ICOMOS Slovenija

# 03

# Management of Cultural Heritage Sites
## Upravljanje območij kulturne dediščine

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# Index

SONJA IFKO, JELKA PIRKOVIČ

# Editorial

The topic of the third volume in the Monographic Publications series of ICOMOS Slovenia is the management of cultural heritage sites. This monograph is a way to commemorate the European Year of Cultural Heritage (EYCH), which was celebrated in 2018, and to relate to the central EYCH starting-points that underlined the significance of awareness-raising about cultural heritage belonging to all of us and the necessity to promote cultural innovation and collaboration of people and communities, while fostering commitment to responsible and sustainable tourism with cultural heritage.

The central thought when selecting the articles was borrowed from Donald Insall: "Good planning is only good management." Insall underlines that successful conservation and active life of cultural heritage sites are a consequence of a careful and interdisciplinary planning of development activities, taking into account the features of heritage to develop its potentials in a balanced way, including the economic and tourist opportunities of these sites. This book presents the management processes and also insight into the diverse set of approaches and successful practices, particularly in Southeast Europe.

There are eight chapters in this book. The introductory article was prepared by Jelka Pirkovič, where she presents contemporary concepts of heritage management. This is followed by four articles on the challenges of managing and governing heritage sites in Slovenia. Špela Spanžel discusses the implementation of UNESCO cultural heritage in Slovenia, and Nataša Kolenc talks about the challenges of private-public partnership in built heritage restoration. Tomaž Golob's article provides a theoretical overview of participatory management of urban areas of cultural heritage, using several Slovenian cases as examples, while Vlasta Vodeb reports about best practices related to the use of historic building information modelling (HBIM) methods in managing and monitoring historic building areas.

The next four articles illustrate cases of heritage site management beyond Slovenian borders. The tone of this part is set by Helen Kendrick's article on the exceptional success of heritage-led regeneration of Glasgow, Scotland. Over the past three decades Glasgow has managed to turn its fortunes around and emerged from its industrial past to become a centre of cultural tourism. The case of Mostar and its connections with cultural tourism, boosted by its inscription on the World Heritage List, are presented in the article by Aida Idrizbegović Zgonić and Jasenka Čakarić. This monograph is rounded off with an interesting case of the mining town of Almadén in Spain – the twin city of Slovenian Idrija in its inscription on the World Heritage List. Each year Almadén's enthusiasts put on a show of re-enacting its history and raise awareness among the local community and the visitors regarding the significance of heritage values as the best way to promote future development of the city and the region.

ICOMOS Slovenia believes that this publication is a significant contribution to shedding light on the issues of cultural heritage management in a modern society. Finally, we look forward to inviting you to read the future volumes in the Monographic Publications series as well.

# From the Reviews

The articles are interesting both thematically and methodologically, as well as informative, appropriate for publication, and particularly innovative in terms of socially highly topical cultural heritage management. They are consistent from the viewpoint of structure, i.e. the presentation of the problem domain, while their analysis and interpretation are clear. They meet the requirements of professional comprehensibility and terminology.

**DR. ZVEZDA KOŽELJ**

The topic of cultural heritage management in Slovenia has sparked interest among experts for decades, while the examples and guidelines have largely come from abroad.

The terminological, conceptual, as well as legislative gap in the management, going back several years, was filled in 2008 by the Cultural Heritage Protection Act, which imposed the duty of managing monuments and sites on owners or managers, based on management plans. After 2013, many studies have been conducted in Slovenia, which address the field of management from perspectives of various scientific fields.

Similarly, the papers in this monograph reveal various perspectives on cultural heritage management. The reader is offered theoretical insight, with new models of participatory management and holistic approaches, based on empirical experience.

Examples from European countries and abroad, but from Slovenia as well, prove that through a vision, planning, integrated approaches, involvement of the general society, by taking into account the relevant social change and development, and supported by the cultural policy and professional interdisciplinarity, it is possible to allow for successful cultural heritage management and thus its sustainable preservation.

**DR. TANJA HOHNEC**

*slovenia.info / Jošt Gantar*

JELKA PIRKOVIČ

# Beyond Rules and Regulations:
## Exploring Innovative Horizons of Cultural Heritage Management

SUMMARY

The paper deals with the role of cultural heritage management and the challenges that management poses in modern complex societies. International standards on heritage management started to appear at the turn of the 20th and 21st centuries: UNESCO World Heritage Operational Guidelines in 1999, Council of Europe Framework Convention in 2005, and European Union Conclusions on Participatory Governance in 2014. Tools for adapting a heritage management system to the needs of modern society that go beyond legal provisions are the central research theme. This paper discusses theoretical considerations about the importance of heritage management from the perspective of philosophical understanding aspects of reality, from identifying what roles management should play and which social arenas managers should consider. The paper clarifies some basic terms, such as management versus governance, authoritarian versus participative approach, and heritage legal provisions versus strategies. The central part of the paper analyses parameters that influence the heritage management system. From this, innovative solutions that benefit heritage and society at large are constructed. The theory of social systems gives the platform for the analysis, and from it, the paper builds a new heritage management paradigm which combines participatory governance and a holistic approach to heritage policy, strategies, and interventions. By comparing the new paradigm to conventional heritage management the paper ascertains the validity of the new paradigm. In the end, the paper provides some recommendations regarding the goals that legal instruments need to fulfil to give reliable support to heritage management.

# *Preseganje pravil in predpisov:*
## *Raziskovanje inovativnih horizontov upravljanje kulturne dediščine*

**POVZETEK**

*Članek obravnava vloge upravljanja kulturne dediščine in izzive upravljanja v sodobnih kompleksnih družbah. Prvi mednarodni standardi za upravljanje dediščine so bili sprejeti na prehodu iz 20. v 21. stoletje: Unescove Operativne smernice za svetovno dediščino iz leta 1999, Okvirna konvencija Sveta Evrope iz leta 2005 in Sklepi Sveta o participativnem upravljanju kulturne dediščine iz leta 2014. Ključna raziskovalna tema so orodja za prilagajanje sistema upravljanja dediščine potrebam sodobne družbe, ki presegajo pravne določbe. Prispevek obravnava teoretične premisleke o pomenu upravljanja dediščine z vidika filozofskih vidikov razumevanja realnosti, od prepoznavanja, kakšno vlogo ima upravljanje, do ugotavljanja, katera družbena področja naj bi upoštevali upravljavci. V članku pojasnimo nekaj osnovnih pojmov, kot sta vodenje (angl. management) in upravljanje (angl. governance), avtoritativni in participativni pristop ter pravne določbe in strategije dediščine. V osrednjem delu prispevka analiziramo parametre, ki vplivajo na sistem upravljanja dediščine. Iz tega izhajajo izhajajo inovativne rešitve, ki so v korist dediščini in družbi na splošno. Teorija družbenih sistemov zagotavlja podlago za analizo in − na tej podlagi − novo paradigmo upravljanja dediščine, ki združuje participativno upravljanje in holistični pristop k politiki, strategijam in posegom v zvezi z dediščino. S primerjavo nove paradigme in klasičnega upravljanja dediščine v prispevku preverimo veljavnost nove paradigme. Na koncu podamo nekaj priporočil glede ciljev, ki jih morajo pravni instrumenti dosegati, da ustrezno podpirajo upravljanje dediščine.*

## 1   Introduction

The principal hypothesis of this paper is that tools for transformation of a heritage management system and their adaptation to the needs of modern society lie beyond the rules and regulations imposed by international legal standards and national legislation. I am going to give arguments as to why such a claim is reasonable and what are the ways to arrive at more viable solutions even though heritage management today faces complex and demanding challenges. If heritage experts want to cope with normative issues of heritage management, some conceptualisation is needed, and this paper aims to sketch out some of the theoretical premises about why heritage and its management are important and what directions heritage experts better take in enacting theoretical considerations.

The paper builds on the development heritage management has taken from the turn of the centuries on when the vision for prospects in the heritage field started to gain solid grounds at international scene. An interested reader can deduct the progress achieved in the last two decades by comparing the theoretical considerations published around 2000 and the present challenges put forward in this paper.[1]

Without a doubt, humans have always used to live in complex societies. In the modern era, societies developed complexity beyond limits and today's world of ours has become a cacophonic mixture of localised and often conflicting interests of different networks, such as market forces, social trends, cultures, and worldviews, to name only some of the factors that influence the living environment.

Humans need distinctive links to the past, and these links become more vital when individuals feel alienated from their roots. The importance of heritage for modern societies revolves around heritage values as a crucial source of personal and shared identities. Heritage values are multiple and often conflicting, and so are identities of modern individuals, groups, and societies. Heritage may reflect the negative sides of human identities when it is contradictory, ethnocentric, and generating hostility towards others. "Societies confront one another ar-

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1   See for example the programmatic considerations prepared by a group of European heritage experts gathered by the Council of Europe. Clark, K., Drury, P. et al. (2000) Forward Planning: The Function of Cultural Heritage in a Changing Europe. Council of Europe: Strasbourg. Available online: https://www.academia.edu/3639675/From_regulation_to_participation_cultural_heritage_sustainable_development_and_citizenship. The publication gives an overview of scholarly references and other sources that influenced the positions of heritage experts at that time. The results were instrumental as a theoretical basis for the elaboration of the European Framework Convention on the Value of Cultural Heritage for Society (2005).

moured in separate identities whose similarities they ignore or disavow and whose differences they inflate or distort, to stress their own unique virtues."[2]

The American philosopher Ken Wilber with his innovative paradigm of a synthetical framework of reality[3] inspired fresh approaches in many domains, from ecology and education to business organisation[4]. Among others, he gave arguments for sustainable development,[5] and for a concept of integral natural and cultural heritage management.[6]

For this paper, I adapted the presentation of four fundamental aspects of human reality from Brown[7], who, from his side, elaborated a concept of sustainable development based on Wilber's integral mapping. Wilber's four aspects can be approached from horizontal and vertical perspectives, and the intersection between them gives the following result:

|  | **Interior** | **Exterior** |
|---|---|---|
| **Individual** | **Inner Subjective Reality** | **Outer Subjective Reality** |
|  | "I" | "It" |
|  | *Psychology* | *Life and behaviour sciences* |
|  | "What I experience": e.g., self and consciousness, emotions, states of mind, mental representations and projections, inner growth. | "What I do": e.g., personal activities, habits, degrees of activation. |
| **Collective** | **Intersubjective Reality** | **"Objective" Reality** |
|  | "We" | "Its" |
|  | *Culture* | *Socio-economic and environmental systems* |
|  | "What we experience": e.g., shared values, culture and worldviews, (tangible and intangible) cultural heritage, communication, relationships, moral norms, boundaries, customs. | "What we do": e.g., societal structures, legislation, economic systems, political orders, institutions, cultural and natural heritage management. |

**Table 1:** *Four aspects of reality*

2    Lowenthal, D. (2019). Quest for the Unity of Knowledge. Routledge: London, New York, p. 140.

3    Wilber, K. (2000). A Theory of Everything: An Integral Vision for Business, Politics, Science, and Spirituality, Shambhala: Boston MA.

4    See Google scholar webpage where Wilber's emblematic book accounts for 1456 citations, https://scholar.google.com/scholar?cluster=4958644570122131192&hl=en&as_sdt=2005&sciodt=0,5.

5    Brown, B. C. (2007). The Four Worlds of Sustainability. Available online: http://nextstepintegral.org/wpcontent/ uploads/2011/04/Four-Worlds-of-Sustainability-Barrett-C-Brown.pdf.

6    Kohl, J. M., McCool, S. F. (2016). Future Has Other Plans: Planning Holistically to Conserve Natural and Cultural Heritage. Fulcrum Publishing: Golden, CO.

7    Brown B. C. (2007). The Four Worlds of Sustainability, p. 16.

Contemporary societies overstress the individual aspect of our lives on one hand and socio-economic and environmental "objective" realities on the other. The combination and simultaneous contradiction between both aspects make modern people feel disoriented and alienated. On top of individualism and pressure from the "objective" world around us, there is the objectivization of the human condition expressed mostly through psychology, medicine, biology, and the like. The aspect which is most neglected, or to put it better, less influential, is the one that belongs to the intersubjective reality where the inner human world projects to, and is simultaneously influenced by, collectively shared identities which represent the basis of humans as species distinct from social animals. Values and heritage constitute an indispensable compound of this kind of reality, and heritage experts should be aware of its contribution to the wholeness of the human condition.

Of course, caring for heritage means also paying attention to the other three aspects of reality. For example, whoever deals with heritage needs to know what moves individuals towards heritage and how to support them; experts should develop psychological, educational, and similar approaches in addressing the public and, last but not least, national authorities should strengthen heritage legislation and institutions and empower heritage management.

This paper points to some ambiguities in basic terms, such as governance versus management, authoritarian versus participative management, legal provisions versus strategic considerations. Building synergies between sectors could eventually open doors to a more integrative approach to heritage management by enabling a higher consensus about cross-sectoral development goals, policy measures, and interventions with cumulative effects on heritage sites.

## 2    Heritage Management Systems

Issues that determine heritage management depend on the legal culture in individual countries. International standards and national heritage legislation provide a general framework of how heritage management should be organised, which financial and human resources (mostly in the form of knowledge) are available and how efficient the coordinating role of heritage management is in the context of economic and other developmental priorities that compete with the heritage needs. The legal and administrative frameworks have to provide robustness of the heritage management, especially in the form of supporting heritage institutions, but at the same time allow for flexibility in heritage management in order to strengthen heritage values and support heritage communities that sustain these values. Another significant role of the legal and administrative framework is to develop an authoritarian narrative and administrative procedures that are compatible with other sectors' legal frameworks and procedures.

Speaking about international standards that reflect up-to-date theoretical considerations regarding heritage, and should as such guide the heritage management, three of them should be mentioned. Each was put forward by another international organisation most relevant in the heritage domain: UNESCO, Council of

Europe, and European Union. They complement each other and can guide Member States and other interested parties in developing their management approaches.

First, there are the Operational Guidelines for the Implementation of the World Heritage Convention (OG). The earliest appearance of the recommendation that invited state parties to provide management plans went back to the OG 1983 version.[8] The following versions retained the same wording of the recommendation up to the late 1990s when the OG 1999 for the first time put forward the obligation of designing management plans. In this way, UNESCO defined an appropriate management system as a condition to be considered before the World Heritage Committee granted the world heritage status to a site: "Inscriptions of sites shall be deferred until evidence of the full commitment of the nominating government, within its means, is demonstrated. Evidence would take the forms of relevant legislation, staffing, funding, and management plans [...]"[9] The last version of Operational Guidelines, adopted recently at the World Heritage Committee 2019 session, contains a whole chapter dedicated to world heritage properties management. The management should cover topics in diversity, equity, gender equality and human rights, use of inclusive and participatory planning and stakeholder consultation processes, management of environmental pressure, and climate change, sustainable development policies, measures for strengthening heritage resilience, and the like.[10]

Council of Europe Framework Convention on the Value of Cultural Heritage for Society (2005) defines comprehensive standards that authorities should apply in heritage management:

"In the management of the cultural heritage, the Parties undertake to:

**a)** promote an integrated and well-informed approach by public authorities in all sectors and at all levels;

**b)** develop the legal, financial and professional frameworks which make possible joint action by public authorities, experts, owners, investors, businesses, non-governmental organisations and civil society;

**c)** develop innovative ways for public authorities to cooperate with other actors;

**d)** respect and encourage voluntary initiatives which complement the roles of public authorities;

**e)** encourage non-governmental organisations concerned with heritage conservation to act in the public interest".[11]

Managers can adequately perform the heritage management if the legal framework provides for shared responsibility between different governmental sectors, not only the heritage one, by the involvement of other relevant stakeholders, especially non-governmental ones, and that the management system allows for innovation and adaptation to different needs and circumstances.

From the theoretical point of view, heritage values represent the intangible aspect of all heritage. They determine the social, cultural, symbolic, and spiritual significance of a given heritage. According to the Framework Convention, assigning heritage values to a property or an expression is no longer an exclusive task of heritage authorities or experts — the community that cares about the heritage concerned has the right to contribute to the process of giving value to heritage, as well.

The Framework Convention defines heritage communities as follows: "[...] 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".[12]

On the other hand, it is also the right and obligation of every democratically elected authority that has recognised a specific property as an important part of heritage by granting it statutory protection, to participate in its management. The same applies to individuals and heritage communities that value the same heritage and understand it as their own.[13]

In 2013, the World Heritage Centre, in collaboration with ICOMOS and ICRROM, elaborated a cyclic management model for world heritage sites as a major contribution to the theory and practice of heritage management.[14]

The right of individuals and communities to participate in heritage management is supported not only by the UNESCO and the Council of Europe but also by the European Union. In 2014, The European Council adopted conclusions on participatory governance of cultural heritage.[15] The document calls on member states to formulate management frameworks that include multiple levels and different stakeholders, and which recognises cultural heritage as a shared resource in such a way as to strengthen connections between the local, regional, national, and European levels of cultural heritage management. Benefits should target all involved in the management. Therefore, the inclusion of stakeholders is encouraged, and their participation at all levels of the decision-making process is guaranteed.

To sum up, heritage authorities have a double role to play in heritage management: their obligation is to codify and arrange for all aspects of the national heritage management system to be relevant, effective and sustainable.[16] Moreover, they have to play an active role in everyday site management of statutorily protected heritage whenever it takes place in real life.

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8   See OG 1983, Paragraph 18, http://whc.unesco.org/archive/opguide83.pdf.
9   OG 1999, Paragraph 6, 1 (v). See also Paragraph 24 (iii). http://whc.unesco.org/archive/opguide99.pdf.
10  Decision adopted at the WHC session are available online: https://whc.unesco.org/archive/2019/whc19-43com-18-part2-draft-en.pdf.
11  Council of Europe Framework Convention on the Value of Cultural Heritage for Society (Faro, 2005). Article 11. https://rm.coe.int/1680083746.

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12   Ibid, Article 2b.
13  "Parties to the convention ... recognise individual and collective responsibility towards cultural heritage". Ibid, Article 1b.
14  ICCROM; ICOMOS; UNESCO World Heritage Centre (2013). Managing Cultural World Heritage Manual. UNESCO: Paris, http://openarchive.icomos.org/1465/1/activity-827-1.pdf.
15  Council of the European Union (2014). Council conclusions on Participatory Governance of Cultural Heritage. Official Journal of the European Union C 463, pp. 1-3, http://eurlex. Available online: europa.eu/legal-content/EN/TXT/?uri=CELEX%3A52014XG1223%2801%29.
16  These are the primary evaluation criteria for measuring the effects of any policy. See, for example, EVALSED (2013). The resource for the evaluation of Socio-Economic Development. http://ec.europa.eu/regional_policy/sources/docgener/evaluation/guide/guide_evalsed.pdf, p. 34.

## 2.1      Parameters influencing heritage management systems

By using the same distinction between internal and external aspects of reality, as in Table 1, the parameters from the collective sphere of reality that influence heritage management systems are presented.[17] These influences then couple with areas that they address. Below follows a brief presentation of positive solutions that result from upgrading the parameters in ways that reflect theoretical premises discussed above.

| Collective | Internal | External |
|---|---|---|
| **Positive influences** | Respect for human rights, especially cultural rights at individual and collective levels. Culture and worldviews empathetic towards heritage. Shared values nurturing collective memories. Cultural norms in conformity with the ethical responsibilities of parties concerned. Open communication between sectors, levels, and communities. | Sectoral policies, strategies, and measures supporting heritage activation. Work processes taking into account traditional knowledge coupled with innovation. Technologies, processes, and interactions in the environment sustaining heritage needs. |
| **Areas addressed** | Relations between authorities, experts, and communities based on mutual recognition and respect for heritage rights. Procedures enabling conflict prevention and reconciliation between opposing values. Narratives that reproduce collective memories. Shared development vision, taking into account heritage challenges. Opportunities for the active involvement of stakeholders in heritage-related decision-making processes. | Stability and effectiveness of the economic and political system, legal framework, educational infrastructure; organizational structures, supporting and not contradicting heritage concerns. Policies and development agendas incorporating a rights-based approach. |
| **Solutions with mutual heritage and society benefits** | Heritage benefiting well-being of individuals and communities Participatory governance practices democratizing heritage management through: <br> – structured dialogue, <br> – consensus-based planning, <br> – community-driven activities, <br> – inclusive decision making, <br> – public heritage interpretation. | Changes benefiting the heritage sector. Holistic approach to policy-making in: <br> – regulations, sustainable development policies and climate change strategies, <br> – education and research programming, <br> – spatial planning, <br> – tailored fiscal measures and subsidies, <br> – capacity-building measures, etc. |

**Table 2:** *Heritage management systems parameters*

The content presented in the table above does not include all possible parameters, areas, and solutions that could come into consideration; I have limited the list to the topics discussed in this paper. Clearly, areas and solutions interrelate closely, and it is not viable to expect that all positive changes occur at once.

A gradual approach is necessary because, for example, changes in established values cannot happen without changes in worldviews, and such changes take at least one generation. Within present dominant values, it is hard to envisage significant shifts in the regulatory framework because dominant systems such as the legal or economic ones through their power easily override the plea for changes coming from the side of marginal systems such as culture and heritage. From social systems' point of view, our societies are "[…] distributed among a plurality of non-redundant function systems such as the economy, art, science, law, and politics, each of which operates on the basis of its own, system-specific code."[18] System-specific codes make communication between systems problematic. In this way, dominant systems, such as economy and law, prevent agents from marginal systems to introduce change on how dominant systems function, while they have the power to impose their rules on marginal ones. In other words, it takes time and effort for marginal systems to induct social changes.

A more realistic solution would be for the heritage sector to start changing the perspective and prove that heritage is an outstanding tool for enhancing the quality of life of individuals and communities. Hands-on participatory governance can straightforwardly demonstrate the social benefits of heritage-oriented activities.

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17   Adapted from: Brown, B. C. (2007). The Four Worlds of Sustainability, pp. 51, 72; and Kohl, J. M., McCool, S. F. (2016). Future Has Other Plans: Planning Holistically to Conserve Natural and Cultural Heritage, e-book, location 2037.

18   Knodt, E. M. (1995). Introduction, in Luhmann, N. Social systems. Stanford: Stanford University Press, p. XXXV.

3 | **Ways To Transformation**

As stated in the Introduction, the central hypothesis of this paper is that methods for transformation of a heritage management system lie beyond rules and regulations. The reason for this is that they can emerge only from the change of general perception of heritage and its role in the modern world. People interested in heritage, including heritage experts, expect that legal provisions, also those defined in international charters, conventions, and recommendations, give a solid basis for heritage management to prosper. Contrary to such expectations, the arguments presented below confirm that a softer approach is more appropriate than an authoritarian one. A bottom-up participatory model represents the softer approach compared to an authoritarian, top-down governance model. Of course, some legal provisions are necessary for creating a framework that stimulates heritage management. However, the most decisive impulses can come from benevolent politicians and a well-informed and active civil society who care about heritage and the people that live in a heritage environment.

The previous chapter outlines the parameters influencing the heritage management system. This chapter elaborates the set of solutions briefly presented in the last row of Table 2.

 First, a set of "internal" solutions related to governance is elaborated – marked as internal because the culture and heritage sector can generate them from within. Next, what comes under the heading of the holistic approach to policy-making is treated as "external" because the heritage sector can only initiate these solutions and not implement them fully without other sectors.

## 3.1    Participatory governance

In recent years, the concept of governance has gained weight in heritage management circles. The ordinary meaning of the word is very close to that of government, and most dictionaries define it as "the action or manner of governing a state, an organisation." In the business environment, governance is almost a synonym of management, the only distinction being that it applies to members of a governing body.[19]

Contrary to that, in socio-political terms, governance is closely related to sharing administrative powers in the decision-making process conventionally performed by a political authority or public administration. Therefore, governance connects more closely to government than management. Under the influence of international organisations, such as United Nations, World Bank, and International Monetary Fund, the meaning of governance has broadened from the

1990s on and now encompasses relationships and decision-making processes in a broader social arena.[20]

A straightforward explanation of governance is that it is a process of interaction between the public sector and various actors or groups of actors from civil society.[21] A more in-depth theoretical explanation would be that it is a set of decision-making processes in a society with continuously shifting networks of governmental and non-governmental agents that compete for power/knowledge. In the process, power and knowledge always entwine. Governance is, therefore, the production of policies, rules and institutions, roles of actors involved, and organizations that embody those roles. Governance continually evolves, and so do the elements that constitute it, while they build specific linkages between economic, political, and legal domains.[22]

Heritage governance is complicated because it intersects the interests of many "dominant" social systems: economy, politics, law, education, science. Whoever understands governance in the way described above can recognise it as the vital issue of heritage management. In the case of heritage actors who belong to a marginal sector, it is the participatory governance that enables them to interact with dominant ones on a fairer footing. Because heritage sector in many countries has only limited political powers, heritage actors can use to their advantage the knowledge collected over years about what people value, what motivates them to become active members of communities, and how to use heritage knowledge as a form of social capital.

The definition of participatory governance of heritage reads: "Participatory governance of cultural heritage seeks the active involvement of relevant stakeholders in the framework of public action – i.e. public authorities and bodies, private actors, civil society organisations, NGOs, the volunteering sector and interested people – in decision-making, planning, implementation, monitoring and evaluation of cultural heritage policies and programmes to increase accountability and transparency of public resource investments as well as to build public trust in policy decisions."[23] Participatory governance only occurs if it meets several requirements. European Commission called upon a group of experts to prepare a report on this subject, and the group defined the basic requirements as follows: "As a general rule, democratic states and transparent administrations and institutions are the necessary conditions to guarantee an open civic debate about cultural identity (identities) and open access for all social groups to culture and cultural heritage. The existence of a vibrant civil society with the possibility and means to act independently of state and cultural heritage institutions is another general rule."[24] Putting it differently, the aspect

19    The Business dictionary defines governance as "establishment of policies, and continuous monitoring of their proper implementation, by the members of the governing body of an organization"; and the management as: " the interlocking functions of creating corporate policy and organising, planning, controlling, and directing an organization's resources in order to achieve the objectives of that policy." Available online: http://www.businessdictionary.com/.

20    de Oliveira Barata, M. Étymologie du terme «gouvernance.» Brussels: EU Service de Traduction. Available online: http://ec.europa.eu/governance/docs/doc5_en.pdf.

21    Ripp, M., Rodwell, D. (2016). The Governance of Urban Heritage, in: The Historic Environment: Policy & Practice, no. 7/1, p. 82.

22    Van Assche, K., et al. (2014). Evolutionary Governance Theory: An Introduction. Heidelberg, New York, Dordrecht, London: Springer, p. 5.

23    Council of the European Union (2014). Council Conclusions on Participatory Governance of Cultural Heritage., p. 1.

24    DG Education, Youth, Sport and Culture (2018). Participatory Governance of Cultural Heritage: Report of the OMC (Open Method of Coordination) Working Group of Member States Experts.

of participatory governance that should be developed stems from the relation-ship between culture, to which heritage sector usually belongs, and in the next stage, gradually includes other social systems.

When managers strive to build participatory governance structures that are ef-fective and balanced, all actors should first discuss and share the response to the question "Who owns heritage?" and "Is heritage a common good?" By a consen-sual agreement, partners can construct a firm basis for good heritage governance. The heritage sector community is often too shut-up in its expert vocabulary that other actors hardly understand it. So, heritage governance needs efficient "inter-pretation" to be understandable to the "dominant" social systems.

Heritage actors should bear in mind that the present distribution of powers has evolved a long time and cannot be changed overnight. There are limitations to the participatory governance – it is not a panacea for every clash of interest. Let us briefly name only two – under the guise of civil society seemingly working on behalf of heritage, an array of particularistic or other contra-heritage inter-ests may hide. The second, even more common and dangerous practices emerge when dominant actors, such as a public authority, impose rules that limit the participation of marginal actors by only informing and consulting them without empowering them to participate in decision-making fully.[25]

In comparing the authoritarian and participatory model of governance, there are the following differences that come under consideration:

The primary concern of the authoritarian model is to command and control, to some degree to educate and inform the allegedly incompetent public. The par-ticipatory model aims at developing a community-driven approach to heritage management through a structured dialog and bottom-up civic involvement.

The authoritarian model is mostly implemented at the state level and per-formed by national heritage authorities or, in some cases, delegated to regional and local authorities. As a rule, the closer the authority is to the local level, the better the opportunities for meeting the heritage needs because heritage is always in one way or another rooted in a territory. Within a fully-fledged participatory model, different constellations of non-governmental actors from civil society, business, academia, professionals, and residents get involved in the whole cycle of heritage management from the consensus-based planning, inclusive decision-making, implementation which usually comprise public her-itage interpretation, and evaluation of impacts of management.

The principal operational mode of the authoritarian model is issuing orders and rules while the decisions are taken behind closed doors. In the participatory model, actors work jointly in the form of live or virtual meetings, boards, com-mittees, workshops, conferences and the like, and decisions are taken mutually.

The only advantage of the first model is that the decisions are taken on a com-paratively short notice, while in the second model, negotiation and collabora-tion may take time before stakeholders reach a consensus.

In the authoritarian model, options for rectifying adverse decisions are limited to administrative and juridical procedures where the non-authoritarian part is usually in a weak position, and the path to justice can be long, costly, and ex-haustive. Negative results of heritage policies can be rectified through change of political powers after the elections. Generally speaking, political parties' pro-grammes rarely address heritage concerns, if at all, so voters have limited op-tions in this regard. In the fully developed participatory model, the mechanisms for resolving a conflict of interest and consensus-building are incorporated in the negotiation process and corrections are possible through monitoring and mid-term evaluation.

In the authoritarian model, the overall responsibility is centralised in the her-itage authority bodies, and the responsibility of individual decision-makers (politicians, officials) is often blurred. In the participatory model, responsibility is decentralised and shared. However, because of public control, the responsi-bility of individual actors is more transparent.

So finally, the participative model brings more benefits to heritage than the authoritarian one because the management is more in tune with stakeholders' needs, the civic engagement develops pride in heritage and a sense of belonging to the heritage place strengthens. Participation bonds people closer together while the project unwinds, whereas the heritage community that sustains it grows and gets stronger.

## 3.2   Holistic approach to heritage policies, strategies, and interventions

The holistic strategic approach incorporates innovative concepts of partic-ipative heritage governance. As a logical consequence of participative gov-ernance, the attention of stakeholders involved, including heritage experts and administration, shifts from material objects representing built and other tangible heritage to people that are connected to or are interested in heritage. As already explained above, participation leads to a shared responsibility to-wards heritage.

Another essential factor that needs to be elaborated is a cross-sectoral approach which lies at the core of holistic heritage policy. I have discussed elsewhere what benefits the integration of cross-sectoral, multi-stakeholders, and multilevel concerns bring to heritage policy.[26] The holistic heritage policy model was first developed in the case of the European Cultural Heritage Strategy for the 21st

European Commission: Brussels, p. 27. Available online: https://publications.europa.eu/en/pub-lication-detail/-/publication/b8837a15-437c-11e8-a9f4-  01aa75ed71a1/language-en/format-PDF/source-search.

25   In the theory of civic participation, such superficial and hollow tokenism is well known. See Arn-stein, S. R. (1969). A Ladder of Citizen Participation. In: Journal of the American Planning Associa-tion, vol. 35, no. 4, pp. 216-224.

26   Radej, B., Pirkovič, J., Paquet, P. (2018). Smart Heritage Policy. In Innovative Issues and Approaches in Social Sciences, no. 11/1, pp. 57-70. Available online: http://www.iiass.com/pdf/IIASS-2018-no1-art4.pdf.

Century (Strategy 21).[27] The model can be reproduced in other situations and at other levels, as the Slovenian Cultural Heritage Strategy 2018–2016 proves[28].

Both strategies introduce broader heritage goals in three vertical priority components: social, developmental, and knowledge one. The components represent three main social domains where trends and policies influence heritage to the highest degree. As a general rule, a policy intervention produces direct impacts in the intervening sector. Besides, some interventions in one sector may impact activities in other domains. The fact is that policy measures, such as development policies, climate-change strategies, education and research programming, spatial planning policies, fiscal measures and subsidies schemes pertaining to social, development or knowledge domains, impact the heritage sector. The same is true for heritage interventions: they influence other domains as well, although the upper level of dominance considers these effects as ephemeral and usually not accounted for, while at the local levels, these influences contribute at least to the attractiveness of the location and the quality of life. If heritage policy-makers do not consider two-way, cross-sectoral, indirect impacts already in the programming stage, they may not take advantage of them, and in the worst case, these impacts may cause severe damage to heritage. It is therefore crucial to map cross-sectoral impacts in the planning stage, develop appropriate indicators, and perform monitoring and evaluation procedures to measure direct and indirect heritage-related impacts effectively.

Holistic heritage strategies and policy measures should promote heritage management to implement these measures by using participatory governance tools in heritage identification, preservation, planning, interpretation, by encouraging citizens and local authorities to take action for the benefit of their heritage. Tools for activating stakeholders take the form of public debates, training, visits, exchange of good practice, and other activities that make heritage more accessible. Such activities pertain to the social strategic domain because they aim at goals of good governance, participatory management, social inclusion, social well-being, quality of life, and preservation of collective memory.[29]

The use of heritage resources for sustainable development pertains to the development domain. The strategic measures that benefit heritage management should, among others, enable the combination of different incentives (grants, tax concessions, etc.), develop solutions that economically benefit heritage and heritage community from spin-offs from tourism and other heritage-related business produces, and encourage the use of traditional knowledge and practice, and the re-use of heritage. Such heritage management follows the strategic development goals of prosperity, draws upon heritage resources, increases the quality of life in harmony with the cultural and natural environment, adheres to

the principles of integrated conservation, and increases the re-use of heritage.[30] Within the knowledge strategic domain, the role of heritage management is to integrate different forms of knowledge and thus empower the position of less-informed stakeholders by offering them education in heritage skills and expertise, by supporting awareness-raising among different publics about heritage opportunities, by offering technical assistance to heritage managers, local communities, and civil servants about planning and management tools, and by supporting research in new forms of management adapted to specific needs and expert studies for relevant technical solutions. The strategic goals that such activities aim at are: fostering a knowledge society, transmitting and sharing heritage knowledge, raising awareness about heritage values, ensuring stakeholders access to lifelong learning, and supporting heritage research.[31]

### 3.3    Legal instruments supporting heritage management

Finally, I can lay out some issues that national legal instruments should cover when defining heritage management rules and regulations. The following list is, of course, not all-inclusive and legislation should adapt to specificities of the constitutional system in a country. My proposals cover the following goals:

1.    To define the legal framework for developing heritage strategies and heritage management plans.

2.    To distribute heritage management power enacting the principle of shared responsibility by:

➥    Defining the role of heritage authority (elected politicians and administration) vis-à-vis heritage management structures and giving both administration and management bodies mandate to act in their respective areas of competence, especially in preparing and implementing management plans;

➥    Giving the appropriate financial and human resources, as well as time for participation among stakeholders to arrive at a consensus (defining procedures for consensus-seeking).

3.    To enable adaptive management practices, for example by:

➥    Defining the links between strategic and management planning on the one hand and between management plans and spatial plans on the other;

➥    Strengthening the role of monitoring and evaluation of impacts on beneficiaries and broader society that are produced by strategic/management measures (learning implication of management);

27  Committee of Ministers of the Council of Europe (2017). Recommendation of the Committee of Ministers to Member States on the European Cultural Heritage Strategy for the 21st century. Available online: https://rm.coe.int/16806f6a03. See also a special webpage dedicated to Strategy 21, https://www.coe.int/en/web/culture-and-heritage/strategy-21.

28  Ministrstvo za kulturo (2018): Strategija kulturne dediščine za obdobje 2018-2026 (osnutek). http://www.mk.gov.si/fileadmin/mk.gov.si/pageuploads/Ministrstvo/Zakonodaja/Predpisi_v_pripravi/2018/Strategija_KD_2018-02-19.pdf

29  These are six out of eight social challenges as defined by Strategy 21.

30  These are four out of eight development challenges as defined by Strategy 21.

31  These are five out of eight knowledge challenges as defined by Strategy 21.

➔ Supporting, and not penalising the management of change.

**4.** To nurture the sustainability component in heritage management by:

➔ Integrating social, economic and environmental concerns in heritage strategies and management plans;

➔ Ensuring that legal provisions in non-heritage sectors underpin heritage management and that other sectoral policies take heritage into account.

| 4 | **Conclusion**

The main conclusions of the research are as follows:
Culture and heritage have a role to play in developing shared values, worldviews, communication, and the ethical platform for living together.
From this realisation, the next important lesson emerges, namely that the role of international and the national legal provisions is limited mostly to securing an administrative and organisational framework for heritage management.

National authorities have a double role to play in heritage management: their obligation is to codify aspects of the national heritage management system and to play an active role in the everyday management of statutory protected heritage sites.

The heritage sector can empower itself from within. So, it needs to build on the knowledge accumulated through long-term experiences with what people value, how they get actively involved in the community, and how to use heritage knowledge as a form of social capital.

Heritage knowledge and associated social skills should enable the heritage sector and heritage communities to enter more confidently into cross-sectoral cooperation in defining shared development goals, policy measures, and interventions that benefit heritage.

From the practical point of view, heritage sector can realise new ways and means towards participatory governance and a holistic approach to heritage policies, strategies, and interventions by building cross-sectoral partnerships, by integrating different administrative levels (national, regional, municipal), and, first of all, by working hand in hand with heritage communities that take care of heritage at the local level.

ŠPELA SPANŽEL

# Managing Cultural World Heritage in Slovenia: Common Denominators, Daily Challenges, Lessons Learnt and Opportunities to be Shared

**SUMMARY**

*The paper centres on the issue of the management of heritage as one of the most important factors, equally affecting the physical state of heritage in question, as well as demanding an active involvement of numerous individuals, groups, or communities that form what is known as a management system. It draws upon the recent experience with management of two World Heritage Sites in Slovenia, both in the cultural heritage category, which are integrally connected to their surroundings and therefore illustrate a dynamic relationship heritage plays in a wider spatial and community context. Moreover, what is recognised as an added value and goes beyond a single domain, presents a difficulty for the institutional framework and respective authorities.*

*Although the concept of management is well-known and has been established in professional circles across decades, it is still a challenge on institutional, decision-making, and policy levels. Since the adoption of the World Heritage Convention and the establishment of the World Heritage List, which is continuously evolving and steadily growing in numbers, the States Parties to the Convention face an increasing number of challenges that require careful, expert-based deliberations and long-term, inclusive approaches. The management of World Heritage stands as an example, while the philosophy, mechanisms, and tools behind it apply to heritage in general. Critical remarks and questions posed in the paper, serve to turn attention and provoke, in order to conclude with a way forward.*

slovenia.info / Miran Kambič

# *Upravljanje kulturne svetovne dediščine v Sloveniji:*
## *skupni imenovalci, vsakodnevni izzivi, pridobljene izkušnje in izmenjava priložnosti*

**POVZETEK**

*Prispevek se osredotoča na vprašanje upravljanja dediščine kot enega najpomembnejših dejavnikov, ki enako vplivajo na fizično stanje obravnavane dediščine, pri tem pa zahtevajo aktivno vključevanje številnih posameznikov, skupin in skupnosti, ki oblikujejo tako imenovani sistem upravljanja. Temelji na nedavnih izkušnjah z upravljanjem dveh območij svetovne dediščine v Sloveniji, obeh v kategoriji kulturne dediščine, ki sta integralno povezani z okolico in tako ponazarjata dinamični odnos, ki ga dediščina vzpostavlja v širšem prostorskem in skupnostnem kontekstu. Kar je bilo prepoznano kot dodana vrednost in presega eno samo domeno, pomeni težave za institucionalni okvir in pristojne organe.*

*Čeprav je koncept upravljanja dobro poznan in je v strokovnih krogih uveljavljen že več desetletij, še vedno predstavlja izziv na institucionalni ravni ter na ravni odločanja in politik. Od sprejetja Konvencije o svetovni dediščini in vzpostavitvi Seznama svetovne dediščine, ki se nenehno razvija in postaja vse številčnejši, se države pogodbenice pri izvajanju konvencije soočajo z vse večjimi izzivi, ki zahtevajo skrben in strokoven premislek ter dolgoročen, vključujoč pristop. Upravljanje svetovne dediščine je podano kot primer, medtem ko se filozofija, mehanizmi in orodja nanašajo na dediščino na splošno. Namen kritičnih pripomb in vprašanj, ki jih odpiramo v tem prispevku, je, da bi na ta vprašanja opozorili, o njih sprožili razpravo ter na tej podlagi opredelili tudi nadaljnje korake.*

## 1 Introduction

This paper is an attempt to make a synthesis of the experience with the World Heritage properties in Slovenia, namely two cultural transnational properties inscribed on the World Heritage List in 2011 and 2012. Additionally, it is closely related with a current nomination project to be submitted to the World Heritage Centre shortly, i.e. another cultural serial property with (still largely) unresolved management issues, and should – hopefully – direct us to what is usually understood as a policy.[1]

Ongoing implementation of an effective and sustainable management system[2] in line with the requirements of the World Heritage Convention[3] proves to be a highly complex and demanding task[4]. It involves balancing the dynamic relationship between institutions directly responsible for heritage conservation, national and local authorities involved in the decision-making processes and financing, as well as communities onsite, and international partners.[5] This undertaking truly becomes successful only with competent and enthused managers!

Although Slovenian colleagues might be acquainted with the sites and state of affairs in question, there is a need for further sensitisation and continuous exchange within relevant international fora. The fact that the contribution focuses

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1. The text is written from the position of the appointed Word Heritage National Focal Point, responsible for culture, and on the basis of expert experience with several nomination projects, involvement in management processes, as well as implementation of the World Heritage Convention on the policy level.
2. ICCROM; ICOMOS; UNESCO World Heritage Centre (2013). Paris, Managing Cultural World Heritage Manual, Paris: UNESCO, 2013: https://whc.unesco.org/en/managing-cultural-world-heritage/.
3. The Convention concerning the protection of the world cultural and natural heritage (World Heritage Convention in short) was adopted by the General Conference of UNESCO in 1972 and has since became one of the most universally recognised legal instruments with 193 States Parties (as of 31 January 2017). https://whc.unesco.org/en/convention/.
4. Management is among the most common factors affecting the state of conservation (SOC) of properties inscribed on the World Heritage List, and can have both negative and positive impact on the values (OUV). The report on the state of conservation of 166 World Heritage properties under consideration in 2019 puts a management system / management plan (i.e. the lack of it or being inadequate) in the first place among the threats affecting World Heritage properties globally. Lately, the management of properties in urban settings and connected to urban development and planning came to the fore. Cf. document WHC/19/43.COM/7. Available online: https://whc.unesco.org/en/sessions/43COM/documents/.
5. The World Heritage Centre started the initiative to unite managers of World Heritage properties around the globe, allowing them to exchange views and to gain better understanding of the procedures under the World Heritage Convention. In 2019, already the third World Heritage Site Managers Forum took place in Baku (with an active Slovenian representation for the second time). Available online: https://43whcbaku2019.az/en/forums/2.

on World Heritage List[6] does not imply the principle questions being limited only to globally valued and officially designated sites. To the contrary, not only the principles and approaches but also particular tools introduced on the basis of the World Heritage Convention prove to be of great value for heritage safeguarding in the broader sense. The emphasis given to heritage values, however, requires them to be legible onsite. Thus, we will touch upon issues of presentation and interpretation, all closely linked to management as such.

People dealing with World Heritage know that the actual work with the properties starts after the inscription; and what was before a highly motivated and time limited nomination project, usually with a strong national political dimension, changes dramatically. When the celebrations, which also include predominantly positive media coverage, are over, site management becomes a demanding daily routine, work that needs to be performed often without much outside support, within the established national and local realities and with small, very gradual steps. Without a vision, much patience and resilience, a sense for co-operation and openness for new endeavours, management can be all about constraints and obligations, and finally about finances. Luckily, the two management authorities this paper refers to, feel very strongly about their World Heritage they are conserving for all of us and for the future. They were able to develop fine dialogue with local communities and co-operation with sister organizations, they succeeded to find a good-enough (not optimal) status within the state public institutions network, they attract different publics from specialist and researches, focused visitors and school groups. With the help of a new visitor infrastructure they were – or are about to be – given much needed impetus for presentation and interpretation; all in order to present the story of the Outstanding Universal Value[7] that justified the inscription on the World Heritage List. And more specifically, they build upon what is their specific value that also differs them from all the other similar properties worldwide. Both World Heritage properties span beyond the pure culture category, with excellent potential and development possibilities. Nevertheless, exactly what seemed as an added value by experts at the time of the inscription, has proven to be difficult to settle on the formal level of responsible ministries and local authorities – even if it seemed completely understandable, if not self-evident. Properties, their character, and management in particular, are still greatly appreciated with the World Heritage Centre as exemplary.

## 2 | Ig Pile Dwellings in Ljubljansko Barje in Slovenia

The inscription of the prehistoric pile dwellings in the six Alpine countries[8] followed an extensive scientific research, cataloguing and finding common grounds for the convincing justification of this pilot serial nomination of the precious underwater archaeological heritage. Furthermore, an appropriate framework for future co-operation taking into account various legal systems, institutional capacities, and levels of responsibilities of the involved partners within the management system had to be defined well-ahead the submission of the nomination file. Between 2007 and 2010, Switzerland perfectly coordinated the process at the international level; and this country took the biggest burden for the functioning of the International Coordination Group, supported by a permanent Secretariat financed now by all the participating countries respectively. In Slovenia, a straightforward situation concerning protection (both under cultural and natural heritage systems) and management (establishment of a landscape park under the Government) allowed participating experts, institutions, as well as two ministries to fully and optimistically engage in the project.



**Fig. 1:** *Water is the basic element in the area of the Landscape Park Ljubljansko Barje, where the Ljubljanica River and its inflows like the Iščica, depicted here, have shaped the landscape over the centuries. (Photo by: Branko Čeak, Source: Landscape Park Krajinsko Barje)*

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6    States Parties that have adhered to the World Heritage Convention can identify and nominate properties in their national territory to be considered for inscription on the World Heritage List. They are expected to protect the World Heritage values of the properties inscribed as part of the international community. Available online:
     https://whc.unesco.org/pg.cfm?cid=246, https://whc.unesco.org/en/list/.

7    Outstanding Universal Value (OUV) is a concept embodied in the World Heritage Convention with relation to the World Heritage List and is the main requirement for sites to be included in the list. Available online: https://whc.unesco.org/en/criteria/.

8    "Prehistoric Pile Dwellings around the Alps" (Austria, France, Germany, Italy, Slovenia, Switzerland), transnational property inscribed on the World Heritage List in 2011 under criteria (iv) and (v). This serial property of 111 small individual sites encompasses the remains of prehistoric pile-dwelling (or stilt house) settlements in and around the Alps built from around 5000 to 500 B.C. on the edges of lakes, rivers or wetlands. Excavations, only conducted in some of the sites, have yielded evidence that provides insight into the life in prehistoric times during the Neolithic and Bronze Age in Alpine Europe and the way communities interacted with their environment. 56 of the sites are located in Switzerland. The settlements are a unique group of exceptionally well-preserved and culturally rich archaeological sites, which constitute one of the most important sources for the study of early agrarian societies in the region. Available online: https://whc.unesco.org/en/list/1363. Slovenia has two component parts, comprising nine archaeological remains in two groups, entitled "Ig Pile Dwellings on Ljubljansko Barje in Slovenia".

**Fig. 2:** *A reminder of the World Heritage status next to the popular spot for locals. Information board with explanations on the pile-dwelling settlements, hidden under the fields and with their locations not exactly revealed. (Photo by: Dejan Veranič, Source: Landscape Park Krajinsko Barje)*



**Fig. 3:** *Drawing of the pile-dwelling settlement (Atelje Ostan Pavlin, Project documentation "Na kolih", Source: Ig Municipality)*





From the start, the story of the prehistoric settlers living in their wooden dwellings on the shores of lakes and rivers was not limited to the World Heritage nomination project. In order to attract communities, enhance their identification and respect of this often-hidden heritage, and also to contribute to discussions on scientific issues which will be important for the coming decades, a separate visual identity was developed, alongside with promotional materials. The palafittes website[9] is continuously active; it is intended for informing the public and used for experts' exchange and the latest information on locations and findings are posted with limited access. The logo is being used for events raising awareness of the pile dweller culture(s) from Austria to Switzerland and Germany to France, Italy, and Slovenia.

In Ig, cultural layers are safely hidden underground, in the mid of agricultural landscape,[10] where only expert guides and technical gadgets can help this heritage come alive in the natural environment. Visitors can visit the archaeological evidence housed in several museums or join one of the thematic events organised yearly. Not only contemporary presentation will be possible with the new interpretation centre and the necessary visitors' facilities in the centre of the town of Ig (the project financed with European Funds is to be finished in 2021);[11] visitors will be able to experience prehistory in a model pile-dwellers settlement in the close vicinity of the original underground prehistoric remains.

It has been quite difficult to reconcile two legal systems of protection – the natural and cultural heritage one – and assure the systematic support for the outstanding World Heritage. The Landscape Park Ljubljansko barje as a public institution under the Ministry of the Environment conserves cultural heritage

primarily with measures for conserving natural values and within the valid 10-year Management Plan. The document contains a chapter dealing specifically with the management of the World Heritage site in question, together with a list of well-defined and co-ordinated activities, responsible institutions, and within a set financial framework. This national management plan is in line with the International Management Plan 2019–2023, prepared by the countries of the inscribed World Heritage serial property "Prehistorical Pile Dwellings around the Alps" and thus contains a variety of activities from scientific research, promotion to protection on local, regional, national, and international levels. At the same time, the Ministry of Culture with its Institute for the Protection of Cultural Heritage assumes the responsibility for archaeological heritage in particular. Apart from the systematic monitoring, research and activities conducted by the Institute's experts and aimed at conserving the site, the Ministry finances all World Heritage activities of the Landscape Park on the basis of a yearly contract.

**Fig. 4:** *Visualization of the interpretation centre Ig (Atelje Ostan Pavlin, Project documentation "Na kolih", Source: Ig Municipality)*

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9   https://palafittes.org/homepage.html.

10  http://www.ljubljanskobarje.si/en/unesco-prehistoric-pile-dwellings-around-the-alps/visit-unesco-pile-dwellings.

11  The initial project proposal built upon several seminars, workshops, and an international conference on the presentation of archaeological heritage, geared also by an active involvement of the local community and the public institution. The so-called "Na-kolih" solution encompasses an area equally important for nature and culture safeguarding. Available online: https://eu-skladi.si/en/in-focus/news/european-funds-for-interpretation-of-biodiversity-and-heritage-of-pile-dwellings-in-the-ljubljana-marshes.

### 3 | Heritage of Mercury in Idrija

Two biggest Mercury mines in the world[12] tell the story of the Mercury ore production, trade, and its contribution to the global economy, as well as the story of miners in the mining towns Almadén (Spain) and Idrija (Slovenia). Industrial heritage in Idrija with its system of shafts and pits, hidden deep under the entrances from the surface, with connected buildings and evident machinery, rich movable heritage and important intangible features still clearly testifies of the magnificent past. The town's character remains to be industrial and built upon the 500 years tradition of mining, nonetheless the current industry in the town and its surroundings is high-tech, yet respectful of the achievements of the past.

The Centre for the Management of Mercury Heritage[13] (established by the Government in 2011) is responsible for the co-ordinated management of the World Heritage property that has several owners and managers. The Centre carried out a huge investment (supported from EEA funds), that is the renovation of a smelting plant complex which now houses contemporary interactive exhibitions and acts as an original site telling the story of a particular stage in ore production. The Idrija Municipal Museum (responsible for the movable and intangible cultural heritage), the Idrija Municipality (owners of some industrial complexes), and the Centre (appointed manager of the state-owned properties) form a solid institutional network that is complemented by individual property owners.



*Fig. 5: The renovation and adaptation of the Idrija smelting plant was a significant challenge in terms of expertise and financing. This cultural monument was one of the crucial parts of the Idrija Mercury mine that has not been renovated and open to public until the 1st phase of reconstruction with the support of 1.7 million EUR EAA grant took place. (Photo by: Tatjana Dizdarevič, Source: Idrija Mercury Heritage Management Centre)*

12  "Heritage of Mercury. Almadén and Idrija" (Slovenia, Spain) was inscribed on the World Heritage List in 2012 under criteria (ii) and (iv). The property includes the mining sites of Almadén (Spain), where mercury (quicksilver) has been extracted since antiquity, and Idrija (Slovenia), where mercury was first found in AD1490. The Spanish property includes buildings relating to its mining history, including Retamar Castle, religious buildings, and traditional dwellings. The site in Idrija notably features mercury stores and infrastructure, as well as miners' living quarters, and a miners' theatre. The sites bear testimony to the intercontinental trade in mercury, which generated important exchanges between Europe and America over the centuries. Together they represent the two largest mercury mines in the world, operational until recent times.
13  http://www.cudhg-idrija.si/en/.



Similar to the pile-dwellings case, Slovenia is part of a transnational project; therefore, an International Coordination Committee responsible for harmonised action is in place. Apart from communicating the OUV of the property as a whole, the Committee tries to encourage local and international co-operation that builds upon the World Heritage status and takes advantage of the growing interest for industrial heritage tourism. Both the Slovenian and Spanish site managers' activities span from daily maintenance and repair of technical machinery on display, monitoring of the state of the industrial complex visited by tourists from around the world, working together with the research and scientific institutions to further knowledge on Mercury, designing visitors programmes with tour operators, as well as co-operating with the local, national authorities and contributing their experience and practices within international fora. Similarities and differences related to the acquired World Heritage Status unite these two relatively small municipalities located some 2200 kilometres apart.

*Fig. 6: The permanent exhibition From Ore to Mercury Drops was inaugurated in 2017 and has attracted numerous visitors to Idrija since. (Photo by: Stane Jeršič, Source: Idrija Mercury Heritage Management Centre)*

It took years to convince decision-makers what the complexity of the site meant and that the underground layers of the Mercury mine could not be considered without the historical industrial buildings in the town cared for by the Mine Company and the Municipality for years. Just as much as it is impossible to isolate the mining complex from the movable cultural heritage, housed in and around the Municipal Museum. It also means that activities, responsibilities and financing of two different governmental sectors – that is the Ministry responsible for cultural heritage and the one responsible for economic development – and tourism

**Figs. 7:** *A unique liquid metal, Mercury, was significant for industry, trade, science, and medicine. (Photos by: Matej Peternelj, Source: Idrija Mercury Heritage Management Centre)*

need to be reconciled and directed towards the common goal. Even the heritage expert community did not stand strong for the values embodied in this special site and the professional expert associations missed the opportunity to emphasise the meaning of long-term and integrated heritage management when the Minister responsible for culture tried to cut the financing of the Centre a couple of years ago. The formal institutional framework and shared responsibilities have survived but the state subsidy for the site remains quite limited.

### 4. For comparison: Ljubljana, the capital designed by Jože Plečnik

Similar concerns as described in the two cases above are connected to the management of architectural and urban heritage of the 20th Century within a living city, a functioning capital, and an increasingly growing tourist destination. Slovenia is in the final stages of preparing the nomination file of the selected works the architect Jože Plečnik (1872–1957) designed for Ljubljana, which left such an imprint on the city that we now call and value the city as "Plečnik's Ljubljana".[14] The main values of Plečnik's approach are that he succeeded in reshaping the city with small interventions and larger urban or landscape arrangements in an already built-up environment, thus bringing out its hidden features and giving the historical contexts new meanings and functions.



**Fig. 8:** *Innovative and contemporary means of promotion (Photo by: Tatjana Dizdarevič, Source: Idrija Mercury Heritage Management Centre)*



**Fig. 9:** *A bridge has been transformed into a square on the river, with the pillars that suggest a market hall and mark the former shops on the bridge. The Cobbler's Bridge is one of the newly erected bridges on the Ljubljanica River by the architect Jože Plečnik. (Photo by: Matevž Paternoster, Source: Documentation of the nomination file for inscription on the World Heritage List)*

14   https://www.ljubljana.si/assets/Uploads/Plecnikova-Ljubljana2.pdf.

**Fig. 10:** *Archaeological re-mains were revitalized as a green park, offering a relaxing stroll and a reminiscence of the Roman town Emona. (Photo by: Urša Purkart, Source: Doc-umentation of the nomination file for inscription on the World Heritage List)*



**Fig. 11:** *Distinctive architec-tural expression, diversity of meanings and functions, re-vealing the historical context and creating a town in human scale – values that exemplify Plečnik's Ljubljana. (Photo by: Irena Vesel and Tjaša Travižan, Source: Documentation of the nomination file for inscription on the World Heritage List)*

**Fig. 12:** *A bustling capital to be re-discovered by its inhabitants and visitors alike. (Source: Doc-umentation of the nomination file for inscription on the World Heritage List)*

Some initial challenges that have burdened the nomination process from the start remain even for the future management activities. In particular, the own-ership of individual component parts and their legal status poses great chal-lenges due to the mix of national and city authorities' ownership and manage-ment responsibility. When insisting on the intrinsic values of the site, we have to acknowledge the contemporary needs and allow for the appropriate urban development to continue. We value this heritage as being timeless at multiple levels – first at the tangible one with the use of architectural elements and types of classical architecture from the Antiquity to the Renaissance, even ancient Egyptian to Eastern architectural traditions. The second level is even more significant in the sense of the intangible values that Plečnik's Ljubljana has to offer to diverse generations who discover it anew and enjoy its beau-ty, human scale, and balance in space. The architect's interventions dating back to the 1930s were designed for citizens of the newly established national capital of the time. The latest architectural interventions (especially the mod-ernisation of infrastructure, introduction of pedestrian and cycling routes in the centre and alongside the Ljubljanica river) preserve this tradition, just as much as they respond to the contemporary needs. So, to find the right bal-ance, an effective, co-ordinated, and inclusive management is a prerequisite and our shared responsibility.

Is it then possible to breach the antagonism between the Municipality of Lju-bljana and the responsible Ministry, persuading them to assume their share of responsibilities and to work together in close partnership? Have we finally learned enough to understand why financial questions should not be the pre-dominant factor when looking for the best possible and long-term realistic solutions for the sake of integrated heritage management? In addition, why the interest and care of the partners should span beyond their immediate areas of responsibility and sometimes only big gestures can pave the way to the future?

## 5. Conclusion

Both good and challenging examples from Slovenia show us that we can ben-efit from tackling such complex and interconnected issues with the necessary attention, inclusive, trans-sectoral and multi-level approach and with the aim to arrive at well-informed and consensus decisions. Cultural heritage is a val-ue *per se* but then again, the safeguarding of its material carrier is often not a straightforward and secluded endeavour. To the contrary; it implies gradual steps forward, learning much along the way, improving ourselves at different levels, opening up to new ideas, exchanging information with partners, per-forming our daily work with professional ethics, and so on.

The knowledge and experience that can guide us towards designing, plan-ning, and implementing appropriate management activities are available. The challenges are – in my opinion – to translate them to the level of policies, all already rooted in relevant international conventions and standard-setting mechanisms. In the light of the upcoming 50th anniversary of the World Heri-tage Convention and the planned reform of the World Heritage List nomination process,[15] the priority is once again set strongly on the conservation issues; and management is, clearly positioned at their core. As the contemporary challeng-es placed upon heritage safeguarding prove, Slovenia is not exempt from the global situation and should continue to benefit from the international commu-nity. World Heritage experience can lead the way and stand as an example for setting the priorities and actions to benefit heritage and beyond.

15  https://whc.unesco.org/en/sessions/43COM/documents/ Document WHC/19/43.COM/18, deci-sions under 5, 8, and 12.

slovenia.info / Jošt Gantar

NATAŠA KOLENC

# Revitalizing Historic Buildings through Public-Private Partnership Schemes –
## Rihemberk Castle Pilot Project

SUMMARY

*Rihemberk Castle represents one of four pilot cases included in RESTAURA project – Revitalizing Historic Buildings through Public-Private Partnership Schemes, co-financed through Interreg Central Europe programme in the years 2016¬–2019. The project was supported to develop and test useful models for Public-Private Partnership (PPP) implementation in revitalization of historic buildings in Slovenia and other Central European countries.*

*Rihemberk Castle, the pilot case chosen in Slovenia, is one of the mightiest and oldest castles in the country. It is located in Branik, in the Municipality of Nova Gorica (West Slovenia). The castle is owned by the Municipality of Nova Gorica, a local self-government body.*

*Rihemberk is undeniably culturally significant and has an explicit development potential. Nevertheless, it was abandoned and closed for public for decades. The reasons were similar as for many other built heritage sites in Central Europe, also owned by public institutions: the lack of a stable, long-term development vision, the lack of money for restoration and revitalization, and the lack of knowledge in planning, designing, financing, building, marketing and other connected sectors, together with political reasons, caused long-term neglect of many built heritage sites.*

*The RESTAURA project plan and instructions helped the Municipality of Nova Gorica to go through an efficient preparation process for castle restoration and revitalization – with key stakeholders' involvement, determination of the future castle use, technical documentation and legal and financial analyses preparation to make the castle ready for further development steps, including financing and revitalizing the ones using PPP schemes. Even though RESTAURA did not include any investment finances, it stimulated and wisely directed (relatively) small financial investments from different sources, directed to minimal improvement and protection of cultural monument structures, but also programmes for visitors. This enabled the castle to open its door for the public in 2017 and keep on as a live, fascinating and desiderate culture heritage site. Municipality of Nova Gorica's experience with Rihemberk Castle can be a useful example for other public institutions to revitalise and manage their built heritage in a more sustainable way.*

# *Revitalizacija zgodovinskih stavb s pomočjo shem javno-zasebnega partnerstva –*
## *pilotni projekt Gradu Rihemberk*

POVZETEK

*Grad Rihemberk je eden od štirih pilotnih primerov, vključenih v projekt RESTAURA – Revitalizacija zgodovinskih stavb s pomočjo shem javno-zasebnega partnerstva, ki se sofinancira v okviru programa transnacionalnega sodelovanja Interreg Srednja Evropa v letih 2016–2019. Projekt podpira razvoj in testiranje koristnih modelov izvajanja javno-zasebnega partnerstva pri revitalizaciji zgodovinskih stavb v Sloveniji in drugih srednjeevropskih državah.*

*Grad Rihemberk, ki je bil izbran kot pilotni primer v Sloveniji, je eden najmogočnejših in najstarejših gradov v Sloveniji. Grad leži nad Branikom, v Mestni občini Nova Gorica (zahodna Slovenija), ki je kot lokalni samoupravni organ tudi lastnica gradu.*

*Rihemberk je brez dvoma spomenik kulturnega pomena in ima znaten razvojni potencial. Kljub temu je bil opuščen in več desetletij zaprt za javnost. Razlogi za to so bili podobni kot pri drugih območjih grajene dediščine v Srednji Evropi, ki so v lasti javnih ustanov: pomanjkanje stabilne, dolgoročne razvojne vizije, pomanjkanje denarja za obnovo in revitalizacijo, pomanjkanje znanja iz načrtovanja, oblikovanja, financiranja, gradbeništva, trženja in drugih povezanih področij, vključno s političnimi razlogi, ki so povzročili dolgoročno zanemarjanje številnih območij dediščine.*

*Načrt in navodila, pripravljena v okviru projekta RESTAURA, so Mestni občini Nova Gorica pomagala pri učinkoviti pripravi prenove in revitalizacije – z vključevanjem ključnih deležnikov, določitvijo prihodnje rabe gradu, tehnično dokumentacijo in pravno-finančno analizo, da bi grad tako pripravili za nadaljnje korake v razvoju, vključno s financiranjem in revitalizacijo ob uporabi shem javno-zasebnega partnerstva. Čeprav projekt RESTAURA ni vključeval investicijskih sredstev, je spodbujal in pametno usmerjal (relativno) majhne finančne investicije iz različnih virov, namenjenih minimalnim izboljšavam in varstvu kulturnih spomenikov ter tudi programov za obiskovalce. Tako je grad leta 2017 vrata znova odprl za javnost, kot živo, zanimivo in zaželeno območje kulturne dediščine. Izkušnje Mestne občine Nova Gorica z gradom Rihemberk lahko pomagajo drugim javnim ustanovam pri obnovi in upravljanju grajene dediščine na bolj vzdržen način.*

## 1    Introduction

The project Revitalizing Historic Buildings through Public-Private Partnership Schemes (acronym RESTAURA) was one of the projects co-financed through the Interreg Central Europe program in the period 2016–2019. Interreg Central Europe is a European Union (EU) cohesion policy programme that encourages cooperation beyond borders. It supports public and private organizations to work together across Central Europe to improve cities and regions in Austria, Croatia, Czech Republic, Germany, Hungary, Italy, Poland, Slovakia, and Slovenia.[1]

The funds in EU financial perspective 2014–2020 were concentrated in four fields, identified as the ones to need most support in order to reassure sustainable development in Central Europe: Innovation, Low Carbon policies, Culture & Environment, and Transport.

The RESTAURA project was funded inside the Culture & Environment field, under the priority Natural and Cultural Resources. This priority was concentrated in valuing the environment and culture in Central Europe by protecting and sustainably using natural and cultural heritage and resources that are subject to increasing environmental and economic pressures as well as usage conflicts.[2]

It was concepted as a reaction to the situation in Central Europe, especially in former socialist and communist countries, with many cases of built heritage in decayed condition and not enough financial and other sources available to preserve them. As described on the official project webpage, "the lack of accessible financial resources is one of the key problems for most governments in the protection and maintenance of their cultural heritage. This issue is of particular importance to the Central European region, where the turbulent history and the geopolitical reconfiguration resulted in a large number of neglected or abandoned historic buildings, which have been suffering from ongoing decay. These buildings are often connected to deprived areas with economic and social problems which require immediate intervention.

1    Interreg Central Europe programme 2014–2020 introduction. Available online: https://www.interreg-central.eu/Content.Node/home.html/.

2    Priority Natural and Cultural Resources description. Available online: https://www.interreg-central.eu/Content.Node/Environment.html.

RESTAURA project is aiming at identifying, testing, evaluating and promoting good practice on the use of Public-Private Partnerships (PPP) for the revitalisation of historical cities and buildings. PPP allows organisations to combine the unique assets and skills of the public and private sectors to protect heritage resources. With limited public resources available for this purpose (e.g. national and EU funds), the involvement of private financing and expertise through PPP is the only alternative to save and provide ongoing management to the unique built heritage of Central Europe. Until now, there have only been a few examples of PPP used in revitalisation projects within Europe, RESTAURA's aim is to promote a real change for the better in the use of PPP across Central Europe (innovation)."[3]

Slovenian Rihemberk Castle was included in the RESTAURA project as one of four pilot cases – four examples of cultural heritage sites in need of restoration and revitalization. It was joined by Bigatto palace pilot location in Buzet, Croatia, historical Salt Square and waterfront areas in Nowy Dwór Mazowiecki, Poland, and Konventna Residence in Bratislava, Slovakia.[4]

Despite Rihemberk's undeniable cultural significance and development potentials it was abandoned and closed for public for decades. The reasons were similar as for many similar built heritage sites in Central Europe, in many cases owned by public institutions: the lack of a stable, long-term development vision, the lack of money for restoration and revitalization, and the lack of knowledge in planning, designing, financing, building, marketing and other connected sectors, together with political reasons, which caused long-term neglect of much of built heritage.

Working on pilot cases was an essential part of RESTAURA project, with the primary aim to promote and include the PPP model in the built heritage revitalization sector – especially in Central Europe countries such as Poland, Slovakia, Croatia and Slovenia, where the PPP model in heritage revitalization had little or no practical implementation.

The cost of all activities performed for Rihemberk Castle inside RESTAURA project was 204,960.00 EUR (Municipality of Nova Gorica project partner's budget). Municipality's own participation was 30,744.00 EUR. The rest was financed by the European Regional Development Fund, under the Central Europe Transnational Cooperation Program 2014–2020. The whole budget of the project was 2,086,281.50 EUR, covering the activities of 11 partners in 4 Central European countries.[5]

3   RESTAURA project introduction. Available online: https://www.interreg-central.eu/Content.Node/RESTAURA.html.
4   RESTAURA project pilot locations description. Available online: https://www.interreg-central.eu/Content.Node/Pilot-leaflet-(ENG.-ver.).pdf.
5   RESTAURA project general information on project poster. Available online: https://www.interreg-central.eu/Content.Node/C.1.3.pdf.

Rihemberk Castle, a relatively large built heritage complex, was included in RESTAURA project as a pilot case to test the possibilities of public-private partnership schemes (PPP) implementation in built heritage revitalization in Slovenia. For years, the castle had a bad reputation as a hard case for restoration and revitalization, caused by its relatively big size, badly damaged structures and large amount of finances calculated to be necessary for castle's restoration. The unsuccessful attempts of the castle restoration and revitalization in previous decades were additionally discouraging



The castle is located on a hill above the village of Branik, between the Vipava valley and the Karst plateau. It is part of the Municipality of Nova Gorica, located in south-western Slovenia, bordering Italy. The owner of the castle is the Municipality of Nova Gorica, a local self-government body, which obtained the castle free of charge from the previous public owner, the Republic of Slovenia, on the basis of negotiations and the contract signed in 2013.

*Fig. 1: Rihemberk Castle, a culture heritage complex included in RESTAURA project as a pilot case in Slovenia. The view from south-west in 2017 (Photo: D. Bizjak).*

Rihemberk Castle, as many other historical buildings, represents an interesting "time capsule" telling stories of remote past, but also revealing the facts and realities Europe had to deal with in more recent history, up to present days. The castle, as we know it today, was probably built in the first half of the 13th century by lords of Rihemberk (Reiffenberg), a noble family of South Tyrolean descend, coming to Goriška region to serve Counts of Gorizia. Castle's beginning is

often connected with the year 1230, mentioned in written documents regarding Rihembergians in Goriška region.[6]

The medieval castle was not the first building standing on the hill Golac above the Branica valley: the location on the passage from the Vipava valley – a gateway to Central Europe, to Karst plateau and further towards the Adriatic Sea, was inhabited long before the arrival of Rihembergians. In the same location archeologists found remains of a prehistoric settlement dating back to years 1700–900 B.C., in late Bronze and Iron Age. The reasons why the prehistoric inhabitants of now Western Slovenia found the location attractive were probably the same as the reasons that made the first Rihembergians build their castle there in the Middle Ages: the place had a stable water source, it was quite easy to defend, and it provided a relatively safe retreat for its owners escaping from enemy tribes first or other invaders and enemies later. It also provided good visual control over surrounding territories and it enabled control of a passageway providing income from taxes and trade.

After the extinction of the Rihemberk noble family in 1371, the castle and its surrounding property were returned to Counts of Gorizia, higher feudal lords. Around the year 1530 Rihemberk Castle came into the hands of the Lanthieri family, marking the beginning of a new era which lasted for almost 400 years.

Throughout the centuries the Lanthieris changed the medieval fortress into a luxurious Renaissance and later Baroque palace, with residential buildings, a chapel, a great hall and a library, which made the castle known as a kind of a cultural centre of the area. The basic medieval fortification concept of the castle remained, together with the mighty castle tower erected in the late 13th century, integrated in the Renaissance, Baroque and later building transformations. The last major changes of the castle structures happened in the late 19th century, with the neo-gothic additions meant to give the old castle a more medieval appearance.[7]

The early 20th century brought two world wars, which influenced strongly the castle's future. The Great War marked the beginning of a difficult century for the Rihemberk Castle. As part of the Austro-Hungarian Empire fighting on the nearby Soča/Isonzo frontline with Italians, the castle was taken away from the Lanthieri family in 1915 to become a military hospital for Austro-Hungarian soldiers. Stone built structures of the castle remained mostly untouched, but most of the castle interiors, including furniture, the library, archives, paintings and other art objects were taken away, burned or permanently lost in other ways by the end of World War I.

After the war, the castle was returned to the Lanthieri family and used as a temporary residence of Lanthieri family members, coming there regularly from the nearby town of Gorizia/Gorica. That situation did not last long. With the beginning of World War II in 1941, the castle got the role of a military structure again, hosting occupying Italian and German soldiers. The end of World War II saw Rihemberk Castle almost completely destroyed, burned and mined by local

6   Sapač, I. (2011). Grajske stavbe v zahodni Sloveniji – Kras in Primorje (pp. 99–100). Ljubljana : Viharnik.
7    Ibid., pp. 102, 140–154.

Partisans in July 1944, after conflicts with German and local collaborating soldiers.[8] It was not an isolated case: similar destruction happened to many other castles, palaces and similar historical buildings in Slovenia - representing old times, former rulers and former elites. Such attitude was caused by the new post-war political reality in Slovenia, which was part of the communist and later socialist Yugoslavian state.

The restoration of the badly damaged Rihemberk Castle started right after the war, by the Lanthieri family and with the help of the Anglo-American temporary government, which governed the territories along the present Slovenian-Italian border before the official border line between two states was finally set in 1947. In that year the castle was nationalised, reparation works stopped. In the years that followed, the castle became a kind of a stone mine for local residents, whose houses were damaged or destroyed by German soldiers during the war and also the source of material for other people.[9] Looking like an old feudal castle and representing a kind of a "class enemy" in a new socialist Yugoslavia, it was destined to disappear completely.

To stop a complete devastation of the eminent castle and start healing its war and post-war wounds, it was formally declared a cultural monument (around 1952). Intensive restoration works started in 1961, under supervision of the Slovenian monument protection service.[10] In the decades after World War II several plans for castle restoration were prepared, with restoration works partly executed, but never finished to the point that would allow the castle buildings to be used again. In the decades that followed, Rihemberk Castle and other most important heritage buildings and sites in Slovenia got the status of cultural monuments of national importance, the highest status on the national level. Further on, in 1999, they were all declared the property of the state, the Republic of Slovenia, with the aim to assure better care for this endangered heritage.

The action unfortunately did not bring the desired results in the form of properly restored and well-managed culture heritage sites. Slovenian government had to look for new solutions. To reduce an unmanageable number of heritage sites managed by the state and to open the possibilities to find other options for cultural monuments preservation and revitalization, in 2011 the Ministry of culture prepared the list of culture heritage sites owned by Republic of Slovenia to be sold on the market. The Rihemberk Castle was among them.[11]

8    Ibid., pp. 154. Kronika Rihemberka – Branika, zbornik strokovnih prispevkov s področja arheologije, zgodovine in umetnostne zgodovine. Branik: Krajevna skupnost, Kulturno društvo Franc Zgonik.
9    Sapač, I. (2011) Grajske stavbe v zahodni Sloveniji – Kras in Primorje (pp. 156). Ljubljana: Viharnik.
10   Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center (2018)Branik – Grad Rihemberk, Konservatorski načrt, Mapa 1 . Ljubljana: Zavod za varstvo kulturne dediščine Slovenije, p. 65.
11   Odlok o načrtu ravnanja s stvarnim premoženjem države za organe državne uprave, pravosodne organe, javne zavode, javne gospodarske zavode, javne agencije in javne sklade za leto 2013, p.10489. In: Uradni list RS, no. 101/2012. Available online: https://www.uradni-list.si/glasilo-uradni-list-rs/vsebina/2012-01-3855/odlok-o-nacrtu-ravnanja-s-stvarnim-premozenjem-drzave-za-organe-drzavne-uprave-pravosodne-organe-javne-zavode-javne-gospodarske-zavode-javne-agencije-in-javne-sklade-za-leto-2013-odrspodu13.

The intention of selling the castle provoked revolt in the Rihemberk Castle local community. It forced local politicians and the Municipality of Nova Gorica to start negotiations with the Ministry of Culture representatives about taking Rihemberk off the list and keep it in public ownership, for public uses. The process ended in February 2013 with the signing of the contact between the Republic of Slovenia and the Municipality of Nova Gorica. Municipality became the owner of the castle complex free of charge, but with the contractual obligation that it would start the restoration of the castle by the year 2018 and open a completely restored castle to public by 2023.[12]

The basic problems of Rihemberk Castle, i.e. the lack of financial resources, a feasible development plan and the right subject to execute it, didn't go away. They were simply passed from one public body to another, each hoping to manage "the castle problem" in a more efficient way. The bad news that came soon after was about the expected financing of the whole project: since the beginning of a new European Union financial perspective in 2014, Slovenia was no longer entitled to apply for co-funding of bigger projects with the primary intention of investments in built heritage restoration.

In 2014, the Municipality of Nova Gorica had the castle, the deadlines, but no real chance to find any major financial sources to invest in the large Rihemberk Castle restoration. But the project could not stop there again. In the years following the contract signing, the Municipality of Nova Gorica, with the collaboration of the team of local representatives from Branik, made the first financial and technical documents, which represented the basis for future planning. The municipality also developed the so-called Rihemberk Castle safety plan[13] to determine which areas could be treated as safe for visitors without substantial investment. The Safety Plan allowed first improvements on the site, intending to prepare the site to the point to be ready for opening to the public and bringing it back to the life of the community.

At the same time the Municipality of Nova Gorica started to apply to different EU tenders, to facilitate further preparation of the Rihemberk Castle for future investments and search for new ways of solving the "Rihemberk problem". That's how the Municipality of Nova Gorica became a partner in the Interreg Central Europe project Revitalizing Historical Buildings through Public-Private Partnership Schemes (RESTAURA project), opening the possibility for including private sector's financial and other sources to restore and revitalise the built heritage – an idea almost completely undiscussed before in the Slovenian cultural heritage sector.

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12  Pogodba o neodplačnem prenosu kulturnega spomenika Branik – Grad Rihemberk, z dne 5. 2. 2013, with annexes.

13  Stolp d.o.o. (2015) Project documentation, Grad Rihemberk – Varnostni načrt (Rihemberk castle – Safety plan).

## 3 | Rihemberk Castle Baseline Situation In The First Stages Of Restaura Project

In 2016, at the beginning of RESTAURA project, the castle was still closed to public and not ready to accept visitors, with first cleaning and safety interventions done. One of the first actions to be achieved in the RESTAURA project was the so-called Current Status Report preparation, with the suggested topics to be checked and studied for all pilot locations included in the project. The task proved to be essential for taking competent decisions in the phases that followed.



The aim of RESTAURA's Current Status Report was to understand the cultural heritage site as well as possible, find, know and use all previous documents, plans and other sources produced previously in connection to cultural heritage site restoration and revitalization, to prepare basic information and starting points for further steps. The Current Status Report included chapters on site description, existing management structure description, existing financial position description and values of the site determination.[14] It made it possible to develop clear conclusions about the actual situation of the heritage site in question, from different points of view.

**Fig. 2:** *Part of the Rihemberk Castle (a chapel on the main castle courtyard) as captured in 2013 (Photo: Municipality of Nova Gorica).*

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14  Instructions about preparing the documents were included in the Current Status Report Manual, an internal document prepared by RESTAURA partners, to be used by the four owners of pilot buildings included in the project.

Forming the RESTAURA Local Stakeholders Group (RLSG) was the next logical step in gathering more useful information regarding the Rihemberk Castle, identifying new opinions and discussing conclusions developed in the previous RESTAURA phase. To achieve as high a consensus as possible and to remove as many conflict situations as possible, as early as possible, simultaneous negotiations started with the most important stakeholders involved in the castle's future. Following the RESTAURA expert team instructions, 10–15 chosen stakeholders were invited to join the group. They came from different institutions and backgrounds, with different views and interests regarding Rihemberk Castle future.[15]

The main reason to work inside the stakeholders' group was to face and confront different views and interests, exchange information and discuss them from different points of view directly, with the subjects involved sitting in the same room at the same time. By avoiding (only) individual consultations the process becomes far more efficient and time saving. Formal meetings of the people involved helped also to establish less formal conversations and collaboration, which made things easier in further steps.

Inside three formal meetings of RESTAURA stakeholders' group, all the previous ideas and documentations were explained and discussed, and the weaknesses and strong points of previous ideas were checked among participants. As a result, basic previous ideas and plans regarding Rihemberk Castle, developed in preceding years, were approved – with needed adaptations identified to fit the actual situation (more environmental issues included, etc.). The dynamic of Rihemberk Castle restoration and revitalization had to be reorganised completely: everybody agreed that the task of castle restoration and revitalization cannot be achieved in one package, as planned previously, expecting generous EU money to fund the project. The project had to be re-organised as a step-by-step process.

The most precious lesson at that point was not to stick to unreasonable, over-ambitious ideas (and except doing nothing), but to concentrate more on discovering various solutions, more modest activities that could be completed with the finances and time available, with short-term, visible results.

Discussions with stakeholders and other people involved identified clearly what was the public interest regarding Rihemberk Castle future: most people agreed that the area needs a castle to be developed as a centre of sustainable tourism of the wider Goriška region, with an emphasis on cultural and nature protection content, complemented with other services and activities on offer supporting the local economy. The castle should become a focal point to sell and promote local products and services, it should encourage the employment of locals, especially young professionals. The castle should be recognised, organised, and promoted as one of most important "entry points" of the region from the touristic point of view – the castle should be marketed as the focal point of the area, with the surrounding villages and natural area as an extension.

The work done at the beginning proved to be very welcome in the further phases of the project. It enabled us to understand the potentialities and identify the conflict situation right from the start.

To structure all the information gathered through field work with stakeholders and to compare new development ideas for the castle with existing development plans at the levels of the Nova Gorica municipality, Slovenian state, and European Union, the document titled the Integrated Built Heritage Revitalisation Plan for Municipality of Nova Gorica and Rihemberk Castle (IBHRP) was prepared.

Generally, IBHRP is a new, although still not widely accepted, governance framework which entails heritage revitalisation planning in relation to a wider strategic urban development context. The "integrated approach" incorporated in IBHRP is three-fold and supports:

➜   Participatory governance ensuring citizen participation in decision-making and management related to the heritage field;

➜   Public management of heritage which includes horizontal integration across various sectors and departments, and vertical integration by addressing local, regional and national spheres of government;

➜   Gradual integration of sustainability aspects into the heritage management which allows managing social and economic dimensions. This includes spatial planning, education, science, tourism, entrepreneurship, employment, etc.

The Integrated Built Heritage Revitalisation plan preparation is generally the first step recommended in heritage revitalisation strategies based on PPP. The integrated plan structure represents a frame, a model that can be used by any other public built heritage owners or managers. It was prepared using Methodology Proposal, prepared by RESTAURA experts. Its contents were summarized in the Guidebook for Local Authorities on PPP in Heritage Revitalisation Strategies.[16]

What lies behind Integrated Revitalisation plans? On 6 April 2017 the Council of Europe (CoE) launched its "European Cultural Heritage Strategy for the 21st century (Strategy 21)". Strategy 21 redefines the place and role of cultural heritage in Europe and provides guidelines to promote good governance and participation in heritage identification and management, and disseminates innovative approaches to improving the environment and quality of life of European citizens. It pursues an inclusive approach and involves not only local, regional, national and European public authorities, but also all heritage stakeholders including professionals, (I) NGOs, the voluntary sector and civil society. The Strategy 21 envisions the promotion of a „shared and unifying approach to cultural heritage management, based on an effective legal framework for the integrated conservation of heritage".[17] The Strategy 21 is drawn for the next ten years and focuses on the following priorities:
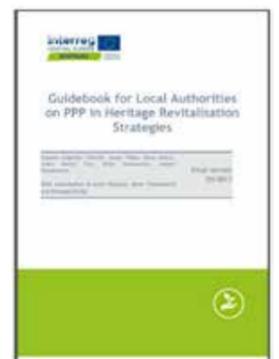


*Fig. 3: The Guidebook for Local Authorities on PPP in Heritage Revitalisation Strategies, developed in RESTAURA project as a helping tool for individual local authorities owning historical buildings. The document is available online at https://www.interreg-central.eu/Content.Node/O.T2.2.pdf.*

15   Jelinčić, D. A. et al. (2017). Guidebook for Local Authorities on PPP in Heritage Revitalisation Strategies. RESTAURA project outcome. Available online: https://www.interreg-central.eu/Content.Node/O.T2.2.pdf.

16   Ibid.
17   Council of Europe's Strategy 21 description. Available online: https://www.coe.int/en/web/culture-and-heritage/-/launch-of-strategy-21-european-cultural-e-strategy-for-the-21st-century.

➜    the contribution of heritage to the improvement of European citizens' quality of life and living environment,

➜    the contribution of heritage to Europe's attractiveness and prosperity,

➜    education and lifelong training,

➜    participatory governance in the heritage field.

The Strategy 21 is based on three main components:

**1**    The "social" (S) component which sees heritage as the key to promoting diversity, and empowers communities for participatory governance.

**2**    The "territorial and economic development" (D) component stresses the contribution of heritage to sustainable development, based on local resources, tourism and employment.

**3**    The "knowledge and education" (K) component focuses, through heritage, on education, research and training issues.[18]

The main principles underlying revitalisation planning and management, included also in Nova Gorica and Rihemberk Castle pilot case, are the following:

➜    **Responsibility** – communities share responsibility for their heritage;

➜    **Participation, transparency and inclusiveness**–communities should be involved in planning, managing and enjoying the opportunities heritage offers while promoting transparency and communication in decision-making and evaluation;

➜    **Relevance** – integrated revitalisation plan addresses the needs of all relevant actors and stakeholders;

➜    **Functional perspective** – integrated revitalisation plan addresses an area, irrespectively of administrative boundaries considering that impacts on heritage and sustainable development of the municipality focus both on impacts within the municipality's responsibility (involving the private economy and citizens) as well as on the impact of activities of all actors (municipality and stakeholders) on neighbouring municipalities and cities;

➜    **Continuous evaluation** – results of revitalisation need to be continually measured and improved in order to meet sustainable goals;

➜    **Strategic orientation** – revitalisation plan needs to be integrated in strategic (political) decision-making and as such be supported in implementation which means that it has to focus on strategic rather than operational issues; therefore, integrated revitalisation plan has to provide a strategic framework for sustainable development;

➜    **Mainstreaming** – revitalisation plan needs to be organised centrally in the municipality management which means that regular involvement of the central political body in target-setting and evaluation will ensure political commitment, legitimisation and maximised impacts;

➜    **Decentralised implementation and integration** – the local administration should take the responsibility for coordination of the revitalisation plan ensuring horizontal integration across various sectors and departments;

➜    **Complementarity** – heritage revitalisation plan takes into account the existing documents and plans provided for other sectors and in line with the development vision and strategic aims;

➜    **Evolution** – heritage revitalisation plan takes into account the existing experiences and not starting from scratch;

➜    **Sustainability** – heritage revitalisation plan is a driver of social, territorial and economic development.[19]

**4**    **Integrated Built Heritage Revitalisation Plan For The Municipality Of Nova Gorica And Rihemberk Castle**

The Integrated Built Heritage Revitalisation Plan for the Municipality of Nova Gorica – with pilot action Rihemberk Castle, was prepared in 2017, including topics as suggested in the Guidebook for Local Authorities on PPP in Heritage Revitalisation Strategies.

The plan covers the description of strategic urban development, strategic framework of integrated plan and the description of the pilot action, i.e. the revitalization of Rihemberk Castle, which represents one of priority investments in the field of cultural heritage of the Municipality of Nova Gorica.

The main purpose of the Integrated Plan is to assist the local self-government in defining sustainable priorities also in the field of cultural heritage. Achieving sustainable development and promoting participatory decision-making are the basic principles the Municipality of Nova Gorica underlined as the basis for its future development.

18  Jelinčić, D. A. et al. (2017). Guidebook for Local Authorities on PPP in Heritage Revitalisation Strategies. RESTAURA project outcome, p. 6. Available online: https://www.interreg-central.eu/Content.Node/O.T2.2.pdf.

19  Ibid.

The revitalisation of Rihemberk Castle has been accepted in the local environment as a new major development opportunity for the city of Nova Gorica and the region, which will stimulate development and thus contribute to the prosperity of the inhabitants. The restoration and protection of the castle material structures by itself does not contribute to the cultural and economic development of the area. Therefore, in the process of revitalization of the Rihemberk Castle, the emphasis is put on the programme that will be implemented in the castle complex, as well as in its immediate and wider surroundings. New activities and events in the castle will also affect the economic structure by increasing the share of tertiary activities, creating new business opportunities for diversified services and products. Important advantages will be better tourist supply, the development of supplementary activities on farms, and the increase in the sale of products of surrounding farms (fruit, vegetables, honey, olives, wine, etc.).

The Integrated built heritage revitalisation plan for Nova Gorica and its Rihemberk Castle was prepared in order to search for potential investors, to protect and preserve the cultural heritage, as well as to increase the accessibility of the castle and, consequently, the visibility in the broader environment. The program content and planned activities at the castle are adapted to modern needs and usage and take into account the marketing and development potentials of the area.

Local population and professional institutions in the field of cultural and natural heritage were actively involved in the process of drafting the IBHRP document.[20]

Beside more general topics discussed during Integrated Plan preparation, one main achievement was obtained: clear and unanimously supported vision for the further castle development, reflecting the public interest. The vision developed served as a "lighthouse" to determine the right short-term steps in the long-term planning of future castle development – not to miss the final goal even if we have to make smaller steps to reach it. The vision of castle's future development was shortly described as: "Rihemberk Castle, the widely recognised centre of sustainable tourism of Goriška region and the centre of creative practices."

The vision defined incorporates the public interest which should be integrated in future castle development: it was concluded that Rihemberk Castle should remain widely accessible to the general public, that it should fulfil its formal role as a public culture infrastructure,[21] by supporting primarily public cultural programmes, without endangering its role as an important shelter for endan-

gered animal species (part of Natura 2000 protected area). The castle development should also focus on supporting the local communities and local economy, ensuring high quality methods and advanced principles of built heritage restoration. A considerable part of castle development should be focused on cultural and other types of sustainable tourism. But not all. As tourism is mostly a seasonal activity, other, all-year content should complement it. The additional programmes should be primarily linked to artistic or other type of creative practices, education or other forms of business activities that would be compatible with castle's culture infrastructure status and wide public access, could use the unique ambience of the castle as its strength and could financially support itself through the whole year. The additional programmes taken into consideration were detected through previously expressed interest of potential private investors.

### 5 Bringing The Castle Back To Life – Now!

The activities did not stop with paperwork. Knowing the final goal (the whole castle restored and revitalised with the described contents) and knowing castle's realistic (very limited financial) actual situation, it was time to set short-term goals and start to act. The number 1 short-term goal was determined during stakeholders' meetings: all participants felt the closed castle as a huge frustration, which had to be overcome as soon as possible, after many decades of waiting. People participating were not in favour of the extensive complete restoration work idea with the castle opening to the public in 2023 (at least theoretically, as determined in the contract from 2013). The message was "The castle should be reopened immediately. Let's do something now!"

*Figs. 4, 5: The cleaning of Rihemberk Castle by local volunteers in spring 2017, as a result of good cooperation and participative approach to castle's long-term revitalization, suggested by RESTAURA project experts (Photo: N. Kolenc).*



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20  Golja, T., RRA SEVERNE PRIMORSKE d.o.o. Nova Gorica (2017). Celovit revitalizacijski načrt stavbne kulturne dediščine na območju Mestne občine Nova Gorica; Pilotni ukrep: Grad Rihemberk. RESTAURA project outcomes. Available online: https://www.interreg-central.eu/Content.Node/T2.4.1.1.pdf.

21  Sklep o razglasitvi gradu Rihemberk za javno kulturno infrastrukturo (2014). The whole castle complex was formally declared a public cultural infrastructure by Nova Gorica City Council in February 2014 – with the consequence that most of castle's premises and surfaces must be used for cultural programs and culture supporting contents. Available online: https://nova-gorica.si/zadnje-objave/2014020615463433/.

Cooperation and mutual trust established while working inside the RESTAU-RA stakeholders' group made it possible that the site was cleaned, with basic safety equipment put in place and physically ready to accept visitors in a few months. Almost all existing interiors and some exteriors had to be excluded from the visiting path for safety reasons. At the same time, primarily non-existing organization structure had to be "invented" and prepared to function, with minimum staff involved and limited available finances spent. It was done with good cooperation between the Municipality of Nova Gorica and the Branik local community, including the work of local NGOs and volunteers.

The result was more than satisfying: the Rihemberk Castle doors, closed for many years, reopened to public on 15 June 2017, with a cultural event designed for the occasion, including artists and local providers with their products and services. The event was attended by approximately 500 people, which exceeded the expectations of the organisers.

*Fig. 6: The Rihemberk Castle opening event with around 500 people attending, filling the castle's main courtyard on 15 June 2017 and followed by positive media coverage (Photo: D. Verlič).*



Having the castle open to public in not a completely ordinary way, using also provisional solutions to make it accessible, a creative and efficient approach was needed to keep the site operational and welcoming in the months that followed. The additional lesson learned at Rihemberk was to understand the importance of working on multiple fronts at the same time, in parallel, to:

➔ further improve the physical condition of the castle and its structures (protecting the monument from further decay),

➔ further improve the visitors' infrastructure, combined with the elements to protect endangered animal species,

➔ develop more programmes for visitors (castle cultural and natural heritage interpretation), and improve the management structure of the site.

To keep the site alive, in fact already partly revitalised in 2017, it was necessary to invest time and money in smaller, the so-called "soft" activities, linked primarily to more or less permanent services and events for visitors at the castle, to communication and similar activities – costing less than building restoration works, but bringing relatively large benefits in the form of better heritage understanding and acceptance, visitor satisfaction and the personal/expert salaries involved.

Small activities included small repairs of castle structures financed in accordance to owners' (public) budget available. Those interventions were directed to improve the physical condition of the most damaged and most exposed parts of castle's heritage elements.

To speed up the urgent interventions, the Municipality of Nova Gorica applied to several EU and national calls for project proposals to provide additional future funding. In all cases the investments included in the tenders had to be complemented by new programmes for visitors or other "soft" content – relatively easily identified and substantiated, because of the work done in previous

*Fig. 7: Repairing the Rihemberk Castle Chapel roof in winter 2017/2018, to protect the most exposed parts of castle's built heritage elements, using owners own (limited) finances (Photo: N. Kolenc).*

phases, with the castle's needs known well and the long-term development vision firmly set. In the back of all activities, there was a conscious decision that the limited resources available would be invested in executing urgent reparations works of the most endangered castle structures, but also in maintaining the castle's general physical and organisation condition that allows the accessibility of the heritage site to the public.

Due to the limited time and finances available in 2017, the castle had to be opened to public with almost no cultural and natural heritage interpretation elements prepared and put in place. To compensate for that fact and to offer the visitors at least basic interpretation for understanding and appreciating what they can see at the location, the programmes for guided visits were prepared, local guides trained and guided tours offered to groups of visitors. The aim of guided tours and simple workshops for children and adults was to enable the visitors an authentic and pleasant experience at the castle. On the other hand, offering (payable) guided tours generated the first income, used primarily to pay local guides, which were mostly local residents.

**Fig. 8:** *Local tourists guides and castle's heritage interpreters' training in Rihemberk Castle in May 2017, organised to enable positive visitors' experiences, giving the correct information in an appropriate way, in accordance with the target group chosen (Photo: N. Kolenc).*



Some simple printed material was prepared (A5 leaflets), including essential information about Rihemberk Castle and the safety instructions for visitors. With no time and finances to establish a more complex digital communication platform, a simple Facebook page for Rihemberk Castle was established to make the castle known in the digital world as well. Additionally, the Municipality of Nova Gorica's webpage and Facebook page were used for basic digital communication with the public and information dissemination regarding the Rihemberk Castle development. Intensive and constant communication proved to be crucial for keeping the castle alive and constantly present in local community's activities.

Despite the very fundamental and inexpensive communication channels available, the results exceeded expectations: the castle was open to the public on Saturdays, Sundays and Holidays in the summer seasons of 2017 and 2018, al-

together 100 days approximately. In that period, the castle hosted almost 8,400 mostly very satisfied and often surprised visitors from Slovenia and abroad.[22]

To encourage people to come to the castle, enjoy its atmosphere and learn about castle's heritage and at the same time speed up communication activities, media presence, etc., some modest events were organised at the castle right from the start. Increased visitor numbers did not bring additional financial income, as the entrance was free of charge. But the positive experience of many visitors and also their better understanding of castle's cultural and natural heritage had other important benefits: the castle was becoming a desired and inspiring location, no longer a negative topic. As a consequence, it started to generate small additional income by renting its spaces for photo shootings, commercials, wedding ceremonies, and similar.[23]

Having visitors in the castle, with the chance to get their opinions, expectations, suggestions, was a great way to check the development vision for Rihemberk Castle set in previous stages. The response to the direction chosen was positive, and this information could be used in the next step.

**Fig. 9:** *A kaleidoscope of pictures showing various events and activities happening at the Rihemberk Castle in 2018 (picture taken from the Rihemberk Castle's FB page, prepared by the Municipality of Nova Gorica).*



22  The feedbacks from visitors were collected intensively on the site, personally and through digital channels, press, etc., to understand the needs and expectations of real people coming to the castle, inhabitants and other stakeholders important for castle's future.
23  Events made possible on the basis of contracts signed between the Municipality of Nova Gorica, the owner of the castle, and individual users.

## 6 | Long-Term Planning Documentation For Rihemberk Castle

The next step was to study castle's capacities in even more detail, by checking the possibilities of placing the desired programmes in the existing premises and exterior surfaces available. The test should serve as a good quality basis to prepare useful conservation, technical and investment documentation that would allow efficient further actions.

By understanding the castle's desired and possible functions, these functions had to be located into castle's available premises and surfaces, each with its specific characteristic. An innovative approach, i.e. a tool, was used: in order to facilitate future planning and implementation of restoration interventions, the castle was divided into 10 spatial and functional sections, each designed as a self-sufficient unit that can be restored and used (revitalised) in its own time and financial framework. In this way the castle's restoration and revitalization became a much more manageable process.[24]

**Fig. 10:** *Overview of the spatial and functional units of Rihemberk Castle, related also to the planned gradual reconstruction of the castle complex, prepared in 2017: 1 Entrance building with Renaissance tower; 2 Western walls with passage; 3 Main courtyard; 4 Northern palatium, connecting building, square tower and chapel ground floor; 5 Northern palatium, connecting building and square tower upper floors; 6 Northern palatium cellars; 7 Castle tower; 8 Southern palatium; 9 South and east walls and plateaus; 10 Surroundings of the castle / area outside the castle walls (Photo: B. Macarol, 2012).*



During the preparation of the review, all premises and surfaces were checked, their potentials and weaknesses were identified, as well as the proposed sets of new uses and methods of intervention. In terms of content, the units were defined in a way that their proposed use is compatible with the use of other units. The overview of spatial/functional assemblies included the fact that, for example, certain premises of the castle cannot be used directly for human activities, but must remain isolated as reserves for protected animal species – bats.

The division of castle units opened a new way of thinking regarding potential private investments, which were not limited to the castle as a whole anymore. Private investments, using public-private partnership schemes, could be di-

rected in one or more sections of the castle, in a feasible extent, with lower financial inputs needed.

The overview of the spatial and functional units of Rihemberk served as a fundamental component in the preparation of the Conservation Plan for Rihemberk Castle, the basic document defining the relevant conservation interventions, where the type of use of built heritage is one of the basic questions to be checked. The preparation of a conservation plan is provided for in Slovenian legislation, i.e. the Cultural Heritage Protection Act (ZVKD-1).[25]The Act describes the preparation of a conservation plan in cases of intervention in the architectural monuments when

➜ the intended intervention on a building or site is complex,

➜ the interventions threaten to destroy or compromise the protected values, or

➜ conservation and restoration works must be carried out during the intervention.

A conservation plan should always be required when it comes to interfering with the structural elements of a cultural monument. The content of the conservation plan, the method of its preparation, the form and content of the audit report, and the method of approval of the conservation plan are prescribed by law.[26]

Preparation of a conservation plan in any complex built heritage is essential, as the investor needs to determine in advance the extent and cost of conservation and restoration interventions on the cultural monument. This was also the case here. The Conservation Plan for Rihemberk Castle was elaborated by Institute for the Protection of Cultural Heritage of Slovenia, Restoration Centre, in August 2018.[27] The whole process of Conservation Plan preparation lasted more than one year, but it cleared many questions that would otherwise cause ambiguities and difficulties in further development phases. The Conservation Plan resolved fundamental dilemmas regarding interventions on the cultural monument, which facilitated further planning, technical design and financial planning. The Conservation Plan set out more clearly the limitations within which we can intervene in the castle, and at the same time defined the approximate cost of conservation and restoration works at the castle, which made further financial calculations easier and more realistic.

24 Kolenc, N., Municipality of Nova Gorica (2017) Grad Rihemberk – Pregled prostorsko-funkcionalnih sklopov za načrtovanje gradbeno-tehnične obnove in financiranja revitalizacije grajskega kompleksa (overview of the spatial and functional units of Rihemberk Castle).

25 Cultural Heritage Protection Act (Official Gazette RS, No. 16/08, 123/08, 8/11 - ORZ-VKD39, 90/12, 111/13, 32/16 and 21/18 - ZNOrg). Available online: http://pisrs.si/Pis.web/pregledPredpisa?id=ZAKO4144.

26 Conservation Plan Regulations, p. 9337. Pursuant to Article 29, paragraph 10, and for the implementation of Articles 29 and 30 of the Cultural Heritage Protection Act (Official Gazette of the Republic of Slovenia, nos. 16/08 and 123/08). Available online: https://www.uradni-list.si/aglasilo-uradni-list-rs/content/93598.

27 Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center (2018). Grad Rihemberk – Konservatorski načrt. Ljubljana : Zavod za varstvo kulturne dediščine Slovenije.

On the basis of particular plans, clearly predicted interventions and measured quantities, a cost estimation of castle's complete restoration was prepared, including all the necessary costs for castle's restoration and revitalization. The proposed works were planned in terms of minimal interventions, in accordance with the doctrines of cultural heritage protection and the situation at the castle.[29]

## 7   Financial Planning And Future Management Issues

One of the basic tasks within the RESTAURA project was to verify if a site such as Rihemberk Castle, i.e. a cultural monument of great importance, of relatively large size and in a poor physical condition, could be reasonably restored and managed by including public-private partnership schemes. To this end, the data from the Conservation Plan and the technical documentation, with cost estimation, were used to prepare concrete calculations. In addition, legal analyses were done to find out if the proposed solutions, using public-private partnership schemes in built heritage restoration and revitalization, are feasible inside the Slovenian legal frame.

The conservation plan, together with the preceding Overview of the Spatial and Functional Units of Rihemberk Castle, including the descriptions of proposed use of individual parts of the castle, was the basis for Concept Design Documentation – architecture designs, which included the technical approach to planning. The drawings of all premises were prepared, defining also the basic equipment needed for future castle functioning. The plans also proposed the solutions to incorporate technical infrastructure, heating and all other facilities necessary for the operation of the complex.[28]

28   Stolp d.o.o. (2018). Grad Rihemberk – Idejna zasnova ureditve. Technical documentation.

29   Zavod za varstvo kulturne dediščine Slovenije, Restavratorski center (2018). Grad Rihemberk – Konservatorski načrt (Splošne usmeritve). Ljubljana: Zavod za varstvo kulturne dediščine Slovenije, pp. 93–95.

The analyses confirmed that the public-private partnership schemes could provide a very appropriate way of renovating and managing publicly-owned built heritage, especially in smaller and less complex units. Why? The PPP model enables the involvement of private capital and private human resources in the management of publicly-owned built heritage, without taking complete control of the heritage from public hands. A private partner is obliged to include public interest matters in its plans and calculations and, after a certain time period defined in the PPP contract, the restored built heritage is returned to the public owner with no extra charge.

The calculations for Rihemberk Castle were based on five investment lots, combining the 10 previously determined self-sufficient castle units. Each of investment lots was studied and its approximate investment cost was defined. To facilitate the calculations, a maximum contracting period of 33 years was proposed for all investments lots. The necessary revenues that the private partner is expected to generate over the forecast period were calculated in order to cover the investment input, pay all operating costs, and generate approximately 6.5% profit.[30]

| Finančni kazalnik | Vhodno poslopje | Severni palacij | Grajski stolp | Južni palacij | Zunanja ureditev |
|---|---|---|---|---|---|
| Potrebni letni prihodki | 170.000 € | 600.000 € | 90.000 € | 460.000 € | 360.000 € |
| Neto sedanja vrednost (NSV) | 151.003 € | 538.656 € | 77.135 € | 406.988 € | 322.585 € |
| Interna stopnja donosnosti (ISD) | 6,63 % | 6,67 % | 6,52 % | 6,62 % | 6,66 % |
| Relativna neto sedanja vrednost | 0,38 | 0,38 | 0,36 | 0,38 | 0,38 |
| Količnik relativne kosristnosti | 1,05 | 1,05 | 1,05 | 1,05 | 1,05 |
| Doba vračanja investicijskih sredstev | 23 let | 23 let | 23 let | 23 let | 23 let |

**Table 1:** *Financial indicators by lots taken from financial analyses for Rihemberk Castle, including PPP. Calculations were made for parts of Rihemberk Castle (I Entrance buildings, II Northern palatium, III Castle tower, IV Southern palatium, V Exteriors), showing the necessary income to cover investments costs, operating costs and generate approximately 6.5% profit for a potential private investor in a chosen time period. Calculations were part of legal and financial analyses for Rihemberk Castle, prepared as part of RESTAURA project activities.*

Faced with concrete figures calculated for Rihemberk Castle restoration and long-term revitalization, it was even more evident that in the current situation it would be difficult even for a private investor to financially cover all the costs. This information confirmed once again that the decision to restore and revitalise the Rihemberk Castle step by step, opening it to the public before a complete restoration, was correct.

It also confirmed that it makes sense to keep on investing public money to protect cultural monuments' structures against further deterioration, even if the funds available are not substantial. The case also confirmed the need to keep the built heritage in use and alive whenever possible, even if only simple methods, small-scale arrangements and minor improvements that can be financed from regular, annual public budgets, are possible.

The financial analyses confirmed the appropriateness of keeping on searching for additional, more substantial public funds, for example from EU or similar tenders, which was done also in the Rihemberk Castle case. Any investment can improve

30 Inštitut za javno-zasebno partnerstvo (2018). Grad Rihemberk – pravne in finančne analize za izvedbo JZP / Rihemberk castle – PPP legal and financial analyses, RESTAURA project (CE339) DELIVERY T3.3.2. LJUBLJANA: INŠTITUT ZA JAVNO-ZASEBNO PARTNERSTVO.

the general state of a built heritage site and protect its values. At the same time, any improvement makes a positive impact on financial calculations, therefore making a heritage site more interesting for potential private investors as well.

To additionally motivate potential private partners to think about Rihemberk as a possible investment project and to motivate the general public and public decision-makers to continue the efforts in Rihemberk restoration and revitalization, two ICT presentation videos were prepared and published on the internet, with the response of the public much above expectations. The general presentation video reached more than 10,000 views in the first two weeks after publishing.[31]

RESTAURA project was concluded in May 2019. In approximately two years of activities it did not bring a private investor who would carry on the difficult task of Rihemberk Castle's complete restoration and long-term revitalization; however, the results achieved were more than satisfying. In two and a half years since the project started, the Rihemberk Castle was repaired to the point that it can except visitors, it has a clear and widely accepted long-term development vision and all basic conservation, technical, and financial documents ready to be used for further actions. It has already received some extra money for further improvements of the existing structures and programmes for visitors.

Becoming interesting and attractive enough, in 2019 the castle also got a small private operator, who is able to develop better programmes for castle heritage interpretation and for castle's appropriate use, while generating income from the satisfied visitors.

**Figs. 13, 14:** *Rihemberk Castle's programs for visitors in 2019 are operated by Svitar, a private cultural institution, specialized in castles' revitalization and heritage interpretation. The program includes simple workshops for children, partly financed from EU sources (Photo: M. Pelikan).*



31 RESTAURA ICT presentation videos Rihemberk castle (app. 10') and Rihemberk castle for potential investors (app. 4'), English versions are available online at https://www.facebook.com/rihemberk/videos/427991188057967/ and https://www.facebook.com/rihemberk/videos/482777362533626/.

## 8 | Conclusions

Slovenia, and Central Europe in general, has many publicly-owned built heritage sites that need restoration, revitalization, regular maintenance, and smarter use. To cover these needs, public owners and managers have to acquire a clear vision of what they and other people involved (the public) want, need and can do with the money available for the physical restoration and operation (revitalization) of the sites in question. Considering the current situation, it can be concluded that public money and staff, at national or EU levels, will never be sufficient and quick enough to save most built heritage from irreversible deterioration.

There are various ways of private capital involvement in heritage restoration and revitalization. Built heritage can be simply sold to private owners – an unpopular measure, especially in case of most important cultural monuments, as it deprives the public of the opportunity to influence the use and the future of their own cultural heritage. The other option is renting publicly-owned heritage buildings, which is many times problematic due to the relatively high rental rates, limited revenue generation opportunities, high operational costs, poor physical conditions of the buildings and formal restrictions regarding investing private money in raising the public-property value.

Taking everything into consideration, PPP is proving to be a good alternative from several perspectives: it requires relatively intensive public sector work in the preparatory phase, in order to determine the public interest framework and the detailed conditions that a private partner must include in its plans regarding built heritage restoration and revitalization. At the same time, under adequate circumstances, it allows investments of private money and revenue generation in preserving public cultural heritage sites, by financing the restoration works, maintenance costs, and even operational costs in a chosen period – in a way a specialised and interested private entity is capable of meeting the requirements with its own financial resources, knowledge and personnel. After a determined period, a restored built heritage is fully available to the public owner again in any case.

*slovenia.info / Marko Šinkovec*

**TOMAŽ GOLOB**

# Participatory Management of Historic Urban Areas

SUMMARY

*This paper discusses the significance of participatory management of postmodern urban areas of cultural heritage marked by heterogeneity, diversity and fragmentation of social and spatial phenomena. Using several Slovenian cities as examples, the paper examines the increasingly obscure boundary between management and governance responsibilities in the management process. The question is whether complex culture heritage areas can be efficiently managed through positivist and technocrat approaches that advocate linear progress, absolute truths, rational planning, and standardisation of knowledge, or whether new democratic and plural approaches should be developed to understand the diversity and particularity of processes, relationships, ideas, interests and to elaborate new forms of wider social participation. Since heritage areas are increasingly seen as a social process, it is important to study why and how people individually and collectively evaluate such spaces, attributing to them a special social force, why and how they use this force. In doing that, Foucault's discourse analysis will be employed[1]. Namely, labelling certain spatial phenomena and undertakings as excesses always conceals interest and power struggles of various stakeholders, and the discourse also helps to shape the image and social significance of cultural heritage areas.*

*The paper derives from the hypothesis that, in order to achieve quality interdisciplinary and participatory management of protected cultural heritage areas, a suitable organisation system should be set up. The managers or coordinators of management processes must therefore be well-acquainted with planning and communication methods and techniques, but in the first place, they must possess intuition. [2]*

1   Foucault, M. (1997). Of Other Spaces: Utopias and Heterotopias. In Neil Leach (Ed.), Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, pp. 330–336.
2   Intuition results from the manager being engaged in a specific task or solving a problem that requires making decisions. Such a person is not a layman who finds himself unexpectedly in a certain situation. He acts in the area of his expertise, his title and position, and he has some experience. Not seeing a solution, he wishes for a decision and awaits inspiration. The intuitive moment is very important in managing processes and human resources when the coordinator of a working group is sometimes forced to very quickly make decisions regarding tactics and policies for achieving the desired goal (more in: Vila, A., Kovač, J. (1997). Osnove organizacije in managementa. Kranj: Moderna organizacija).

# Participativno upravljanje zgodovinskih mestnih območij

POVZETEK

*V prispevku obravnavamo pomen participativnega upravljanja postmodernih urbanih območij kulturne dediščine, ki jih zaznamujejo heterogenost, različnost in fragmentiranost družbenih in prostorskih pojavov in procesov. Na primeru več slovenskih mest preučimo vse bolj nejasno mejo med upravljavskimi in vladovanjskimi (angl. governance) odgovornostmi znotraj upravljavskega procesa. Odgovorimo na vprašanje, ali je mogoče kompleksna območja kulturne dediščine učinkovito upravljati zgolj s pozitivističnimi in tehnokratskimi pristopi racionalistične modernosti, ki zagovarja linearni razvoj, absolutne resnice, racionalno načrtovanje idealnega družbenega reda ter standardizacijo znanja in produkcije, ali pa je treba razviti nove demokratične in pluralne pristope v razumevanju različnosti in partikularnosti procesov, odnosov, idej in interesov. Kako se – in ali se sploh – uveljavljajo nove oblike širšega družbenega sodelovanja, preučimo na primerih številnih slovenskih mest. Ker tudi območja kulturne dediščine vedno bolj razumemo kot družbeni proces, preučimo, zakaj in kako ljudje individualno in kolektivno vrednotijo (angl. evaluate) te prostore, jim pripisujejo posebno družbeno moč, zakaj, kako to moč uporabljajo in s kakšnimi diskurzi se pri tem srečujejo. Pri tem se opremo na Foucaultovo analizo diskurza kot izraza določene konceptualizacije realnosti in znanja, ki si prizadeva za prevlado.[1] Označevanje določenih prostorskih pojavov in delovanj kot ekscesnih namreč v sebi vedno skriva interes in merjenje moči različnih deležnikov (od odločevalcev, organizirane javnosti do posameznikov), in te različne oblike diskurza, kot so kapital, okus, dominantne kulturne elite, prevladujoče družbene vrednote in tradicija, raznolikost, pestrost ipd., sooblikujejo tudi podobo in družbeni pomen območij kulturne dediščine.*

*Prispevek bo izhajal iz hipoteze, da je treba za kakovostno interdisciplinarno in participativno upravljanje varovanih območij kulturne dediščine vzpostaviti ustrezen organizacijski sistem. Upravljavec oz. koordinator upravljavskih procesov mora pri tem dobro poznati metode in tehnike načrtovanja ter komuniciranja, predvsem pa mora imeti sposobnost intuicije.[22]*

1  Foucault, M. (1997). Of Other Spaces: Utopias and Heterotopias. In Neil Leach (Ed.), Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, 330–336.

2  Intuicija je posledica angažiranja upravljavca pri neki določeni zadolžitvi ali razreševanju problema, ki zahteva odločitve. Na tem področju človek ni laik in se ni nepričakovano znašel v določenem položaju. Deluje na področju svojega poklica, svojega naziva in položaja, na katerem že ima nekaj izkušenj. Želi si neke odločitve, za katero trenutno ne pozna rešitve, je lahko tudi zanj zelo pomembna, in pričakuje navdih. Moment intuicije je zelo pomemben pri upravljanju procesov in človeških virov, ko se mora koordinator delovne skupine včasih zelo hitro odločiti glede taktičnih in vsebinskih usmeritev za dosego želenega cilja (več v Vila, A., Kovač, J. (1997). Osnove organizacije in managementa. Kranj: Moderna organizacija).

## 1  Introduction

The modern age is marked by globalisation processes and the turn from production to consumption. Nasser notes a particular risk to spaces with heritage values where local culture and cultural heritage are subject to mass tourist consumption.[1] In rehabilitating historic urban areas, especially historic urban centres, there is a great danger, as stressed by Oncu and Weyland, that they are considered only as tourist destinations which compete with each other by way of their unique tourist services and activities, and therefore a decision is taken to redefine and reinterpret cultural heritage.[2] Public urban space thus turns more and more into a simulacrum[3] where the neo-liberal idea is financially and economically materialised in consummation-oriented spectacles, events, and experiences at the expense of a socially diverse spontaneity. In particular, squares and streets of historic urban centres are increasingly becoming places of spectacle and consumption and not places of encounters and socialising. The city agora is increasingly given the function and look of shopping malls. In this case short-term consumer trends overcome recognised cultural values and social, ecological, and economic principles of sustainable development of cultural heritage. Nasser therefore emphasises the need to formulate a management policy which makes possible a balance between socio-cultural needs, economic profit, and heritage resources protection.[4] Especially, as Nasser establishes, since the newly discovered historicism and a romantic nostalgia for the past give rise to dichotomy between recognised heritage values and development needs.[5]

In rehabilitations of open public spaces in historic urban centres and other historic areas, lately an actual denial of the modern architectural language takes place, together with a rebirth of historic styles mainly derived from design trends of the 19th and early 20th centuries. For Foucault, the reason as to why exactly this era has its great mark on the present built environment is the accessibility of material sources such as photographs, blueprints, drawings, mock-ups, journals,

1  Nasser, N. (2003). Planning for Urban Heritage Process: Reconciling Conservation, Tourism, and Sustainable Development. In: Journal of Planning Literature, no. 17/4, pp. 467–479.

2  Oncu, A., Weyland, P. (1997). Space, Culture and Power: New Identities in Globalising Cities. London: Zed Books.

3  Potočnik Černe, G. (2013). Jean Baudrillard: Simulaker in simulacija/Popoln zločin. Available online: https://filozofskaposvetovalnica.wordpress.com/2013/03/14/jean-baudrillard-simulaker-in-simulacija-popoln-zlocin/. Potočnik Černe explains a simulacrum as a phenomenon which is merely an image and a reflection of the real.

4  Nasser, N. (2003). Planning for Urban Heritage Places: Reconciling Conservation, Tourism, and Sustainable Development. In: Journal of Planning Literature, no. 17/4, p. 467.

5  Ibid., 468.

studies, etc.[6] This could be the case with Slovenian historic urban centres as well. Foucault recognises the heterotopia in museums and libraries that are typical 19th century products. They derive from the desire to enclose all times, all eras, forms, and styles within a single place, and yet a place that is outside time and seems to be almost irremovable.[7] To a degree, timeless cultural heritage can also be considered as such heterotopia, however, to paraphrase Foucault, particularly in historic cities someone may always be excluded from social processes. Rehabilitation of historic urban areas is thus still all too often undertaken in the interest of consumption-oriented city users and at the expense of their inhabitants.

But why do urban centres lately face a popularisation of modern consumer trends where streets and cities are being given a more idealised look of 19th-century towns? Cities are witnessing a modern revival of the past. According to Lowenthal, nostalgia is a widely accepted buzzword for looking into the past.[8] It is encountered in magazines, in advertising, in sociological studies. No other word better reflects the malaise of the modern society in the postmodern era. The postmodern era allows a lot of freedom and constant changes but not dominant styles and conceptual tendencies as well, as postmodernism is the only cultural dominant.[9] Our generation lives in a time where the capital more and more intrudes upon cultural production and where aesthetic production is transformed into production of goods. As a consequence, modern society undergoes structural changes characterised by superficiality, inconstancy, individualised diversity, absence of the dimension of time, and gradual disappearance of historical tradition. Beck warns that everybody lives in a risk society that demands from us a critical stance towards products of the global media industry and consumerism, while on the other hand it requires us to be sensitive to the interplay and co-dependence of global and local cultural tradition, identity, and operating practices.[10] In this regard, Lowenthal noted that if the past is actually a foreign country, then nostalgia has very successfully discovered it through tourism.[11] Our intimate associations to the past are clearly a very successful merchandise and are also relevant in rehabilitating historic urban areas. Consumer-oriented experiences and events can only take place in a place dominated by visual order, user-friendly architectonic solutions, and a necessary feeling of well-being.[12] As a rule, heavy-handed modernistic solutions disavow the human scale and architectonics of structures that both surround and co-create open urban public spaces, and are therefore obviously no longer acceptable in the modern era.[13]

Time precisely is the factor in the Western culture which is, according to Foucault, always closely tied to space.[14] Protection of cultural heritage areas is – similar to urbanism – management of space in a certain time, the only difference for Dešman being that time is no longer mechanic (tick-tock) but digital and experienced as "time of discontinuity, time of cuts, time of permanent connection to the network, information time".[15] Historic cities have become places of "discontinuities, relocations, incessant changes to time, aesthetic, value coordinates, new and unexpected connections".[16] Foucault remarks that our time is characterised not so much by the need for progress, then by the need to continuously link different views, needs, values, and lifestyles into new networks. This means that social relations in a place – both at the global and the local level – either occur in parallel, contradict each other, or connect with each other.[17] Today's society is constantly witnessing new, time and space-conditioned networks. Even urban space is nowadays presented as various arrangement patterns.[18]

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[2] **Historic urban areas are dynamic organisms**

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Bandarin and Van Oers emphasise that cities are dynamic organisms and that there is not a single "historic" city or town in the world with its "original" character preserved.[19] Historic cities change alongside urban societies and their needs, but still remain a record of history and collective memory that, together with built environment, shapes the urban character. However, historic cities are not merely architecture that one designs and puts in a certain place but living organisms with unique topographic, morphologic, and building typology characteristics and their very own cultural context which reflects the collective identity and memory. Management of historic urban centres needs to allow for the human factor and the position of humans towards space. Modern, management-oriented protection of historic urban centres introduces to daily social-spatial phenomena and urban processes the principles of integrated conservation and sustainable development while being aware that cities are, as stated by Bandarin and Van Oers, "places of social and economic exchanges and settings of experiences and impressions."[20]

6    Foucault, M. (2001). Arheologija vednosti. Ljubljana: Studia Humanitatis.
7    Foucault, M. (1997). Of Other Spaces: Utopias and Heterotopias. In: Neil Leach (Ed.), Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, p. 335. An explanation of the term heterotopia is also given by Sudradjat, I. (2012) Foucault, the Other Spaces, and Human Behaviour. Procedia – Social nad Behavioral Sciences, no. 36, pp. 28–34. Available online: https://core.ac.uk/download/pdf/82579543.pdf.
8    Lowenthal, D. (2006). The Past is a Foreign Country. Cambridge, New York: Cambridge University Press.
9    Jameson, F. (1991). Postmodernism, or, The Cultural Logic of Late Capitalism. Durham: Duke University Press.
10   Beck, U. (2009). Družba tveganja: Na poti v neko drugo moderno. Ljubljana: Založba Krtina.
11   Lowenthal, D. (2006). The Past is a Foreign Country. Cambridge, New York: Cambridge University Press, p. 4.
12   The latest such rehabilitations of Slovenian historic urban centres took place in Ljubljana, Celje, Kranj, and Novo mesto.
13   The latest examples of historic urban centres rehabilitated in this manner are Ljutomer, Piran, and Idrija.

14   Foucault, M. (1997). Of Other Spaces: Utopias and Heterotopias. In Leach, N. (Ed.), Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, pp. 330–336.
15   Dešman, M. (2007). Namesto zaključka. In: Miha Dešman, M., Čerpes, I. (Eds.) O urbanizmu: Kaj se dogaja s sodobnim mestom? Ljubljana: Krtina, p. 371.
16   Ibid.
17   Foucault, M. (1997). Of Other Spaces: Utopias and Heterotopias. In Neil Leach (Ed.), Rethinking Architecture: A Reader in Cultural Theory. New York: Routledge, p. 330.
18   Ibid., p. 331.
19   Bandarin, F., Van Oers, R. (2012). The Historic Urban Landscape: Managing Heritage in an Urban Century. Chichester: Wiley  Blackwell, p. xi.
20   Ibid.

**Fig. 1:** *The case from Vegova ulica in Ljubljana, where the herms are at risk from the high beeches, while due to public pressure the City of Ljubljana refuses to cut them, is an example how cultural heritage sites are evaluated through discourses rooted in knowledge, beliefs, wishes, and personal preferences of stakeholders, causing conflicting opinions and interests among the profession and the public, which may grow into conflict situations. Labelling phenomena and undertakings as excesses always conceals interest, motives, politics, expression and power struggles of various stakeholders (individuals, civil initiatives, professional and other services, decision makers, etc.). Nevertheless, excesses must be perceived as a form of democratisation of public, particularly urban, spaces and a way of co-existence of various ideas, practices, lifestyles, etc. Over recent years Slovenia has witnessed public resistance to professional decisions regarding the evaluation of vegetation in city centres, which was as a rule planted to the design of architects as a visual element of public spaces, while over time the trees grew over the originally planned height and became disruptive or even started to endanger the adjacent public monuments. Similar cases as that in Ljubljana are the renovation of the market in the city centre of Ptuj and the central square in Novo mesto (Photo: Tomaž Golob, Institute for the Protection of Cultural Heritage of Slovenia, Regional Office Novo mesto, 2019).*

Bandarin and Oers observe that the contemporary protection service (despite various instruments such as international charters, national legislation, spatial-planning frameworks, and skills and experience gained in the past century in different fields of activities) often demonstrates its weakness in following and adapting to changes in the modern world. Facing both environmental and urban changes, it is witnessing the increasingly obvious transfer of decision-making processes from the state to the local level and simultaneously from the local environment to the global level, particularly in tourism, real estate market, and economic-financial currents. These forces pull into different directions and the protection service often finds itself at a crossroads, unable to recognise oppor-

tunities and set its priorities.[21] Similar processes also take place in urbanism which, according to Dešman, only has meaning if it is able to anticipate and direct urban development; however, it is not very good at it as it does not keep up with new and quickly changing social and spatial phenomena and processes.[22] Due to this, it increasingly leans towards ad-hoc projects with no vision of social and spatial development.

The protection service and urbanism do not control neo-liberal social-spatial phenomena and processes which are also encountered in Slovenian cities and towns and impact the present and future significance of historic urban areas. For instance, Ploštajner ascertains that a city must be interpreted as a space where neo-liberal principles of production and business are implemented, and simultaneously as the production of space which is also subject to principles of competition and entrepreneurship.[23] Because a neo-liberal city is less dependent on the state and increasingly more on financial markets and must therefore strive to increase its competitiveness towards other cities, it is, according to our findings, subject to numerous new forms of regulation; this also changes the manner of urban management. Increased importance is given to development based on local natural features, locally-conditioned cultural tradition, and unique cultural heritage as the values which cities use to design their entire visual identity, and build their trademark and recognisability on them. A city acquires less and less public resources for its developmental projects and therefore increasingly depends on its ability to draw in private financial sources, leading to privatisation of public space.

Urbanism has revived the method of zoning urban areas geared at fostering production and consumption, modern cities no longer having a single centre but several (typically competing) centres. However, the city is mainly an increasingly equal network of urban spaces marked by specific historic development and more recent areas built solely for utilitarian purpose.[24] In order to efficiently manage the picturesque collage of urban spaces, one must make use of the instrument of multi-functional zoning and strategical steering of built environment, as well as social and economic development of individual city areas in the context of the whole city and the region. For instance, if rehabilitation of an urban area encompasses only replacement of street paving and street furniture but no well-planned regulation of traffic (as lately seen in restoration of historic urban centres of Kranj, Celje, Novo mesto, and Ajdovščina), forgetting the social and developmental aspect of rehabilitation, urban space with a rich historic tradition will remain subject to backsliding. A contrast to the first two

21  Ibid., p. xv.

22  Dešman, M. (2007). Namesto zaključka. In Dešman, M., Čerpes, I. (Eds.), O urbanizmu: Kaj se dogaja s sodobnim mestom? Ljubljana: Krtina, p. 372.

23  Ploštajner, K. (2015). Neoliberalizem in njegove manifestacije v mestu. In: Teorija in praksa, no. 53/3, pp. 476–493.

24  Augé (Augé, M. (1999). Novi svetovi. In: Igor Španjol (Ed.), Mestomorfoze. Ljubljana: cf, pp. 69–91) labels a city a place and a non-place at the same time. A place is a symbolic space with its characteristic locations, monuments, and a possibility of memorial revival by everyone connected to it. He describes a non-place as a space that is not identity, a relationship, or history. They are spaces of transport (highways, airways, bus, coach, and railway stations, shopping malls, etc.) and communication (phone, telefax, television, cable networks). For the latter, Koolhaas (Koolhaas, R. (1999), ibid., pp. 5–32) employed the term „generic spaces".

examples is the recent rehabilitation of Ljubljana Old Town in connection with the developmental policy of the city to deliberately turn the oldest part of the city into an area dedicated exclusively to consumer-orientated mass tourism at the expense of social, economic and cultural diversity of urban life.

A unique cultural tradition and city image supported by a developed cultural industry and rich cultural offer, are the merchandise that attracts tourists and urban populations to historic urban centres and gives them added value in a broader urban landscape. Unfortunately, the practice of urban areas rehabilitation remains limited only to upgrading utility infrastructure, traffic regulation, and beautification of open urban spaces by replacing paving and street furniture. What is missing are well-thought and integrated management approaches to historic urban areas based on a more detailed study of social-spatial phenomena and processes not only in a particular historic urban area, typically a historic urban centre, but in the entire urban landscape. Without a more detailed situation analysis performed at least every five years on the basis of pre-determined indicators, it is not possible to formulate protection and a development vision or determine efficient management methods and tools. Rehabilitation of historic urban areas should therefore have a strong (micro)local tone and be highly cultural, unique, and socially-oriented. Here we can point to the dissimilarity between the significance of a historic urban centre and neighbouring historic urban areas. The urban centre must become accessible to all, a democratic space whose offer meets the needs and wishes of the entire urban population.[25] On the other hand, other historic urban areas such as former peri-urban villages incorporated into a city, historic suburbs, industrial-residential areas, villa districts, and also housing estates built after World War II, must maintain or form anew a multi-functional environment with its own identity, intended primarily for urban populations that live and work there and not so much for external city users.[26]

## 3    Urban heritage values

Urban heritage values refer to buildings and spaces, as well as tradition and practices of people. Safeguarding and re-creating space full of tradition and history is crucial for keeping or fostering the sense of belonging to a place and for an active stakeholders' participation in the day-to-day urban processes. In antiquity, genius loci was a divine guide through a place, a "spirit of the place" or a spiritual protector; today, the spiritual and symbolic dimension has been lost and the term is now used to describe the character and the quality of a place as perceived upon visiting it.[27] Smith also concludes that it is impossible to achieve the sense of belonging to a space solely through urban planning measures.[28] Peo-

ple perceive a place with their senses and express their feelings collectively, as a community that lives and works there and socialises the place. Visitors hardly ever perceive a place the same way as locals. Inhabitants intermingle natural and cultural components with their everyday practices and behaviour, beliefs, tradition, and value system into a homogeneous experience which others can truly experience and value if they participate in these practices, as well. Therefore, one of the [29]recent trends in cultural tourism is to make it possible to experience everyday vibes of a tourist destination and to partake in its cultural tradition by visiting not only monuments, sites, and cultural performances but also sporting events, festivals, market places, cemeteries, and the like.

Although cultural heritage is a non-renewable environmental resource, because of its social component and the interlinked tangible and intangible significance, heritage theory recently treats heritage together with culture in general as the fourth pillar of sustainable development. As already said, immovable cultural heritage is a non-renewable resource, but its intangible values such as tradition, beliefs, skills, rituals, as well as the emotional, symbolic, and identity heritage significance have immense cultural meaning for individuals, regions, nations, continents, and in many cases the humanity as a whole. For such reasons, the significance of heritage protection that is socially and locally oriented is increasingly underlined.[30]



**Fig. 2:** *Session of the working group for drawing-up the conservation plan for the revitalisation of the historic centre of Metlika (Photo: Judita Podgornik Zaletelj, Institute for the Protection of Cultural Heritage of Slovenia, Regional Office Novo mesto, 2017). One of the solutions to mitigate these excesses is certainly to establish a working group of various decision-makers, professional and other services, non-governmental organisation representatives, and all stakeholders affected by a management process. The working group involved in the management of the historic city area has the task to understand the wide dynamics of challenges, set the basic policy in searching for solutions, and allow the decision-makers to formally accept and implement the policy.*

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25  Urban population mainly consists of inhabitants, city users, and commuters.

26  Golob, T. (2016) Upravljanje varovanih zgodovinskih mestnih območij v Sloveniji. Doctoral thesis. Ljubljana: Univerza v Ljubljani, Filozofska fakulteta, p. 221.

27  Bandarin, F., Van Oers, R. (2012) The Historic Urban Landscape: Managing Heritage in an Urban Century. Chichester: Wiley  Blackwell, p. 107.

28  Smith, J. (2010) The Marrying of the Old with the New in Historic Urban Landscapes. In: Van Oers, R., Haraguchi, S. (Eds.) Managing Historic Cities: World Heritage Papers 27, pp. 45�. Paris: UNESCO World Heritage Centre.

29  Bandarin, F., Van Oers, R. (2012) The Historic Urban Landscape: Managing Heritage in an Urban Century. Chichester: Wiley  Blackwell, p. 108.

30  Golob, T. (2014) Razvoj sodobne teorije varstva kulturne dediščine v svetu in na Slovenskem. In: Varstvo spomenikov, nos.47⏓48, pp. 7⏓23.

The text cited above concludes in contemplation on culture as the fourth pillar of sustainable development by pointing out that if, when carrying out interventions in historic urban areas decision-makers respect the social and local aspects of heritage protection, they automatically respect its cultural aspect, as well. Every historic urban intervention is in the first place a cultural activity deriving from its cultural context and based on strategic, legal, administrative, and technical measures and activities. Therefore, the integrated heritage conservation is a complex and diverse social practice deriving from a specific cultural environment and closely connected to natural resources management and dynamic conducting of changes.[31]

Uršič and Hočevar's position is different: that the location itself does not define and individual's actual participation in urban life as many city dwellers don't feel the need for such a lifestyle. Many reside in cities because they have no other option. On the other hand, a number of people living in the countryside can still experience urbanity and urban environment, thanks to the development and accessibility of contemporary information and communication technology.[32] Uršič and Hočevar therefore make distinction between the terms citification, urbanisation, and urbanity. They use citification to name processes that contribute to the creation of certain social connections, while urbanisation refers to the upsurge in urban population. They interpret urbanisation as a dynamic process that encompasses and merges demographic, social-spatial, communicative, and cultural strands. On the other hand, they see urbanity as "part of the individual's value system, as an element of collective identification, as individualisation of lifestyle, and as a factor of reproduction or altering of the physical space".[33] Lefebre sees urbanity as the intensity of various interactions, as well.[34] In this regard, Uršič and Hočevar emphasise the significance of the individual's chosen lifestyle and the diminishing dependence of lifestyle on a pre-given place of residence.[35] This new phenomenon which Strassoldo named the new localism,[36] differs from the new urbanism by being more open, transient, and heterogeneous, while the characteristics of the new urbanism contribute to the fact that such local communities are more closed, homogeneous, and rigid. For Uršič and Hočevar, the new urbanism is controversial because it produces intensive spatial interventions and low population density.[37] Their notion is that the new localism is a transitional phase towards a modern community of self-standing individuals in the context of general awareness of the integration (into a community) and in parallel, the awareness of overarching (global) social impacts.[38]

Historic urban areas need to become, due to their unique tangible and intangible heritage, the carriers of cultural identities of cities and a significant stimulus for the development of urban society. It is important that the complete range of values pertaining to a specific historic urban area is studied from an interdisciplinary perspective. Namely, such an in-depth study gives insight into the way past generations identified with these places and into the social role they play in today's social relations.[39] Understanding reasons for the gap between the cultural tradition and the (dis)continuity in the identity in Slovenian historic urban areas is a prerequisite for successful management. Since in management of historic urban areas, not only decision-makers but other stakeholders (for example non-governmental organisations and wider public) participate, as well. These need to be involved in the working processes in an organised way, such as workshops, working groups, round tables, residents' assemblies, questionnaires, and other forms of organised collective planning and co-operation on strategies, methods, goals and measures.



**Fig. 3:** *Workshop following the World Café method in Novo mesto (Photo: Boštjan Pucelj, 2015). As cultural heritage sites are increasingly understood as a social process we must know why and how people individually and collectively value these spaces and what are the discourses that they meet. Practice shows that without a pre-developed proposal of a vision of development and protection of a cultural heritage site we cannot expect the collaboration and understanding of stakeholders and the general public. Cultural heritage valuation for preparing and then amending the management plan is very effectively done through World Café workshops.*

Kos underlines that, due to inefficiency of state institutions, the impact and legitimacy of the organised civil society increases. The civil society to a greater extend represents public interest of the postmodern society. Kos believes the reason for it lies in the new modus operandi of the postmodern society which is no longer "compatible with the linear, hierarchical centralised state. In place of the central government, regional and local levels regain their power."[40] In this regard, Bandarin and Van Oers comment that city authorities are closer to inhabitants than the national government and more sensitive towards their social and cultural needs.[41] In making their decisions, decision-makers are confronting prominent individualism at all levels of society that manifests itself in

31 Golob, T. (2016). Upravljanje varovanih zgodovinskih mestnih območij v Sloveniji. Doktorska disertacija. Ljubljana: Univerza v Ljubljani, Filozofska fakulteta.
32 Uršič, M., Hočevar, M. (2007). Protiurbanost kot način življenja. Ljubljana: Fakulteta za družbene vede, no. 27.
33 Ibid., p. 17.
34 Lefebvre, H. (1974). The production of space. Oxford: Blackwell Publishing.
35 Uršič, M., Hočevar, M. (2007). Protiurbanost kot način življenja. Ljubljana: Fakulteta za družbene vede, no. 27, pp. 8–9.
36 Strassoldo, R. (1990). Lokalna pripadnost in globalna uvrstitev. In: Družboslovne razprave, no. 10, pp. 64–76.
37 Uršič, M., Hočevar, M. (2007). Protiurbanost kot način življenja. Ljubljana: Fakulteta za družbene vede, no. 27, pp. 10–11.
38 Durnik, M. (2010). Pojav protiurbanosti. In: Urbani izziv, no. 21/1, pp. 70–72.

39 Araoz, G. (2009). Protecting Heritage Places Under the New Heritage Paradigm & Defining its Tolerance for Change: a Leadership Challenge for ICOMOS.
40 Kos, D. (2003). Postmoderno prostorsko planiranje? In: Teorija in praksa, no. 40/4, p. 648.
41 Bandarin, F., Van Oers, R. (2012). The Historic Urban Landscape: Managing Heritage in an Urban Century. Chichester: Wiley  Blackwell, p. 97.

more flexible institutional ways of acting in temporary interest networks,[42] and consequently also in an increased need to involve all interested stakeholders in management processes and to formulate methods to assess diverse interests.

## 4 Management and governance of historic urban areas

This is where the protection service meets political science and communication studies, both with a largely developed scientific apparatus that makes distinction between such terms as government, governance, and management. The term governance has become established in political science and communication studies as a name for the reversed processes of government and management where the boundaries between the civil society and the state are mostly erased,[43] and during public policy formulation and their implementation.[44] Generally speaking, governance is a set of processes where various public and private actors attempt to arrange matters of public interest.[45] In protection efforts, governance is understood as a new type of collective decision-making and responsibility in this area. Thus, governance is in synch with the modern protection paradigm. The paradigm states that integrated conservation of cultural heritage is successful only when the conservation results from a socially accepted decision or a wide social consent. Governance should be transparent, participative, open, and effective. That makes governance a process which also involves decision-makers.[46] The governance process aims to pass a public policy (or some other decision) that is suitable to all its stakeholders while management is linked to the implementation of a particular public policy. Governance is a process (rather than a structure) that also involves the authorities and other decision-makers.[47]

Then, the question arises on how to interpret management and the manager in the public sector. Is the administrative process in the public sector similar to the private sector? A corporate board is seen as the body making decision on strategic business policies, and governance as making decisions regarding property.[48] Virant's conclusion is that the society, same as a business company, first determines its goals and needs that are expressed as public interest in political decisions. The purpose of the process of recognising public interest and defining public policy is to bring together all stakeholders with the goal of tackling an issue, while the process of public policy implementation refers to the coordination of all stakeholders with the goal of servicing citizens.[49] Formu-

lation of public policies is the domain of governance, but their implementation is a matter of public management. Political decision-making (the public policy formulation process) is not management but rather part of governance. In contrast to government, governance is characterised by inclusion of stakeholders and stockholders, decentralisation, participation.[50] Since these principles have also been embraced by new public management, the term governance is often mistranslated as management. Namely, in the governance process the dialogue partner is the citizen (or a group of citizens or a specific organisation, in accordance with the modern meaning of the term stakeholder) while in management the dialogue partner is the user.[51]

Some sociologists cast more light on the meaning of the term stakeholder; they warn against appropriation of the term (together with the term of governance) by the so-called neo-liberal Newspeak.[52] Turnšek Hančič points out that the term stakeholder, although at first sight welcome in stressing the desire and need for democratic involvement of the individual in public decisions, actually brings confusion and an opportunity to legitimise all actors that, for a number of reasons and even arbitrarily, take the role of participants in democratic decision-making processes.[53]

In economy and business, stakeholders are all persons affected by goals of a company; put otherwise, stakeholders are now everybody who can impact the realisation of those goals.[54] In this regard, Turnšek Hančič determines that Freeman and others "do not put forward the dimension of legitimate inclusion but rather the dimension of the power of influence – stakeholders of a company are those who the company must take into account in order to reach its goals, and not those that should be taken into account due to the legitimacy of their demands".[55] It is not difficult to translate the thesis of Freeman and his colleagues into understanding the present role of the wider public which, although formally able to take part in the processes of environment protection and spatial planning, is feeble in these very areas in comparison to financial and political interest.

Kos sees an additional problem for proactive inclusion of the public in the above-mentioned processes in the fact that the classic comprehensive spatial planning that had marked European and also Slovenian urbanism before the 1980s, has been replaced by postmodern decentralised and less hierarchic system of managing social affairs.[56] Because spatial planning is increasingly proj-

42  Mlinar, Z. (1994). Individualizacija in globalizacija v prostoru. Ljubljana: SAZU.

43  Splichal, S. ( 2011). Javnost in javna sfera v dobi globalnega vladovanja. In: Toplak, C., Vodovnik, Ž. (Eds.) Nov(o) državljan(stvo). Ljubljana: Založba Sophia, pp. 189–218.

44  Bevir, M. (2007). Public Governance. London: Tohusand Oaks, New Delhi: Sage.

45  Rosenau, J., Czempiel, E. O. (1992). Governance without Government: Order and Change in World Politics. Cambridge: Cambridge University Press.

46  Bačlija, I., Červ, G., Turnšek Hančič, M. (2013). »Governance«: vladanje, upravljanje, vladavina ali vladovanje? In: Družboslovne razprave, no. 29 /73, pp. 99–119.

47  Ibid., p. 108.

48  Rozman, R. (1996). Kako prevesti »management« v slovenščino: management, menedžment, upravljanje, poslovodenje, vodenje, ravnanje? Organizacija, no. 29/1, pp. 5–18.

49  Virant, G. (2009). Javna uprava. Ljubljana: Fakulteta za upravo.

50  Government is closed, autocratic, hierarchically structured management and decision-making, and its essence is directly oposite to governance. (Bačlija, I., Červ, G., Turnšek Hančič, M. (2013). »Governance«: vladanje, upravljanje, vladavina ali vladovanje? In: Družboslovne razprave, no. 29 /73, pp. 99–119).

51  Ibid.

52  Bourdieu, P., Wacquant L. (2003). Neoliberalni novorek: zabeležke o novi planetarni vulgati. In: Družboslovne razprave, no. 19 (43, pp. 56–63.

53  Turnšek Hančič, M. (2011). Pasti novoreka: Kritična refleksija prenosa termina »deležniki« iz ekonomskega v politični diskurz. In:Časopis za kritiko znanosti, no. 39/244, pp. 148–156.

54  Freeman, R. Ed., Wicks, A., Parmar, B. (2004). Stakeholder Theory and »The Corporate Objective Revisited«. In: Organization Science, no. 15/3, pp. 364–369.

55  Turnšek Hančič, M. (2011). Pasti novoreka: Kritična refleksija prenosa termina »deležniki« iz ekonomskega v politični diskurz. In: Časopis za kritiko znanosti, no. 39/244, p. 152.

56  Kos, D. (2003). Postmoderno prostorsko planiranje? In: Teorija in praksa, no. 40/4, p. 652; see also:

ect-oriented, spatial and/or developmental visions are presented to the public only as variant project solutions. Kos describes the present form of spatial planning as a social practice which coordinates interested actors and makes possible their participation in creating strategies, policies, and plans.[57] This poses the question who and how can pursue their spatial interest and at whose expense. Kos also asks "whether participation in spatial planning by those (in)directly affected actually contributes to more emancipated management of one of the most elementary dimensions of life, or whether participation is, as a rule, an abused instrument and in reality, merely a mechanism for legitimisation of partial interests.[58] In addition, stakeholders are facing low legitimation on the part of decision-makers who lack satisfactory communication and interpretation skills to, by using plain intelligible language, better acquaint the affected or interested public with proposed solutions.[59] Particularly in spatial planning, environment protection, and also historic urban area rehabilitation it is of great importance that the proposed measures are acceptable to the public regardless of their legal, technical, developmental, protection, social, transport, or other foundations and options.

In cultural heritage management, two organisational approaches exist, to paraphrase Kovač et al., otherwise characteristic to the business-economic sphere: the organizational development and organisational transformation one.[60]

Organisational development is linked to gradual changes. In immovable cultural heritage, structures and sites that are subject to such slow and typically controlled changes are those with religious and symbolic significance, and monuments and protected areas with a pronounced didactic role. For other types of heritage such as historic urban areas, the norm is that the economic value of heritage must also support its cultural significance, and vice versa: the cultural significance of heritage must be a source of additional economic interest.[61] The need to recognise the social and developmental role of cultural heritage forces decision-makers to transform its significance and to make strategic changes; as regarding organisation, these take the following forms:[62]

➔  Changes are usually proposed by owners, managers, experts, or decision-makers, but frequently by other, external stakeholders, as well;

➔  Proposed changes are typically revolutionary and not evolutionary, arising from a new developmental vision;

➔  They stem from dissatisfaction with the current developmental strategy and the state of the living, working, and leisure environment;

➔  Changes start at the top of the management structure (top down).

If cultural heritage management is to be able to meet needs of the modern society, it must be goal- and project-oriented. Measures must be measurable, environmental impacts and demands studied and taken into account as much as possible. Both positive and potentially negative dimensions of planned changes must be made clear to stakeholders, and responsibilities for various phases of management processes set. Therefore, cultural heritage managers should be skilled in communication, interpretation, and management.[63] In order for management to be successful, it must comply with the rules and play the part of an intermediate between set goals and their realisation. One of the modern instruments in historic urban area management is the position of the city manager; in Slovenia as well, its importance in integrated rehabilitations of urban centres is becoming increasingly recognised. In 2012, the Chamber of Small Business and Trade of the Chamber of Industry and Commerce ended its TCM (Town Centre Management) pilot project where three Slovenian cities (Ljubljana, Koper, and Celje) in cooperation with Austrian experts from CIMA GmbH, developed methods for safeguarding and improving the economic, social, and cultural development of city centres. Based on results of analyses of housing situation, economic structure, workshops with businesses and city stakeholders, and meetings at ministries and development agencies, a city marketing model was prepared to be used, in the form of a formal or informal public-private partnership, to professionally run city centres. The project aimed to, in cooperation with businesses, strengthen the marketing of small businesses, tourist offer, management of vacant premises, and forge a link between the city, business owners, and tourism.[64] The key tasks of city managers – since 2015, Novo Mesto has one, too – are to coordinate tasks and projects between city services, inhabitants, and other stakeholders who undertake economic activities in the city centre. The aim is to create public space where commerce, culture, cuisine, social interactions, and cultural and leisure activities join together into an interesting living milieu that is friendly to all participants. Apart from that, they also follow the pace of life in the city, the needs of its inhabitants, day trippers and overnighting tourists, as well as other city users and commuters. With such an approach to organisation and content, ideas are quickly developed and turned to life since the journey from wishes, proposals and demands to realisation has been shortened.[65]

Mušič, B. V. (2004) Mesto in urbanizem med teorijo in prakso. In: Teorija in praksa, no. 41/1-2, pp. 309–331.

57  Ibid.

58  Kos, D. (2010). Prostorsko urejanje med »stroko« in »piarom«. In: Teorija in praksa, no. 47/2-3, p. 417.

59  Kos also writes about questions relevant for meta-language and the role of public-relation services in these fields. Kos, D. (2003). Postmoderno prostorsko planiranje? In: Teorija in praksa, no. 40/4, pp. 655–656.

60  Kovač, J., Mühlbacher J., Kodydek G. (2012). Uvod v management sprememb. Kranj: Moderna organizacija v okviru Fakultete za organizacijske vede.

61  The World Bank (2001). Cultural Heritage and Development: A Framework for Action in the Middle East and North Africa, pp. 43⬜44.

62  Adapted from Kovač, J., Mühlbacher J., Kodydek G.. (2012). Uvod v management sprememb. Kranj: Moderna organizacija v okviru Fakultete za organizacijske vede, p. 32.

63  Golob, T. (2016). Upravljanje varovanih zgodovinskih mestnih območij v Sloveniji. Doktorska disertacija. Ljubljana: Univerza v Ljubljani: Filozofska fakulteta, pp. 220–221.

64  Available online: https://www.gzs.si/podjetnisko_trgovska_zbornica/Novice/ArticleId/42212/www.gzs.si/www.gzs.si/dogodki.

65  Golob, T. (2016). Upravljanje varovanih zgodovinskih mestnih območij v Sloveniji. Doktorska disertacija. Ljubljana: Univerza v Ljubljani: Filozofska fakulteta, pp. 245–248.

**Fig. 4** (a–k collage): The conservation plan for revitalising the Novo mesto historic centre encouraged new formats of public participation. After the setting-up of the working group and the successful workshop with the residents, entrepreneurs joined together under the "Grem v mesto" institute to revive and develop the city centre as a trademark. To date, they have held several full-day, well-visited events under the name Noč nakupov ("Late-Night Shopping") with many outdoor events, local cuisine on offer, and shops, bars and cultural institutions open until midnight (Photo: https://www.facebook.com/gremvmesto/).

## 5 | Conclusions

The relationship between values and tangible and intangible heritage properties has become an increasingly dynamic process influenced by the factor of time and the cultural context of a place. Experts can study the amount and intensity of change in a specific urban society only by involving stakeholders in the processes of integrated conservation and heritage management. Consistent application of guidelines and recommendations of international spatial planning and heritage documents, together with statutory powers and organisational competence to put together managerial structures based on mutual trust and efficient communication among the stakeholders, are key components of a successful operationalisation of integrative approaches and active public participation in the complex areas of spatial planning and (especially urban) heritage protection. Involvement of stakeholders in the management processes of a historic urban area fosters their sense of responsibility and belonging to that city. Therefore, historic urban area management should be a goal-oriented participatory process that needs to be well-grounded methodologically even before development programmes, projects, and management plans start to be developed. The management-oriented approach requires constant co-ordination between development trends, diverse urban population needs, and protection conditions. In parallel, managers need to keep urban population informed and raise its awareness of heritage values and development opportunities, which means that the city must provide efficient city marketing. In many cities, city managers take over the task of co-ordinating interests and needs of urban population with development capacity of the city. They encourage stakeholders towards joint efforts geared to revitalise urban centres, they organise events, courses, workshops, and consultations with inhabitants. Above all, they constantly follow spatial changes, inform competent bodies and the public about them, and propose measures. To be efficient, they need a certain degree of power to make decisions and a direct access to city authorities.

At present, city authorities can hardly imagine effective management of historic urban areas and the realisation of projects without well-established communication among stakeholders. Achieving trust among partners is a prerequisite for regular, open, and constructive communication. Kovač distinguishes personal and systemic trust. The former forms among individuals and groups, the latter between individuals and institutions. The basic trust-building tool is communication.[66] Doppler and Lautenburg claim that informing is inferior to communication, and that it is essential to establish a dialogue among participants, as well as to deliver timely and correct information to all involved.[67] People – usually city managers – who coordinate the management process or a project release and obtain information to and from stakeholders. They need

to define communication channels between stakeholders, for example in the form of meetings, consultations, workshops, and the like, as well as other ways of informal communication. It is important that communication is regular, open, innovative, and adaptable. Institutions in particular need to reach an agreement with other stakeholders on formal and informal communication, so that the administrative procedure merely confirms what has already been agreed upon. Working groups and other formats of collective planning and development of strategies, methods, goals, and measures also fall under informal organisations. A working group involved in historic urban area management is given the task to understand the overall dynamics of challenges, define the basis for political solutions, and enable decision-makers such as the mayor, city manager, and expert services to adopt adequate policies and assure their implementation.[68]

Dayton strictly separates government and governance.[69] As pertains to working groups, his findings can be summed up into a thesis that governance is actually a partnership that relies on trust between those in a working group who are members of the public and those who make decisions. Putting it differently, first comes the role of an expert with some authority powers and a decision-maker in the management phase (implementation of planned measures), and in the second phase comes governance (coordination of necessary measures). Working group members need to act on equal footing. The role of the working group is also to support, encourage, or contradict decision-makers.[70] The basic task of representatives of non-governmental organisations and the general public in a working group is to elaborate strategies, methods, and measures for reaching previously defined goals. Adoption of management strategies and operational goals falls into the remit of local or national political authorities while local managers are responsible for their implementation. On the other hand, Dayton claims that, within the management process, an increasingly blurred line between managerial and governance responsibilities has recently become evident.[71] What used to be a clear division has been replaced by concepts of cooperation, partnership and solutions adapted to specific situations. A model fitting every circumstance no longer exists.[72] For example, external group members are also tasked with convincing the interested public about the appropriate measures. Because they are respectful and influential members of the community, they are usually more successful in this than the decision-makers.

To conclude, while management primarily concentrates on a certain problem, it should approach the historic urban areas mainly from the aspect of ensur-

66   Kovač, J. (2004). Instrumentalni pomen zaupanja v organizaciji. In: Rudi Rozman, Jure Kovač (Eds.). Zbornik referatov 5. znanstvenega posvetovanja o organizaciji: Zaupanje v in med organizacijami (združbami), Brdo pri Kranju. Ljubljana: Društvo organizatorjev Slovenije, Fakulteta za organizacijske vede Kranj, UM, Ekonomska fakulteta UL, pp. 41–47.

67   Doppler, K., Lauterburg C. (2008). Change Management: Den Unternehmenswandel gestalten. Frankfurt am Main: Campus Verlag GmbH.

68   Golob, T. (2016). Upravljanje varovanih zgodovinskih mestnih območij v Sloveniji. Doktorska disertacija. Ljubljana: Univerza v Ljubljani: Filozofska fakulteta, p. 262.

69   Dayton, K. N. (2001). Governance is Governance. Washington D.C.: Independent Sector. Available online: https://independentsector.org/resource/governance-is-governance/.

70   Noteboom, L. J. (2003). Good Governance for Challenging Times: The SPCO Experience. In: Harmony: No. 16, pp. 29–46. Available online: https://www.esm.rochester.edu/iml/prjc/poly/wp-content/uploads/2012/03/Good_Gov_Noteboom.pdf.

71   Dayton, K. N. (2001). Governance is Governance. Washington D.C.: Independent Sector. Available online: https://independentsector.org/resource/governance-is-governance/.

72   Noteboom, L. J. (2003). Good Governance for Challenging Times: The SPCO Experience. In: Harmony: No. 16, pp. 29–46. Available online: https://www.esm.rochester.edu/iml/prjc/poly/wp-content/uploads/2012/03/Good_Gov_Noteboom.pdf.

ing public interest as the decisive part of the integrated conservation, starting from the evaluation of protected cultural heritage areas and their development potential and concluding with the evaluation of impacts of executed measures and activities. Methods and tools for managing environmental, social, and economic changes in cultural heritage areas should be adapted to the local (cultural) context, and locally and socially conditioned conservation/rehabilitation of both material and living heritage put in place, while constantly keeping an eye on the (unstable postmodern) social significance of space.

**VLASTA VODEB**

# Innovative Management of Historic Building Areas Using GIS and HBIM

**SUMMARY**

*This article presents innovative tools for up-to date monitoring and management of historic building areas. Historic building areas (HBAs) are parts of the historic built environment and are understood to be the result of a historic layering of cultural and natural values and attributes.*

*The holistic approach for implementing innovative tools is based on a comprehensive matrix of the main components for the sustainable performance of HBAs. The matrix covers the environmental, social, and economic components. The environmental component includes energy efficiency, the phenomenon of urban heat islands, waste and water, pollution, and mobility. Services and facilities, cultural life, leisure facilities, perception of place, gentrification, accessibility, and security are included in the social component. The impact of tourism, maintenance, and transformation costs/savings are considered in the economic component. This concept of the sustainable management of historic building areas is supported by several computer-based tools, such as geographical information systems (GIS) and historical building information modelling (HBIM). GIS technologies are used for monitoring flows, temporary events, energy efficiency, risks, and historic identity. HBIM is a novel 3D solution of parametric objects representing architectural elements of historical buildings. Elements are constructed from historical data and/or accurately mapped onto a point cloud or an image-based survey.*

*The approach is examined and verified in several pilot areas as part of the Interreg Central Europe project BhENEFIT in Italy (Mantova city centre), Slovakia (Spišská Sobota and Juh III neighbourhood), Croatia (Karlovac City Star), Hungary (Szabolcs-Szatmár-Bereg County), and Austria (Bad Radkersburg). The pilot area in Slovenia is part of the UNESCO Heritage of Mercury Site.*

# Inovativno upravljanje območij stavbne dediščine z uporabo GIS in HBIM

**POVZETEK**

*V prispevku so predstavljena inovativna orodja za sodobno spremljanje in upravljanje območij stavbne dediščine. Območja stavbne dediščine (angl. historic building areas, HBA) so območja stavbne dediščine, ki so posledica zgodovinskega prepletanja kulturnih in naravnih vrednot ter značilnosti.*

*Holistični pristop k izvajanju inovativnih orodij temelji na celostni matriki glavnih komponent za trajnostno učinkovitost območij stavbne dediščine. Matrika je sestavljena iz okoljske, družbene in ekonomske komponente. Okoljska komponenta vključuje energetsko učinkovitost, toplotni otok mest, kanalizacijo in vodovod, onesnaževanje ter mobilnost. Javne storitve in infrastruktura, kulturno življenje, prostori za prosti čas, percepcija prostora, gentrifikacija, dostopnost in varnost so del družbene komponente. Ekonomska komponenta pa vključuje vpliv turizma, stroške in prihranke za vzdrževanje in spremembo namembnosti stavb in območij. Koncept trajnostnega upravljanja HBA je podprt z računalniškimi orodji, kot so geografski informacijski sistemi (GIS) in informacijsko modeliranje stavbne dediščine (angl. historical building information modelling – HBIM). GIS-tehnologija se uporablja za spremljanje sprememb, dogodkov, energetske učinkovitosti, tveganj in zgodovinske identitete. HBIM je novejša 3D-rešitev, ki predstavlja arhitekturne elemente stavbne dediščine v obliki parametričnih objektov. Objekti so generirani bodisi na podlagi zgodovinskih podatkov bodisi iz oblaka točk in/ali fotografij, pridobljenih s skeniranjem/na terenu.*

*Pristop je preizkušen in preverjen na pilotnih območjih v okviru projekta BhENEFIT, ki ga financira program Interreg Srednja Evropa: Italija (središče mesta Mantova), Slovaška (soseska Spišská Sobota in Juh III), Hrvaška (Zvijezda, Karlovac), Madžarska (okrožje Szabolcs-Szatmár-Bereg), Avstrija (Bad Radkersburg). Pilotno območje v Sloveniji je del območja Unescove dediščine živega srebra.*

## 1 Introduction

This article presents innovative tools for up-to-date monitoring and management of historic building areas (HBAs). A holistic approach to managing HBAs considers a wide variety of related aspects, from daily maintenance to valorisation and conservation of the historic heritage, from a sustainable perspective. The article argues that this approach requires not only a holistic approach, nowadays it is inevitable that computer-based tools such as geographical information systems (GIS) and historical building information modelling/management[1] (HBIM) support the holistic approach.

Some tools have been developed within the framework of the Interreg Central Europe project BhENEFIT: Built heritage, energy and environmental-friendly integrated tools for the sustainable management of historic urban areas. The project proposes a holistic approach to the management of historic city centres, considering a wide spectrum of different and related aspects concerning the valorisation and conservation of historic city centres from a sustainable perspective. The approach is examined and verified in several pilot areas in Italy (Mantova city centre), Slovakia (Spišská Sobota and Juh III neighbourhood), Croatia (Karlovac City Star), Hungary (Szabolcs-Szatmár-Bereg County), and Austria (Bad Radkersburg). The pilot area in Slovenia is part of the UNESCO Heritage of Mercury Site in Idrija. In Slovenia, a special focus is on demographic analyses and accessibility.

## 2 Historic Building Areas And Sustainable Development

Historic building areas are parts of the historic built environment, and in the BhENEFIT project, they are understood as the result of a historic layering of cultural and natural values and attributes. An HBA is part of an urban area and might be extended to the cultural landscape which tells the history and expresses the identity of the place. The cultural landscape is a result of a centuries-long process of evolution. Throughout history, people have created societies in HBAs and made them alive. HBAs are expressions of cultural identities and are constantly evolving.[2]

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1 In recent years, especially in relation to cultural heritage, the term "modelling" has been replaced with "management". The term "management" is used to emphasise the use of data after the restoration or renovation works are finished and data are used for the maintenance and management of buildings.

2 Rodwell, D. (2003). Sustainability and the Holistic Approach to the Conservation of Historic Cities.

Sustainable development is a concept derived mostly from the Brundtland Report, where it is defined as "…development that meets the needs of the present without compromising the ability of future generations to meet their own needs."[3] It addresses social, environmental, and economic issues in an integrated way. The holistic approach to the management of HBAs goes hand-in-hand with sustainable development principles and prioritises communication and commonly-agreed solutions for development. "Traditionally, planners viewed historic areas as a collection of monuments and buildings to be protected as relics of the past, whose value was considered to be totally separate from their day-to-day use and city context".[4] International conventions from 1972 had already adopted a general policy which aimed to give the cultural and natural heritage a function in community life and to integrate the protection of that heritage into comprehensive planning programmes.[5] The Faro Convention establishes a dependent relationship between tangible and intangible heritage. Its Article 1c states: "the conservation of cultural heritage and its sustainable use have human development and quality of life as their goal."[6] Referring to society as "constantly evolving", to "the need to put people and human values at the centre of an enlarged and cross-disciplinary concept of cultural heritage", and to "the need to involve everyone in society in the ongoing process of defining and managing cultural heritage", the Faro Convention articulated a change in assigning the fundamental role of communities, recognised at the same time (2005) also by UNESCO .[7]

The modern understanding of cultural heritage is fluid and dynamic. At its core, it represents a holistic understanding that perceives cultural heritage as "a social and political construct encompassing all those places, artefacts and cultural expressions inherited from the past which, because they are seen to reflect and validate our identity as nations, communities, families, and even individuals, are worthy of some form of respect and protection".[8]

The BhENEFIT project shares the same understanding, and partners aim to develop tools to overcome negative situations (depopulation, vacancy, non-competitive offers) made by multiple isolated, not coordinated interventions in HBAs. In the project, the relationship between HBA conservation and sustainable management is understood as a concern for sustaining the HBA itself and as part of the environmental/cultural resources that should be protected and transmitted to future generations, but also in a way that HBA and HBA conservation and conservation can contribute to the environmental, social, and economic dimensions of sustainable development.

In: Journal of Architectural Conservation, no. 1, March 2003.

3   World Commission on Environment and Development (1987) Our Common Future. Oxford: Oxford University Press.

4   Siravo, F. (2014). Planning and Managing Historic Urban Landscapes, in Bandarin, F., van Oers, R. Reconnecting the City: The Historic Urban Landscape Approach and the future of urban heritage. Chichester, UK: Wiley Blackwell, p. 161.

5   UNESCO (1972). Convention Concerning the Protection of the World Cultural and Natural Heritage, 16 November 1972.

6   Council of Europe (2005). Framework Convention on the Value of Cultural Heritage for Society (Faro Convention), Faro, 27 October 2005.

7   UNESCO (2005). Convention for the Protection and Promotion of the Diversity of Cultural Expressions.

8   Labadi, S., Logan, W. (2015). Urban Heritage, Development and Sustainability: International Frameworks, National and Local Governance. London, New York: Routledge.

### 3  Holistic Management of Historic Building Areas

A holistic approach allows the mitigation of negative interventions or side-effects and the optimisation of costs and timing because information and communications technology (ICT) solutions might facilitate that approach in a way that allows the management of HBAs in an efficient, comprehensive, and sustainable way. A holistic approach presupposes effective coordination amongst different stakeholders from the local community, service providers and consumers, authorities, business sectors, and potential investors.

The holistic approach for implementing innovative tools is based on the comprehensive matrix of the main components for the sustainable performance of HBAs. The matrix covers the environmental, social and economic components. The environmental component includes energy efficiency, the phenomenon of urban heat islands, waste and water, pollution, and mobility. Social, educational and cultural services and facilities, cultural life, leisure facilities, perception of place, gentrification, accessibility, security are included in the social component. The impact of tourism, maintenance, and transformation costs/savings are considered in the economic component. Since each sector has specific characteristics within HBAs' governance and management, a gap between sectorial skills and roles is inevitable. This gap can only be bridged by collaboration. During the project the specific skills and competences of the public, semi-public, and private sectors have been clearly recognised and analysed for each participating country (Fig. 1).

**Fig. 1:** *Governance and management complexity in HBAs. Source: Adapted from Shared Strategy for an integrated governance system of HBA within the CE region. (2019). Project BhENEFIT: deliverable D.T1.3.1.*
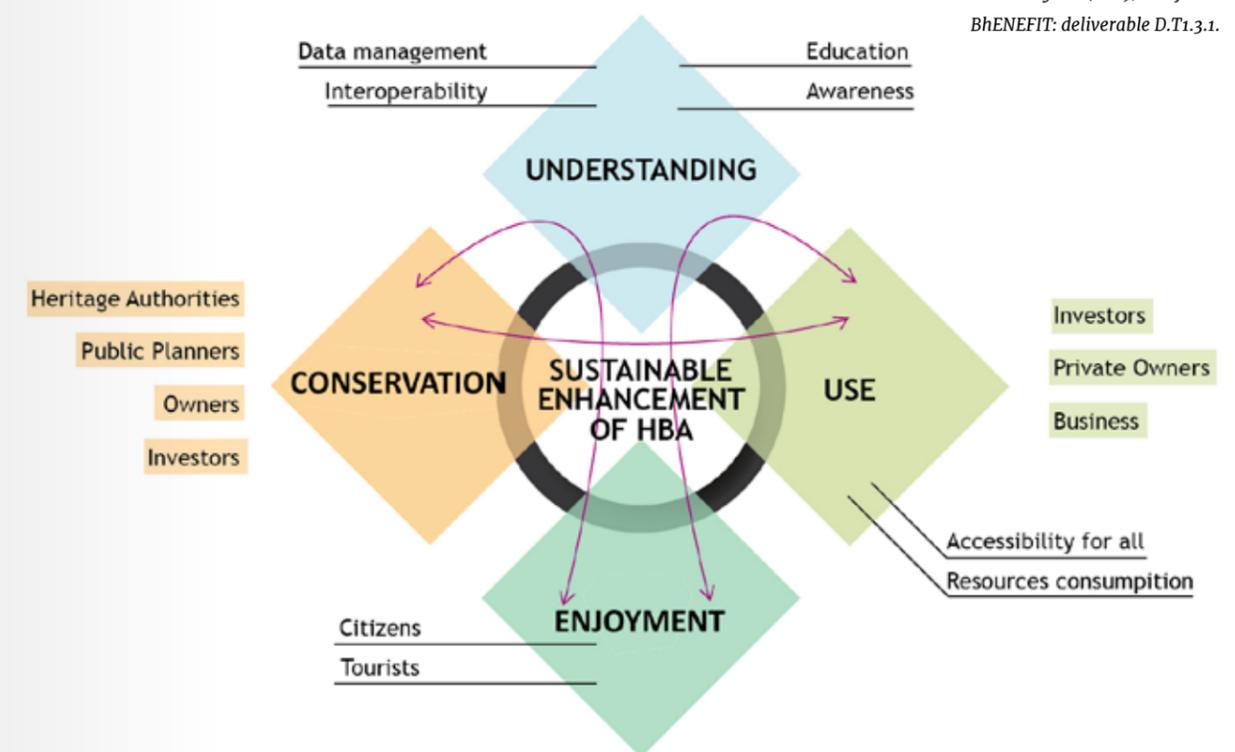
The identification of the main components for the sustainable technical management of HBAs and the optimal scale to approach these components inside HBAs, with negative or positive interactions between them that are important to manage, was the base for the consideration of monitoring and planning. In the management of HBAs, these are the phases that ICT tools can support most efficiently. The monitoring process of what is going on inside HBAs represents an effective tool to document interventions, optimise opportunities, discover incompatible reuses, etc. Monitoring data could be used to better plan maintenance interventions inside HBAs, especially in relation to more specific technical issues, like infrastructural works.

The question the BhENEFIT project raises is: How can HBAs be used and managed efficiently and be able to tap their ecological and social innovation potential to ensure conservation and valorisation?[9] Hereafter GIS and HBIM are presented as tools for up-to-date monitoring and management of HBAs as a means to support a working framework that is coordinated across the diverse stakeholders, thematic fields, and a variety of players in urban planning. Furthermore, we acknowledge that the role of local communities in heritage identification and valorisation is crucial and it is also their responsibility to take part in heritage management. So, their participation is essential to ensure a liveable social and built environment.

## 3.1 Geographic information system technologies in the management of historic building areas

Geographic information systems (also geospatial information systems) (GIS) are information systems for capturing, editing, storage, analysis, management, integration, presentation, and visualisation of geographical data (i.e. data linked to a location on the Earth's surface). GIS can be used in different areas such as archaeology, urban and landscape planning, navigation, and cultural tourism.[10] GIS technologies can enable the monitoring of tourism, emergencies, commercial flows, events, energy efficiency, environmental risks, and historic identity. Urban planning has several functions, scales, sectors, and stages. It plays a major role in affecting HBAs that contain vulnerable and unique places and built infrastructure. Urban planning and governance of HBAs is a complex task – one that cannot be completed without the use of sophisticated analytical tools. Using GIS, the variety of spatial phenomena, events, and other information can be visualised, analysed and monitored. A discussion of the importance of using GIS for analysing and predicting demographic processes related to HBAs, fostering public participation with crowdsourcing solutions, and tackling the phenomena of urban heat islands as a negative impact of climate changes for HBAs is presented below.

Knowledge of sociodemographic characteristics is important for efficient, people-oriented management of HBAs. It is essential to gain knowledge not just about the current demographic situation, but also to perform demographic projections. The future demographic profile of HBAs can be retrieved by performing calculations and microsimulations. Several HBAs in Central Europe are depopulated and that raised the question in the BhENEFIT project of how to attract young families to live in historic buildings. The living standards of these buildings are not adapted to modern living requirements, due to strict heritage protection rules. A revision of protection rules is not enough on its own to attract young families and bring life to HBAs. Administrations should consider using energy efficiency principles to lower maintenance costs, and also to provide access to facilities and public services. In this way the goal of spatial demography is the development of effective methods of analysing and predicting demographic processes related to the HBA, which are allowed by the increase and availability of micro or detailed spatial data. The analytical approach coupled with GIS can contribute to avoid to over-dimension infrastructure, in order to lower living costs, and to prevent out-migration and attract young families.[11] (Figure 2)
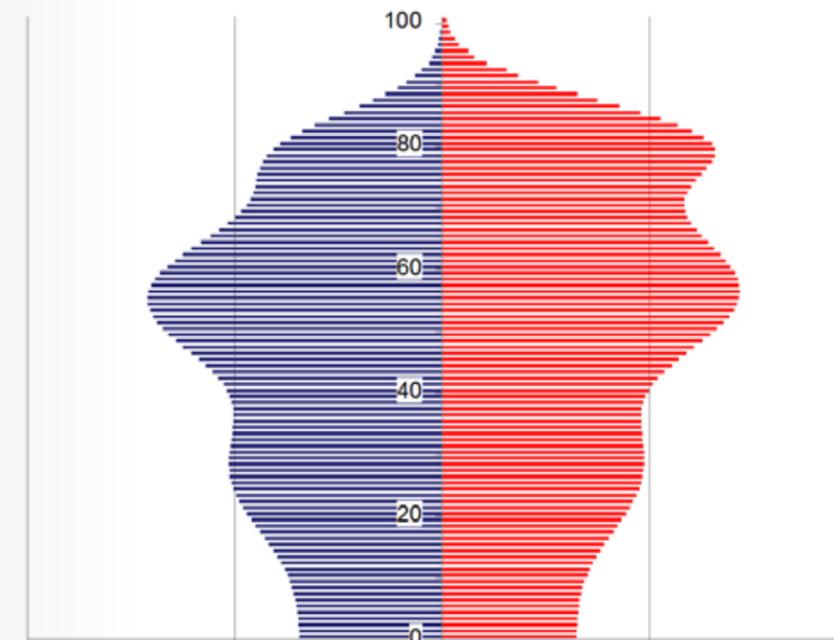


**Fig. 2:** *Demographic projections for depopulated HBAs. Photo: Vlasta Vodeb.*

9   Shared Strategy for an integrated governance system of HBA within the CE region (2019). Project BhENEFIT: deliverable D.T1.3.1.

10  Zakrajšek, F., Vodeb, V. (2015) eCulturemap: How Cultural Institutions Can Benefit from Geolocalised Content. Rome: Ministero per i beni e le attività culturali:.

11  Zakrajšek, F., Vodeb, V. (2015) New innovative tools to manage the overdimensioned public infrastructure (public housing, roads) and thereby reduce infrastructure maintenance costs, project ADAPT2DC, O 4.3.6. Urban Planning Institute of the Republic of Slovenia: Ljubljana.

Public participation is fundamental for the effective management of HBAs. Within the framework of the BhENEFIT project, the City of Mantova focused on participatory management of cultural heritage. HBAs' management systems often fail to involve locals. Public participation and engaging the local community are important factors when introducing real changes in the way cultural heritage is managed and valued. The GIS platform in Mantova includes a crowdsourcing solution. Citizens gathered data on degraded areas in the centre of Mantova and sent information to the City administration through a mobile application. In this way a map of the local perception of urban degradation was created. The map was cross-referenced with technical infrastructure data. This map was the base for the public administration when defining priorities and an action plan (Fig. 3). The city decided which areas should be renovated and where specific actions need to be planned.



Thermovision data and a spatial database of buildings with information about energy consumption were inputs for infrared maps showing major overheating areas in Poprad. Administrators monitor the situation with GIS and plan to intervene in cases of extreme heat. The GIS tool provides information on overheated public spaces, energy consumption in public and other buildings, and monitors the success of applied measures (Fig. 4).
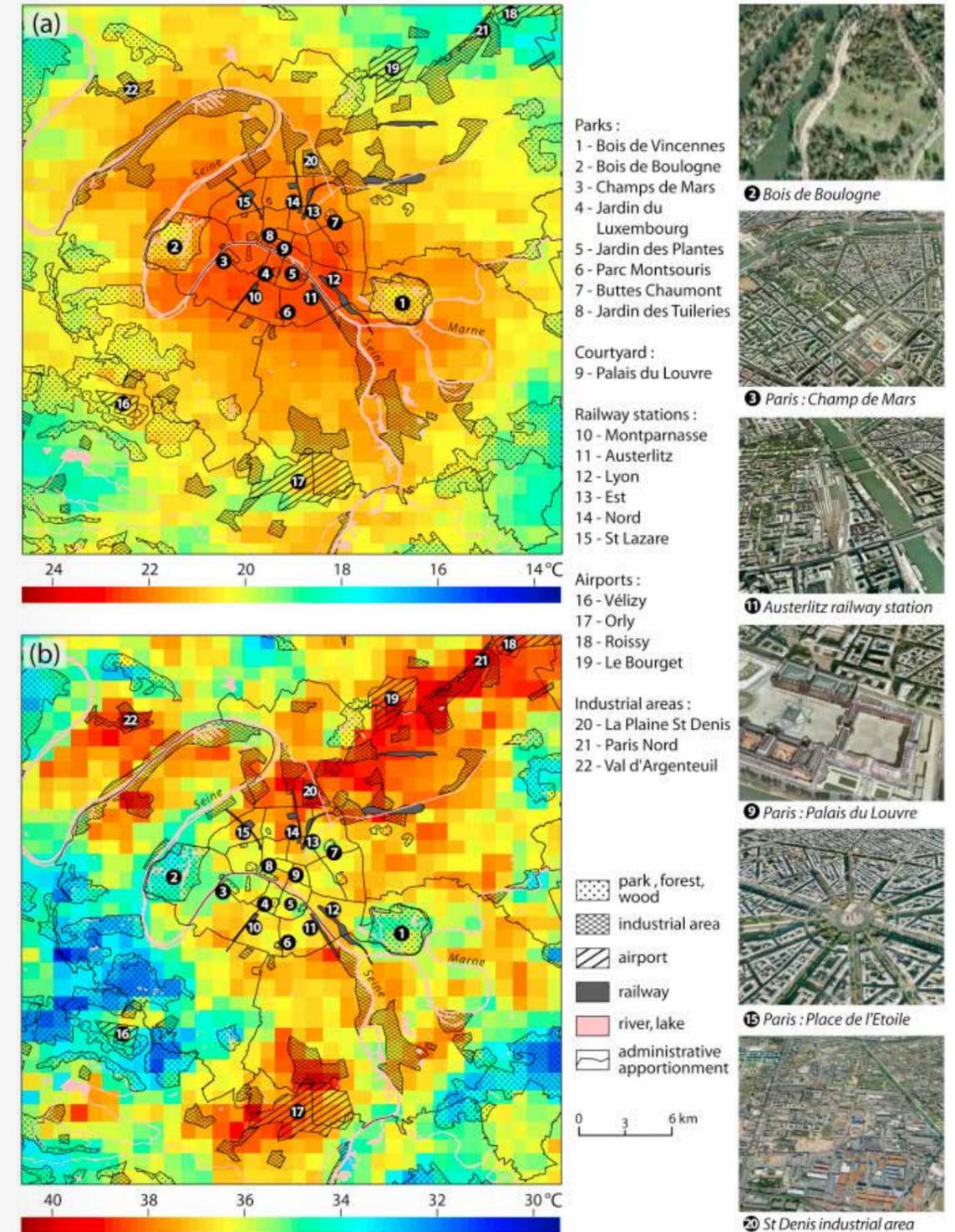
**Fig. 4:** *Urban heat island phenomena and land use. Source: B. Dousset, AGU Press-Conference, San Francisco 12.13, 2010.*



**Fig. 3:** *Urban degradation, Italy. Photo: Vlasta Vodeb.*

HBAs are non-renewable resources of intrinsic importance to our identity and key drivers of tourism. Climate changes, such as extreme weather events, impact buildings and cause their deterioration. The phenomenon of urban heat islands is one of the negative effects of these changes. Aside from the effect on temperature, urban heat islands in HBAs also alter local wind patterns, cause clouds, fog and humidity, and impact the rates of precipitation. Within the framework of the BhENEFIT project, the city of Poprad dealt with this issue and prepared a GIS tool to monitor the negative impacts of high temperatures in the city. A significant rise in temperatures was measured in the city over one year.

## 3.1    Historical building information modelling/management in the management of historic building areas

HBIM is another ICT tool used in the BhENEFIT project. The management of historic built areas many times lacks a coherent approach in terms of interdisciplinarity and exchanges of knowledge and skills. Interventions in HBAs often address only budgetary or technical questions and therefore result in partial outcomes. Attractiveness, liveability, feasible uses, and innovation potential are not considered to be important parts of urban and management plans. HBIM is a new system of modelling historic structures that goes beyond 3D visualisation. HBIM is another promising technology, alongside GIS and decision support systems, that is proving to be useful for the management of HBAs. HBIM is recognised as an innovative tool for the management of historic buildings because it enables communication between stakeholders and technicians and to offer immediate responses and adaptation to development initiatives. HBIM is a process that involves different actors with cooperation and communication laying at its core. Data in HBIM can be extracted, exchanged, or networked to support decision-making and maintenance of buildings. This should not be just an exchange between conservators, architects, and experts but should also include craftsmen and technicians such as plumbers, electricians, etc.[9] The European Union has recognised that BIM is a collaborative working process for the design, construction, and maintenance of buildings. The European Union Public Procurement Directive (EUPPD) tries to modernise the existing EU public procurement rules by simplifying the procedures and making them more flexible. EUPPD aims to encourage the use of BIM in public works. As a consequence of this directive, several member states require the use of BIM for publicly funded building projects.[10]

HBIM is typically used to model a single building, although an HBIM approach could also be used for modelling open spaces or squares surrounded with ensembles of buildings. The Urban Planning Institute, with the support of its local partner Idrija-Cerkno Development Agency, illustrated the usability of 3D scanning of the historical buildings in the pilot area. The UNESCO Heritage of Mercury site was included on the World Heritage List in 2012 and as such is undoubtedly of outstanding value. The site has conformed to strict requirements since passing UNESCO's World Heritage List nomination. The process of HBA management has been designed in a cross-sectorial, interdisciplinary, and participative way. The nomination process resulted in a sustainable long-term management plan for this area. The HBIM for the pilot area aimed to demonstrate how modern technology of this kind can immensely improve an overview of the state of the building itself, encourage concrete discussions, open new possibilities for improvements, and enable simulations and analyses. On the other hand, the main added value of HBIM is to offer support in management and decision-making for an interdisciplinary decision-making board at the Municipal level when considering social, environmental, technical, and financial aspects.

HBIM for Magazin and Rudniško gledališče, with their open space, focused on accessibility in its wide meaning. It included, at the very least, consideration of barrier-free environments, accessibility of information on programmes, opening hours, attractiveness of programmes to visitors, and additional offers in the surrounding area. The case included 3D laser scanning, building 3D models of open spaces, and simulating several alternatives for the urban use and design of
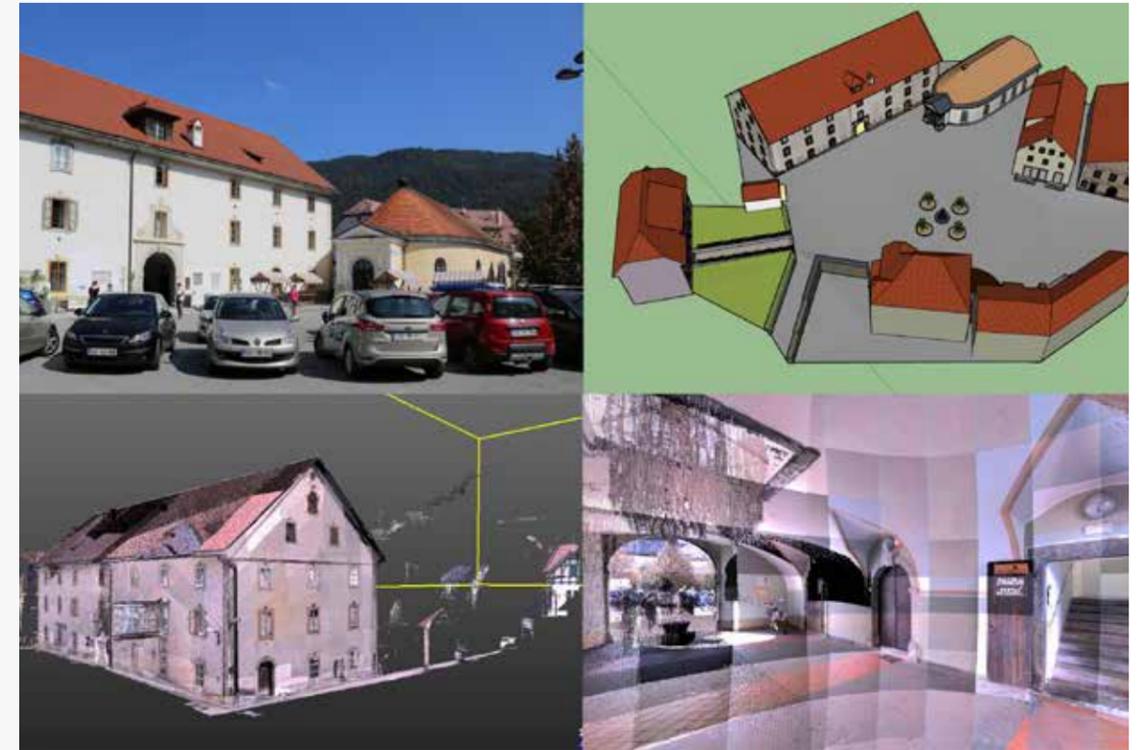


the area. An HBIM case study for part of the UNESCO Mercury heritage in Idrija proved its efficiency, simplicity, and effectiveness (Figs. 5, 6, 7, and 8).

**Fig. 5:** *Project BhENEFIT pilot area in Slovenia: Magazin and Rudniško gledališče with open space. Photo: Vlasta Vodeb.*

Climate-friendly retrofitting of historic buildings involves applying energy efficiency principles. HBIM is a promising technology in this field, especially for maintenance. One should consider the fact that uncomfortable and energy-inefficient buildings are not likely to be used. Planning HBA renovations should balance the techno-economic objectives with the conservation of cultural heritage and that is a challenge as local conservation authorities usually set tight limitations on renovations. It is a challenge to consider the comfort and energy context, while ensuring the protection of the intrinsic values of the heritage. The optimised conservation and use of heritage buildings can offer several opportunities, such as more attractive uses and better occupation of these buildings, by ensuring reduced energy costs, improvements to indoor spaces. and a contribution to the reduction of greenhouse gas emissions.[6]

In the framework of the BhENEFIT project, Karlovac city elaborated HBIM with a focus on energy efficiency for Zvijezda, applying experiences from Castle Bračak.[12] Renovation of this castle was based on energy-efficiency principles. It is a Croatian flagship project demonstrating the efficiency of applying energy-saving materials in restoration. By implementing several technical solutions, the annual energy savings are up to 70% of the required heat energy for heating compared to the original state.

12   The Bračak castle restoration, available online: http://bracak.croenergy.eu.

### 3 | Conclusion

The BhENEFIT project followed the principles of sustainable development and a holistic approach to managing HBAs. For their intrinsic value and as part of our environmental and cultural resources, HBAs should be protected and transmitted to future generations in such a way that their conservation can contribute to the environmental, social, and economic dimensions of sustainable development. This partnership aimed to develop tools to overcome negative situations made by multiple isolated, not coordinated interventions in HBAs. Urban planning and governance of HBAs is a complex task – one that cannot be completed without the use of sophisticated analytical tools. Using GIS, the variety of spatial phenomena, events and other information can be visualised, analysed and monitored. HBIM is another promising technology, alongside GIS and decision-support systems, that is proving to be useful for the management of HBAs. HBIM has proven to be a promising tool for the management of historical buildings because it enables communication between stakeholders and technicians, and it offers immediate responses and adapts to development initiatives. A case study in Slovenia highlighted demographic analyses and accessibility in its wide meaning. The studies performed as part of this case study followed international conventions and consider quality of life and the need to put people and human values at the centre of a cross-disciplinary concept of cultural heritage. Demographic microsimulation/forecasting is a prerequisite for preparing holistic action plans for HBAs which meet the needs of local people and are adapted to local contexts. The case study proved the efficiency, simplicity, and effectiveness of HBIM and GIS in the management of HBAs.

HELEN KENDRICK

# New Ecologies of Place:
Heritage-led Regeneration and Looking Beyond Histories of the Cultural Renaissance of Glasgow

**SUMMARY**

Glasgow has had legendary success over the past three decades in turning the fortunes of the city around through culture and heritage-led regeneration and for emerging as a popular destination for cultural tourism (spending by tourists in Scotland contributes around £6 billion to Scottish GDP, with Glasgow's cultural heritage industry playing a major part in this).

This paper will explore the story of Glasgow as a world leader in the creative industries, looking at the impact of heritage-led urban regeneration and connections with cultural tourism and place-based creative ecologies, within the context of the unique opportunities and challenges in the City.

# *Nove ekologije kraja:*
*Obnova, ki v ospredje postavlja dediščino, in preseganje zgodovine kulturne renesanse v Glasgowu*

**POVZETEK**

*Glasgow je bil v zadnjih treh desetletjih legendarno uspešen, ko je usodo mesta s kulturno obnovo, ki v ospredje postavlja dediščino, obrnil sebi v prid ter tako postal priljubljena destinacija kulturnega turizma (turizem na Škotskem v škotski BDP prispeva okoli 6 milijard GBP, pri tem pa ima pomembno vlogo industrija kulturne dediščine v Glasgowu).*

*Prispevek bo obravnaval zgodbo Glasgowa kot vodilnega na svetu v kreativnih industrijah, ki v ospredje postavlja dediščino, in povezavo s kulturnim turizmom v kontekstu kreativnih ekologij na določenem kraju, v kontekstu edinstvenih priložnosti in izzivov v mestu.*

## Introduction: The Creative Ecology of Glasgow

The Creative Industries are vital to Glasgow, to Scotland and to the wider UK in terms of their economic, social and cultural benefits, and there is an increasing understanding of their value, including the huge impact of Heritage-led Regeneration and Cultural Tourism. Looking beyond the major festivals of the 1990s (European City of Culture 1990, UK City of Architecture and Design 1999) and the concept of the 'Glasgow Miracle' (the term coined in 1996 and widely used in reference to the city's disproportionate number of Turner Prize winners), we are interested in trying to understand further, are there specific micro-conditions and elements of a cultural eco-system within a city or 'place' that facilitate creativity to thrive? To what extent can that ever be nurtured by creative institutions? How can we work towards understanding and operating within complex cultural ecologies? Companies, practitioners, co-operatives, academics, consumers and public sector services in a city do not exist in silos and are inextricably linked in various ways; through informal networks, relationship with competitors, commercial practices in their own and other sectors large and small, with clients, with higher education and with the public sector, locally, nationally and internationally. Understanding this interconnected ecology is key when exploring historic stories of successes and looking at some of the new challenges facing the sector.

## 1    Glasgow as Cultural Capital

Glasgow has a unique, diverse and internationally significant cultural offering and is recognised as one of the UK's leading Creative centres; recent statistics show Glasgow out-performing other UK creative hubs and national averages across sectors

A recent EU-commissioned tool the 'Culture and Creative Cities Monitor', tracking the cultural and creative climate across European cities across multiple dimensions, shows at a UK level that Glasgow performs amongst the best of all UK cities.[1] And with Glasgow's cultural sector having an annual turnover of £186 million, its economic contribution to Scotland is critical.

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1    Montalto, V. et al. (2018). The Cultural and Creative Cities Monitor: 2017 Edition. Brussels: Publications Office of the European Union. Available online: http://publications.jrc.ec.europa.eu/repository/bitstream/JRC107331/kj0218783enn.pdf.

This has not always been the case for the city. Figure 1 shows the front cover of the Sunday Times Magazine in 1990, asking "Can this be Glasgow?", illustrating the massive transformation in popular perceptions about the city and almost disbelief at its renaissance into a vibrant centre of cultural tourism. Major drivers in terms of the re-emergence of the city as a creative capital include a series of successful cultural festivals in the 1980s and 1990s, each of them capitalising on the momentum of the previous.



Fig. 1: *Front cover of the Sunday Times Magazine from 1990, illustrating the widespread change in public perceptions of Glasgow after the successes of the 1988 Garden Festival and the European Capital of Culture*

## 2 | Festivals and Prizes

In 1988, Glasgow hosted the hugely successful Garden Festival (Fig. 2). Nearly four and a half million people attended over five months, making it by far the most popular of the UK's five Garden Festivals held between 1984 and 1992. The momentum from this, and the way citizens engaged with it, has been argued as helping Glasgow to then go on to win, in 1990, its European Capital of Culture bid.
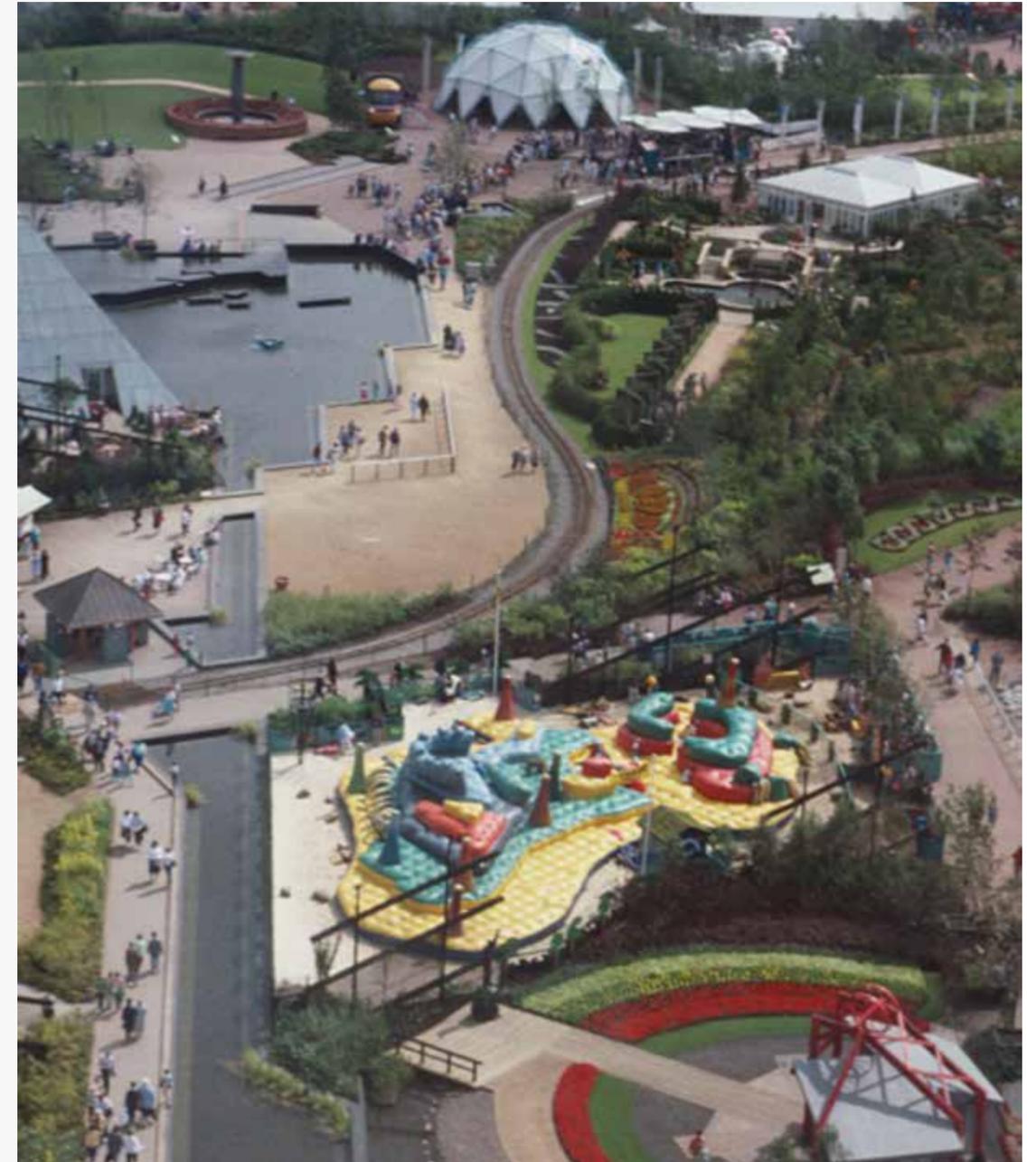


The year-long program in the city that constituted European Capital of Culture has been credited with transforming the city's image both locally and internationally and leading to a significant increase in local participation. While the previous five cities to hold the honour (Athens, Florence, Amsterdam, Berlin and Paris) each had focused events on a specific theme and a short time frame for their celebrations, Glasgow had events occurring every day of the year from morning until night. The Mayor of Paris at this time, Jacques Chirac, passed on the title to Glasgow at the end of 1989 and commented in his handover speech that Glasgow was "very important in a region which is relatively far away from the centres that usually attract people's attention in Europe". It is certainly true that the city had nowhere near the profile or visitor numbers

Fig. 2: *Glasgow's Garden Festival in 1988 was visited by 4.5 million people over five months and has been credited with kickstarting the heritage-led regeneration of the City, © Creative Commons*

of its illustrious predecessors in the title such as Paris. The Capital of Culture year was a huge success and transformative for Glasgow in multiple ways. The investment of £32 million was rewarded with £60million in tourist spending, which, over the next two decades, rose tenfold to £600 million. UK journalist Stephen McGinty commented that through the year, Glasgow "managed to begin to single-handedly re-brand itself. Like an actor preparing to inhabit a new character, the boiler suit of a decaying manufacturing economy was exchanged for the white shirt and tie of the new service and tourism industry."[2]

The Capital of Culture year led to a seizing of opportunities in terms of the reuse of redundant spaces, and kick-started the innovative heritage-led regeneration that the city has become globally renowned for. For example, re-appropriating the derelict space under Central Station for the major Glasgow's Glasgow exhibition led to the space subsequently becoming the internationally renowned music venue and nightclub The Arches (Fig. 3).[3]

Fig. 3: *The derelict space underneath Glasgow's Central Station was brought back into life in 1990 for the Capital of Culture year celebrations and subsequently became the renowned arts venue The Arches,* © *nealesmith.com*



Contemporary art also plays a large part in the narrative of Glasgow's late 20th century cultural renaissance. Glasgow as a wider city and the Glasgow School of Art (GSA) specifically have a long association with the UK's major contemporary art award, The Turner Prize. Six Turner Prize winners overall are graduates of GSA along with 30% of all nominees since 2005. Over the last 10 years, five winners have been graduates of the GSA's Master of Fine Art programme.

In 1996, the curator Hans-Ulrich Obrist visited the city and dubbed the art scene "the Glasgow Miracle". The term annoyed artists – the press quoted disgruntled comments from the community that their careers are built on hard work, not miracles – but the remark has been said to have proved prophetic. The term loosely referred to the city as possessing certain support structures through artistic establishments and communities that led it to resisting a 'gravitational pull' to London, infamous in the UK for draining creative talent from other regions.

There is much debate as to what extent is creative success in a city organic; some argue wholly, while others pose that creative success demands ignition through carefully orchestrated strategic interventions and investments. For example, in bringing the Garden Festival to Glasgow and co-ordinating the Capital of Culture bid, creative communities were able to respond and seize future opportunities.

### 3   Tourism and Creative Place-Making in Glasgow

Glasgow's renowned warmth, humour and people complement the world class culture, heritage, architecture, music, sport and events, attracting tourists to experience Glasgow itself and also to use the city as a first-stop gateway to the rest of Scotland. Its unique, distinctive character has led towards it become increasingly successful as one of Europe's most vibrant and diverse cultural tourism destinations. The city is widely acknowledged as 'Scotland's cultural powerhouse', home to Britain's largest array of culture and sport outside London. The Heritage and Cultural Tourism industries are of major value to Glasgow and the wider region/Scotland. Tourism is a vitally important industry sector in Glasgow and cultural heritage including the historic built environment is a major draw to tourists both domestic and international. The city currently attracts over 2 million tourists a year, spending £482 million and 20 million day visits a year spending an additional estimated £1 billion. 32% of visitors to Glasgow cite the "historic city" as the principal factor for choosing to visit.[4]

As previously noted, it has not always been this way. The city has transformed itself in recent decades through a focus on culture and heritage-led regeneration, helping lead to this surge in tourism, in outside investment, student numbers, and in economic output.

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2   McGinty, S., (1990). And All That. In: The Scotsman [newspaper] 30/01/2010, available online: www.scotsman.com/news/1990-and-all-that-1-1364397.

3   Recently, the Arches has been converted into a restaurant.

4 Glasgow City Region (2018). Glasgow Tourism and Visitor Plan to 2023, available online: http://glasgowtourismandvisitorplan.com/tourism-and-visitor-plan/.

Glasgow in the 1970s and 80s was referred to as a "second class city", quoted in the press as having "no vision in the face of urban devastation" and in 1985 unemployment was at 24%. In less than ten years it transformed. The American author Bill Bryson, in his 1995 book "Notes from a Small Island" wrote

"When I first came to Glasgow in 1973 ... profoundly stunned at how suffocating dark and soot-blackened the city was. I had never seen a city so choked and grubby. ... Glasgow has gone through a glittering and celebrated transformation. The city acquired one of the finest museums in the world in the Burrell collection ... splendid museums, lively pubs, world-class orchestras and no fewer than seventy parks."[5]

In 1990, the Los Angeles Herald declared "The ugly duckling of Europe has turned into a swan", and a new discourse started to emerge of Glasgow successfully re-branding itself. The previous image of the city as a symbol of a decaying manufacturing economy was exchanged for a vibrant new image of the city as an edgy and exciting place with a wide appeal to a variety of tourists. The city has had international success with a number of its marketing campaigns aimed at resetting the image of the city and boosting cultural tourism, famously with the 1983 "Glasgow's Miles Better" campaign, regarded as one of the world's earliest and most successful attempts to rebrand a city, and recipient of a number of domestic and international awards.

In recent years this has been built on with the People Make Glasgow campaign. The concept for the campaign was crowd-sourced; the tourism and city marketing bureau set up a website and social media pages for people to contribute their vision of what are the defining characteristics of the city. While many contributions to this mentioned the built heritage of the city, almost all entries somehow touched on the sense that it is the character, warmth, humour and spirit of the local people that make the city so distinctive, and the campaign "People Make Glasgow" was born.

### 4 | Heritage-led Regeneration

Glasgow's unused historic spaces have been imaginatively and successfully brought back into use over the past three decades, successful in terms of both economic and environmental sustainability and in their preservation of architectural integrity, as exemplified by projects such as the multi-award winning Castlemilk Stables project in the south east of the city, former grain mills that have been converted to high-end housing, and the new Clydeside Distillery, which has transformed an 1877 former pump house on the dockside to a vibrant and commercially successful visitor centre, retail space, restaurant and distillery.

The historic riverside is undergoing a period of regeneration which has brought the River Clyde, languishing since the dramatic decline of the shipbuilding industry, back into the heart of the city and into the heart of the cultural tourism strategy. This has been aided by The Hydro, a live music venue acknowledged as the eighth-busiest entertainment venue in the world in terms of ticket sales.

This investment has had a transformative effect on the local area with previously empty historic buildings being repurposed into high-end bars, restaurants, shops and gallery spaces, with house prices rising accordingly. The area is accredited with Glasgow's increasing reputation as a 'hipster' capital, with a 2019 industry report commenting "The city is now 7th among medium-sized cities globally for attractiveness to millennial talent and 19th overall [...] Moreover, Glasgow was recently ranked as the 12th most hipster city in Europe and 42nd out of more than 440 cities globally". [6]

This urban regeneration that has seen Glasgow transformed in the past few decades is a key symbol of what Scotland has always done well: innovate. The lead public body to care for and promote Scotland's historic environment, Historic Environment Scotland, has commented that "Glasgow led the world in shipbuilding but in more recent years has become internationally renowned for the creative and successful reuse of historic buildings. Whereas the historic warehouses and shipyard offices may at one point have been a painful reminder of the decline of an industrial past, they now stand as a symbol of a new way in which Scotland is leading the world, heritage-led regeneration. We have reconnected with our industrial past and can be proud of it".[7]

### 5 | Rennie Mackintosh and Cultural Tourism

The designs of the Art Nouveau architect Charles Rennie Mackintosh are a major asset for Glasgow and driver for cultural tourism. Mackintosh has an international reputation for his distinctive style as an architect, artist and designer of furniture and interiors, and it has been commented that the "Mackintosh legacy in Glasgow can be judged a top-league asset when compared with the other international cities."[8]

Glasgow has commissioned several major research reports over the past two decades to quantify the value of Mackintosh to the city and identify opportunities to further exploit the potential value for the city and Scotland (see bibliography). These give highly detailed quantitative and qualitative analyses of Mackintosh's 'value-added' for the city in a tourism context and in relation to other famous architects' value in comparable cities.

A 2016 study shows that Glasgow leisure visitors who cite Mackintosh as the strongest single factor for choosing to visit are the largest group, at 6% of all visitors. They are ahead of those citing "ship building and maritime history" (5%) and "the Victorian city" (4%). Other notable statistics in relation to Mackintosh's significance for tourism strategies include:

5    Bryson, B. (1995). Notes from a Small Island. New York: William Morrow.

6    Clark, G., Moonen, T. Nunley, J., Gill, B. (2018). Towards a Business Story for Glasgow: Preliminary Analysis and Benchmarking. Business City: Glasgow, available online: https://www.glasgow.gov.uk/CHttpHandler.ashx?id=43666&p=0.

7    Kendrick, H. (2014). Glasgow Interiors. Edinburgh;  Birlinn.

8    Myerscough, J. (2016). Charles Rennie Mackintosh: development plan. Glasgow: Glasgow Life.

➔ visits to the seven individual Mackintosh properties in Glasgow are 66% above the average for visits made to the five other houses by "modernist" architects open to the public as architectural museums in the rest of Britain;

➔ three of the seven Glasgow properties give free entry, which none of the comparators provides;

➔ total visits to Glasgow's Mackintosh sites are well below visits to Gaudi in Barcelona, but appear to be higher than visits to the comparable sites by the other comparator architects, Wagner in Vienna, Horta in Brussels, and Frank Lloyd Wright in Chicago. [9]

A major measure of the importance of the Mackintosh site visits is that they account for 77% of total built-heritage visits in Glasgow and 23% of the combined total of museum and heritage visits. They score highly in relation to the UK comparator properties and relatively well also in the international comparisons, apart from a comparison with Barcelona which has significantly more sites by the famous Catalan modernist architect and designer Antoni Gaudi.

Myerscough comments "That the major concentration of all aspects of Mackintosh's output can be found only in Glasgow and its environs gives the City a unique advantage. All but one of his significant extant buildings are here. As for his design legacy, Glasgow is also the most important place. Whilst examples of his furniture, fittings, design drawings and art, can be seen in museums around the world, the major collections of every aspect of his work sit in various institutions based in the City. Accordingly, anyone wishing to see, experience and enjoy Mackintosh in full must make the journey to Glasgow." [10]

## 6 | Mackintosh GSA Building Fires, 2014; 2018.

Of all Mackintosh's works, the Glasgow School of Art building is recognised as his masterwork and acknowledged as an iconic and internationally significant site, celebrated from the outset. Mackintosh was an architect-alumni of the School and designed the building in 2 phases, in 1897 and 1909. It has been highlighted by historians including Pevsner as a pioneer of the Modern Movement and described as "heralding the birth of a new style in 20th-century European architecture."

The building itself has played a major part in GSA becoming one of the most renowned and popular art schools in the world and has also been a principal draw for the city in terms of cultural tourism.

In May 2014, there was a major fire at the Mackintosh Building. Following this, an investigation of the building was undertaken and a high-level programme of conservation and restoration commenced. The exterior envelope of the building had been secured and work on the interior, including installation of

services, was well under way. Key interior spaces including the famous library were in the finishing phases.

In June 2018, four years later, the scaffolding was coming down, handover from the contractors was on target. 2018 was the celebration of what would have been Mackintosh's 150th birthday, and a year-long programme of mackintosh celebrations had commenced throughout the city. On 15th June, another fire tragically occurred in the building, within 10 months of final completion of the restoration project. The 2018 fire was much more damaging than the first and the entire interior of the building was largely lost. Sections of the south façade, east and west gables were significantly damaged and there was damage to the upper areas of the north façade.

There has been much speculation about the cause and spread of the fire. The loss is subject to expert investigation by The Scottish Fire and Rescue Service Fire Service, Police Scotland and the Health and Safety Executive. The agencies have advised that the "investigations are very complex and will take significant time".

The confirmed plan is to rebuild this Art Nouveau icon once more. It is one of the most well-recorded historic buildings in the world; not only do all the architectural plans and drawings survive but there are laser scans of the majority of the building, 3D imaging, drone footage and high-level surveys.

The Glasgow School of Art has commented in its official response to the fire "We are going to rebuild the Mackintosh Building and it will return as a fully functioning art school. There has been a huge amount of speculation about what should happen with the site and quite rightly so, but from our point of view and that of the city of Glasgow, it is critically important that the building comes back as the Mackintosh Building." [11]

Interest in the Mackintosh Building did not diminish in the aftermath of the 2014 fire. On the contrary, vacating the building to facilitate the restoration works created an opportunity for experts, students, and others to increase their knowledge of the Mackintosh Building and its construction. The School permitted, where possible, public and professional access to the building where it could be accommodated without detriment to safety or momentum of works going upon the site.

In terms of the practical and logistical planning for the restoration, the school comments: "The restoration is envisaged to be a 5-7-year, 2 phase project. Phase 1 will be external envelope and floors, followed then by the interiors, with hope for a reopening in 2025. We now have 4 years' experience of how to put this building back together and huge datasets, plans, photos and teams of experts to help us do that. We also have a team who are very experienced now in the world of large insurance claims. But GSA is primarily a functioning art school and as much as possible, we are getting back to business as usual. Our immediate priority has been the safe dismantling of sections of the building which are unsafe,

9   Ibid.
10  Ibid.

11  GSA (2018). Glasgow School of Art Mackintosh building fire. http://www.gsa.ac.uk/about-gsa/key-information/mackintosh-building-fire-15-june-2018/.

the stabilisation of the Mackintosh Building and allowing the safe return to local residents, businesses and the GSA itself. We are now beginning a programme of creative engagement with stakeholders, our local community and the many groups and individuals with an interest in the building as we develop the plans for the rebuild and future use of the Mackintosh Building." [12]

## 7 | **Glasgow School of Art's Creative Ecologies Research**

The Glasgow School of Art, internationally recognised as one of Europe's leading institutions for the visual creative disciplines and currently ranked eighth in the world for Art and Design subject,[13] is intrinsically linked with the creative ecology of the City.

The School recognises the need to continue to build its relationships with the creative industries, wider industry and public sector within the city and region, to boost and exploit opportunities for wider collaboration and assist our creative students/graduates. GSA has established an agenda to explore the changing nature of the creative ecosystems of Glasgow, Scotland and within the international cultural landscape; specific work in this area includes industry engagement, developing links to foster reciprocally beneficial relationships between students, academics, industry, the public sector and the wider cultural ecology of the city. The school is working closely with public-sector partners on city-wide initiatives to ensure we are optimally positioned to harness opportunities and achieve impact.

We have recently initiated the Places of Creative Production programme, a series of events across Scotland supported by the Arts and Humanities Research Council, the Scottish Funding Council and Creative Scotland, bringing together multidisciplinary and cross-sector stakeholders to explore and understand the current cultural landscape and prompt new synergies between academia and the creative sector. These looked at emerging opportunities for universities to engage with the Creative Economy specifically in the context of:

➔    Support and funding for academia in collaboration with creative industries;

➔    Trajectories for creative talent after leaving formal education;

➔    The 'place' agenda in relation to the creative economy and issues around creative industries skills for the future from multiple diverse perspectives.

It looked at questions of boosting and maintaining the talent pool and fostering the future skills required for the creative industries in Scotland to continue to thrive in a time of new challenges and opportunities.

Emerging issues and questions regarding the creative ecology of a city or place from this programme include that the Creative Industries do require ongoing investment and strategic prioritisation to continue to support innovation in the sector, to nurture future growth and new talent. We have also highlighted a need to improve how academic research interacts with and influences the UK political agenda. It is an issue in the UK that there are geographical inequalities that need to be redressed; 45% of Creative Industries jobs are in the capital city London and the surrounding South East of England region. However, while there is a level of geographic migration of graduates in Creative Industry-related subjects to London, there is growing evidence of a subsequent return to home-towns or places of study for Creative graduates. This further highlights the value for the public/third sector in collaborating with Creative Industries to support and strengthen place-based creative ecologies and foster growth.

The economic impact of the Creative Industries in Glasgow is undoubtedly huge and makes a strong contribution to the national picture. Headline statistics for Glasgow's Cultural Sector include:

➔    Tourism & Culture: Spending by tourists in Scotland generates £12 billion of economic activity in the wider Scottish supply chain and contributes around £6 billion to Scottish GDP, with Glasgow and its culture/heritage offering contributing strongly to this.

➔    Glasgow's creative industries comprise of nearly 200 professional organisations, employing 3500 full time positions and with a turnover of £186 million, covering most of cultural domains. The largest cluster is in performance; drama, music and dance companies, theatres and halls. Museums form the next largest cluster. Self-employed musicians, actors, dancers, artists and authors based in the City also contribute strongly to the overall strength of the sector.[14]

In terms of the wider picture for the UK and Glasgow's context within it:

➔    The UK's creative industries are now worth a record £84.1 billion to the UK economy, with Glasgow, as a recognised 'cultural industries cluster'[15] contributing strongly to this.

➔    The UK has the largest creative sector of the European Union. In terms of GDP it is the largest in the world, and according to UNESCO, it is the most successful exporter of cultural goods and services in the world, ahead of even the USA.[16]

12   Ibid.
13   World University Rankings 2019: Art & Design, https://www.topuniversities.com/university-rankings/university-subject-rankings/2019/art-design.

14   Myerscough, J. (2011). Glasgow Cultural Statistics Digest, Glasgow Life.
15   Bakhshi, H., Mateos- Garcia, J. (2016). The Geography of Creativity in the UK. London :Nesta.
16   British Council (2016). Creative Economies report.

➔ 96% of Creative Industry companies are formed of less than 10 people, with the average size of company 3.3 people. The bulk of the UK's creative companies are sole practitioners or micro-companies.

➔ The Creative Industries are growing at more than 3 times the general rate of the economy, and there are 2 million jobs in the UK in the sector; if growth continues at the current rate for 12 years, an extra 1 million jobs in the creative sector will be created in the UK. Creative Industries are worth over £90 billion to the UK, more than the automotive, life sciences, aerospace and oil and gas industries combined.[17]

## Conclusions

There is a myriad of challenges in Glasgow in terms of maintaining and building on the momentum of its previous successes, kickstarted by the successful heritage-led regeneration initiatives of the 1980s and 1990s. The Glasgow School of Art recognises that the institution must maintain strong links within the sector to prepare students for the industries in which most aim to work, and are exploring as a creative institution intrinsically connected to creative communities, how they can play an optimum role in the city to foster and nurture conditions to help wider creativity and creative industries to thrive. Glasgow Life, the city's department for Culture, Sport and Tourism comment that "What we do and will continue to do in the city to help Glasgow continue on its journey of success as a centre for Heritage-led Regeneration and a growing centre for Cultural Tourism include to showcase and tell the stories; to engage; to be generous – to share, host and volunteer; to be Prepared – improve the Cityscape and orientation for visitors; to validate – through research and analysis; to be authentic and to work strategically for greatest impact, fostering new and existing partnership and relationships for greatest impact and continue to take risks."[18]

The School of Art, alongside plans to rebuild and restore the iconic Mackintosh building, will continue our programme of work to investigate the changing nature of the creative ecosystems of both Glasgow and further afield, with ambitions to assist in generating new opportunities for graduates, increase research activity in the area and highlight optimum opportunities for innovation. They are looking at how can the sector further understand and better operate within complex and changing cultural ecologies, and exploit existing successes to maintain the city's level of retaining existing talent, continue to attract new talent and inward investment, and continue the successful journey in promoting itself as a key destination for cultural tourism.

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18 Glasgow Life Director of Cultural Services presentation; Glasgow, 2018

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AIDA IDRIZBEGOVIĆ ZGONIĆ, JASENKA ČAKARIĆ

# Impact of Cultural Tourism on Functional and Visual Integrity of Historic Cities –
## Case Study of Mostar

SUMMARY

The impact of tourism on historic cities is beneficial and destructive at the same time, and changes are occurring in an ever-increasing pace. The character of historic cities derives from their spatial organization, structure, materials, forms and functions that reflect the historical layers throughout its existence. Functional and visual integrity are more disposed to adaptation into touristic facilities and scenery, whereas the urban form and structures tend to be more resistant. The situation is even more obvious in relatively smaller cities (Dubrovnik, Mostar) while larger cities (Paris, Rome) disperse the effect due to their strong urban connections.

Mostar has been a thriving tourist attraction since the 1970s and has regained its fame through the reconstruction of the Old Bridge. It is a UNESCO heritage site with a strong symbolic value "...With the "renaissance" of the Old Bridge and its surroundings, the symbolic power and meaning of the City of Mostar – as an exceptional and universal symbol of coexistence of communities from diverse cultural, ethnic and religious backgrounds". While most of the effects of tourism have been positive in terms of intensive use and revenue, there have been some negative effects – loss of functions for the inhabitants and culture and massive negative visual impact from advertisements, souvenir stands, ownings, etc. Having been a leader in management plans and historic preservation, Mostar today faces a challenge similar to all tourist heritage sites – how to strike a balance between authentic lifestyle and instant, sometime suffocating touristic presence.

# Vpliv kulturnega turizma na funkcionalno in vizualno integriteto zgodovinskih mest –
*primer mesta Mostar*

**POVZETEK**

*Turizem zgodovinskim mestom obenem koristi in škoduje, spremembe pa so vse hitrejše. Značaj zgodovinskih mest izhaja iz njihove prostorske organizacije, strukture, materialov, oblik in funkcij, ki odražajo zgodovinske ravni ves čas njihovega obstoja. Funkcionalna in vizualna integriteta je bolj podvržena prilagajanju v smeri turistične infrastrukture in krajine, medtem ko so urbana oblika in strukture bolj odporne. To je še toliko bolj očitno v manjših mestih (Dubrovnik, Mostar), medtem ko se v večjih mestih (Pariz, Rim) ta učinek zaradi močnih urbanih povezav razprši.*

*Mostar je turistična znamenitost, ki dobro uspeva od 70. let prejšnjega stoletja, še poseben sloves pa je dosegel po obnovi porušenega Starega mostu. Mostar je uvrščen na seznam svetovne dediščine UNESCO in ima veliko simbolno vrednost »... z »renesanso« Starega mostu in okolice, simbolno močjo in pomenom mesta Mostar – kot izrednim in univerzalnim simbolom sobivanja skupnosti iz različnih kulturnih, etničnih in verskih okolij«. Medtem ko so bili učinki turizma večinoma pozitivni v smislu intenzivne rabe in prihodkov, so bili nekateri učinki tudi negativni – izguba funkcij za prebivalce in kulturo ter velik negativni vizualni vpliv oglasov, stojnic s spominki itn.*

*Mostar se danes, kot vodilno mesto pri načrtih upravljanja in zgodovinskega ohranjanja, sooča s podobnimi izzivi ko druga turistična območja dediščine – kako vzpostaviti ravnovesje med pristnim življenjskim slogom in instantno, včasih zadušljivo prisotnostjo turizma.*

## 1   Introduction

*Panta rhei. There is nothing more traditional or modern than change.*

Tourism in historic cities was once seen as a salvation to an ever-decreasing functionality of historic cores which used to be the essence of urban life. Then slowly tourism became a nuisance, a burden, and locals started to avoid tourist places, as they were driven out through high prices and loss of content. Heritage tourism is a leading sector of many national economies, as well as of the international economy.[1] Our main task is to actually manage change and direct the situation into a more equitable and sustainable condition. Historic cities must have the capacity to transform and adapt to the new conditions, otherwise they will perish or become a permanent scenery for tourists.

The historic core of the city of Mostar is at a crucial crossroad. It needs to embrace change, but at the same time maintain its high level of architectural integrity and authenticity, and functional value for its inhabitants. Cities in developing countries are even more vulnerable since their system capacities to embrace and manage change collapse under the interest of the few who make large profits in tourism.

The management of the urban environment has always played a major role in representations of society. International or UNESCO criteria and principles that were largely based on the experience of Western countries have had to confront the variety of traditions, value systems, and practices existing in the world, and undergo adjustment and reassessment. Through time, changes in urban environment have been accelerated by social transformations linked to economic and political changes. The rise of gentrification, tourism uses, and real-estate pressures in and around the historic cities have posed significant threats to the idealized image of the historic city as one of the modern utopias.[2]

We constantly seek new paradigms in architecture, urbanism, and conservation. History has proven to be the best predicament of the future. Mostar, primarily because of its urban setting, has proven to be more resilient than the enormous powers of destruction, which have now become part of its integral collective memory. The case of Mostar management plans is in a sense paradoxical – their

1   Fairclough, G., Harrison, R., Jameson J. H., Schofield, J. (eds.) (2008). The Heritage Reader. New York: Routledge, 536–544.
2   Bandarin, F., Van Oers, R. (2012). The historic urban landscape: Managing heritage in an urban century. Oxford: Wiley and Blackwell.

theoretical and historical backgrounds were used as a model for other cities, while they failed their own citizens.

The article discusses the current situation in Mostar, its legacy regarding the management tools and the possibilities for further development in the theoretical and practical sense.

## 2 | Old city of mostar, current situation – functional and visual impact

The historic core of Mostar is an excellent example of a historic urban landscape with a focal point – The Old Bridge. The structures in the historic core are simple, logic and functional, and yet they seem spontaneous with a unique relation to its ambience. The entire harmony of built physical and natural structures is the result of the interaction between natural phenomena and human creativity seen as a historical stratification of layers with highly visible additions of the Central European building style. The use of stone – limestone, cubic forms in the construction of physical structures volume, and optical effects – a game of light and shadows – create a spatially unique atmosphere and the appearance of the old part of Mostar. The size of individual objects is appropriate to the proportional system applied to the entire city. The individual architectural accents, such as the Clock Tower, the minaret, and the towers next to the bridge dominate and shape the city.[3]

There is a huge pressure on creating residential space (apartments, hotels), which has become the single most destructive force (in visual and functional sense) for the historic core. Visual and functional impacts of mass tourism are ever present in the narrow streetscapes of the Old city. Even though tourists have an impression of a continuous stream of cheap and imported colourful souvenirs, at least temporary stands can be avoided through stricter regulation. According to a research,[4] the visual impact in silhouettes, distances and panoramas is a key tool in assessing new interventions within a historic tissue, which has not been emphasized enough through the Management Plan for the historic core of Mostar; this should be subject to an upgrade and revision.

Visual and functional impacts could be divided into two categories – temporary and permanent and they will require different types of actions in the future. Temporary ones currently have an overwhelming impact on the Old city and the



ways the streetscape is perceived by visitors. It is a constant spectacle, seemingly benign but currently making a long-lasting detachment between its users, inhabitants and the historic streetscapes. Permanent changes are occurring mostly due to the pressure for accommodation. Large hotel structures and numerous smaller ones create mono-functional zones and infrastructural pressures.

There are three concurring visual and functional processes, the first one is based on authenticity, enabling the development and protection, the second one is reactionary and conservative clinging to nostalgic notions of the place and what it used to be, and the third is creating and facilitating a spectacle consisted of temporary images and for-profit scenarios. Authenticity (along with continuity) is a continuously expanding notion that embraces the positive and negative transformations of space. Urban and architectural form and processes are key tools in preservation and upgrading (new interventions) in the existing ambience.

**Figure 2.** *Tourists on the Old Bridge, and visual impact of the new church tower*

## 3 | Management plans

As previously stated, Mostar has a long legacy of conservation and management that has been successfully implemented. The Office for Protection of Heritage was established after one of the mosques was intentionally demolished in 1949. The mosque was eventually restored in 1999, not as a replacement of a single structure but rather as part of reconstituting a larger cityscape image and as a prominent landmark that defined space.[5]

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3   For further information  file:///C:/Users/User/AppData/Local/Temp/Rar$DIa39264.7900/Mostar_izmjena%20odluke%20kompl%20BOS.pdf. Borders of the Protected Historical Area encircle the medieval and ottoman Bazaar area and include parts of the Austro-Hungarian buildings, lined up along the main street (Titova street). The borders are determined according to the previous legislation (of the local Institute for Protection of Built Heritage), Master Plans and research made by UNESCO, Aga Khan Foundation and World Monuments Fund and finally made official by the Decision of the National Commission to Protect Monuments of Bosnia and Herzegovina, nr. 08.1-6-1005/03-10 on 8th of July 2004. The historic urban area of Mostar is designated a National Monument of Bosnia and Herzegovina.

4   Smječanin, A. (2019). Buffer zones – Tool for protection of historic urban tissue: Doctoral thesis, University of Sarajevo, Sarajevo: Faculty of Architecture.

5   Case study of the historic area of The Old Town in Mostar is given. The case study is an ambient

## 3.1    1977 Management Plan

As a thriving city in the economic and social sense, Mostar's Institute for Urbanism drew up a very efficient program that dealt with comprehensive restoration and development plans. Two key documents, "Preliminary urban program for cultural and historical heritage – planning regulation, revitalization and reconstruction of the Old City"(1967) and the decision that it was based on, "Decision of Spatial regulation and revitalization of a core area of the Old City," by the Municipal Assembly in Mostar, 1973, represented the basis for the systematic protection of the Old City in Mostar.[6]

Perhaps the most impressive of all was the original Management Plan (from 1977) for administration, use, protection, and maintenance of cultural historical heritage of the Old Town. Income from rental fees, and communal and tourist taxes provided funding for preservation and development of the area and this won the prestigious Aga Khan Award for Architecture in 1986 "for the outstanding preservation and management system of the property. "[7]

"The reassessment of traditional values in modern contexts in ways that responded to modern challenges is something that goes beyond questions of architectural aesthetics and functions, and becomes a key role in the professional ethics of the architect. The need for a dynamic relationship between past and present is fulfilled in this example, which is a living storehouse of historic data, and is simultaneously a part of organic fabric of daily life of the community it serves." (quoted from the Aga Khan Award Master Jury, London 1989). The system was based on a local revenue system that placed steep taxes on cafes and highly profitable establishments while providing support for local craft and trade shops. Income from rental fees, and communal and tourist taxes were used for preservation and development of the area, and the essence was a continuous restoration process.

It consisted of five components: 1. Economy (revolving and increasing funds), 2. Conservation, 3. Socio-political component, 4. Cultural component, and 5. Empirical component and participation of users. This was truly a pioneer effort since the issues that have become pressing and prevalent were anticipated by this document.

## 3.2    Mostar – UNESCO 2005 inscription

In 2005 the properties inscribed on UNESCO World Heritage List (WHL) needed to submit a comprehensive Management Plan for the proposed area of conservation. It was the era of re-examining intangible values, authenticity, and integrity of the inscribed properties. Mostar, yet again, was one to push the boundaries in proving itself as a pioneer for justification of integrative and symbolic values beyond material authenticity. In spite of the fact that the Old bridge is a reconstruction, its physical and structural features are exceptional.

Preservation of heritage is an active process that enables the sustainable development and management of changes with the involvement of all parties in the process, from residents, property owners, to state administration. The particularity of the heritage is that its value not only refers to the physical structure but its value lies in what it means to people. This reconstruction process was unique in that it was a first restoration effort financed by The World Bank.

The relationship between tangible and intangible heritage has been thoroughly elaborated in the two UNESCO conventions: the 1972 World Heritage Convention and the Convention on the Preservation of the Intangible Cultural Heritage 2003. The latter highlights intangible processes and functions, although it also includes their physical manifestations in the very concept of intangible cultural heritage.

A comprehensive Management Plan is the key tool in mitigating the negative effects of mass/cultural tourism, and Mostar was one of first properties inscribed on the UNESCO list with such a document. Mostar restoration process stands as a unique case – a laboratory for testing the technical and specific building issues against new approaches to the inscription of heritage to the UNESCO WHL.

The Old bridge in Mostar was inscribed in the World Heritage List in 2005 according to criterion (vi) which is usually treated as an exception and should be combined with other criteria.[8] Before its demolition it was on the Tentative List, according to criteria (ii, iii and iv). Numerous facsimile reconstructions (Campanile – St. Mark's Tower in Venice was reconstructed completely after the demolition of 1912, Ponte Vecchio in Florence was reconstructed after demolition in World War II), despite the minimal authentic material remains, are a testament of the time, culture, collective memory, and the city image.

ensemble of the Nezir-aga Mosque complex. Results of theoretical research and analysis through this case study have shown that urban transformations can be achieved through means of reconstruction and restoration of an area that lost its image – urban defining structures and function, thus providing a platform for the future valuable use of space. Cakaric, J., Idrizbegovic Zgonic, A. (2016). Urban transformation of historic areas. In: Architecture and Civil Engineering, Facta Universitatis Series, Vol. 14, No 2, pp. 167–180.

6    Pašić, A. (2005). Celebrating Mostar, Mostar: Infinitinet:.

7    Further information available online: https://www.akdn.org/architecture/project/conservation-of-mostar-old-town.

8    Detailed information available online: https://whc.unesco.org/en/list/946.

Figure 3. *Maps prepared by AKTC/WMF team, ground floor plans, Historic neighbourhoods, 2002*

The main point of the entire Mostar restoration project was its integrated approach: reconstruction of the riverbank and city walls, roads, and roof areas which were as important as restoration of the representative buildings. This re-established the essence of the Old City as an urban space where each structure is placed within a meaningful architectural and urban context. "... change is inevitable, ever accelerating, and the gap inevitably widens between history and the recollection of facts or memory. Limiting this discussion to the conservation of the built environment ...the concept of sustainable cities relies on how this gap between history and memory is negotiated in a static didactic manner or as an open-ended process of improvisation."[9]

From the historic point of view, the old town of Mostar could be seen as an urban archaeological site. In the area of the Old Bridge, there has been systematic archaeological documentation of the historic stratigraphy. This research previously focused only on a limited area. One of the tasks of the Management Plan is to cover a larger area.

In a paradoxical manner, the result of war-damage has made it possible to investigate the ancient construction methods in detail, which have highlighted the outstanding value of the Old Bridge construction.[10] The Management Plan from the nomination dossier relied on its predecessors, but several upgrades were made and priorities were shifted to incorporate current trends. The first shift was the emphasis on education and promotion, as well as restoration of historic neighbourhoods and key buildings. In planning terms, there was a more inclusive strategic plan with infrastructure and traffic, as well as establishment of institutions and policies that could provide monitoring and implementation. Complicated political and local profit interests have prevailed and unfortunately the situation is not as it was intended by the proposed plan.

9    Boyer M. C. (2003). Sustainability and City. In Teutonico, J. M., Matero, F. Managing Change: Sustainable Approaches to the Conservation of the Built Environment. Los Angeles: Paul Getty Trust.
10   https://whc.unesco.org/en/list/946.

Figure 4. *Kujundžiluk, one of the main traditional crafts streets, leading to the Old Bridge*

## 4   Conclusions

Mostar as a case study has demonstrated both ends of the spectrum when it comes to preservation of historic urban areas (landscape)[11] and impacts of promotion and tourism on its visual integrity and functional outcomes. In this case, both impacts have mostly been correlated in the sense that when policies, monitoring, and implementation were regulated the overall appearance and functionality improved. In its initial Management Plan (1977) the emphasis was on the restoration and revenue control, while the post-war Management Plan proposed by the Agency[12] (from 2005) aims to have a more contemporary integrated and active approach. However due to a complete lack of political will and the dissolution of policies and offices that should provide support for the

11   Historic Urban Landscape is not a new category of heritage or type of WH "property" (adding to the "monuments", "groups of buildings" or "sites" of the 1972 Convention), but an approach to "urban areas" (not necessarily being WH properties), which is "understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting". The "recommendation" mostly aims at providing updated guidelines to better integrate urban heritage conservation into strategies of socio-economic development and planning tools. UNESCO's General Conference (2011) UNESCO Recommendation on Historic Urban Landscape. Paris: UNESCO World Heritage Centre. Available online: https://whc.unesco.org/uploads/activities/documents/activity-638-98.pdf.
12   The specific tasks of the Agency should be to: 1. Carry out integrated conservation and development programs in the area of the Old City; 2. Manage the Old Bridge complex; 3. Provide technical advice and monitor private and public interventions in the area; 4. Act as an executing agency for the implementation of public- and donor-funded projects and activities; 5. Make contractual agreements with residents, owners, contractors and other private and public bodies; 6. Administer rehabilitation grants and loan schemes for residents and commercial entities; 7. Implement re-use projects in historic buildings and take care of land and buildings entrusted to its care; 8. Generate income from reuse of buildings and commercially used open spaces, for the investment in the on-going conservation and rehabilitation effort; 9. On behalf of the City to buy and sell property, acquire property not presently in use, and manage public properties in the area; 10.Enhance cultural tourism in the area and promote Mostar's culture and traditional crafts, against a tourist tax

Agency it is only partly operational and does not have full control of the processes listed as its specific tasks.

Managing historic areas is becoming more complex, since there are many stakeholders and the inclusion has been on the rise. New elements that are to be considered as part of its authenticity and integrity are ever expanding and more elusive – and they convey different meanings. The historic urban approach as a development tool is, according to the UNESCO World Heritage Centre, described as follows:[13]

➜ Policies or programmes, and strategies integrating urban heritage conservation into national development policies and agendas according to the HUL approach. The Recommendation on Historic Urban Landscape emphasises the integration of heritage conservation with urban development policy and planning in the short- and long-term including the identification and protection of historical layering.

➜ The percentage of all respondents that have policies or programmes that regulate the integration of urban heritage conservation strategies into national development policies and agendas according to the HUL approach, is 65.5%.[14]

➜ Non-bounded (as opposed to strictly delineated conservation areas, with core and buffer zones).

➜ Enhancement (next to protection).

➜ Perceptions (plural). Cultural pattern mapping (involving local communities), with multi-disciplinary input (from archaeologists, geologists, anthropologists, geographers, planners, sociologists, etc.).

Claiming that all change or impact is negative would not be appropriate since tourism has been the lifeline for most of the economic value and revenue and has many positive outcomes. In the case of Mostar, the strategies for mitigation, namely loss of values, have been in place since its creation – the institution of waqif,[15] its continuous use, lifestyle and history of management. Both instances (in 1977 and 2005) have shown that a local and focused body (Agency), along with more direct reinvestment of revenue gave positive results in preservation and development of the historic core.

All strategies seem to be rooted in authenticity and the specific character of a place. Through the mutations of urban tissue, we seem to arrive to the same point over and over again. This notion was clearly presented by Aldo Rossi,[16] when he introduced the notion of a locus and defined it as the relationship between a particular location and the buildings. In his perception the context was not an a priori condition, but a relational phenomenon derived from the interaction between the place and urban processes. Criticizing the understanding of the context as a composite entity or strategy for creating the scene, Rossi defined the context as the singularity of the place built through architecture. In other words, Rossi opposed the conception of the context as a frozen present state, since he claimed that the city was built over time and needed to evolve towards the future.[17]

In future, managing change will most likely be increasingly complex and in constant mediation between the history and new patterns of space use and adaptation. The impact of tourism, even though mostly positive, generates change and requires management of city resources. This is by no means a unique case, as many cities struggle with over tourism. The case of Mostar has confirmed that the sincerity and clarity of historic urban structures seem to once again have the answers to our current uncertainties.

to be perceived; 11. improve environmental qualities of Neretva riverbanks; 12. Organise education and trainings; 13. Administer loans and paybacks to World Bank. Pašić, A. (2005). Celebrating Mostar, pp. 136–137.

13 UNESCO World Heritage Centre (2019). The UNESCO Recommendation on the Historic Urban Landscape: Report of the Second Consultation on its Implementation by Member States, Paris: UNESCO. Available online: https://whc.unesco.org/en/hul/.

14 Ibid.

15 Waqif is a religious endowment of property that cannot be sold, and its revenue is used for upkeep of the structure and local conditions.

16 Rossi, A. (1982). The Architecture of the City, Cambridge, Mass: The MIT Press.

17 ibid.

DEMETRIO FUENTES FERRERA, ANTONIO TRENADO NAHARRO

# The Night Routes of Almaden, a Challenge to Promote World Heritage

SUMMARY

*The article presented here aims to show the change in the situation in the town of Almadén as a consequence of the closure of mercury mining and the need to redefine the roles in society that this fact has produced in the population, and its attempt to adapt to the new situation. Furthermore, we discuss the cultural change as a result of the process of "encapsulation", as defined by Evon Zartman Vogt , necessary for adapting to the new economic situation. As a particular case, one of the activities, the Night Routes, developed with the aim of making known and promoting the site declared a World Heritage of Mercury Almadén−Idrija is presented.*

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# *Nočne poti v Almadénu, izziv za spodbujanje svetovne dediščine*

**POVZETEK**

*Predstavljeni prispevek skuša prikazati spremembe razmer v mestu Almadén, ki so posledica zaprtja rudnika živega srebra, potrebe po vnovični opredelitvi vlog v družbi, ki jih je to dejstvo povzročilo med prebivalci, ter poskuse prebivalcev, da bi se novim razmeram prilagodili. Obravnavamo tudi kulturne spremembe kot rezultat procesa »enkapsulacije«, potrebnega za prilagajanje novim gospodarskim razmeram, kot je to opredelil Evon Zartman Vogt. Kot poseben primer predstavljamo eno od dejavnosti, Nočne poti, ki smo jih razvili zato, da bi predstavili in promovirali območje svetovne dediščine živega srebra Almadén–Idrija.*

## 1 Introduction

The administrative division of Spanish territory is structured into Autonomous Communities, Provinces, Counties and Municipalities. This division has led to a boom in the locality that has caused the resurgence of cultural manifestations and the defence of material elements of heritage[1], as well as the redefinition of localities. In this case, we see a clear example of this dynamic, being able to appreciate the regional "identification" with a clear sense of protection of the idiosyncrasy, of its heritage and its cultural manifestations, and of opposition to the imposed administrative constructions.

Geographically, the Montes Sur county, with an area of 1,309.28 km$^2$, is located in the south-western end of the province of Ciudad Real with provincial limits with Badajoz on the west and with Córdoba on the south, serving as a land of passage between the south of the central plateau and the Guadalquivir Valley. It is made up of 8 municipalities: Agudo, Alamillo, Almadén, Almadenejos, Chillón, Guadalmez, Saceruela, and Valdemanco del Esteras.



**Fig. 1:** *Almadén county location*

1    Pillet, F. (2008). Espacio y ciencia del territorio. Proceso y relación global-local. Madrid: Editorial Biblioteca Nueva, S.L., p. 35.

The existence of a mining industry in Almadén supposed a robust economic structure, which made it the national benchmark in the public, educational, professional, and personal spheres. During the period of the greatest mining activity, the municipality of Almadén was the nerve centre of the region. This dependence was favoured by the geographical characteristics mentioned, by limiting the development of another economic strategy that would have followed the main one, and that would have constituted an alternative in times of the industrial crisis.

## 2 | Almaden, A Mining Society

Almadén has its reason for being a mercury mine. In the beginning, it was the mineral (cinnabar), as one of the natural pigments known to have been used in the pre-Hispanic Latin America or in some of the paintings that decorated the Agora of Athens in the 5th century BC. The interest for the red pigment increased under the Roman Empire, particularly with the influence of Marcus Vitruvius Pollio as an architect at the service of the emperors, requesting the extraction of cinnabar from the mines discovered in Hispania due to the exhaustion suffered by the existing ones in Ephesus[2].

The exploitation of the mines by the Arabs was intensive. With more numerous settlements in terms of workers and more active in terms of extraction work, they were the ones who gave the name to the locality.

During the historical period known as the "reconquest", in the territories of the Almadén region, the military actions of the religious-military Order of Calatrava stood out. Their services were rewarded with the donation of half of the rights of exploitation and commercialisation of the mercury at the Mines of Almadén, until the 16th century, when the administration and management of the mining facilities passed to royal hands.

The needs of the Spanish Crown were manifested through two procedures: the interest in obtaining as much gold and silver as possible from the existing mines in the Spanish colonies in America; and the obtaining of liquid money by leasing the mines to European bankers.

| PERIOD | KING | TENANT[34] |
|---|---|---|
| 1525–1527 | **Carlos I** | German bankers Függer von der Lilien |
| 1528–1532 | | Milanese bankers represented by Gaspar Rótulo |
| 1533–1537 | | German bankers Wesler |
| 1538–1542 | | German bankers Függer von der Lilien |
| 1542–1546 | | Pedro González de León, Antón del Río y Marcos de Madrid, bankers from Castilla. |
| 1547–15506 | | German bankers Függer von der Lilien |
| 1563–1573 | **Felipe II** | German bankers Függer von der Lilien |
| 1573–1582 | | Marcos Függer represented by Cristóbal Herman |
| 1583–1594 | | Marcos Függer represented by por Juan Wesler |
| 1595–1604 | **Felipe II/ Felipe III** | Marcos Függer |
| 1605–1614 | **Felipe III** | German bankers Függer von der Lilien |
| 1615–1624 | **Felipe III/Felipe IV** | |
| 1625–1635 | **Felipe IV** | German bankers Függer von der Lilien represented by Segismundo Hinderofen |
| 1636–1645 | | German bankers Függer von der Lilien |
| 1830–1834 | **Fernando VII/ Isabel II** | Casa de Iñigo Ezpeleta y Compañía, from Burdeos |
| 1835–1838 | **Isabel II** | Rothschild bankers |
| 1839–1943 | | |
| 1843–1847 | | |
| 1848–1849 | | Baring Brothers & Co, british bankers Rothschild bankers |
| 1852–1857 | | Rothschild bankers |
| 1864–1866 | | Murrieta & Co, from London, bankers Spanish & British |
| 1867–1921 | **Isabel II / Amadeo I / Alfonso XII / Alfonso XIII** | N.M. Rothschild & Sons from Londres |

**Table 1:** *Tenders of the Almaden Mine from the 16th to 20th century. Source: Gil, R. (2012) and Roldán de Montaud, I. (2003)*

2  Vitruvio, M. L. (s. I A. C.) De Architectura (Vol. I-X), p. 94. Available online: http://www.estucos.es/bibliografia/Vitrubio.pdf.

3  Gil, R. (2012). Almadén y sus Reales Minas de Azogue en el siglo XVIII. Alicante: Universidad de Alicante.

4  Roldán de Montaud, I. (2003). "Los intereses de los banqueros británicos en España: la Banca Baring y su pugna con los Rothschild por el control del mercurio de Almadén", Hispania, LXIII/I (213): pp. 255–294.

### 3    Almaden, A Sick Society

The continuous leases and the alternation of management and administrative bodies were not at all beneficial for the technological development and even much less for the improvements in the living conditions of the Almadén society.

For centuries, despite the high economic profitability provided by the mercury extracted in the Almadén Mines, the mining technology applied always lagged behind the existing advances in other exploitations. In other words, the strategy of delaying innovation was consciously applied, and this had devastating consequences in creating a chronically ill society.

This situation of maximum profitability at minimum cost in infrastructure improvements was visibly perceived and sharply criticised by people outside the locality, but it seemed that Almadén society was sickly dependent on this system of submission and social annulment. It had always been dependent on mining activity and subject to the needs of the mine without the latter being concerned with the economic and social development of the population. It was entirely dependent on the mine for its economy, education, personal and professional development. Isolated from the rest of the country to avoid emigration and the entry of other companies that saw their possible involvement or development limited the possibility of other engines of economic development. The consequence has been an inadequate transport infrastructure that distances the population from health centres, industry, or commerce in the province.

Currently the transport infrastructure is reduced to a national road that crosses the eastern part of the region from north to south; autonomous roads that unevenly link this area with the rest of the province and with the province of Badajoz; and a number of roads owned by the Diputación of Ciudad Real that mainly link the municipalities together. This network of roads, which at first may seem acceptable, basically limits the accessibility of this area to other urban centres on which Almadén depends. An example of this is that, in terms of health, the Almadén Region has the hospital complexes of Puertollano and Ciudad Real as reference hospitals for specialities and emergencies. The Hospital de Santa Bárbara de Puertollano is about 78 kilometres from the municipality of Almadén using the CR-424, or 92 kilometres using the CM-415. In terms of space-in-time measurement, we can see that for the first option it would take about 2 hours to make the journey, by the state of the road, while in the second case it would be around 75 minutes less, not much more, and depending on the existing traffic.

At the same time, the railway network does not solve communication problems either. It has a minimal representation in the stations of Almadenejos-Almadén and Guadalmez-Los Pedroches, both located in the south of the Region. Two medium-distance trains run through them, a Regional Express and an Intercity that connects them with Badajoz-Puertollano-Ciudad Real-Madrid. Their location places them very far from the municipalities in the north of the region, and their timetables are reduced to two trains a day.

This isolation, based on communication infrastructures, has been systematically used as an argument for another type of isolation such as economic, political, educational, or health. For this reason, the Almadén region is continuously referring to the "ignorance" of the provincial centre to its periphery.
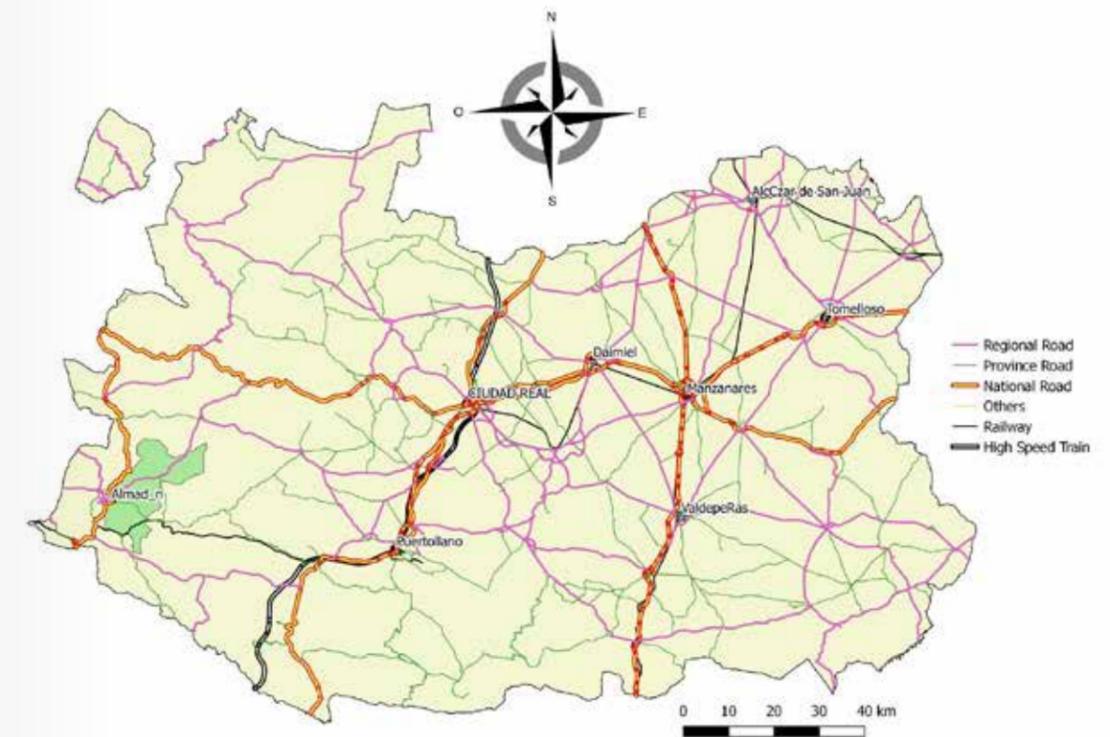


### 4    Almaden Challenge

In 2003, because of the end of the mining activity, society had to begin the process of transformation in search of an independent structural economy, avoiding the implications for the community and the population exodus and at the same time maintaining its identifying characteristics.

The recovery, conservation, and exploitation of the material and immaterial wealth of the municipality of Almadén, for its economic reorientation, did not begin to be used until the late 1980s. Before the cessation of the exploitation of the mercury deposit for industrial purposes, a series of reconversion plans financed by the autonomous and local administrations were undertaken, as well as economic investments on the part of SEPIDES[5], which only meant increased discouragement, the lack of social involvement, and population exodus.

As a result, the Almadén society, especially the elders, is reluctant about the new times focused on promotion and tourist development of the history of Almadén in its mine. This is coupled with the lack of collaboration of the popu-

5   State-Owned Holding of Industrial companies which owns 100% of the share capital of the company management and administration of Minas de Almadén y Arrayanes S.A. (MAYASA) from the year of its creation (1982).

lation, economic and political agents that have slowed its social development. Besides, the dependence of the mining company on its economic development of social welfare (employment) over time has been a burden. Working conditions, health and safety conditions, and remuneration have never been right. In Almadén, the mine has always been associated with the deaths and suffering of the miners, which has provoked the rejection of development based on mining tourism.

The society demands something more potent for the creation of employment than what is only the tourist sector, incapable by itself of generating jobs enough to alleviate those that have been lost by the cessation of the mining activity.

## 5 | Turning Point: Rutas Nocturnas

On June 30, 2012, Almadén was inscribed on the list of world heritage sites. The nomination was co-submitted with Idrija as Mercury Heritage: Almadén–Idrija. In this declaration the Mining Park, the Bullring, the Retamar Castle, the Mines Academy House, the Carlos IV Gate, the Royal Jail of Enforced and the Royal Miners Hospital of San Rafael are included in Almadén.

But deep down, the Almadén society wants to believe the possibility of basing its economic structure on tourism, which is why a parallel circuit has been developed that includes a series of initiatives for the exploitation of local heritage, in which there is a clear implication. Among them, the "Mercury Heritage" Night Routes organised by the Alarife Cultural Association of Almadén should be highlighted. This association was established in 2010. Its organisation chart is represented by a Directive formed by the President, the Secretary, the Treasurer and six members who manage the activities carried out by the association, which has about 140 members.

The cultural performances developed include the "Mercury Heritage" Night Routes, consisting of a theatrical, historic route that runs through the streets of the town and uses its most emblematic places as scenarios. For nearly three hours, more than 100 actors/neighbours give meaning to the local history, framed between the 18th and 21st centuries, involving themselves and strangers in its analysis and understanding. At 9 p.m. the route starts from the Bullring and runs through the streets, making stops at the Miners Hospital of San Rafael, the Royal Labour Jail, the Mining Park, the Retamar Castle, and the Academy of Mines. During this tour famous scenes are included, the method of transport of mercury is explained, and the signing of the Carta Puebla (Puebla Chart) is staged. Costumes, props, and animals (mainly horses and donkeys) are used and the performance is audio-visually supported.



1 / BULLRING ARENA
2 / MINER HOSPITAL LIFE
3 / MATEO ALEMAN VISIT
4 / MULETTER ARREST
5 / MULETTER TRIAL
6 / MINERS STRIKE 1919
7 / "LA BACA"
8 / DAILY ROUTINE IN ALMADEN
9 / RETAMAR CASTLE
10 / THE SCHOOL OF MINES
11 / THE FIRST DIRECTOR
12 / THE FUGGER BANKERS
13 / THE CATHOLIC KINGS

**Year 2010**

Held on 18, 19 and 20 July. The Cultural Association Alarife of Almadén had not been constituted yet; the event was organised by a group of people who later became the founders of the Association. The advertising poster itself was limited to announcing the wish "Almadén, the patrimony of humanity", but there were no institutions that supported this initiative, only a logo allusive to the Municipality of Almadén, mainly to give an official form to the event. The publicity and dissemination of the event were minimum, primarily limited to a small video with photos indicating the stories to be developed. On the first day, the attendance was average but it increased on the second day with the participation of extras composed in a large part of the Councillors and the Mayor in one of the representations. The success achieved was great and the reception excellent, which the regional media echoed. This first year there were about 600 people in the audience.

**Fig. 3:** *Night Routes "Mercury Heritage". Source: prepared by the authors*

**Year 2011**

Held on 5, 6 and 7 August. Work was done to publicise the activity through social networks. That year's poster mentioned the support of the City Council of Almadén, Polytechnic University School of Almadén, Mayasa, and the parish church. Special effort was put in the organization of the event. The experience from the first year had shown the great complexity of its development and the great amount of economic means necessary for its improvement. This year the Cultural Association Alarife de Almadén was officially constituted. Its statute includes the aims such as:

➔ Dissemination, promotion and protection of the historical and cultural heritage of Almadén.

➔ Improvement and conservation of the heritage of Almadén and its surroundings.

➔ Contributing to the revival of customs, traditions and ethnology in the area.

Economic collaboration was requested from the different institutions, as well as a subsidy from the Provincial Council. The result was that institutions with a small economic availability did not provide financial assistance, although the Provincial Council provided for 500 EUR at the end of the year.

**Year 2012**

At the end of March of that year the Children's Routes were organized, in which more than 80 children between the ages of 3 and 5 attended for a few minutes (in this case diurnal) where the Alarife Culture Association represented a small part of our history and tried to raise awareness from the earliest age about the value of our history and heritage. In June of this year, the candidacy to Patrimony of the Humanity was obtained, the Association met at the Square Waldo Ferrer and toasted with cider and cava to celebrate it, the population was invited to join in the event.

The event was held on August 3, 4 and 5. There were celebrations after obtaining the candidacy and collaborating in the dossier. Money was collected by selling t-shirts, stickers, lottery and some other articles, and the funds were dedicated to improve the decorations, as well as to rent audio equipment. Nevertheless, we continued without receiving funds from the local institutions, while some funds were given by companies. The population was beginning to become aware of the importance of the activity and the participation exceeded all expectations. The press and regional media echoed the activity and a report about the event was aired on the regional television channel. The Provincial Council collaborated in the creation of posters and a brochure explaining the Routes, which made us go further in the dissemination of the activity. There were more than 1000 visitors in the Routes.

**Year 2013**

Held on 2, 3 and 4 August. The municipality of Almadén authorized us to develop the Night Routes in the first weekend of August. This news excited us and made us optimistic that the development of this activity began to permeate local institutions.

This year the council asked for an exhaustive report of the development of the Routes to collaborate with the local security forces because the number of visitors continued to grow. With a great economic effort on the part of the Association, we were able to contract the sonorization of all the scenes, which contributed to the quality. The great achievement of this year was in the improvement of some scenes, great effort was made to obtain wardrobe for the representation of the forced ones, to improve the illumination and to raise awareness among the population about the importance of our history.

**Year 2014**

Held on 1, 2 and 3 August. The increase in the number of people attending the Routes continued, but we did not obtain enough funds to achieve that quality that the Association wanted to achieve for the Routes. We tried to involve the inhabitants so that they were part of the staging; the streets became an extension of the Routes and the entire town participated in decorating the houses that the Routes passed. The clothes were adapted to the different times. The Routes were optimized to reduce the more than 4 hours of duration, as this required a great effort, especially for the public that accompanied us, although the same scenography was repeated each day so that each person could enjoy all of the scenes. We published a comic on the Routes that was very well received and that allowed us to maintain the required income, since we still did not receive funds from institutions, except for a very small donations from companies. Work continued to improve the scenes; they were renewed with new historical twists that tell the story from another staging.

**Year 2015**

Held on 7, 8 and 9 August. We continued to work to improve our income, new t-shirts were designed using the mercury symbol as the main motif. Throughout the year we intensified our presence in social networks, disseminating promotional videos and photographs. The School of Mining and Industrial Engineering awarded a mention to our Association for the dissemination of our history and heritage. 1800 people visited us over the 3 days, which is a number that we considered a success.

Fig. 4: *Miners' Strike 1919 – Scene – Matilla Tascón disertation*

**Year 2016**

The event was held on 5, 6 and 7 August. We launched a campaign to involve everyone in the Night Routes. We noticed the absence of some people who were unable to take part because of their work. The Routes continued to improve, but a greater number of collaborators was needed who could replace the jobs that otherwise have to be financed.



**Fig. 5:** *Catholic Kings*

**Year 2017**

Coinciding with the celebration of 600 years of the Carta Puebla, our advertising poster took shape with the logo of the event. It also celebrated the 5th anniversary of the granting of candidacy for World Heritage. Every year we dedicate a lot of energy to the preparation and development of the Routes, and these celebrations encouraged us to make even more effort. The scene of the Castle of Retamar was totally renewed, doubling the number of actors, the location of the scene was modified to give greater space to the public, the number of actors in the scene increased by three times. We also modified and increased the participation in traditional scenes, such as the roof rack, washerwomen, children's games, bobbins, etc. Inside the Mine, all the scenes were renewed and a new one was created that represented the uprising of the miners in front of a famous strike. The scene of the Catholic Monarchs (signatories of the Puebla Charter) had a great scenario, a great number of actors, and great technical complexity. Unfortunately, that year the costs increased, the income decreased, while the increase in external visitors did not generate optimism that would encourage us to continue with this work.

## 6 | Conclusion

Almadén, in clear economic and population decline, is desperately looking for solutions to prevent this continued decline. Through the activities of its heritage, industrial and cultural tourism has the potential to promote knowledge of the land and its unknown history. Night Routes have been a clear demonstration that heritage is much more than culture, it is also knowledge, promotion of an activity and, above all, in this case, a clear demonstration that by joining efforts we can achieve impossible challenges individually, a formula that can be imitated in areas beyond the leisure offered by tourism. Culture and leisure have given positive results, immediately as a social therapy, which has managed to fill an unknown gap transforming it into a feeling of pride and strength to raise awareness of the historical value of the people and a springboard for the start of new activities that are the nucleus of economically profitable activities. The Night Routes and the Almadén Heritage need to continue counting on social support, but above all on institutional awareness. Now all that remains is to hope that this initiative opens up space in other fields and that this social work can be seen by politicians and, after demonstrating what it has been and can become, they see heritage and culture as a means to improve the population and the local economy.

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*The opinions expressed in this book are the responsibility of the authors.*
*All figures are in possession of the authors if not indicated differently.*

**ICOMOS Slovenija**

*The topic of the third volume in the Monographic Publications series of ICOMOS Slovenia is the management of cultural heritage sites. This monograph is a way to commemorate the European Year of Cultural Heritage (EYCH), which was celebrated in 2018, and to relate to the central EYCH starting-points that underlined the significance of awareness-raising about cultural heritage belonging to all of us and the necessity to promote cultural innovation and collaboration of people and communities, while fostering commitment to responsible and sustainable tourism with cultural heritage.*

*The central thought when selecting the articles was borrowed from Donald Insall: "Good planning is only good management." Insall underlines that successful conservation and active life of cultural heritage sites are a consequence of a careful and interdisciplinary planning of development activities, taking into account the features of heritage to develop its potentials in a balanced way, including the economic and tourist opportunities of these sites. This book presents the management processes and also insight into the diverse set of approaches and successful practices, particularly in Southeast Europe.*

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