcast on the La7 national TV channel. All of them came to Poggibonsi to talk about the virtues of our project, as well as many electronic newspapers and blogs. Even the German public-service radio broadcaster "Bayerischer Rundfunk" visited us and interviewed the Archaeodrome inhabitants, as well as the Rai Radio2 show "Caterpillar" and the radio "Made in Italy", which reaches 5 million listeners in 38 different countries. Finally, many national newspapers and magazines have written about our experience, from "L'Espresso" to "L'Unità" and "Left".

Those who visit the Archaeodrome can meet the archaeologists/re-enactors/experimenters while they are tilling the land with replicas of plows and agricultural tools, produced on the basis of archaeological finds and iconographies; or they can see a blacksmith, covered with soot, while he operates on hand bellows to blow air into the forge and hammers an iron bar to produce a knife blade very similar to those found in the archaeological contexts of the nearby excavations; they can also follow the training sessions of warriors using swords, spears and shields crafted by the same re-enactors; or, again, they might sit down with women around the fireplace, watching them as they prepare flat bread using specific coarse pottery, or cook soups in jars as they did, in the same places, over a thousand years ago. These are just a few of the many activities which are being carried out within the settlement. The visitor can "disturb" the villagers, asking them information about what they are doing, or directly try to use their tools and repeat their gestures.

Our goal is just that; not simply to rebuild features, but to create a real "Archaeodrome experience", making it a place where people can learn while having fun, getting in direct contact with the materiality of history by living and experimenting it. In other words, it is a Public Archaeology operation, clearly open to everybody, where we capture the attention of the audience through "doing". It becomes therefore possible to effectively communicate scientific data produced by archaeological investigations, often combining them with historical facts in order to provide a complete picture of the world we are representing.

It is a quite complex challenge, which has to be articulated by calibrating different types of activities. That's why the archaeologists also interpret narrative roles, following storytelling techniques. In fact, we propose ourselves as a new Italian reconstructive approach, based both on experimental archaeology and storytelling-living history; the first ever in our country focusing on the early Middle Ages. At the Archaeodrome, re-enactors are committed to start from an excavation context and bring it back to life. It wants to be a form of immersion in materiality by the general audience, providing means to educate people to archaeology and to what this discipline can understand and tell. Storytelling is therefore the essential element to be connected with the reconstruction; a way to portray real or fictitious events in words, images, sounds, gestures; a valuable form of communication, engaging content, emotions, intentions and contexts. Telling stories is the best way to transfer knowledge and experience.

2. *Archeòtipo srl: a company for the management of a public archaeological site*

Managing the Archaeodrome, its monthly events, the didactic/dissemination activities and, more generally, the cultural and touristic offer of the Park of the Poggio Imperiale Medicean Fortress, has been entrusted, by the municipality of Poggibonsi, to Archeòtipo srl.

Archeòtipo started in 2010 as a spin-off company of the University of Siena. It has been founded by a group of medieval archaeologists formed in the 1990s on the excavation of Poggibonsi, under the scientific direction of Riccardo Francovich and Marco Valenti. Over the years, this team developed great skills not only in field research, but also in the field of computer science applied to archaeology (LIAAM laboratory)[3]. In close relation to ICT activities, an intense effort to cope with aspects of management and communication of historical-archaeological research contents through evolving technologies was made. The first approach of the company to the market was therefore mainly focused on the development of IT solutions in the domain of cultural heritage, on field and preventive/rescue archaeology, as well as on the management of the structures of the Poggibonsi Park. We decided to start investing on experimental didactics, re-enactment and historical reconstruction. The beginnings, however, have been very hard, both for some difficulty in gaining visibility on the market – where other local actors had already occupied significant spaces – and because of our initial rawness in the entrepreneurial management of a company which we started out as neophytes. Finally, the lack of a strong project on which to structure the core business of the company also played an important role. The logical consequence of the foregoing has meant that the company simply remained a supplementary and complementary activity of the main research occupation carried out by members in different contractual forms at the University of Siena. The maintenance costs of the company significantly affected the total sales figure and, therefore, it was decided to

[3] Fronza *et al*. 2009.

close the link between Archeòtipo and the University of Siena (as a spin-off we could use the university brand) and to limit fixed costs, which represented a high percentage of what we were able to cash in.

In 2014, after a few years of a municipal administration which was not particularly attracted by the potential of the Poggio Imperiale hill and of the park that had been inaugurated there in 2003, the situation finally changed. In Poggibonsi a new town government, led by a young mayor with young members wishing to find new solutions to the economic crisis striking also the Valdelsa productive district, decided to focus strongly on the project of implementing cultural activities in the fortress. Within just two months, work began on the Archaeodrome, starting with the construction of the longhouse, which was inaugurated in October of the same year. It has been an important step in implementing the park masterplan which had been on the table of city government since the mid-1990s. From this moment onward, Archeòtipo started a new phase with a heavy project to concentrate on and to carry out together with the development of the village (a new hut was inaugurated in January 2016). Except for ordinary adaptations dictated by external feedback as well as by internal reflections of the working group, the company's strategy at this point becomes very clearly focused. The organization of events to communicate in a simple and direct way all the knowledge produced during years of research, as well as the didactic (for schools) and educational (for enthusiasts and researchers) activities providing scientific insight and quality, soon become the pillars on which to base the company's undertakings. These are the two traits which almost exclusively identify our experience in the national cultural perspective (the only open-air museum dedicated to the early Middle Ages). The means through which approaching the general public have been identified in living history, experimental archaeology, and storytelling techniques. Our historical reconstruction is based on a strict philological rigor and on the choice to portray the common inhabitants of a common Carolingian Age village – that is, the vast majority of the population of the time –, while the small and medium warrior aristocracy (the most widespread expression within the early medieval Italian re-enactment scene) is only marginally represented. Re-enacting everyday life means first of all trying to focus attention on the ordinary and plain ways of life, mainly related to the humble layers of a society in which the well-being of extremely small *élites* is based on the uncertain, simple and silent lives of the masses. Providing a convincing picture of this "submerged" world is quite demanding; it would be far easier if we could use the relatively high number of (especially written and iconographic) sources which best testify the life and costumes of the higher layers of society. However, our slogan "Vivi il Medioevo" (Live the Middle Ages) can only start from the reflection on servile and peasant life, and from the use of less "selective" sources – primarily archaeological ones – which are more representative of the entire social range and of an everyday life. Excavation data related to burials, diet, construction techniques and home furnishings are the heart of our stories, our characters and our way of communicating the period and the context of the village. It is therefore clear how the peculiarity of our offerings lies in their unbreakable bond with research, which consequently determines a substantial part of the company's strategy.

The model that Archeòtipo is trying to pursue proposes (hopefully with success) an evolution of the most traditional way of understanding, managing and communicating "the great beauty". For years the cultural offer of our country has been linked to the "exploitation" of monuments, of collections and of an immense heritage which is felt as inexhaustible and in itself capable of attracting interest and tourism. Our approach looks more at those (mainly foreign) contexts that have been able to supply an altogether lesser quality of their heritage with a much more qualitative and persuasive, integrative and non-parasitic cultural offer. What Archeòtipo means to "sell" is therefore not a monument, a museum, an archaeological site or a landscape in itself, but much rather the years of common and collective research that we have been doing on the site and on the specific historical period for over two decades. We want to have a distinctive offer, based on proposing our scientific and experimental knowledge to the public. Despite focusing on a period which is objectively unfamiliar (and systematically studied only in the last thirty years, at least in Italy), we immediately registered a strong curiosity of the public, probably also favored by the strongly immersive type of experience, with a marked material and sensorial footprint. The constantly growing demand implies a great effort, aimed at the qualitative development of our offer and its constant improvement. In this respect, we pay close attention to the ways of communicating and "converting" technical and specialist data into stories and narratives. We need to present, in a passionate and engaging way, contents derived from years of excavations and surveys that may be difficult to understand for people (a significant example are timber houses, recognized by a simple and certainly not spectacular succession of postholes).

It is in fact a shared opinion that communicating to the general public does not mean that research is being debased or its contents impoverished. On the opposite, it rather means that they are being treated with the scientific rigor that is a preparatory step to historical syntheses, which in turn are necessary for a more direct and enjoyable dissemination. Such an approach, as evidenced by our experience in these two years, attracts not only ordinary people, history enthusiasts and youngsters, but also researchers and specialists who have accepted, often with pleasure, the confrontation and involvement in historical reconstruction and storytelling activities. When this purely formal simplification of the archaeological data doesn't happen, we face two alternatives. The first is made up of unattractive museum settings, which fail to fulfill their mission as a means of education, study and delight[4]. The second is the spread of the so-called archaeo-parks, where historical reconstruction gives way to more or less imaginative interpretations of the past, contributing to a distorted view of history, often reduced to a simple pretext for entertainment as an end to itself (but amusement parks are more than enough for that).

The economic management of an open air museum is obviously no easy matter, especially seeing our will to pursue a

[4] Volpe 2016, pp. 79-80.

nearly total economic self-reliance that requires targeted and, at least in our case, rather prudent investments. So far, our greatest investment is represented by the time we spent at the Archaeodrome, thanks to a strong passion, but also to the confidence in a project in which we begin to see an employment opportunity, that can and should evolve from the precariousness of these initial stages, offering always more concrete guarantees despite the alternative and unconventional path we have undertaken. Such an approach can also benefit from the parallel construction of a network that aims to find and/or generate new resources on the territory, be activated through a strong convergence and a close collaboration between public actors (different levels of local administrations with the Municipality in first place, Siena University, the Siena Museums Foundation, the Elsa Foundation) and private subjects (Archeòtipo, the cultural association Started, the local economic and productive operators).

There are by now many experiences, among which we think we can also include ours, that are preparing the field to finally overcome the public/private dispute. We need to close the season of an aprioristic demonization of private initiative. This is one of the dogmas that has been marking for a long period of time the management of culture in Italy, which has always been entrusted exclusively to a state that has not been able to resolve the "evil of abundance"[5]. The debate on the subject turned out to be almost self-contained and definitely not connected to the very evolution of the concept of cultural good and of its usability; reflections have been far too often centered mainly (if not only) on the great monuments and the great museums. That's why we argue that it is possible to make a living out of cultural heritage (archaeology, in our specific case) also outside the academic and ministerial circuits. In fact, it is absolutely legitimate, indeed desirable, that archaeology should generate wealth and an adequate remuneration for those who decide to invest their own lives and their efforts in this sector.

It is not an economy that weighs on the shoulders of heritage, but much rather a front-facing action that precedes it (in the

[5] Ricci 1996.

sense of being able to become independent of the context itself) with the aim of enhancing it, guaranteeing that added value that only research can provide. Material evidences and features also speak through the ability of translating their history into events, into open and appealing content, into specific insights aiming at a generalized cultural growth of society in the broadest sense, making archaeology a growing and bottom-up demand. We do not need to undersell heritage, consuming it and exploiting it for its intrinsic value. It is much rather necessary to sell skills, studies, and insights to create jobs and at the same time to better qualify the diffused heritage, regardless of its nature and degree of notoriety to the general public. Italy has all the potential and the absolute demand to create interest and cultural offerings on that widespread network of sites that helps to recount historical landscapes and enhance contemporary landscapes. The traditional over-abundance of cultural operators, with respect to the actual and limited employment capacities, may perhaps find a partial solution in redistributing skills within the domain of interest, leveraging the opportunity to talk about and promote that silently scattered heritage, now unfortunately seen not as a resource but as a management issue. Such an endeavour is surely not easy, but at least small islands of experimentation can be set up for the creation of new models – which have to be replicable, save the necessary adaptations to fit individual realities – able to provide truly innovative and quality services that can guarantee a real added value to the cultural objects of enhancement and promotion. In this sense, Volpe's recent publication[6] has shown that there is no lack of valid examples, each structured in an autonomous and particular way, each testing a possible model marked by great managerial elasticity. It is the exact antithesis of the widespread tendency to pursue common standards that cannot adhere to contexts which are extremely varied, both in their offer and in the actors in charge of their management and administration.

The feasibility of these operations is in fact closely linked to the presence of a network of organizations, private bodies and

[6] Volpe 2016.

institutions that, better if by starting from the bottom, are able to create the conditions for professional opportunities. These, in turn, are generating demand to be redistributed on the territory, creating transversal virtuous systems that bring culture to communities, educational institutions, tour operators, craft and commercial businesses. This is what we are trying to do in Poggibonsi and in the Valdelsa district, with agreements on different institutional and productive levels: between neighbouring administrations in order to create a cultural district based on the Middle Ages and on historic reconstruction; but also among diversified economic operators aiming at producing and selling quality artisanal production. History thus becomes a brand for the promotion and characterization of an entire area, which can so present itself to visitors and citizens as a community aware of its past and actively reflecting on its peculiarities. This coincides exactly with the recent encouragements contained in the Faro Convention[7]: territorial identity and hospitality cannot only coexist, but need to be developed in a symbiotic path.

From this point of view, as a company we have started to build a network of relationships with travel agencies, tour operators and various economic subjects in order to convey diversified tourist flows (schools, cultural and experiential tourism, wine and food gourmet travels, etc.) towards the Archaeodrome, and consequently to redistribute them on the territory. This means activating synergies and collaborations that can in turn have a direct payback on the Archaeodrome's activities. It is the case, for example, of a project with the craft brewery "Birrificio San Gimignano", currently at its early stage. We started out with research on beer history, brewing techniques and preservation of the beverage in the Middle Ages, with the aim of establishing a stable collaboration based on mutual enrichment between producers and reconstructors. With the project we intend to add to the village's features those needed for beer production and preservation. On the other hand, this collaboration has already produced a number of events combining the tasting of a local excellence product with different forms of presenting our histor-

[7] Council of Europe 2005.

ical reconstruction. For us, this represents a moment of insight and study of the customs of the reconstructed age and village; for the brewer it is a way to anchor his product to the territory and to work on the discovery of new flavours, finding their roots in the history of the area. Both parts have in common one crucial aspect: experimentation.

Of course, that of the Archaeodrome is not the only activity of our company. Other areas are being expanded, such as preventative archaeology, the development of small ICT solutions mainly (but not only) addressed to the world of cultural heritage, as well as historical reconstruction activities not strictly tied the Poggibonsi Park (in this sense, our main project is centered on setting up a 13th century artisanal market). In a somewhat complex and sometimes disheartening context (especially with regard to preventive archaeology, which is systematically subjected to tenders based on the humiliating and degrading practice of the maximum discount rate of the original service value), for small business such as ours it becomes crucial to be able to have a certain visibility on the most common digital communication channels. Specifically, we spend a lot of time spreading our offer through social media and web platforms. Above all, we invest on Facebook pages, which are an ideal tool to get acquainted with, but above all to establish a direct link with the public and the potential users of our offerings. For example, the Facebook page "Archeodromo live"[8] has now exceeded 7,000 followers, who are constantly updated on our activities, work, contents and services we propose at the Archaeodrome. On our part, such an intense effort has several implications: setting up a necessary operation of transparency, since we work in a public context; keeping a historical memory of what we have done and produced; a practical way of communicating with the public; finally, a marketing tool which is not based on simple promotional campaigns, sometimes oversized with respect to the actual offering, but on the presentation of how we are working on specific events or initiatives. Scientific research, dissemination and a vast and articulated video and photographic showcase are

8 <www.facebook.com/pg/archeopb>, 20.06.2017.

perfectly interwoven on our Facebook page, representing our answer to an ethical duty (heritage and culture belong to the community). In our opinion, this is also the best way to establish a stronger and more sustained bond, both with citizenship and with potential present and future customers. We believe that the success (not only at an economic level) of a small private reality in the world of cultural heritage can only be achieved by following the double track of social responsibility and of a high quality cultural offering, never detached from a multifaceted research activity. This is exactly the reason for a new start (in July 2017) of the archaeological excavations on the hill of Poggio Imperiale, the investigations from which the Archeodromo project originated and from which it will be able to draw new data and renovated directions for its future development. Within two to three years, the entire village will be completed, with the reconstruction of all the structures already identified by the excavations carried out in the 1990s and early 2000s. New information may help to refine our interpretations and thus improve the visiting experience, providing fresh cultural insights for those who will want to try our experience in the coming years.

In the meantime, we can celebrate the recent encouraging results on tourist presences in the town of Poggibonsi, which can be related also to the presence of the Archaeodrome. In fact, Poggibonsi has always been squeezed among giants of tourism (it lies half way between Siena and Florence, very close to San Gimignano and Monteriggioni, near Volterra and the Chianti), but it never developed its own distinctive offer. The town has always been regarded mostly as a simple transit place between the different locations to be visited. The trend of the last two years (with a steady growth that exceeded 50% from one year to another) evidences the capability to intercept such flows, inviting tourists to stop at the hill of Poggio Imperiale, or even making it the exclusive destination for organized trips from all over Italy. It is an acknowledgment to the choice of offering a very special visit experience, where experientiality represents the real strong point and historical contents are paired by a truly accessible communication approach, without forgetting the vital need to engage and entertain the visitors.

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Appendix

Fig. 1. Poggibonsi Archaeodrome (Italy, prov. Siena), the inhabitants of the archaeodrome (Photo by Camillo Balossini)

Fig. 2. Poggibonsi Archaeodrome (Italy, prov. Siena), farmers (Photo by Camillo Balossini)

Fig. 3. Poggibonsi Archaeodrome (Italy, prov. Siena), daily work (Photo by Camillo Balossini)

Fig. 4. Poggibonsi Archaeodrome (Italy, prov. Siena), dominus dinner (Photo by Camillo Balossini)

Fig. 5. Poggibonsi Archaeodrome (Italy, prov. Siena), women at work (Photo by Camillo Balossini)

Fig. 6. Poggibonsi Archaeodrome (Italy, prov. Siena), inside the long-house (Photo by Camillo Balossini)

Vincenzo Porzio*

Rione Sanità, art as a means of restoring a neighbourhood

For decades, culture has been viewed exclusively as an immaterial good, useful in cultivating the spirit and mind, but not productive on a material level. At best, the value of this "immateriality" was aimed at the overall growth of individuals and communities; in the worst-case scenario, the concept of "immaterial equals uselessness" has often penalised and excluded culture from the life and attention of political, economic and social institutions.

The prevailing attitude, within the same public opinion, was to focus on the cultural aspect of leisure or academic speculation at the expense of entrepreneurship, underestimating the true potential for growth and development of the cultural industry and creative services.

Nowadays, finally, we are beginning to realise that culture is a fundamental component of new welfare and can be the booster for a new idea of economy and development. This can already be seen in numerous significant experiences around the world and in Italy, particularly among young adults from the Rione Sanità neighbourhood in Naples. Culture has become a right for people, if we want to measure the wealth index of a society through the GWB's lenses (General Well-Being), but it is also a priority for European policies in the coming years for the formation of the classic and traditional GDP (Gross Domestic Product).

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1. *The context of experience*

The San Gennaro Catacombs in Naples are an excellent example of how one of the pilot experiences that implemented the development and management process of a cultural asset helped to modify and stimulate the local community to emerge from years of cultural and social isolation.

Rione Sanità is one of the oldest neighbourhoods in Naples, nestled between the hills of Arenella and Capodimonte. The areas of San Gennaro dei Poveri and the Cristallini are the poorest and most isolated peripheral areas of the city, the extreme boundaries grafted beneath the slopes of a tuff mountain, where the world seems to end. However, Sanità is not just a neighbourhood in Naples, it is the authentic heart of the city. Here traditions, the "genuineness" of the Neapolitan people and origins of all its characterisations are preserved.

Developed very late in urban terms compared to the Neapolis, up until the 9th century the neighbourhood was a burial ground in both Greek and Roman times since it was located outside the city walls. Its position with respect to the city created its isolation that has always characterised it.

After the 4th century, the presence of Christian burials led to actual pilgrimages, such as the ones that attracted people to the tombs of Severo and Gennaro, bishops much loved by the people of the time. Above and below the Rione, amidst the layers of history, signs from every era live and coexist with the present. In the early centuries of the year 1000 many religious hospital orders set up their recovery base for pilgrims. Up until the 15th century, the area remained essentially a border town: burials, hospitals and a few houses that belonged to farmers who grew vegetables just outside the city walls.

In the 15th century the first noble building (Palazzo Traetto) appeared to introduce a new era for the neighbourhood. The city was congested, crammed with buildings and shacks; a few noblemen had the bright idea of escaping from this chaos by building, just outside the walls, in the countryside, the first pleasant residences where they could live. People also began to move and crowd the surrounding neighbourhoods with homes.

In 1577, a very special event occurred that would forever change the nature of the neighbourhood, elevating it to a sacred area, a place of pilgrimages and genuine journeys of hope. In the crypt next to the catacombs of San Gaudioso a fresco depicting the "Mother of God" was discovered by chance, thus attesting a miraculous occurrence.

The Dominicans enhanced this event and the neighbourhood's destiny totally changed, becoming the sacred core of the entire city of Naples, a destination for the sick in search of a miracle or every worshipper in need of comfort. The uproar surrounding the miracles performed by the Madonna and the numerous flocks of people, required the construction of the Basilica of Santa Maria della Salute.

All this economic and social movement suddenly came to a halt with the construction of the Napoleonic Bridge in 1810 that, almost as an affront to the neighbourhood's life, would dominate it from above, creating an important arterial road for city traffic, but at the price of bringing impoverishment and degradation to the entire area. With this original architectural intervention, the French decade would mark the life of the neighbourhood forever, reducing it to a ghetto in the heart of Naples.

This architectural work, established by King Gioacchino Murat, was fatal for Rione Sanità as it caused a logistic closure and created an actual suburb right in the city centre. While on the one hand the area maintained the rich heritage that it possessed and still possesses today, such as its folklore, cuisine and traditions that have not disappeared like elsewhere since there has been no contamination with other areas, on the other hand, the closure led to a weakening of the social and economic fabric, causing high unemployment rates and crime. The densely populated Rione Sanità area appears to be a rundown neighbourhood without infrastructures. Many of its inhabitants live under precarious economic and social conditions. The entire "Rione" is divided into "micro" neighbourhoods that are not interconnected and from which people rarely emerge, often forfeiting the chance of taking advantage of social, cultural and work opportunities offered by other neighbouring contexts.

The poor level of mobility within the same neighbourhood and within the city has affected children and young adults. In addition to experiencing difficulties related to the precarious situation of their families, the latter show difficulties in attending school, often achieving significantly lower results and tend not to finish compulsory schooling, have little capacity in planning their work and sentimental future, lack cultural interests to turn leisure time into an opportunity for growth and reflection, choosing to spend entire days on the streets at the mercy of themselves.

In Rione Sanità, the protection and reassessment of the historic/artistic heritage cannot be overlooked by occupational and social development interventions. In the local community they are the only ones who can stimulate the willingness to get out of this cultural and social isolation that has lasted for generations and develop a new culture, one that is able to create a better future for up and coming generations.

2. *Partners in experience*

The experience of the San Gennaro Catacombs is particularly significant because it is a successful achievement that "started from the bottom", from the will of a group of highly motivated people to renovate this section of the city.

In 2006, a parish priest and six young volunteers born and raised in Sanità decided to bring together their strengths and experiences at the service of the community, "not to change city, but to change *the* city". This led to the creation of a legal tool, the social co-op "La Paranza Onlus", to positively and concretely act at ground level, with the underlying conviction that few neighbourhoods in the city of Naples have similar situations of such extreme degradation simultaneously hand in hand with such resources to create a social and economic self-development course.

Starting from the familiarity of the territory, of its needs and its potential, a process of promoting and recovering many of the empty or underused areas in the neighbourhood, enhancing all available resources, was launched.

The reasons behind the partnership between the Archdiocese of Naples and the co-op “La Paranza” were immediately clear:

– to support Rione Sanità, known little for its potentials and its enormous historic/artistic heritage but famous for its degradation;
– to speed up a virtuous process of the territory’s cultural resources in terms of protection and enhancement;
– to stimulate business initiatives directly or indirectly tied to the territory.

The strategic design that the partnership intended to follow was to recover and enhance, and then insert the area’s heritage into an economic circuit. However, it had to be done jointly, under one management. The church of S. Maria alla Sanità is owned by the Ministry of the Interior, the Fund for Religious Buildings; the Basilica of San Gennaro is owned by the Campania Region, ASL 1, while the Catacombs are owned by the Vatican and operated by the Pontifical Commission for Sacred Archaeology.

In 2008, negotiations for the management of the Basilica began with the regional council requesting payment of a substantial annual fee. A brilliant intuition granted the Basilica to the curia for free: the presence of an engraving on a tombstone confirmed the consecration of the Basilica which by virtue of the Lateran Treaty is a kind of destination of use. The subsequent appointment of the parish priest to Rector, who is responsible for the place of worship, allowed free acquisition of all management rights to the Basilica of San Gennaro. In 2009, the Holy See accepted the request for local management of the Catacombs in view of an honest management principle in the territory and at the same time the Pontifical Commission for Sacred Archaeology appointed the parish priest Director of all Catacombs of Naples (Catacombs of San Gennaro in Capodimonte with the Catacombs of San Gaudioso). And the co-op “La Paranza” was entrusted with the management of the catacombs, thus creating the tourist itinerary of Naples’ catacombs.

With the discovery of new proposals, new tools, new languages and strategies for work involvement, there was growing awareness that through the formation of a work-oriented mentality inspired by human and Christian values of personal responsibility, solidarity and cooperation, something could change. From this point of view, a productive activity capable of intertwining the economy and productive plan with that of the social and cultural fabric was established.

After the first amateur activities to promote culture in the neighbourhood, volunteers and professionals alike proceeded to achieve the following free of charge:

- the reopening of the Catacombs of San Gennaro (5,800 sq m) and the Basilica of San Gennaro located outside the neighbourhood walls, closed for more than 40 years and used as a warehouse by the nearby San Gennaro dei Poveri Hospital (*Appendix*, figg. 1-3);
- making inaccessible areas available again;
- introducing a new lighting system in the catacombs with LED technology;
- putting the Catacombs of San Gennaro and other neighbourhood sites of interest "on the web" in order to attract more tourists and visitors;
- training/educating young adults to accompany and welcome tourists;
- creating the "Miglio Sacro" ("Holy Mile"), a touristic-religious itinerary that, crossing Rione Sanità, links the catacombs of San Gennaro and the Duomo;
- activating mix marketing strategies to intercept the flows of tourists visiting the city.

The achievement of all this was possible thanks to a commitment and dedication that led to the presentation and awarding of the historic/artistic announcement of the "CON IL SUD" Foundation, receiving funding that amounted to € 368,000 in 2008. The start-up of a fundraising activity helped reach € 400,000 in a very short time, as a co-financing of the project.

Two info-points near the catacombs of San Gennaro and San Gaudioso were also created. Guided tours to the monumental complexes start from these points (*Appendix*, figg. 4-5), with the option of visiting the neighbourhood, with its artistic buildings and typical local products. Visitors are thus welcomed into a cosy reception area instead of a ticket stand where they receive information on Rione Sanità and the city, and can buy products made by local artisans or co-ops.

Private funds have also helped to renovate the former convent to create a religious accommodation facility (B&B).

3. *The results obtained*

The partnership was able to salvage the early Christian catacombs from neglect, struggling against many difficulties, returning them in all their beauty to the Neapolitans and to the thousands of tourists who come to visit them every year from all over the world. Training and educational courses, employment and exchange opportunities along with networking were initiated with people, institutions and associations. The social and economic emergency enabled spontaneous processes of self-organisation and planning.

Nowadays, the enhancement of the artistic and cultural heritage of the neighbourhood is one of the main activities carried out and represents one of the few tangible opportunities for the area's growth.

The beauty of the places is an attraction for flows of Italian and international tourists, contributes to including Rione Sanità in the city's productive network and to re-launching the city's positive image.

The aim is to keep track of a growing sign, considering that only in 2006, the first year of activity, it had 5 volunteers and managed to monitor just under 10,000 visitors. Currently, in addition to the 9 members, there are 11 employees and many volunteers who contribute to the ongoing projects.

In 2015, about 70,000 people visited the area. These activities boosted the development of a social economy that created a network of small co-ops and artisans. All positive examples that show that through creativity, culture and territorial resources, it is possible to imagine and build a better future.

The aim is to contribute to the economic and social development of the neighbourhood, redeveloping and promoting the sites of inestimable historical/artistic value and transforming Rione Sanità into a unique cultural and tourist attraction. What initially seemed to be the dream of a few has in time become a solid reality by including several key elements in the network.

The positive results derived from the work of enhancing and redeveloping the cemetery of San Gennaro located outside the city walls primarily regard the employment of young adults. Thanks to the projects and intensive annual cultural programming, the co-op “La Paranza” has up until now provided 20 work contracts, of which 9 part-time contracts and 11 full-time contracts (including 1 former prisoner). There are also countless collaborations with various kinds of professionals and many volunteers who contribute to the creation of the projects.

The positive effects in terms of employment have also clearly affected the other scenarios established at a later time such as the co-op “Iron Angels”, who have produced 2 full-time contracts and 2 collaborations, while the co-op “Officina dei Talenti” has hired one person with a full-time open-ended contract, 2 people with a part-time open-ended contract and 19 collaborations (including 16 former drug addicts and former prisoners).

From the summer of 2010, the year the project began, up to today there have been many exhibitions, temporary and permanent installations of contemporary artists and designers. Alternative cultural itineraries and exclusive tours have been launched which have attracted the interest of Italian and foreign tourists.

In particular, the activation of “Il Miglio Sacro”, an itinerary through the networking of all the artistic and human historical resources in the Rione. Nowadays, this itinerary represents a compulsory leg for anyone wishing to visit the treasures of this neighbourhood on a single tour.

Not least, actions aimed at breaking down architectural barriers have been launched such as the creation of scale models, forms written in braille and teaching sign language to the guides. All this has helped the archaeological site to obtain the title of “Barrier-free Catacombs”, the only ones with an access for the physically impaired.

Thanks to the ability of “planning from below”, Rione Sanità is slowly earning its title as a place of cultural and social interest, especially abroad, becoming a model to be replicated.

4. *Transferability and future prospects*

To the already recovered and enhanced heritage, actions are intended to be launched in order to renovate the basilicas of Santa Maria della Sanità, San Severo located outside the walls and their catacombs. In particular, the complex of San Severo and the adjacent catacombs are currently inaccessible. The project, at a first stage, aims at restoring the splendid decorations of the two, so-called, minor catacombs – today in very poor conditions – and to salvage all the areas, making them available to tourists and visitors alike.

The redevelopment of the identified sites is part of the project that began in 2008 with the salvage and opening of the Basilica of San Gennaro and the attached Catacombs.

The project work aims to increase tourist flows in the Rione by tackling the marginality that characterises the territory, continuing to develop the human and social assets of the local community. The opening of the sites will help expand the educational, musical and tourist proposals, increasing the material occupations and supporting economic development for the benefit of the neighbourhood's production circuits.

Improving the quality of life in Rione Sanità remains the absolute goal of the Archdiocese, of the co-op "La Paranza" and of those who believe in a different kind of Naples.

To this end, after a long preparation process, the "Fondazione di Comunità San Gennaro ONLUS" (non-profit organisation San Gennaro Community Foundation) was established in 2014. The latter wants to be the operating arm of the local community in order to give continuity and sustainability to the actions launched at ground level, to continue education, encourage life in the limelight and autonomy through culture and job placement in favour of younger generations.

It intends to stimulate the development of Rione Sanità and the hill of Capodimonte starting with the enhancement of the historic/artistic heritage and immense human resources, especially among young adults, considered the community's key element and booster of the economy. It represents that part of a living and active territory, made up of excellences in the profit and non-profit sector, acting in the name of the common good by placing the individual as the reference point of this action.

The Foundation intends to become the catalyst and facilitator for all those who want to contribute to the full development of the territory, also acting as a financial and social intermediary, focusing on "donations" to and from the community.

The main objectives are:

– provide stability to what has already been done in the neighbourhood;
– encourage new and innovative projects;
– encourage the culture of responsibility, gratuity and solidarity;
– promote the employment of young adults;
– invest in education/training and the exchange of resources and skills, also protecting the cultural identity of the territory (www.fondazionesangennaro.org).

The "Fondazione di Comunità San Gennaro ONLUS" participates in the programme to support the creation of community foundations in the South, promoted by the "CON IL SUD" Foundation, which envisages doubling donations and resources collected within the territory. Over the next 10 years, the Foundation will seek to build up assets of at least € 2.5 million, that with the "grant matching" system will establish a minimum objective, guaranteeing sustainability.

Appendix

Fig. 1. San Gennaro Catacombs in Naples, major basilica (Source: Coop. "La Paranza")

Fig. 2. San Gennaro Catacombs in Naples, lower vestibule (Source: Coop. "La Paranza")

Fig. 3. San Gennaro Catacombs in Naples, upper vestibule (Source: Coop. "La Paranza")

Fig. 4. San Gennaro Catacombs in Naples, a guided tour (Source: Coop. "La Paranza")

Fig. 5. San Gennaro Catacombs in Naples, visitors during a guided tour (Source: Coop. “La Paranza”)

Romina Quarchioni*

The work of the ICOM Marche Regional Coordination 2016-2017

During the 24th ICOM International Conference held in Milan (July 3rd to 9th, 2016), the ICOM Marche Regional Coordination focused on deepening and developing the topic “Museums and Cultural Landscapes” at a regional level through two important publications: a cultural magazine and a scientific volume.

The magazine, a special issue of «WHY Marche», dedicated to *Museums and Cultural Landscapes in the Marche Region* (*Appendix*, fig. 1), is a cultural tourism initiative promoted by the museum community of the Marche Regional Coordination, involving the widest, economic, social and cultural fabric of the region… its cultural landscapes.

Seven cultural itineraries have been structured throughout the Marche Region (*Appendix*, fig. 2), and the refined and luminous writing of Lucia Tancredi has poetically described and told the region and the capability of its people to live with love and passion. At the center of each cultural itinerary there are some museums which are considered as privileged cultural windows on the territory. This popular magazine has been distributed to many museologists all around the world as a useful tool for promoting Marche’s cultural institutions, tourism and hospitality and economic activities.

The scientific publication *Marche. Museums and Cultural Landscapes* (*Appendix*, fig. 3), published by Theta Publishers

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thanks to the special contribution of the Marche Region, is a wide reflection by museum professionals upon the relationship of collections and museum institutions with the diffused heritage and the territory. The publication describes the will of museum professionals to go beyond the conservation of material and immaterial heritage to open up to the territory and find new ways to build cultural regeneration paths.

Today the actual situation has changed: the terrible earthquakes between August-October 2016 and January 2017 have caused terrible damages to many of these cultural landscapes. 35 museums have been affected between Lazio, Marche and Umbria; 22 of these museums are in the Marche Region. 17 are closed for the inaccessibility of buildings, with the extreme need to transfer all the artistic works to a safer place.

The situation regarding the diffused heritage is desperate. Rural and town churches and historical buildings – the cultural heritage that had contributed in building and relaunching the cultural and social relations system – show all their material fragility. Damages in museum buildings have also caused the impossibility to work and provide cultural services. The situation for the system of outsourced services is even worse. The organizations providing these services are not working anymore. The museum operators cannot work and are facing the daily difficulties of being earthquake victims in first person. The earthquake has also had indirect repercussions in some museums that are more or less adjacent to the affected areas, causing the cancellation of the activities booked by schools and visitors.

The first moment of desperate silence was followed by the rising pride of rebirth. Many artistic works have been safely restored, and the evacuation of others is still underway from collapsed or otherwise inaccessible buildings. This is thanks to the work of the MIBACT Regional Crisis Unit in collaboration with the well-prepared Civic Protection Heritage Group of Legambiente Marche.

The heads of museums, directors, conservators, and operators are working in first person to build cultural development projects that take the opportunity to resume cultural services, research and communication activities – for instance, the Sibillini

Museum Network, the San Domenico Museums in Camerino (civic, university and diocesan museums), the Civic Museums in Fermo, the Piersanti Museum in Matelica, each of them with its own cultural revival project.

ICOM Italia has also launched the “Adopt a museum” campaign at national and international levels to support museums in difficulty – in this case those affected by the earthquake (box 1).

The Italian Committee has established itself as a facilitator to connect solidarity, economic and service offerings with the real demand of museums damaged by earthquakes in Lazio, Marche and Umbria. The aim of the project is to support the museum professionals and the heritage they are responsible for with initiatives that could become effective opportunities for medium and long term development in accordance with the museum mission by solving immediate problems.

In order to promote the “Adopt a museum” project, on March 13th 2017, the ICOM Marche Regional Coordination organized an important workshop entitled *Museums and cultural landscapes in Di-Venire*. On that occasion, the actual situation of Marche Region’s cultural landscapes wounded by the earthquake was reported, and the collaboration between wounded museums to be adopted and public and private institutions started. Projects focused both on support to museum institutions and on the rebirth of tourism in Marche Region with the final goal of helping all economic activities.

Adopt a museum
LET'S WALK THE TALK

In early December 2016, ICOM Italy launched a major initiative aimed at supporting the 34 museums damaged by the earthquakes that struck the Lazio, Marche and Umbria regions on August 24th, October 26th, and October 30th, 2016. The situation immediately appeared serious and has not improved ever since because of the ongoing earthquake swarm, the adverse weather conditions, and the absence of temporary restauration works. The initiative calls for support to the affected museums and therein ICOM Italy will play a bridging role between the external support and the museums' needs.

WHAT

To connect the external support, made of aid in the form of funding and services from museums, institutions, associations, companies and private individuals, with the needs highlighted by museum institutions in the territories of Lazio, Marche and Umbria.

WHO

33 museums + 1 eco-museum damaged by the earthquake – ICOM International, museum institutions, bodies, associations, companies, individuals who want to contribute to supporting the reopening and recovery of the cultural activities of the damaged museums.

HOW

The support activity is divided into four lines of action: 1. restoration and promotion of the damaged cultural heritage; 2. restoration and recovery of museums; 3. support to the activities of museum institutions for the resumption of cultural services; 4. promotion of the museum and related surroundings.

1) *Restoration and promotion of damaged property*
- Restoration of movable property with organization of laboratories within the affected museums
- Restoration of movable property in cooperation with centers for diagnostic and restoration, developing plans for the promotion of restoration activities
- Organization of travelling exhibits of restored property, and development of study activities in a networking framework

- Implementation of databases and web sites with restoration documentation and knowledge gained during the work

2) *Restoration and recovery of the museum buildings*
- Urgent securement of partly-damaged buildings by the implementation of specific safeguards
- Rehabilitation of damaged museums
- Accurate anti-seismic improvements
- Restoration of internal spaces
- Restoration of decorative furnishings
- Overhaul or remake of the equipment
- Restoration, overhaul or remake of the outfittings

3) *Support for museum institutions for the resumption of services*
- Creation of special projects for the general public on topics such as remembrance, earthquake risks knowledge, reconstruction, and best practice for safety.
- Provision of a movable structure providing cultural services travelling on the territory
- Hospitality in neighboring museums
- Creation of websites of museums with sections dedicated to earthquake issues
- Creation of cultural initiatives in the territory of the museums promoting museums within networks involving museum professionals

4) *Promotion of the museum and the reference area*
- Creation of cultural events dedicated to the cultural landscapes of the damaged areas
- Creation of areas for the promotion of the affected territories in other museums in Italy and all over the world
- Creating multimedia promotion of the damaged cultural landscapes with the aim of rapid spread
- Promotion of cultural landscapes
- Editing of dedicated publications
- Dissemination of photographic and video material

Walking the talk

The ICOM coordinators of the Marche, Umbria and Lazio Regions will prepare a plan of intervention with the damaged museums. The working group ICOM (giuliana.ericani@gmail.com) coordinates relations between the adopting and adopted museums to allow the identification of the best and fastest ways to arrange and implement the project. The same working group will place the projects in a crowdfunding portal in order to collect the necessary funds for its implementation and will report some projects to the international network developed by ICOM Secretariat in Paris.

Box 1. “Adopt a museum” campaign (Source: ICOM)

Appendix

Fig. 1. Cover of the special issue of the magazine «WHY Marche» – *Museums and Cultural Landscapes in the Marche Region* (Source: ICOM)

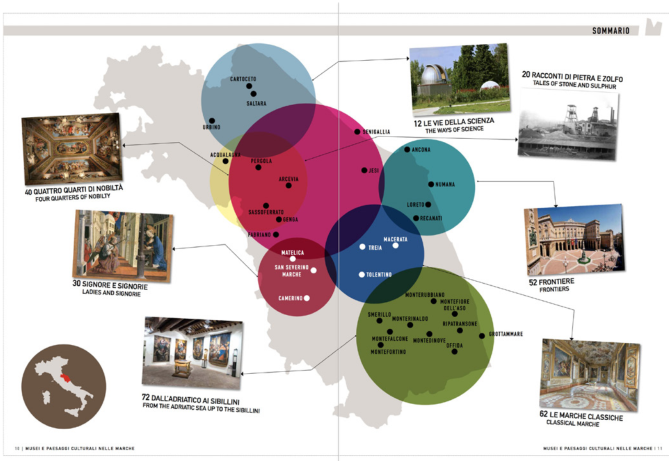

Fig. 2. Index of the special issue of the magazine «WHY Marche» – *Museums and Cultural Landscapes in the Marche Region* (Source: ICOM)

Fig. 3. Cover of the scientific publication *Marche. Museums and Cultural Landscapes* (Theta Publishers, 2016) (Source: ICOM)

Bridging theories, strategies and practices in valuing cultural heritage is published within the framework of the international scientific project *Smart Value*, that aims at developing a methodology for measuring and assessing the value of cultural heritage. The project is co-funded by the JPI Cultural Heritage and involves partners from Poland (Lublin University of Technology), Lithuania (Vilnius Academy of Arts) and Italy (Politecnico di Milano, University of Macerata and Altravia s.r.l.).
The volume brings together the perspective of the international partners involved in the project and the one of some key stakeholders in the evaluation of cultural heritage in Italy.

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