

Project Result 3

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Assessment National Reports and Dissemination

From the project
"Reviving of cultural heritage: Social & Economic Empowerment of Rural Areas"
KA220-ADU - Cooperation partnerships in adult education



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FUNDACION SANTA MARÍA D'ALBARRACIN



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PART A



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Conceptual context of restoration

Without memory there is no future and Spain is a country rich in memory, in heritage, with traces of a past that everyone has become used to always having nearby. Spain's cultural heritage is one of the largest in the world. It is the 4th country regarding the largest number of tangible and intangible assets recognized by UNESCO and the consideration of culture as an essential public asset is fundamental.

Valuing the cultural heritage constitutes a way of maintaining cultural diversity, ensuring the transmission of traditions, social customs or festival events of different populations which stimulates exchange and respect between cultures. Furthermore, the preservation of historic sites can contribute to a sense of national pride, local pride and identity. Overall, the aim of restoration in Spain is to ensure that the country's rich cultural heritage is protected, preserved and celebrated for future generations to enjoy.

In addition to preserving Spain's cultural heritage, historic restoration also has economic and social benefits. Many historic sites are major tourist attractions and their restoration and preservation can help to stimulate tourism and create jobs in the local economy.

Aim of historic restoration in Spain

Spanish policies regarding restoration

Understanding and complying with the following laws is crucial for individuals and institutions involved in the management, preservation and promotion of cultural heritage in Spain. It ensures that the cultural assets, both tangible and intangible, are

protected for future generations and contribute to the country's cultural identity. Legal frameworks also typically establish authorities responsible for overseeing and enforcing these regulations.

Law 16/1985, of 25 June, on Spanish Historical Heritage (LPHE):

This law focuses on the protection, conservation and promotion of Spain's historical heritage. It likely outlines regulations related to archaeological sites, monuments, archives, libraries and museums, among other aspects of cultural significance.

Law 10/2015 of May 26th, on the “*Safeguarding of Intangible Cultural Heritage*” (LPCI), addresses the preservation and promotion of intangible cultural heritage. Intangible cultural heritage includes traditions, expressions, knowledge and skills passed down from generation to generation. The law likely establishes mechanisms for identifying, safeguarding and transmitting intangible cultural heritage.

Royal Decree 111/1986 of January 10th, on the Partial Development of Law 16/1985 of June 25th, on Spanish Historical Heritage declares that – Royal Decrees – often provide detailed regulations and guidelines for the implementation of laws. In this case, Royal Decree 111/1986 likely specifies how certain aspects of Law 16/1985 are to be implemented, providing a more practical framework for managing historical heritage.

Given these principles, it is crucial to consider that, in this nation, the establishment of the Autonomous Regions resulted in the delegation of several authorities to the municipalities and across diverse domains impacting their geographical areas, encompassing the assignment of responsibilities related to cultural matters.

The basic distribution of powers in this regard is established in Article 6 of the LPHE. Paragraph (b) of this article states that the competent bodies responsible for protecting culture shall be “*the national government when it is expressly stated or it becomes necessary for them to intervene to defend against illegal export and spoliation*”, as well as “*with regard to Spanish Historical Heritage assets that are*

assigned to public services managed by the national government or that form part of the National Heritage”.

All other cases (assets of regional and local public ownership and assets of private ownership), as stated in Art. 6 (a) of the LPHE are subject to management by the autonomous regions, competent in terms of their own assets which belong to private entities and individuals and those assets that have been assigned there in terms of management or ownership. The distribution of powers is organized through the bodies responsible for the guardianship of cultural heritage in each case.

At the national level, the power lies with the Directorate General of Cultural Heritage and Fine Arts of the Ministry of Culture and Sports and in the regional context, the organism in charge is the Department of Culture of the corresponding territory or body. It must be taken into consideration that, depending on the region or even on the political party in power, the name of these bodies may vary. In any case, since they entail cultural heritage management, the national laws will apply, in other words, the LPHE and the LPCI, as well as the current regional legislation on cultural heritage.

Distribution of power between the National Government and the Autonomous Regions, in accordance with the provisions of the Spanish Constitution and Article 6 of the Spanish Historical Heritage Law:

State:

- Cultural heritage management when expressly indicated.
- Intervention vs illegal export and spoliation of Spanish Historical Heritage (PHE).
- PHE cultural assets assigned to public services managed by the National Government (AGE).
- Cultural assets of Patrimonio Nacional (Crown) > International dissemination of knowledge about the assets comprising the PHE.

Autonomous regions:

- Management of assets of regional, local and private ownership > Assets of state ownership transferred for their management.

- Assets of state ownership assigned for use > Assets assigned to their regional governmental administration.
- All other assets.
- Land planning, urban development and the environment.
- Interventions on and preservation of archaeological sites.

Levels of protection

In Spain, the LPHE establishes three levels of protection: assets of cultural interest, the highest category of recognition and protection for (known by the Spanish acronym BIC) and immovable assets due to the uniqueness of their values; General Inventory of Movable Assets; and a basic level, defined in Article 1.2 LPHE, which integrates the Spanish historical heritage given its characteristics.

Moreover, at the maximum level of protection, whether or not BIC is declared, one type of assets considered to be in the public domain and therefore, these assets are inalienable, guaranteed against seizure and imprescriptible, is included. This is the case of archaeological heritage.

International agreements and organizations

International organizations, including UNESCO and the Council of Europe, have been actively involved in formulating conventions, treaties and recommendations dedicated to the safeguarding and conservation of cultural heritage in all its dimensions. Spain has ratified all these conventions and implements them in accordance with their content and the characteristics of the cultural assets they address. Similarly, the European Union has demonstrated its commitment to protecting cultural assets through various directives and resolutions that have been incorporated into the Spanish legal system.

At the European level, it's noteworthy to emphasize the European Heritage Label, an initiative endorsed by the EU and bestowed upon sites that have played a

significant role in the history and culture of Europe. Lastly, there are the representative expressions of intangible cultural heritage, encompassing those recognized at regional and national levels, as well as those inscribed on the UNESCO list under the framework of the 2003 Convention.

Spanish policies for employment

Culture is a fundamental asset that enhances the well-being of society, fostering fairness, freedom, and richness in its diversity. Particularly, cultural heritage serves as an exemplar of a sustainable and resilient model, harmoniously coexisting with nature. Consequently, undertaking its comprehensive management, honoring its values and leveraging its adaptability undoubtedly represents a commitment to safeguarding our past in pursuit of a flourishing future. In this context, Spain has published the “*Green Paper on the Sustainable Management of Cultural Heritage*”, which seeks to become a guide for the sector that favors the sustainable development of heritage and facilitates collective work at the European level.

The objective is to use culture as a cohesive element of societies, as a fundamental pillar in facing a more sustainable future, not only from an environmental point of view but also from an economic and social point of view. The sustainable management of culture as the backbone of the territory and as a mechanism to promote the circular economy, social inclusion and ecological transition. Thus, the aim is to move towards the construction of a common management model to face current and future challenges, guarantee the alignment of national policies with international ones and promote evaluation and control mechanisms.

Applying the principles of sustainability to cultural management enhances efficiency and effectiveness across all levels. However, cultural heritage, in and of itself, is deemed an unparalleled resource for sustainable human development, both in terms of the experiences it offers and the care it receives. Cultural heritage serves as an illustration of the circular economy and an inherently eco-efficient element. This is evident in the optimal relationship between the value of what is produced and the environmental cost associated with its production process, particularly in

pre-industrial contexts. Simultaneously, the preservation of historical elements and the extension of their usage and service life serve as a model for transitioning toward a less concentrated and dependent economic system.

EXAMPLES

National example

In order to face challenges such as urban gentrification, the abandonment of the city center and the impact of tourism, the City of Santiago de Compostela developed a comprehensive framework for heritage conservation, rehabilitation and urban development policies. The program aimed to improve housing availability, enhance the quality of life of residents and regenerate open spaces, amongst others.

Widely renowned as a major European pilgrimage site, Santiago de Compostela, like several other world heritage properties, has become a magnet for mass tourism. The myriad of annual visitors that converge in the city's historic center, particularly in the area surrounding the Santiago de Compostela Cathedral, is eroding the residential character and threatening the authenticity of the city. Urban gentrification, the abandonment of the city center by local inhabitants in favor of suburban areas and the consequential increase in social exclusion have highlighted the need for housing rehabilitation and the improvement of open spaces.

Image 1: The Cathedral of Santiago de Compostela.



Source : www.turismo.gal.com

In order to address these challenges, the city developed conservation, rehabilitation and urban development policies focused on the city center within the comprehensive framework of the Special Plan for the Protection and Restoration of the Historic City of Santiago de Compostela. The objectives are to rehabilitate the city's residential function, improve the population's living conditions, preserve commercial activities and boost the environmental regeneration of open spaces.

Regional example

The Alhambra, a fortress and palace complex located in the city of Granada, in the autonomous community of Andalusia, southern Spain, was built during the 14th century by the Nasrid dynasty and is considered one of the most significant examples of Islamic art and architecture in Spain. Over the centuries, the complex underwent several additions and renovations, including by Christian monarchs after the fall of Granada in 1492.

Image 2: Restoration of the Alhambra, in Granada.



Source : www.alhambra-patronato.es

In the 19th century, the complex suffered from neglect and decay until a major restoration effort was launched in the early 20th century. The restoration effort involved a team of architects, historians and conservators who worked to repair and restore the complex's structures and artwork, including the famous Nasrid Palaces, the Court of the Lions and the Alcazaba fortress.

The restoration works also included the removal of added elements and structures that were not part of the original design. The project was funded by the Spanish government and UNESCO, which declared the Alhambra a World Heritage Site in 1984. The restoration project has been successful in preserving the Alhambra's cultural heritage, which attracts millions of visitors every year. The Alhambra is considered one of Spain's most significant tourist attractions and its restoration has helped to contribute to the country's cultural and economic development.

Local example

The city of Albarracín, in Teruel, in the autonomous community of Aragon, in Spain, contains a rich heritage that is the result of both its history and the natural setting in which it is located. Albarracín offers the character and atmosphere of a historic city with a medieval configuration. The historic complex is characterized by

narrow streets and steep alleys in which houses with irregular masonry walls and wooden frames are arranged, using plaster partitions (mostly red).

Image 3: Albarracín.



Source: <https://fundacionsantamariadealbarracin.com>

During the 19th and 20th centuries, the city of Albarracín will enter a deep decline, especially during the Spanish Civil War. The city of Albarracín was the first city in Aragon to be declared a monumental complex. This declaration was carried out by Decree 1234/1961, of June 22th, of the Ministry of National Education.

Its conservation and restoration by Fundación Santa Maria de Albarracín, has been the result of a long process with different socio-economic situations, different political systems and with those responsible for heritage guardianship in frequent change.

Nowadays, the city of Albarracín is a benchmark in terms of urban and heritage conservation. Few towns can present an urban center without serious alterations in its structure. Albarracín is one of the preferred rural touristic destinations in Spain.

Conclusion

In conclusion, restoration and cultural heritage preservation are essential for Spain, a country rich in history, art, and architecture. Spain's cultural heritage includes a diverse range of monuments, buildings and artworks that reflect the country's diverse cultural influences, from ancient Roman and Islamic civilizations to the modernist movements of the 20th century.

Spain has a long history of restoring and preserving its cultural heritage, on national, regional and local levels. From the Cathedral of Santiago de Compostela in Galicia to the Alhambra in Andalusia and the city of Albarracín in the Province of Teruel, Spain has undertaken many restoration projects to conserve its historic and cultural landmarks. These efforts have not only contributed to preserving Spain's cultural heritage but also to boosting tourism and the country's economic development.

Spain's commitment to historic restoration and cultural heritage preservation has ensured that the country's rich history and artistic heritage are accessible to future generations. It is crucial that these efforts continue to ensure that Spain's cultural legacy remains intact for many years to come.

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Cooperativa sociale GLOCAL FACTORY - Italy

Conceptual context of restoration

Aim of historic restoration in Italy

In Italy, restoration interventions are inspired by Cesare Brandi, whose principles served as a reference for the 1972 Restoration Charter and therefore translated into operational guidelines. The cornerstones of his teaching are three and they are aimed at respecting the physicality of the artifact and not altering its being a historical and artistic document:

- Only the material of which the work of art is made is restored.
- Respect for the historical instance.
- Respect for the artistic instance.

In practice, these principles mean that interventions must be minimal, visible and distinguishable, reversible. However, over time, this sort of handbook was then refined by adding to the word "*reversibility*" the term "*retractability*," since there is not always a concrete possibility of removing a product used in a previous restoration. Therefore, in the face of this limitation, now the choice is oriented on materials that do not form harmful by-products during aging and that allow for possible future conservation actions.

There is need to bear in mind that restorations offer the opportunity to deepen knowledge under stylistic and executive aspects and in general, about the past. Restoration is another tool for study but also sometimes, for re-interpreting an object that has fallen into disuse, giving it a second life.

Italian policies regarding restoration

In Italy, Laws 364/1909, 1089/1939 and 1497/1939 have now been integrated by the Code of Cultural and Landscape Heritage (Legislative Decree 42/2004). The latter contains the discipline regarding the protection of the monumental cultural heritage as well as of cultural landscapes and natural beauties. In particular, the Code disciplines when a property is of historical or cultural interest. For this kind of goods, there are precise regulations in terms of restoration, conservation and preservation. Public interest is attributed to cultural property through Decrees. Furthermore, urban planning instruments also aim to protect cultural heritage and the landscape. In this case the responsibility lies with Regions, Provinces and Municipalities. The latter, do this through Operational Plans, urban and building regulations, Structural Plans (land use regulations). The restoration of monuments and important buildings declared of cultural interest is regulated by Article 10 and Article 29.4 of the Cultural Heritage Code. For landscape heritage, Article 136 comes into play.

Cultural monuments and buildings: Monuments and buildings of historic value (protected by the Code) require permission from the Superintendence for "*carrying out works and works of any kind on cultural property*".

Landscape planning and protection: Regions are the responsible entities for landscape protection and enhancement by subjecting land use to specific regulations by defining the transformations compatible with the landscape values, the actions of recovery and redevelopment of properties and areas subject to protection.

Landscape constraint is a limitation under Italian law on land or buildings of special historical, environmental or cultural value. The purpose of the instrument is to protect areas of higher landscape value by mitigating the placement of construction and infrastructure works in these settings. Indeed, one may come across the need to renovate or make changes to the exterior of a property. Things can get complicated in the presence of a landscape constraint. In this case, it is necessary to apply for a specific permit to the Regions which in turn seek advice from the superintendencies.

Italian policies for employment

In Italy, tourism directly generates about 5% of GDP and indirectly affects 13% of it. It accounts directly for 6% and indirectly for 15% of total employment. The impressiveness of this economic sector is due to Italy's enormous artistic and natural heritage. In 2020 there were 4,265 open public and private museums and similar institutions; 3,337 museums, 295 archaeological areas and 633 monuments or monumental complexes. There are nearly 2,400 municipalities in Italy that host at least one museum-type facility. There are also thousands of places of worship, medieval villages, palaces and residences of historical interest scattered throughout the country. Furthermore, Italy counts almost 60 World Heritage Sites.

The promotion of cultural tourism is mostly under the Ministry of Tourism that in April 2023 opened a platform for grant applications for tourist-cultural municipalities with World Heritage Sites and UNESCO Creative Cities.

Some other important operators in the Italian area are:

- Italian Ministry of Culture.
- National Tourism Agency.
- Italian Association of Tourism Professionals.
- Associazione Beni Italiani Patrimonio Mondiale.

Other entities and individuals who are constantly and significantly engaged in the field of sustainable and cultural tourism operate locally, along with the Municipalities; tour guide associations, public in-house companies (e.g., MUSE in Florence), private foundations (e.g., Fondo Ambiente Italiano), etc.

While there are job opportunities in the tourism sector in the better-known cities of art and historic centers, the same cannot be said for those beautiful, often rural neighboring areas that have remained isolated, depopulated and characterized by high rates of unemployment, especially among young people. However, in the former (famous cities of art), mass tourism phenomena represent a major threat to cultural heritage. In this case, it would seem even more obvious that there is a need to push toward smaller itineraries and lesser known, often neighboring places in order to decongest art cities from mass tourism and to promote and enhance minor realities.

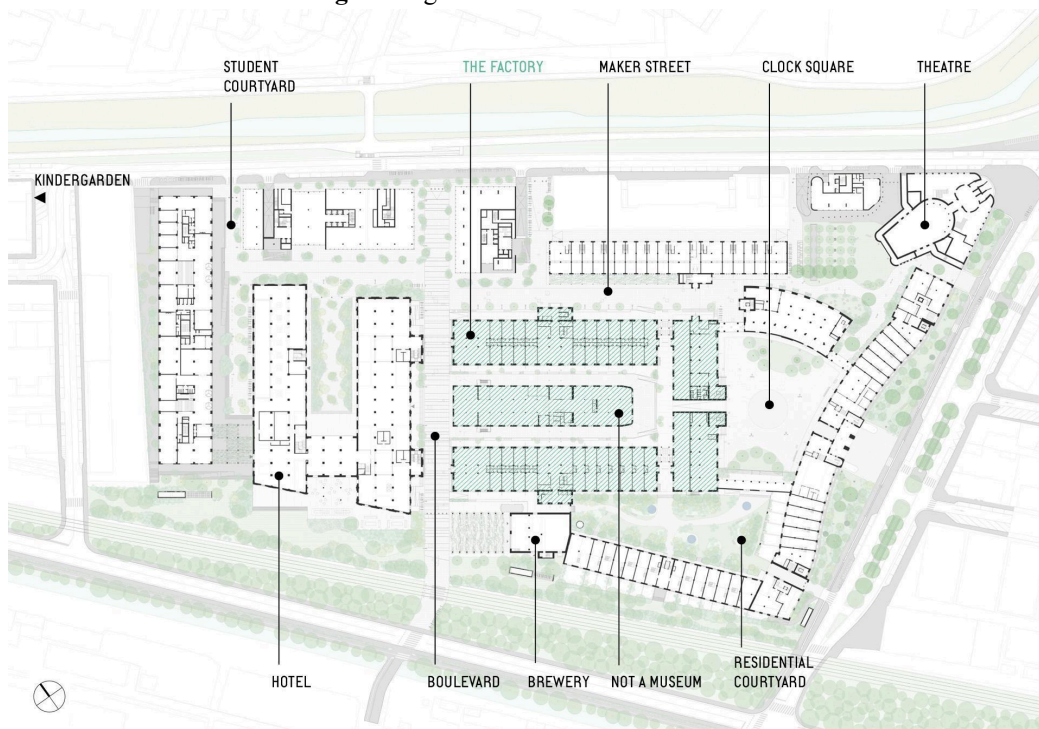
EXAMPLES

1st Example

Manifattura Tabacchi is a factory full of history. The inspiration and uniqueness of the restoration project that gave it new life lies precisely in understanding and respecting the quality of its spaces and historical function. This is a unique project, guided by the goals of sustainability, redevelopment and cultural and social enhancement.

The new Manifattura Tabacchi is revitalizing the old tobacco factory which had been active for over seventy years before its closure in 2001. The ambitious regeneration project aims to bring a new district of the city to life, giving it the creative energy of fashion, art and design, complementing the historic city center, open to all and connected to the wider world; a new contemporary destination in Florence.

Image 4: Regenerated Manifattura Tabacchi.



Source: <https://www.manifatturatabacchi.com>

As Roberta Pasinetti, Senior Project Manager at Manifattura Tabacchi explained, *“The Manifattura is not being modified but continues to evolve as it evolved into its industrial production phase. It no longer evolves for industrial production, but to change its content, while still remaining Manifattura Tabacchi”*.

The restoration and regeneration processes were conducted according to the canons of Cesare Brandi and were thus respectful to the historical identity of the building. The building is protected by the Italian Law on cultural properties, therefore of cultural and historical interest. The principles of sustainability are respected. For example, some consolidation and securing works were conducted through the reuse of the original buildings’ materials. These services hosted in the old Manifattura, whose architecture is marked by the name of Pier Luigi Nervi, the Raw Tobacco Warehouses, the Compartmental Office for commercial and tax services, the Department of tobacco cultivation, the Depot and the Sales Department for Monopoly goods.

Image 5: Manifattura Tabacchi from outside.



Source: <https://www.manifatturatabacchi.com>

The original and newly constructions are thought to host schools, ateliers and laboratories, office and co-working spaces, studio apartments, housing, a hotel, halls

of residence and a brewery. Today it is a recreational space, there is a restaurant, food trucks, bars, hosts cultural events, disco nights, a large vegetable garden and another on the terrace, and an outdoor cinema for the summer.

Inaugurated in 1940, the Manifattura now plays a role of fundamental importance to the economy, urban planning, and socio-economic life of the city of Florence. In order to facilitate the real estate redevelopment of the complex which housed Manifattura Tabacchi in Florence, a joint venture was established between the Cassa depositi e prestiti Group, through its subsidiary Cdp Immobiliare and Aermont Group, an independent investment management fund which specializes in real estate and real estate related activities and is responsible for overseeing the development.

2nd Example

Historical Background

The Fortezza dell'Annunziata or Ridotta dell'Annunziata, in the Municipality of Ventimiglia (province of Imperia, Liguria region, Italy), is part of the fortification system built in Ventimiglia during the Genoese domination, before and during the Napoleonic period. Built in the first decades of the 19th century, it was originally used as a convent of the Friars Minor Observant (Convento dell'Annunziata).

After a few years, it was converted into a casemate and in 1884, turned into an infantry barracks (Caserma Umberto I). Later abandoned, after World War II, the military state property transferred it to the Municipality of Ventimiglia which in turn, passed the ownership to the local Azienda Autonoma di Soggiorno (Tourist Board).

After the Tourist Board closure, the Fortezza became property of Regione Liguria and is currently granted on a 30-year loan to the Municipality of Ventimiglia. Since 1990, the mezzanine floor has housed the Girolamo Rossi Civic Archaeological Museum and other multi-purpose rooms.

Renovation

The renovation of the Fortress is part of the PITEM PaCE Heritage, Culture and Economy project, financed by the Interreg ALCOTRA programme¹ and within it, of the Safeguard project², which promotes the conservation of material cultural heritage through interventions aiming at their accessibility, to increase sustainable tourism in the ALCOTRA area (Latin Alps).

Regione Liguria, together with the Municipality of Ventimiglia (the implementing subject), intervened on the Fortezza with the functional upgrading of some spaces, intended to host a reception point and a multimedia exhibition, both open to public use. The spaces are also intended to be used for raising awareness initiatives on the risks of dispersion of the architectural heritage in the non-coastal villages of the province, also thanks to an in-depth research on the historical buildings of six inland villages, carried out by the University of Genoa, Department of Architecture and Design. The results are described in an open access online publication and summarized, for dissemination purposes, in many videos³.

The current enhancement of the Fortezza - which involves the restoration of three rooms, two on the ground floor and one on the floor below the terrace - completes the restoration project of the entire structure which began in the 1990s.

The intervention, recently completed, is a very conservative restoration. The two main rooms have been restored by replacing a heavily degraded portion of the flooring. This involved a difficult and laborious job of replacing part of the flooring on both sides of the room with a uniform floor made of cocciopesto, a natural lime-based mixture that was laid using a traditional system. Another significant aspect

¹ It is an integrated strategic project consisting of three simple projects (1. Make known; 2. Safeguard; 3. Discover to promote) aimed at the knowledge, recovery and valorisation of the tangible and intangible cultural heritage of the Southern Alps area which includes, for Liguria, the Province of Imperia. The envisaged actions are aimed at fostering, especially in the hinterland, a greater awareness of identity roots: by re-appropriating their own cultural heritage, inhabitants and economic operators can become a vehicle for territorial promotion by reorienting cultural and production activities and modulating the tourist offer with proposals aimed at bringing out the authenticity and uniqueness of places and experiences, for an integrated territorial valorisation.

See <https://www.interreg-alcotra.eu/it/pace-patrimonio-cultura-economia>

²

<https://www.regione.liguria.it/homepage-cultura/cosa-cerchi/progetti-pubblicazioni/progetti-in-corso/progetti-pitem-pace.html> and

<https://www.regione.liguria.it/homepage-cultura/cosa-cerchi/progetti-pubblicazioni/progetti-in-corso/progetti-pitem-pace/salvaguardare.html>

³

Videos

<https://www.regione.liguria.it/homepage-cultura/cosa-cerchi/progetti-pubblicazioni/progetti-in-corso/progetti-pitem-pace/salvaguardare.html>

e-book

https://gup.unige.it/sites/gup.unige.it/files/pagine/Borghi_dell_entrotterra_imperiese_ebook.pdf

of the renovation was the preservation of the original central sandstone walkway of the two main rooms. The work on the walls and the vaults was carried out with their initial preparation to remove all the successive layers of inconsistencies painted up to the original plaster. The third, small room that is part of this recovery is a strategic service room because it is barycentric to the terrace, the adjacent recovered room and the communicating rooms⁴.

Image 6: The floor of the Fortress.



Source: Italian team.

Image 7: The floor of the Fortress.

⁴ Video <https://donald.regione.liguria.it/cultura/pitem/forte%20annunziata%20completo.mp4>



Source: Italian team.

Image 8: Rooms of the Fortress.



Source: Italian team.

Image 9: Walls of the Fortress.



Source: Italian team.

Image 10: Walls of the Fortress.

Source: Italian team.

In line with the aims of the project - the valorization of cross-border cultural heritage - the renovated premises will host a reception point and an immersive multimedia installation, the latter premiered in March 2023⁵. The first room on the upper floor will have a reception function and will include a kitchen area where it will be possible to taste typical dishes from the cuisine of the far west of Liguria. On the lower floor, the new multimedia museum is taking shape. It will consist of two spaces inside which visitors will be able to immerse themselves in a fascinating play of light and 3D projections. An environment in which one will be able to select one of the stories from among those proposed and see the characters of the same story take shape in an animated space.

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5

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UNIVERZITA MATEJA BELA V BANSKEJ BYSTRICI - Slovakia

Conceptual context of restoration

Culture is a complex unit that includes knowledge, church, art, law, morality, customs, and all other abilities and customs that man has acquired in historical development. It contains aesthetic, ethical, sociological, and economic dimensions, it is a common denominator of a certain group, nation, and state. It is an essential indicator of the state of society and the quality of individual life in society.

Culture is one of the most important tools of human cultivation. Culture develops taste, thinking and forms morality. Culture is a prerequisite for the emergence of social opinion. Culture directly strengthens civil society. Culture is a place of inspiration and creativity. In a broader sense, culture is synonymous with civilization. In spite of this, there is a common perception among Slovak society that culture is a kind of superstructure of social activity, without which we can peacefully exist, we do not have to influence it very much.

In today's Europe there is a broad consensus that culture is a public service that is directly related to the quality of life and is a matter of identity for the place and citizens. That is why most cultural policies of European countries in the field of cultural support strengthen the authority and importance of cities and regions. In the Slovak Republic, the current institutional framework of cultural policy consists of 36 budgetary and contributory organizations established by the Ministry of Culture and 159 budgetary and contributory organizations established by higher territorial units.

The main objectives of cultural policy are based on the relevant historical and social context as well as on international and European standards, multilateral and bilateral agreements, which include the commitments of the Slovak Republic in the field of culture, and the domestic legislative environment.

In cultural policy as a state co-created environment in which processes of creation, preservation and dissemination of cultural values take place, the basic areas are the protection of cultural heritage, support of art and artistic creation and sphere of

protection and development of media environment and creative industries. In general, these are:

- Guaranteeing the ideological neutrality of state action in the field of culture.
- Guaranteeing freedom of expression for all and creating realistic conditions for its application.
- Creating an environment enabling everyone to participate in the creation and dissemination of cultural values, to engage in their own creative activities and to have access to cultural values.
- The promotion of national culture and the culture of national minorities and ethnic groups in its diversity, diversity of artistic forms and new trends, with an emphasis on quality and equal opportunities.
- The transformation of cultural institutions in the public sector in their activities, legal form, management, funding, and evaluation of the effectiveness of their activities.
- The creation of an environment enabling art and culture to be an independent and dynamic factor in the development of civil society and to contribute to its economic development.
- Supporting the development of cooperation between the public, non-profit and private sectors in the field of culture and its economic potential, creating an environment and ensuring conditions for the continuous existence and development of the cultural and creative industries.
- Ensuring the protection and accessibility of cultural heritage, its systematic digitization and computerization of cultural infrastructure.
- Promoting the education and training of professions in the field of culture and the arts.
- Systematic development of tools to bring culture and art closer to children and young people.
- Support of international cultural exchange in Slovakia and effective presentation of Slovak culture abroad.
- Creating conditions for the effective involvement of culture in tourism and services development processes.

- Support for the development and application of the Slovak language.

The performance and scope of the competences of authorities in the field of culture are further regulated by other generally binding specialized legal standards, in particular: Act of the National Council of the Slovak Republic no. 238/2014 Coll. on the Protection of the Monuments Fund (full wording of the Act of the National Council of the Slovak Republic No. 49/2002 on the protection of the Monuments Fund, as amended), 200/1994 on the Restoration Chamber and the performance of the activities of its members, as amended and amended, Act of the National Council of the Slovak Republic no. 206/2009 Coll. on museums and galleries, as amended Amendments to Act No. 183/2000 Coll. on Libraries, as amended (with effect from 1 July 2015, Act No. 126/2015 Coll.), Act of the National Council of the Slovak Republic no. 212/1997 Coll. on statutory copies as amended, Act of the National Council of the Slovak Republic No. 103/2014 Coll. on theatrical activity and musical activity and on amendments to certain acts, Act of the National Council of the Slovak Republic No. 61/2000 Coll. on Educational Activities, as amended, Act of the National Council of the Slovak Republic No. 618/2003 Coll. on Copyright and Copyright Related Rights, as amended by subsequent implementing regulations.

Basic international conventions regulating the development of culture and protection of individual parts of cultural heritage in the Slovak Republic:

- Convention for the Protection of the World Cultural and Natural Heritage - UNESCO, Paris, 1972 (Notice of the Federal Ministry of Foreign Affairs No. 159/1991 Coll.),

- Convention for the Protection of the Architectural Heritage of Europe, Strasbourg, Council of Europe, February 1990 (Communication of the Ministry of Foreign Affairs of the Slovak Republic No. 369/2001 Coll.),

- European Convention for the Protection of the Archaeological Heritage, Council of Europe, Valletta, 16 January 1992 (Notification of the Ministry of Foreign Affairs of the Slovak Republic No. 344/2001 Coll.),

- Convention for the Protection of Intangible Cultural Heritage (Notice of the Ministry of Foreign Affairs of the Slovak Republic No. 375/2006 Coll.),

- Convention for the Protection and Promotion of the Diversity of Cultural Expressions. /Paris 2005 /, adopted by the Slovak Republic on 18 December 2006

- Declaration of the National Council of the Slovak Republic on the protection of cultural heritage, adopted by Resolution of the National Council of the Slovak Republic no. 1292/2001. From the European Landscape Convention (Florence 2000), adopted by the Slovak Republic on August 9th 2005.

Aim of historic restoration in Slovakia

Slovakian policies regarding restoration

Cultural heritage policies aim to preserve, protect and promote the cultural assets and traditions of a nation or region. They encompass tangible cultural heritage such as historic sites, monuments, artifacts and landscapes, as well as intangible cultural heritage like traditions, rituals and folklore. Cultural heritage policies typically involve governmental and non-governmental organizations working together to ensure the conservation and transmission of cultural heritage for future generations.

In the Slovak Republic, cultural heritage is highly valued and efforts are made to protect and preserve its diverse cultural assets. The country has a rich cultural heritage influenced by various ethnic groups, historical events and architectural styles. The policy of cultural heritage protection can be divided into two kinds of protections. The first one is an individual protection of monuments registered in the Central Register of the Monuments and Heritage Sites. The second one is an area protection – in the form of heritage reservation (town heritage reservation and historic reservation of folk architecture) and a heritage zone.

The main state institution with responsibility for cultural heritage is the Ministry of Culture of the Slovak Republic. *“The Ministry’s responsibilities were set out when it was established and include activities relating to cultural education, art and cultural heritage, but also environmental protection, non-periodical publications, copyright law and production and commerce relating to culture. It is now also the central government body for the state language, preservation of monuments, cultural*

heritage and libraries, art, copyright and copyright laws and folk art, supporting cultural innovations for ethnic minorities, promotion of Slovak culture and arts abroad, relations with the churches and religious societies, media, and the audio-visual sector” (<http://www.culture.gov.sk/ministry-of-culture-1cd.html>).

Other institution is the Institute for Cultural Policy which is responsible for analyzing the impact of forthcoming laws and strategies relating to culture; evaluating the effectiveness of Ministry expenditures; and formulating recommendations for future policy.

Other important state bodies with responsibility for the conservation of cultural heritage and monuments are “*The Monuments Board of the Slovak Republic*”, the “*National Institute for Education*” and the “*Methodology and Pedagogy Centre*”.

From 1. 4. 2002, the Monument Board of the Slovak Republic was the main responsible body for the policy of cultural heritage protection established by transformation of the Memorial Institute. It was established as a specialized state administration body with sub-bodies – 8 regional monument offices. They are organizational units of the monument office and the state administration in protection of the monument fund in territorial districts of regions. The memorial fund currently (as of 31.12.2016) amounts to 9,918 immovable cultural monuments (representing 15,994 monuments) and 15,043 movable cultural monuments (which represents almost 34,478 historical objects), in addition, 28 monument reserves and 81 monument zones (Ministry of Culture of the Slovak Republic, 2017).

From the UNESCO world heritage, there are 16 cultural heritage sites, 12 natural heritage sites and 4 biosphere reserves which are recognized as international important sites (Szabo, 2021).

Both the Ministry of Culture and The Monuments Board provide access to and information on the heritage sites via many internet-based databases and interactive platforms and most importantly they collaborate with national training centers which comprise secondary schools, Universities and Institutes and other types of education and courses. Working with heritage sites and non-government organizations in the field of education is therefore an important part of the responsibilities of both the Ministry of Culture and the Cultural Heritage Department.

Another aspect of access to cultural heritage is in the interactive platform set up by the General Directorate of Tourism in collaboration with the “*Slovak Convention*”, both part of the Ministry of Transport and Construction. It operates mainly through the Slovak Tourist Board’s website. It promotes Slovakia’s cultural heritage to foreign visitors under various categories - particularly attractions; history; gastronomy; UNESCO; castles, chateaux and manor houses; open-air museums and folk architecture. In addition to the interactive platforms the state publishes several books and leaflets on cultural heritage, mainly in Slovak. However, the private sector is also active, with Dajama publishing (<https://dajamabooks.sk/?s=Slovakia>) a series on cultural heritage in English.

Slovakian policies for employment

Cultural heritage can play a significant role in the employment rate of Slovakia. The investments into the cultural heritage restoration have multiplied financial effect and positive cross sectoral impacts. However, currently, 1/3 of the monuments are in a disturbed or desolate state because of the long-term inadequate funding of the monument fund restoration (Ministry of Culture of the Slovak Republic, 2017).

As partial substitution of the inadequate financial support of cultural heritage a new supporting funding scheme by the Ministry of Culture and Ministry of Labor, Social Affairs and Family of the Slovak Republic has opened since 2011. The emphasis was also placed on the involvement of the unemployed in restoration works. For the funding material, technical security, research and the work of experts is realized through the subsidy program “*Restore your house*”. During the entire duration of the project, 45 castles have been supported so far, with the Ministry of Education and Culture providing them with more than 21 million € and the Ministry of Culture with more than 5 million €. (Ministry of Culture, 2021).

The impacts of the COVID-19 pandemic strongly influenced the financial support for the castle’s restoration, which was minimized just to the support of the Ministry of Culture. The crisis was solved in cooperation with the Ministry of Investments, Regional Development and Informatization of the Slovak Republic at least for the financial support for restoration projects and technical issues. After a set of

discussions among the representatives of the association and the representatives of ministries, the support for involving unemployed people was partially restored in 2022.

The cultural heritage sites as historic buildings, archaeological sites, traditional villages and cultural festivals are also preconditions for the tourism development in the Slovak regions. This influx of visitors creates employment opportunities in various sectors of the tourism industry, including accommodation, transportation, food services, tour guiding, souvenir shops and cultural events management.

Tourism is one of the most dynamically developing parts of the economy in the Slovak Republic. It fulfills important economic functions such as income function and multiplier effect. It is a source of value creation and affects GDP. It is also a factor in employment, regional development, and balance of payments. It employs more than 160,000 people (6.3% of total employment) (Ministry of Transport of the Slovak Republic, 2020). Tourism perceives culture as an economic commodity, a kind of input in the creation of a product. That is why, the value of culture from the point of view of tourism is mainly economic (Čukan, Michalík, 2012).

From the point of view of culture, one of the highest positives of tourism is the utilization of disappearing cultural elements. Valorization is a cultural element assigned economic value and consequently, their use and promotion in tourism increases cultural function. Cultural tourism is a dominant part of tourism. Cultural heritage can inspire entrepreneurial ventures focused on offering unique and authentic experiences to visitors. The offer of cultural tourism includes heritage tours, traditional craft workshops, gastronomic experiences, and cultural events, etc. These initiatives not only create employment but also contribute to the sustainable development of local economies and the preservation of cultural traditions.

Cultural heritage also serves as a source of inspiration for creative individuals and entrepreneurs. It can provide the foundation for the development of cultural and creative industries, including arts and crafts, design, fashion, music, performing arts and film production. These industries generate employment for artists, artisans, performers, designers, technicians, and other professionals involved in cultural production.

In 2019, in Slovakia, the culture sector and creative industry comprised 1.7% of the GDP of the entire economy, between 2017 and 2019 there was to be an absolute increase in the share of culture and creative industry in GDP from 1.39 billion € in 2017 to 1.60 billion € in 2019. This is an absolute increase of 206 million € (increase 37 € per person). In the field of culture and creative industry 34,423 workers were employed which represents 1.4% of the employed in the entire economy. Employment in cultural and creative industries in the Slovak Republic reported in satellite accounts is at a lower level compared to the average of EU countries, according to which 2.9% worked in the cultural sector in 2015 male and female employees (Ministry of Culture of the Slovak Republic, 2022).

Overall, cultural heritage has a positive impact on the employment rate of Slovakia. By leveraging the country's rich cultural assets, promoting tourism, supporting cultural industries and investing in heritage conservation, Slovakia can harness the potential of cultural heritage to create jobs, stimulate economic growth, and preserve its unique cultural identity.

PRO MONUMENTA Projects with an Impact on the Protection of Tangible Cultural Heritage

The PRO MONUMENTA II project is an initiative of the Monuments Board of the Slovak Republic, focusing on the technical diagnostics and monitoring of immovable national cultural monuments. This project is carried out in close collaboration with monument owners and managers, and it emphasizes the implementation of the best maintenance practices. The project is supported by the EEA Financial Mechanism, with the Norwegian Directorate for Cultural Heritage (Riksantikvaren) serving as its partner. The objectives of the project include establishing a sustainable system of preventive inspections for immovable monuments, aiming to conduct a minimum of 100 inspections per year. Additionally, the construction of three small training centers for traditional craft practices used in monument restoration is planned.

The PRO MONUMENTA I project which preceded PRO MONUMENTA II, focused on prevention through maintenance. It was a predefined project supported by

the EEA Financial Mechanism and the state budget of the Slovak Republic from 2009 to 2014. The project was aligned with the Program Statement of the Government of the Slovak Republic for the years 2012-2016 and was one of the tasks outlined in the strategic government document "*Strategy for the Protection of the Monument Fund in the Slovak Republic until 2020*".

As a result of the Pro Monumenta - Prevention by Maintenance project, the Monuments Board of the Slovak Republic established the Department of Preventive Maintenance (OPÚP) from 2014 to 2017. OPÚP's main purpose was to enhance knowledge about the current state of immovable cultural monuments, address minor defects on-site and improve awareness among owners and administrators of immovable cultural heritage in Slovakia regarding maintenance possibilities.

Both the implemented Pro Monumenta projects, Pro Monumenta - Maintenance Prevention and Pro Monumenta II are based on the principle that regular maintenance of immovable cultural monuments is much more cost-effective than comprehensive restoration every few decades.

The main objectives of the Pro Monumenta projects were to create a system for the preventive monitoring of immovable national cultural monuments listed in the Central List of Monument Fund, in accordance with § 22 of Act no. 49/2001 Coll. on the protection of the monument fund, as amended. The involvement of monument owners, users, maintenance workers and cleaners was essential to establish an "*early warning*" system.

The projects achieved significant outcomes, including the monitoring of 221 immovable cultural monuments, the establishment of three monitoring teams operating nationwide, comprehensive training and excellent technical equipment for monument inspectors, the organization of six seminars for administrators and owners of real estate monuments, the creation of seven electronic manuals accessible to administrators and owners of real estate monuments, and three meetings with Norwegian partners and foreign experts. Furthermore, the project website was created, featuring a Reservation Form enabling monument owners/administrators to request monitoring of the construction and technical condition of their monument by the Department of Preventive Maintenance of the Monuments Board of the Slovak Republic (for more information, see <http://www.promonumenta.sk/index.php?l=en>).

Summary of the National Project "Involving the Unemployed in the Restoration of Cultural Heritage 2011-2020" with Impact on Employment

Between 2011 and 2020, the National Project "*Involving the Unemployed in the Restoration of Cultural Heritage*" made significant progress in revitalizing historical parks and architectural areas in critical construction-technical conditions.

The Ministry of Culture of the Slovak Republic determined the entities eligible for allowances for the employment of job seekers, while the selection of workers from among the applicants was the responsibility of the recipient of the contributions.

The project's goals were as follows:

- Repair, conservation and revitalization of cultural heritage objects in the respective regions through the engagement of registered job applicants, creating short-term employment opportunities.
- Providing valuable work experience and cultivating working habits for disadvantaged job seekers.
- Supporting tourism in the designated regions.
- Cultivating positive relationships with the unemployed in the respective regions and fostering a sense of responsibility towards their communities.

For example, in 2020, the project created two types of job positions: auxiliary workers and professional workers. Auxiliary workers were assigned tasks such as cleaning and sorting rubble, carrying out auxiliary construction work, site cleaning, waste disposal, vegetation management, road adjustments, green park maintenance, and revitalizing information boards. Professional workers focused on specialized activities directly related to the approved subsidy, such as brickwork, masonry using medieval techniques, archaeological research, garden architecture and craftwork like carpentry, roofing, stonework and masonry conservation.

The total cost of employing an auxiliary worker in 2020 was €784.87, while a professional worker cost €1,046.51. Each job position was supported for a maximum of seven months within the relevant calendar year. It's important to note that the work on restoring cultural monuments was seasonal in nature.

Here is a summary of the project's history and statistics:

- 2011: Pilot project with repairs conducted on two monuments.
- 2012: Repairs carried out on 20 monuments.
- 2013: Repairs conducted on 36 monuments.
- 2014: Repairs carried out on 39 monuments.
- 2015: Repairs conducted on 43 monuments.
- 2016: Repairs carried out on 40 monuments.
- 2017: Repairs conducted on 37 monuments.
- 2018: Repairs carried out on 36 monuments.
- 2019: Repairs conducted on 33 monuments.
- 2020: Repairs carried out on 34 monuments.

In total, the project involved 4,758 individuals throughout its duration and its overall budget was 22958009,33€ (for more information see, https://www.upsvr.gov.sk/media/medialne-spravy/narodny-projekt-zapojenie-nezamesnanych-do-obnovy-kulturneho-dedicstva-2-pokracuje-aj-v-roku-2020.html?page_id=997167)

Jakob Fugger a historical European influencer – modern approach to heritage studies and change in curricula.

Over the past decades, international trade has emerged as a vital concern for European countries. The European Union has successfully established a model of unlimited pan-European trade, free from taxation and currency risks. However, this model finds its roots in the early centuries with the development of the first European trading road, known as the Fugger Road. The Europäische Fuggerstraße project, initiated by tourist organizations in various ⁶European cities such as Augsburg, Banská Bystrica and Sterzing, aims to explore the cities where Jakob Fugger amassed his wealth. The project seeks to raise awareness about pan-European trade from 1490 to the present day, particularly emphasizing its role in connecting nations. The objective of this project is to delve deeper into this historical route and expand it to

6

include two cities that have not been previously considered: Antwerp, the port from which Fugger shipped his raw materials worldwide and Almadén, where Fugger acquired mercury mines that significantly contributed to his income growth.

This project involves five schools from Germany (Augsburg), Italy (Sterzing), Slovakia (Banská Bystrica), Spain (Almadén) and Belgium (Antwerp). These cities are all associated with the legacy of Jakob Fugger. The primary objective of the project is to conduct research on the similarities and differences among these cities, analyzing the economic, social and environmental impacts of Fugger's business practices throughout history. Through a scientific approach, the project engages 14-16-year-old students in exploring various subjects from their school curricula.

They will be encouraged to critically examine the sociological aspects of trade and mining, both in the past and present (economics), investigate the consequences of mining in their respective regions (chemistry, biology, geography) and explore how Fugger's business practices influenced the local population through individual stories, experiences, architecture and foundations (history). Furthermore, project activities reflect on the lessons learned and explore alternatives for future generations regarding cultural heritage and sustainable development in the participating countries. Students will gain insights into the origins of globalization and the formation of networks, considering their impact on life situations and how regional and trans-regional conditions can shape regions (e.g., decline of the mining industry, economic competition, or the cost-benefit principle).

The project will yield four main outcomes:

- A collection of cross-curricular teaching materials focusing on Jacob Fugger, trading and mining, which will be utilized within schools involved and disseminated to other educational institutions.
- A project blog providing ongoing access to project activities, including films, texts and photos, even after the project's completion.
- Exhibitions in all participating schools, open to the public, showcasing the students' work from various project meetings.
- Europass certification for all participating students.

This project aims to foster students' personal development and enhance their intercultural, collaborative, scientific, digital, and entrepreneurial competences, along with improving their English language skills. It will expand their knowledge about other countries, towns, history, the mining industry and the technological advancements in mining. The participating schools will also exchange innovative teaching practices, fostering interdisciplinary and transnational cooperation among teachers. Leveraging eTwinning and its resources will enable the international exchange of best teaching and learning methods, ultimately leading to a positive impact on our schools and educational systems. Through the exchange of diverse experiences, participants will gain a better understanding of the benefits of a united Europe (for more information, visit <https://erasmusfugger.eu/sk/>)

EXAMPLES

National example

The Ministry of Culture of the Slovak Republic is the central institution responsible, among other issues, for preserving the cultural heritage of Slovakia and funding related initiatives. The Cultural Heritage Section manages and coordinates the development of state policies regarding cultural heritage, including the administration of protection measures for historical monuments, museums, galleries, and culturally significant objects, as well as the preservation of libraries, intangible cultural heritage, traditional folk culture, and cultural and educational activities for disadvantaged communities. The aims of the policy of the Ministry of Culture of the Slovak Republic in cultural heritage protection are:

- Protect and present collection objects which bear witness of the development of the society and nature and are of permanent value.
- Acquire objects of cultural value in line with the museums or gallery's specialization (acquisition).
- Record and examine the collection objects in line with the professional principles (record-keeping and research).

- Protect the collection objects in line with the professional principles (protection).
- Develop the offer of museums and keep it thematically broad (offer).
- Make the knowledge about the collections accessible to the public (accessibility).
- Present the collection objects in a manner explaining their context and create opportunities for developing communities (presentation and community).

In addition to the resources provided by the Ministry of Culture, the restoration of cultural heritage can be financed through structural funds of the EU, foundations, subsidies, and the budget of self-governing regions. Repositories in museums founded by central institutions of state administration need around 22.3 million euros to achieve satisfactory condition of cultural heritage in Slovakia. The unsatisfactory condition of repositories of state museums does not permit the museums to fulfill their key function of protection of collection objects deposited in the repositories.

To improve these conditions, the Ministry of Culture can provide an annual subsidy from the state budget to support the protection, restoration, and development of cultural heritage through the State Fund “*Let's Renovate Our House*” (LROH). Owners of cultural monuments and authorized persons can submit applications for projects aimed at systematically protecting cultural heritage, preparing projects for restoration and implementation of cultural monuments, and utilizing the monument fund in accordance with their monument values.

In 2023, subsidies in the LROH program will be redistributed, amounting to approximately 15 million euros. The program supports about 500 monuments annually through six sub-programs:

- Sub-program 1.1: Restoration of cultural heritage.
- Sub-program 1.2: Restoration of cultural monuments in UNESCO sites.
- Sub-program 1.3: Activities of cultural policy and publishing in the field of monument preservation.
- Sub-program 1.4: Restoration of historical parks and architectural areas in critical construction-technical condition.
- Sub-program 1.5: Complex restoration of monuments with priority on protection and restoration.

- Sub-program 1.6: Restoring of cultural monuments.

Sub-program 1.6, which is new in the LROH program, focuses on the support of restoration research, restoring of cultural monuments, historic bells, musical instruments, furnaces and stoves, roadside chapels, facades, windows or doors, restoration of gravestones or tombs and similar projects. The planned allocation for this sub-program is approximately 1 million euros.

In 2022, Slovakia was awarded the European Heritage Label (EHL), which is equivalent to the UNESCO label at the European level. Medieval wall paintings as a part of the medieval Gothic route, in twelve churches in the Gemer and Malohont regions were inscribed. In 2022, the European Commission awarded the title of European Cultural Heritage to 12 locations from different countries, for Slovakia it is for the first time. By acquiring the European Heritage Label for Gothic churches with medieval wall paintings in regions Gemer and Malohont (Evangelical churches in Rimavský Brezov, Rimavská Baňa, Kraskov, Kyjatice, Kameňany, Štítnik, Ochtiná and Koceľovce; Catholic churches in Chyžná, Rákoš and Šivetice; the church of the Reformed Christian Church in Plešivec) can be realized other goals. First, better marketing communication of this heritage to the public and its protection for future generations. The label increases the value of cultural heritage associated with its restoration as well as the development of tourism and its economic contribution to these developing regions of Slovakia.

The year 2023 is dedicated to these paintings in the regions of Gemer and Malohont. Throughout the year, the thematic program will bring unique frescoes closer to the public and visitors. The first event started in April 2023 and was aimed at the local community, youth and children. Due to this year's award of the EHL brand, wall paintings will be one of the priorities in the new sub-program 1.6. Local communities and visitors as well can look forward to different exhibitions, various thematic tours and festivals in the coming years, improving the accessibility of monuments, better presentation of heritage with using modern technologies or virtual reality, focusing on different groups of visitors, from children to scientists.

Image 11: Frescoes in the church in Štítnik.



Source: DMO Zahorami zadolami.

Regional example

In 2002, the regional association “*Save the Castles*” was established in Slovakia. This association connects 29 local associations focused on saving castles, monasteries, churches and other historical objects in Slovakia. These associations share a common structure as civil associations founded by enthusiastic local people who want to preserve the historical and cultural values of these monuments. The main objective of the members is to conserve ruins and destroyed places with historical architecture, particularly castles.

Image 12: Members of the association “*Save the Castles*”.



Source: FB Page Zachráňme hrady.

The association and its members also benefit from another unique Cultural Heritage Restoration Project that has been operating in Slovakia since 2011. This project involves the unemployed in the restoration of cultural heritage and receives subsidies from the Ministry of Labor, Social Affairs, and Family of the Slovak Republic. An important aspect of the project is the involvement of marginalized communities. In 2022-2023 the subsidy for the project will be approximately 8,2 million €. The aim is to support the restoration of about 20 cultural monuments, which could employ up to 480 people.

Image 13: Example of restoration from Čachtice castle.



Source: FB Page Zachráňme hrady.

Local example

One of the Save the Castles association's members is the local Association "*To Save the Revište Castle*". This local association was established in 2015 with the aim of restoring and reconstructing the cultural monument, the ruins of Revište Castle. During its glory days, the castle changed owners frequently. In the early 14th century, the castle became a part of the Pohronie guard castles, which served as the main controllers of the roads leading to the rich mining towns. For a part of the 15th century, the castle was involved with John Jiskra's side. It also belonged to Matthias Corvinus, who later gave the castle to the Archbishop of Esztergom, John Vitéz. The archbishop planned a conspiracy against Matthias Corvinus which he managed to suppress. Due to financial problems, Matthias surrendered the castle to the treasurer, Urban Dóczy.

The restoration project aims to conserve the castle, ensuring the stability of the walls and gradually eliminating the threat of irreversible destruction of the castle ruins. The long-term goals of the association are:

- Increasing the culture tourism in the destination and building a good reputation in the region among visitors.
- Increasing the interest of the local community in the issue of the castle and thereby indicating the possibility of tourism development.
- Conserving the entire castle, improving the surroundings and ensuring the safety of visitors.
- Castle maintenance.
- In addition to other partners, the Ministry of Labor, Social Affairs, and Family of the Slovak Republic participates significantly in the financing of rescue works, precisely through the Cultural Heritage Restoration Project.

Table 1: Sources of funding of Revište castle.

<i>Funding /Year</i>	2017	2018	2019	2020
<i>Ministry of Culture of SR</i>	30 000	39 500	37 000	30 000
<i>Municipality of Banská Bystrica Region</i>	6 000	1 600	6 700	6 000
<i>Subsidy of Ministry of Labour, Social Affairs, and Family of the SR</i>	121 964,26	95 640,41	111 741,28	121 964,26
<i>Other sources</i>	42 090,39	36 833,11	49 970,58	44 090,39
<i>Total (in €)</i>	200 054,65	173 573,52	205 411,86	202 054,65

Source: <https://www.hradreviste.sk/zdruzenie/vyrocnne-spravy>, 2023.

Image 14: Revište Castle.



Source: <https://www.zahoramizadolami.sk>

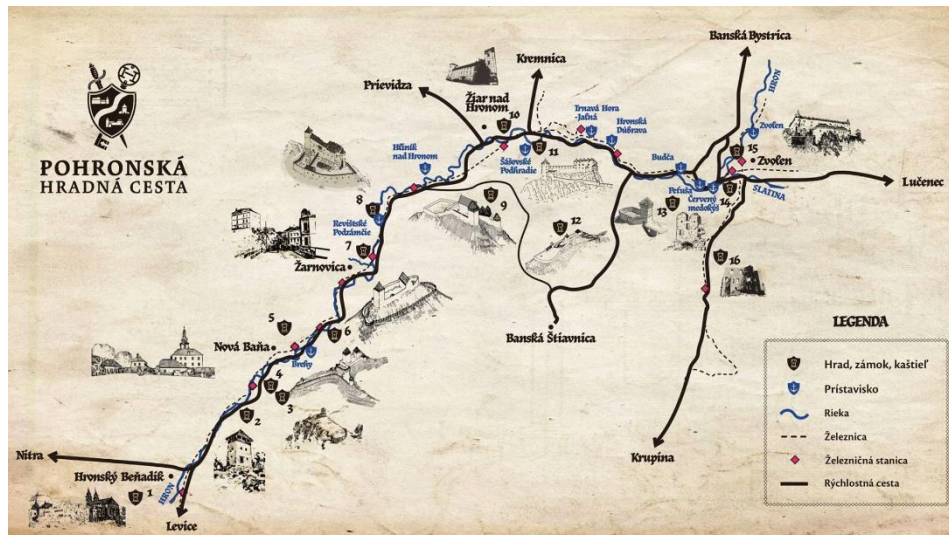
Image 15: Revište Castle.



Source: <https://www.zahoramizadolami.sk>

The association cooperates with two destination management organizations (DMOs), local DMO “*Región Gron*” and regional DMO “*Zahorami zadolami*”. The culmination of their partnership is the creation and improvement of the thematic product “*The Pohronie Castle Route*” which includes the Revište castle as one of its attractions. Visitors can explore the historical manor houses and castles, breathe in the mysterious atmosphere of the castle ruins, and uncover the past of watchtowers hidden beneath soil deposits.

Image 16: Castles of the Pohronie Castle Route.



Source: <https://www.zahoramizadolami.sk>

Guided tours of the castle are available on selected dates during the summer season, providing visitors with an opportunity to learn more about the castle's history. Through joint efforts and collaboration, cultural heritage is restored and tourism is developed in the region.

Conclusions

Cultural heritage develops and changes during time, especially because of the social context. It is influenced by constantly changing power relationships and emerging identities. Cultural heritage is accumulated through the process of identifying cultural heritage and finding and identifying elements of culture. Cultural heritage can also be understood as a system of values, a configuration of cultural elements, norms, patterns, and ideas that form a specific type of heritage passed on to subsequent generations in permanent collective ownership and as the generally accepted outcomes of the material and spiritual activities.

Slovak cultural heritage and identity are represented by tangible and intangible heritage, including architectural monuments (castles, churches, etc.) and literary and artistic works and ideas (tolerance, solidarity, etc.).

The Slovak policies and norms applied to cultural heritage by state institutions such as ministries (Culture, Education etc.) or “*The Monuments Board*” arise partly

out of the need to implement European Union and international norms and practices into the Slovak legislative system, but also for the need of the society.

In the process of cultural heritage restoration and making cultural heritage accessible, the state activities seem less creative and flexible, which is based on the mainstream state narrative of history that has not changed for decades. On the other hand, the local institutions which are much more involved in local affairs and promote an inclusive style of cooperation, seem to have a more progressive understanding of the potential that cultural heritage has to offer.

During last decades, there are implemented various projects that enhance the importance of cultural heritage and their contribution to the economic and social development. But still this issue is in the Slovak Republic underfunded and on the edge of interest. The care of public authorities is often replaced by the volunteering activities or in some cases by private funding.

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Alternative Innovative Development (A.I.D.) – Greece

Conceptual context of restoration

Cultural heritage assets such as archaeological & historic sites, monuments, houses, buildings in general & various important properties are the core of restoration. This is about a term that has to do with a treatment approach within the field of architectural conservation & historic preservation [1]. At this point, there is a need to separate the meaning between “*reconstruction*” & “*restoration*” since it is a confusing linguistic issue. The first one, includes the returning of a place or a part of it, to a known earlier state & it requires the introduction of new material while the second one, includes the returning of a place or a part of it, to a known earlier state by removing built fabric or by reassembling existing elements, without the introduction of new material [2].

Nowadays, no one can ignore the role that technology plays regarding restoration of cultural heritage. Though there is a big methodological awareness about the tolerable depth of virtual reality in the concept of restoration, this kind of practice seems to be widespread. This is of great importance because bearing in mind the absence of materiality, interaction processes & semantic values can be highlighted, concerning any cultural heritage item. Thus, virtual heritage is not about the production of digital replicas exclusively [3].

Aim of historic restoration in Greece

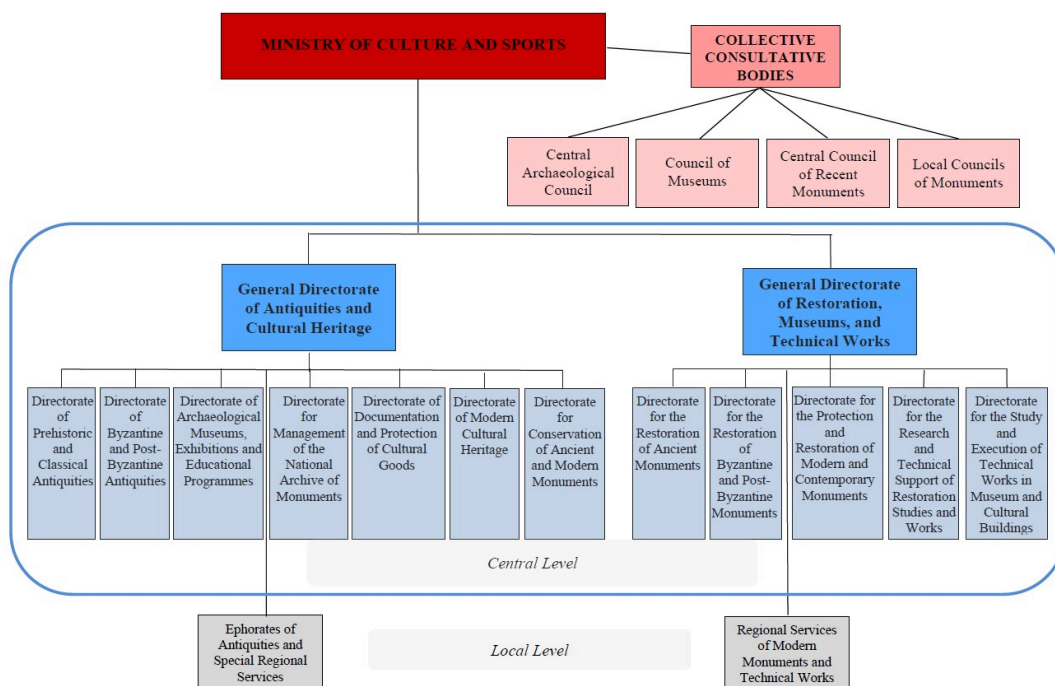
The protection of cultural heritage became a state responsibility from very early on in the creation of the modern Greek state. Today, according to the Constitution, “the protection of the natural and cultural environment constitutes a duty of the State and a right of every person” (Constitution of Greece, Government Gazette, 85/A/18-4-2001, Art. 24).

The main legislation governing the protection of cultural heritage is Law 3028/2002, “*On the Protection of Antiquities and Cultural Heritage in general*”

(Government Gazette 153/A/28-6-2002), which develops a comprehensive and detailed system of protection regarding movable and immovable monuments and artifacts and the intangible heritage. State ownership of monuments pre-dating 1453, or the classification of more recent monuments/artifacts considered to be important, are core principles and means of implementing this law.

Protection covers identification, investigation, recording, documentation/study, preservation, conservation, and restoration, as well as prevention of illicit exporting and the facilitation of public access and public information regarding the cultural heritage; the law also encompasses enhancement and integration of the heritage in contemporary social life and education and aesthetic enjoyment and public awareness of the cultural heritage. Additional protection is achieved through a monitoring mechanism implemented before planning at each level, or before any activity takes place (e.g., crop farming, livestock farming, mining, building, demolition, excavation, etc.).

Table 2: General institutional framework for restoration in Greece.



Source: <https://www.coe.int>

Preservation of the cultural heritage is largely related to land use and residential growth policies, and in general the monitoring of building activity and construction of infrastructure works in “*monument-sensitive*” areas. The legislation provides that “*the protection of monuments, archaeological sites and historical places shall be included among the goals at every level of land use, developmental, environmental and urban planning.*” Furthermore, the law explicitly forbids any action affecting a movable or immovable monument “which could result, directly or indirectly, in the destruction, harm, pollution, or alteration of its form”. The main aspects of the general institutional framework of restoration in Greece are the following ones [4]:

- **Ministry of Culture and Sports**

The main state agency for the protection of cultural heritage is the Ministry of Culture and Sports. The services of the ministry responsible for the management and protection of monuments are divided into:

- **Central Services**

They supervise and monitor the work of the Regional Services and ensure the coordination of activities and a common approach when dealing with cultural heritage issues.

The Central Services directly related to the protection of cultural heritage are:

- **General Directorate of Antiquities and Cultural Heritage**

It is responsible for the overall protection and management of cultural heritage.

- **General Directorate of Restoration, Museums and Technical Works**

In cooperation with the competent services of the Directorate General of Antiquities and Cultural Heritage, it is responsible for the study and implementation

of protection, stabilization, restoration and enhancement work on architectural monuments and monumental complexes.

The Regional Services include:

- The **Ephorate of Antiquities**, responsible for the protection of cultural heritage dating up to 1830.
- The **Services of Modern Monuments and Technical Works**, responsible for the modern architectural heritage.

A key role in policymaking for cultural heritage protection and in the approval of major interventions at monuments, sites and state museums is played by three collective bodies of the Ministry of Culture and Sports.

- **Central Archaeological Council**
- **Central Council of Recent Monuments**
- **Council of Museums.**

Less significant matters are dealt with by the Local Council of Monuments in each Region.

Greek policies regarding restoration

In Greece, protection zoning for the monumental & cultural heritage has long been addressed, both by the Ministry of Culture & by the Ministry for the Environment. On the part of the Ministry of Culture, the most recent legislation (L.3028 of 2002) on the country's cultural heritage launches two types of protection zones: “*Protection Zone A*” & “*Protection Zone B*”.

“*Protection Zone A*” is a zone of absolute protection. It usually includes exclusively & strictly the location of the monument or archaeological site, in which all kinds of interventions and constructions are prohibited.

“*Protection Zone B*” works as a buffer zone, extending to such a distance as to include areas that interact with the monument & its surrounding landscape (so that special planning regulations are applied) [5].

Furthermore, the modern built heritage in Greece has to do with traditional settlements. They are mostly small villages with special architectural characteristics, distinct urban form & unique social & historical features, which vary according to local geographical conditions & building traditions. The notion of traditional settlements as part of Greek cultural heritage was imported for the first time in the national legislative system with the 1975s Constitution enactment. Unfortunately, even though traditional settlements constitute an important part of Greek built heritage the current legislative protection framework seems to be ineffective due to complete absence of spatial criteria in the protection guidelines [6].

Greek policies for employment

The promotion of cultural tourism was carried out over the years from specific agencies that were targeted, with the various policies that followed it attracting many different types of tourists. Some important ones operators in the Greek area are:

- Hellenic Ministry of Tourism.
- Greek Tourism Organization.
- Hellenic Ministry of Culture.
- Greek Festival Association.

The basic actions of all the strategies which are followed are:

- Main slogan.
- Target groups.
- Concept

- Kind of message promoted.
- Advertised tourist model.

It is not widely understood that culture and cultural heritage constitute for Greece a huge capital with impressive development potential that remains "*untapped*". It is often untapped in geographical areas with high rates of unemployment, especially among young people. And it has also not been realized that this "*untapped*" cultural capital can and must be mobilized for Greece's exit from the crisis, for the acceleration of development for the creation of income, employment, and prosperity at the local and regional level. The great advantage that Greece has is that cultural heritage monuments are allocated in the whole country so, it does make sense to discuss local/regional development in terms of national policy. Bearing the above in mind, although Greece has not focused on highlighting cultural heritage tourism yet, the perspectives are very strong, and light seems to exist at the end of the tunnel.

With the exit of the Greek economy from the health crisis, the utilization of the funds of the Recovery Fund and the path towards the digital and green transition, the need for a new development model, for smart, sustainable, and inclusive development is identified. Culture and cultural heritage can change a country's brand and contribute to the goal of smart, sustainable, and inclusive development in several ways. Creative industries enhanced by new technologies and networking, can provide not only employment opportunities, but also revitalization of the economy.

Museums and cultural spaces can be, not only drivers of attracting tourists and visitors, but agents of learning, participation, and social integration. The character and availability of the extremely rich Greek cultural capital of all times, such as museums, archaeological sites, cultural organizations, castles, but also monuments of the modern era can be integrated into the economic and social life by offering new services, identity and variety that contribute to the creating, nurturing, and encouraging innovation. Finally, Greece has to take into account everything that has to do with the EU and its funding. Here are some projects:

- SPOT PROJECT

Funded under the Horizon 2020 program, this project aims to develop a new approach to understanding and addressing cultural tourism and to promote the development of disadvantaged areas.

- SmartCulTour

Funded under Horizon 2020, this project supports development in European regions with important cultural assets, both tangible and intangible, through sustainable cultural tourism.

- IMPACTOUR

Funded under Horizon 2020, this project connects cultural tourism stakeholders and researchers who have new approaches and methods to support European cultural tourism. The aim of the project is to reinforce a feeling of belonging and to value minority cultures.

- THE EUROPEAN DESTINATIONS OF EXCELLENCE (EDEN)

EDEN promotes models of sustainable tourism across the EU. Through this initiative, partnering countries select and promote “destinations of excellence”. EDEN draws attention to emerging, non-traditional European destinations, highlighting their values and character. It also works as a platform for sharing good practices between awarded destinations. The European Commission and the National Tourism Bodies choose a theme every year.

EXAMPLES

National example

According to the Ministry of Culture & Sports, the restoration program for Corfu's Old Town aims not only to protect & highlight both the Old Fortress of Corfu & the New Venetian Fortress but also to improve accessibility. The program's priority will be the maintenance, restoration & promotion of the two fortresses of the Old Town of Corfu.

According to the Minister of Culture & Sports, *“The Old Town of Corfu, a UNESCO World Heritage Site, has one of the most perfect defense systems in the Eastern Mediterranean. The needs but also the performance possibilities for the citizens & visitors of the two monumental complexes, the Old & the New Fortress, are recorded. Projects & actions are systematized & prioritized for their comprehensive protection, maintenance, restoration & promotion”*.

Work will start with the restoration of the New Fortress' Bastion of the Seven Winds with funding from the EU's Recovery Fund. Interventions are planned to also highlight & protect monuments, mark routes (the Palace of Queen Elisabeth is the core) & individual facilities & improve security of visitors [7]. Thus, the island will differentiate its tourist product, adding the aspect of archaeological tourism, in parallel with massive tourism, engaging many local stakeholders (e.g., local guides, businesses etc.).

Image 17: The Old Town of Corfu Island.



Source: www.feelgreece.com

Concerning another example of cultural heritage on a national level, the ancient theater of Epidaurus is remarkable as well. There has always been a parallel field of competition between the local society and the organizers of the “*Ancient Theater and Epidaurus Festival*”. The society, considering that its voice should be heard, reacts every time the organizers raise issues of reducing the performances and question the “*unwritten laws and moral rights*” of the local community that derive from its more than a hundred years of participation in the display and preservation of the monuments and, in turn, the facilitation of the festival. The financial benefits deriving from the festival, although not negligible, are not what motivates the local community most. It has never been questioned though, for example, the possibility of local people and especially young people to work in various positions during the festival period and also during the rest of the period (e.g., security guards, guides) [8].

Image 18: Ancient theater of Epidaurus.



Source: <https://www.argolikeseidhseis.gr>

Regional example

A unique historical monument, in an authentic & unspoiled place, received the recognition it deserves. It was awarded the Europa Nostra 2022 European Cultural Heritage Award for its restoration. Situated on the remote island of Sikinos, the monument of Episkopi is a Roman mausoleum dating back to the 3rd century which was converted into a Byzantine church & survived intact offering valuable insight into several historic periods.

In 2016, the Cyclades Ephorate of Antiquities restored the monument which has been impacted by earthquakes and human interventions and later abandoned. Discoveries made during restoration works at Episkopi include inscriptions and remnants of Roman and Byzantine murals as well as a sealed grave of a high-ranking female named “*Neiko*” dating back to the 3rd century. The restoration project cost a total of 1.000.000€ & was covered by EU recovery & resilience funds & by the South Aegean Region [9].

From next year, the monument will be open to the public, while it will be integrated into the local community, initially with the annual celebration of the Fifteenth of August (Assumption of Mary) & then, by launching cultural activities in collaboration with the Ephorate of Antiquities of Cyclades [10].

Image 19: Restoration of Episkopi, on Sikinos Island.



Source: www.kathimerini.gr

Regarding the regional level, an interesting case study is that of the giant rocks of Meteora with Byzantine churches, in the Region of Thessaly. In recent decades, Meteora has been the main field of tourism promotion and development of central Greece, functioning in a way complementary to the image of the whole country. The projection of the Meteora proves, on the one hand, that Greece can be something much more than just the tourist model "*sun and sea*" and on the other hand, that this country may not be identified exclusively with its classical past.

In the context of this need, for a new model of tourism development via highlighting cultural heritage, and under the conditions of high unemployment, which pushes many young Greek professionals to deal with tourism, alternative solutions have made their appearance. These alternative packages do not offer just simple knowledge but personal experience of the areas as well, which is conveyed through a special, personal and friendly relationship that the locals develop with the tourists. It is noteworthy that these local "*guides*" follow a very specific, well-planned and tested story-telling script. Examples of such tourist packages are food tours, cooking tours, shopping tours, architectural tours, graffiti tours and visits to local families as well as excavation tours [11].

Image 20: The rocks of Meteora with byzantine church.



Source: <https://www.greeka.com>

Local example

In 1893, when it operated for the first time, it was a pioneering steam mill for the time. Today, it has turned into a cultural center & now hosts a museum. This is Mylos of Papas, part of the history of Larissa, in central Greece. It was the main supplier of flour for the whole of Thessaly, until the end of its operation in the 1980s. Eight years later the municipality of Larissa bought the building, while in 1989 it was classified as a preserve by the Ministry of Culture as a remarkable & representative sample of a traditional industrial establishment of the 20th century [12]. The complex has now turned into a cultural center (museum, exhibition place, conference hub, theater, cinema, educational rooms, entertainment areas, etc.) [13], boosting the interest of Larissa city since what is requested is the enhancement of the city as the center of a city break tourist destination.

Image 21: Mill of Papas, in Larissa city.



Source: www.onlarissa.gr

Another example is the art village named Verekynthos, on Crete Island, in South Greece. For the last 15 years, a society of artists has been operating in the area, which is original for Greek standards, and which highlights the arts that are intertwined with the life and culture of the Cretan people [14].

The picturesque village consists of 35 workshops which have a loft - used as a home by those professionals who wish - and covers a wide range of activities such as pottery, jewelry, traditional Cretan knife, glasswork, mask making, handmade wedding crowns, traditional leather sandals, museum copies, weaving with a loom, painting and even mosaics. Those who wish to do so from Athens or from any other part of Greece are invited to rent a room there for 200€ or 300€ each and move into them to practice their art. The interesting thing is that they are looking for "*fellow villagers*" from other parts of Greece, in order to enrich the philosophy of the village with new ideas and fresh air. In its welcoming places, artists can develop their artistic concerns, while at the same time they live in a beautiful environment close to people

with similar pursuits, also having a financial benefit from the sales of their special objects [15].

Image 22: Pottery in art village Verekynthos, Crete Island.



Source: <https://flashnews.gr>

Bodies of qualitative research

Safe outcome of conclusions should be related to the following bodies (semi-structured interviews):

- Region
- Municipality

- Schools
- Museums
- Cultural institutions.
- Residents with indirect future interest.
- Residents, as part of the whole community.
- Tourists who are visiting near destinations (during the survey).

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VIENNA ASSOCIATION OF EDUCATION VOLUNTEERS (V.A.E.V.) - Austria

Conceptual context of restoration

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Nowadays, no one can ignore the role that technology plays regarding restoration of cultural heritage. Though there is a big methodological awareness about the tolerable depth of virtual reality in the concept of restoration, this kind of practice seems to be widespread. This is of great importance because bearing in mind the absence of materiality, interaction processes & semantic values can be highlighted, concerning any cultural heritage item. Thus, virtual heritage is not about the production of digital replicas exclusively (3).

Aim of historic restoration in Austria

The aim of historic restoration in Austria is to restore and preserve the historic and cultural sites as close to their original states as possible. The goal is to protect these sites and buildings for future generations and keep their integrity and authenticity.

Austria’s long and rich history reflects various changes over time which includes social, political, and cultural aspects. Austria has many historic buildings, monuments

and cultural sites that make them significantly important. Being nationally and internationally important makes their preservation a priority for the Austrian government and its citizens. The process of restoration involves various activities such as documentation, research, conservation, restoration and maintenance. (4)

The Austrian Government is dedicated to upholding and improving the quality of design and construction within the country. This dedication encompasses various key aspects, including promoting architectural excellence, embracing innovative and future oriented technologies, protecting architectural heritage and ensuring rigorous attention to detail, craftsmanship and cost-effectiveness throughout the design and construction process. The Government of Austria actively contributes to the attainment of the sustainable Development Goals by prioritizing these principles. (5)

Austrian policies regarding restoration

Under the Monuments Protection Act, the Austrian Federal Monuments Office (BDA) is responsible for identifying and safeguarding protected sites including buildings, archeological sites, movable objects and collections. The task of BDA is selection and preservation of the cultural assets of Austria and ensuring the maintenance and protection keeps on going over an extended period of time.

Regarding the legislation, the federal Monuments Protection Act was passed in 1923 and underwent its most recent amendment in 2013. In Austria, nearly every province passed a law for the protection of sites. In Austria, where varying laws are enforced in different provinces, there are two key legislations that are regarded by the government and authorities as highly significant, setting a precedent for others. These laws are as follows:

- The laws for the preservation of the cities of Salzburg (1980/2017) and Graz (2008/2015).
- The law for the protection of sites in Tyrol (2003/2018).

The BDA's approval is required for any modifications or demolitions of protected sites if a protection order is in effect. In any case that the consent is withheld, an

option to request a decision from the federal court of administration is presented to the owner. (6)

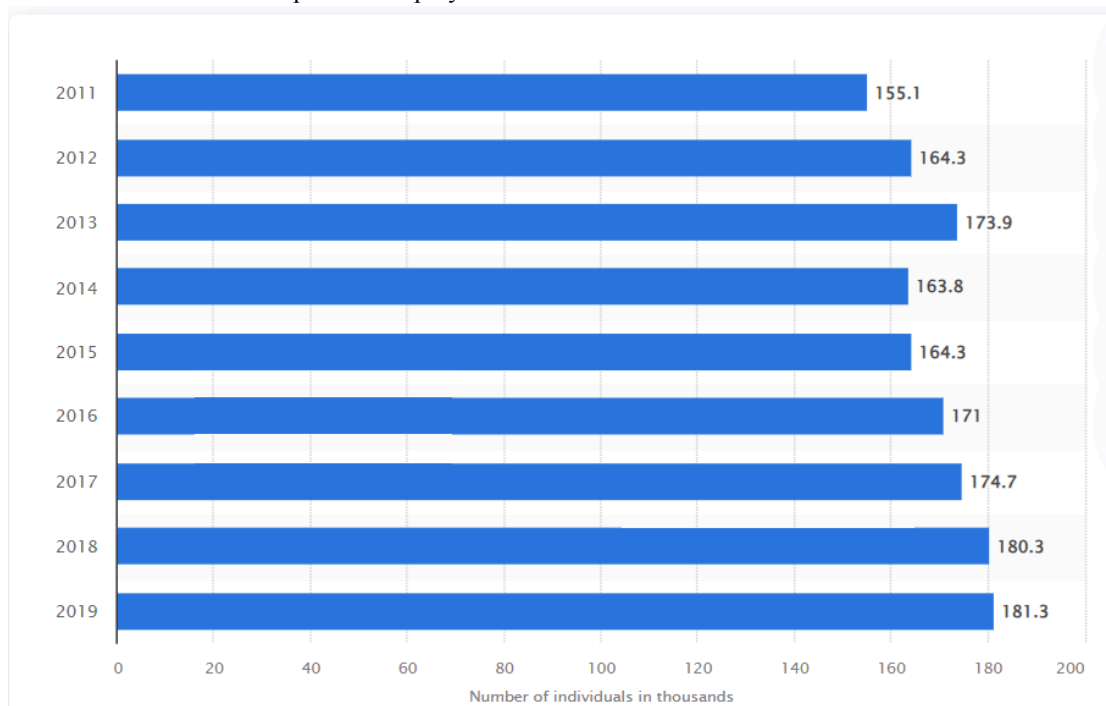
In partnership with the provinces, the Government of Austria collaborates with the provinces to expedite the harmonization and simplification of federal and provincial laws, regulations, standards and norms related to construction. According to Stimulus program measures;

“The Government of Austria shall enable experts from its own staff, related committees, design and building professions and from among those circles with a focus on building a culture to work together on national and international standards”.(5)

Austrian policies for employment

The number of persons employed in the cultural sector in Austria from 2011 to 2019 (in 1,000s):

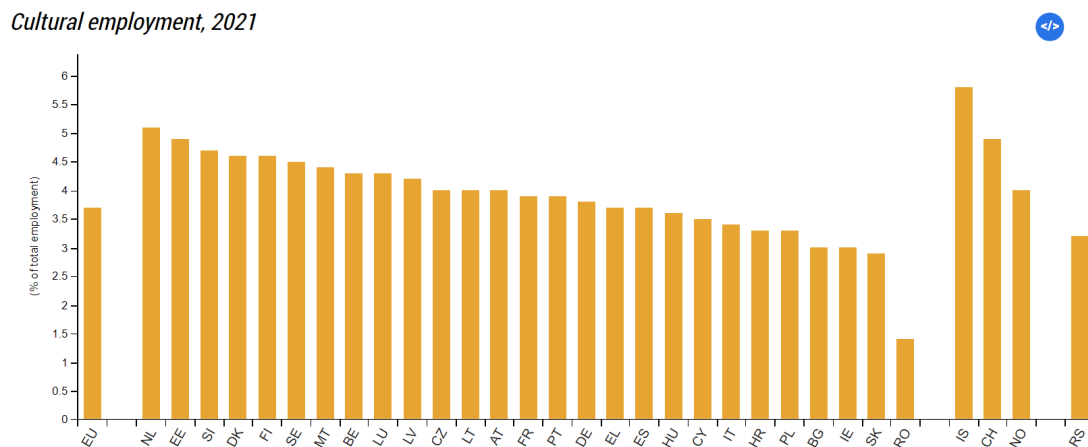
Table 3: number of persons employed in the cultural sector in Austria from 2011 to 2019.



Source: <https://www.statista.com>

The employment figures in the cultural sector of Austria exhibited a consistent growth trend between 2011 and 2019. By 2019, the number of individuals employed in this sector surpassed 181,000 indicating a gradual rise of approximately 1000 employees compared to the preceding year. (16)

Table 4: European cultural employment in 2021.



Source: <https://ec.europa.eu>

According to the data provided by Eurostat, the European Union witnessed an employment rate of 3% in 2021. Among the member states, the Netherlands stood out with the highest employment rate, reaching 5.1%. This indicates a relatively robust labor market and a higher proportion of the working-age population being actively employed. On the other end of the spectrum, Romania recorded the lowest employment rate, standing at 1%. This suggests a significant challenge in terms of job opportunities and workforce participation in the country. Austria positioned itself in the middle range with an employment rate of 4%, indicating a relatively balanced employment situation compared to other member states. These statistics highlight the considerable variation in employment rates across European Union countries and the need for targeted policies and initiatives to address employment challenges and foster economic growth. (14)

Austria has implemented various policies and initiatives with the aim of supporting employment opportunities within the cultural heritage sector. The main

focus of these policies is to foster job opportunities, professional development and the preservation of cultural heritage. (6)

In Austria, the responsibility for tourism legislation is within the Federal Provinces. All nine Federal Provinces have their own tourism laws that implement various aspects such as tourism strategies including marketing and funding initiatives. The decentralized approach in Austria allows each province to customize tourism policies and strategies according to its specific needs and objectives.

These tourism laws may contain (7):

- Territorial structuring (destination classification of municipalities; specification of tourism regions).
- Organization and administration (tourism associations).
- Financing (fees and taxes).
- Statistics

The Austrian states, including Vienna, Upper Austria, Lower Austria, Tyrol, Salzburg, Vorarlberg, Burgenland, Styria and Carinthia are responsible for many different aspects related to tourism. Nature protection and the management of events that impact tourism are two of the responsibilities that concern these states. All nine states have tourism laws that go back to the 1980's and 1990's. After the development of tourism, all nine states either set up new laws or revised the old ones. (8)

Tyrol became the first Federal Province that enacted a tourism law in 1911 in Austria, making it the world's oldest tourism law. This legislation created the basis for the organization and administration of tourism in the Federal Provinces of Austria today. The focus of this law was the establishment of compulsory tourism associations and securing tourism funding through required company fees. (7) The federal museum law was enacted in 2002 and manages several important museums such as Albertina, Belvedere Palace, the Museum of Fine Arts, the Museum of Applied Arts, the Technical Museum, the MUMOK and the Austrian National Library which are all located in Vienna. The responsibility to supervise all the activities in these museums belong to the Federal Ministry of Education, Arts and Culture because the buildings and the collections are properties of the Austrian State. (8)

EXAMPLES

National example

Known for its well-preserved architecture, Historic Center of Salzburg was recognized as a UNESCO World Heritage Site in 1996. According to the document that was written by The World Heritage Committee: *“Salzburg is worthy of world Heritage inscription for three reasons. First, it has preserved its historic street pattern and urban fabric to a remarkably high degree. Secondly, it contains several buildings, both secular and ecclesiastical, of very high quality from periods ranging from the late Middle Ages to the 20th century. Thirdly, it is intimately associated with many important artists and musicians, pre-eminent among them Wolfgang Amadeus Mozart.”* (9)

Image 23: The Historic Centre of the City of Salzburg



Source: <https://whc.unesco.org>

Thanks to its architectural integrity, historical significance and its contribution to human cultural development, the Historic Center of Salzburg became what UNESCO seeks to protect and preserve for generations to come. The protection of this site occurs at national, regional and local level. According to ICOMOS: “*The property is protected at both Federal and Provincial level. A few other specific laws regarding matters (such as water management) also apply. In addition, consensual management is practiced, where property owners and relevant cultural societies can also bring about individual actions*”.

The year 2008 saw the formulation of a thorough management plan which was finalized by the end of January 2009. This plan was shared with several relevant authorities and specifically addresses the integration of new structures that exists within the city’s fabric and urban planning. (10)

Regional example

The Semmering Railway

The Semmering Railway in Vienna became a UNESCO World Heritage site in 1998. Built between 1848 and 1854 under the guidance of Carl Ritter von Ghega, the Semmering Railway is a remarkable historical achievement. Its innovative engineering with its 16 viaducts, 14 tunnels and over 100 curved stone bridges harmoniously blend functionalism and aesthetic design while providing breathtaking views of the Austrian Alps. It is very popular amongst tourists due to its scenic rides, opportunities to explore the surrounding countryside and a deep bond to Austria’s rich culture.

Between 1957 and 1959, the Semmering Railway underwent a notable change with the installation of electrical poles in support of electrical use of the locomotives. This change had a significant visual impact on the entire railway line. The Semmering Pass gained fame for its significant “*summer architecture*”, as it features purpose-built villas and hotels. Following the railway line’s opening it evolved into one of the early Alpine resorts designed specifically for leisure and recreation opportunities amidst the picturesque surroundings. Since 1923, the Semmering Railway has been protected at

the Federal level. According to UNESCO: “*The property is also regulated by the “Convention Concerning the Protection of the World Cultural and Natural Heritage including the Austrian Declaration” (Federal Law Gazette No. 60/1993). The surrounding landscape is protected at provincial level and forms part of the Biosphere Reserve designation. A number of other specific laws regarding specific matters (such as water management and forest protection) also are in force*”. (11)

Image 24: The Semmering Railway.



Source: <https://whc.unesco.org>

Cultural City Laboratories

Vienna has introduced the Cultural City Laboratories which is an initiative aimed at rejuvenating the suburbs through decentralized cultural activities. The Cultural City Laboratories leverage an established network of cultural initiatives and actors, prioritizing collaboration and synergistic efforts. Over the next few years, the Cultural City Laboratories aim to actualize collaborative projects involving individuals, districts, artists and cultural institutions. Through the utilization of art, the City Laboratories address the specific districts and their communities, aiming to establish social spaces that foster engagement, invite participation and encourage active involvement. The Pilot project commenced in 2019, focusing on the twelve outer districts of Vienna, with a designated budget of 700.000€. (15)

Local example

Located in the town of Kremsmünster in Upper Austria, Kremsmünster Abbey is a historic Benedictine monastery. With its vast and impressive structure, coupled with its priceless buildings dating back to its foundation in the 8th century, the abbey serves as a powerful testament to the significance and ongoing continuity of this heritage. (12)

It was founded in 777 by the Bavarian Duke Tassilo III. During the 17th century, an extensive complex was constructed atop the preexisting structure, giving rise to a substantial transformation. Along with Melk Abbey, it now stands as one of Austria's most expensive and most remarkable structures. The monastery has an observatory and a school. The Kremsmünster Abbey is also known for its library which is one of the largest and oldest libraries in Austria. This 65-meter-long magnificent room holds about 160,000 volumes in it, one particularly famous artifact is the Codex Millenarius, believed to date back to 800 AD. (13)

Image 25: Abbey of Kremsmünster.



Source: <https://en.wikipedia.org>

Bodies of qualitative research

Safe outcome of conclusions should be related to the following bodies (semi-structured interviews):

- ⇒ Region
- ⇒ Municipality
- ⇒ Schools
- ⇒ Museums
- ⇒ Cultural institutions.
- ⇒ Residents with indirect future interest.
- ⇒ Residents, as part of the whole community.
- ⇒ Tourists who are visiting near destinations (during the survey).

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INOVASYON GIRISIMCILIK EGITIM VE ARASTIRMA DERNEGI (I.G.E.A.) – Turkey

Conceptual context of restoration

Cultural heritage encompasses all the characteristics of the environment that result from the interaction between people and places over time. (1) Cultural heritage is generally defined in the literature as the "*shared common bond of communities*". Within this context, it can be argued that cultural heritage acts as a bridge between the past, present and future (2). The preservation of cultural heritage is essential for humanity, not only to safeguard the history of mankind but also to protect the authenticity of artworks and structures. An artifact represents any object created or modified by individuals carrying historical value. The scope of the concept of cultural heritage is defined in the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage as encompassing monuments, architectural ensembles and sites. In each category, emphasis is placed on having "*outstanding universal value from the point of view of history, art, or science*". (3)

Considering the extensive literature references, making a distinction between tangible and intangible cultural heritage would clarify the concept further. Firstly, intangible cultural heritage emerges as a way of life. The conceptualization of tradition and customs encompasses the entirety of experiences, ideas and values that constitute a culture, providing an abstract definition of cultural heritage. On the other hand, tangible cultural heritage encompasses all tangible works, both movable and immovable, produced by humans (4). It also includes underwater remnants and natural sites. (5)

In summary, the definition of cultural heritage encompasses a wide range of cultural assets, starting from portable cultural objects such as paintings, sculptures, ceramics, jewelry and manuscripts, to individual monuments, architectural ensembles and larger-scale historic, archaeological, rural and urban sites. In the identification and preservation of cultural heritage, various criteria are considered, including the

historical documentation value, aesthetic value, art historical significance and the importance of original materials and construction techniques.

Restoration, as one of the tools of conservation mentioned in the ICOMOS (2010) declaration, is defined as the process of returning the existing fabric of an area to its known most authentic state by reassembling existing elements or removing negative additions without introducing new materials. Cultural heritage undergoes interventions based on its significance/values, existing issues and potential. Through a thorough examination of these three stages, conscious interventions that adhere to international preservation theories and approaches while also being compatible with national conditions/limitations, are implemented in the physical environment, referred to as "*restoration*". (6)

The Republic of Turkey is a nation with a highly strategic geographical location and a deep-rooted history spanning thousands of years. It has been a pivotal country in rich trade routes between the East and the West, playing a transit role in many stages of history. In this regard, Turkey is one of the countries that should bear a significant level of responsibility at the universal level due to its wealth of cultural heritage. Geographically, Turkey has also been the most suitable living area for humans, thanks to favorable climate conditions. Therefore, Turkey is an extremely important country in terms of both natural assets and historical and cultural assets. (7)

Aim of historic restoration in Turkey

The inclination towards the preservation of historical and cultural assets can be observed to have emerged in the 19th century. The modernism movement and the Industrial Revolution that originated in Europe also influenced the Ottoman Empire in the 1840s. As a result, a tendency towards preservation began to manifest in our country. (8)

Turkey has been a home to hundreds of civilizations throughout its history. As a result, Turkish culture has been influenced by numerous different civilizations, making it a culturally rich country with a diverse heritage. Cultural heritage in Turkey is composed of the entirety of these cultures. Like many other countries, Turkey also

places great importance on the preservation of cultural heritage. Therefore, numerous efforts have been made since the past to safeguard cultural heritage. (9)

Turkish policies regarding restoration

The preservation of cultural heritage is primarily the responsibility of each individual country. However, cultural assets are also considered the heritage of all humanity. Therefore, to ensure that cultural heritage is not affected by the differences and changes in the political, economic, and cultural situations of states, it is protected through international laws and regulations. (10)

Turkey carries out its conservation efforts according to the restrictions and conditions shaped by the Law on the Protection of Cultural and Natural Assets, which was published in 1983 and is still valid, as well as the amended Law No. 2863. The main institution responsible for implementing this law is the Ministry of Culture and Tourism. The Ministry fulfills this duty through the High Council for the Protection of Cultural and Natural Assets which is responsible for producing the principal decisions of conservation activities in Turkey, the Regional Boards for the Protection of Cultural and Natural Assets that guide regional planning and implementation efforts in various provinces, and the Directorate of Board Offices, which ensures the functioning of these boards (11). The High Council consists of representatives of public administrators who are involved in conservation activities (such as the General Director of Foundations, representatives from the Ministry of Tourism, the Ministry of Forestry, etc.), as well as representatives of the presidents of the Regional Boards. The Regional Conservation Boards are composed of archaeologists, restoration experts, architects, urban planners, art historians and representatives from relevant municipalities and institutions. (6)

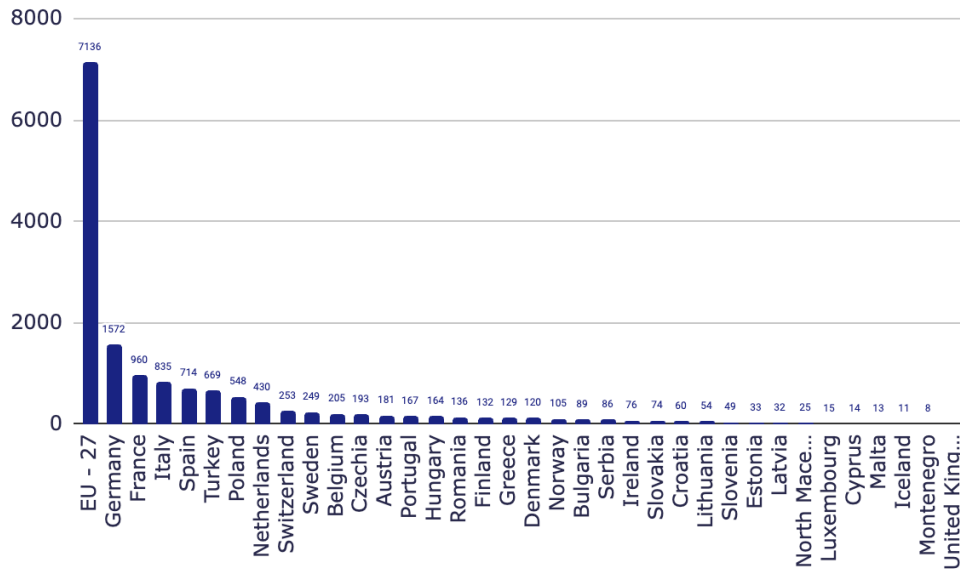
The first legal regulation regarding the concept of cultural heritage in Turkey was the "*Law on Ancient Monuments No. 1710*" enacted in 1973 (2). Following this, Article 63 of the 1982 Constitution states: "*The state ensures the protection of historical, cultural, and natural assets and values and takes supportive and incentivizing measures for this purpose. Restrictions on privately owned properties*

among these assets and values, as well as the assistance and exemptions to be granted to the rights holders as a result, shall be regulated by law". Thus, the protection of cultural and natural assets is guaranteed. Subsequently, the "Law on the Protection of Cultural and Natural Assets No. 2863" was enacted in 1983, along with the "Environmental Law No. 2872" and the "National Parks Law No. 2873". The purpose of the Law No. 2863 coming into effect is to "determine the definitions related to movable and immovable cultural and natural assets that require protection, regulate the procedures and activities to be carried out, and establish the organization that will make the necessary principles and implementation decisions". (12) This law is the fundamental regulation regarding the protection of cultural assets in Turkey. According to the law, the ownership of movable and immovable cultural assets belongs to the state. The Ministry of Culture and Tourism is responsible for the use and preservation of these assets on behalf of the state. (13)

Turkish policies for employment

According to data provided by Eurostat, in 2020, the European Union (EU) saw the highest employment rates in Germany. The countries with the highest share of cultural employment were France, Italy and Spain. Turkey ranked sixth among the countries listed in the table, with a cultural employment rate of 669 per thousand, making it one of the countries with the highest cultural employment rates (since the most recent data for Turkey was obtained in 2020, the statistics were analyzed on the basis of 2020).

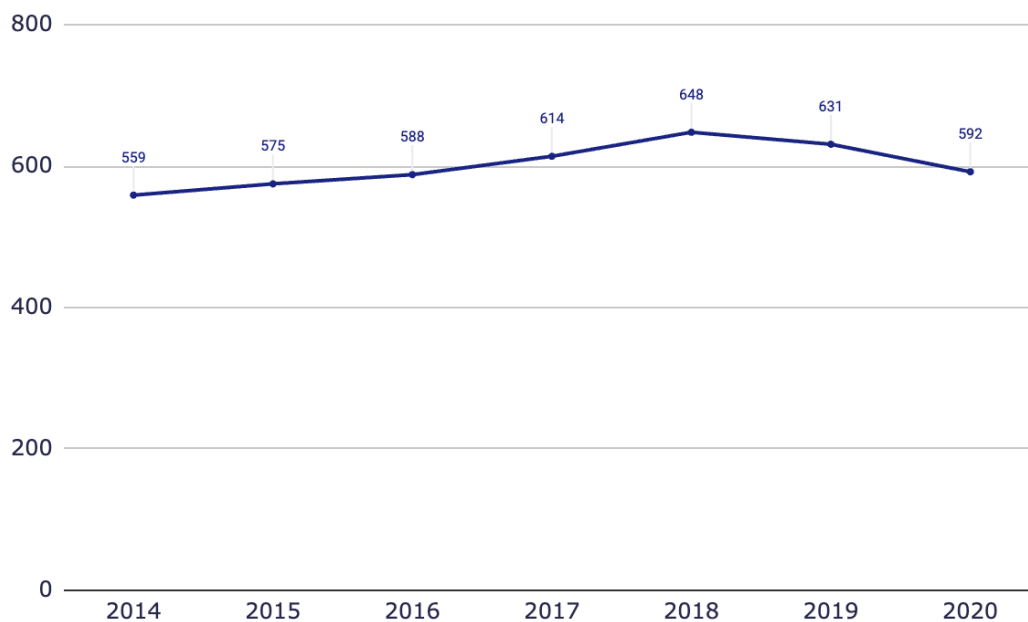
Table 5: Cultural Employment in the EU and Turkey (2020)(%).



Source: <http://ec.europa.eu>

When examining the distribution of employment in the cultural sector in Turkey between 2014 and 2020, it can be observed that there was a growth trend from 2014 to 2018. However, since 2018, there has been a decrease in the number of employed individuals. In 2020, the number of employed persons was 592,000, indicating a decrease of approximately 39,000 compared to the previous year.

Table 6: Number of persons employed in the cultural sector in Turkey from 2014 to 2020(%)



Source: TurkStat, Cultural Economy and Cultural Employment Statistics 2020.

Cultural heritage, with proper planning and implementation, can contribute significantly to the development of tourism in economic and social terms. Additionally, the contribution of heritage resources to the economy can be considered as an indicator of progress in sustainable tourism. (14)

Although Turkey possesses a wide range of cultural richness, it is observed that it cannot benefit from its cultural values as much as other European countries and has not reached the desired level in terms of cultural tourism. One important reason for this is that due to resource constraints, all marketing efforts have been concentrated on the country's most significant attraction, which is the sun, sea and sand trio. Despite Turkey's heritage of customs, traditions, gastronomy, history, music, art, painting, religion, architectural structures, handicrafts, folklore, festivals, mythological legends, and its hosting of numerous civilizations for thousands of years, cultural tourism practices in the country have been limited to museum and archaeological site visits (15).

To support tourism in Turkey, the Tourism Strategy Document for 2023 has been developed. Under the Turkey Tourism Strategy 2023, strategies have been identified under sixteen different headings, aiming for a more balanced regional development in tourism. These include the use of existing tourism potential within a balance of preservation and utilization, development of tourism alternatives, addressing tourism resources along development axes rather than in isolated locations, ensuring centralized promotion and marketing, planning to overcome the negative effects of fragmented planning approaches towards mass tourism, investment, organization, domestic tourism, research and development, services, transportation and infrastructure, promotion and marketing, education, urban branding, diversification of tourism, rehabilitation of existing tourism areas, development of destinations, participation and sustainability, sector-specific incentive systems and other investment measures, establishment of tourism councils, continuation of campaigns to stimulate domestic tourism, institutionalization of research and development, improvement of professional qualifications and continuous education, standardization, development and diversification of transportation infrastructure and long-term strategies focusing on branding and image-building. (16)

EXAMPLES

National example

City of Safranbolu

Located on the road connecting the Black Sea coasts to Western, Northern, and Central Anatolia, the historic city of Safranbolu has been inhabited since ancient times due to its geographical location. Safranbolu, under the rule of the Turks since the early 14th century, became an important center of trade between Asia and Europe, particularly in the 18th century. This city, which is an untouched example of Turkish urban history, is recognized as a whole with its traditional urban fabric, timber-framed houses and monumental structures and it is listed on the UNESCO World Heritage List as one of the rare cities declared as a "*site*". (17)

The City of Safranbolu is a typical Ottoman city, with typical buildings and streets, and played a key role in the caravan trade over many centuries. The settlement developed as a trading center after the Turkish conquest in the 11th century and by the 13th century, it had become an important caravan station. Its layout demonstrates the organic growth of the town in response to economic expansion, and its buildings are representative of its evolving socio-economic structure up to the disappearance of the traditional caravan routes and beyond.

The site was declared as an urban and natural site according to the National Conservation Law No 2863. Management of the historic areas of Safranbolu is under the responsibility of the Municipality of Safranbolu and the approval of the Regional Conservation Council must be obtained for physical interventions and functional changes in registered buildings and conservation sites.

The Regional Conservation Council approved a conservation plan. In order to provide more efficient and integrated conservation within the property, a buffer zone was defined during the preparation process of the conservation plan and approved by the conservation council in 2008. With the conservation plan, detailed conservation

and restoration principles and standards were defined and different interventions have been carried out, attempting to balance conservation and use.

Resources for conservation, maintenance and protection action are derived from tourism activities, and are reinforced by amendments to the conservation legislation. In addition, there is a Faculty of Architecture and a Vocational High School dedicated to restoration in Safranbolu which provide technical support to the Municipality in the field of conservation. NGOs and the University contribute to raise public awareness in the City of Safranbolu. (18)

Image 26: Safranbolu City Houses.



Source: <https://whc.unesco.org>

Regional example

Great Mosque and Hospital of Divrigi

Great Mosque and Hospital of Divrigi, constructed in the beginning of 13th century and known especially for its highly ornamented portals, is included in the UNESCO World Heritage List since 1985, being one of the first cultural heritage entity taken in the list, based on criteria I and IV, which are uniqueness and exemplifying an outstanding achievement of its time, respectively (19).

The Great Mosque and Hospital of Divrigi, a UNESCO World Heritage listed structure since the year 1985, dates back to the Mengujekids period (13th century). The structure, located in the central eastern part of Turkey (today Divrigi, Sivas), is constructed on a sloped hill. Great Mosque and Hospital of Divrigi is particularly notable for its monumental stone portals and vaults that are decorated with three-dimensional ornaments carved from stone.

The structure is a unique piece of civil architecture of its period and several restoration works had been performed in the past. However, the monument still needs further attempts for enhancement of the structural system, repair of damages, removal of the traces of past malpractice and conservation of its exceptional architectural features. For this purpose, Ministry of Culture and Tourism and the General Directorate of Foundations of Turkey have recently launched an extensive restoration campaign, which is being carried out by a group of experts from various disciplines.

The restoration project of the Great Mosque and Hospital of Divrigi which is the first monument protected by UNESCO in Turkey, was initiated in 2015 and is still ongoing. The first phase was completed in 2019 and it is planned to reopen the monument for worship in 2024. The restoration efforts focus on preserving the existing fabric of the structure while addressing areas of decay. Throughout its history, the monument has undergone numerous restorations, and certain areas have been covered with cement. With the restoration project, the motifs hidden beneath the cement are being revealed once again. (20)

Image 27: Great Mosque and Hospital of Divrigi (view from south).



Source: <https://whc.unesco.org>

Image 28: Restoration Work at Great Mosque and Hospital of Divrigi



Source: <https://www.trthaber.com>

Local example

Topkapi Palace

Topkapi Palace is located on the eastern Roman acropolis on the edge of the historical peninsula of Istanbul, which is restricted by the Sea of Marmara, Bosphorus and the Golden Horn. After the conquest of Istanbul, the construction of the palace began in 1460 and was completed in 1478. The palace has been used as the administrative, educational, and artistic center of the empire for nearly four hundred years and at the same time it became the sultan's home. Until the middle of the 19th century, various interventions and additions were applied to the palace in every period, despite the relocation of the dynasty to the Dolmabahçe Palace, it maintained its significance in every period. (21)

After the foundation of the Republic of Turkey, Topkapı Palace was converted into a museum on April 3, 1924, making it the first museum of the Republic. Today, Topkapı Palace covers an area of approximately 350,000m², excluding Gülhane Park, and is one of the largest museum-palaces in the world with its buildings, architecture, collections and approximately 300,000 archival documents. Entered the UNESCO World Heritage List in 1985. (22)

- Residents with indirect future interest.
- Residents, as part of the whole community.
- Tourists who are visiting near destinations (during the survey).

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PART B

INTERVIEW PROTOCOL

PART A – DEMOGRAPHIC

- Male / Female
- Age
- Work
- Educational level
- Experience in the field of cultural heritage

PART B – MAIN PART

1. What is the situation today in your city –region (connection between employment and cultural heritage)? How did the pandemic (Covid -19) affect the field and in what ways?
2. Is your city-region focused (economically, socially, touristically, etc.) in relation to the cultural heritage field?
3. In terms of cultural heritage (restoration), which do you think is the greatest danger? (globalization, lack of funds & experts, loss of authenticity, modern way of life, natural disasters, urbanization).
4. How, in your opinion, should these problems or barriers be addressed?
5. What is your opinion about digitization of cultural heritage? Does it enhance or not the process of conservation, preservation & restoration?
6. In which way do you think that less known places (some rural areas for example) can be valorized through digital tools and technologies? Do you have any examples?
7. Among stakeholders' participation (local communities, public sector, private sector, NGOs, Media, international organizations, libraries & museums) which one of them do you think is more crucial & why? What synergies are from your point of view most effective in strengthening and promoting the image of territories?
8. In your place/ community cultural heritage policies according to economic goals or about what the people need? How important is the economical aspect for policy makers in taking decisions about cultural heritage? Example: Is your local community engaged in the process? What do you think is the difference between a rural and an urban area?

9. How do you think the enhancement of cultural heritage can represent an opportunity for local communities to rediscover their heritage, initiate participatory processes for its greater enjoyment, and represent an economic benefit always with a view to a form of sustainable tourism?
10. Which aspects would you promote to strengthen the image of your area? (gastronomy, conferences etc.).
11. Do you think that the lack of specialists plays a crucial role for a better revitalization of cultural heritage (architects, restorers, tour operators etc). Which skills should a young person increase to work with the cultural heritage field?
12. In order to revitalize and employ young creative people, which measures should be taken by local, regional, national institutions in the future? Do you have any examples?
13. Do you believe that cultural heritage promotion and enhancement is and/or could be more inclusive towards the weakest categories (disabled, unemployed young people, etc.)? Which paths could be promoted and encouraged?

3rd question

The lack of financial resources and investments is highlighted at this point, which in the final analysis, everything ends up forming a cost and benefit situation. It is emphasized that even so, if there are investments, they will be made in the big urban centers. If one thinks that urbanization is intensifying, it damages the regions to a great extent. Another view focuses on indifference and ignorance about the modern way of life. People cannot adapt to the data of an era in the past and are unable to understand what was happening then and what where the behaviors. This can result in the inability to measure changes from the past to the present in order to assess a monument in depth.

4th question

First, a necessary condition is the commitment of the local community that comes through understanding the meanings of its cultural heritage. Furthermore, this kind of pressure can rally the local actors, therefore, a solid society emerges.

5th question

With the digitization of cultural heritage, you will know what you have and how you have it. Also, it can help in the future as there is a chance that later interest will be expressed in a part of a monument that was initially not given due importance. But apart from the part of digital storage and recording, the participants also talked about the investment in the promotion of the image through social networks for example but also through modern technological tools.

6th question

The interviewees agree that in the initial stage at least, it is the only source of substantial promotion of the image of a remote rural area. The image creates an illusion of traveling and living in another place for anyone who wants to travel and is certainly a primary but respectable motivation for someone to start their journey.

7th question

Areas outside urban centers are primarily self-reliant. So the most important stakeholders with tangible results are local communities, cultural organizations and NGOs, not forgetting the participation of many volunteers. However, no one disputes that the importance of hierarchically lower bodies is the one that is considered greater, by a margin than anyone else. The explanation is probably due to the fact that central funding is almost always non-existent while at the same time, at the local and regional level, concepts such as organization and coordination are easier to implement.

8th question

The answers, although similar, record a double reality. As far as the provinces are concerned, the local community may wish to highlight something that represents them over time and consider it worth doing, but the possibility of investing a lot of money in such an effort is extremely small to non-existent. As far as the big urban centers are concerned, the exact opposite happens there. There are many audiences to appeal to, and once the central administration wants to promote something to sell, it will usually be accepted by a large portion of the population. So here, the financing will be large because everyone knows that the money will be returned through purchases and sales.

9th question

Dealing with cultural heritage is in itself a distinct motivation according to the participants. First, they demonstrate self-respect by engaging in something that concerns them on a daily basis. Second, they empower the bottom-up approach to people's civic participation. Thirdly, given that the agricultural way of life is abandoned, it is a first-class opportunity for these people to live a perhaps different

and at the same time quality life, driven by something else that they have not been used to for many years.

10th question

The magic word in this setup is decentralization. Many tourists visit one city, two at most and nothing more. However, there are enough beautiful and attractive identity elements in a large enough radius that they could all be exploited, without any exception, so that the visitor enjoys a total experience.

11th question

Some other problems are pointed out and not so much the lack of qualified staff. First, the lack of permanency as some people may work three months in one place and then leave for another. Secondly, working conditions in such projects are not always ideal. More generally, problems may arise that are added to those of work, which is not the best thing. Finally, another negative element is that most young people are trained almost exclusively in management and at a theoretical level without any practical experience.

12th question

No distinction is made between local, regional and national levels. The two solutions proposed are funding through grants from various projects, which will however cover everything and the implementation of educational policies so that everyone can experience virtually as much as possible, the authenticity of living in such landscapes and be motivated to do something similar even for a few days.

13th question

Last question and last consensus. Cultural heritage is for everyone and for this reason, no one can be excluded. The variety of infrastructures and accessibility, programs and the provision of assistance by specialized people in cultural heritage sites via Braille and pictograms are the elements that can contribute the most in this direction.

GROUPING OF QUESTIONS

1-2

The promotion of cultural capital is an important issue for all regions, especially rural ones. Unfortunately, while its importance is very great, there is no central funding that would completely change the situation. It is the main element to enable monuments and societies to become sustainable in the future, through quality characteristics.

3-4-7-11

Although the role of all stakeholders cannot be overlooked, the importance of the local community is by far the greatest and is highlighted in every way. It is a solid form of top-down pressure as it is believed that the people who really care about their place and their cultural heritage are the people who live and work there.

8-9-10

The same answer as before, plus the key word “decentralization”. It seems there is no strategic planning about promoting everything in the territories, forming a holistic tourist/economic product and the variety of choices in an area is the element that can change reality.

5-6-10-12-13

If there is one difference here, it is that to a small extent, the participants focus more on the dissemination of the image than on something else of a technological nature which is naturally acceptable. But more important is the information of each monument as a substance, something attractive to anyone who is interested in really learning. In any case, technology cannot lack thoughts of involving people of special categories, who can contribute in their own way, since they are entitled to it like everyone else.

NATIONAL REPORT FOR SPAIN (GEINNOVA)

PART A – DEMOGRAPHIC

The profile of the participants in the qualitative survey (semi-structured interviews) differ to a great extent. The age range is 26-65 years old while dealing with cultural heritage issues is linked to many business areas, such as universities and museums. A common clue concerning all the participants is their (in)direct involvement in cultural heritage issues via work fields.

PART B – MAIN PART

1st question

In the provinces, cultural heritage unfortunately cannot create jobs as this is a project that no one is actively involved with. If there are vacancies, they will be seasonal. In the urban centers, the situation is different but even there, investments are made only when the mayors are convinced that one euro will return 4 or 5. Something similar happened with the pandemic. In the regions, nothing moved while in the cities, some places remained open depending on the phase of the pandemic. In any case, the pandemic didn't help at all.

2nd question

The majority of respondents answered that cultural heritage is not connected to tourism and the economy. There is a culture of ignorance to a large extent, where no one cares and does nothing, to the point that important monuments can be demolished and the necessary attention is not given to this fact. Even the positive point of view gives the mark of continuous effort and improvement for the desired result, something that of course takes time.

3rd question

Participants to this question gave different answers. The thread is cut first by the very large number of visitors that a monument may not be able to accept, so the question of management arises. Another reason is climate change which damages the monuments as while they have withstood almost all weather conditions for so many years, no one knows what will happen. The lack of funding could not be missed for obvious reasons. Neglect and indifference are two additional elements of the respondents, considering that society does not pay the attention it deserves to the monuments and their importance.

4th question

There is consensus on this question and the answer lies in education, training and awareness of the scope of cultural heritage in many ways. This answer foreshadows the role that the local community is called to play in these issues.

5th question

Respondents consider the digitization of cultural heritage, the present and the future. It is something necessary, with an almost exclusively positive sign. It should

be noted that technology should not be used as an exclusive means of disseminating the image, but practices such as augmented reality give an added value to the whole project.

6th question

With digitization it is possible to achieve many things. Capturing and recording a single monument up to an entire area of cultural interest. Some extraordinary projects have in their core the reconstruction of a monument as it was even 80 years ago. The difference here is that through digitization, the residents do not feel isolated but part of a program to which they also contribute in their own way.

7th question

Although opinions differ to an extent, the most important and the most fundamental for any heritage project to be implemented in any place is the relationship with the local population. And it is the basis to start working and to get a viable project, because if not, no matter how good the idea and the project is, if the local population is not taken into account, in the end there will be problems. Some other opinions underlined NGOs, institutions and the private sector. Still, all those should compose synergies in order to expect the best result.

8th question

In areas where there is no development like Zaragoza, the economic incentive is the only one that exists. In big urban centers, the economic part is important but there are many other actors involved such as politicians who only care about their image so things are complicated. So money is the driving force, with the regions lagging significantly behind the urban centers because large sums are funneled into the cities and that is an issue.

9th question

The understanding of the importance of cultural heritage by all the inhabitants of a region has to do with the dissemination of information, but primarily at the level of substance, perception and lifestyle. The last element can be a comparative advantage for researchers so that they can form a complete picture of their research object and also for visitors who will be looking for something deep, unknown and sophisticated. The creation of practical activities with the participation of residents in archaeological excavations, festivals, etc. will definitely pique their interest.

10th question

The four elements that define respondents' answers here are the architecture of the monuments, nature itself (for example walking routes for rejuvenation), Roman festivals but also events which link three religions, Christianity, Judaism and Islam. Especially with the last sentence, a multifaceted interest is ensured for any visitor regardless of religion because the experiences and information are theoretically endless.

11th question

There is an admission of a lack of qualified staff, but the issue is again money. Another point of view maintains that there are qualified staff but no recruitment is being done. Either way, the result is the same. The primary characteristic for young people who want to work is to seize the opportunity whenever it comes and adaptability to new conditions.

12th question

The general feeling is that anything related to cultural heritage does not receive the best treatment. If there are exceptions, then some measures suggested to involve

young people are workshops, scholarships (either public or private) and internships. It is understood that any involvement can be carried out at a very low stage, to begin with.

13th question

Last question and last consensus. Cultural heritage is for everyone and for this reason, no one can be excluded. The variety of infrastructures, programs and the provision of assistance by specialized people in cultural heritage sites are the elements that can contribute the most in this direction.

GROUPING OF QUESTIONS

1-2

The percentage may differ slightly from region to region but the essence is the same. It will not be an exaggeration to say that the regions are plagued by economic recession and at the same time no one seems to understand how cultural heritage can reverse, in its proportion, this bad situation. The negative element, of course, is that any funding that arises is meager and in no case can the decision-makers cope with all that they want to implement.

3-4-7-11

The conclusion for a bottom-up approach to cultural heritage management is clear here as well, with any help almost non-existent from anywhere. This kind of approach

suggests relevant actions (practice, workshops) for young people, how they can participate that may seem short-term, but can be a springboard for something new and accepted by many people.

8-9-10

The regions of the interviewees need the money to stand out but also to shape a sustainable future, touristically and culturally. The actions proposed are able to address a critical mass of people worldwide whose attendance can indeed change the facts in these areas after proper and proactive management.

5-6-10-12-13

Opinions about technology and its role do not differ from all other survey participants. If something different can be written, it is that technology can unite through the image the whole world on a macroscale level, but also all the social categories of people who are part of a society.

NATIONAL REPORT FOR ITALY

PART A – DEMOGRAPHIC

The profile of the participants in the qualitative survey (semi-structured interviews) largely differ. The age range is 24-50 years old while dealing with cultural heritage issues is linked to many business areas, such as universities, architecture, Culture and Entertainment Directorate, UNESCO and law. A common clue concerning all the participants is their (in)direct involvement in cultural heritage issues via work fields.

PART B – MAIN PART

1st question

Everyone agrees that the relationship between cultural heritage and finding a job is very weak. The main reason is that jobs of this kind are public in nature and not private. This is one reason why these workers were not affected as much by the pandemic. But in general, after a long recession it is logical that the priority at work should not be culture like many other business areas.

2nd question

Even though it has one of the most important and developed legislations in the field of cultural heritage, it sometimes runs the risk of not promoting its heritage, but exploiting it to the extreme, in favor of massive tourism and to the detriment of heritage conservation. Yet, one successful case study is “The Basilicata Regional Museums Directorate” which is engaging through social pages and other communication channels of museums. This is how knowledge of the heritage is disseminated, but also scientific data (restoration techniques are disseminated on the assets). Economic investments have been made and appreciated by the local community. Various target audiences have been addressed and appreciated these strategies. Professionals (from other regions) in the field have also been involved in training and updating, thus importing extra-regional contributions and examples to Basilicata.

3rd question

Lack of financial resources predominates slightly, with the other factors however being mentioned once. So it is clear that everyone is part of the problem, some less and some more. But there was also a purely qualitative point of view that is worth noting, with the local communities as receivers. According to it, the trivialization of cultural value leads whole communities to go after other types of values, mainly economic and this is how the game is lost from the very beginning.

4th question

The problem of mass tourism could be tackled by delocalizing tourist flows, with advertising campaigns and/or other means, in order to let the public abroad and also the Italian public know cultural areas which are currently considered secondary. Also, special attention must be paid to the development of new worksites in cities and suburban centers in favor of renovation and urban redevelopment of run-down neighborhoods that can instead play a fundamental role in urban development. Last but not least, these problems could be overcome through the allocation of funds, including private funds, which can be a great resource.

5th question

The issue of digitization is a very important one, because it is one of the most important enhancement operations that can be done: it means making cultural heritage truly accessible to anyone and at any time. It is indeed a very important operation. However, we often overlook certain aspects of digitization, which is not 'forever' and must be taken care of, because we are dealing with physical servers, i.e. technical media that must be updated.

6th question

Considering digitization inevitable, there are some proposals which all can be easily implemented such as YouTube, thematic digital storytelling, video mapping and of course, augmented reality. Of course, there can be more proposals, depending on each case and what the organization, the local community and the prospective visitors prefer.

7th question

Theoretically, all the alternatives were heard with the institutions of local societies and the public prevailing by very little and always in combination with all the other agencies. Even so, the importance of the public sector in general, is demonstrated when it comes to cultural heritage.

8th question

Opinions converge towards mainly economic objectives. Maybe people don't have the necessary skills to express their needs towards conservation and the need for beauty that exists in total, bearing in mind all cultural heritage assets. So it is a sort of exploitation; against a poorly expressed need, an economic logic in investment choices on cultural heritage prevails.

9th question

There is a need for a secularization process in every province. It is therefore necessary to promote awareness-raising initiatives to encourage the rediscovery of the writings of a common root, to actually recognize themselves as part of the same community. The same process applies to promoting the awareness of minority communities in the territories to the fundamental understanding of the culture of their territory, which can then give rise to new cultural paths of sustainable tourism. It's right that the initiatives start from there that they come from the communities that shape them. It's crucial for people to go through their territory with a conscious eye.

10th question

Food and wine routes, which are part of the intangible culture. The northern area of Basilicata is rich in vineyards, wineries, including underground ones. Furthermore, on the Via Erculea, an ancient route, funds had been invested to connect villages and archaeological areas along the route. Some of these projects have been materialized. The problem is that these projects should be further promoted after implementation. Concerning Rome itself, there are so many realities ignored. The reality of cinema,

offered in Rome is so much and it could serve as a way out for globalization. Then there is the whole current of contemporary art and artists who made works in ateliers. Then, there are so many festivals ignored by the residents themselves.

11th question

A young person entering the field of cultural heritage needs to acquire a solid knowledge of the use of digital tools in order to promote heritage digitization as much as possible. However, an aspect that is unfortunately being increasingly sidelined, even in the academic sphere, remains of fundamental importance: the study of the techniques and materials with which artifacts were made. This is the fundamental key to proper conservation of artifacts. For the technical part, the presence of engineers and architects is important (a primary condition) but equally useful is the managerial aspect. There is a need for cross-over between sectors because sectorality in culture mortifies. Another interviewee claimed that the most important skill is knowledge from a humanistic point of view, in order to become aware enough to understand the value of cultural heritage not only for what it is but for what it represents for the context it is rooted in and for its history. It is necessary to have sensitivity to be able to understand how cultural heritage is part of the city, what value it has for that city, to go beyond the studies in cultural heritage and look at what surrounds it, i.e. the citizens of that place, the humanity that lives there.

12th question

The general feeling is that anything related to cultural heritage does not receive the best treatment. If there are exceptions, then some measures suggested to involve young people are workshops, scholarships (either public or private) and internships. It is understood that any involvement can be carried out at a very low stage, to begin with.

13th question

Useful are tactile prints of figurative works and sensory pathways outside the sight, as proposed by the Accademia dei Premi in the olfactory exhibitions realized in the past years, in collaboration with Lorenzo Villoresi. Another one could think of the experiences of Matera and in particular of the new headquarters of the National Archaeological Museum. Here, the museum director has promoted the creation of an inclusive route where all the senses are developed. There is also a section where you can feel essences produced in antiquity, then there are tactile paths.

GROUPING OF QUESTIONS

1-2

Unemployment with a focus on cultural heritage is very high despite the fact that Italian legislation is relatively flexible regarding the management of cultural heritage. The problem is that even if something is done, it will be a sloppiness in the chaos of mass tourism, just for ephemeral consumption.

3-4-7-11

The case study of Italy shows that all stakeholders are good to be involved in the management and promotion of cultural heritage, with the public sector and local communities somehow excelling. In relation to the previous question, however, there is a shift in the product that the country wants to promote, with many different components.

8-9-10

The proposals recorded for the involvement of residents in a similar project also justify the importance given a little above to the public sector and local communities. The financial benefit is the question but the issue is how this will come about. The public sector and local communities guarantee a sustainable and fair way. Moreover, the proposals listed for the promotion of cultural capitals of various regions point in this direction.

5-6-10-12-13

Opinions about technology and its role do not differ from all other survey participants. If something different can be written, it is that technology can unite through the image the whole world on a macroscale level, but also all the social categories of people who are part of a society. The difference at this point is that engaging young people with technology in order to secure work in this field is judged to be the best from the start.

NATIONAL REPORT FOR SLOVAKIA

PART A - DEMOGRAPHIC

The profile of the participants in the qualitative survey (semi-structured interviews) does not differ to a great extent. The age range is 36-50 years old while dealing with cultural heritage issues is linked to many business areas, such as universities, museums, galleries, NGOs & of course, volunteering. A common clue concerning all the participants is their (in)direct involvement in cultural heritage issues since childhood. Though participants come from only one city – Banska Bystrica – it is obvious that this is not just about a city on the map in Slovakian territory since the city has a rich cultural past.

PART B – MAIN PART

1st question

Most interviewees admit the inseparable relationship between unemployment and the cultural heritage of their city and the wider region. They focus on the fact that tourism through cultural activities generates income mainly in the context of gastronomy and agriculture. After all, these two aspects are directly connected. However, there are some other references related to the development of services, shaping and strengthening of local identity and education.

Regarding the pandemic, many jobs were generally lost and since many people were affected financially, even in terms of basic goods, culture unfortunately took a back seat. Even though some activities were done online, this in no way equates to living reality and interaction.

2nd question

The field of cultural heritage is identified with tourism and, by extension, with the economy. This is something that is indisputable. However, regardless of the actions that exist and are taking place, the dynamics of the cultural capital of the region is underestimated and this is proven by the fact that there is no long-term planning for the overall promotion of the cultural heritage.

3rd question

A common response from all participants is the absence of funding. It is it who drives all the processes, even the recruitment of people with special knowledge that is so needed. There have been other individual placements of great importance by some. As for the rest of the reasons, most consider that everyone plays their role, but in second place, they would place globalization and international trends. These are elements that result in a lack of authenticity and, in this way, diversity is at risk.

4th question

The answers seem to focus on the negative points of the central policy, in general. Amending the legislation so that there is flexibility and transparency at the level of cultural policy are two issues that need immediate implementation. After these, the school, the appropriate investments as well as the continuous information of the local society, are key points. Finally, for the common good, volunteering cannot be absent from everyone's daily life until the city reaches the desired levels.

5th question

On this question there is complete unanimity as the benefits are many. Data protection, recording, data storage, and highlighting monuments with three-dimensional visualizations through applications are some of the benefits. If there is a small difference, it has to do with the fact that one participant pointed out that it is possible that this may eventually reduce the interest in restoration processes and this is something that needs to be examined.

6th question

And on this question there is absolute unanimity. Technology, based on the answers, is an integral part of all of our lives and for this reason, it cannot be overlooked. The fact that some places are not so well known to the general public despite their rich cultural capital does not negate the potential for them to reverse this reality through technology, making use of essentially everything. For example, some of these perspectives are social media, mobile apps and presentations.

7th question

All participants agree that ideally, everyone could participate but at the same time, it is something they wish to see in practice, on a realistic basis. The reason is that the functions of all the mentioned parties involved are highly interrelated and are all indispensable to produce a functional and sustainable result, in the end. There is only one dissenting view which argues that the state should have a leading and guiding role, supervising all other agencies. This can be justified on the basis that cultural heritage is a common good that concerns all citizens, without any exception.

8th question

At this point, there is a difference in the opinions regarding the formation of tourism policy and extroversion. In general, however, it could be said that the issue is as much about the financial benefit as the society's point of view, even though the processes are not very participatory. Therefore, maintaining balance in such situations would be a positive thing. Moreover, there is a gap between urban centers and rural areas. Cities are in a much better position due to population and capital flow.

9th question

The participants highlighted the certainty for the creation of a sustainable tourism framework, in case of active participation of the local community. This certainty is substantiated both by the abundance of examples that could potentially be hearths of international cultural interest and by cases that already have something to show as a result. For example, the regeneration of an area together with the existence of a thematic restaurant, put an entire village in Slovakia on the tourist map.

10th question

It seems that most participants focus almost entirely on cultural heritage and the dissemination of this image and information through technological tools. A possible explanation for this is the fact that the promotion of cultural heritage and the

understanding of its importance, will bring in itself all the necessary synergies required to strengthen the tourism product as a whole (gastronomy, events, lectures, etc.).

11th question

The answers to this question are distinguished by their unanimity but with a different core, in relation to the question itself. The interviewees do not consider that the lack of experts plays the most important role. Their insistence on the lack of public investment probably justifiably emphasizes the almost non-existent economic and tourism policy in the country. But there was also a position based on which the lack of interest from the residents themselves cannot be overlooked. In any case, the traits that a young person who wishes to work in the field of culture should have are teamwork, motivation, creative thinking, flexibility, lifelong learning, technical skills, communication skills and decision-making abilities.

12th question

Most interviewees believe that the key is the national level. We need to increase the salaries of civil servants, something that will satisfy them and this will have two advantages. Firstly, their job satisfaction and therefore, their active engagement with public projects. Second, the increase in wages will attract young people, with enough qualifications and modern ideas, which will benefit the whole effort. Once the guidelines are given from the central level, that's where it all starts. At the regional level, the aim should be the effort to find financial funds from international organizations and the organization of educational programs. The training programs are fully recommended for the local level.

13th question

Last question and last consensus. Cultural heritage is for everyone and for this reason, no one can be excluded. The variety of infrastructures, programs and the provision of assistance by specialized people in cultural heritage sites are the elements that can contribute the most in this direction.

GROUPING OF QUESTIONS

1-2

What is sought to a great extent is, on the one hand, the promotion of the cultural assets through tourism so that there is foreign exchange through tourists. On the other hand, the issue is making a future decision at the level of strategic planning which will lead to a sustainable tourism landscape, with the involvement of many interested parties of society either directly or indirectly.

3-4-7-11

It is obvious that there is a state perception as far as the policy of recovery of the tourist and cultural product is concerned. This proves two things. First, the respondents' belief that processes start with top-down funding. Secondly, the close relationship that experts, and by extension society, have with the state because cultural heritage belongs to everyone and is not an object to be exploited by everyone.

8-9-10

The participation of society in matters of local tourism policy must be taken for granted because it contributes to a holistic perception of the residents. The previous position is reinforced by the fact that societies seek economic development through cultural tourism. The combination of these two aspects is believed to bring a positive result because many people can be involved and benefit through the businesses and the goods they can sell or the services they can offer.

5-6-10-12-13

Technology and digitization must be priorities. Firstly, because evolution cannot be stopped and adaptation is imperative and secondly because young people are more compatible with it. Technology and digitization in cities can be helpful. But in rural areas, they can completely change the image and future of a place for the better, taking advantage of other advantages such as local products, natural routes. It is therefore easy to understand that technology can hold a young population in these areas.

NATIONAL REPORT FOR GREECE

PART A - DEMOGRAPHIC

The profile of the participants in the qualitative survey (semi-structured interviews) does not differ to a great extent. The age range is 32-42 years old while dealing with cultural heritage issues is linked to many business areas, such as university, European programs and educational projects. The cities the participants live in are characterized by a great number of cultural heritage assets (Thessaloniki – Larissa - Volos).

PART B – MAIN PART

1st question

The prevailing view of the participants suggests that although the potential of cultural heritage is very great, the necessary actions to project and utilize it simply do

not exist. Unfortunately, it seems that culture is not usually a priority for all Municipalities and there is no substantial support, even at central level. An exception is perhaps the city of Thessaloniki, which due to the metropolitan character of the city at the Balkan level, is able to support such activities due to the arrival of many visitors from abroad.

The pandemic, on the other hand, was a decisive factor with a negative sign as everything that had to do with the cultural sector fell into inactivity. Also, severe underfunding made any efforts very difficult, especially in the peripheral areas. In both aspects of the question, the participants do not seem to disagree as they describe a bad situation in general.

2nd question

Although the two cities (Larisa and Volos) have many different characteristics, they do not focus on the tourism aspect of cultural heritage. Larissa is a city with a mainly rural background while Volos emphasizes more on mass tourism due to the three islands that are close to it. Volos stands out for its social perception of culture, of course, with many events taking place, but mainly for those who live there.

Thessaloniki is different as it was said before but its disadvantage is that there is no strategic planning for highlighting all this cultural wealth. However, this is a nationwide phenomenon.

3rd question

A common response from all participants is the absence of funding. It is it who drives all the processes, even the recruitment of people with special knowledge that is so needed. There have been other individual placements of great importance by some. The most important of these are the tendency of the modern economic system to focus exclusively on profit and the sloppiness of all cultural heritage promotion processes. Last but not least, modern lifestyles may contribute to a misconception that many people have about culture. The materialistic way of life does not leave much room to deal with the essence of life and creation.

4th question

At this point, opinions differ but it is clear that the cooperation of all agencies is necessary. However, it seems that securing financing through public and private sector synergies and also through international organizations comes first.

Other views had to do with a change in the perception of tourism policy (emphasis not only on mass but also on alternative tourism, e.g. archaeological tourism), informing and educating the public and involving experts, people who know the subject.

5th question

On this question there is complete unanimity as the benefits are many. Data protection, recording, data storage, and highlighting monuments with three-dimensional visualizations through applications are some of the benefits. If there is a small difference, it has to do with the fact that some participants pointed out that technology should be an assistant means in the effort made to highlight the cultural heritage.

6th question

And on this question there is absolute unanimity. This is logical because rural areas in Greece are quite remote. However, they have a rich cultural reserve and this is a general conclusion for the whole of Greece. In addition to this, rural areas can combine through technology the cultural heritage with other elements such as, for example, their quality organic products, at the level of gastronomy. In the world of technology, the image plays a very important role and to some extent, it annihilates the distances, forming a different landscape, if of course there is proper management.

7th question

All participants agree that ideally, everyone could participate. But on a realistic level, opinions vary between local communities and the partnership of entities such as the public sector and the private sector. NGOs did not find as much attraction even though it was considered that they can be financed more easily as well as international organizations. In the end, the role of local communities proves to be more important because if citizens know, understand and convince themselves of the long-term benefits of these efforts, bottom-up pressure can only bring positive results.

8th question

Another consensus related to the role of the economy. The decisions made at this level are determined by the core of the economic system that the western world lives by called profit. Obviously there will be exceptions but this is the exception that proves the rule. The participation of the local community in such processes is small to non-existent. Even if there is participation, it will happen purely for vote-seeking reasons. So taking into account the immediate profit, even if there is some funding, the cities are the ones that have the advantage because of the larger population, and thus the greater possibilities for the manipulation of public opinion.

9th question

The participants highlighted the negative reality of everyday life, which consists of a constant search for profit and a simultaneous ignorance of quality living in the present. Cultural heritage is able to change this situation. First, it has to do with self-respect, in terms of identity. Bearing this in mind, everyone can get to know who they really are, what connects them, turning them from residents to citizens. This last one is essential because cultural heritage is not something that only concerns the past but shapes people's relationships in the present and unfortunately, especially young people are not active in political issues related to their own society.

10th question

Gastronomy is the subject of unanimity on this question. This answer makes sense for two reasons. Firstly, any visitor or tourist will express a desire to eat so quality in this context must be taken for granted so that they have a pleasant experience. Secondly, since food is a given for everyone as a necessity from the beginning, it is also the first priority since there is no overall strategic planning for the promotion of cultural heritage. Therefore, step by step, beginning with gastronomy. Where some participants differ is in their belief that archaeological sites, museums, galleries, etc. have to be ranked right after because of their range.

11th question

The lack of qualified people as a negative element is common to all participants. On the one hand, it is not possible for an entire society to be deprived of the knowledge of people who, to the extent that it belongs to them, can change the image of a cultural capital, theoretically and practically. On the other hand, their presence and participation is valuable because a large part of society either does not know or is not interested. Finally, understanding the importance of cultural heritage can lead to the cessation of a misconception that exists in Greek society, according to which everyone must study to be doctors, lawyers etc thus, creating a framework where young people can find a professional home, naturally creating the right conditions for it.

12th question

To this question the answers are different, however, they form an overall framework. So each level (national, regional, local) has its own responsibility. In addition, however, there is an emphasis on understanding local identity through seminars for adults and local history lessons at school for students. Regarding the willingness of the residents, incentives such as prizes, free trips or some individual incentive could be given, in consultation with the respective Municipality.

13th question

Last question and last consensus. Cultural heritage is for everyone and for this reason, no one can be excluded. The variety of infrastructures, programs and the provision of assistance by specialized people in cultural heritage sites are the elements that can contribute the most in this direction.

GROUPING OF QUESTIONS

1-2

No one can deny the role of cultural heritage in a society, at all levels. Cultural tourists and visitors travel to far-flung countries, which means that culture is a powerful motivator for movement across the globe. Its proper management and rational planning are able not only to economically enlarge a society but to develop it as a whole. The basis of this position rests on the social axis of culture that concerns all people.

3-4-7-11

The liquidity of money could be said to be inextricably linked to the experts on cultural heritage issues. These are the people who constitute the critical mass of starting all the processes concerning e.g. a monument, so that it can then in turn become an object of discussion and utilization by the local community. Obviously, funding comes first but it is the investment of it that will judge it as essential for the whole society. The successful results of an effort, even at an initial stage, are able to

arouse the interest of other organizations, to participate in practice and to make substantial progress.

8-9-10

The knowledge and more the understanding of the cultural heritage from the point of view of the local society is the most important thing. Hypothetically, if this is the case then society will be able to demonstrate a cultural capital both directly and indirectly (gastronomy). Therefore, the possibility of displaying a monument without planning, with the sole purpose of ephemeral profit, which will result in a lack of sustainability, is minimized. This point of view is also strengthened by the fact that cities around the world do not invoke national policies but try to shape their local image within the international context. This does make sense because the needs and advantages of each city and each region are different.

5-6-10-12-13

Technology and digitization must be priorities. Firstly, because evolution cannot be stopped and adaptation is imperative and secondly because young people are more compatible with it. Technology and digitization in cities can be helpful. But in rural areas, they can completely change the image and future of a place for the better, taking advantage of other advantages such as local products, natural routes. It is therefore easy to understand that technology can hold a young population in these areas.

NATIONAL REPORT FOR AUSTRIA

PART A – DEMOGRAPHIC

PART B – MAIN PART

1st question

Regardless of the professional field of each interviewee, Vienna and Austria in general, has been known for its efforts in preserving cultural heritage and recognizing its importance for the city's identity and tourism industry. Connection between employment and cultural heritage in Vienna has been robust, with museums, events, and creative industries providing numerous job opportunities. The connection between employment and cultural heritage in Vienna is significant. The city's cultural sector plays a vital role in providing employment opportunities and generating economic activity. It encompasses various fields, including museums, galleries, performing arts, tourism, architecture, conservation, and related industries.

Covid-19 significantly impacted the cultural heritage sector worldwide and Vienna was not excluded. The pandemic affected tourism, by closing cultural institutions like museums and had an impact on jobs. The pandemic significantly impacted the sector, leading to widespread closures of cultural institutions, event cancellations and a decline in tourism.

2nd question

According to the interviewees, Vienna is totally focused on cultural heritage field from economic, tourist and social point of view. Cultural heritage plays an important role in the tourism sector and contributes to economic development. In addition, cultural heritage is also valued and preserved socially. For the city of Vienna, the tourism industry is integral therefore, the city government takes care of any improvement of the existing infrastructure, etc. In general, Vienna's cultural heritage plays a vital role in the city's economy and attracts millions of tourists every year. It is also the source of jobs and income for the city. The city's rich history, diverse cultural offerings, and heritage preservation efforts make it a significant driver of employment, a source of social identity, and a major attraction for tourists.

Apart from that, there are some other advantages. Vienna is a center point of cultural heritage. It's not only in the center of Europe, it's also in the center of attention because, the city is always elected as one of the most admirable and adorable cities in the world to live

in but also to visit. Furthermore, it's very well maintained, the infrastructure is amazing and there is a lot of green.

3rd question

There are three reasons that are considered more critical than the others and the one that comes first is climate change. Climate change is affecting Austria, leading to changes in the environment and seasonal patterns. Some areas may be at risk of disappearing or losing their cultural significance due to the shifting climate and its effects on their traditional value and usage. The increasing temperatures, changing precipitation patterns, and extreme weather events can threaten the stability and preservation of cultural heritage sites and landscapes in the country.

Another significant danger is the shortage of financial resources and experts in this field. Lacking sufficient resources, historical sites can fall into disrepair. Moreover, threat is the loss of authenticity due to globalization and commercial interests. Modern lifestyles and industrial urbanization can endanger historic areas. To combat these threats, proper funding, expertise, preservation policies and awareness raising are needed. Only in this way can cultural heritage be protected and preserved for future generations.

4th question

Most interviewees believe that educating people on the importance of preserving and investing in restoring cultural heritage could help in the future. In many cases, cultural heritage and the economic sector are linked and intertwined by promoting tourism and creating jobs. To address the problems and barriers in cultural heritage restoration, a comprehensive approach is needed.

This includes allocating sufficient funding and resources for preservation projects, investing in education and capacity building to develop skilled experts, engaging local communities to foster a sense of ownership and responsibility and striking a balance between modernization and heritage preservation in urban

planning. Emphasizing authenticity and ethical restoration practices, promoting sustainable tourism and advocating for policies that prioritize heritage preservation are essential steps toward safeguarding cultural heritage for future generations.

5th question

Consensus about digitalization is taken for granted by all sides. It can considerably enhance the process of conservation, preservation and restoration. Digital technology enables high-resolution 3D models, digital virtual tours and more interactive experiences that provide wider access to cultural heritage, comprehensive documentation, virtual preservation, remote collaboration and broader public engagement for no geographical limitations and non-intrusive analysis.

All these, foster awareness, education and heritage appreciation. In addition, digitization allows for the protection of fragile artifacts through digital reproductions and virtual preservation techniques. Overall, digitization helps make the cultural heritage more approachable, expands research opportunities, and promotes the exchange of information. However, it should be integrated with traditional restoration practices to ensure the authenticity and integrity of our cultural heritage.

6th question

Though digitalization can harm the authenticity, there are multiple ways to produce authentic activities or visits like Virtual Tours and 360-degree Videos. Of course this can pique interest and encourage visitors to plan trips to these locations. Online platforms like social media, websites, blogs, etc. can be used to showcase the unique features, cultural heritage, and natural beauty of rural areas in Austria. Or AR (augmented reality) is also very popular nowadays (e.g. interactive maps to guide tourists through rural areas). Another proposal is using the audio guides.

7th question

The involvement of local communities is most important to enhance and promote the image of areas. They have a deep appreciation for their cultural heritage and are directly concerned with its preservation. Their participation promotes a sense of responsibility, sustainability, long-term commitment to the development of the area and creates a narration of identity.

Effective synergies among all stakeholders are needed, including public-private partnerships, NGOs with local communities, media, libraries, museums and education institutions, strengthen and promote the image of territories. Collaboration enhances preservation efforts, promotion and fosters a sense of community and appreciation for cultural heritage. At the end, everything is connected, the more the pull on the same string, the better the outcome.

8th question

In Vienna, there is a well-balanced combination of culture-oriented policies and economic goals with regard to cultural heritage. The city puts great emphasis on preserving the rich cultural heritage while at the same time promoting tourism and boosting the economy. The economic issues play an important role for policymakers as the tourism sector is a major source of revenue. The local community is actively engaged in the decision-making process to ensure that the needs and interests of the people are taken into account. The difference between rural and urban areas often lies in infrastructure, population density and tourism resources.

9th question

Improving cultural heritage helps local communities connect with their history and traditions. They get to be part of decisions and enjoy exciting experiences. Preserving their heritage brings a sense of pride and belonging. They can celebrate

their traditions in festivals and workshops. This way, they understand and respect each other better. It brings everyone closer and teaches them new things for the future.

Giving importance to cultural heritage is not only important for economic reasons and tourism but also because it allows people to connect with their past and to appreciate and understand their culture, also laying the foundation for the future. It lets everyone rediscover traditions and history, fostering a sense of belonging. Getting involved in the process, makes it even more enjoyable as people can shape the narrative together. Plus, it brings economic benefits by attracting visitors and supporting local businesses and artisans.

10th question

To strengthen Austria's image, some aspects should be promoted such as its rich gastronomy, cultural festivals, historical sites and stunning natural beauty. Events where someone emphasizes sustainable tourism practices, sports, arts and local hospitality, attract different types of travelers, for example. Moreover, Austria is positioned as a destination for conferences and business events which showcases its modernity. There are great events happening here like the SNT (science and technology events that regularly take place in Vienna and strengthen the science community). Also it is the location of the UN which plays a big impact on the country.

11th question

Indeed, the shortage of professionals such as architects, restorers and tour guides plays a vital role in enhancing the cultural heritage sector's revitalization. Young people should develop skills such as architecture, restoration techniques, cultural tourism management and cultural heritage marketing to work successfully in the field of cultural heritage. It should be mentioned though that it is less about

skills but about awareness and maybe also implementation. Awareness can lead to anything.

12th question

Quite important is investing in education by offering specialized programs, courses and training opportunities guides for young professionals and artists with the necessary skills and knowledge. Second, encouraging and supporting any kind of cultural activities through funding and mentorship will encourage artists to take the initiative. Third, the collaboration of the private and public sphere can create job opportunities and internships in the cultural heritage sector. This can be an opportunity for different people, from different age, to come together or anyway as an opportunity to encourage a social interaction and hopefully cohesion.

Lastly, promoting digital innovation and the use of technology will open combine various purposes and fields for creative expression and engagement with cultural heritage. For example, establishing scholarships or grants for young artists and/or start-ups, entrepreneurs, interested in heritage preservation and promotion would not only foster innovation but also employment opportunities in the cultural heritage field, benefiting both the youth and the broader community. And it will of course set the country as a leader or at least renowned also for this kind of activities.

13th question

The support and enhancement of cultural heritage can and should be more inclusive by providing pathways for participation and integration for vulnerable groups such as people with disabilities or unemployed young people. This can be realized through barrier-free access, special programs and training for inclusive activities and employment opportunities.

GROUPING OF QUESTIONS

1-2

Developments in general in Vienna but also throughout the country are stable and with a positive sign. Certainly there was the negative event of the pandemic, but normality is gradually returning. Even if there are things that can be done it is a common belief that cultural heritage is studied from many angles (economy, tourism, society) forming a holistic management framework.

8-9-10

3-4-7-11

No danger can be overlooked. In the case of Vienna, however, more emphasis is placed on climate change. Along with this, information and awareness seem to be very important parameters, despite the high level of overall management of cultural heritage. This will result in the continuous vigilance of society which is the core of highlighting and preserving cultural heritage, in collaboration with any other institution.

Even small towns in Austria have cultural capital that is visited by many tourists throughout the year. This results in a broader perception of culture as societies are given the opportunity to shape cultural heritage as a product with many other elements (gastronomy, events, etc.), which contribute in different ways not only to Vienna but to the whole the country. This is another proof of the importance and role of the local community in such matters.

5-6-10-12-13

In a country with so much progress in the cultural part, technology could not be left out. Its advantages are acceptable, however, it would be good to take into

account the costs of such ventures and to be very careful in cases where digitization may mean a lack of authenticity.

NATIONAL REPORT FOR TURKEY

PART A – DEMOGRAPHIC

The profile of the participants in the qualitative survey (semi-structured interviews) does not differ to a great extent. The age range is 24-50 years old while dealing with cultural heritage issues is linked to many business areas, such as universities, European programs & international projects, Municipalities & NGOs. Their studies may differ (urban planning, regional planning, rural areas and archaeology) but they give a holistic view of things as the aspects of their occupation are varied.

PART B – MAIN PART

1st question

It is a common belief that the potential of cultural heritage is big. Therefore, in the worst case, it should be used as soon as possible, while in the best case, there are some positive examples of its use. All this, however, stopped due to the pandemic, which was characterized by only one good development. Archaeological sites and excavations within them were opened more easily, resulting in faster work. On the other hand, the problem observed is the multitude of graduates of such faculties, who find it difficult to search for a job, despite the fact that such European and international programs are increasing in number.

2nd question

The connection between tourism and cultural heritage is more than evident in all the answers. Attracting tourists is the question for all cases as according to the interviewees, the main benefits are two, one tangible and one intangible. The first has to do with the economy because it is growing and a large part of each society receives its share. The second is related to the interaction of people with each other (natives & tourists), which contributes to the opening of the spiritual horizon of the local society.

3rd question

The answers cover almost all possible answers. But it seems that the emphasis is initially on the lack of financial resources. This is explained by the fact that without money no maintenance, protection and preservation process can be ensured, not even the recruitment of qualified people. Apart from money, however, several participants give due importance to the negative role of globalization, which, among other things, leads to the lack of authenticity and identity, structural elements of a society.

5th question

The answer is shared by all without exception, with the digitization of cultural heritage being something that must be done without delay and the reasons are many. Some of them are that they contribute the most to the preservation and protection of monuments, their image, while the use of artificial intelligence was also discussed, which is sweeping almost the entire planet in terms of information technology.

6th question

The distribution of information is very easy and without limits. It may be the initial stage but in any case, it is very basic because what remains within a potential visitor is the image, at least to a large extent. What needs to be taken care of is the

identification of remote areas with gentrification as in this way, the movement of people, which is the point, will begin to disappear. Overall, however, the perception of the role of glorification of the cultural heritage of remote areas is positive.

7th question

The majority of the interviewees believe that the participation of all parties involved is necessary, with the public sector in particular. Even if there are some exceptions, where options such as NGOs and social media are favored, it seems that the character of the public sector follows and is very strong. This proves the catalytic role of the public sector in the management of cultural heritage, which has an inseparable relationship with concepts such as identity and society.

8th question

The financial benefit is what signals and which decisions will be made in at least a general context. Even if this is not the number one factor, it is definitely the number two. Of course, this does not negate the fact that in many cases participatory processes were observed even at the level of ordinary citizens, which is very encouraging. Considering all the above, none of the interviewees can claim that something similar happens in agricultural remote areas, at all levels.

9th question

The answer to this question is to make full use of the concept of culture and not just monuments. But it is very important how this is done and why we do it. These are the two questions that must first be answered if what is called for is a model of subsistence tourism. Exploring their own heritage can create a sense of pride for local communities and strengthen their identities. Thus, when it comes to the development of cultural heritage for sustainable tourism, it can contribute to the local economy and have the potential to create employment opportunities.

10th question

Although the answers differ from region to region, their summary records international events, conference tourism, alternative forms of tourism, cultural festivals, local gastronomy, traditional art, thermal tourism, religious tourism.

11th question

In general, there is no shortage of specialists in almost all cases as they are hired in a large percentage of jobs in their fields of expertise. In addition, although the role of experts is considered important, the obstacle to be overcome is the almost rigid legislation and its regulations, which make the work of those involved in practice very difficult.

12th question

Common to all three levels is finding funding to implement as many projects as possible, even with the establishment of new centers that will be exclusively associated with this type of work. There is a differentiation at the regional and local level where the universal information of the local society on the importance of cultural heritage is preferred.

13th question

The proposals have to do with workshops, tours, accessibility standards, creation of parks, writing in audio and braille alphabet.

GROUPING OF QUESTIONS

1-2 questions

The need to highlight the cultural heritage and its economic exploitation is obvious. Despite whatever drawbacks there may be, the previous dipole is very strong and this particular policy is very difficult to change, as that is what is being sought in the first place.

3-4-7-11 questions

Among all the possible actors involved, the state stands out when it comes to matters of cultural heritage management and promotion. This demonstrates the importance of culture and identity in this particular case, with state management taking precedence over all.

8-9-10

The potential economic benefit is the desire of most and by extension, the economic growth and development of the respective areas. An important advantage is that this can be achieved by utilizing a wide variety of cultural activities that either nature offers or the residents themselves create there.

5-6-10-12-13

Technology and digitization must be priorities. Firstly, because evolution cannot be stopped and adaptation is imperative and secondly because young people are more compatible with it. Technology and digitization in cities can be helpful. But in rural

areas, they can completely change the image and future of a place for the better, taking advantage of other advantages such as local products, natural routes. It is therefore easy to understand that technology can hold a young population in these areas (an answer that does not differ in any case).

CONCLUSIONS

Based on the aforementioned demographics the following results were drawn

In today's day and age heritage seems to be neglected, while the growing phenomenon of mass tourism plays a massive role in the disregard of culture, monuments and folklore. There are some factors contributing to this situation.

The current socioeconomic conditions that prevent the public from appreciating and protecting their cultural heritage. In a world where more and more people seem to worry about their future, with unemployment rates at an all time high, culture is put aside as the tourism sector is often not used to its full potential. When tourism thrives, an increasing number of jobs is offered, local people are employed and actively engaging in activities that help make their culture known, monuments are protected, and heritage is respectfully used. This helps local communities thrive while also ensuring that culture is not put aside for the sake of profit and varying economic factors. By attracting locals – especially in lesser-known areas – in positions related to the field of tourism areas whose development has become stagnant are given a chance to blossom, while also avoiding the effects of mass tourism in well-known destinations.

Sufficient funding is also vital to the protection of cultural heritage. Communities, municipalities and local authorities play an important role in the shielding of heritage. Interviewees agree that the ignorance of the people in a position of power greatly contributes to the growing phenomenon of disinterest in one's history and roots, while also putting monuments that have been protected for so long at risk from external factors. Climate change and mass tourism are parameters that can largely affect places and objects of great historical significance, as professionals are needed to manage, maintain, and protect statues, places of worship and archeological sites from the poor judgement that puts them at risk. Situations such as the inutility of lesser-known monuments that leads to their demolition or collapse and the damage and vandalism of popular sites are two sides of the same coin, as both would have been avoided had authorities funded the employment of experienced workers. The financing of the preservation of culture is an important and functional scheme that not only protects

one's history but also improves the living conditions through the creation of jobs, urban repurposing, and social responsibility.

Through the interviews, the problem of the citizens' lack of care has also risen. More and more people seem to be distancing themselves from their traditions, customs and history, instead of trying to learn about their past. This poses a great threat to the restoration of cultural heritage, as communities ignore important aspects of themselves, which define and make them special. The decline of our commitment as a society to culture leads to the downgrade of customs, local cuisine, traditions and unwritten laws that define us. To resist this situation, the education and the raising of the awareness of locals immediately affected by this disinterest is crucial. With the utilization of trainings, seminars and educational workshops, the value of cultural heritage can be enhanced and people who appreciate their roots can help protect, promote and embrace these exact values.

Digitization is an important tool that if used correctly can highlight, promote, and advertise lesser-known monuments. Technology's rate of development should not leave us silent or uninvolved as we have the chance to use it wisely as a mean to attract youth to culture with a more modern and alternative approach. The digitization of monuments offers the chance to be informed and educated about sights and places of cultural importance that wouldn't have been known or accessible otherwise. Meanwhile, in popular tourist attractions the provision of historical and architectural information through electronic devices can contribute to the reduction of overcrowding and suffocating conditions, that often prevent visitors from travelling, thus offering a more enjoyable and authentic experience. Unidentified places of importance located far away from conventional tourist destinations or civil centers can be revealed and boosted and small communities are able to flourish. At the same time, young adults are given a chance to broaden their horizons and appreciate the value of a nation's history and culture, in their own, special way.

Last but not least, accessibility and inclusiveness shouldn't be disregarded. We have the obligation to make destinations, monuments, museums and archeological sites accessible to all. Comprehensiveness is a fundamental factor of the restoration of cultural heritage. Monuments ought to be easily accessible for all citizens, in order to avoid any feelings of discrimination and differences between citizens that may arise,

as these emotions and beliefs erode the sense of unity and equality a society's members should share. Furthermore, the employment of young and specialized people through scholarships and donations contributes to the maintenance of our cultural heritage, offers youthful people the opportunity to get a sense of belonging and greatly affects their interest in cultural history.