

# GUIDELINES OF MODERN MANAGEMENT OF HISTORIC RUINS

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Best practices handbook

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**GUIDELINES OF MODERN  
MANAGEMENT OF HISTORIC RUINS**

**BEST PRACTICES HANDBOOK**

*Guidelines for modern management of historic ruins.  
Best practices handbook*

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## Disclaimer

The authors are responsible for the choice and presentation of the facts contained in this publication and for the opinions expressed therein.



## 1. Introduction

### 1.1. Premise

Historical ruins and, more in general, the whole Cultural Heritage provide a tangible link with our past and are thus fundamental in order to testify the ancient roots and our ancestors' habits and culture within the contemporary society. In this perspective, a sustainable and correct approach to their management is one of the main tasks for Authorities, Bodies and Associations involved in the protection and management of Cultural Heritage. In addition, according to this view, it seems important to provide to the Cultural Heritage a role within the life of the local community where the monument is located.

Designing and realising a sustainable management of historical monuments and ruins needs to take into account several issues and to select the correct solution, in order to preserve the historical monument on one hand, and to determine if a reuse of the building is possible, and which one is the best, on the other hand.

Thus, the experiences of the members of the *Ruins* (Interreg CE 902) project could represent a valuable initial reference in order to define the best practice and elaborate a guideline to sustainably manage and reuse historical ruins. The present handbook takes into account several issues

concerning the architectural and engineering design for the reuse of the buildings, as well as the social and economic planning for the activities and enterprises that could find place within the ruins. In this perspective, the different areas of operation of the partners of the RUINS project (Universities, Municipalities, “Policy makers”, restorers and technical operators), as well as the various provenance of the partners (Croatia, Czech Republic, Italy, Poland, Slovakia, Slovenia), could represent a side value for the handbook.

The structure of the handbook reflects the order of steps that are supposed to be followed during the evaluation process of a new management model of an historical monument, particularly with regard to medieval ruins. The first part deals with the initial audit phase, a fundamental step in order to fully evaluate the possibility of giving the historical monument a management model and/or an adaptive reuse. This initial audit takes into account the preliminary knowledge of the conservative, compositional and historical background of the monument, as well as the expectations of local populations and of the community where the piece of Heritage is located, as well as the features of its context in terms of infrastructure or of socio-economic issues. In the third chapter, the handbook focuses on the different management models that can characterise historical buildings. The kind of ownership greatly affects the way a medieval ruin could be managed, depending if the cultural good is a public good or a private one; a third management model is a cooperation between public owners and private enterprises, in order to reach a sustainable enhancement of the goods together with a profitable development of an economic activity. Once the management model has been chosen, the following step is to identify the possible economic or productive activity that could be installed within the monument. Thus, the fourth chapter of the handbook deals with this issue, in particular with the preliminary evaluation of production typologies that can sustainably couple with the conservative needs of the monument, as well as with an analysis of entrepreneurial activity which can be inserted after a regional scale enquiry of the market needs, and - finally - a specific and accurate definition of the design and cost investment, also through the definition of a business plan. Once the owner and/or the manager has chosen the destination of the possible adaptive reuse of the building, the further step is to project and realise an integrated operation of restoration of the building and an energy and static adaption. On this issue focuses the fifth chapter that also takes into account the after-work maintenance plan. The following chapter deals with the operational and promotional operations that could be promoted both by the owner and by the manager. Finally, a collection of one best practice and one worst practice per each partner concludes the volume.

## 1.2. State of the art on the management of medieval ruins

Management of heritage sites, whatever kind of monument they are and even if the pieces of heritage are part of the intangible heritage, is one of the crucial steps for their preservation for the future generations (KRISTIANSEN 1989, pp. 28-29; VACHAROPOULOU 2005, pp. 72-75). The conservation of cultural heritage ensures a deeper knowledge and understanding of the habits of our ancestors and the kind of culture- we are within, and where the future generations will be.

There is not a unique standardised heritage management model, since it is wise to adapt it to each monument or site, and to the context where it is located, in terms of socio-economic, political and topographical factors (Hall - Mc Arthur 1998, p. 220). This process has to take into account the physical and material entity that constitutes the different pieces of heritage, as well as the social values that are attributed to them by the communities that live close to them (Avrami et alii 2000, p. 7; Vacharopolou 2005). In fact, a complex built up in the past is considered as part of a common heritage because an important value is commonly given to it by people, especially by those who live close to it, that can consider it as representative of their culture and their land (Pearson - Sullivan 1999, p. 33). It seems important to recall the Italian Constitution and the Italian main law concerning the Cultural Heritage, that define it as every piece of evidence which is given value as a testimony of civilisation.



As it has been noticed by Kalliopi Vacharopoulou, “*the decision-making process in conservation is defined by cultural contexts, societal trends and political and economic forces. The attribution of values to monuments can be seen to aid this process, as it promotes a ranking of significant features with some values given precedence over others, and transforms objects and places into ‘heritage’.*”

*The ultimate aim of conservation is to maintain the values embodied by heritage - and attributed to it by those whom it is intended to benefit - and physical intervention is the means to achieve this”* (VACHAROPOULOU 2005, p. 73; AVRAMI *et alii* 2000, p. 7).

The definition of these values deals with aesthetic, religious, political, economic, historic, cultural and contextual issues, even if other topics of reflections could be raised for each monument, depending on the environment where it is located. Moreover, the distinctions among different fields of values are not always sharply definable, but often follow a fuzzy logic (Pye 2001, p. 60; Mason - Avrami 2002, p. 16). According to Clark, the determination of value of a piece of heritage, could be made following several kinds of logic, “personal, local, regional, national or international; academic, economic or social” (Clark 2001, p. 12; Vacharopoulou 2005, pp. 73-74).

The definition and understanding of these values is crucial to identify the proper interventions to be made on the single monument both in terms of what is worth to be preserved and in terms of the nature and the extent of the interventions on the piece of heritage (FEILDEN 1994, p. 6).

One of the most recurrent causes of conflict that could arise after this process of identification of values in conformity to the opinions of the several stakeholders, that could often be in a sense opposite from each other, is about the prioritisation of the interventions. This point of conflict concerns the restoration, whether it should be conservative or rich in integrations, but also the reuse and the possibility of creating an economic enterprise.

Decisions on whether to conserve monuments can be limited by prevailing circumstances, such as land ownership, financial needs, development pressures, environmental features and claims by various groups to use heritage for symbolic purposes (MASON - AVRAMI 2002, p. 14). Economic factors influence the decision-making process, shape government heritage policies and enable conservation work through financing (MASON 1999, pp. 2 - 4). Equally, jobs, income, wealth and taxes can be generated through heritage (BLUESTONE *et alii* 1999, p. 20). Additionally, recent theories of heritage interpretation and preservation have emphasised the placing of monuments and objects in their historical and cultural contexts (CARTER - GRIMWADE 1996, p. 53). Consequently, as Philippot maintains, conservation cannot be undertaken unless the relationship between context, preservation and modern use is considered from both theoretical and practical standpoints.

Balancing conservation demands and public rights is difficult, but it can secure the future of the past (MELUCCO VACCARO 1996, pp. 205-206).

Concerning the reuse of historical monuments, including medieval ruins, the main issues relate to the concepts of compatibility and sustainability that are crucial for the restoration and for the reuse of buildings. These aspects have been dealt with in the “Report on current state-of-art of use and re-use of medieval ruins”, elaborated by Silvia Soldano, Patrizia Borlizzi and Marco Valle within the Ruins Interreg Project (SOLDANO - BORLIZZI - VALLE 2018), which is recalled below.

The re-use of a building through a compatible use allows the functional recovery of the monument. About this concept, the Italian architect Piero Gazzola said in 1968: “Experience has taught us that protection is only effective if it is active: only if it saves the monument from the state of abandonment, if it recovers the work to its original function, or if it gives it new aims, but in harmony with the characteristics that give meaning to the monument”.

The scientific community supports the idea that the new function of the architectural asset must start from the building itself, its history and typology starting from the context in which it is located. It is always necessary to start from the characteristics of the building and not simply define its new functions without first checking the cultural parameters of “compatibility”.

The individuation of the new function requires a specific knowledge of the building in all its aspects, but also considerations regarding socio-economic values of the context that identifies its historical meaning and artistic value.

The choice of a new function for the buildings and the development of an appropriate reuse project is a fundamental step in the process of safeguarding for an existing architectural asset. In fact, only if that asset, characterized by the intervention of man, continues to be lived every day, will it be possible to pass on its history to future generations. Making a space usable and attractive guarantees its maintenance, keeps it alive and makes it a living space and place of “civic identity”. This process is not an end in itself, but it is what determines the community’s interest in the building, which is necessary so that the architectural work becomes an identity for the constitution of a “genius loci”. In this way it is the community itself that wants to keep the architectural heritage alive. The new function of the building involves knowledge of the building itself and its territory and community, in order to identify the most appropriate ways of its renewal. The mentioned international charters also raise awareness that sites and monuments must be considered as linked to their territorial and landscape context, which is an integral part of their value.

According to one of the principles followed in monument conservation, any changes should be reversible. The work carried out in order to adapt historic ruins to new functions entails such modifications to the original structure that they are no longer reversible, i.e. it is not extension work which could be reversed in the future to restore the structure to its original state. But the principle of modifications alone cannot compensate for the lost qualities of an authentic structure, in particular because this often becomes a justification for projects with a low artistic value, or without any value at all. There is no rule to intervene on an architectural asset, it is a choice that the architect makes case by case.

Sustainable development has been defined as the “development that meets the needs of the present without compromising the ability of future generations to meet their own needs” (BRUNDTLAND 1987). The mentioned definition presented a two-pillar model including environment and development concerns. A later model has been proposed and it is based on the so-called “triple bottom line”; it considers integrating development issues into environmental, social and economic factors. Later on, more inclusive approaches have been taken into account, which add new dimensions to the model, such as the political-institutional aspects, the cultural factors and the technological elements. Recently, the concept of sustainability has been again broadened in order to consider other relevant issues. In particular, a recent paradigm is emerging for addressing problems in the domain of urban regeneration and cultural heritage re-use.

Nowadays, cultural heritage has an instrumental function as a touristic destination, culture industry, or commercial enterprise; it is a way to create knowledge and awareness. The intrinsic value of cultural heritage is not linked to the use or function that it serves but to its identity, embodiment of accumulated knowledge that bonds community to space, determining the spirit of place and source of pride that is interest for future generations as a non-renewable cultural resource. According to ICOMOS “Declaration of Paris on Heritage as a Driver of Development” (the “Paris Declaration”), heritage is a fragile, crucial and non-renewable resource that must be conserved for the benefit of current and future generations.

Heritage with its value for identity, and as repository of historical, cultural and social memory, preserved through its authenticity, integrity and ‘sense of place’ forms a crucial aspect of the development process.

Heritage has to play a key role in the context of sustainable development related to social cohesion, wellbeing, creativity, economic appeal, and promoting understanding between communities. Cultural heritage of cities builds a sense of belonging and of identity of local communities, and it promotes social cohesion, inclusion and equity. The conservation of cultural heritage and traditional settlement patterns is a key element for inclusive economic and social development and poverty alleviation, for improving the liveability and sustainability of urban areas, as well as for the new development of surrounding areas. As human beings, we can and must conserve our common heritage and pass it on to the future generations not as museum relics but as living changing models of adaptability. We must recognize and celebrate places whose identity is the unique result of its characteristics, the geography, the climate, their materials and their habits.

Through participation of local communities, the re-use of cultural heritage becomes an important resource of protection and maintenance. Active participation allows citizen and users to recognize historical and cultural memory as values; a resource that will activate economic sustainability through the attribution of new intended use of the building.

In particular, this new function must be able not only to protect the building's identity, but also to ensure a significant growth in economic and social values. The community's expectations play a strategic role in reuse strategies, in order to improve quality of life, increasing activities, infrastructure and services, with positive effects on socio-economic development.

The "no use" problem becomes "the Re-use", where the distinctions do not take place on a historically based evaluation but on the real chance to re-introduce buildings into the economic processes nowadays using evaluation based on social utility. The aim is to identify the best re-use in order to generate a profit or at least to be close to the planned balance at the management stage. The priority of "creating an income " from the historical-architectonical building collides with the ethical need to respect its real nature; so it has become necessary that renewal, according to the protection aims, guarantees conservation and respect of the heritage that the building symbolizes.

New functions can be an important economical sustainable instrument for the conservation and will stimulate the re-appropriation of the good by citizen's community: the "ruins" if recognized by the Community as useful and part of the economic, social and cultural development process, may attract financial amounts towards for the conservation and maintenance of the building. Conversely, the conservation of an abandoned asset will be perceived as a non-repayable investment.

The intervention of private actors to invest on the asset and on the service is stimulated by Community's attention to that particular place. If the growth of the community is influenced by the new functions of the building, this will receive even more investment because it generates income by itself.

### 1.3. New methodological approaches

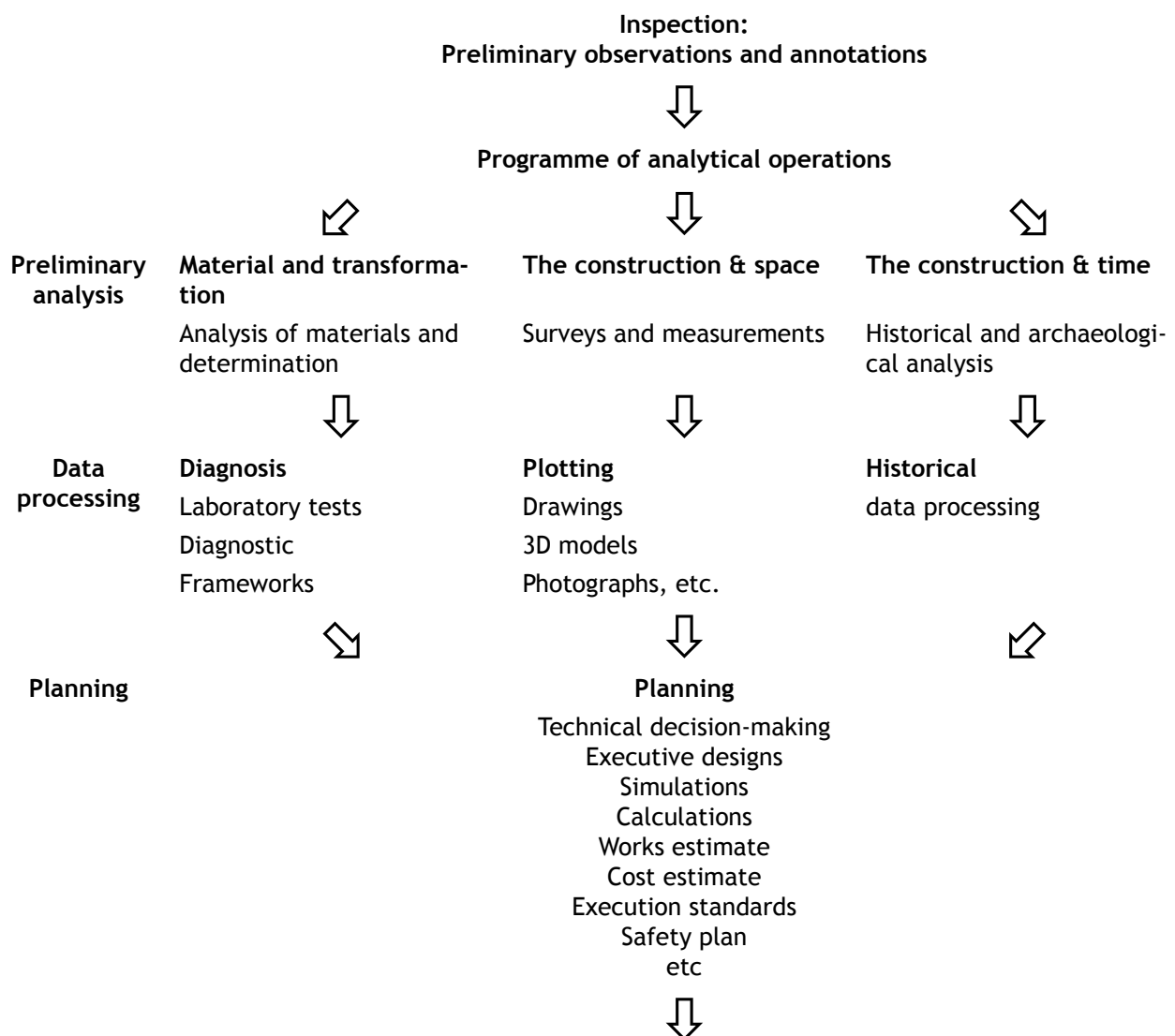
#### Methodological scheme

In order to consider the subjects dealt with here, the following model structured on the basis of the publication by restorer Sergio Calò *Restoration of stone, wall painting and mosaics materials, introduction to technical and methodological synthesis* (Kiev, 2016, pp. 5 - 61). It is a model that derives from the synthesis of tradition and integrated innovation for the restoration, conservation and maintenance of monumental works and artistic surfaces. Therefore, the restoration project tends to have three main objectives:

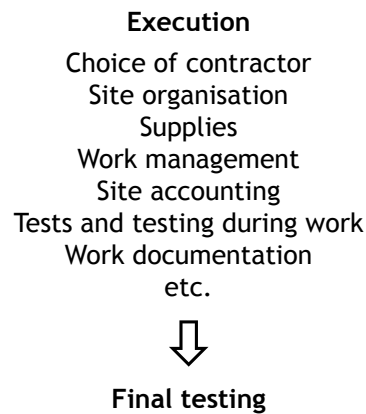
1. To prolong the life of the work in its material consistency, with scientific means and methods, so that it is as solid, protected and healthy as possible.
2. To assure the permanence of the signs with which we can read and interpret the piece in its general and detailed configuration, without historical or aesthetic preferences. This task primarily makes use of critical and historical means and methods.
3. In particular, in the architectural field, assuring its usability in all cases in which it is necessary and/or possible. For this purpose, the means and methods of architectural planning are primarily used.
4. According to consolidated practice, the accomplishment of these aims involves the following operative phases:
  - a. Preliminary analytical approach includes all the surveys, measurements and tests useful for determining the shape size and history of a work, the materials of which it is made, the constructive system that governs it, phenomena of impairment and decay which it is prone to and their relative causes. The final part of these analyses is represented by the interpretation of data and the construction of a diagnostic framework that describes the state of conservation and connected issues

- b. The choice of remedies to be adopted. The choice calls for careful evaluation of all the issues in question (not merely technical ones) as regards the purposes of restoration and a clear definition of the criteria that must guide it.
- c. The drafting of the project documents includes general and detailed drawings, operative schemes, calculations, estimates on the quantity and costs of the planned work, the technical provisions to be observed on site and the type of contract that must govern relationships with the contractor performing the work. The project must also define the characteristics of the contractor and the type of operator hired to perform the work. The documents must be adequately detailed to ensure a complete forecast of the work to be done, thus minimising unexpected events (which are frequent in the restoration field).
- d. The performance of work and their technical management, which not only constitutes the project's completion phase, but also an opportunity to monitor work and register any defects or incompleteness. One of the problems of restoration in fact lies in the difficulty of forecasting the concrete effects of the decisions taken in the planning phase in a complete and detailed way
- e. Final documentation, constituted by an accurate recording of the restored work, in order to memorise the variations made, the results of the trials and tests, observations and critical comments suggested by the progression of works and their results.

**Operative procedure scheme**



The work site



## 2. Initial audit

### 2.1. Cognitive analysis of the building

Cognitive analysis of the monument is essential in the protection and management of heritage. It is necessary to determine the subject and scope of conservation protection. It is also helpful in making decisions related to the renovation and conservation works, interventions and investments, as well as in all activities related to the contemporary use of heritage. Cognitive analysis and value assessment may help various parties involved in the protection and care of monuments - especially conservation offices, owners of historic buildings, local governments - in the proper performance of tasks, in making optimal decisions related to protection as well as in avoiding conflict situations. The analysis can also help in identifying and counteracting threats. At the same time, cognitive analysis is necessary to determine the potential of heritage and its use in sustainable development.

Correct cognitive analysis is not possible without the participation of specialists and conducting many specialist studies and expert opinions.

#### 2.1.1. Conservative status and constraints

The elementary method of assessment of the current state of a historical (in our case, medieval) object is a basic (visual) survey of the building's condition. This survey can be divided into several phases, which basically consist in collection of information through some progressive steps:

- A. Preparatory phase
- B. Initial phase of the survey
- C. Information from the owner or user
- D. Building description
- E. Exterior surfaces (facades) survey
- F. Internal survey
- G. Roofing survey
- H. Works of art related to construction

#### **A. Preparatory phase**

The introductory phase includes, in particular, familiarization with the purpose and objectives of the survey, the intentions of using the surveyed object, with the scope of the survey - list of the secondary objects that are the subject of the survey and access to them, or restrictions on access to some parts. It is assumed that object identifying data (GPS coordinates, owner's name and

address, monumental or other protection etc.) are known and that the potential users have been acquainted with conducting a survey and ensure safe access into the building.

Before the actual survey, it is necessary to collect all accessible documentation of the object, including all documents about its use, technical changes, extraordinary events or loads etc. (at least in recent decades). It is also important to find out territory limits and possible risks in the given area, e.g. specific geological conditions (clays, slumping soils (e.g. loess), previous ground works, mining activities, embankments, underground cavities, etc.), location of the object in flood risk areas, matters affecting the level of the underground water (deep incisions for traffic structures, excavations, big trees in the vicinity).

On the actual day of the survey, names and addresses of responsible persons are recorded, as well as date and time of survey, weather or other influential circumstances and their effects to the survey.

### **B. Initial phase of the survey**

After informing co-workers and users of the object about the objectives of the survey, initial steps can progress:

- External and internal inspection of an object to acquire basic overview of the object and the location.
- Viewing the object from a certain distance to check regularity and straightness of walls, roofs, verticality of chimneys, windows and doors.
- Inspecting nearby objects to check if they indicate some similar problems (possible common cause).
- Identifying the restrictions and obstacles - (no) accessibility of the premises, surrounding greenery, fixed facilities or constructions making the survey impossible.
- Determining where the wall lining can cover construction defects.
- Determining the building orientation and what may result from it for special problems.
- Classifying the subsoil type if it is visible somewhere. - Determine whether special security measures are required (scaffolding, lift platform truck, safety harnesses, etc.).
- Determine whether or not there could be some hidden spaces.
- Creating of opinion about the distribution of forces in the construction.
- Detection of visual signs of overloading of structures - excessive deflection, material crushing, cracks
- Detection of signs of improper original design or inappropriate later modifications and changes.
- Clarification of how to ensure the stability of the building.
- Detection and evaluation of object accessibility for maintenance and monitoring.

### **C. Information from owner or user**

- Who owns or maintains the building and what type of knowledge of its behaviour is known?
- How long is the building owned or used by him?
- Information about the history of the building or its surroundings.
- What changes were made on the building such as alterations, additions, attic remodelling, removal of walls, new openings, removed parts, etc.
- Details of major repairs or remediation work including exact location and time, or documentation.
- Date of last render repair or room painting.
- Roofing replacement date.
- Data about construction works in the surroundings - on buildings or on public land.
- Data on details of previous use and, if known, possible environmental harms.
- Data on the recent removal of trees or larger shrubs from the close vicinity.
- Information on the existence and use of a manual for maintenance.
- Reporting problems with heat losses or with condensation of water.
- Data on possible problems with excessive humidity.

- Data on problems with overheating of some rooms or facades.
- History of possible flooding or sanitary overflows affecting the object.
- Data on the drainage of the object.

#### **D. Building description**

The basic survey record contains, above all, a brief description of the object with the following outline.

- Building type
- Number of floors, basement, attic etc.
- Approximate age (if known).
- Type of use, historical change, intended future use.
- A brief description of used building materials, type and form of the roof, type of masonry.
- A brief description of the bearing construction system.
- Description analysis of construction stability.

In addition, it is also advisable to find out typical defects of similar objects of the same kind and period of construction - according to literature or experience of the person conducting the survey).

#### **E. Exterior surfaces (facades)**

Visual survey of surfaces provides a general picture of the stability of the object. The survey consists of the following steps:

- Visual inspection of all external walls and recording of found cracks (size, location, character etc.)
- Record of possible causes of damage in the near vicinity - trees, drains, heavy traffic, etc.

Cracks can indicate:

- Sinking / lifting
- Temperature changes
- Material shrinkage
- Overloading
- Corrosion of wrought iron and steel elements
- Corrosion of anchor bolts
- Bending or inclining of walls
- Interruption of the anchoring cables
- Deflection of the lintels
- Corrosion of transversal reinforcement, rotting of wooden lintels;
- Missing lintels
- Deformations of in the arches
- Degradation of the masonry

If the cracks are severe (deep reaching, penetrating in the walls through, have appeared suddenly or change in the time) and their causes are not obvious, monitoring of their behaviour is needed.

#### **F. Internal survey (partially ruined objects)**

For the exploration of interiors, it is advisable to prepare measured plans of individual floors or walls so inspecting persons can draw defects, especially cracks and their distribution. It is necessary to examine, in particular, everything that has been seen from outside and could possibly be seen inside, e.g. cracks in masonry, walls inclination or deflection. One needs to record mainly the following phenomena:

- Non-homogeneous masonry, doubled walls
- Detection of the effects of horizontal forces - mainly from vaults and roofs
- Documentation of cracks in vaults, in conjunction with vaults and walls.
- Checking of uneven surfaces and sudden changes in the thickness of walls

- Inspection of all incomplete constructions (walls, vaults, ceilings), assessment of their deformations and stability
- Recording moisture stains, efflorescence salts, molds, mushrooms
- Checking the cellar including stairways and corridors
- Checking the stability of the foundation walls

The final step is to make a proposal of other supplementary surveys or recommend some immediate intervention.

### **G. Roofing**

Roofing is being inspected from the outside as well from the interior. For external inspection from the ground, a telescope or telephoto camera should be used. The following phenomena are examined:

- Accessibility and security inspection
- Type of covering
- Repair or replacement history
- Condition and completeness of folded roofing
- State of the chimneys
- Check for adequate ventilation of the under roof spaces
- Determination of degradation due to sunlight

The inspection of the internal space of the roofing is based on the findings from an outside inspection and also depends on accessibility of under-roof spaces. Typically, the inspection includes:

- Detection of roofing leakage
- Detection of overload of attic
- Verification of the verticality of the roof trusses and their spatial stiffness
- Stability and possible biodegradation of timber trusses and their joints
- Condition of steel or reinforced concrete elements (if any)
- Checking the overhanging purlin supports
- Detection of older repairs and assessment of their effectiveness
- Protection of spaces against the penetration of birds and others pests
- Checking the state of the drains for rainwater removal
- Checking vegetation in close proximity to the object or directly on the object

The final step is to make a proposal of supplementary special survey or recommendation of performing some immediate intervention.

### **H. Works of art related to the construction**

A special category is the artwork associated with the building - wall paintings, sculptures, stucco decoration etc. These elements require the implementation of restoration surveys. It can be only recommended to include “building” status of these parts in the general description.

In protecting and managing historical ruins, it is important to know the effective law.

Historical ruins as objects and complexes of objects with high historical values are legally protected, in the majority. Commencing any activities at the monument, the first step should be to check its status, existing forms of protection in relation to the monument itself, as well as the closer and further surroundings and the resulting consideration and restrictions.

Looking, for instance, at the Polish example, the legal basis of monument protection is provided by the following legal acts and documents:

- Constitution of the Republic of Poland of April 2, 2007 (Articles 5, 6, and 73, and its preamble);
- Act of 23 July 2003 on the protection and care of monuments, together with regulations issued to this act;
- Ratified international conventions for the protection of cultural heritage (UNESCO Conventions, Council of Europe Conventions);
- Regulations from other legal acts, related to the protection of monuments (including the Act of 27 March 2003 on spatial planning and development, the Act of 7 July 1994 Construction



Law, Act of 27 April 2001 Environmental protection law, Act of 21 August 1997 on real estate management, Act of 24 April 2015 on the amendment of certain acts in connection with the enhancement of landscape protection tools).

The most important legal act in the field of monument protection is the Act of 23 July 2003 on the protection and care of monuments. The Act, inter alia, defines the concept of a monument, regulates the principles of protection and care of monuments; it defines: forms of protection, competence of monuments protection authorities (including government and local government administration), responsibilities of the owner or monument holder, forms of financing of monuments care, rules for conducting research on monuments, their registration etc.

The Act also regulates the dependencies of the monument protection and spatial planning system.

In Poland, the state administration plays a special role in the system of monument protection. In each voivodship there is an office of a voivodship conservator. The Voivodship Inspector of Monuments has protection tools, which include, among others: the possibility of establishing the basic legal protection, which is the register of monuments and the mechanism of conservation permits associated with this form of protection. Obtaining the status of an object listed in the register of monuments means that a series of activities at the monument requires the permission of the voivodship conservator. These activities include:

- conducting conservation works, restoration works or construction works, performing construction works in the surroundings of the monument;
- conducting conservation, architectural and archaeological research;
- making a division of an immovable monument listed in the register;
- change of use of the monument and taking other actions that could lead to violation of the substance or change in the appearance of the monument entered in the register.

A separate issue concerning the protection of castle ruin resources - a crucial one in view of their specific locality and values which express the characteristic elements and features of the landscape and culture - is the protection of their environment, exposition and, in a broader sense, the cultural landscape. The area protection may be accomplished through various forms of legal protection. Firstly, the area around the castle ruins may be registered as a monument, as an area presenting historical values or as the monument premises. Secondly, the range and method of protection of the premises, the monument exposition and/or the cultural landscape may be formulated in the local area development plan and also concerned with the development of culture parks - i.e. through the forms of protection falling within the competence of the town and local governments (municipality).

### 2.1.2. Compositional materials

Historical ruins are often multi-phase objects, composed of parts and structural and compositional elements arising in the centuries-old process of development (and destruction). Identification of building phases and subsequent stratification, changes in architectural forms, defense systems, functional changes, etc. are of great importance for scientific and research, protection and practical reasons (regarding modern use and development).

Cognitive analysis should also take into account the location of the building in the area, characteristics of the compositional layout, spatial and functional relations both between the various parts of the historical foundation, as well as the closer and further surroundings - the layout of roads, local forms, nearby objects (historical and contemporary) the surrounding landscape. Historical ruin is an important element of the cultural landscape and its analysis is of great importance for the full assessment and preservation of values.

In addition, in the case of historical ruins, it is important to determine the materials used, the existing construction solutions and construction techniques. The specific character of these monuments (first of all, the exposure of the walls to the operation of atmospheric factors), the climatic conditions typical for Poland and a relatively non-durable material of a great number of the ruins (sandstone, limestone, bricks) are the reasons of the rapidly progressing negative chang-

es of their technical condition. With respect to the unexploited and unsecured ruins the process is really fast.

The detailed recognition and characteristics of the elements and historical materials of the ruins is important primarily for the following reasons:

- recognition can help in more precise dating of the object and its elements,
- determining the elements of historical and secondary layers is essential in the realization of conservation works in order to preserve the original substance,
- determining the type of materials used for construction allows you to adopt optimal technical solutions, regarding the type of modern security, construction, additions, to minimize risks,
- recognizing the compositional elements of the property and the functional and spatial relationship allows to define the scope of permissible contemporary interference, which will not adversely affect the authenticity and integrity of the property.

The condition of buildings and structures is usually assessed in relation to the construction type, prevailing material used, age and usage history, as these characteristics are often associated with typical defects and disturbances. The presented classifications are not exhaustive and are focused on historical objects. There can be found different combinations of historical building styles and used materials (in a different condition). However, there are issues that occur on all types of buildings. In particular, the typical ones are:

- Instability of foundation structures or the subsoil (sedimentation, decrease of base soil, effect of vegetation, ground water level, etc.)
- total instability of the object or local instability of structural elements (critical elements which may cause progressive failure)
- Inappropriate construction interventions, alterations (structural adjustments, holes for installation, rebuilding, etc.)
- misuse or undue use, overloading of the construction,
- intentional damage, vandalism
- dilapidation or poor quality of construction materials,
- poor craftsmanship, poor details, poor construction,
- neglected, poor or lacking maintenance,
- leakage or faulty roofing
- rising, penetrating and condensing water (missing or ineffective insulation against earth humidity, penetrating and condensing water vapour or air humidity, leakage and faulty water installations, insufficient or faulty rainfall or waste water installation, etc.),
- temperature and humidity volume changes and movements,
- degradation of material by biological, chemical and physical influences (wood rot, salination, rain, frost, etc.),
- defects in the safety of use (missing parts of structures, damaged railing and parapet walls, balustrades, etc.)
- surviving or outdated technical installations
- the presence of inaccessible spaces for maintenance, inspection or repair
- damaging environmental, natural and industrial impacts or threats (exhalation, vibrations, floods, etc.).

## **Masonry**

In the case of masonry, specific defects and disturbances frequently occur:

- weathering and loss of mechanical properties of the stone or bricks,
- weathering and loss of mechanical properties of mortar
- use of inappropriate mortar for repairs,
- the use of waterproof coatings for repairs and modifications of plasters or mortars
- separation of surface layers of cladding or plaster,
- masonry bonding defects
- hidden cavities and holes in the masonry

- hidden inferiority of masonry under plaster
- insufficient space stiffness
- disturbances due to extraordinary effects, in particular fires, floods and earthquakes or explosions
- corrosion of connecting elements of stone works

### Timber structures

Timber and wooden structures are very durable under suitable conditions, however, in the wrong environment they can be damaged very swiftly. The typical problems are:

- structural elements fully embedded in masonry
- elements re-exposed to humidity
- degradation by biotic attack
- elements in tension and their anchoring
- bent elements with and excessive sag,
- unprofessional repairs or missing elements
- defects in wood (knots, cracks, etc.)
- insufficient drainage of water
- deformation of old elements and their effects on bearing capacity
- quality and strength of joints, corrosion of metal fasteners elements
- the effectiveness of protective coatings and impregnations
- chemical degradation of the wood (e.g. impact of fire-resistant coatings)
- range of fire damage and its impact on load capacity of elements
- timber elements in permanent contact with soil
- mechanical properties of the built-in timber elements.

### Metal

Defects are dependent on the type of material, but common problems are:

- corrosion of elements, especially those exposed to weather
- faults of joints,
- poor design of joints, missing connecting elements
- insufficient bracing or support,
- removal of stiffening elements during repairs or due to vandalism
- leakage through the roof, walls, leakage of tiles
- corrosion inside hollow elements
- electrochemical corrosion (bimetallic effect)
- loss of function of surface protection,
- non-functional or defective fire protection,
- protection of elements in contact with soil.

### 2.1.3. History

Recognizing the historical ruin is essential for the protection and management process. In order to determine the correct conservation behaviour, determine the scope of possible interference and choose the appropriate contemporary utility functions and forms of development of the facility and its surroundings, it is necessary to know the history of the monument - the subsequent stages of formation, historical transformations, evolution of architectural forms, formal and stylistic changes and historical functions of individual elements historic assumption.

Historical identification of the building is also necessary to assess the value of the monument.

Before starting the research, it is necessary to collect the existing knowledge about the object, determine and assess the state of the research, check the scope of previous renovation and restoration work, and recognition of the results of the documentation of this research.

Correct recognition of the monument should be based on the results of specialist research. Such research includes mainly:

historical research (archival research of source materials, iconographic research - collecting all historical views of the object, cartographic materials, etc.), archaeological research, architectural research, landscape research and analysis, other specialized research.

A full reconnaissance of a historic ruin based on specialized research is necessary in order to preserve its value and choose the manner of use and re-use with respect for authenticity and integrity. All investment activities near and in the vicinity of a historical ruin, related to its availability, modern use, development, adaptation to new functions should be preceded by interdisciplinary research - archival, archaeological, architectural, landscape and assessment of the technical condition. There should be no investment activities without a comprehensive exploration of the facility.

Knowledge of the history of the ruin is also important when advising the building for new functions - it enables building tourist, educational and promotional offer based on history, including intangible assets.

#### 2.1.4. Arrangement of environments and installations

In the case of a historical ruin, it is equally important to protect the historic substance and form as well as the surroundings of the monument and the landscape with ruins (including views of the monument and on the monument). Protection of the surroundings of the monument should be treated as a conservation and protection policy. All new investments and land development around the historic ruins should be preceded by landscape studies and analyses. The preservation of the landscape with ruins should be a superior value over the conditions associated with the adaptation of historical ruins and their surroundings to new functions.

The addition of new functional elements in the surroundings of the ruin should be carried out with respect to the historical form of the ruins, the compositional and functional layout and the cultural landscape (with ruins).

Regardless of contemporary forms of use and re-use of historical ruins, it is necessary to preserve and expose preserved historical relics in the surroundings of the object (archaeological, field forms, etc.)

The introduction of new elements of greenery composed within the historical ruins should result from studies and historical analyses. It is not suitable to add green compositions that will distort the original functional layout, as well as to use plant species that are not present in the area. It should be also avoided to compose greenery in places that will cause negative impact on the walls.

## 2.2. Expectations of the owner and of the population

### 2.2.1. Expectations

The dynamic and increasing participatory role of the civil society in a leading environment of sustainable development, shared prosperity, peaceful, just and inclusive societies is effective if there is a genuine implementation of innovative perspectives on human rights and democratic governance. We have to acknowledge that in the last decades the cultural heritage as a whole, in terms of all its multi-disciplinary features, has acquired unanimously social, political and economic features as a mankind's resource. This has been endorsed by the Council of Europe's Faro Framework on the Value of Cultural Heritage for Society that was announced in 2005 and entered into force in June 2011. The innovative vision of this Convention is the new approach of the "heritage community", reframing the existent relations between all involved public and private stakeholders in the management, preservation, enhancement and fruition of cultural heritage sites, pointing out the pro-active role of the inhabitants in a new dimension of heritage-led and people-centred actions. This is the new approach that empowers communities to take an active role in deci-

sion-making towards direct democracy and contributing to policy and strategy making with regard to their local resources.

It is relevant to draw the attention of the reader to the definition of cultural heritage provided by the Faro Framework Convention: “a cultural heritage is a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time”. The breadth of such a definition is immediately evident, justified by the aim pursued by the Convention, which is to highlight the contribution of cultural heritage to the construction of a democratic and peaceful society, its sustainable development and the promotion of cultural diversity. This instrumental character is underlined by the reference to heritage as a resource, whose protection should not be considered a final goal in its own right but be framed in a broader vision as a means to contribute to the sustainable development of society. This is the leitmotiv that should lead the current policy makers to take into account the instances and the expectation of the civil society and of the single citizens, who nowadays have an increasing awareness of the importance of the fruition of the cultural heritage, taken into account in its tangible and intangible dimension, as a key element of the wellness of the citizens itself.

The challenge of the new generations of our Millennium, in particular for those who are either managing and enhancing the cultural heritage sites (owners, public and private managers, administrators, Steering Committees...) is to make irreversible and further empowerment to the shift of the “center of gravity” of attention from the cultural heritage considered in itself to people, their relationship with the surrounding environment and their active participation in the process of recognition of cultural values, placing heritage as an essential resource at the center of a vision of sustainable development and promotion of cultural diversity for the construction of a peaceful and democratic society of the 21st century.

In fact there is an inescapable need to foster a process of “capacity building” and economic development through the strengthening of cultural heritage as a fundamental driving force of economic development at the local level, with a multilevel impact that embraces the fields of culture itself, society and territory, founded on the sustainability of its growth and on the enhancement of human cultural heritage, with emergence of this new and significant human dimension in the management and enhancement and exploitation of cultural sites. From here we talk about the governance of cultural sites in a cohesive and synergistic intertwining of the economic, social and cultural component with the new dimension of a participatory approach of the civil society and the main public / private actors directly or indirectly involved in the management, enhancement and use of cultural sites.

### 2.2.2. Types of goods and different possible usages

In the wider framework of governance and management of cultural heritage sites there is the need to carefully assess the strategic and economic dilemmas of heritage sites conservation projects. It has to be defined in a more holistic assessment scenario of relational database for areas, sites and objects, differentiated by typology, size, quality and ambition.

The assessment of needs and demand is the first task of the public or private body/institution being responsible for the cultural heritage site - to make sure that there is a specific need for investments and measures. It will be an assessment of the current as well as the targeted demand - and this will be stated in a quantitative and qualitative dimension. The assessment will include the situation of offers as well as demand, quality standards, performance requirements and framework conditions.

The main aspect in this context is to have a long-term perspective in the assessment - to make sure that you have a secured occupancy rate - to have an ongoing and adequate demand for the whole projected lifetime of usage of the cultural heritage facilities.

Resulting from this, it becomes important to not only assess the current socio-economic context but to assess future socio-economic developments. Moreover, it is not enough to concentrate the examination on a single project or on the local level, but you have to include as well structural changes in the wider area. Aspects such as the potential development of the area and the demographic changes become relevant as well.

After the phase of the assessment of the demand, a second pivotal task will be to point out the required investments to provide/modify the destination of use and or the multifunctional utilization of the cultural heritage assets, and this asks for an analysis of the object and the area - status quo and necessary innovations. It needs to be examined, how the cultural site's management is able to handle the future demand.

Main idea of the analysis is to point out the required investments in a functional and result-oriented way including a description of necessary tasks, specification of the function and its purpose. At this stage, the analysis should not include any elaborations of methods on 'how' to tackle the demands and to provide certain services - this should result from private offers. (The strategy behind this is to give as much flexibility as possible to elaborate implementation strategies - as this seems to produce more efficient solutions.)

Usually, the architectural structure and the embedding of the cultural heritage site in the urban context are important aspects for public authorities. Therefore, these aspects will also be part of the required measures - also described in a functional and output-oriented way to point out the minimum standards.

In combination with the proof of financial profitability, the proof of financial feasibility is a crucial assessment. Even if a project promises to be financially profitable, this does not necessarily mean that it is also financially feasible - that the public authority can financially realise the project.

For the financial feasibility, it is crucial in how far the financial planning is compatible with the available budget and business plan of the investment. The development and implementation ask for a multi-annual budget which could last over 20-30 years. The lifecycle costs of the management of cultural sites have to be determined and those costs and revenues have to be identified which influence the long-term business plan in the long run/during the implementation and running of the object.

Therefore,, we have to take into account:

- Relevance index of the key elements and features of cultural heritage sites within the modelled development scenario;
- The current demand for the investment;
- The expected yearly maintenance costs in comparison with the estimated potential revenues of the sustainable usage of the historical site;
- The impulse period (the period after which new investment is required).

An accurate assessment of the above-mentioned elements may lead to quality enhancement, clever and virtuous sustainability and broad preservation of cultural heritage. The calculated results can justify further actions and commitment of funds and the following verification and assessment of the results of these actions. This approach may be used as an argument generator in policy making process. It is the first input for business case scenarios, key tools in the planning of future functions in the existing real estate. It may also be an economic reference and administrative base for the future site management.

It is a moderate and cautious approach. You start modelling the situation as it is and by testing various development scenarios you will get a sense of the actual potential of your heritage site. The most relevant strategy for development will gradually become clearer.

This step-by-step approach may validate the viability of different sizes of the projects, from one object development through to the large area development projects.

There is always a danger that by developing the commercial utilization will take over the monumental quality of heritage sites and objects. We should know in advance what the possibilities are. We cannot or should not earn money on all, but we should do it wisely on some.

It is not only the estimation of possible investments and income that has to be taken into account, but also the definition of a limit of development. The development is seen as positive if able to fund the conservation of the site overall. Overdevelopment is not appropriate and is harmful to the monumental value. In several cases, the preservation of the status-quo with moderate and non-invasive interventions of preservation of the heritage site have been the wisest choice.

### 2.2.3. Expectations of the Population: Continuity, Generation Transmission, Sustainability of Heritage Values in Local Communities. An Example of Ruins Value Research in Bzovik.

The analysis of ruins perception in local cultures, which was conducted on data obtained through structured questionnaire in the year 2018, focused on perception of cultural events in general, values that local people attribute to cultural elements, and the relevance of preservation of local culture for future generations.

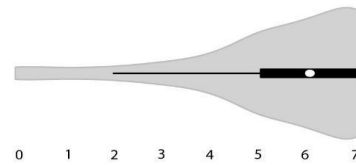
The research targeted a group of local population with residence in the village of Bzovik, located in Central Slovakia. The questionnaire included standard sociodemographic controls, such as gender (male, female), age (pre-productive age, productive age, post-productive age), and education (primary school, secondary school, higher education, Ph.D. degree). 384 respondents participated in the survey, while 214 were male and 170 were female. Most of them were in the age between 18-65 and with primary education (115) or secondary education (206). The questions in the questionnaire were prepared according to specific character of research of cultural heritage in local conditions. The questionnaire consisted of two groups of questions. The first part consisted of five items and focused on the perception of culture in local conditions. The second part was examining the local use and importance of the historic landmark. The self-administrated survey was distributed by mail and was fully anonymous as the identification data were unnecessary for the purpose of the research. The respondents were informed about the purpose of the survey.

The first question in the first group investigated the respondents' general attitude toward the local culture, by following statements: The culture of my locality has no importance for me. The questionnaire used a 0-7-point rating scale on which 0 represented full agreement (absolutely true) and 7 represented total disagreement (not true at all). The second question looked at whether the respondent refuses to participate in cultural events in his/her locality; 0-7-point rating scale offered an opportunity to answer from 0 (absolutely true) 7 (not true at all). The third question searched for importance of values and standards spreading in the locality. The importance or unimportance were measured by the 0-7 point rating scale. The fourth question asked if respondents wished that the cultural heritage of locality would be kept alive for the next generations and used the same rating scale on which 0 stood for 'do not care at all' and 7 meant 'wish this very much'. The last question was searching for an answer if it would not be important for the respondent and his/her family to maintain the local culture and pass it on to his/her children

For creating plots, we used open-source application BoxPlotR, which is a web-tool for generation of box plots that allows the user to customize the data.

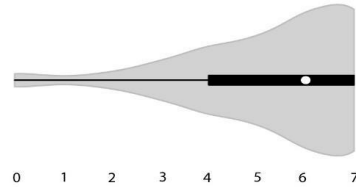
*The culture of my locality has no importance for me.*

(0 = absolutely true, 7 = not true at all)



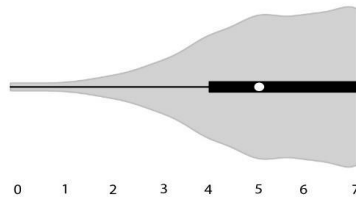
*I refuse to take part in cultural events in my locality.*

(0 = absolutely true, 7 = not true at all)



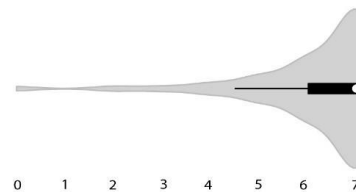
*How important to you are values and standards spreading in your locality?*

(0 = not important at all, 7 = very important)



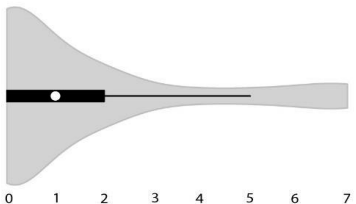
*Do you wish that the cultural heritage of your locality is kept alive in generation (present or future) of your children?*

(0 = I do not care at all, 7 = I wish this very much)



*It wouldn't be important for me and my family in the future to maintain the local culture and pass it on to my children.*

(0 = do not agree at all, 7 = agree completely)



## Results

In order to visualize the frequency distribution, we decided to use violin plots, which is a method of plotting numerical data in four main identifiable layers. While the first one, represented by the central white dot, illustrates the median average value, the outer shape with its thickness signifies all acquired results. The next layer, represented by the horizontal line, signifies the value that appeared in 95 per cent of the time. The last layer in this case, indicated inside the plot as the thicker line, represented the values that occurred at 50 per cent of the time. For better orientation in the selected results, we used the density function on the 0-7 scale on the x-axis.

The first plot shows the importance of locality to respondents, while the respondents were asked to rate the following question: The culture of my locality has no importance for me (0-absolutely true, 7 not true at all). As it is obvious from the outer shape of the plot, most of the respondents decided to give high ranking to the question as the quartiles indicate from 5 to 7 on the scale. The second plot visualizes the unwillingness of the respondents to participate in local events. Similar to the first question, most respondents displayed disagreement with the statement: the calculated quartile oscillates between 4 and 7 with the median of 6. In the third question, the survey investigated the respondents' rating of the importance of values and standards in the locality (0-not important at all, 7 very important). As it can be seen, most of the participants assigned high



importance to items mentioned in the question, with a relatively small number of individuals who rated the question in the middle of the scale. The fourth question looked for the answer whether the respondents cared about the transmission of cultural heritage to future or present generations. From the obtained results, it is very clear that most of the respondents wished for this to happen very much, which is also obvious from the next question, prepared in negative formulation to counteract the response tendencies. The reversed outer shape of the plot shows that most participants did not agree with the statement that it would not be important for them and their family in the future to maintain the local culture and pass it to their children.



Fig. 1. Transmission of ruins value in Bzovik (Slovakia) - <https://www.svetokolonas.sk/opevneny-klaster-bzovik/>

#### 2.2.4. Investment capability and competitive advantage

##### Competitive advantage of ruins

The main purpose of managers of ruins should be the ability to transform its intangible endowment into a unique selling point or competitive advantage, and thus to create a tourist offer that has a distinctive symbolic value. It can become crucial for the competitiveness of ruins and the place where the ruin is located, as does its capacity to use these products to attract sustainable segments of cultural tourism. For this purpose, a specific amount of investment is necessary. Investment capability of the ruin should be based on the competitive advantage and strategy of its further exploitation.

The term competitive advantage can be understood as the benefits of increased competitive ability. Competitive advantage according to Porter (PORTER 1985, p.15) is an “advantage of higher ability of competition, it is the core of capacity of economic and business activities in the markets,

where the competition exist”. If we talk about ruins, competitive advantage is an important starting point for taking a position on the market, because it makes ruins more attractive. It is often the basis for setting the marketing objectives. The superiority over the competition became the basis of marketing strategies that are not aimed only at customer satisfaction. Marketing concept argues that if the ruins want to be successful, they must provide a greater value to customers than that the competitors offer. Based on Porter’s work (1985, 1992), the creation of competitive advantage can be considered a core of ruin utilization and development. Successful strategy of ruin utilization and development can be created by searching unique opportunities that would build a strong competitive advantage. Competitive advantage grows essentially from the value that the ruin is able to create for its customers, while this value exceeds the costs needed for its creation. Value is what brings customers to a place of ruins, because it offers greater benefits than the value offered by competing places. A marketing place is a continuous societal-management process aimed towards sustainable development by building sustainable competitive advantage, and creating coherence between demand and supply in the market, based on the use of specific marketing methods and tools. The link between strategic marketing planning and competitive advantage is so strong that the development of a marketing strategy is often defined as a search for competitive advantage. According to Vaňová, the role of strategic market planning is to ensure the satisfaction of commercial and non-commercial needs, requirements and expectations of existing and potential customers of a ruin through evaluation and optimal exploitation of ruin potential (2006). Although there are several differences in approaches to competitive identification, in essence, all authors dealing with the competitive advantage agree that it presents a higher value than competition. Several authors (e.g. ANSOFF 1965, SOLOMON, MARSHALL, STUART 2006, VAŇOVÁ 2006) connect competitive advantage with the concept of uniqueness and others connect competitive advantage with profits (inter alia PORTER 1999, BARNEY 2002, BESANKO, DRANOVE, SHANLEY, 2000).

### **Types of competitive advantage, strategies and capabilities**

Ruins, as a subject of historical monument and cultural heritage, are originally unique and we can say that each ruin has potential competitive advantage due to its uniqueness. Proper utilization of competitive advantage might create real competitive advantage, sustainable in long-term perspective. In theory, we identified two basic approaches to competitive advantage, the market-oriented approach (Kotler 1992; Lesáková 2004; Porter 1994; Vaňová 2006) and competitive advantage based on resources (Barney 1991, 1997; Hall 1993; Pfeffer 1994; Powel 1992; Ulrich & Lake, 1991). Between the market-oriented approach and competitive advantage based on resources, there is potential conflict related to which sources competitive advantage is based on. A market-oriented approach is based on sources that result from external environment, especially market conditions, opportunities and their exploitation. Competitive advantage founded on resources is based on the internal environment, and the internal resources are considered to be crucial. A compromise between these two approaches is an approach based on value networks (BARNEY, 1997; KOTLER & ARMSTRONG, 1992; PORTER, 1999; SOLOMON, MARSHALL, STUART, 2006) combining modern approaches to spatial development, such as marketing places (KOTLER, 1982, HANULÁKOVÁ 2004, Vaňová 2006), strategic marketing planning (VAŇOVÁ 2006), and smart specialization strategies. According to this approach, building a sustainable competitive advantage is based on the positioning of subjects in value networks (HOLLESEN, 2010, pp. 28-35).

#### Competitive advantage based on resources

Model of competitive advantage based on resources focuses on internal resources and the competitive advantage is created through internal resources of the subject. The unique resources help to create a unique market position. We can say that each ruin has competitive advantage based on resources - its historical and cultural potential.



Fig. 2. Factors of resources based competitive advantage; Source: ULRICH, LAKE, 1991.

The main factors of the resource-based competitive advantage are: organizational capability, especially human resources with their knowledge, experience, skills and creativity, then financial or economic capability, the ability to choose the right strategy and the ability to use the marketing tools properly (also connected with human resources), while the last factor is technological equipment. We agree with views of Ulrich and Lake that the organizational capability, especially human resources, represents the main important factor of the resource-based competitive advantage. However, in our opinion, all these factors influence each other and from our point of view, all these resources are important and only through their interactivity it is possible to create and build a long-term sustainable competitive advantage. By competitive advantage of ruins based on resources, we understand specific characteristic of ruins, unique preferential or extraordinary ability in the quality or quantity of how to use the potential of ruins and their resources. The higher value is based on the efficient use of resources and ensures a certain advantage over competitors by owning unique resources which cannot be imitated, or that the resources (cultural, historical, etc.) are used in a unique way.

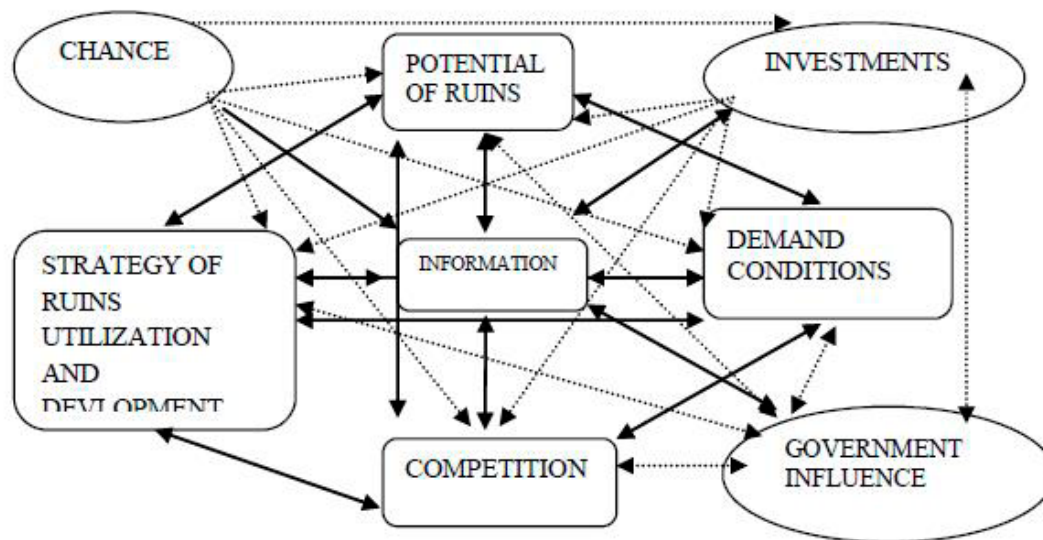
#### Market-based competitive advantage

This model focuses on costs and differentiation and distinguishes two types of competitive advantage: competitive advantage of low costs and competitive advantage of differentiation. These are influenced by the external environment. The situation in the market, preferences and needs of customers, and the inability of competition to imitate the competitive advantage, are the most important impacts in creating and building this type of advantage.

The competitive advantage of low costs is achieved by offering the products and services with the same or higher value as competitors but for lower or the same price as competitors. With regard to ruins, this strategy of ruins utilization and development should be applied though the price strategies defined in marketing places. This strategy should not be applied if the product or partial products are imitations of the rival product(s). The competitive advantage of low costs is sustainable in the long term only if the ruin offers unique products and services which cannot be imitated by competitors.

The competitive advantage of differentiation in ruins means specific or unique quality of ruins or services that ruins are able to provide. Unique quality brings higher value to the customers, in comparison with competitors. The competitive advantage of differentiation should be applied for ruins through a strategy of differentiation. The strategy of differentiation in places marketing is based on the ability of territory to adapt to the special market needs. Through this strategy, it is possible to achieve competitive advantage by unique supply (a unique supply of ruins). The main aim of the strategy is to satisfy the differentiated needs of customers. Factors of competitive advantage of differentiation should be identified according to the type of strategy chosen. In the case of orientation on the marketing mix, the creation of competitive advantage is influenced by the following factors: high quality of the product, better image, product innovation; utilization of progressive forms of marketing promotion such as public relations, organised events, direct mail; using differentiated prices, e.g. for local citizens, price benefits; good geographic position and infra-

structure (Vaňová 2006). The advantage of differentiation in places marketing is closely connected with the name of ruins, i.e. its brand. If the place (ruins or municipality/city/region where they are located) has a good image, customers are less sensitive to price changes. Each market-based competitive advantage is influenced by a set of factors that have an impact on the character and possible exploitation of competitive advantage (Figure 2). Based on works of Porter (1998), Vaňová (2010) and Borseková (2012) the most important factors of competitive advantage of ruins are the potential of ruins (e.g. for tourism, business activities etc.), information, nature of demand, competition and strategy of ruin utilization and development. Other factors that influence the development of competitive advantage are: government influence (mainly of local and self-government, but also of the national government if ruins are of national importance), investment, and chance.



**Fig. 3. Diamond of competitive advantage factors.** Source: based on VAŇOVÁ 2010 and PORTER 1998.

Competitive advantage of the ruin is understood as a significant benefit, specific strength, exceptional ability in quality or quantity, or the way to use the potential of the ruin, which the ruin has over its competitors, and which enables it to create greater value than other competitors in the same field. For efficient ruin utilization and development based on competitive advantage, whether resource-based or market-based, investments and financial resources are crucial. In the next section, we identify investment capabilities by outlining the most common frameworks to ruins utilization and development.

### Investment capabilities based on frameworks of ruins utilization and development

There are several frameworks usable for heritage, and thus also ruins utilization, regeneration or further development. We focus on the most commonly used ones by outlining the investment capabilities.

#### Public-private partnership

If our core assumption is that the hybridisation of cultural and historical heritage with creativity and stakeholder engagement are key drivers for the effectiveness and sustainability of ruin regeneration, utilization and development, a conceptual framework combining public-private participation has been designed to define and interpret different models of ruin regeneration and their possible implications for tourism. Public-private partnership is assumed to be the driver of cultural heritage hybridisation. It is low when a public actor plays a primary or exclusive role in activating and leading heritage exploitation/hybridisation, including managerial innovation; and

it is high when diverse (private/public, internal/external) stakeholders participate in, and add value to, these processes. Heritage, in our case - ruins hybridisation, is said to be the source of socio-cultural innovations. It is low when the continuity with the past/cultural legacy prevails and is displayed in heritage conservation and/or value creation through traditional cultural tourism; and it is high when the past meets contemporary creativity through cross-fertilisation (DELLA LUCIA *et alii* 2016). A key motivation for governments (local, regional, national) considering public-private partnerships (PPPs) is the possibility of bringing in new sources of financing for funding public infrastructure and service needs (World Bank). Public private partnership (PPP) can also be used for ruin regeneration in a form of cooperation between the public and private sector. The objective of PPP in the case of ruins might be to finance reconstruction or regeneration, operation and maintenance of the ruins infrastructure to provide public services (e.g. museum, historical site). PPP form of financing might be used in the case of ruins with strategic importance or exceptional historical or cultural value. It is noteworthy that in this case, investment capability and return on investments has to be considered very carefully. For this purpose, the proper identification of competitive advantage and possibilities of its further development might be very helpful.

#### Public patronage

Public patronage, represented by low stakeholder engagement and low heritage hybridisation, occurs when ruins in the form of museums or archaeological sites are managed from the top down by political bodies (state, municipalities, etc.) which invest public funds in ruins heritage conservation. In this case, ruins receive public funds without generating economic value for the municipality or city where they are located. In this model, traditional forms of cultural tourism are developed. Investment capabilities are then the crucial factor of ruins conservation or regeneration.

#### Managerial innovation in ruins regeneration and utilization

Managerial innovation (high stakeholder engagement and low heritage hybridisation) occurs when cultural organisations are managed by private actors who build on managerial competences to improve organisational effectiveness and heritage conservation, accessibility, implementation, and promotion. ICTs, digital marketing, and new organisational models are among the main levers, and traditional cultural tourism benefits from these innovations (DELLA LUCIA *et alii* 2016). This framework might be very attractive for ruin regeneration, utilization and development by maintaining its cultural and historical value without significant change on the one hand, but offering new attractive and modern forms of its exploitation by using modern ICT tools (e.g. applications) on the other. It depends on investment capability of municipality/city or entity that manage the ruins if the investment is to be done straight via private sector, stakeholders or PPP.

#### Public driven ruins regeneration

Public driven regeneration (low stakeholder engagement and high heritage hybridisation) occurs when policy makers integrate culture into their development strategy and planning, fully recognising it to be one of the main drivers of urban development. This public driven regeneration model may potentially benefit from complementarities of culture with other public policies (knowledge, technology, tourism); however, synergies with other stakeholders operating in these fields remain weak. In this framework, cultural and historical resources mainly generate the economic value, but there is still a considerable potential for cross-fertilisation with other sectors (DELLA LUCIA *et alii* 2016). In this model of ruin regeneration, cultural tourism is combined with emerging forms of creative tourism. Crowdfunding is a possible and efficient way of financing this type of ruins utilization, regeneration and further development, if this is the case.

### 3. Evaluation and territorial analysis

A fundamental passage of knowledge and for correctly delineating possible scenarios for the enhancement of a historical ruined site, is to carry out an analysis of its territorial context. There are no defined limits of the extent of the territory to be considered, the “case by case” approach represents the correct one.

#### 3.1. Analysis of the urban and landscape context

In the first instance, the position of the object in relation to the wider landscape, urban context, transportation network and, in general, the accessibility system are all aspects that influence the possibilities of enhancement. A completely isolated asset, in an inaccessible context, will probably need a greater planning effort and use of resources than one that is already well connected or in a central or highly recognizable position.

The analysis of the landscape context is carried out taking into consideration the relationship that the ruin has established over the centuries with its surroundings. An assessment that should be made concerns, for example, the location of the ruin: is the ruin located in a position of high visibility (perhaps above a height), is it a territorial landmark?



Figure 4. A ruin that plays a role of landmark in the context

Another aspect concerns the relationship to the historical (or modern) buildings, its urban surroundings and the role it may play in urban areas. A degraded urban context is undoubtedly a critical situation, because mere enhancement of the object-ruin would not be sufficient, but should consider a wider range of action, reasoning in terms of regeneration of the whole urban sector.

#### 3.2. Accessibility Analysis

The analysis of the accessibility system is fundamental to understand how the ruined site is currently connected to the territory, what services are currently in use and what changes to the current accessibility system should be foreseen to make the ruin easily accessible and usable. It is obvious that a poor network of connections does not encourage the use of the asset, although the overall enhancement project can be valid.

It is in fact now known that, as far as transport infrastructures are concerned, the attractiveness of a territory is already measured by the perception of its accessibility when choosing a visit. The size and efficiency of the offer of means of transport are crucial for the tourism competitiveness of a place.

Transport infrastructures serving tourism should allow to:

- facilitate accessibility to tourists, including foreigners;
- facilitate accessibility to the city center and promote urban mobility;
- facilitate the mobility around the destination chosen for the visit.

It is, therefore, international, national and local transport, with reference to the different modes (air, rail, road), which, at different times of tourist use, influence the quality of the visit.

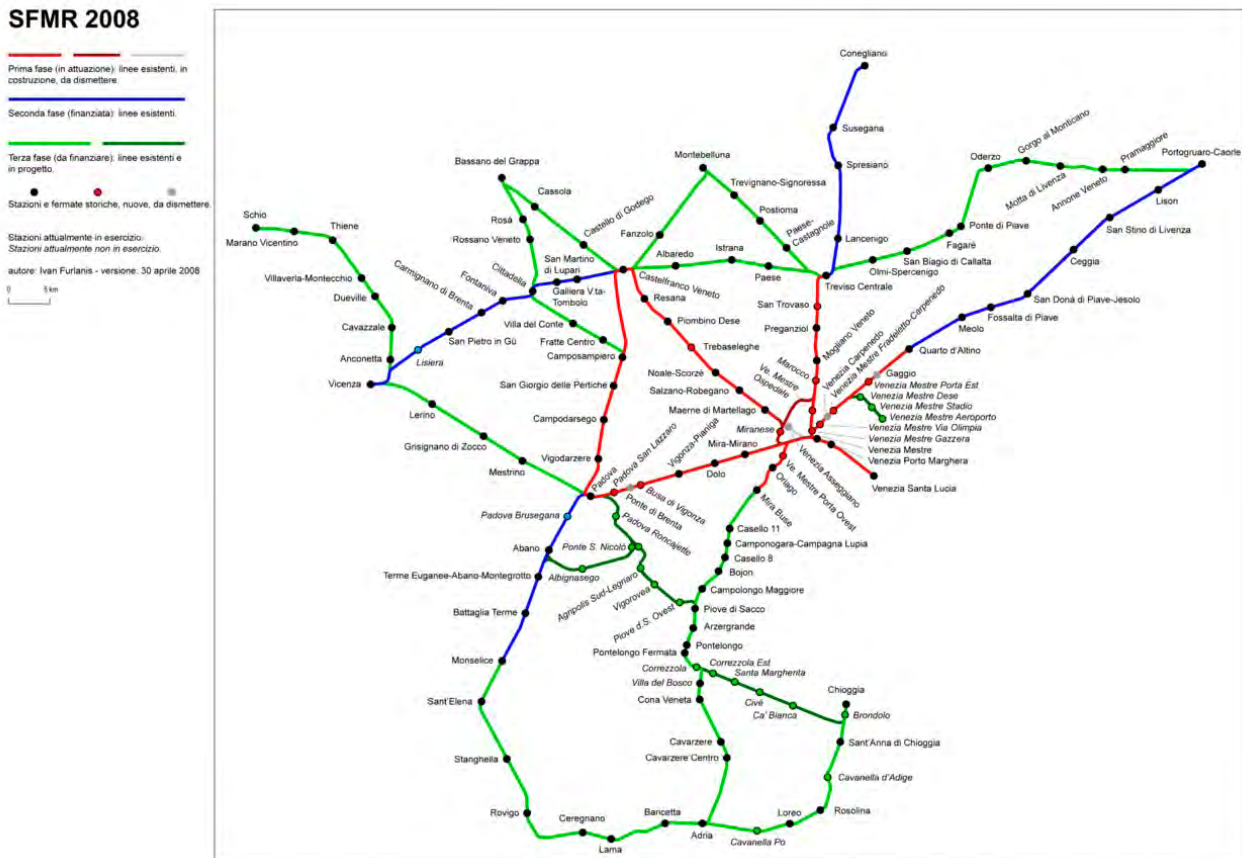


Figure 5. Map of the public transportation network in Veneto Region (Source: Piano dei Trasporti della Regione Veneto)

That said, an analysis of accessibility to a place must necessarily take into account the presence or absence of the following transport infrastructures and systems and their interconnections with the object of valorization:

- AIR: identify the nearest airport, the relative travel time and the vehicles or services (public or private) available to reach the place in question or any intermodal centers.
- PUBLIC ROAD TRANSPORTATION;
- PUBLIC TRAIN TRANSPORTATION ;
- ROAD NETWORK at different levels
- FREE PARKING / SHUTTLE SERVICE AT PARKING SERVICE
- TOURIST SHUTTLE SERVICES
- CYCLE PATHWAYS that reach the objects of enhancement / availability of BIKE SHARING services
- PEDESTRIAN ROUTES that reach the objects of valorization
- SERVICES FOR PEOPLE WITH SPECIAL NEEDS.

### 3.3. Analysis of the demand and supply of the territory

The usefulness of this analysis lies, first of all, in an initial verification of the actual opportunity and need to carry out the enhancement project which is being analyzed in terms of feasibility. In fact, if there is not a sufficiently large residual demand, or there is no need for the function or functions to be set up, then most probably the wisest choice is not to make the investment at all. While it may be difficult to determine the potential users of the service with good approximation and credible values, on the other hand, it can be extremely misleading to rely on approximate and broad estimates, which tend to overestimate the number of users. In summary, the analysis of the demand for the specific service, is built starting from the definition of the catchment area, within which the potential users are estimated and the existing offer represented by the competitors, i.e. structures in the market that already offer products and / or services similar to those in the project. In this way, according to appropriate calculations, the residual demand is determined, given the difference between the potential demand (the set of theoretical users) and the one already satisfied (the subset of those already benefiting from the offer on the market), i.e. the portion of users who could instead request the services to which the reuse project refers. The analysis of the application also serves to determine both the degree of usefulness of the work and its congruous sizing.

To describe in qualitative and quantitative terms the current status and the prospects for the evolution of the demand for goods and / or services that constitute the needs to be met directly with the proposed intervention, it is, first of all, necessary to define the catchment area. The catchment area coincides with the geographical area of origin of the users of the work, and its correct delimitation is important for the setting of a good analysis of the demand. For its definition, it is necessary to determine the maximum distance, in terms of time, that can be used to take advantage of the service guaranteed by the work. Starting from the presumed location, the position of the arrival points of each route is determined, according to the means of transport used, within the established time frame. The line joining these points, on all possible routes, called isochronous, is the ideal boundary of the catchment area of the intervention.

The analysis of the demand is carried out for each function within the basin thus identified. Starting from the total number of inhabitants of the area, coefficients are applied that take into account the percentage of the population concerned. We are trying to determine which portion of the population (divided by age, gender, etc.), is potentially interested in using the service. To do this, you can use surveys already carried out or execute them ad hoc on an appropriate sample (through questionnaires, interviews, etc.), but bear in mind that these studies are quite expensive and time-consuming. Therefore, where possible, it may be appropriate to use information already known, obviously verifying the reliability and / or the authority. Once the percentage of the population concerned is determined, it is multiplied by the actual number of inhabitants and by the frequency of use; in this way the quantity of potential demand is obtained.

At this point the competitors are analyzed, i.e. the share of demand already intercepted by the market, that is already satisfied by existing goods and / or services. To do this, it is necessary to identify all the services similar to the one studied in the user base and analyze how much demand they are able to satisfy. With the difference between potential demand and satisfied demand, any residual demand can be determined, which can highlight a space in the market or, on the contrary, a situation of already saturated demand. This is clearly a simplification, since if the service offered by the new intervention is much better, one can think that it will subtract competition from the demand. On the other hand, even in the presence of a portion of residual demand, compared to a quality service that is lower than what already exists, it may not be able to capture a sufficient number of users for optimal functioning.

As part of this phase, the analysis of the current tourist supply is of particular importance. In order to identify the characteristics of the supply, the related statistics data should be analyzed, for example, the survey on the capacity of the hospitality accommodations and the survey on the movement of customers in hospitality facilities. The variables of interest are the arrivals and the presence of the clients, distinguished according to the origin (the region, if Italians, and the nationality, if foreigners). By arrivals we mean the number of national and foreign clients, hosted in the accommodation facilities during the period considered; the presences are the number of nights



spent by clients in the accommodation; the average stay, finally, is the relationship between the number of nights spent and the number of customers arrived.

Data should be obtained from official sources, generally available at the municipal level.

### 3.4. Analysis of cultural supply

In a project of enhancement of a ruined site, the analysis of the current cultural supply of the territory assumes fundamental importance. The cultural supply should tend to be investigated at the regional scale to get the most comprehensive picture possible and the following cultural services and activities must be identified:

- museums and exhibition spaces. The type of museum and its collections (historical, ethnographic, art, etc.) must be evaluated;
- libraries and archives;
- cultural events of various kinds (concerts, festivals, historical re-enactments, etc.);
- historical sites and archaeological parks.

For each type of service or cultural site, the catchment area and the services it makes available must be identified, also for the purposes of possible networks and connections of the project for the reuse of the ruin with the existing supply. Establishing a system of relationships in advance is in fact fundamental for the good outcome of the enhancement proposal, as entering into an already consolidated cultural network undoubtedly facilitates the management of the site itself.

### 3.5. Demographic and social profile of the territorial area of reference

The demographic and social analysis of the context is another important step in order to better calibrate the enhancement project. A very significant indicator of the development prospects of a territory is represented by the demographic dynamics in progress on it. Obviously, it is not a question of setting up an analysis from scratch, but looking for data from official sources. Data to be considered is linked, for example, to the age groups of the population, which obviously represent different targets, which could be of interest to a certain type of service that another. Another aspect to consider is employment dynamics, also in reference to the age groups mentioned above. Other relevant data should be the level of education and employment of the population, population density, income.

The peculiarities of the prevailing economic sectors in the territory such as agriculture, the industrial sector, tourism (reception and catering) and trade should then be investigated too. A picture of the activities present and of those that may be lacking is an essential fact to avoid the risk of setting up an unnecessary activity in the re-use project.

Lastly, an analysis of the settlement needs of the area should be done, which allows to select 'driving' activities, capable of producing income, to which to associate driving activities, capable of satisfying the cultural and social needs posed by the community.

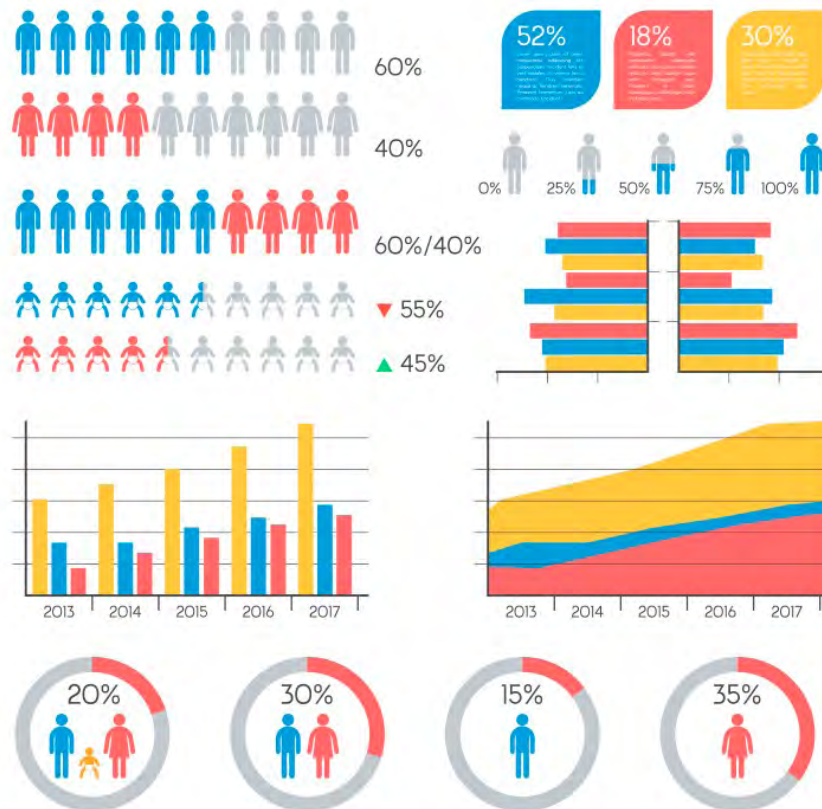


Figure 6. Example of demographic data (source: Knowledge Network for Applied Education Research - KNAER)

## 4. Management models

### 4.1. The importance of ownership for developing a management model: a legal framework

In order to elaborate an efficient and consistent management model for a cultural good, it is essential to deal with the ownership of the good itself. In fact, especially for the medieval ruins that are the main object of the present handbook, it is fairly common within the whole Europe that, alongside the public ownership, - large number of historical buildings and ruins are privately owned. Among the public ownership, there could also be distinguished the ownership by the Central State and, where a federalist design of the State is attested, the peripheral Entities and Bodies.

The first point of attention that can be selected in order to deal with the relationship between Cultural Heritage and Ruins and Law, is about ownership and consistency of the Cultural Heritage in each country. In fact, the most important things are how to define the Cultural Heritage and the criteria used to select what is part of Cultural Heritage and what is not. Clearly, including or not some kind of items in the Cultural Heritage has serious consequences on their preservation and, at the same time, it reveals the concept of Culture and Cultural Heritage that is commonly shared in a certain Nation. This fact involves the obvious necessity to arrange lists or databases in order to monitor the consistency and the localization of Cultural items (Oomen - Aroyo 2011; Meyer *et alii* 2007; Moen 1998). Another issue to deal with is the ownership of the Heritage, that theoretically could be limited to private owners, to the State, and to some secondary peripheral Public Bodies (Serra 1999; Liu Xiao-Chun 2008; Hanappi-Egger 2004; Hodder 2010).

Among the Countries represented within the Ruins Interreg Central Europe Project, the point is dealt with in several ways, so that the best solution seems to focus on each Country and its legislative framework; to do this, the deliverable T3.3.1 of this project “*Developed legal and regulatory framework for protection of medieval ruins*” is briefly recalled.

In Italy, a monument or ruin or archaeological remains can be owned by individuals as well as by public Authorities and by the State. In any case, it has to undergo two processes (the so-called “*verifica*” and “*dichiarazione*” of the cultural interest) by means of which an item is recognised as a Cultural Good. This administrative procedure can be undertaken by the peripheral bodies of the Ministry of Culture, the so-called *Soprintendenze*, but also at the initiative of Local authorities or by the owner of the Cultural good. Through this process, the *Soprintendenza* includes the Cultural Good in the public inventory of the Cultural Heritage, and the owner is made subject to some obligations that can even limit the rights connected to the private property. For example, the owner is obliged to assure a proper conservation and maintenance of the Cultural Good, following the statements issued by the *Soprintendenza*. If the owner does not agree with the evaluation of one of his goods as part of the Cultural Heritage, he is entitled to appeal within 30 days since the moment he was informed of the end of the administrative procedure which leads to the *dichiarazione*. The main laws concerning this issue are part of the Legislative Decree n. 42, issued 22<sup>nd</sup> January 2004, called “*Codice dei beni culturali e del paesaggio*”, a unique law that recollects all the laws issued before. In particular, the issues concerning the ownership of Cultural Heritage by Local Public Authorities are regulated by articles no. 5 and 8, while the administrative procedure by articles 12, 13, 14, 15 and 16.

The same code of law envisages the necessity to provide, by the Ministry of the Cultural Heritage, a complete list of the whole Italian Cultural Heritage, through the its peripheral offices, with the cooperation of the public territorial entities. The catalogue of the Cultural Heritage is coordinated through the rules stated by the *Istituto Centrale per il Catalogo e la Documentazione*, a department created by the Ministry in order to promote the unified and standardised realisation of the complete list. In recent years, the catalogue has undergone a process of digitalisation, that has led to the creation of some websites<sup>1</sup>, which facilitate the access of the common public to data concerning the Cultural Heritage. Another online database<sup>2</sup> is focused on the existing bonds that oblige the owners of a Cultural Good to be subject to the protection statements issued by the Code Law of the Cultural Heritage (Legislative Decree n. 42, issued 22<sup>nd</sup> January 2004).

In Croatia, ownership of cultural goods can be both private and public, but according to Art. 4 of the Law on the Protection and Conservation of Cultural Property, the owners and holders of cultural property rights and other cultural property holders are responsible for the protection and preservation of cultural goods under the provisions of this Act.

Obligations of the owner of the cultural property are mentioned in the above mentioned Act, Art. 20:

*The owner of a cultural asset is obliged to:*

- *handle the cultural good with due diligence, and in particular keep it and maintain it regularly;*
- *implement the protection measures established by this Law and other regulations,*
- *notify the competent authority, immediately and no later than on the following day, of any changes in cultural property, damage or destruction, and on the disappearance or theft of a cultural asset,*
- *allow professional and scientific research, technical and other surveys, as well as the implementation of technical protection measures,*
- *make the cultural good available to the public,*
- *preserve the integrity of protected collections of movable cultural goods,*
- *perform all other obligations prescribed by this Law and other regulations.*

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1 [www.sigecweb.beniculturali.it](http://www.sigecweb.beniculturali.it); [www.catalogo.beniculturali.it](http://www.catalogo.beniculturali.it) .

2 <http://vincoliinrete.beniculturali.it/VincoliInRete/vir/utente/login> .

When it comes to a Publicly Owned Cultural Property, the owner may be a state or a unit of local and regional self-government.

Protection and preservation of cultural objects, as well as the related protective measures and the control of their implementation are within the scope of work and responsibility of state administration bodies, the bodies of local self-government and administration and the bodies of local self-government in the area of culture, spatial planning and landscaping, environmental protection, construction, housing and municipal economy, tourism, finance, internal affairs and justice according to the law and other regulations.

The possession of cultural goods may be limited for the needs of: documenting and researching the cultural heritage, the implementation of the protection and preservation of the cultural good, and the availability of the cultural good for the public

Cultural goods, regardless of ownership, preventive protection or registration, enjoy protection under the provisions of the Croatian heritage law. Owners and holders of cultural goods rights and other cultural property holders are responsible for the protection and preservation of cultural goods under the provisions of the Law.

The Act of protection and preservation of the Cultural objects, 1999, 2000, 2008; the Law on Protection of Cultural Assets.

The owner and the Body that ensures the protection of Cultural Heritage is the State by the presence of the Ministry of Culture. It ensures the good practice of protection of Cultural goods. The owner can also be a local government body or private entity but the supervision is ensured by the State.

Generally, active public participation in matters of interest for public benefit (which also entails revitalization and conservation of heritage) is regulated by the Code of Practice on Consultation with the Interested Public in Procedures of Adopting and Implementing Laws, Other Regulations and Acts (Official Gazette 77/09).

The Code establishes general principles, standards and measures for conducting consultations with the interested public group, in the procedures of enacting laws and adopting other regulations and acts of state bodies which regulate matters and take positions of interest for public benefit. According to this Code, participation of the interested public group (citizens, civil society organizations, representatives of the academic community, chambers, public institutions and other legal entities performing a public service or who might be affected by the law, other regulation or act which is being adopted, or who are to be included in its implementation) comprises four levels: informing, consultation, involvement and partnership.

In Slovenia, an archaeological find or archaeological remains which are movable and are found by any person on the surface of the earth, underneath the surface of the earth, or in water, shall be the property of the State.

The ownership or other rights regarding to heritage are restricted to the minimum possible extent necessary to effect protection. The State, regions, municipalities, and other protection bodies can select measures that are the least restrictive for the owners and actual possessors of the heritage. The owner must have information on matters of protection concerning his property.

Decisions on the removal of monuments of national significance must be adopted by the Government of the Republic of Slovenia based on the proposal of the responsible Minister. Competent Regional authority or Municipality must adopt any decision regarding removal of monuments of local significance on that territory.

In the Czech Republic, the private ownership is allowed and regulated through the Act No. 2/1993 Coll. "Possibility of private ownership of cultural monuments" and mentioned in No. 20/1987 Coll. § 2 Concerning the public. The same law rules also the public ownership of Cultural Heritage, stating that the property rights of all owners have the same substance and law protection. Also public bodies are entitled to retain the ownership of Cultural Goods, regardless of being State or local Authorities.

There is also an official list of all the monuments, not only medieval ones, that are situated in the Czech territory. The State Archaeological List of the Czech Republic and the Heritage catalogue

is compiled and managed by the Department of Archaeology of the General Directorate of National Heritage Institute.

The Republic of Slovakia legally defines Culture Heritage as «*a set of tangible and intangible things, documents, creative activity of man and the development of human society, from the oldest to the present, having regard to their historical, cultural and social value. It is in the interest of each society to protect and preserve the cultural heritage for future generations*».

The respective laws in Slovakia differentiate between tangible and intangible Cultural Heritage:

#### **Tangible cultural heritage**

**Monuments:** architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

**Groups of buildings:** groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

**Sites:** works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

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

Ownership of cultural monuments is individual in the sense of valid Slovak legislation. It can be a private person, a regional or local government, an entrepreneur, a state, or other authorities.

Finally, in Poland, monuments (including medieval ones) are owned by various Entities. Private ownership of medieval monuments is allowed. Medieval ruins are most often owned by: the state and local governments. There are also medieval ruins that belong to private owners, associations, foundations. The right to own property is defined by the Constitution of the Republic of Poland, under the Article 64: «*Everyone has the right to property, other property rights and the right of inheritance. Ownership, other property rights and the right of inheritance are subject to equal legal protection for all. Ownership may be limited only by law and only to the extent that it does not infringe the essence of the right of property*».

There are certain restrictions associated with the sale of historic objects. In the contract for the sale, exchange, gift or lease of immovable monument listed in the monuments register, owned by the State Treasury or a local government unit, in determining the use of this monument should be imposed, if the condition of the monument requires it, the obligation to carry out the purchase within a specified period to perform necessary conservation work on this monument.

## **4.2. Management models of public Cultural Heritage**

In light of what has just been said above and of the importance of the legal framework in order to build a management model, it seems difficult to choose a unique model for all the Countries and situations, in particular for the public Entities. Thus, the case-study of the Croatian Public Cultural Heritage Management could be worth considering.

One of the biggest problems of Cultural Heritage is the problem of management. In Croatia, the problem is even worse, because of the process of confiscation which took place after the WWII. During the confiscation, large amounts of immobile CH were taken from their original owners and proclaimed a public property. That means that many buildings were left empty, without a new function and therefore, neglected. For some monuments, for example the medieval-baroque cas-

tle in Valpovo, there were proposals for their demolition, because there was no interest in managing their existence (luckily, that plan was never realized). That problem of having a large number of empty buildings with monumental historic and stylistic value was finally dealt with in a way that many buildings were put at a disposal of various cultural, educational, administrative, military or health institutions, while maintaining their 'public property' ownership. Also, in many buildings with monumental value social housing was organised.

After the War for Independence, the climate for Cultural Heritage changed, and former 'capitalist' buildings were now viewed as a resource for cultural identity and as a possible stimulator of economic growth. There is an ever rising tendency to restore and use cultural Heritage, focusing on the principle of sustainable development of Cultural Heritage (to name some, *Strategy of protection, preservation and sustainable economic development of CH for period 2011.-15.*, *Apolitika 2013.-2020. (National guidelines for excellence and quality of building)*). For example, in the vast Baroque fortress of Tvrd̄a in Osijek military was stationed after the WW II. After the War for Independence, City of Osijek gave the former military buildings (Baroque barracks, various warehouses, bastions etc.) to the University and to the Croatian Society of the Artists, which resulted not only in abundance of restauration works, but also, and even more importantly, in reviving the oldest part of the City.

The Ministry of Culture of the Republic of Croatia is responsible for preserving the cultural heritage as a whole, and this also means defining the framework for its sustainable use. The key role of the service for the protection of cultural heritage is effectiveness, efficiency and availability of individual and institutional initiatives, the ability to adapt to new financing options, engagement in the establishment and application of transparent standards, and the ability to prepare and run projects for international and domestic sources of funding.

An important precondition for the protection, preservation and use of cultural heritage is an effective registration and digitalization system of cultural heritage. The registration system should be comprehensive, comprehensive, transparent and the central enrolment of cultural goods accessible to experts, public and investors. Digitalization needs to ensure fast, efficient and quality planning and prioritization in the financing of protection and preservation while determining the conditions of use and the possibility of using each category of cultural heritage. Sustainable use of cultural heritage can be monitored and encouraged by concession policy, licensing in conservation and conservation activities, inspection control, and certain incentives for quality private entrepreneurship through the programs of state and other bodies, financial institutions and investors. Sustainable use of cultural heritage can also be directed through the adaptation of the heritage protection service itself to manage sustainable development. The richness, the diversity and variety of cultural heritage and its condition require great funding, mainly by the public sources but also some additional funding from international and private sources as well as the use of legal possibilities for securing assets through intellectual property and penalties for damage to cultural heritage. In addition to ensuring financial resources, it is important to have in mind that also the knowledge and skills, interests and commitment of key stakeholders and those interested in sustainable cultural heritage development must be linked and united through defining goals, measures and projects and ensuring implementation. In this way both protection of cultural heritage and economic and other benefits are achieved.

Through the history of protecting and preserving the Croatian cultural heritage, many organizations, which can be considered today's notion of civil society, have played a very important, sometimes crucial role. This role also extends to the totality of the construction, preservation and protection of national and cultural beings - for example, *Matica hrvatska* (1842), *Society of Art* (1878), *Crown of the Croatian Dragon* (1905), a multitude of cultural and artistic societies. The role of religious communities, primarily the *Catholic Church*, as a creator, but also guardian of the Croatian cultural heritage, in the historical context also has an extraordinary place. All the mentioned different institutions and societies are an important factor in managing cultural assets, taking care of their preservation and finding the right, positive, gainful and favourable ways of their use and protection.

An interesting example of managing public cultural heritage can be the *Society of Friends of the Dubrovnik Old Town*, which for 40 years, based on the City of Dubrovnik Agreement, has been managing city walls, collecting revenue from tickets, and using all the funds for the monument restoration, which is surely one of the successful and innovative examples of sustainable use of cultural heritage in the Republic of Croatia. This example shows how cultural heritage can be used sustainably, while protecting, conserving and reconstructing it. The model of operation that this Society uses contributes to the enhancement of the protection and preservation of cultural heritage, but it also provides significant financial resources directed at almost all forms of protection of the material and immaterial heritage in the Dubrovnik area. Of course, without the support and co-operation of the local population and administration, the work of this Society and similar associations would be very difficult.

Other criteria for managing public cultural heritage can be seen in two forms; cultural tourism and entrepreneurship based on cultural heritage. According to the present state, it can be concluded that cultural tourism is possible to develop for guests coming to Croatia not only for the sea and sun. Most cultural institutions are located in a convenient location and have the ability to accommodate more visitors. Museums and galleries operate as part of a fairly well-developed network that could result in their full joint offer on the tourist market and joint promotion. Some intangible cultural goods have cultural and tourist potential as stand-alone products and most could be used in conjunction with the presentation of material cultural goods. Unreliability of resources in projects and projects in programs aimed at managing the entire destination and insufficiently aggressive marketing result in a weak perception of Croatia as a country of cultural tourism. On the other hand, the market for products and services based on cultural heritage has a large, so far little-used potential and the entrepreneurship based on cultural heritage is still not recognized enough by the competent state bodies and organizations, nor entrepreneurs, nor supportive entrepreneurial infrastructure as a and prospective area interesting for development, both for the small and medium-sized economy and for the overall development of the country. Policy measures for the development of entrepreneurship based on cultural heritage do not exist as a systematic and comprehensive policy. In particular, there are no measures for the sustainable use of cultural heritage, hence the related and complementary measures, which, while safeguarding the cultural heritage, at the same time encourage its economic use. There is no concept that could serve to interact with these two but also other complementary sectoral policies. Among the reasons for this are: the sectoral approach in public policies and insufficient inter-ministerial co-operation between state bodies and other organizations. However, some stimulating measures have been initiated over the last few years at the level of central government, regional and local self-government, business associations and some foundations. Also, the development of entrepreneurship based on the Heritage Foundation is inspired by projects under the pre-accession programs of the EU (IPA) run in the past few years.

Generally speaking, investing in sustainable development of cultural heritage is no different from any other investment process, and given the value in the form of preservation of cultural identity, the financing of cultural heritage is not just a cost. Cultural Heritage is a non-renewable and limited resource that requires preservation, care, valuation and use according to the principle of sustainability. This leads to the starting point when speaking of managing cultural heritage, and it is to define whether it is public or private one. Even when private, the significance and value of the monument is far more important than the idea of the ownership. Also, when public, each monument has to be cared for and looked after.

Management in culture, in the use of cultural heritage as an entrepreneurial activity, is still at the initial phase. Today, in Croatia only a few professional and specialized management companies are operating with sustainable use of cultural heritage. Activities are based on the use and creation of knowledge and skills in the field of culture and heritage, its protection, cultural tourism, management and organizational capabilities for market operations, and the capacity for cooperation and partnership with local communities, artistic, cultural and tourist organizations and associations. As an example of “good practice” can be mentioned the work of the firm *Muse* from

Zagreb, which has been successfully implementing the program for the past five years, planning, implementing, efficiently managing and promoting of various cultural and cultural tourism projects based on cultural heritage. But, as in the cultural industries, it is about self-initiated individual successful initiatives and ventures rather than the result of planned measures and systematic support. Of course, it can be assumed that the number of companies and people dealing with some form of management in the use of cultural heritage is much greater. This is indicated by numerous manifestations, especially those related to intangible cultural heritage and those in cultural tourism, as well as various products and services based on the heritage and whose production requires all those activities, from designing and planning to financing, execution and sales, which together create an integrated system for management.

Having in mind that CH can be an asset, the government, city councils and local communities, as owners of public CH, either sell or cede CH to investors or institutions who can secure the proper restoration and maintenance of the CH. For example, many buildings are put at the disposal of various Ministries (Heritage Department of the Ministry of Culture in Osijek is situated in a building whose owner is the City of Osijek), health institutions (hospitals and clinics) or cultural institutions (archives, museums, galleries, workshops, ateliers and the like), while the City Council or local community maintains the ownership over the building. By giving priorly ruined buildings at the disposal of other institutions (universities, cultural, judicial, artistic, health and other institutions), city councils or local communities invest in the city's growth, because finding function for a building is a first step towards its restoration. It is important to emphasize that there is a tendency in Croatia to locate various institutions in the town centers, for institutions can afford restoration and maintenance of CH, which directly influences the appearance of city as a whole.

Many local communities or city councils are developing strategies for managing CH, in which CH is viewed as a resource for developing cultural economies<sup>3</sup>. In that sort of document, it is not necessary that all the CH is public, for many regulations about managing CH are obligatory and private investors are also obliged to follow the guidelines prescribed in those strategies.

Public Cultural Heritage is seldom given to various associations of civil society. For example, one of the oldest Officer's barracks in Tvrđa is put at the disposal of six associations whose interest is in Arts & Crafts. The Old Hospital in Dubrovnik is given to the famous Orlando Youth Association (many artists from contemporary art scene in Croatia started their artistic endeavours and performances in the spaces of Dubrovnik's Old hospital or Orlando's civil society).

Moreover, public CH is often used as a platform for various cultural or educational events - for instance, the Kerestinec castle, a property of Sveta Nedelja city, is a place where many cultural events of the City of Sveta Nedelja are held: poetry evenings, music concerts (both traditional and modern), ethno/folklore shows, even DJ parties are held in the square courtyard of that Late Medieval/Renaissance castle. A nice example is a medieval fortress in Svetvinčenat, Istria, which hosts "The Week of Contemporary Dance", the biggest international dance event in Croatia. Through such projects, public CH is not only revitalised, at least for that short period of time, but such periodical events secure at least periodical maintenance of the CH and also contribute to the rise of consciousness about the communal value of each monument.

Raising funds for restoration and maintenance of public CH is conducted in various ways. Often, if a building was to be used by a government institutions, then the funds were acquired from the government budget. Likewise, the city council or local community is supposed to raise the funds from their budget, but also from the various state competitions - for example, The Ministry of Culture announces an annual competition for co-financing the restoration of CH (there are other competitions as well). City councils and local communities also collect a tax called "The Monument Tax", which is later used by the City or the local community for restoration of the CH (private or public) on the territory of the City. For example, a famous residential street in Osijek, with beautiful palaces built in an Art Nouveau style, all in private possession, are being continu-

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3 Sustainable development of Istria, by mr.sc. Lidija Nikočević, Sustainable tourism in ten steps – Planning of sustainable tourism based on heritage and natural resources, by Institute for Tourism Zagreb, Strategy for Cultural Development of the City of Osijek, by T&MC Group and City of Osijek.



ously restored by the City's co-financing - funds are raised from "The Monument Tax". Often can a community acquire enough funds for restoration through such ways.

In the last couple of years, many city councils and local communities are applying public CH on EU projects competitions. During the application phase, a team of experts and interested stakeholders participate in devising a strategy for the future life of the CH - an application document holds not only a plan for restoration of the CH, but a strategy and methodology for the sustainable development of the monument in the future.

Through all the above listed means of managing public CH, it is evident that a lot of efforts are put together in order to revive the previously neglected public CH and transform it into a socially useful and sustainable resource for economic growth, but also for national identity.

### 4.3. Management models of private Cultural Heritage

The most usual form of private management of cultural property is by the owners of that property. Such owners may be private persons, trusts, associations and foundations and other NGOs. Among these NGOs, the major part of the Cultural Heritage belongs to or at least is strictly linked with the established churches and worships organizations.

Considerations of tax or succession can affect the form of ownership chosen. A special situation develops with the privatization of formerly State-owned cultural property (as proposed by the recent Italian legislation) or the re-privatization of property confiscated by the State (as in former communist countries). The main focus of a private management should be the proper maintenance of the monuments and their surroundings on the one hand, and the respect of the private ownership rights on the other hand, including the possibility of a commercial exploitation of the monuments' potential. Finding a correct balance between these two issues and, at the same time safeguarding the conservation and the exploitation is the crucial aim of proper private management of Cultural Heritage, also through the monitoring process by the Authorities involved in the Cultural Heritage field. Their role is absolutely crucial, since the owners or the managers of the site may also not be aware of the values and of the requirements connected with their own sites. For example, the continuing use of a historical school as a school, or an historical church as a worship place, has to combine the preservation needs with those linked with their use and it is not self-evident that the owner is able to make this proper combination.

In the case of privatization (as in Italy) the requirements of conservation and maintenance can be written into the conditions on which the property is handed over (re-privatized or returned). These can also include provision of public access where the property in question is of particular cultural or historical importance. The dangers in such transfers of ownership lie in the lack of proper control of the conditions imposed and in the criteria for judging cultural importance.

One of the main critical points in the private management of Cultural Heritage is, clearly, connected with the budget requested to ensure the proper conservation of these monuments, in order to fund maintenance operations as well as restoration ones. If the State or State-related structures provide the funds (or at least part of these funds), the conservation of the monuments is granted, otherwise continued private ownership is even more vulnerable because of the costs involved. The problem of maintaining large estates in the face of increasing taxation and succession dues has led to the collapse of many of these estates in Western Europe. This has also applied to collections, and significantly to collections of cultural objects that may have furnished historic properties, but which have been broken up and dispersed to cover mounting costs. The disappearance of many monastic congregations could be identified as the main cause of the lack of maintenance and the collapse of many churches and monasteries they used to upkeep.

An alternative to ownership by private persons is institutional ownership. One of the best-known examples of institutional ownership linked to conservation is the United Kingdom National Trust (1895 and National Trust of Scotland 1931). This is a non-governmental non-profit charity which acquires property (significant buildings and areas of natural beauty or importance such as the coast-

line). Looking at an example from the area included into the RUINS project, a valuable case study is the Italian F.A.I., that is to say Fondo Ambiente Italiano. This very prestigious entity acquires and directly manages several exceptional sites and monuments spread across the whole Italy. Among them, also some important archaeological sites and medieval ruins, such as - for example - the monastery and the fortress in Torba, close to Varese. Here, the Fondo Ambiente Italiano manages the site but also promotes archaeological excavation and restoration campaigns, also through the cooperation of the Cultural Heritage Authorities (for instance the local Soprintendenze and Poli Museali) and of many Universities, including University of Padova and University of Milano.

Other forms of institutional ownership of historic buildings do not necessarily, however, carry responsibility for their upkeep. Protection of historic religious property is particularly variable. In the United Kingdom responsibility lies with the churches. In France, the State is responsible for the upkeep of historic cathedrals. In Cyprus, however, while the government maintains historic religious monuments, this is at the expense of the churches<sup>4</sup>.

Besides the private ownership of the Cultural Heritage stands the private management of Cultural goods, that involves the private sector in the Cultural Heritage field and may be extended not only to private monuments but also to State properties.

Looking, for example, at Italy, it has opened up the management of museums and individual sites to private companies (following on from the Ronchey Law of 1993). These include the underwater site at Baia (Naples) and the archaeological site of Pompeii, in cooperation with the State authorities.

As it has been said above, the main discussed point of these management forms is the proper care and maintenance of the cultural goods managed by private parties, since they could be more oriented on commercial uses and on their own profits. Defining some monitoring authorities or third parties (often NGOs operating in Cultural Heritage fields, such as Italia Nostra or Europa Nostra) is essential in order to properly combine the various issues connected with private management. Guidelines should also be issued in order to define shared criteria in doing this. Such guidelines should cover requirements for access, restoration, maintenance, insurance, health and safety standards etc. Appropriate mechanisms for control should be indicated. Means should be devised for evaluating the risks of investment and establishing fair profit margins.

Nevertheless, in recent years balanced public-private schemes are gaining attention as the most valuable form of management in the Cultural Heritage field. On the following pages some remarks about this kind of management will be given.

#### 4.4. Management models based on public-private cooperation

Public-private partnerships, abbreviated as PPPs in this review, are contractual arrangements in which the private sector assists in delivering a public facility or service by providing funding or operating leadership<sup>5</sup>. In recent times, PPPs are gaining more and more attention as an efficient and consistent way to manage the Cultural Heritage, since it makes it possible to respond to several demands of all the parties involved in the contract, so that they are often seen as a win-win system. PPPs involve at least two parties, and they do not have a limit of contractors.

The policy holders of the PPPs are mainly of three kinds: public Authorities, mainly which are in charge of the management or the conservation of cultural monuments, ruins or sites and that can be at a general or at a local level; private investors or business organizations, which can fill the gap of economic capability that often affects public Authorities; social organizations, deeply rooted in the territory surrounding the site. In particular, this third party has been gaining importance for some years now, because of its role in order to share the responsibility of preserving and valorizing the monument with the community that values it. Members of this third party could be

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<sup>4</sup> <http://assembly.coe.int/nw/xml/XRef/X2H-Xref-ViewHTML.asp?FileID=11062&lang=> (last accessed 25<sup>th</sup> November 2018).

<sup>5</sup> MACDONALD S. – CHEONG C 2014, p. 2.

nongovernment, social, and community-based institutions, and they may also include people living near a heritage site.

UN-Habitat's Declaration about Human Settlement issued in Istanbul in 2006 underlined the need of promoting and increasing the cooperation among governments, the private parties and the civil society in order to reach their goals, including the preservation and the valorization of the Cultural Heritage.

The core aim of all the PPPs in the field of Cultural Heritage is to share knowledge, skills, assets and financial and economic capability in order to meet all the requirements for preserving and promoting a certain monument or ruin. All these factors shared among the partners are complementary, and each partner usually fills a skill, asset or budget gap of the other policy-holders. Usually, the public partner bring to the partnership the asset, the regulatory framework and often, but not always, financial subsidies or incentives, such as tax reductions, in order to attract possible private investors. Private actors usually provide the financial capability, technical expertise, fund-raising skills and often an ideal public fruition of the monument. Finally, the third sector gives to the partnership knowledge and habits strictly linked with the local community. PPPs basically are aimed at sharing three "R-factors": risk, responsibilities, resources. These partnerships are highly context-specific. As such, they are defined by the degrees of decision rights, costs, and risks held by each partner and designed to meet the needs of the specific partners and the desired outcomes.

PPPs partnerships are regulated by specific contracts, that have to clearly and precisely define the roles, responsibilities, risks and benefits for all the partners involved in the operation. Since, as it has been said above, every PPP is highly context-specific, it is crucial to design a new and appropriate contract for each case.

There are many kinds of PPPs, which can be divided on the basis of the expected delivery types<sup>6</sup>:

- Buy-build-operate (BBO): Transfer of a public asset to a private or quasi-public entity usually under contract that the assets are to be upgraded and operated for a specified period of time. Public control is exercised through the contract at the time of transfer.
- Build-own-operate (BOO): The private sector finances, builds, owns, and operates a facility or service in perpetuity. The public constraints are stated in the original agreement and through ongoing regulatory authority.
- Build-own-operate-transfer (BOOT): A private entity receives a franchise to finance, design, build, and operate a facility (and to charge user fees) for a specified period, after which ownership is transferred back to the public sector.
- Build-operate-transfer (BOT): The private sector designs, finances, and constructs a new facility under a long-term concession contract and operates the facility during the term of the concession, after which ownership is transferred back to the public sector if not already transferred upon completion of the facility. In fact, such a form covers BOOT and BLOT, with the sole difference being the ownership of the facility.
- Build-lease-operate-transfer (BLOT): A private entity receives a franchise to finance, design, build, and operate a leased facility (and to charge user fees) for the lease period, against payment of a rent.
- Design-build-finance-operate (DBFO): The private sector designs, finances, and constructs a new facility under a long-term lease and operates the facility during the term of the lease. The private partner transfers the new facility to the public sector at the end of the lease term. Finance only: A private entity, usually a financial services company, funds a project directly or uses various mechanisms such as a long-term lease or bond issue.
- Operation and maintenance contract (O&M): A private operator, under contract, operates a publicly owned asset for a specified term. Ownership of the asset remains with the public entity. (Many do not consider O&Ms to be within the spectrum of PPPs and consider such contracts as service contracts.)
- Design-build (DB): The private sector designs and builds infrastructure to meet public sector performance specifications, often on a fixed-price, turnkey basis, so that the risk of cost

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6 Typology taken after MACDONALD S. – CHEONG C 2014.

overruns is transferred to the private sector. (Many do not consider DBs to be within the spectrum of PPPs and consider such contracts as public works contracts.)

- Operation license: A private operator receives a license or rights to operate a public service, usually for a specified term. This is often used in IT projects.

In Italy, the most frequently used and successful form of PPP in the Cultural Heritage Management field is the Foundation instrument, used in order to share public (but also private) monumental and cultural assets with some private funders. Foundations are regulated by the article 112 of the Code on the Cultural and Landscape Heritage<sup>7</sup> that encourages the cooperation among private and public partners in order to preserve and assure a proper valorization of Cultural Heritage.

In particular, two Italian best practices can be presented. The first one is located in the region Friuli Venezia Giulia and is devoted to management of the archaeological sites in Aquileia, a Roman and Late-Antique city in north-eastern part of Italy. Fondazione Aquileia was established in 2006 and gathers many actors interested in the preservation and valorization of the local Cultural Heritage. First, the archaeological assets (the archaeological areas themselves) had been given by the State, through the Ministry of Culture, and by a private policyholder, the Archdiocese of Gorizia. These two Bodies also contribute to the running of the Fondazione Aquileia by means of a little amount of money, in 2018 - 50.000€ each. Nevertheless, the economic supply for the Foundation is provided by the Regione Friuli Venezia Giulia, which is committed to funding Fondazione Aquileia with 20 million Euros in ten years. Finally, the Municipality of Aquileia provided the Fondazione with several buildings in order to host temporary exhibition spaces and administrative offices.

The second example that can be presented is Fondazione RavennAntica, which gathers together public and private policy holders, but not the Ministry of Culture, engaged to manage eleven archaeological sites and museums in Ravenna. The public subjects that established the Foundation in 2002 and that provided the cultural assets to it are the Province of Ravenna, the Municipality of Ravenna and the Archdiocese of Ravenna-Cervia. All these partners also provide some economic support, even if the main funder is another Foundation, thus a private policyholder, established by the local bank Cassa di Risparmio di Ravenna. The last partner is another private one, the University of Bologna, which has a branch in Ravenna and which gives its expertise, skills and knowledge to the Foundation.

## 5. Project for the identification and start-up of productive activities

### 5.1. Evaluation of production typologies

#### 5.1.1. Evaluation of production typologies compatible in the context of the building

Distinguishing primary, secondary and tertiary type of production, one can be tempted to jump to a conclusion that only the tertiary type of production is compatible with Cultural Heritage. Anyway, when speaking of the heritage and production, we have to make the difference between a monument which hosted the production in the past, for instance even in the period when it was built, or maybe in one of its renewal periods, and a monument that has never had this function, but we would like to give it as the new welfare.

If the monument was built with the purpose of having a kind of production in its building, conservation research has to focus both on the architectural remains and qualities as well as ones connected with manufacturing.

There are many examples to the contrary. For instance, there are still industrial facilities that are protected as CH, but which are still involved in the same type of production for which they were built more than a century ago - wood industry in Đurđenovac, for example. Also, in the his-

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<sup>7</sup> Legislative Decree issued on 22nd January

toric mill form the 19<sup>th</sup> in the village of Koška, a private investor revived the same agricultural production - grinding grain for flour.

Another example also comes from Croatia. For instance, in Rijeka, there is a huge complex belonging to the sugar refinery, built in the 18<sup>th</sup> century. The Sugar Refinery complex was located along the former sea coast all the way to the old Lazaretto. Today it is situated in Krešimirova Street opposite to the railway station. The complex project was carried out according to plans by the engineer Francesco Saverio Bonomo. A magnificent late Baroque palace, built in 1786, has remained of the former complex. Presumably, its architect was Andrea Menini. From 1832 until 1848, the refinery complex housed the Hungarian Army. In 1851, the Tobacco Factory started its production in the premises. The entire complex of the former Sugar Refinery, or Tobacco Factory, is under the protection of the Conservation Department. It is currently under restoration, and upon its completion, the complex should contain cultural institutions (library, the City of Rijeka Museum and the Museum of Modern and Contemporary Art). This example shows that having in mind that some productive activities were the function of the monument in the past, we can today add new value and “modern” type of production, cultural one, adjusted to the needs of the local society and at the same time enhancing the valorisation of the architectural value.

It is clear that CH can be used or re-used for all three types of production typology, as long as the requirements of production cannot cause the devastation of the monumental value of the building. In some cases, the continuation of the primary or secondary type of production actually benefits the longevity of the CH (above mentioned examples).

However, for most of CH the appropriate type of production is the tertiary type, as this type involves service activities: tourism, commerce, catering, financing services and similar, and as the basic characteristic of the outputs of tertiary activities are intangibility and immateriality (A. G. B. Fisher, *Primary, Secondary and Tertiary Production*, 1933.). Bluntly put, tertiary activity includes private and public service activities: commerce, repair services, hotels and restaurants, financing, real-estate, public administration, social protection, education and all sorts of community services (arts, culture, health, etc.).

In managing CH it is imperative to choose the right kind of productive activity, which will not in any way harm any of the monumental values of the CH. By the *Law for protection and preservation of CH*, every action on CH must be approved by the competent authority (Heritage Departments by the Ministry of Culture). Even the change of function, without performing any construction/restoration works, must be approved by the competent authority (Heritage Departments of the Ministry of Culture). It is known that certain production types can cause detriment to the CH, just as other production can benefit the future existence of CH. Therefore, the above-mentioned Law prescribes that the function of the CH is discussed not only with the stakeholders, but also with Heritage Department in charge. For instance, great industrial halls with vast open spaces cannot be easily transformed into hotels with small or cell units of space, because such arrangement of the inner space annuls the historic identity of the building. Likewise, old medieval citadels, with characteristically small space units cannot be converted into sports objects.

In the context of deciding which type of production is compatible with CH, one must also bear in mind the perseverance of the ‘dignity’ of the building, meaning that not every CH is easily adaptable to house any type of production. For instance, even if a smaller shopping centre can be easily arranged in a medieval citadel, it is still questionable whether the monumental value of the citadel would be reduced because of the discrepancy between the original and modern production type, i.e. the discrepancy between the house of medieval noblemen and a modern people’s market. That does not mean that CH is only compatible with production of ‘high culture’, but it is essential to discuss the modern production type through the filter of the original function of the monument. It is therefore recommended that modern production type follows the original one, if not literally, then at least symbolically. For instance, if an abandoned chapel houses an art gallery, that new production type follows the original function in a way that the character of the new production still manifests the original spiritual and socio-cultural character; if a billiard room is installed in an abandoned chapel, the monumental value of the CH is significantly reduced.

In the case of the medieval church of St. Stošija on the Puntamika, a compatible production type greatly depends on the level of the restoration of the building. Today, the church is abandoned, without a roof, without windows or doors (an open iron grid door has been fitted) and without any modern installation. If kept that way, the only possible production type would be of socio-cultural character, and that only during warm weather. So, it can be possible to organise short socio-cultural events (concerts, presentations, educational workshops, thematic markets with traditional products, scientific excursions, presentation of archaeological monument *in situ* and similar) with the theme of enhancing historic and scientific value of the building itself.

On the other hand, if the church is restored and modern living standards can be met with (roof, doors and windows, modern installation and similar), then the list of compatible productions also increases, but still maintaining the primarily socio-cultural and educational character. For instance, the church can be arranged as an *in situ* museum of Roman, Early Medieval and Medieval art and architecture, with sculpted pieces of original church inventory and ornamental sculpture, found *in situ* during the excavations of the church in 1952 and now stored in Archaeological Museum in Zadar. It can also be used as an *in situ* exhibit of the specific type of church architecture in Dalmatia, formed on the ruins of the remaining Roman architecture. It is important to mention that long-term events and happenings in the church can be arranged only if the church is restored.

However, if restored and equipped with modern technology, one can be tempted to assume that other services can be placed within the church of St. Stošija on the Puntamika, such as commerce or administrative services, but that would reduce its monumental value as new production would not in any way reflect the original function of the Cultural Heritage, and the 'dignity' of the church as a "Medieval Holy Space" would be diminished.

It is obvious that in the case of St. Stošija on the Puntamika, only the tertiary type of production can be compatible with the monumental value of that Cultural Heritage, and only that sort of tertiary type of production which follows or symbolizes the character of the original function of the building, meaning socio-cultural, educational, scientific and artistic character.

What has to be considered is that today production typologies vary, and in order to define the right one for the heritage, we do have to make a joint effort of different professions. Production in a historical building means a variety of technological issues that have to be respected in order to make production safe and profitable. That is why mainly, as seen in the example of Rijeka and the former sugar refinery, one chooses the cultural production. There are discussions on the ways in which communities use heritage as a part of the 'work' which maintains their connection to particular places and to each other, and some examples of heritage practice that is concerned with the production of locality and community from a contemporary developed nation can be found in the old places used as hotels for instance, or in sacral places, churches and monasteries getting the new, productive function, whether as libraries, museum, or even concert halls.

Whichever production is chosen as the new, or renewed function for the monument, it must not make any damage to the recognizable architectural forms, or any other kinds of values and shaping which makes that building a monument, a part of the heritage.

### 5.1.2. Analysis of operational compatibility and conservation operations

Operational compatibility can be seen as something that the project of conservation aims for. It is quite commonly used in conservation practice, but still there are no strict instruments in order to measure it or to check if it was achieved. Mostly, it is dependent on the subjective assessment and can be applicable in different situations. Usually, it is seen as something that shows a minimum of intervention, ensures the reversibility of the added work, and does not indicate any harm to the monument<sup>8</sup>. Also, in order to be operational, it has to focus on the outcome, and this is probably something that could be seen more objectively and it could be measured, or at least what comes out of it.

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<sup>8</sup> See more in: José Delgado Rodrigues, *Indicators and ratings for the compatibility assessment of conservation actions*; DOI: 10.1016/j.culher.2006.04.007/.

Analysis of compatibility between the activity or activities that has/have been chosen and the conservation of the historical remains that have to host it or them is mainly performed by the competent authority, i.e. the Heritage Departments by the Ministry of Culture, in cooperation with interested stakeholders, owners of the CH and investors in the CH.

By the *Law for protection and preservation of CH* in Croatia, every action towards CH, including restoration works and choosing production typology likewise, has to be approved by the Heritage Department in charge. In order to enable that decision making, the Heritage Department prescribes what sort of documentation has to be made, in order to facilitate solving specific tasks. For example, in the case of solving construction issues on CH, Heritage Department prescribes documentation which elaborates the current state of construction of CH, historical type of construction (if preserved) and project for improvement of constructional issues while preserving the old construction or repeating the same type of construction as the original was.

In a similar way, choosing the production type or sort of production activity must depend on the historic research as well as on the evaluation of the CH. Before making any definite decision, a comprehensive conservation study must be made. That comprehensive conservation study includes research on the history of the CH and archival research, research on the constructional and historic layers of the building, research on the material and building techniques. That accumulation of various knowledge about the history of the building offers guidelines not only on the methods of restoration, but also on the future character of the production typology of the building or its future function.

Defining the types of production for CH depends also on urban planners, who prescribe which production types can be implemented into which types of settlement or parts of the cities. For example, industrial production (secondary type) cannot be implemented in parts of the city intended for housing or business/administrative services; likewise, agricultural production can only be done outside the city's building zones etc. In most cases, CH is situated in parts of cities intended for dwelling or tertiary type production activities, so it is not uncommon that various types of urban-planning documentation already define the production type for CH.

It is always a prerogative for the Heritage Department to preserve and present the original state of the CH, on the inside as well as on the outside. That means that conservators will choose that production type whose activities can easily be implemented into the CH, without altering its original form, ways of communications, room arrangement, etc. For instance, it is always preferable to place a school inside the 19<sup>th</sup> castle, since the typical room arrangement of the 19<sup>th</sup> castle is suitable for organising classrooms, connected with one central corridor.

Apart from conservators and urban planners, stakeholders, owners and investors also participate in the decision making on the future production activities in CH, by stating and communicating their visions and desires. Cooperation is necessary for better understanding of the specific conditions that need to be met (conservator's, investor's, stakeholder's etc.). It is generally accepted that CH, even in private ownership, holds a communal value from which the community can benefit and therefore it is important that all the interested parties participate in some aspects of the decision making.

As regards the church of St. Stošija on the Puntamika, apart from Heritage Department which sets a legal frame for decision making, there are many other interested parties which participate in the process of determining the future production activities, which are supposed to be held in the church. To name some of them: Faculty of Letters of Zadar University, especially the Department for History, Department for Archaeology and Department for History of Art, whose main interest lies in the scientific potential of the monument, a unique example of Roman, Early Medieval and Medieval architecture. The Department for Tourism and Communication Science of the University of Zadar is also interested in the church of St. Stošija on the Puntamika - their interest lies in the ways of touristic presentation and exploitation of the church. The City of Zadar is the legal owner of the church and their interest lies in the means of restoration and maintenance of the church, as well as presentation of one of the oldest city's churches. The Civil Society of Friends of Puntamika are also greatly interested in the future of the church, for the church is a part of their communal

identity and heritage. Their visions on the future of the church were communicated on the panel discussions, organised in the year 2018. The academic community highlighted the need for further scientific research on the church and proposed the idea of making a catalogue of all the similar churches in the Zadar area; the civil Society of Friends of Puntamika stated their wish for preservation of the ruin; the conservators stated the need for making documentation for small-scale infrastructure.

Consensus about the future production activities, which are to be held in the church of St. Stošija in Puntamika hasn't been achieved yet. Further discussions with all the stakeholders, which are to be held in the near future, will help define which production type activities can be implemented in the church of St. Stošija in Puntamika.

## 5.2. Analysis of entrepreneurial activity which can be inserted

When a part of the heritage has been conserved or resorted, an important thing to have in mind is the fact that it has to have its purpose. For architectural monuments, it is about the function and possible activities that could be inserted within the historical framework. Nevertheless, such activities do have to be carefully chosen and must be determined by ensuring that the values of the monument are not disturbed and that in the end the monument itself takes priority.

### 5.2.1. Analysis of formerly productive historical buildings on the territory

In order to get the detailed insight into the past of some monument, it is necessary to do the research. This research should combine the work of different experts, depending on the type of the building, so that their results interact with each other. Experts to be included are historians, art historians, archivists, architects, and in some cases ethnologists or even sociologists. What needs to be investigated is not only the constructional change of the monument but also its life through history, in other words the building should be seen as a complexity of both material and spiritual structure. As for the spiritual structure, the assumption is that the social phenomenon of that structure has to be recognized, how it was used and how it influenced its environment. An exact analysis of the building is the basis for architectural research and it is necessary to follow the conservation methodology.

When starting the historical research, it is necessary to check all the already known facts. They can be found in the literature, but also in former conservation documentation. In Croatia these materials are kept in the Conservation Departments of the Ministry of Culture, when speaking of documentation made in the 20th century; for earlier documents one has to check the State Archives. Also, regarding the monument selected, further archival and historical research has to be undertaken. That brings us to the archival fonds that cover the region where the monument was erected and the time period when it existed. Also, when, for instance, the monument had some special function, religious, private or maybe defensive, some materials can be found in specialized archival fonds.

After finishing the historical research, conservation probes can start. The first thing to do is to make an architectural plan and detailed photography, and then the probes and analyses which all bring us to the valorisation and presentation proposal. Within this part, recognizing what is important and valuable for the monument, the new ideas can be discussed. One of them are productive activities, but in order to define which one to choose, all the aforementioned work has to be done.

Defining the activities that were previously performed in the building is of great help. For instance, a ruin that today is abandoned and has no function, could have had one or few in the past. Each one of them has to be recognized as well as the period when it was performed, and how it changed or rearranged the building. Also, the past functions must have influenced the surrounding area, the settlement or the nature, and it is another thing to focus on. If the area was used for agriculture, for instance, and today is part of a suburb, we cannot maybe repeat the past function



of the building as local community has changed and the needs are different. What could help is dividing the functions and possible production activities into groups, for instance: urban/agricultural, spiritual/civic/military and so on.

What should be the idea for the future activities is that they have to deal with the previous functions and to be aware of the past, but at the same time to be able to introduce modern activities which are productive but at the same time reflect the idea why the monument was erected in such a way it still exists. Another, and not less important thing, is that the building “has survived” all those years and centuries of the past and different changes due to the local community that has been living with the ruin. So, the community is to be addressed to when speaking of the future life of the monument.

### 5.2.2. Research of regional, national and international public and private productive companies

When the frame for the possible new use of the monument is set it is time to start the research for interested companies which would be appropriate to organize their activities in or related to the building. As production can be realized in the industrial and in the service sector, it is necessary to define which one could be incorporated. The service sector offers a variety of modern activities, as well as public or private ones. Services may involve transport, distribution and sale of goods from producer to the consumer, as may happen in wholesaling and retailing, pest control or entertainment. The goods may be transformed in the process of providing the service, as it happens in the restaurant industry. However, the focus is on people interacting with people and serving the customer rather than transforming physical goods. When activities like that are performed in a way that they reflect the main historical functions of the monument, we can say that they could be applicable. In Croatia, all of those have to be explained and then approved by the competent authority, Ministry of Culture and its Conservation departments. Another step is to present the idea both to the local community and to the local authorities which have to be involved and it is expected to make them willing for the proposal. All possible negative effects have to be taken into consideration.

Only after having all these defined and approved, can the search for interested parties, such as productive companies, start. They need to have a clear picture of the possibilities and the expected outcomes, but also it has to be known what will be expected from them in the future regarding the protection and maintenance of the monument.

### 5.2.3. Review of legislative and enforcement tools

Taking into account the legislative framework and the relative tools is crucial in every Cultural Heritage management project as well as in designing an adaptive reuse of a historical building. Thus, an entire deliverable elaborated within the Ruins Interreg Project has been devoted to this aspect, specifically the deliverable D. T3.3.1 “*Developed legal and regulatory framework for protection of medieval ruins*”.

Continuing to refer to the Croatian case study, as an example, there the legal basis for heritage preservation and conservation consists of laws, subordinate regulations and conventions: the Law on Protection and Conservation of Cultural Goods, the Regulations governing the Protection and Preservation of Cultural Property and other Laws (e.g. laws on museums, archives, libraries, etc.) and international conventions of the Republic of Croatia has ratified.

Also, if, for example, when considering a building as a heritage example, other laws are applicable and valid in the republic of Croatia, such legislation must be complied with. This includes spatial planning act, the Law on Construction, and similar ones.

The provisions of the *Law on the Preservation of Cultural Assets* (1999, amended 2003, 2009, 2011, 2012 and 2013) regulating the distribution of funds collected through the “monument annuity”

fund ensures that a certain percentage of funds is distributed by the local government in the city/ municipality where the annuity has been collected (see chapter 5.3.3). The 2009 amendments included a shift of responsibilities for the enforcement of law from city government to mayor offices or their equivalent; they introduced changes in the regulation of concessions by introducing public calls to obtain concessions and regulate the concession fee; they provide for the establishment of a Register of Cultural Assets within the Ministry of Culture (which is in charge of the elaboration of the Book of Regulations) and within the Ministry of Finances. The amendments in 2011 relate mainly to the introduction of the Committee for Complaints and its jurisdiction, and 2012 amendments are related to classification categories of those eligible for monument annuity tax.

Cultural property may be publicly or privately owned and may be exported only in exceptional cases. The most important obligations are care and maintenance of the property and public accessibility, with the right, under certain conditions, to receive compensation from the budget for some maintenance costs. The owners of cultural property enjoy tax and duty benefits.

The *Law on the Protection of Cultural Assets*, 1999 introduced the obligation to pay a “monument annuity” if a cultural asset is used in a printed work, for promotion, or when an income or profit is made from an economic activity performed in an immovable cultural asset. This Law was amended in 2003 aiming to improve the system of collecting and distributing funds collected from monument taxes. The 2009 amendments brought changes in regulation of concessions and jurisdictions, while recent changes reflect EU regulations regarding the trafficking and return of cultural goods. The amendments made in 2011 relate to the establishment of the Committee for Complaints and its jurisdiction, and 2012 amendments are related to classification categories of those eligible for monument annuity tax. Additional amendments in 2012 relate to the regulations and jurisdictions on movement of cultural assets within the European Union.

The government of Croatia also adopted the *Strategy for Protection, Conservation and Sustainable Economic Utilisation of Cultural Heritage of the Republic of Croatia (2011-2015)* in July 2011. This Strategy determines aims, measures and activities in order to ensure sustainable management of cultural heritage. There are no indications to when the Action Plan could be prepared and adopted although the implementation of the Strategy and Action Plan is a prerequisite for effective application of projects to the EU structural funds.

#### 5.2.4. Check of economic and financial instruments

Sustainable use of cultural heritage can be monitored and encouraged by the concession policy, licensing of conservation-restoration activities, inspection control and others, for quality private entrepreneurship through the programs of the state and other bodies, financial institutions and investors. Sustainable use of cultural heritage can also be enforced through the adaptation of the heritage protection service itself to manage sustainable development.

The richness, the diversity and variety of cultural heritage and its condition require further financing from international and private sources as well as the use of legal opportunities for providing intellectual property and penalties for damage to cultural heritage.

The process of positioning cultural heritage in sustainable economic development goes hand in hand with norms of the European Union and international conventions, the Ministries of Culture, state administration bodies, units of local and regional self-government, civil society and private owners which are just a step away from becoming entrepreneurs.

System Coordination, EU Funds and Directives, through appropriate inclusion of local self-government units and private interests, along with constant vigilance over the protection of cultural heritage, are crucial for the implementation of the new Management Strategy.

Apart from naming financial resources, knowledge and skills, interests and commitment are needed from key stakeholders and all interested sectors in the sustainable development of cultural heritage. They have to unite through definition of goals, measures and projects to ensure the implementation. This will achieve the protection of cultural heritage and economic as well as other benefits at the same time.

The economic use of cultural heritage is not structured or systematized in the economic system as a separate area or sector. Therefore, the analysis focuses on selected key economic activities based on cultural heritage, primarily on cultural tourism and entrepreneurship based on cultural heritage. Such an approach in the analysis of the situation was chosen because in the present practice, the protection and preservation of cultural heritage function mainly as separate entities that are neither conceptually nor institutionally or organically linked sufficiently with the economic use of cultural heritage.

Good results in the protection and preservation of architectural heritage have been achieved where there is research, direct interventions on buildings, designing and finding the most appropriate solutions as well as heritage management involving a wider range of professionals from the local community and civil society. Conservation and re-use successes are a good indicator of awareness raising values of heritage.

Financing renewal, investing in the maintenance and management of cultural goods as sustainable cultural goods and a useful resource in everyday life is limited to three sources:

- State Budget - through the Ministry of Culture
- Units of local and regional self-government
- Owners of cultural goods (private and institutional).

Other sources of funding and investment in reconstruction and sustainability through use and new use are negligible.

In Croatia, foreign, private, funded, institutional financial donations for the protection of cultural heritage were a significant part of the investment in restoration and the introduction of new objectives at the end of Homeland War. For the last few years such a type of financing has been negligible and refers to individual minor interventions. The exact amount of funds received cannot be accurately determined.

The use of financing from various European funds is only at its beginning. Smaller projects were realized in local and regional self-government units through cross-border programs cooperation. Funds of international institutions are only beginning to be used for projects of sustainable use of cultural heritage (the reconstruction project of Mašković Han and economic development of Vrana, which is funded under the IPA program).

The state, through the Ministry of Culture, provides cultural heritage with constitutionally guaranteed financial support from the state budget. Financing of protection projects, conservation, restoration, presentation and maintenance is carried out by using means which are distributed through competitions.

Financial resources have three main components:

- Fixed amount of state budget, which has been set at almost 150 million HRK a year.
- 40% of the total funds collected through the system of historical rents. It is a fee that economic entities have to pay for carrying out economic activities in, with or on cultural heritage. It is calculated on two bases: per square meter of space used and 0.05% of the revenues of certain economic activities that indirectly generate profits from cultural goods. The funds annually amount to over 200 million HRK (280 million kuna recorded for 2008).
- Long-term loans for long-term renovation projects with a special social purpose.

The following additional sources of funding are provided by law:

- Concessions or Concession Authorizations - are used to a very limited extent, and the only example of concession approval was issued for tourist submarine tours of underwater archeology locations.
- Intellectual Property - the billing of the use of registered cultural goods or parts of it in various promotional purposes, including photography and recording.
- Financing archeology or ethno parks within major economic subjects. Cultural rent is also an important measure for financing protection and preservation, and especially as a financial incentive for more powerful economic use of cultural goods. Unfortunately, the cultural rent has been used mostly for protection and conservation throughout its current application of cultural goods.

The state simultaneously invests in the restoration, research, and maintenance of the existing heritage (sacral objects, objects with a purpose).

Local and regional self-government units finance reconstruction, maintenance and maintenance adaptation of cultural heritage for new uses from two main sources:

- Municipal, city and county budgets. This is mostly a very small amount due to a large number and fragmentation of units of local self-government. Significant amounts are recorded only in Zagreb, Rijeka, Dubrovnik, Zadar and Split.
- 60% of the total amount of monumental rent leased on the territory of the local unit. This source is used by those cities and municipalities where there are protected entities, with the legal obligation to raise the funds collected with the use and re-use of the heritage.

Financial investments are mostly in immovable heritage. Museum and archive collections are still a bit neglected.

Typically, it is about facilities of local government and public buildings, less about the whole, and only in the case of Zagreb, it is invested in a program for refurbishing facades.

In major tourist centers (Istria and Dalmatia), attention is paid to restoration, maintenance and presentation of immovable cultural goods. Investments of private owners are mainly focused on maintenance of housing facilities in the protected units. Examples in recent years have been isolated cases of investments in cultural heritage objects for the purpose of realizing economic activity (taverns, galleries, ethno-tourism in Krapje, Dalmatian Zagora, Baranja). Owners of movable property have a legal obligation to maintain private collections (paintings, metal objects). They receive some financial help from a variety of state sources, most of them have to manage the maintenance and management on their own resources.

Of the institutional owners, it is necessary to mention the ecclesiastical communities which invest in certain funds for the restoration and maintenance of sacral objects. The total amount cannot be accurately determined.

As a special program of non-reimbursable state aid of small value, the Project “Entrepreneurship in Culture” was launched in 2008 by the Ministry of Culture and the Ministry of Economy, Labor and Entrepreneurship. The project was finalized in 2012 and jointly implemented and developed for five years. Since 2013, the Ministry of Culture continues independently to implement the project “Entrepreneurship in Culture” with a total amount of 2 million HRK. The targeted project is a capacity building of cultural / creative industries and entrepreneurship in the area of cultural and artistic creativity and cultural production and includes entrepreneurs focused on the investment needed to expand into new markets, creating new products, new consumers and new technologies to increase value - oriented to employment, growth and development. Users are small scale entrepreneurs.

The project “Entrepreneurship in Culture” stimulates employment, procures new technologies - machinery and tools, IT and multimedia equipment and software intended for carrying out business activities and promotional activities (investing in increasing / extending the audience). An increased number of users reinforce the quality and diversity of the reported projects and shows the strengthening of entrepreneurship in culture.

Significantly decentralized cultural infrastructure in the Republic of Croatia is faced with the inadequate possibilities of local communities for its optimum maintenance, development and restoration. A program of support for renewal, construction, maintenance, computerization and equipping of the network of cultural institutions will be specially oriented to self-sustainable projects. Given the scarcity of local and regional resources of regional self-government for reconstruction projects, the Ministry of Culture will co-finance the part the cost of producing documentation so that local communities are able to succeed in obtaining funds from the EU Structural Funds and to participate in the cost part of national co-financing.

With the aim of reinforcing culture, tourism and entrepreneurship, the goal is to create a platform where extraordinarily rich cultural heritage would act as a potential resource for development. With the support of the Croatian Institutions with about a hundred branches (which in many places are unavoidable, and sometimes the only holders of cultural life), cultural development

infrastructure will contribute to strengthening participation in cultural life. And strengthening of cultural participation and affirmation of participation in culture as the quality of life of the population is essential to maintain culture as a sector that creates and produces good and value. The joint project “Creative Europe” 2014 - 2020 is aiming at the development of all those activities.

### **Development projects for socio-cultural centers**

Development projects of socio-cultural centers at local and regional level co-financed by the ESF will provide preconditions for growth as cultural spending and active participation of the population in cultural life throughout the territory of the Republic Croatian.

Preparation and implementation of cultural projects from the Operational Program “Effective human resources” ESF-funded cultural programs will help develop socio-cultural Centers, Social Entrepreneurship in Culture, Social Innovation, and developing the interests of young people and older people for cultural and artistic content and reduce the share of financial resources from public budget.

### **Development of cultural and creative industries**

Strengthening the sector of cultural and creative industries will ensure the development of long-term cooperation between culture and the economy, through exchange of ideas and development of projects by integration of creative elements within the broader process.

The Ministry of Culture, the Directorate for the Protection of Cultural Heritage created a revitalization project and upgrades of the existing information system that encompass the data of the Registry, the complete documentation of cultural heritage and the data required for the support of working processes in the management of cultural goods. It consists of a unique information system of cultural heritage to all factors involved in the protection and preservation of cultural heritage, system the management of cultural goods and the public part.

The existing model of cultural property management is characterized by a relatively high level of functional disparities and focus on the activity itself and procedures. It is primarily focused on protection and includes elements of long-term sustainable management and use. To increase system efficiency, The Ministry of Culture will harmonize normative and procedural rules, making them more functional. The development of the methodology for developing integrated management plans will reinforce sustainable use of cultural goods and support their revitalization and implementation in a targeted protection group.

#### **5.2.5. Identification of production activities and valorization**

How production activities influence the heritage is a subject of an ongoing review.

Cultural capital is needed for the production of cultural goods and services. This is the main reason for the need to preserve the existing stock of natural and cultural resources capital. Material and non-material cultural capitals require investment and maintenance in order to prevent the deterioration of their condition, so they can be economically valorized.

The relationship between cultural heritage and cultural capital is of great importance. Material and immaterial cultural heritage is a part of material and immaterial cultural capital and produces certain economic and cultural products and services, including those related to production heritage and those related to the production of new cultural and economic products and services. Heritage production refers to inheritance processes, in two ways: the production of heritage and activities to valorize the heritage (from physical protection activities to the development of knowledge and skills based on the study of heritage).

The concept of heritage production is based on the concept of “social construction”. It consists of the process of creating cultural heritage as a value-based social process in which each generation creates its own heritage meaning, with its intervention in heritage and its own meaning and thus creates new heritage that it conveys to the next generation. There is no inheritance fixed

meaning in time and space and with regard to different social groups, but already heritage is constantly being created and changed.

The production of new economic and cultural products and services can encompass production of basic cultural industries (such as maintaining classical music concerts, setting up a theater show or exhibition in the area of some protected buildings, parks and the like, even cultural tourism) or the production of creative industries (use of heritage in recording a series, inspiration in video games and the like)

The present system of cultural property management is based on a relatively branched network of services and institutions that are responsible for certain types of cultural goods. Big diversity of cultural goods and various normative solutions make it difficult to introduce a more efficient integrated management model. The system is extremely focused on protection, often at the expense of other management segments of cultural heritage. The protection activities are weak and slow with unnecessary complicated involvement of other factors (cities, municipalities, users, etc.) that limits the possibilities for developing and directing existing resources.

Market failure in the field of heritage protection also depends on the type of procedure. Throughout history different approaches to heritage use have been changed: first reuse, then preservation of cultural goods of special importance (evaluated by experts), while today the tendency is to preserve a greater number of cultural goods. The market valorization operates in the first two cases, but not in the third one which requires intervention outside the market.

Monitoring and evaluation procedures have an important role to play in ensuring efficiency and lasting adaptation and upgrading, in changing circumstances. The purpose of monitoring and evaluation is to enable effective and transparent implementation through systematic examination. Monitoring and evaluation today are legal obligation at EU level, whose compliances are strictly required for better socioeconomic development management.

The main goals of the monitoring and evaluation are the analysis and the confirmation of: justifiability - it checks whether there is a need for a specific program; efficiency - checking the efficiency of the available resources, and responsibility - it checks how many goals of a particular program have been achieved. In addition, monitoring and evaluation provide information needed for quality implementation, for instance effective and adaptive management of the implementation of a rooftop, then creating a new knowledge or better understanding of what really can be used and under what conditions, and lately, how to improve the effects of different measures and projects.

When having in mind some productivity for the monument itself, we take care of the future maintenance and at the same time provide additional care.

### 5.3. Definition of design and cost investment

#### 5.3.1. Management Plan

Designing a management model for Cultural Heritage includes knowledge from a number of fields of study and Economics and organizational studies play a relevant role among them. The so-called “management cycle” is a unique tool in planning and implementing the organization’s policy agenda, through the help of external stakeholders and monitoring actors that could provide useful advice to the management staff.

After the basic planning phase, the second phase of the management cycle is focused on implementation, and carried out with the stakeholders’ help. The implementation phase of the management cycle involves important coordination of tasks and priorities. This stage entails two different and coordinated operations: (a) performing the planned and expected operations, and (b) constantly checking that they are in line with the organization’s mission and the pre-determined aims. If in this phase a diversification from the starting point is detected, a modification or improvement of the plan could be required.

The essential tool for a consistent and proper management is the management plan and moreover, if seen from a business point of view, the business plan. There are a lot of similarities between

a management and a business plan and they share some information, for instance the organization's mission and vision, even in order to achieve different goals. However, the business plan might relate to an agency's corporate strategy rather than to a site's management plan, and clear vision and mission statements (and other useful information found in a management plan) might not exist.

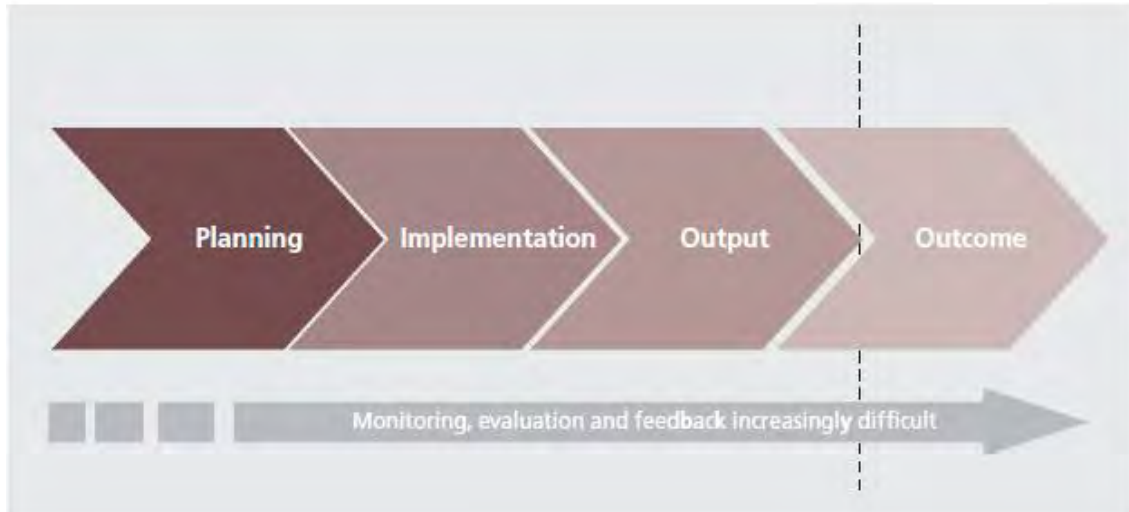


Fig. 7. Management cycle diagram. (After “Managing Cultural World Heritage”, Paris, Unesco, 2013, p. 117).

While the management plan is about setting out the actions needed to deliver the purposes for which a protected area has been designated, the business plan focuses on the financial and organizational dimension - in other words, how to resource the delivery of the management plan.

Managing monuments and ruins and, more in general, pieces of Cultural Heritage, implies a number of issues concerning several aspects of the preservation, enhancement and sustainable reuse of the material remains. One of the most challenging tasks in the management process is, for sure, the design and development of a business plan in order to obtain an economically sustainable management of the monument. In fact, while for the pieces of Cultural Heritage characterized by a public ownership the funds are usually provided by the public Authorities, for monuments or ruins belonging to a private third party, the issues concerning the budget for its management are often urgent and difficult to solve. In this perspective, creating a plan to build and develop an activity that could be a source of funds and its related business plan is the first step to be taken.

Obviously, designing a business - whatever it would be - inside a monument or a ruin is not like doing it in any other place and environment, so it implies a series of precautions to be undertaken. First of all, obviously, the materiality of the monument must be respected and preserved. Another critical difference between a Heritage site management and mainstream business is that whatever enterprises are undertaken, they must not undermine the values for which the site has been notified, and should in fact seek to enhance them. So any business plan must recognize these values, and also other important values associated with the site, even where not specified in the nomination.

In modern business, the importance of a rigorous and reasonable business plan is almost self-evident. In the Cultural Heritage management field, it is even more important. Enterprises and, more in general, the commercial environment has for a long time developed instruments and resources to analyze the market they are positioned in, as well as to foresee new products and the way to commercialize them. On the other hand, conservators and cultural authorities are expert in their field but generally poor at talking the language of the business sector. Therefore, elaborating a business plan could be also an instrument to make these two important worlds starting to talk a common language, and this could help also the ordinary management of a site in order to prioritize the intervention on the monument and its surroundings. In any case, in fact, what is essential is

adopting a business planning approach to conservation - a systematic way of identifying what the assets of a site are and what they are worth - in other words, determining their values. Of course, they are the main “added values”, and it is essential to properly identify them in order to understand why a certain site or monument is important in a local, national or international scenery, and this also helps a lot in the fundraising process.

In fact, a central part of the World Heritage Site Manager’s job is to convince donors, governments and citizens (in the language of business) to ‘buy’ its products and services in an appropriate way, and then to demonstrate that their ‘investment’ is worth it. At the same time, managers need to ensure that in ‘consuming’ our sites, nature’s capital assets are not diminished, but can be sustained. In the effort to secure sustainable financing for protected areas, in general, a manager who can demonstrate that existing resources are already being effectively allocated through systematic business planning processes may more likely succeed in convincing national authorities and/or external donors that an increase in their financial support will be a good investment<sup>9</sup>.

Anyway, due to the peculiar nature of the “business” that takes place within the monuments or the ruins, the business plan should be seen as a flexible tool that can be a support for a Cultural Heritage manager, not as a cage they cannot leave. Similarly, the organization is the maker of the plan and the wearer of this tool, not its slave, so it seems important to bear in mind what the purpose of the plan is, i.e. a roadmap for the development of the organization itself or an instrument to demonstrate to the funders the ability of being well-organized.

A business plan, in fact, is often mandatory for participation in many funding programs, in order to show how the money obtained will be managed and invested, as well as present the point the organization aims to reach and what it intends its own mission to be.

A business plan helps managers and stakeholders to understand how business will be managed in the most effective way, and to ensure that the organization is properly accountable for the use of any funds it receives. For managers of Cultural Heritage, the primary reasons for writing a plan will be to:

- Provide a clear, realistic, and practical blueprint for the organization’s future development;
- Enable everyone in the organization, including its board or management committee, to agree upon and share common goals;
- Ensure the participation of key stakeholders (such as donors, politicians, bankers, sponsors, and other groups with which the organization is likely to work);
- Ensure that the organization’s goals can be achieved with the resources available to it;
- Identify any key risks that could prevent an organization meeting its goals, and put plans in place to mitigate these;
- And achieve a smooth handover at times of staff change.

Additional reasons might be to:

- Support applications for financial support, for example to the World Bank, UNDP, government departments, sponsors and charities;
- Inform about strategies for particular capital or revenue initiatives;
- Review organizational structure, approaches to training and personnel management, technological resources or monitoring procedures<sup>10</sup>.

The main focus of a business plan, indeed, is to ensure the achievement of the business goal of the organization in an instantaneous perspective, and the proper development of the organization on an ongoing basis. On the other hand, a management plan relates also to questions concerning the employees’ productivity, their motivation and training, their safeness as well as the funds the organization needs to develop its mission and to reach its goals.

Thus, a business plan and a management plan often use cross-related information, even if aiming to reach disparate goals.

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9 PATRY M. 2008, pp. 10 – 12.

10 PATRY M. 2008, pp. 16 – 17.



## Scope and content

The scope and the contents of a business plan is heavily related to the complexity of the business organization it refers to. An important issue is to understand which is the proper quantity of the information contained in the plan: it is suitable to have the very essential information to develop the business plan, but it is not wise to include in the plan a large quantity of redundant data that could become difficult to manage.

It should be advisable to bear in mind, while a business plan is being written, which is its foreseen audience and what time range it is supposed to cover. Concerning the first issue, obviously a business plan could be adopted and taken into account by a general audience, but the best practice is to write it taking into account the responsibilities and the role within the decisional process of the main recipient or recipients of the plan. Concerning the duration of the document, the major part of the business plans envisages actions for three or four years, entailing a detailed plan for the first year and a number of future perspectives and overlooking actions for the other years. Thus, it is desirable that the plan be updated each year, considering unexpected positive events or negative factors that could occur during the period between one plan and its updating document.

At its most simple, an organizational and business plan contains 7 key sections:

1. An overview of your organization, its Mission and Aims;
2. A clear statement of objectives;
3. An assessment of the context and market in which an organization is operating;
4. Budgets and financial forecasts to show how objectives will be reached, and assessment of risks along the way;
5. Implications for management structure and staffing;
6. Timescales and Activity Plan;
7. Milestones and Monitoring<sup>11</sup>.

## Executive Summary

The Executive Summary is probably one of the most important sections of a business plan, since it has to demonstrate that the plan will deal with some crucial issues of any business enterprise, and the Cultural enterprises make no exception. Moreover, this section of the document is of great importance since it gives an account of the most important points of the plan, and it would thus be the first being read by any recipient or evaluators. For this reason, it has to demonstrate the full understanding of the several issues ingrained in such a special business like a Cultural enterprise. On the other hand, the plan is expected to be encouraging for the reader and for all the recipients, in order to make the continuing the reading of the plan and have a fuller account of the organization, its perspectives, mission and goal.

## Institutional Analysis

The institutional analysis describes in depth the organization the business plan is set for, dealing with its vision, its products and the employees working within it, as well as assessing the organization's strengths and weaknesses. In this field, this part of the business plan uses some tools, such as the SWOC and stakeholder analysis, useful for highlighting the pluses and minuses of the organization and of its attitude to building or developing a business. Moreover, the institutional analysis provides also some future perspectives and goals for the organization, in order to sustainably develop it as well as its business. Typically, some of the topics that should be included in this section are: Profile, Vision and Mission, Situation Analysis, Stakeholder analysis, SWOC (Strengths, Weaknesses, Opportunities and Challenges) Analysis and Goals.

## Profile

This part of the business plan is intended as a first description of the organization and gives accounts on the crucial issue it is dealing with. Thus, some basic facts are contained in this sub-

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<sup>11</sup> PATRY M. 2008, pp. 16 – 17.

section, such as the organization’s legal regulation and the way it is internally organized and structured in terms of capital, human resources, products and services given to the public.

Of course, the optimal form of management of any site varies a lot depending on the nature, size and economic weight of the organization that is in charge of it. In fact, the Cultural Heritage is managed by several forms and kinds of Authorities, such as Governmental, Non-Governmental, Private Bodies, Local Authorities, Public-Private Partnership Bodies; thus, there is no standard way to build a sustainable business plan - being it for a commercial use or for a non-commercial one - but it should fit at its best to the organization it is set for.

The main areas the plan deals with in this section are:

<u>Its structure and constitution</u>	<u>Its finances</u>	<u>Its people</u>
Name of organization	Budget performance	Management role and function
Head office address	How does the organization derive its funds?	What are its institutional values?
Legal context – international, national	<u>Grant aid, trading activities, reserves of funding?</u>	How is the organization steered or <u>directed</u> ?
What was it set up to do?	Financial control systems	Is there a board?
What is its authority?	How <u>is money accounted for</u> ?	How <u>is it selected</u> ?
What kind of an organization is it?	Capital assets – built assets, equipment etc.	Number of employees and roles
What is the status of the site or area it manages?	What items does the organization own, and what are they worth?	Summary description
What are the site’s values?	What is the turnover of e.g. vehicles, radios, <u>uniforms</u> ?	Policy on health and safety and human rights issues
	Financial table	Organigram

### Vision and Mission<sup>12</sup>

The section connected with the Vision of the organization aims to give an account of the values the organization has been built upon, even if in a quite idealistic way. In fact, it could be also aspirational even if it drove the future development of the organization in the next decades, compatibly with local, national and transnational variables, mainly concerning social, economic and politic issues.

The Vision should be seen as a “business card” through which an organization introduces itself to stakeholders, its employees, possible donors and funding agencies, politicians, individuals and parties and is intended to be a way to vehicular the fundamental message of the organization. For these reasons and for its wide audience, the vision section should use a plain language and it is desirable that it be understandable for all the readers of the plan. In the Cultural Heritage

<sup>12</sup> PATRY M. 2008, pp. 16 – 17.

management field, the main focus of the vision should be on how the organization should pursue a sustainable management of the ruins, including their preservation and the economic development, as well as the multi-layer public engagement.

Ideally, the mission statement should describe exactly what you will be doing for the next 3-5 years and what you want to achieve. The formulation of these statements is a team process, so it will be helpful to bring a representative group of interests together in a series of workshops to formulate your vision and mission.

### **Present situation**

The aim of this subsection is to give to the reader an overview of the current status of the organization, in terms of relations with the contexts where it operates and of internal settlement. Particularly in the field of Cultural Heritage management, in fact, the external relations are crucial in order to develop the activity of the organization: both the relations with the public and, more in general, the people who care about the sites and, on the other hand, with the institutional stakeholders are basic in this perspective.

Moreover, also the internal asset of the organization the business plan is set for is a crucial matter to be analyzed from an external point of view as well as from an inner one, by the employees themselves.

This part of the business plan is important in order to position the organization by reference to others operating in the field of Cultural Heritage management.

#### ***Stakeholder Analysis***

This part of the plan entails the analysis of those institutions and individuals who have an interest in the organization and the work that it does. These parts are of several natures, and vary from the staff working within the organization, to the Scientific and Operative Boards, to the external and general public, that in a way could be seen as the “customers” of the Cultural site and of the economic activities installed within it.

This analysis may help to improve the relations with the direct stakeholders, as well as to enhance the external image the organization to indirect stakeholders and general public.

### **Analysis of Strengths, Weaknesses, Opportunities and Challenges**

A SWOC (also known as SWOT - strengths, weaknesses, opportunities, threats) analysis is crucial in every business plan and is commonly used in every enterprise or organization in order to highlight the strengths of their activity as well as what is to be improved. Usually, it is a simple table or preferably a matrix and is a useful tool to give an overview of the problems that have to be solved within the organization as well as of the issues concerning its activity. Alongside the negative issues, also the opportunities and the future developments are taken into account, in order to underline the positive aspects of the existing activity and the future challenges. If an organization is complex, it is important to carry out such an exercise with a multi-disciplinary team, as, for example, what the conservation group may perceive as an important weakness or threat, may not be seen as a major concern by the financial department, and vice-versa. Often, the authors of such plans are unable to make clear distinctions between the strengths/weaknesses and opportunities/challenges sections. In general:

- Strengths and Weaknesses are internal factors that describe the present over which you have some level of control or influence
- Opportunities and Challenges are usually external issues that describe a potential that you may not be in a position to control<sup>13</sup>.

### **Objectives**

Through this chapter of the business plan, the intentions declared as vision and mission are translated into tangible measures, compatibly with the broader current situation of the organiza-

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13 PATRY M. 2008, p. 38.

tion. It is reasonable to expect some problems and conflicts between the several urgencies inherent to the organization's nature, for instance among total conservation and economic use. In these cases a mediation should be used, balancing the several requirements but always bearing in mind which are the main values of the organization, as they were declared in the Vision and mission section of the business plan.

In the definition of the organization's objectives, the management literature recommends making them as S.M.A.R.T. as possible, the acronym standing for: Specific (clearly referred to well-defined activities); Measurable in their effects; Achievable in the time covered by the business plan; Related to the resources and the scope of the organization; given of a Timeframe with scheduled deadlines.

Designing objectives in the field of Cultural Heritage management is particularly difficult, since the major part of the organization that operate in this field are often non-commercial ones. In these cases, especially if they are Public Authorities or in some ways are related to them, the main task of the business plan is to operate efficiently in regards to the amount of money the organization was given. The main objectives, in this case, will be the accountability for the expenses and the improvement of the quality of the activities. Business planning and objectives definition are even more complicated when an organization is required to cover partially or totally its own operating costs through its own activity. In this case, the preservation of the materiality and dignity of the monument is expected to be coupled with a business-oriented mentality that can find donors, funding, enterprise options and any other source of incomes. From this point of view, it is even more important that the objectives set in this section of the plan are really precise, clearly given to certain people and strictly connected with a series of deadlines that it is important to keep.

## **Market Analysis**

After having analyzed the organization from an inner point of view, it is important to take into account the external world, where the organization is expected to be placed, whether it will be at a local, regional, national or international level.

Even if adapted to the peculiar Cultural Heritage field, it is possible to figure out the management process as a normal commercial relation among the organization, its "products", that is to say the monument itself and the activities that take place within it, and the market. The market is indeed the most uncontrollable factor among the ones listed before, so that it could be of several kinds, such as:

- Stable - for example the case of a cultural site or a monument of local interest strictly linked with the local community, that often used to frequent the site or the case of a World Heritage site capable of attracting a high number of visitors equally spread over the whole year.
- Dynamic - for instance some discontinuously frequented sites or some monuments belonging to the Heritage of countries where tourism is increasing.
- Turbulent - for sites or monuments located in countries where wars or terrorism are present, or where the political conditions cannot grant the safety of the visitors.

In a planning activity, the main issue is to make sure that the organization is in the condition to keep producing the product, that the market keeps demanding the product, that the organization is able to supply the market.

The market analysis follows some steps:

### **Market definition**

In this subsection it is expected to gain possibly the greatest amount of information about how the market of interest for the organization is set and how it is transforming, in order to have an overview that will allow to define some future strategies. Important issues to be taken into account in this subsection are, for instance, the typology of the market and its size, how the market is subdivided into segments and how to recognize them, how the market is shared, and what the future trend of the market is, with a special focus on the market growth.

## **PEST Analysis**

The PEST analysis deals with the external factors that may positively influence or negatively affect the activity of the organization and its future perspectives. The PEST analysis forces the organization to reflect upon its relations with trends in politics, population growths, movements and demands as well as the cost of the feedstock supply.

Issues that may emerge in a PEST analysis include: Political (and legal) Direct and indirect taxes, corporate taxation, public spending, regional, environmental, tourism and industrial policy, monetary policy and interest rates, changes in international trade, competition law, deregulation/regulation issues, bureaucracy, corruption, biodiversity and human rights issues, international obligations. Economic Business cycle, employment levels, preferences, opportunities and restrictions, inflation and exchange rates. Social Population growth, age structure, rural to urban migration, social and cultural shifts, pressure groups, race and gender issues, trends in education levels etc. Technological Improved research and development methodologies, increased awareness and accessibility of 'clients', monitoring and other equipment for PA management, communication etc.<sup>14</sup>.

## **Customer profile**

Defining the profiles of the people that will be the visitors, in a business plan also seen as "customers", is crucial for a manager who aims to shape his organization's offer in order to respond to the market's expectations. Obviously, the Cultural Heritage sites "market" is peculiar and different from a normal market economy, and it is important to identify those who rely on the natural and cultural services that protected areas provide. Moreover, the management process of any Cultural site or monument is increasingly more related to the funds the site is in the condition to auto-generate from the visitors or from external sources of funding, such as donors or contributions by funding agencies.

Even if the customers or consumers of the Cultural sites value the site for many different reasons, each of these customer types can be profiled. Some data about the customers can be collected under some main directories, such as demographics (Age, Sex, Marital status, Education, Profession), economic factors (High/medium/low income, Personal debt, Tax burden, Savings tendency), consumer adoption process (Innovators, Early adopters, Early majority, Late majority, Laggards), psychographics (Customer demand, Lifestyle, Motives, Interests).

## **Competition**

Surprisingly, the analysis of competitors plays a relevant role even in the Cultural Heritage management field, since a manager is supposed to know what other sites similar to his own offer to the public and which are their strengths or weaknesses. The competitors that will emerge from this research could be inspirational for the management, also in terms of activities carried out within the monument or the heritage area that attract consumers that could, alternatively, be attracted by the organization's monument.

You need to identify them, but this can be a difficult task, because the 'competition' may be another protected area in another country, or a tourism venture that offers similar experiences to yours, but in a safer, cheaper or more comfortable and less crowded environment. The internet can be a valuable source of information in this area.

This subsection of the market analysis helps also the management in focusing on the strong points of its own organization in order to underline them in the funding-seeking process, both from private donors and from public funding agencies.

## **Human resources**

In each organization, the role of human resources working within it and with it is central for the proper running of the organization's business. Therefore, an analysis of the human resources working within the organization is an important part of the management system of cultural sites. It aims to describe the current state of the human resources in the organization as well as to identify gaps

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14 PATRY M. 2008, p. 48

in its capacity, linked to the strategies identified in the business plan, and how the organization plans to address these gaps. Properly developing and improving the skills of the human resources working for the organization is the main task for the managers of a site, since the so-called “human capital” is one of the most important assets of the organization itself. This part of the managing system’s description aims to include issues such as organizational structure, current staff profile, future organizational needs and gaps, training needs and performance appraisal.

### **Organizational structure**

Understanding and improving the organizational structure is a focus point for every business company or organization. In the Cultural Heritage management field, it is important to understand how the human resources available are employed and how their potential is utilized. This analysis could give, as a result, a chart or organizational metrics dealing with numbers, functions and roles covered in the organization. In the Cultural Heritage management field this analysis is crucial: if the organization is planning to seek funds in ways that will expand (perhaps temporarily) its numbers, it is important to present a proposed structure for the management of people in a proposed project. In the case of an organization seeking funds to continue and improve its operations, it is important to illustrate gaps in capacity, and how any increases in funds will address those gaps<sup>15</sup>.

Understanding the way in which the organization is built and managed will help to identify which of its parts do what, and who is responsible and answerable to whom. It also provides a rapid insight into the ‘metrics’ (numbers, functions, roles) of the organization. If your organization is planning to seek funds in ways that will expand (perhaps temporarily) its numbers, it is important to present a proposed structure for the management of people in a proposed project. In the case of an organization seeking funds to continue and improve its operations, it is important to illustrate gaps in capacity, and how any increases in funds will address those gaps. As we saw in the first section, an organogram is a key tool in summarizing structure. This should be accompanied by a description of the organization and roles, functions and costs of its staff.

### **Risk Analysis**

In the Cultural Heritage management field, risk analysis is one of the most crucial operations to be carried out, both to preserve the ruins or the monuments but also to assure the safety for the visitors. Conservation, in favour of the next generations, of our CH\_M\_Ruins (Cultural Heritage Medieval Ruins) is one of the main tasks of the society, as they represent the reference points of our identity, whether current or future.

The value of CH\_M\_Ruins is established case by case, by popular opinion, by organizations, by experts from the field and by public bodies. They are recognized, catalogued and inventoried; buildings, collections, archives, as well as individual objects of any size and of every age. The responsibility for objects is assumed by whoever is in charge of their care and protection, whether they are single individuals or institutions.

Opinions are divergent as to what methods and means are the most appropriate for the protection of cultural heritage it is often the subject of discussions.. These guidelines are intended to be a look at the possibilities of protection from dangers through an optimum risk management, especially in the case of a catastrophe, and are addressed to those who are directly or indirectly responsible of the conservation and protection of cultural goods. As regards cultural goods, the term “Protection” is complementary to such terms as Conservation, Restoration and Care.

The protection, therefore, constitutes the implementation of all the measures necessary to avoid damage before it occurs (prevention), or, in the case of a lesion, to minimize it and call in the specialists of the cultural heritage (conservators and restorers) or emergency services (firemen, civil protection, etc..).

A well-coordinated intervention is the indispensable premise for the cultural good damage to be reduced to the least possible extent (recovery).

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<sup>15</sup> PATRY M. 2008, p. 75.

Cultural assets are threatened in different ways. These guidelines give some crisis management tips which may be useful in the event of fire, high water and / or other natural disasters.

It is necessary, in principle, to distinguish two categories of events that can cause damage: at first the primary risks as fire / heat, smoke / soot, water / humidity, impact / pressure. Secondly, risks such as biological attacks and chemical reactions. Besides these two first categories, you have to keep account of the possibility of disappearance (theft, dislocation). The level of urgency is defined by the time it takes from the recognition of danger to the time when it is possible to act calmly. The next step is the recovery phase.

Responsibility and priority coordination in cases of urgency

In case of intervention by operators such as firemen, police, ambulance, etc., the chief of the intervention team is always in charge on site. Secondly, other persons responsible may include the chief of the police, firemen, ambulance crew, or the persons responsible for the cultural goods. The head of cultural heritage must always stick to the principle: first save people, then animals, the environment and ultimately the material values. Therefore, fast rescue of cultural assets can be best achieved if coordination between the various actors is planned and exercised in advance.

## Risk Management

The primary task of managing the risk is to avoid the risk. As it is impossible to avoid all risks, the objective is to minimize and keep under control the residual risk. Greater security is achieved with optimization of the following factors:

- CH\_M\_Ruins environment and construction: protection of the site where the object is located, as well as analysis of features of the protected building or of what the protected object contains.
- Technical characteristics: they are understood as the technical components that are in the cultural heritage good to be protected. These can be functional to the good to be protected (alarms) or functional to the building itself (heating, electrical connections, telephones, etc.).
- Organization of education: this term indicates the kind of practical use and maintenance of the site/good.

The organization includes knowledge of the different responsibilities, those of the current management but also those of disaster protection, accidents, planning of interventions, etc. In each case, it is the responsibility of the manager to implement more measures suitable for the cultural asset in question as well as the most suitable for the institution represented. For an optimal development of risk management, it is necessary to set priorities, depending on cyclicity (frequency) and strength (intensity) of events which are possible causes of damage. The answers to these questions will be provided from the risk analysis.

## The risk analysis

The risk analysis by the manager is the basis for the development of an adequate risk management. It is therefore important in this area the answer, for example, to the following questions:

List of useful questions for the analysis of risks (example):

- Cultural property: Is there an inventory?
- What are the identifying elements of the object?
- In what category can you enter the cultural good?
- What are the conditions of the cultural good? How is it protected?
- Are you insured?
- The place: are there possible natural dangers (landslides, floods, earthquakes, etc....)?
- What is the road situation? How is it regulated?
- Are there nearby objects or situations which are potentially dangerous?
- Where are the fire extinguishers? And the nearest hydrants?

The construction:

- What construction type does the building belong to (castle, palace, little fortification village, etc.)?

- Are there any Static Peculiarities?
- Are there escape routes?
- Are there anti-fire walls? What is the condition of the roofs, fixtures, doors, water installations?
- What are the evacuation channels?

Use:

- How is the building used? Who is responsible for it?
- Are there any possible sources of fire in the premises?

Management:

- What parts are open to the public?
- How are the warehouses / stores organized?
- Are there work studios?
- What are the monitoring systems?

Technical systems:

- What technical installations are present?
- Where are the heating systems located?
- How is water management organized?
- Are there fire alarm systems and / or fire extinguishers?
- Are electrical installations checked regularly?
- Is there a lightning rod?

Urgencies:

- Are there contact points of emergency (police, fire department, ambulance, etc.)?
- Is there an intervention plan in the event of fire?
- Are the escape routes indicated? Are there any known gathering places for people?
- Are there contacts with experts of cultural heritage protection?
- Is there an intervention file for cultural heritage protection?
- Are there experts in the field of CH\_M\_Ruins and / or restorers in the design of evacuation plans?

## Measures and partners

After the risk analysis, it is crucial now to avoid the risks to the greatest possible extent. Neutralizing, minimizing, managing and financing risk is the final purpose of the exercise. Solutions like that can be found in the following fields:

- situation and construction
- construction, safety and security technology
- management organization, planning
- risk financing

After setting up a list of measures to improve security, it is important to determine the financial needs. As a rule, financial means must be found outside the cultural goods sector in the strict sense. An excellent approach is to get in touch with all the actors involved in the protection, among which you can list: the owner, manager and / or storage manager, user, the security officer and / or, ultimately, the insurer.

Taking into account the possible solutions you have to go to the implementation plan. In case the cost of realization of selected projects is over the effective financial possibilities, there will be the need to optimize everything, prioritize and prepare a timetable. The priority will be given to the higher risks, which are more probable and happen more frequently. Even the already existing safety devices should be subject to periodic analysis and verifications. New solutions are to be followed in their development and possible new applications should be examined regularly.

Risk management requires constant commitment, whose success also depends on the co-ordination between the various managers of the various sectors involved, as it is advisable to collaborate with internal and external experts.



### 5.3.2. Financial Plan

#### Overview

The Financial Plan helps the organization's management to completely understand the organization or site's financial situation and funding requirements. In this phase, all the actions and requirements identified in the previous analyses, as well as the employees gaps, are transformed into expenses and an adequate budget coverage is established, if it is possible, for them. For a potential donor (whether it is your government, an investor, or a donor agency), this is a particularly important plan, since it provides the financial focus of the business plan and of the activities carried out by the organization. A proper financial plan usually includes: a summary of your institution or site's financial history; the current financial situation including a detailed budget statement; the future financial projections including the projected expenditure and capital requirements as well as the projected income and funding needs; a summary of important conclusions from the Financial Plan<sup>16</sup>.

As for the Cultural Heritage management organizations, it is important to prepare carefully this section of the financial plan, in order to demonstrate to the donors or the funding agencies that the expenses expected for the year could be sustainably supported by the organization. In order to do that, it is also important to identify the sources of funding and to quantify the possible amount of money that can be provided by them.

#### Financial History and Budget

This section couples a brief summary of the organization's financial history, focusing on its main sources of income in recent years and also its main expenditures, with the elaboration of the budget envisaged for current year.

This section is useful to prove a sustainable financial running of the organization, both to possible donors or funders and the stakeholders. The financial history of the organization highlights how it spent the money, where it came from, and which kind and quality of results were reachable through this money. It is advisable to use some infographics and metrical parameters in order to properly present these data to the reader of the financial plan. It is important to bear in mind that it is not a mere internal tool but a useful document to be circulated in order to prove the state of health of the organization.

Alongside the financial history, it is necessary to state the budget the management envisage for the current year activities. It usually refers to a detailed budget statement, which is a month-by-month expression of the revenues and expenses over the year. This part of the financial plan could be attached to the management plan as well as be a stand-alone document. This is a core document that helps the managers to clearly define the budget allocated for each activity for the year, and to precisely track the way money is spent, in order to avoid money waste or useless and unnecessary expenses. It could be useful to group the expenses under some categories, such as:

- Sales
- Cost of goods sold
- Material
- Labour
- Fixed costs of goods sold
- Gross Profit
- Operating expenses
- Sales and marketing
- Research and development
- General and administrative
- Income from operations
- Other income and expenses
- Income before taxes

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<sup>16</sup> PATRY M. 2008, p. 83.

- Income tax and other taxes
- Net income after taxes.

In the definition and outline of a financial plan, considering the sustainable funds, whether for special projects or for the normal activity, is often a central part and it is crucial to insert in the plan only sustainable funds and not the unrealistic incomes.

If the Cultural Heritage management organization is part of the governmental body or directly on the payroll of the State, part of the budget could be covered by public allocations, even if with increasing frequency nowadays the managers are supposed to find external funds. Thus, managers are forced to compete with other public Bodies or organizations to find funds and apply in public calls by non-governmental or Over-National (e.g.: European Union) Funding Authorities.

The project-writing and application process in order to obtain funds is, on the other hand, extremely time-consuming, and the rate of overall success does not guarantee compensating for the time used for the preparatory phase. Of course, unsuccessful applications are a cost for the organization, since they imply that some human resources have been allocated in that project in vain and this has been an unproductive time cost for the organization. If generating funds is a significant activity, it is important to plan carefully, and to have a strategy for this within the business and the financial plans. It goes without saying that a well-thought out business plan is a crucial tool for sustainable financing.

The final result of the financial analysis process would be a financial statement, clearing declaring the overall expenses and incomes for the year or, for mid- and long-term management projects, in the following years. There are many standardized models which it is advisable to refer to, both visual and statement-based. Since this is a crucial phase which is related with the organization's future itself, it requires getting an external expertise, and in many cases this is the most advisable solution.

### **Future financial projections**

This subsection is central for projecting the actions envisaged in the management plan and in the business plan in the next 3-4 years. Through this, the actions prove to be realistic and the plan to be reliable to any possible donor or funding agent that might be interested in the organization. In order to do that, this subsection is usually split into two parts: in the first one, the focus is on the projected capital requirements and operating expenses; the second one deals with the planned sources of income and funding.

The first point deals with the funds the organization expects to need in order to accomplish its tasks or projected actions. These will constitute the statements of amounts, the timeframe over which they will be required, and the purpose for which they will be used.

Since it is a crucial phase, the expenditure forecasts should be written at last, in order to verify that the amounts foreseen are in accordance with the targets given in the action plan and with the budgetary sustainability; the forecasts must match also the goals concerning marketing and the organizational issues that have emerged in the previous analyses.

Since budget forecasting could be carried out through several different methods, each site management staff has to find one most suitable for their needs and habits. For example, one such method could be based on a proportional division of the total amount to be spent in the year. Another method to forecast expenses tends to subdivide the costs into several typologies, some of which are seen as fixed costs and some as variable costs and related with the volume of the activities carried out. For example, the expenses requested for the human resources are deeply connected with the number of employees working in the site and, thus, to the number of visitors the site is able to attract; moreover, the costs of supplying the items sold in a book shop are dependent on the number of items sold and, thus, on the incomes they will generate.

The second part focuses on the forecast of the incomes, that in the annual cycle of management of a cultural site could come from a number of sources, such as own trading activities, restaurant activity or the sums taken from renting out some rooms, sale of merchandise, government funding, donor funding for specific projects or ongoing donor funding, interest from investments, and so

on. These sources are supposed to be identified very precisely and carefully, separating those that could be thought to be certain and those that are not. At the same time, it is recommended to distinguish the funds that are directly under the control of the management staff and those which are dependent on external agencies or factors. At the same time, it is required to indicate which funds are secured and which ones are just probable (and, if it is possible, what is the percentage of probability of gaining these funds).

### 5.3.3. 5.3.3 Feasibility study and preliminary economic assessment

Investing in cultural heritage conservation and management implies several risks that must be taken under control since the preliminary steps of the decisional planning process. Rigorous and transparent analyses able to catch technical obstacles are requested beforehand, both procedural and economic-managemental ones. Evaluation must, therefore, be integrated as a part of the overall project development process; it represents a support for optimization of investment choices and a tool for the efficient allocation of resources.

Evaluation must be considered a strategic asset and a methodology for designing the investments, and the central core of the planning process, as it helps to remove discretion for decisional process, especially if the investment is public. The assessment of the feasibility of an intervention is a difficult exercise, arbitrary in the case of absence of a precise general methodological framework.

Feasibility studies should encompass diverse topics and matters, and require diverse competences. They can be structured in four main sessions:

- context and market analysis
- definition of objectives and alternative plans
- technical and administrative feasibility check
- environmental impact analysis of the selected alternative/s
- social impact analysis of the selected alternative/s
- cash flow analysis and financial feasibility indicators
- cost benefit analysis
- risk analysis

The context and market analysis include the understanding of the territorial context under multifaceted points of views: societal, economic, cultural, political and institutional. A good description of the context is the first fundamental step necessary to determine trends and demands, notably that information which is necessary to estimate financial and economic cash flows. The purpose of the analysis is also to check the consistency of the cultural plan with the specific territorial framework. Mapping stakeholders is a further step of context analysis, as no project can be implemented successfully without a proper involvement of interested parties.

When a feasibility study refers to an investment in built cultural heritage, the context analysis should include specific outlines of people's attitude to culture, recreation and creative activities, thus to assess their preferences and better estimate the potential demand. To develop the market analysis related to the offer, it is necessary individuate cultural services, settings and infrastructures already active in the territory; the analysis should also collect information related to the price policies applied in order to understand how to place the new investment within the larger system of the territorial tourist and cultural offer. Moreover, the context analysis should take into account both the strategic framework of national, regional and local development plans and the understanding of real cultural/tourist needs in the context.

The needs assessment is then purposeful to determine the expected changes and, so far, to define options, notably the diverse alternatives capable of achieving the established objectives.

Available data on the use and enhancement of cultural heritage in Europe shows that there is still a clear gap between the impressive consistency of cultural material and immaterial goods, on the one hand, and their level of enhancement and use on the other.

As widely recognized, the protection, conservation and enhancement of the cultural heritage offer opportunities to improve the livability of a place, social integration, the sense of belonging

to the community and, more broadly, the economic development of the territory of reference. It is, therefore, a relevant issue to face in the context of regional development policies. The interventions in the cultural heritage sector often aim at improving the conditions of livability and the community lifestyle: they generate new places for people to spend free time, to engage in recreation activities and develop social relationships.

Cultural built heritage, if restored, renewed or reused and designated to cultural or tourism fruition, thanks to its unicity and identity, gives community a sense of belonging, that denotes the right reason for investing in cultural heritage. Investing in cultural built heritage conservation and (if possible) adaptive reuse, enhances the attractiveness of a place, and can give a boost to the local economy, increasing tourist flows, generating income and creating the possibility of employment for the local population.

When defining the cultural investment's objectives, it is necessary to determine and understand the target profile, notably of those who will benefit, directly or indirectly from the investment itself.

Beneficiaries are both users of the cultural services (for example, visitors of the site) and indirect ones who, though not using the service, are indirectly involved thanks to the externalities the cultural heritage site generates (for example, the owners of restaurants, bars or other commercial entities, the owners of shops selling books, souvenirs of cultural heritage, etc. located in the area surrounding the site).

When developing a feasibility study, it is also necessary to understand the relevance of the investment in terms of contribution to policies and strategic plans.

This knowledge framework (context, trend, market, objectives, benefits, relevance) allows to define the options: alternative plans coherent with the established objectives and the expected level of benefits. Alternatives are then assessed and compared against a set of decisional criteria and sub-criteria that can be grouped in these categories: environmental, social, cultural and economic sustainability, as well as, technical feasibility and compatibility of use. Multiple-Criteria Evaluation Tools can be used to compare and prioritize the alternatives, making the decisional process more transparent and shared.

Once selected, the alternative is further detailed and outlined in both technical and economic sense. It also implies the prefiguration of the management and governance models, which can differ depending whether the owner is private or public. In the case of public private partnership (PPP), responsibilities and rules must be clear since the preliminary design phase, and this management frame should also consider the relation with the interested parties and the community, thus becoming a PPPP where the added P means People (public private people partnership).

Furthermore, it is opportune to underline the differences there are, when the investment in cultural heritage is located in a large or medium-sized urban centre or in the internal areas or rural villages, because the context characteristics are quite different. In the first case, especially if it is already recognized as tourist destination, the city can be attractive itself, due to the wide cultural and creative offer and by virtue of its urban nature, resources, services and skills to support the processes of virtuous development. In the second case, when the asset is located in small municipalities or in less urbanized and naturalistic contexts of high value, the focus should be the wide territorial scale. In other terms, it is important to understand the correct territorial delimitation and related basin of interests, before developing the overall project design and management model.

Once the territorial borders have been defined, it is possible to study the context attractive potential before estimating the expected users: understanding whether or not the cultural asset is capable of attracting visitors outside its reference area, or able to generate new regional tourist visits, national and foreign, which may also involve overnight stays on site, allows to properly define both the cost and revenue flows.

Actually, developing a management model of a site greatly differs from a marketing plan of the destination where the site is located.

In some cases it is not simply the asset which has been restored and preserved that is attractive by itself; it is the complementarity between the asset and the cultural activities that can be realized in there or in its surroundings. It is the case of theatrical or historic representations, music and

other forms of shows and events, as well as exhibitions, but also guided tours with their fascinating storytelling and educational dimension.

Design and planning must include management issues, perhaps even before the technical features. Management includes not simply costs and revenues but also the external benefits and the social impacts generated by the investment.

The economic approach to human behaviour explains the positive effect that the past use of cultural heritage has on current consumption thanks to the accumulation of experiences that are transformed into “capital of cultural consumption” (model of rational dependence - Stigler and Becker in 1977), also known as a model of exogenous preference. When individual cultural needs are met the capital generated increases the productivity of the system of cultural heritage consumption. According to this model, the growing demand for cultural heritage is explained by the fact that, even if its usefulness for the individual associated with the consumption of the asset remains constant, the opportunity cost for his access decreases progressively due to the past experiences that make it easier, more understandable and more rewarding to use. The basic assumption of this model is that individual preferences related to the cultural good do not change.

Another economic model known as the “learn consuming” model (LÉVY-GARBOUA - MONTMARQUETTE 1996), or the model of the endogenous preference, assumes that people are initially unaware, or aware, of what they like. Confronting their preferences with certain cultural assets, through repeated experiences over time, they update their inclinations in response to the greater or lesser level of satisfaction obtained. Whenever a user participates in an artistic event, he/she experiences a degree of pleasure based on which he/she reviews future taste expectations. Unlike the model on rational addiction, the individual’s preferences change continuously while the perceived cost for the use of cultural heritage remains constant. Therefore, the growing demand stems from the incremental utility that can be obtained by trying different cultural assets<sup>17</sup>.

Generally speaking, when estimating the demand for cultural heritage investments, it is necessary to take into account several variables; among them:

- demographic characteristics of the reference basin, distinguishing people on the basis of age, level of education, for example;
- socio economic variables, such as: GDP, the level of income per capita of the population, the unemployment rate, the availability of free time;
- the conditions of accessibility to the area, in terms of availability, quality and efficiency of existing transport services;
- the preferences expressed by population in relation to time dedicated to different cultural activities present in the area;
- price elasticity;
- Tourism flows, or if the investment is included in a destination already established from the point of view of tourism with its own paths of growth, resources and services that trigger virtuous development processes.

The most important outcome of the context and demand analysis and the prefiguration of optional scenarios is not only the possibility to estimate the flows of future revenues (and benefits), but the capacity to evaluate the capacity utilization rate of the project in order to verify its adequacy to meet the expected demand. In other words, to verify that the project is not over- or underpowered with regard to meeting the real needs of the final users.

A feasibility study also includes financial and economic evaluation, both based on the cash-flows analysis.

This methodology requires that the following rules are used:

- The analysis only takes into account incoming and outgoing cash flows; the analysis provisions do not include amortization and other accounting items that do not correspond with actual cash movements.
- The analysis should normally be performed from the point of view of the owner. If, in the provision of a service of general interest, the owner and the operator do not coincide, a

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17 Invitalia, *Guida all'analisi costi-benefici dei progetti d'investimento*.

consolidated financial analysis must be performed, which excludes the cash flows between the owner and the operator, in order to evaluate the effective return on investment, net of internal payments. This occurs particularly easily in the presence of a single operator, who provides the service on behalf of the owner, normally under a PPP contract.

- The Present Value of future cash flows is calculated using an appropriate Financial Discount Rate, which reflects the opportunity cost of capital.
- Cash flow forecasts must cover a period appropriate to the lifespan of economic usefulness of the project and its long-term impacts. The number of years for which the forecasts is defined as the time horizon of the project (or reference period). The choice of the horizon timing affects the results of the evaluation; for this reason, it is appropriate to refer to value standards differentiated by sector and based on internationally accepted practices.
- The financial analysis must generally be performed using constant (real) prices, i.e. with prices set at the base year.
- The analysis must be performed net of VAT, both for purchases (costs) and for sales (revenue), if this can be recovered from the project promoter. VAT must, instead, be included when not it is recoverable.
- Direct taxes (on capital, income or other) are considered only for the verification of the financial sustainability and not for the calculation of financial profitability, which is calculated before deduction of such taxes. This, to avoid complexity and variability over time.
- Pursuant to art. 19 (discounting of cash flows) of the Delegated Regulation (EU) no. 480/2014 of the Commission, for the 2014-2020 programming period, the European Commission advises to consider a discount rate of 4% in real terms as a benchmark for the real opportunity cost of capital in the long term.

The estimation of the investment costs, operating costs, revenues and sources of financing, allows to evaluate the financial profitability of the project, measured by the following key indicators: net present value (NPV) and the internal rate of return (IRR).

The NPV is expressed in monetary terms (Euro) and depends on the size of the project. The IRR (C) is, instead, a number expressed in relative terms (%), which does not vary according to the scale dimension of the project. The IRR is mainly used to assess the future performance of the investment compared to other projects or a rate of return adopted as a reference. This indicator is also used to assess whether the project requires third parties' financial support: when the IRR is lower than the discount rate applied or the NPV is negative, it means that the net revenue generated do not compensate for the costs.

## 6. Integrated project for restoration and energy/static adaptation

Integral parts of the project of restoration and energetic and static adaptation are: thorough preliminary energy audit and an environmental and material diagnostics. Since these topics are treated in detail in the handbook of the T1 group, it seems wise to address to it in order to have more information about these operations.

### 6.1. Project

#### 6.1.1. Technical and procedural feasibility check

We can look at the life cycle of a project from different dimensions. One is the division into several subprocesses and their further subdivision into phases and activities. Another option is to divide the life cycle into 4 phases<sup>18</sup>: the feasibility phase (including a feasibility study), the defi-

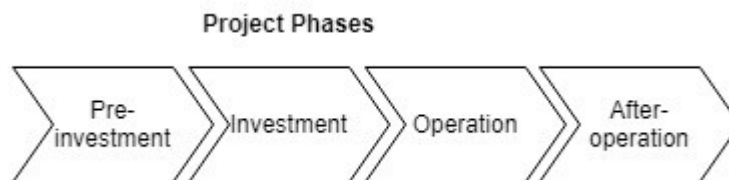
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<sup>18</sup> See BURKE, R. Project Management Techniques. Burkepublishing.com, 2nd Edition, 2013, 381 s., ISBN 978-0-9876683-0-1

dition phase (including a detailed project plan), the implementation phase and the phase of the handover (including commissioning).

However, it is important, especially in the case of public and non-profit projects, to identify its financial and social effectiveness and sustainability when planning is processed. Assessing the future value of cash flows from the project output is difficult because the project budget is usually a long-term investment, and there are many changing factors in the amount of cash flows. The project team tends to engage in project planning only until the (expected) end of the project. However, it is absolutely crucial to realize that it does not fulfil its purpose until the end of the project. Each project (commercial and non-commercial, public and private, small and large) is an investment by nature and the life cycle of the project is a part of the life cycle of an investment.

If we look at the project from the point of view of investment phases, we can generally distinguish several of them. At the time of project planning, this is a pre-investment phase. The stage in which we implement the project and have almost exclusively cash outflows is called investment. After completion of the project, the operation or use of the project output is usually followed by the operation phase. If the completion of the operation or the use of the output of the project is planned in the future, the last one is the after-operational phase.



### The feasibility study<sup>19</sup>

The so-called feasibility study is often done when planning the project and in particular when deciding on its implementation or financing. The feasibility study is a summary document mapping not only the outcomes of the project's own plan, but also all input information (including technical and economic) needed to successfully implement the project and pre-evaluating the feasibility, effectiveness and sustainability of the project and its outcomes. The scope, layout and structure of the feasibility study document may vary according to the purpose for which the study is being prepared. However, the structure is usually based on the standard of the publication *Manual for the Preparation of Industrial Feasibility Studies* published by the United Nations Industrial Development Organization (UNIDO) since 1978. Originally, this manual was designed to prepare projects in developing countries, but it found wider application.

The Feasibility Study extends the basics of the project's planning phase with other essential information and includes a very important assessment of the effectiveness of the project as a whole. It provides both the developer and any potential investor with substantial economic and technical information to evaluate the project as a whole. Like processing a project plan, the feasibility study is an interactive process where the processor returns very often to the previous parts and updates them based on the results of parts of others.

A feasibility study is usually handled for budget-demanding projects, but there is no clear boundary or recommendation on how to process the study. This decision is usually on the investor.

For larger or more risky projects, other types of studies can be processed before a feasibility study is prepared: an Opportunity Study and a Preliminary Feasibility Study. The Opportunity Study is an analytical document aimed at mapping the market for the intended output of the project. It analyzes possible opportunities for project implementation, a framework definition of the project and its global objectives, including the main assumptions and risks. It includes, in particular, the analysis of the current status, the SWOT analysis, the framework content of the project and the rough estimate of the costs. Already on the basis of the opportunity study, the first "round" of

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decision-making is done on whether to continue the further planning of the project or the project is to be rejected. The Preliminary Feasibility Study is a certain intermediate step between the Study of Opportunities and a full Feasibility Study. The structure is usually not different from the Feasibility Study, but it analyzes the market at lower fineness and depth. Therefore, its processing is less demanding in terms of time and cost than a full-fledged Feasibility Study. On the basis of a feasibility study, the investor may, therefore, decide more qualifiedly whether to continue the project preparation or to stop the project as unpromising (ineffective or unfeasible).

As we have already indicated above, the feasibility study provides comprehensive information on all the essential aspects of the project and also provides a response on its:

- Relevance,
- (Technical and economic) feasibility,
- Sustainability (especially in the operational phase),
- Economic efficiency.

It is usually divided into parts according to the structure shown below. Depending on the purpose of the project, or the field of study, the structure of the study may vary. A feasibility study consists of:

- Executive summary
- Basic idea of the project and its context
- Market analysis and marketing concept
- Basic material inputs and deliveries
- Location of the project, its surroundings and the environment
- Technical and technological part of the project
- Organization and overheads
- Human Resources
- Implementation schedule and budget
- Financial analysis of the project
- Risk analysis
- Conclusion and evaluation
- Appendix: Financial analysis of the developer

### 6.1.2. Optimization of intervention expenses

Financial management of projects should eliminate the risks of undesirable surprises that may occur during project implementation. It is usually advisable for the manager to ensure the following activities before starting the project:

- preparation of the budget and financial aspects of the project,
- cash flow planning,
- planning resources to finance project activities,
- financial analysis of the project,
- assessing the effectiveness of the project.

The preparation of the budget and the financial aspects of the project is done to determine whether the project will generate a cash flow ensuring its profitability (efficiency). Such financial analysis only considers cash flows, i.e. the actual amount of money earned or paid in the project.

At this point, it is necessary to recall the difference between the financial and socio-economic analysis of the project. The socio-economic analysis (most often in the form of a cost-benefit analysis) takes into account all the direct and indirect benefits and costs of all the entities affected by the project. It focuses on phenomena different than financial analysis and takes into account all societal impacts such as reducing the negative effects of transport on the environment, eliminating the harmful effects of noise, increasing life expectancy, increasing employment, etc. The key factor in economic analysis is not just profit, but emphasis is also placed on so-called social benefits.

Financial analysis only works with financial costs and financial income; externalities are not included. Financial analyses of projects are mostly outsourced, as this is a very complex issue. In



addition, the objectivity of the study is improved. The basic assumption is careful and detailed financial planning, based on quality input data, otherwise the results of the financial analysis of the project are not credible.

The projects or project plans that their sponsors have in their heads usually are not primarily considered as an investment. Either they face a problem they need to solve with the project or they have an (intuitively rated) beneficial idea they want to realize. Any such activity can be seen as an investment. Investing generally means delaying current consumption in favor of higher future consumption. Investment activity is characterized by the fact that it takes place in the long run, it is connected with the possibility of risk, it is a capital-intensive operation and considerable time and factual coordination is necessary.

Therefore, the fundamental element of financial planning for projects will be the evaluation of their investment efficiency. We need initial (investment) funds (capital) to implement any project, in its nature and manner of financing. For the assessment of effectiveness, it is completely indifferent to the methodology, whether it is funded by own funds, subsidy, loan from a bank, etc. It is always possible to trace the capital by which the project is financed. It may be public or private funds, but most often it is a combination of both. And any investor, be it a natural person, a legal person, a municipality, a state or a supranational body, should be interested in the effectiveness of the investment. Taking into account the socio-economic efficiency of the project, several variants of the evaluation result can be made:

1. The project is not commercially effective nor socially effective - we should relinquish such a project as a developer immediately or rework it, because the money spent would be devalued;
2. The project is not commercially effective but socially effective - it is a typical result for beneficial nonprofit or public projects, for any commercial investor looking for a direct profit, the project is nonsensical, but the effects generated by the project are socially beneficial; this is the basic area for the type of projects that should be supported from public sources;
3. The project is commercially effective but socially inefficient - outputs of the project generate financial gain, but from a societal point of view such activity is undesirable (for example, it is associated with an excessive burden on the environment), such type of projects is not usually supported from public sources;
4. The project is commercially effective and socially efficient - for such type of projects it is necessary to well analyze the considered capital costs, generally not supportable from public sources as it is not a problem for a commercial investor.

Assessing the return on investment is based on a comparison of the investment with the insertion of funds into long-term assets funded by long-term capital. Each such deposit is expected to bring at least such benefits as to satisfy the demands of the owners of long-term capital for the remuneration for its provision (which also applies to public funds). Profitability is therefore based on the prediction of cash flow, cash expenditure and income from the investment rather than cost and income estimates.

The actual process of analyzing the effectiveness of investment projects is divided into the following steps:

1. determination of one-off or several-year capital expenditure on an investment;
2. estimate of expected cash flows over the life of the investment;
3. determination of Average Cost of Capital (WACC);
4. applying different methods of evaluating the effectiveness of investment.

### 6.1.3. After-work maintenance plan

#### Unused objects

Regular inspections of used and unused objects are an essential prerequisite for successful prevention or the development of emergency failures. For critical elements, in particular roofing and

tile elements on the upper levels and protective coatings of metallic and non-metallic parts of the building exposed to weather, it is worthwhile to have them inspected at least once a year by the craftsmen who can perform immediate minor repairs. It is necessary to regularly clean gutters and to ensure leakage throughput and rainfall drainage from the building. Over a period of neglected maintenance, sooner or later much more expensive faults occur, which are even more difficult to repair. Every object should have a plan of regular inspections.

Long-term unused objects need to be secured against accelerated degradation by natural forces and processes, by climatic influences, by biological pests and by vandalism. Such a plan is usually designed and implemented over a 10-year period. Security can, in principle, be made by alternative purpose of the use that ensures regular operation in the building without endangering its integrity or technical condition.

A thorough technical security of the building is costly and the budget usually reaches about 10% of the cost of normal reconstruction or rehabilitation. It requires to be elaborated by a qualified planner, often with the participation of statics. The design is done in three blocks: documentation, stabilization and building security.

The documentation includes findings of historical and architectural value of the object to decide on priorities of maintenance and stabilization. The stabilization phase consists of designing the security of detected static disturbances by amplification, supporting or additional stiffening of structures, possibly also by the installation of the monitoring device. Additionally, protection against pests should be performed by expulsion of pests out of the building and closing all the access routes, including chimney and shafts, with mesh. An important element of the stabilization phase is a protective circuit against moisture and water penetration into the building even under the foundations. It requires a repair of roofing, supplementation of masonry and plaster and drainage of the soil. In case of doubts about proper functioning of the drainage, it is better to disconnect the drains and drain the water on the surface.

At the last stage, it is necessary to secure the building against vandals, burglaries and natural disasters by connecting to a suitable signalling system, removing easily removable elements and their safe storage, by creating barriers against entrance - by inserting or closing the door openings with modern safe doors, covering windows with blinds, shutters, etc. It is advisable to install a lightning conductor and remote signalling systems. It is very important to ensure ventilation of the building. Ventilation requires expert design and in exposed buildings it be supplemented by automatic temperature and humidity monitoring system to control the indoor climate. Needed air exchange depends on the climatic conditions in the area and time of the year. Besides the construction, it is necessary to secure building technical equipment by disconnecting dangerous installations, e.g. gas pipeline or obsolete wiring, emptying the water pipe, filling siphons on drain piping with antifreeze, to prevent the explosion of sewage gases. Even for the unused building a service plan must be prepared. Police and firefighters must be aware that the building is not being used.

The inspection and maintenance plan includes periodic inspections by regular surveillance with a focus on the inspection of roofing and gutters.

Regular monthly surveys consists of: entrance checks, control of integrity of windows, or control of damage caused by graffiti sprayers and vandals. Every three months it is necessary to check the interior with a focus on moisture damage, signs of intrusion of animal pests, the light bulbs inspection and whether appropriate equipment for ventilation or monitoring is working. Every 6 months (in spring and autumn) clearing - of the backyard and vegetation is performed, as well as a clean-up of waste, rubbish and rainfall and control of pest invasion. Once a year, roofing is checked, leaks and local faults are repaired and missing paint covers are reapplied. The control of the animal presence and damage is carried out. Also records about the building are updated regularly.

## 7. Promotional and operational finalization

### 7.1. Promotional planning

#### Marketing Plan

The marketing plan forms one of the core parts of any management and business plan and it is intended as the recipient of all the ideas, observations and remarks that should result from the previous solid phase of internal and external analysis.

The main goals are: to clearly identify and describe the target of customers you would like to address your offer to; describe in detail the offer your site or monument is in condition to give and which activities a visitor could have within it; describe which tools will be used in order to reach the potential customers of the site as well as the ideas for any promotional plan the management aims to start or continue; predict the costs for the promotional plan as well as for the marketing operations of the site and plan their balancing with the incomes they will create.

#### Marketing Strategy

The first task of a marketing plan is to set the objectives the organization's management aims to reach through a marketing plan, that basically are to improve the shared knowledge of the site and the activity the management organizes and through this to increase the number of visitors, especially coming from "new markets". Understanding the behaviour of tourists and visitors can be difficult, but having an insight is crucial to successful marketing. The following model is helpful:

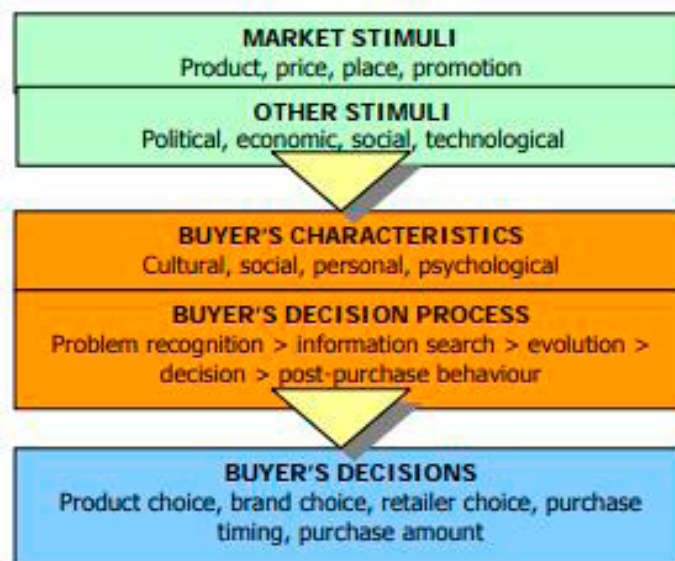


Fig. 8. Marketing strategy flowchart (After PORTER 1992, KOTLER 2000).

The diagram begins by referring to the production process of the product that, in the Cultural Heritage management field, is the way the monument is usable and accessible for the public and which activities have to be carried out in the site. The first step, obviously, concerns mainly the site itself, assessing its quality, availability, its location and accessibility and, lastly, the price of conservation and maintenance. Secondly, it takes into account some external factors, namely some stimuli coming from the everyday world that force the final result of the product to respond to the market's demand. On the other hand, the decision to transform from person to consumer is cross-related to the same factors, thus the communication of the product has to be shaped on them. Thus, the second part is focused on the buyers'/consumers' habits and needs that in this

perspective become crucial in shaping both the product itself as well as its communication campaign. Finally, the consuming process is based on these factors as well as on some other issues that have to be seriously taken into account, such as the product choice, the timing of the purchase and its amount.

In order to run an efficient management and even to improve its effectiveness, the organization's managers are requested to split the site's public into several segments that group together customers with similar habits or preferences and share similar profiles. This is because a group sharing similar values usually have similar urgencies and needs and make similar demands. Then, the task for the business planner is to 'segment' its market, to identify the segments that it is likely to attract, and to 'differentiate' the range of products to match the demands of these different segments.

There are a lot of methods to segment the public of a cultural site, and they relate to a number of factors. Basically, they could be demographic (age, gender, income, social class, gender, marital status), behavioural (knowledge, purchasing patterns, loyalty), psychographic (lifestyle, attitudes, values) and geographic (dispersal, clustering, mobility, urban/rural relationships).

Also other questions are connected with these issues, such as an enquiry about the pricing of the product, especially related to its perception by the consumers, addressing to some specific segments of consumers and if they are the right ones, and the advertising methods used to promote the site.

Marketing is a crucial tool in order to reach any organization's goal and objectives, and thus it should be definitely taken into account. For the private sector, a good marketing plan will result in maximizing of profits, reaching a broader public using the minimal amount of money possible. For the Cultural Heritage management organizations, the best expected result is to maintain their values and missions and, above all, their profiles, as well as reach customers with their products in order to secure funds for management purposes.

## **The product**

In the marketing plan a relevant role is often played by the so-called "marketing mix", that consists of the balancing of four elements, the most important of which is to clearly understand the nature and the values of the product you are promoting and selling, even if in the Cultural Heritage field this word could seem inappropriate. In fact, often the market dynamics rely on the feelings of the consumers, such as the product should be shaped in order to meet the consumers' requirements. In cultural site management this is translated into the experiences, that could be seen as the product sold to consumers. Thus, the experience the visitors live in the site is required to be shaped on the basis of the visitors' feelings and reactions. In this subsection, the planner will list and describe all the products - tangible and intangible - that are provided. This should include the range of services under the organization's management.

## **Pricing**

Another key aspect of the business plan is the decision about the pricing of the entrance fee into the site, about the activities carried out in the site, and about the goods sold in the site. At the same time, the price could be a sign of high quality and of exclusiveness of the experience that can be got only in the site but, on the other hand, it could affect the demand, if the price to get the experience is too high. Obviously, the decision about any price applied in the site managed by the organization is highly related with the market segment that refers to the site. In any case, an important issue that should be taken into account is the break-even point, namely the point where the conservation and employees costs (that could be seen as the "production costs" for the cultural sites) are equal to the incomes, whether they from funding agencies or from entrance fees. The main challenge of the pricing operations is to find the proper balance between a high quality of maintenance and cultural offer and the incomes. It is recommended to reserve a safe percentage of the annual incomes in order to avoid reaching or going over the break-even point. As it has already been said, the price is heavily related to the perception of the public, it is simply

a price based on what you think your customers will pay. This issue has to be taken into account in the determination of the price, in particular in order to understand what is the price that the market segments of reference agree to pay in order to visit the site and to get the experience the organization is able to offer.

## **Promotion and advertising**

Promotion and advertising deal with the necessity to reach the final consumer and to alert them of any offer the cultural site could give them. Obviously, it is necessary to deeply know the market segment the advertising campaign is addressed to, through the segmentation mentioned above.

Promotion is seen as a cost to the organization, but is an important element, as it may increase sales on the one hand, and secure future funding on the other. An organization will therefore need to carefully consider how to promote its own interests (as well as the products), as different 'customers' will need different promotional methods.

Media, whether traditional or digital, play a crucial role in this process. Of course, any promotional campaign has to focus on what kind of image it would like to project and what are the characteristics of your organization you want to convey. In the advertising program, also the visual communication is central, especially through the design and the display of highly representative images, logos. These images have to be deeply studied, since they represent the core values and activities of the organization and must be able to resist the passage of time, in order to be easily recognizable.

In recent years, alongside the traditional media that were mentioned above, the field of digital and social marketing has been arising quickly.

Digital marketing and social marketing are both based on the use of the online channel, but they use different tools, often to reach different target. Digital marketing is basically formed by:

Websites, SEM (search engine marketing - including SEO and Pay per click advertising), smartphones, mobile stores (i.e. Google Play, Apple Store), email marketing, online banner advertising and Social Media.

Social media, on the other hand, is the term we use to describe platforms that bring people together for the exchange of information. The most popular social media platforms are: Facebook, Twitter, Google+, Pinterest, Instagram, Tumblr, LinkedIn, StumbleUpon and YouTube.

There are many advantages of utilizing social media for promoting both your online or offline products and services. In general, there are two ways to perform a social media marketing campaign. The first way is free and has to do with building followers, fans or connections by sharing useful content, running contests and generally engaging with your users. The second way is through paid advertising. You can use Facebook Ads, Google Ads or Twitter promoted accounts to advertise your product or services on Facebook, Google+ and Twitter, respectively.

As digital and social marketing are two different ways to use the possibility given to an organization about the self-promoting on the web and outside it, it seems wise to compare them in order to choose the more proper solution for the site management's needs.

Digital marketing goes beyond the Internet and tries to reach people in the off-line world using digital means, while social media is limited to the boundaries of the Internet. A digital marketing campaign may include one or more components (Internet Advertising, Mobile ads, TV, SMS etc.) while a social media strategy may include one or more social media platforms (Facebook, Twitter etc.).

Social media is strongly associated with a content strategy created by the organizations that then use social media to promote them, while digital marketing can concentrate entirely on banners (either on the Internet, TV or billboards) for promotion.

The choice between digital and social marketing basically depends on the type of site the organization wants to promote and which market sector is the most targeted. There are cases where other forms of digital marketing will be more appropriate to build awareness than social media. It is important to know the differences between the different marketing theories so that you can select the most appropriate tools to use in your campaigns.

## Market Forecast

In the management of the organization and of the cultural sites, a good market forecast is crucial in order to anticipate the demand. This fact, of course, is not related with the monumental consistency of the ruins or monuments managed, but the experience that could be offered to the visitors. In this process it is fundamental to clearly state the assumptions on which the forecasts are based. Through this clear statement it will be possible to monitor and verify them during the time, in order to understand if and to what extent the conclusions are reliable. For a cultural site manager, there are many sources of information about the consumers' habits and their willingness and sensations about their cultural expenses. Information can be collected from the visitors themselves, but also from stakeholders, the site staff, volunteers, tourist operators, hotel managers, local residents, and the various agencies and government departments that relate to your site. Through the market forecast and the information collection connected to it, the management staff is able to understand in detail why people like or dislike visiting the site, the improvements and refinements that can be done to the site to enlarge its audience and to make the established visitors more likely to re-visit or use the site's facilities more often or to support them.

## 7.2. The non-use paradigm and Cultural Heritage marketing

When the abandonment of cultural built heritage puts at risk its conservation, existence and identity, adaptive reuse projects become unavoidable, but this does not necessarily mean finding a new use. Sometimes non-use projects make more sense.

Non-use, but conserving ruins provides territorial stakeholders with valuable assets capable of producing important externalities. Their power of attraction for tourist, citizens and creative industries, must be understood as a real socio-economic asset.

For many years we have been discussing the need for economic re-use, simply looking to a single heritage building adaptive re-use plan, focusing our attention on the vocational and potential re-conversion, forgetting that they are drivers of a wide development strategy, notwithstanding their adaptability to new uses.

The "Economics of heritage" is an established area of investigation in cultural economics, with an expanding literature that has been developed mainly around three fields of study: the economics of museums, the art markets, the economic aspects of built heritage.<sup>20</sup> These studies usually concentrate on the analysis of the decision making processes, on their implementation and the assessment of the effects of their measures.

*Like any other capital goods, heritage goods are subject of economic activities, as far as they are used or indirectly used.* Their protection, knowledge of them, conservation and diffusion have a cost; they are traded in formal and informal markets; they generate satisfaction and benefits to individuals and communities that have access to them; and they constitute a potential input in the production of other goods and services. This means that it is possible to analyse the heritage sector from an economic point of view, but the fact that it is feasible, nevertheless, does not mean that it is a simple issue<sup>21</sup>.

The mainstream opinion believing that economists focus too much on financial measures, overlooking the real cultural significance of CH is inappropriate. *Actually, any decision with respect to preservation, restoration or re-use, involves limited resources and, consequently, a ranking of the needs to be satisfied by them. Once used for heritage maintenance and preservation, the resources cannot go to alternatives - resulting in an opportunity cost attached to them*<sup>22</sup>. Assessing the value of built heritage makes reference not only to their simple physical asset value: it calls for a deep understanding of multifaceted issue that derives from the context dynamics, as well as from the significance and the identity dimension.

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20 KLAMER - ZUIDHOF 1999; TOWSE 2002.

21 KREBS - SCHMIDT-HEBBEL 1999, p. 211; Eva Vicente "Economics of Built Cultural Heritage"

22 IACOB M – ALEXANDRU F. – KAGITCI M. – CREȚAN G.C. – IORGULESCU F. 2012

In the economic literature, cultural value is classified as use and non-use value. The former encompasses value attributed by people who directly use the cultural assets; the latter is the value recognized by people who not directly consume the cultural good (not users); it is composed of 3 dimensions: the option, the existence and the bequest value.

Option refers to the possibility that non-users reserve for themselves for future use; existence is assigned on the basis of the intrinsic value existing independently from use; the bequest refers to the value for future generation.

Beside those dimensions of use and non-use value, it is possible to observe an eco-systemic value deriving from the service that cultural assets provide in terms of socio-economic impacts and externalities.

The eco-systemic value includes both use and non-use, but it is the proper dimension where non-use can be exploited. Sustainable exploitation of non-used built heritage is a challenge that requires a strategic and participative approach to governance and marketing.

Cultural heritage represents a key of success for sustainable development. Defined not only by the presence of inestimable cultural sites and assets elsewhere lost, but also by long-lasting traditions and by a unique local collective identity, cultural heritage represents a strategic asset not only in the field of tourism, but also in many other circumstances.

If conveniently planned, equipped, managed and promoted, historic built heritage can be an effective drive for growth and for the synergic exchange of interests between public and private parties. At the same time, cultural identity values are key-factors in the development process as they ensure participation and sharing. This great occasion for development is even more exploitable in European regions featuring a relevant ensemble of tangible and intangible cultural assets capable of attracting public international interest because of their history and traditions, but several constraints obstruct the take-off and success of such a development pattern.<sup>23</sup> Among the obstacles we can mention, for example, there are: the high costs of conservation and revitalization, the difficulties in defining effective management and marketing strategy, the bureaucratic contexts, the barriers in the communication among different levels of stakeholders, as well as, the hazard of searching for potential investors, when public resources are not enough.

It is necessary to support the governance approach and the processes of participation by reducing the barriers between offer and demand, supporting investments in the field of culture as an integral part of attractive territorial dimension.

Investments and plans of both preservation and adaptive re-use of cultural built heritage have habitually been made by the professionals and experts in the matter, forgetting that such decisions have significant socio-economic effects that calls for stakeholders and community involvement.

In this perspective a participated governance is the proper approach to both management and marketing of cultural heritage. If the purpose is developing sustainable tourism, it means building new partnership models between tourism and culture and promoting closer linkages between tourism, living cultures and creative industries. Several networking experiences in the EU resulting in Card or Pass mechanism demonstrate that also unused assets can be exploited through tourist visits. Medieval Ruins can become attractive simply as fascinating and romantic ruins. An interesting example in this sense is the Scottish Heritage Pass, that allows Free access to more than 120 sites across Scotland, the majority of them being ruins.

People willingly visit historical sites and appreciate landscapes with cultural ruins heritage. Such places tend to be a source of spiritual renewal, a place to learn, to gain understanding and to draw inspiration. Ruins cannot be fully used as a building but regardless of loss of this practical utility, historical ruins have another kind of value. Ruins are irreplaceable material of cultural and historic knowledge<sup>24</sup>.

Often located in scenic landscape, ruins have a valuable aesthetic value interconnected with the context and other environmental elements.

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23 See: Interreg project CULTEMA.

24 LAUMA MUCENIECE 2016

Ruins can be preserved in the status they are, or left to decay if no investments are ensured. The alternative of restoration (adaptive reuse) is not always appropriate. When resources are allocated for the maintenance, then community must be engaged in the overall cultural and tourist strategy, as well as governance and management structures should be clearly established to ensure sustainability of the investments.

Ruins are important elements of the landscape, with a great scenic value, which must be maintained more rather than reconverted to other use, because those new uses need interventions that often change completely not only the shape, but also the sense of the heritage itself and of the place. The loss of the sense implies the loss of ecosystemic value and represents an irreversible process that causes a damage to the wide socio economic context.

There is a limit beyond which no form of ad hoc reuse is imaginable, as any new economic use would require an intervention so impactful that it would lead to the loss of any form of cultural value. Even if the policy is non-use, but maintain, a marketing management plan is necessary, independently from the purpose of it: tourism, audience development, education. Cultural heritage is a common good shared by a community benefiting from it. It is a key to local development, contributing to improvement of the quality of life of that community, and ultimately producing integration, social cohesion and a sense of belonging<sup>25</sup>.

### 7.3. Cultural heritage management VS cultural tourism marketing: the need of a governance structure.

Managing a cultural site is something different from developing a tourist destination.

Cultural site management plan and tourism marketing strategy are two faces of the territorial sustainable development approach and are closely connected when the site is the main attractor to a destination, and they both need participation of stakeholders and community sharing.

Cultural participation has a long tradition: it has been considered a fundamental concern in several documents of organizations such as the United Nations, UNESCO, Council of Europe, since 1960s. Through a cultural democracy approach, cultural diversity has been affirmed. In time, other concepts were added, such as access to culture, cultural animation, mediation, local cultural development audience development. However, the term 'cultural participation' has changed through time, and definitions then depended on authors and contexts in which participation is discussed. Instead, the concept of participatory governance refers to sharing of responsibilities among different stakeholders who have 'a stake in what happens'. The stakeholders can be local administrations, public institutions, nongovernmental organizations, civil initiatives, local community representatives, artists and others.

The participatory governance model implies a process of capacitating for collective decision making. The central point of the concept of participatory governance is power relations.

In the Guide to Effective Participation, David Wilcox (1994) elaborates key ideas on participation: which should be developed step by step from information, consultation to deciding together and acting together supporting independent community interests. Participation does not simply happen, it is planned and initiated and in somehow who initiates the process, decides on the level of participation of others. The purpose of participation is mostly related to empowering citizens and community but participating implies specific roles of the practitioners, those actively involved in participation, and of the stakeholders. Not all involved need to have equal capacities, resources or confidence, but it does not mean that partnership cannot be developed or that partners do not complement each other.

The main result of a participative process leading to a shared governance is the establishment of a new organization and the definition of the set of policies and rules supporting the operation of it. If participated governance refers to cultural site management, the new organization could be shaped in the form of a foundation, for example, while if it addresses the overall tourist destination it is called DMO, notably Destination Management Organization.

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25 EENC , M. Sani, Participatory governance of cultural heritage Ad hoc question April 2015.



As explained by the UNESCO toolkit on sustainable tourism, destination management usually requires partnership working across the tourism, transport, infrastructure, leisure and conservation sectors. A cultural destination requires consensus and integrated capacities of Professionals from different sectors.

It is a great challenge to build the management structure appropriate to the size and scale of the destination, capable of encompassing contemporary environmental, economic, social, and cultural concerns. The more open and inclusive is a management structure, the more effective is the plan. It is important that a significant number of people in the destination and host community play a vital role in setting the strategy, delivering actions and activities, and monitoring progress. Good governance of cultural sites and tourist destination requires a sustained process of interaction and in-depth knowledge of the destination's insights and features.

## 8. Best practices

### 8.1. Šalek castle ruins (Slovenia)



Fig. 9. Šalek castle ruins; image: Archive of the Velenje Municipality.

Šalek castle was populated until the second fire in 1770, when it was abandoned. As the management of the Šalek property was in that time already joined with the property of the nearby Turn castle, the land which belonged to Šalek-castle estate was sold to local farmers and the owner retained only the plot of the castle ruin and the ruin of the adjacent ancillary building as well as the majority of the woods. The triangular tower retained the roof until the beginning of the 19th century, but the walls of the other tower, the chapel and defensive structures were used as a quarry of the building stone by local residents. Some architectural elements were transferred to the Turn castle and reinstalled there (stone stairs and the main entrance portal).

In 1971 the Velenje Tourist Board initiated actions for renovation of the Šalek castle (historical research and publication, documentation of the facades, 1975).

Because of the lack of maintenance of the tower and because of the vibrations caused by creating a traffic-tunnel under the castle (1975-77) and of the heavy traffic itself, the tower was near collapse in late 20th century, posing a life threat to visitors and inhabitants living directly below the castle.

The castle ruins became legally protected as a local cultural monument in 1983.

After urgent archeological rescue-investigation, the reconstruction/stabilization of the structure was carried out in 1990s (removal of debris/rubble, new base for the north corner of the tower, reconstruction of the lower parts of the defense walls, reconstruction of some stone portals, reconstruction of the consoles for the fireplace chimney, reconstruction of some portions of the tower walls, new top-crown).

The stabilization of the built structure (making the place safe) was the basis for enabling public access to the castle: the new, steep wood path/stairs with metal railing leading to the castle as well as the new entrance staircase, the walking platforms in the castle and fencing were arranged. The castle was also illuminated.

The castle is integrated into different activities (Šalek Medieval day, The Dragon's Castle Trail around Velenje, The Halloween celebration etc.). The info-board of The Dragon's Castle Trail around Velenje was erected in front of the castle, giving some information to the visitors.

As no constant maintenance works were done, the slow ruination processes emerged again, raising a threat to visitors and restraining larger public events in and near the castle.

In 2018 the Institute for the Protection of Cultural Heritage of Slovenia, Regional Unit Celje issued the project conditions for urgent works to be carried out on the castle. The actions were also taken to create a management plan for the ruin and to define further development of the site (mid- and long-term).

## 8.2. Dubrovnik, the Bunić-Kaboga Villa (Croatia)

The Bunić-Kaboga villa is a representative monument of the Dubrovnik Gothic-Renaissance architecture of the 15th and 16th century, which with its typological features occupies a prominent place among the Dubrovnik villa constructions. It belongs to a group of "water-based" villas that have shaped the landscape in a specific way. It is characterized by a single-storey house with a vertically placed wing that divide the garden space into the front and the rear, and sometimes the side garden. The villa has a terrace where in the most prominent summerhouses the family chapel is located. The uniqueness of Dubrovnik's countryside architecture is also recognized in the organization of indoor and outdoor space - the ground floor is connected with a garden and the floor is open towards the landscape.



Fig. 10. Renovated villa of Bunić Kaboga family, Dubrovnik.

The villa is located on the southern shore of the river Ombla, in the area called Batahovina. The Bunić family were in Batahovina estate already in the 14th century, and today's mansion is built during the time of Miho Bunić. According to the stylistic features of architecture and shaping of technical features and according to research findings, its construction dates back to 1520 and

1540. From this first phase of construction all architectural parts and arrangement of rooms were preserved, which is why this mansion is recognized as one of the top achievements of Dubrovnik's architectural heritage. After the earthquake in 1667, the mansion was owned by Kaboga family, who were responsible for renovating the interior, introducing the stylistic features of Baroque and Classicism. In the 20th century, the mansion changed several owners and users. It was worse maintained and overwhelmed by inappropriate construction work that was largely carried out during the construction of the Adriatic tourist road in the 1960s. During the Homeland War the mansion was in the immediate vicinity of the occupied area and suffered damage to the structure of the building and sculptures. The inadequate use of this exceptionally valuable monument of old architecture in Dubrovnik has made the greatest impact on its poor condition.

In March 2009, the Republic of Croatia, the Croatian Conservation Institute and the City of Dubrovnik concluded the Batahovina Foundation's financing of the reconstruction of the summer residence of Bunić-Kaboga. The aim of the project was to adequately explore, renew and present this extraordinarily valuable cultural good in its overall scope and to provide it with an adequate endowment which will, after completion of the renewal, guarantee its continuous maintenance and inclusion in the environment in which it is located.

The preparatory work was realized with the funds of the Ministry of Culture, and after the approval of the entire conservation documentation by the competent Conservation Department in Dubrovnik, the preparation of the technical documentation - the preliminary and the main reconstruction project was started. After several months of intensive negotiations and questioning the needs of the user to plan the intended use, the construction of the main project for the reconstruction of the summer residence building was completed in 2010, and in 2011 the work started. Renewal works were funded by the Batahovina Foundation, and part of the funds (in the part of the value added tax) was secured through the state budget through the Ministry of Culture. Today, in the summer residence of Bunić-Kaboga, there is a restoration workshop of the Croatian Conservation Institute, part of the area is public in function of the cultural needs of the local community, and part of it has a Foundation that has financed renovations at its disposal. Sustainability of the management of this villa is provided by the state for the public purpose of cultural activities, and additional income is also assessed by a Foundation that organizes events of appropriate content and other income activities in the area and the immediate surroundings of the villa. Through the regular conservation and restoration activities of the Conservation Institute and the availability of the villa to the general public after the renovation, it was possible to strengthen its integration into the public and cultural life of the city of Dubrovnik.

### 8.3. Ruins of the “Krzyżtopór” castle in Ujazd (Poland)



Fig. 11. Ruins of the castle.

### 8.3.1. General information

The ruins of the “Krzyżtopór” castle are located in south-eastern Poland, in the Świętokrzyskie Province, in the town of Ujazd. Since 2007, the object has been owned by the local government (municipality of Iwaniska). Currently, after comprehensive restoration work, the castle’s administrator is the Institution of Culture Zamek Krzyżtopór in Ujazd. The ruins of the castle are subject to legal protection through an entry in the register of monuments. The ruins of the castle are also on the list of Monuments of History - monuments recognized as the most valuable in Poland.

### 8.3.2. A brief history and description

“Krzyżtopór” is one of the largest noblemen’s castles in Poland. It is built in Mannerism style, erected in the palazzo in fortezza type in 1627-44 on the initiative of the governor of Sandomierz, Krzysztof Ossoliński, perhaps according to a design brought from Italy, from the circle of G. Vignola. The construction was led by the Italian architect Lorenzo Senes. Occupied by the Swedes in 1655-57. Destroyed and ruined in the 18th century. After the Second World War, Krzyżtopór became the property of the State Treasury.

The castle and bastion fortifications are a compact, symmetrical set. Fortifications on the plan of the pentagon, consisting of an earthen embankment and a retaining wall, and corner bastions. Along the curtains there are two-storey side wings with corner towers and a gate tower. The axis of the foundation determined by the gate tower and the central bastion with an octagonal tower erected on it. In the pentagon of this ensemble, the building of the palace is inscribed, preceded from the side of the gate with a trapezoidal driveway courtyard. A rectangular palace with an inner elliptical courtyard surrounded by three storeys of the gallery. The decoration remains rudimentary. Apart from the fortifications, there was a garden that was an integral part of the complex.





Figs 12-14. Ruins of the castle

### 8.3.3. Research, renovation, conservation and adaptation

In the 1960s and 1970s, research (mainly archaeological) began. Inventories of individual facilities and design works were also carried out. The next archaeological research was carried out in 2010 in the premises of the castle and its surroundings (the area of palace gardens).

The castle was secured as a permanent ruin with the reconstruction of some vaults and a temporary roofing of towers and most of the wings. In 2014, the conservation and thorough renovation of the castle ruins was completed.

Works included: protection of the wall structure, adaptations of rooms for the needs of tourist traffic in one of the bastions without disturbing the original shape (including construction of an audiovisual room, exhibition hall), exchange of canopies, execution of the courtyard floor, partial reconstruction of the gate building, execution of sightseeing routes, partial reconstruction of gardens, land development in front of the castle, construction of a parking lot, conducting a nationwide promotional campaign, as well as creating illumination that will allow to run night tours.

Research and renovation and conservation works carried out in 2010-2014 were financed mainly from EU funds from the European Regional Development Fund. The object of the project was renovation, adaptation to the needs of tourist traffic and promotion of the Krzyżtopór Castle in Ujazd. All renovation and conservation activities were carried out in accordance with the conservation guidelines.

The value of the project amounted to approx. PLN 12 million.

#### 8.3.4. Use and re-use

After the works were completed, the castle was opened to visitors. It is secured in terms of the safety of the facility and visitors. The facility is illuminated and marked, monitored, fitted with sound alarms, supervised at night. Next to the castle there is a free car park, small gastronomy outlets: in the building there are: cash registers, toilets, a souvenir shop, a concert hall.

There are five sightseeing routes with different degrees of difficulty. Forms of sightseeing - individually or with a guide. The castle organizes various cultural events addressed to tourists and the local community, including knight shows, artillery shows, historical reconstructions, old dance shows and workshops, night tours.

The educational offer for children and young people is broad, including historical lessons, educational and artistic workshops (e.g. self-made jewelry, clay molding workshops, blacksmithing and weaving workshops, decorating wooden swords, presentation of seventeenth-century costumes, presentation and study of court dances, staging of duels, historical battle shows, knights' games and fun, field games).

In addition, commercial services are also provided, including photo sessions, wedding ceremonies.

Currently, the maintenance of the castle complex is financed mainly from running own business (tourism, sale of goods and services, etc.) The annual amount of income is PLN 1,150,000.

#### 8.3.5. Promotion and tourism

The castle has been promoted as one of the most important historical and tourist objects of the Świętokrzyskie Voivodeship.

Forms of promotion: advertisements and articles in the media, advertising banners, publications and promotional materials, website, social networks, maps with sightseeing routes, guides and leaflets, participation in tourist trade fairs and exhibitions, sponsoring a football club operating in the commune.

The promotional activities undertaken and a wide range of interesting cultural events have a positive impact on the development of tourism. According to the statistics, the number of tourists increased by about 50% in a few years (about 100 000 in 2008, about 160 000 in 2015). The number of foreign tourists is gradually increasing.

### 8.4. The Network of the castles of Trentino (Italy)

Name	The Network of the castles of Trentino (Italy)
Location	Trentino, Italy A list with the castles involved in the network is available at the website: <a href="https://www.cultura.trentino.it/eng/Cultural-venues/All-cultural-venues/Paths/The-Network-of-the-castles-of-Trentino">https://www.cultura.trentino.it/eng/Cultural-venues/All-cultural-venues/Paths/The-Network-of-the-castles-of-Trentino</a>

Name	The Network of the castles of Trentino (Italy)
Heritage	<p>In the cultural landscape of Trentino, the castles, scattered with extraordinary density - there are about 300 - framed by scenery of rare beauty, represent with their imposing architecture a distinctive feature of the area.</p> <p>The Network of the castles of Trentino has originated from this treasure; its aim is to support the usual research, study and restoration activities, but above all to enhance the castles themselves, also as tourism potential.</p>
The Network	<p>The Network of the castles of Trentino (Fig. 10) is an informal coordination project born in 2012 in the provincial administration, now based on the Superintendence for cultural heritage, with the aim to:</p> <ol style="list-style-type: none"> <li>1. promote study and researches on castles;</li> <li>2. promote knowledge and dissemination activities;</li> <li>3. propose initiatives aimed at the public of all types and age groups;</li> <li>4. bring the public closer to the cultural heritage;</li> <li>5. to stimulate the perception of the castle as a distinctive feature of the landscape;</li> <li>6. to encourage conscious use of the castles;</li> <li>7. cultivate tourism models that respect the territory and the heritage.</li> </ol> <p>The Network counts today 33 castles in the territory of the Autonomous Province of Trento, of which 21 are in public ownership (11 in ruins) and 12 in private ownership (3 in ruins). The castles of the Network are only a part of the conspicuous presence of castles in Trentino (Fig. 11). To date, we can estimate a presence in the territory of at least 155 fortified complexes (47 in Public property; 66 in Private property; 4 in Ecclesiastical property; 8 in Mixed ownership. In addition, 30 other structures have to be subject to verification of cultural interest).</p>
Management	<p>Referring to the current state of conservation of the Castles of Trentino, 57 are covered structures still in use, 61 are Ruins with significant portions preserved and 37 Ruins with very low or almost absent portions.</p> <p>The accessibility by the public is varying: 17 Ruins are totally inaccessible; 49 Ruins have unknown accessibility and/or it is very difficult; 71 are the fortified structures partially and/or integrally accessible for the public; 18 are castles inhabited by the owners and inaccessible for the public).</p> <p>To encourage the use of castles in Trentino, a sort of “loyalty card” has been proposed to the public.</p> <p>The project named «DiCastelloinCastello» offers an annual program of shows and animations for the general public in the castles (especially during the summer season), in collaboration with Centro Servizi Culturali Santa Chiara. Every year offers a calendar full of events: theatre performances, concerts, exhibitions, historical reenactments, as well as tastings of typical products and workshops for children. These charming places, testimony to the power and prestige of noble families and of the Prince Bishops, bring visitors back in time and surround them with a magic atmosphere (Fig. 12).</p> <p>The project appears to be significant from a historical-cultural point of view, as it develops a fresh proposal that is appealing to everyone, also thanks to the possibility of combining visits to castles with the many other attractions of the area: a concert, trekking, a thermal bath, the exploration of lesser-known parts of Trentino.</p> <p>Another noteworthy project is one called “il Trentino dei Castelli” (The Castle Train) that aims to create a wide-ranging attention on the theme of the castles, focusing on an attractor of a specific territorial quadrant, such as the Trento-Malé railway.</p> <p>The slow mobility of the train becomes a key element of a tourist offer that enhances the specificity of the territory, from monumental and artistic to food and wine (Fig. 13).</p>

Name	The Network of the castles of Trentino (Italy)
	A quality cultural tourism for Trentino cannot only be based on blockbuster attractions but has its strongest resources in cultural heritage and in the landscape of the valleys. According to this reasoning, in Alto Garda, the willingness of the Municipalities, owners and managers of castles to work together, promoting each other's realities, has allowed to stimulate the circulation of the public, thus stimulating the discovery of castles and landscapes with the 'slowness' of the bicycle and walk on foot.
6. Conclusion	The Network of the Castles of Trentino represents a good model of use and re-use of ruined sites because it is able to promote, enhance and use, in a sustainable and socially useful way, the huge number of castles located in the territory. This model is easy to export and reproduce in any European context and gives a convenient economic and social return.
7. Acknowledgements	This paragraph has been possible thanks the support of Luca Gabrielli, an official of the Superintendence of Cultural Heritage of Trento Province and representative of the Network of the castles of Trentino.

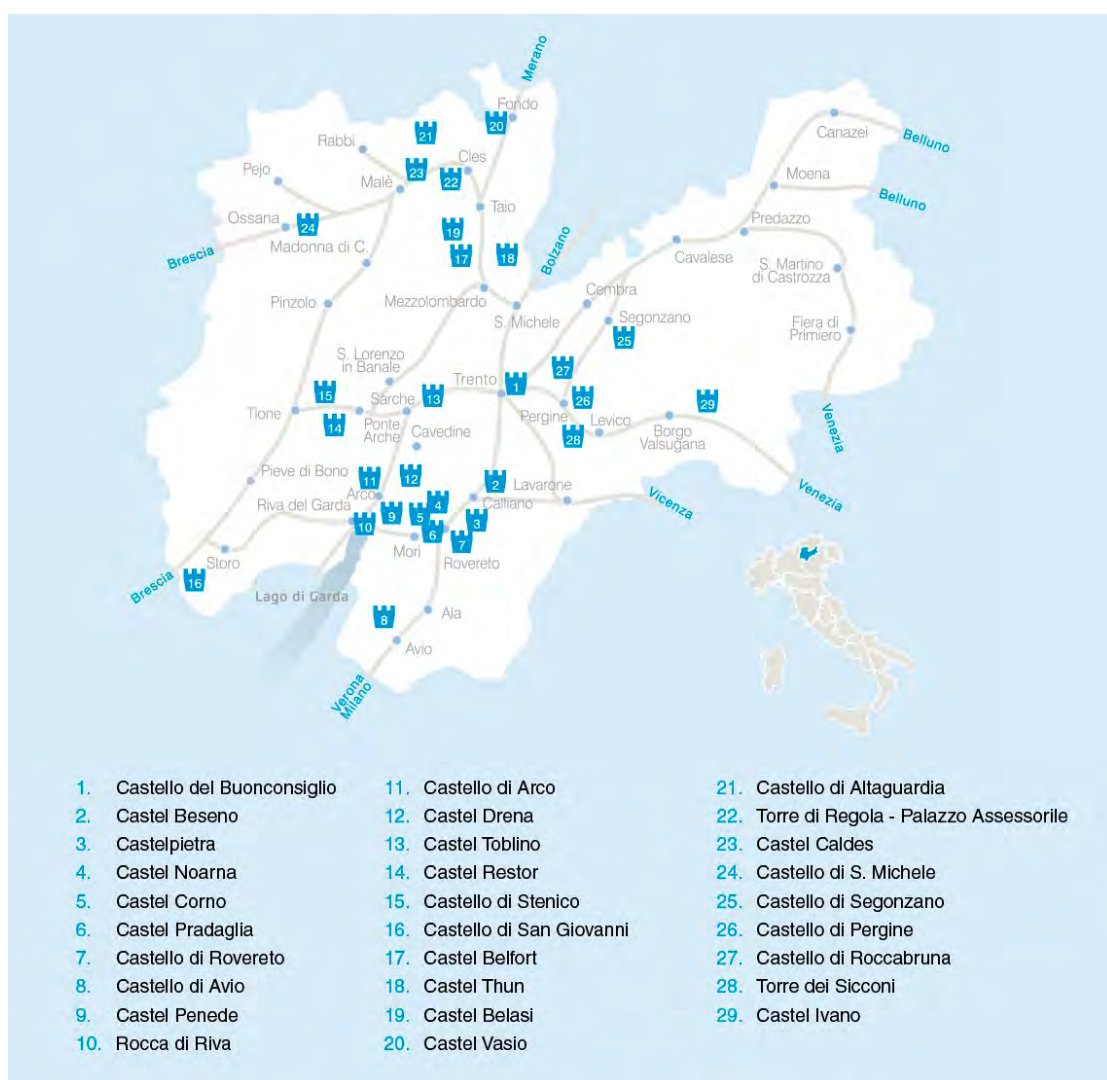


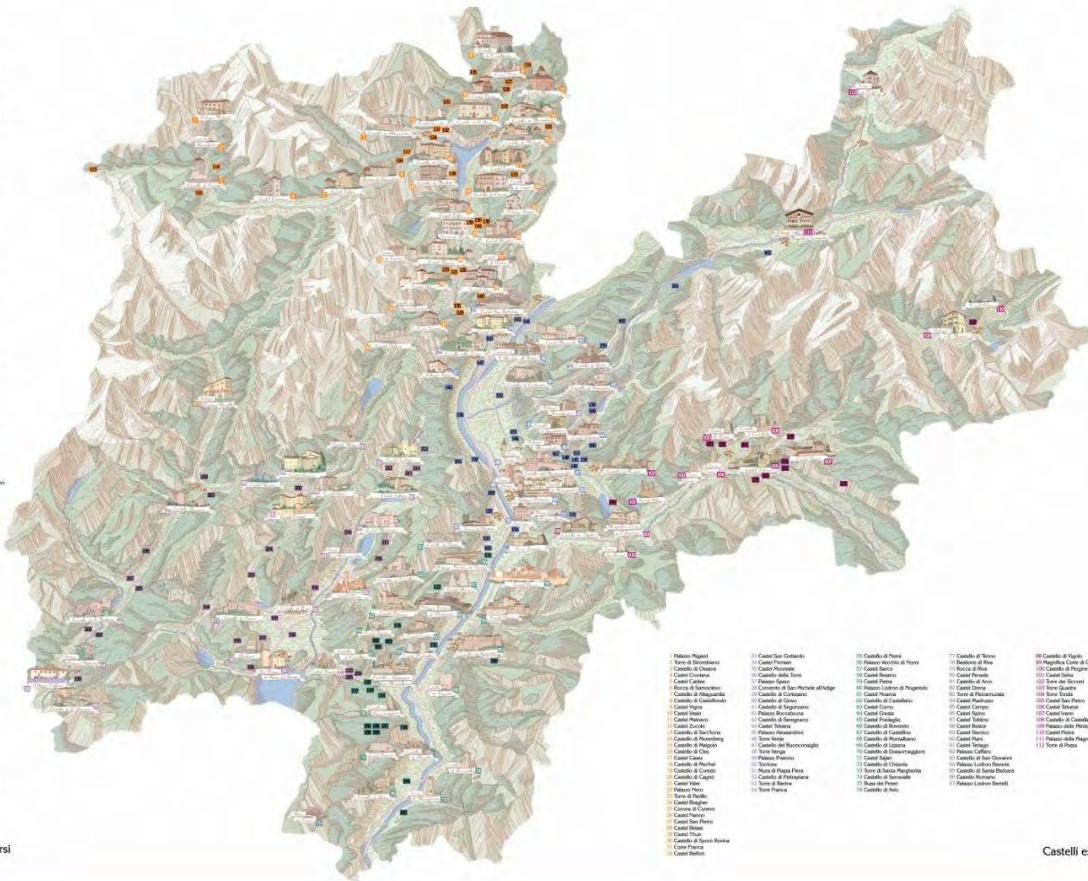
Fig. 15. Maps of the Network of the castles of Trentino

Source: <https://www.cultura.trentino.it/eng/Cultural-venues/All-cultural-venues/Paths/The-Network-of-the-castles-of-Trentino>



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Castelli scomparsi



- 1 Palazzo Nigati
- 2 Torre di Sarnonno
- 3 Castello di Cembra
- 4 Castello di Cembra
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Castelli esistenti

Castelli in Trentino

Fig. 16. Map of the castles in Trentino - Source: image provided by Luca Gabrielli



Fig. 17. Events of the kermesse "DiCastelloinCastello" - Source: images provided by Luca Gabrielli



Fig. 18. *il Trenino dei Castelli* - Source: <http://www.iltreninodeicastelli.it/en/castles>

## 8.5. Hradý na Malši (Czech Republik)

Name	Hradý na Malši (Castles along the Malše River)
Place	Pořešín Castle Louzek Castle Sokolčí Castle Velešín Castle Tichá Keep (all sites in the Český Krumlov District, Region South Bohemia, Czech Republic)
Architectural type	Mediaeval castles and keeps
Ownership and Management	The association <i>Hradý na Malši</i> (NGO), member of EUROPA NOSTRA (international heritage organisation - pan-European federation of non-governmental organisations active in the field of heritage)
Date of activity	2004 - now
Specification	As its main goal, the association set out the preservation and conservation of the castles lying by the river Malše. It is also aiming to revitalize the old trade route between Freistadt in Upper Austria and České Budějovice (CZ). The association cooperates with the Archaeological Institute of the Academy of Sciences of the Czech Republic, the National Heritage Institute, the National Archives and other institutions to secure high professional standard of activities.
Activities	Guided tours, place for cultural events, building craft performances and educational programs. Profit generated by more attractive objects (Pořešín, prospectively also Tichá) allows funding of archaeological research and preservation of minor, less important castles. For the period of 2017 to 2021 a support has also been gained by an international project (Interreg Programme) which allows to cooperate with similarly oriented activities in neighboring Austria

<p><b>More information</b></p>	<p><a href="http://www.hradynamalsi.cz/">http://www.hradynamalsi.cz/</a>  <a href="https://www.at-cz.eu/cz/ibox/po-2-zivotni-prostredi-a-zdroje/atcz91_natur_und-kulturerlebnis-am-burgen_und-schlosserweg-prirodni-a-kulturni-zazitky-na-zemske-ceste">https://www.at-cz.eu/cz/ibox/po-2-zivotni-prostredi-a-zdroje/atcz91_natur_und-kulturerlebnis-am-burgen_und-schlosserweg-prirodni-a-kulturni-zazitky-na-zemske-ceste</a>  <a href="http://www.europanostra.org/">http://www.europanostra.org/</a></p>
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**Fig. 19.** *Pořešín Castle, interior of the former palace, 1998*



**Fig. 20.** *Pořešín Castle, cleaned and stabilised, 2012*



Fig. 21. *Pořešín Castle, construction of experimental kilns, 2012*



Fig. 22. *Pořešín Castle, experimental casting of iron*



**Fig. 23.** *Pořešín Castle, transport of material by volunteers, 2012*



**Fig. 24.** *Pořešín Castle, experimental timber houses for activities, 2012*

## 8.6. Motovun City (Croatia)

Name	City of Motovun
Emplacement and Contact	<p>The City of Motovun is located in central Istria, on an elevated ground that dominates over the valley of the Mirna River, Croatia.</p> <p>info@tz-motovun.hr www.motovun.hr</p>
Characteristics of the Monument	<p>Motovun is a captivating hilltop medieval town and one of the most characteristic symbols of the Istrian interior. It is considered the best preserved urban complex of medieval Istria.</p> <p>The Romanesque-Gothic bell tower with a crenulated crown from the 13th century, standing next to the Parish Church of St. Stephen from the 17th century, dominates the town's historic core. In the central square there is the Romanesque Municipal Palace, the largest secular building in Istria of that period, surrounded by many other historic buildings.</p> <p>Further Town planning did not go through substantial transformations in modern times but has preserved all the characteristics of the medieval town planning. The historic town forms have been completely preserved in the function of protecting the valuable agricultural environment. One of the city's functions used to be the supervision and organization of oak wood exploitation from the large surrounding forests for the needs of Venetian shipbuilding. The valuable Motovun forests, as well as the navigation route along the Mirna River leading to the Adriatic Sea could be fully visually controlled from the town fortress.</p> <p>In Europe, particularly in Italy there is a large number of larger or smaller towns of similar geomorphological and town planning typology, but Motovun is unique due to the preservation of original structures that have been impaired to a minimum by contemporary development.</p>
History of the monument	<p>The town of Motovun developed on the site of a prehistoric hillfort. During the middle Ages, it changed various feudal masters and had a degree of city autonomy. In the period 1278-1797 it was continuously under Venetian rule.</p> <p>Monuments and Heritage:</p> <ul style="list-style-type: none"> <li>• The bell tower of Motovun, a landmark dominating over the entire landscape of the middle Mirna valley, is 27 meters high and was built in the 13<sup>th</sup> century as the town's main tower and observation post. Over the centuries it was refurbished on various occasions to be finally converted into a bell tower. The reconstructions are witnessed by inscriptions on its walls, while the reconstruction under the Podestà Giacomo Zeno was evidenced by an inscription carrying his coat of arms.</li> <li>• The earliest preserved Motovun walls date back to the 11th and 12th centuries, when tall and mighty bulwarks fortified with towers were built.</li> <li>• The Municipal Palace was mostly built in the 13<sup>th</sup> century when, apart from its public function as a town hall, it was also an important piece in the town defence system. The Motovun Municipal palace is the best preserved Romanesque public building in Istria and Croatia. Despite numerous building modifications made through the centuries, its western façade still features the original Romanesque <i>bifore</i> (mullioned windows with two lights).</li> <li>• The Josef Ressel Square hosts the loggia, under whose roof decisions were made public to the citizens, judges passed their judgments.</li> <li>• The Motovun Loggia was first mentioned as a public facility in 1331 under the name "Lobia Maior". However, it is not known whether it was located in the location of the existing Loggia, built in the 17<sup>th</sup> century.</li> </ul>

	<ul style="list-style-type: none"> <li>• The main defensive wall was further fortified in the 12<sup>th</sup> and 13<sup>th</sup> centuries. At the beginning of the 15<sup>th</sup> century, Motovun had already received its shape of a Gothic stronghold with a new town gate. In the 16<sup>th</sup> century, the defensive walls were additionally fortified and the Servite convent was added to the fortification system along with a new bastion. In the 17<sup>th</sup> century a part of the walls was pulled down to satisfy the peace treaty between Austria and Venice.</li> <li>• As the walls on its western side form two defensive structures, the town is entered by the twin gate above which the tower was erected in the 16<sup>th</sup> c.</li> <li>• The walls of Motovun are the best preserved walls in Istria.</li> </ul>
Management	<p>The Management of the city of Motovun is organized between the Tourist Board of Motovun and the Municipality of Motovun. Together their main mission is the preservation and promotion of the Cultural, Historical and Natural heritage of the town. Motovun is the perfect venue for a large number of events that are organized within the town walls throughout the year on the national and international level.</p> <p>Various Events</p> <ul style="list-style-type: none"> <li>• The most significant among them is the International Motovun Film Festival that takes place at the end of July where world-known film artists may be seen.</li> <li>• The Motovun Film Festival was established in 1999 and is entirely dedicated to films made in small scale and by independent producers, that excel in their innovativeness, ideas and power of their stories. The Motovun Film Festival is, in fact, a film marathon lasting for a few days in late July, with film projections following each other uninterrupted from 10 a.m. to 4 a.m.. The evening screenings are held in the open air while the daily screenings take place in the cinema. During the Film Festival, the whole town is dedicated to this event that is getting bigger and bigger every year.</li> <li>• The Festival of Teran Wine and Truffles is a single-day exhibition and public tasting of the Teran wine, produced in the surroundings of Motovun. The Festival also exhibits truffles, which can grow as heavy as 500 grams, and the biggest one is awarded a prize. The Festival takes place on the last Saturday in September.</li> <li>• Festival “Veli Jože” is a new product of Croatian tourism proposed by the Touristic Board of Motovun. This Festival is inspired by the tale “Veli Jože” of the famous Croatian writer Vladimir Nazor. The story takes place in Istria, mostly in Motovun and its surroundings and describes the adventures of a gentle giant named Jože. All this happens in the past, at the time the Venetian Republic ruled over Istria. One of the goals of this festival is to position Motovun as a world destination of fantasy literature. The festival is best described as a family festival because the programs and activities are designed for the whole family and kids of all ages can have fun, learn and enjoy the beauty of Motovun and its giants.</li> <li>• Traditional International summer school of Architecture is organized in August every year.</li> <li>• The Municipality of Motovun has recently made a decision to collect entrance fees for the visit of Motovun Walls.</li> <li>• Being the leading tourist destination of international recognition and quality of central Istria, visited by hundreds thousands of one-day visitors every year, Motovun Municipality has decided to take action to facilitate the organization of tourist destination management and to build and improve the existing infrastructure in Motovun through the Motovun Experience project named Motovun Impressions.</li> </ul>

Conclusion

Magnificent Motovun is the best preserved medieval urban complex in Istria. The town center is situated on a hilltop, encircled by massive walls from the 13th and 14th centuries, fortified with towers. The town center consists of Renaissance and Gothic houses, a Renaissance mansion-castle and a late Renaissance church. The bell tower is from the 13th century. The Town Hall is the largest Romanesque building of its kind in Croatia. The legend says that Motovun was once inhabited by giants and it is a home to a world-class film festival. With all this variety of activities it is of high importance to maintain and renew the Motovun monumental heritage. In recent years, the annual sum of daily visitors to Motovun is estimated to be 400,000, which represents a great pressure on infrastructure of this ancient town. The newly installed collection of visitor fee at the entrance of the town allows the community to participate in sustainable management of the town. The visitor of the town gets a package of varied possibilities and multiple choices of tours, and on the other hand, it helps preserve and improve the receptive infrastructure of Motovun.



Fig. 25. Church of st. Stephen; source: Martin Močibob Touristic board of Motovun.



Fig. 26. Town walls; source: Martin Močibob Touristic Board of Motovun.





Fig. 27. Two gates of the Motovun; source: <http://www.istria-culture.com>.



Fig. 28. Motovun Film Festival. Source: <http://www.tz-motovun.hr>

## 9. Bad practices

### 9.1. Ekenštajn castle ruins (Slovenia)



Fig. 29. Ekenštajn castle ruins - source: [http://kraji.eu/slovenija/grad\\_ekenstajn/slo](http://kraji.eu/slovenija/grad_ekenstajn/slo)

The Ekenštajn castle ruins lay on the top of the narrow hill, in ca 300 m distance above the Šalek castle ruins, above the Velenje town in Slovenija. The castle has most probably developed gradually as a military fort from the middle of the 13<sup>th</sup> century on. It was abandoned in the 17<sup>th</sup> century and the seat of the estate was transferred to the former agricultural center of the estate (on the hill below the old castle), converting it into the Gorica mansion, still preserved.

In the middle of the 19<sup>th</sup> century, the castle ruins were considered an important landmark: some portions of the ruins were even faked in wooden planks *«because of the romantic beauty»*.

After the Second World War, the ruins were deliberately demolished for a longer period by the prisoners of war, led by a commander riding a white horse. The stone was used as a building material, as after the war it was very difficult to obtain any material at all.

In the 2<sup>nd</sup> half of the 20<sup>th</sup> century the ruins were completely covered with forest, which erased them from the landscape.

The castle ruins became legally protected as a local cultural monument in 1983 (inscribed into the Land Registry in 1985) but no actual actions for their research, conservation or reuse have been initiated since, neither by their main owner - the Republic of Slovenia, nor by other private owners or by the Velenje Municipality, private initiatives, the Institute for the Protection of Cultural Heritage of Slovenia ...

The ruins are a popular meeting-place for different marginal groups gradually vandalizing them (applying graffiti, physically ruining the remains of the walls, making bonfires ...).

The info-board of The Dragon's Castle Trail around Velenje was erected near the path just below the castle, giving some information to the visitors (in 2011). The path near the ruins is also a part of the Šaleška mountaineering track (around the Šaleška valley).

No potential of the place is exploited, the ruins are unprotected and endangered. Because of the intentional destabilization of large portions of walls (vandalism), visiting the site is potentially dangerous. The access is sloppy, the paths are slippery, no fences are installed. It is clearly a degraded cultural area.

## 9.2. Zagreb, Industrial Heritage Architecture (Croatia)

In Zagreb, the buildings of the Industrial Heritage from the interwar period are mostly out of function. Some of them are rented out, but most of the facilities have no purpose. The potentials are enormous, as evidenced by numerous foreign examples. The greatest responsibility for lack of idea and no management plan lies with the owners, who are legally bound to care about cultural goods. Unfavourable investment climate cannot be an excuse for postponing study and a program of conversion works.

One of the best examples is the industrial complex of Paromlin that was built in the late 19th and early 20th century. The constructions of the production unit were shaped by utilitarian-rationalist ideas, initially with the support of the protoindustrial architect of classical stylization (projects by Honigsberg & Deutsch, builder Ivan Štefan) and then in the spirit of postartdeco modernism (projects of the Kalda and Štefan workshops). The headquarters building, the only preserved object of the first Paromlin (Janko Jambrišak's project, 1880, remodelling and transformation of Gjuuro Carnelutti, 1895/1900), carries the features of a representative high historicism.



Fig. 30. Paromlin, Zagreb.

Of other examples, perhaps the most interesting is the complex of the city's slaughterhouse and livestock market. It was one of the biggest urban investments between the two world wars, solemnly opened in 1931. It was built according to the design of the Berlin architect Walter Frese, specializing in the construction of similar industrial ensembles. Although the investment heavily burdened the city budget, and the implementation of the construction was ultimately the highlight of the career of Mayor Vjekoslav Heinzl, and his idea of building an industrial slaughterhouse was visionary. The complex is characterized by the preservation of the original features of the spatial entity and the buildings. Value is also evident in the application of construction solutions and materials. An elaborate design of a processing plant, designed in accordance with the principles of modern functionalist architecture, was constructed with traditionally designed structures.

The problem in protecting the industrial heritage is insufficient awareness of the possibilities in using cultural and economic potential and also the perception of culture in a traditional way (financial inability, financing exclusively from the state budget or the budget of local self-government). Furthermore, the influence of local authorities in the decision-making on the management and valuation of precious objects and the exclusion of the public from the decision-making process on public goods is high. The underlying reason is that early industrial facilities are located in attractive locations, so financial interests are often in front of the public. Such a situation contributes to the lack of quality conversion plans and intricate property relations, which often results in neglect or building modifications of authentic objects outside conservation control. Ultimately, the existing model of industrial heritage management leads to a situation in which the sustainability of the heritage features of protected facilities is endangered.

Sustainability is a fundamental principle that can guarantee the future of paleo-industrial facilities. Compromise is necessary, but it does not need to be a negative sign if quality control is ensured during the process of content reassignment.

The raising of the issues of preservation of the industrial heritage and the functional change of purpose of the former industrial facilities has in the last two decades sparked off several projects in the countries of the European Union. In 2002 the European Route of Industrial Heritage (ERIH) was launched, a project the basic objective of which is the conservation of the industrial heritage in Europe and the use of its potentials as an element of the sustainable economic development of the former industrial regions. Along with the accomplishment of general objectives, from the Croatian perspective the project is interesting with respect to integration. Although in terms of numbers museum establishments from EU member countries prevail, museums from Norway and Switzerland are also included in the project. Such a model offers Croatia the opportunity for a relatively fast involvement in the European network for the conservation and presentation of the industrial heritage. While on the one hand it provides undoubted advantages of integration into the European system of specialised museum institutions, ERIH faces us at the same time with the problem of the non-existence of the basic preconditions for joining this association, which derives from the inappropriate approach to preserving and using the resources of the industrial heritage in Croatia. Zagreb may serve as an example in which all the drawbacks of an unsystematic approach to this problem area can be seen. Zagreb saw the appearance of industry in the 1860s, when the processes of modernisation were stepped up after the city was connected with the SE section of the Vienna to Trieste railway line. Most of the industrial facilities in Zagreb protected by the Conservation and Preservation of Cultural Properties Law date from the 1890s, there are three industrial historical units and two factory structures in Zagreb that are under conservation orders and are considered immovable cultural properties. The protected factory complexes inscribed in the Cultural Properties Register of the Republic of Croatia are, however, just part of the engineering and industrial heritage of the city of Zagreb. They illustrate the present condition and draw attention to the problems of valuing, conserving, changing the use of or using the potentials of paleoindustrial facilities. But Zagreb is not an isolated case in this, rather an example for the regular manner of treating the industrial heritage in Croatia.

### 9.3. Castle in Bobolice (Poland)

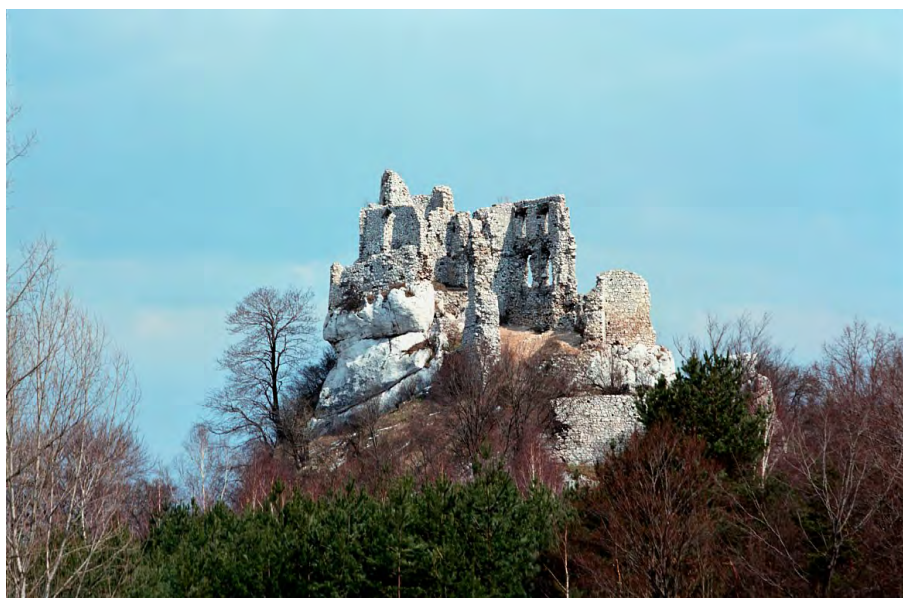


Fig. 31. *Bobolice Castle, historical ruin*; source: [httpsupload.wikimedia.org/wikipedia/commons/ff/aBobolice%28js%29\\_1.jpg](httpsupload.wikimedia.org/wikipedia/commons/ff/aBobolice%28js%29_1.jpg)

## General information

The castle in Bobolice is located in southern Poland, in the province of Silesia. In the years 1998-2011, the legally protected ruins of the castle, were rebuilt by a private owner and converted into a hotel.

## A brief history and description

The castle in Bobolice was built in the middle of the 14th century by the King of Poland, Casimir the Great. It was an element of the defense system of numerous strongholds “Eagle Nests”, which defended the western border of the Polish kingdom from the side of Silesia. It was in possession of successive Polish kings and knight families. It heavily damaged in the second half of the 16th century, during the war with Maximilian I Habsburg and during the so-called Swedish “Deluge”. Already in the second half of the 17th century it was abandoned and began to fall into ruin. After the Second World War, the castle walls were partially demolished. The private owner erected the new castle on the ruins in the years 1998-2011.

The castle is located on a steep, rocky hill. Before the “reconstruction”, the historical ruins consisted of the remains of the 14th-century irregular upper castle, ruins of two 15th-century semi-circular towers, dry moat, remains of the gate tower.

## Research and the building

Before the “reconstruction”, archaeological and security works were carried out. Apart from the nineteenth-century images of the castle in ruins, there were no designs, plans or sketches of the castle. The new castle was built on the basis of the preserved ruins and a project developed by architects in cooperation with historians and archaeologists. The rebuilt castle was to correspond to the form of a castle from the 16th century. As a result, the object was completely transformed into a full cubature form and the historical value of the ruin was lost. The “reconstruction” was criticized by the conservation community. The object is still listed as a historical ruin in the register of monuments.



Fig. 32. Castle in Bobolice; source: [https://pl.wikipedia.org/wiki/Zamek\\_w\\_Bobolicach#/media/File:20140619\\_Zamek\\_Bobolice\\_3877.jpg](https://pl.wikipedia.org/wiki/Zamek_w_Bobolicach#/media/File:20140619_Zamek_Bobolice_3877.jpg)

## 9.4. Ruins of fortified structures in the Province of Novara (Italy)

Name	Ruins of fortified structures in the Province of Novara (Italy)
Location	Novara, Piedmont, Italy
Heritage	<p>The relationship between defensive buildings (or what remains of them) and their territory is at present exposed to the risk of being lost. The anthropic transformation of the territory, often consequence of uncontrolled speculative plans, has led to the desertion of large parts of it. Almost unrecognizable ruins of fortresses located in deserted areas with abandoned historical tracks, covered by spontaneous vegetation, are at risk of collapse. Traces of a defensive system documenting the ancient organization of territory will be definitely lost without systematic plans to secure them and to renovate the surrounding network of tracks.</p>
Pilot Project: <i>Italian Atlas of Fortresses</i>	<p>Within the <i>Italian Atlas of Fortresses</i> project, in the area of Novara and its surroundings a study supported by the Piedmont and Aosta Valley section of the Italian Castles Institute and was developed and carried out by the Department of Architecture and Design of the Polytechnic University of Turin.</p> <p>The fortified ruined structures identified and selected in the territory of the province of Novara for the pilot project are: Castles of Arona, Biandrate and Lesa; the <i>Ricetto</i> of Casalvolone and Recetto; Tower and ruins of the Castles of Gozzano and Prato Sesia; City-wall and urban gates in Oleggio; the Castrum Domini in Pombia.</p> <p>These are historical heritage that have lost their original function but , unlike some cases that are integrated into the surrounding housing or simply have been transformed by acquiring new functions, can now be ascribed to the category of the ruins, given their complete state of abandonment.</p>
Management	<p>The survey activity (2013) involved 88 municipalities, in which 93 castles were still recognizable and for which an attempt was made to solicit forms of funding to support structured interventions.</p> <p>Through the use of the GIS, thematic maps have been produced in which a significant number of fortified structures can be identified, with respect to which the data provided the first cognitive level.</p> <p>The surveyed data concerns: the property, an initial assessment of the state of conservation and efficiency of the structures, the verification of accessibility to the site, the identification of the existing forms of enhancement.</p> <p>This phase of investigation is addressed to the Municipalities where the assets themselves exist, but not only, even the owners (private individuals) may in fact find an interest in the possibility of accessing this information.</p> <p>The will was to initiate an integrated and coordinated action to restore this system of ruins with the aim of generating a return at local level, both in cultural and economic terms.</p> <p>The activities that can be carried out in this area are mainly those related to strengthening of cultural tourism already interested in the thematic paths of the castles.</p> <p>With low cost interventions, it will be possible to structure and make visible new sustainable itineraries for excursions that will in turn have to relate to other routes of the cultural network already present in the territory.</p>

Conclusion	<p>The survey activity promoted within the aforementioned project envisaged, through the use of the GIS, computerized management of the collected data in order to give life to a virtuous management of this patrimony.</p> <p>This objective, at the moment, has not yet found its systematic application given the difficulties in finding resources for data transfer on the digital platform and for its subsequent management.</p> <p>Therefore, a potentially virtuous case becomes a negative example in the management of the fragile heritage of fortified structures in the province of Novara. In view of the great effort made to improve the knowledge of this asset, the failure to apply the hypothetical interventions has not brought any benefit to the protection of the identified heritage.</p>
References	<p>Bartolozzi, C. and Novelli, F., <i>Resti e ruderi di strutture fortificate in provincia di novara: studi per una strategia di conservazione e valorizzazione</i>, in Della Torre, S. and Borgarino, M.P., <i>Sguardi ed esperienze sulla conservazione del patrimonio storico architettonico</i>, Proceedings of the International Conference Preventive and Planned Conservation, Monza, Mantova - 5-9 May 2014, Nardini Editore, Milano, 2014, pp. 105-117;</p>

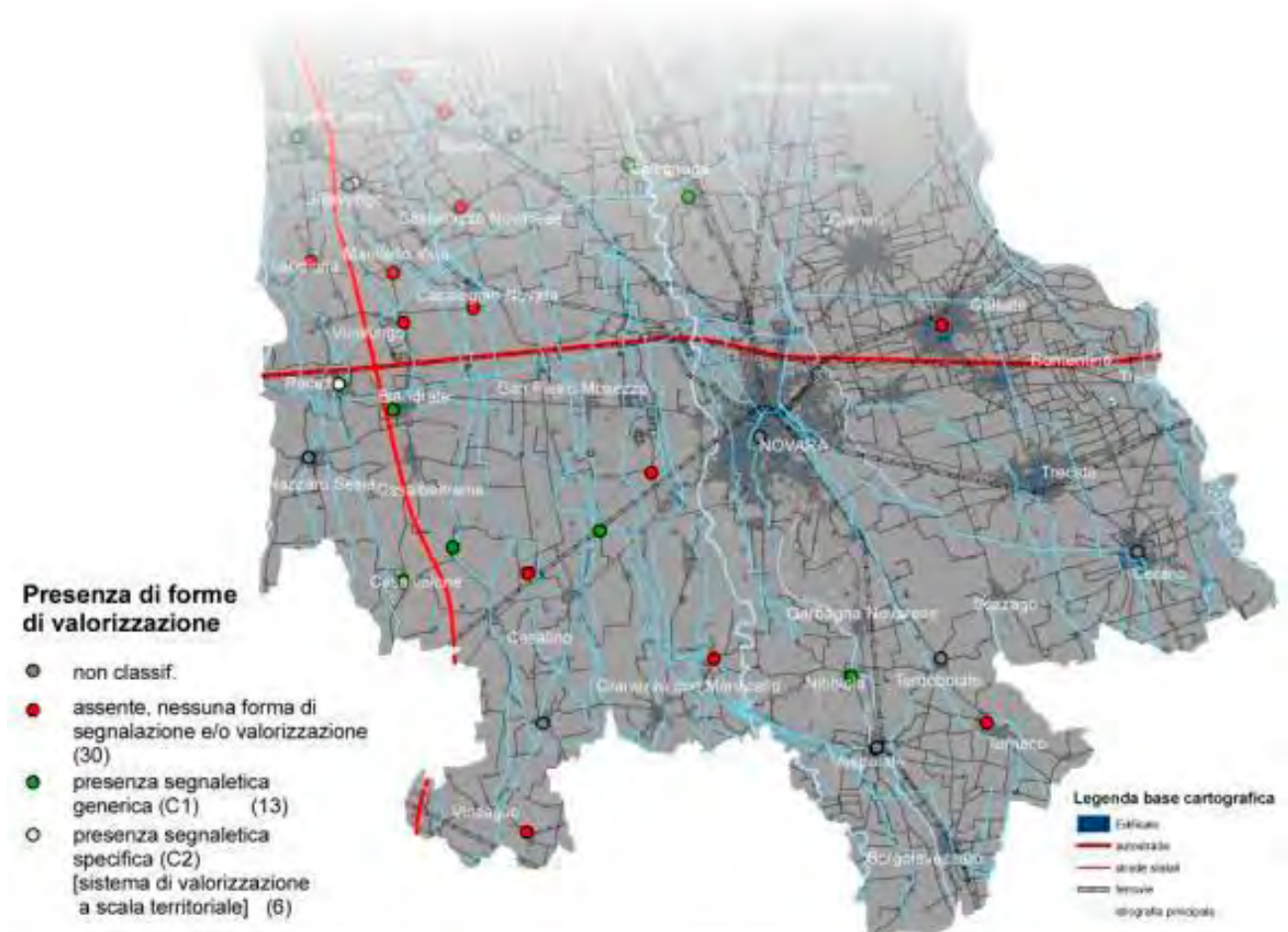


Fig. 33. Thematic map “Forms of enhancement of ruined fortifications” in the territory of Novara - Source: Bartolozzi, C. and Novelli, F., *Resti e ruderi di strutture fortificate in provincia di Novara: studi per una strategia di conservazione e valorizzazione*, p. 117.



**Fig. 34.** *Sordinesca Tower (ruins) in Rocca Borromea Park, Arona (NO) - Source: Bartolozzi, C. and Novelli, F., Resti e ruderi di strutture fortificate in provincia di Novara: studi per una strategia di conservazione e valorizzazione, p. 115.*



**Fig. 35.** *Castle of Lesa (NO), fortified wall - source: Bartolozzi, C. and Novelli, F., Resti e ruderi di strutture fortificate in provincia di Novara: studi per una strategia di conservazione e valorizzazione, p. 115.*





Fig. 36. City walls remains, incorporated into private properties, Oleggio (NO) - Source: Bartolozzi, C. and Novelli, F., *Resti e ruderi di strutture fortificate in provincia di Novara: studi per una strategia di conservazione e valorizzazione*, p. 117.

## 9.5. Hrad Jestřebí (Czech Republik)

Name	Hrad Jestřebí (Jestřebí Castle)
Place	Jestřebí, Česká Lípa District, Region Liberec, Czech Republic
Architectural type	Medieval castle from the 13th century
Ownership and Management	Local municipality in Jestřebí
Specification	In 2009 a massive section of rock (80 t of weight) suddenly disintegrated and fell down. The ruins of the Jestřebí Castle lost its characteristic silhouette topped with masonry merlons. The sad result is an irreversible damage of the historical monument and loss of its authentic appearance.
Evaluation	The regular budget of the municipality is insufficient to cover the expenses of necessary security works of the rock massif. Though the whole situation was obvious, there was nobody able to apply for external financial support to prevent the rock massive from disintegration and falling. Also, regular monitoring of the state of the rock block was underestimated. The severity of the rock stability problem obviously exceeds the capacity of the municipality with 850 inhabitants.



**Fig. 37.** *Jestrebi Castle before the collapse, 2009*



**Fig. 38.** *Jestrebi Castle after the collapse, 2009.*

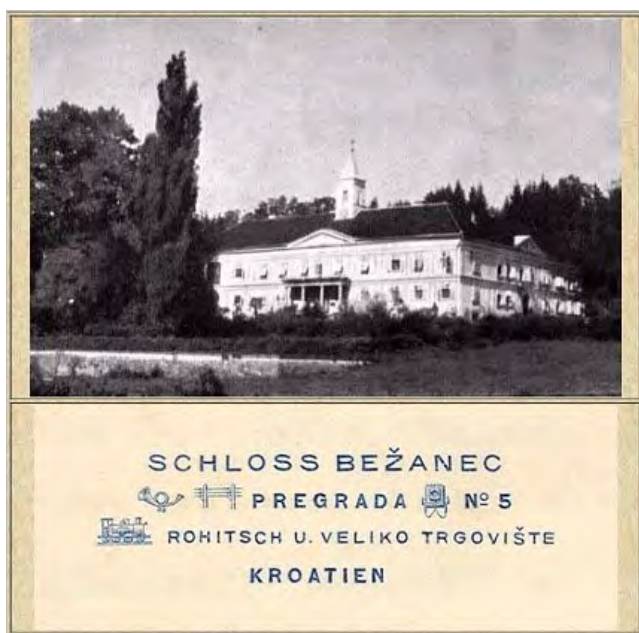
## 9.6. Castle Bežanec (Croatia)

Name	Castle Bežanec
Location and Contact	<p>Castle Bežanec is located in the Valentinovo village, near Pregrada, Hrvatsko Zagorje.</p> <p>gordana@hotel-dvorac-bezanec.hr</p>
Characteristics of the Monument	<p>The castle is located on a small hill, near the Plemenščina stream. From the castle spreads a view on the picturesque valley of Kostel. The castle Bežanec was built at the end of the 17<sup>th</sup> century in the style of Classicism. The rectangular ground plan of the castle is defined by the four one-storey buildings on four sides of the castle. All four ‘wings’ of the castle form an inner courtyard with hallways. The main facade is accentuated by the entrance portico with a terrace - called ‘altana’ - and the gable [Figs 28 and 29].</p> <p>The castle is surrounded by a park, while the entrance is highlighted with an arbored walk of maples, 90 m long. It is known that the park existed in the early 19<sup>th</sup> century, but it was thoroughly redecorated in the 20<sup>th</sup> century. Inside the park an orangerie was placed for cultivation of Mediterranean and tropical plants.</p> <p>The possession of Bežanec was first held by the Croatian noble family of Keglević, then by the barons of Kollenbach, Baron Schlaum-Linden, then by the barons of Ottenfels-Geschwind, in whose possession the castle remained the longest. After the WW II Bežanec castle was confiscated.</p> <p>Since 1990 the castle has been at the disposal of a private investor Siniša Križanec, who took the liberty to restore the castle of his own accord.</p>
History of the monument	<p>The possession Bežanec was held by the counts of Keglević since the early 17th century (the Keglevich family also held other castles in Hrvatsko Zagorje county: Krapina, Svedruža, possession Kostel). Countess Julijana Keglević married Aachen-born Austrian general Gabrijel Kollenbach in 1773, who then became the owner of the castle. Josipa Keglević married Austrian general Moriz Gerhard Schlaun-Linden in 1790, who became the owner of the castle (after the death of Baron Kullenbach). Their daughter, Josipa, married Franjo Ksaver Ottenfels-Geschwind, in 1798, when Bežanec came into possession of the Ottenfels-Geschwind family. One of the most illustrious men of his time was baron Franjo Ksaver Ottenfels-Geschwind (1778-1851), who worked as an Austrian diplomat in Istanbul (he wrote an Istanbul guidebook in French, “Guide de voyage dans l’interieur de Constantinople en 1809” ). Upon his return to Vienna, he was assigned to Paris, where he was meant to arrange the return of all the artworks that Napoleon had taken to Paris from Austria. As an active diplomat in Istanbul, he was named a state and conference advisor of the state offices and was cooperating with chancellor Metternich [Figures 30 and 31].</p> <p>The Ottenfels-Geschwind family owned Bežanec until 1945, when it was confiscated by the state. In December 1942, baron Franjo Ottenfels donated the family library and his grandfather’s oriental collection (which included the famous copy of Šahnama with Persian miniature paintings [Figure 32]) to the University Library and the State Archive in Zagreb. In 1943, 150 partisans attacked and robbed the castle and the owner, Baron Franjo Ottenfels, was arrested and finally executed in the forest near Mala Gora. His children fled abroad.</p>

	<p>The castle itself was constantly redecorated by all the owners listed above. However, it seems that it has maintained its original form of a castle with four wings enclosing the inner courtyard and surrounded by a vast park architecture. In that form the castle dominates the surroundings up till today. The last description of the castle, before its renovation in 1990, was made by the famous Croatian author Mladen Obad-Šćitaroci. He showed Bežanec castle as a deserted place in a very bad condition; apparently the castle served as a garbage dump, but also as a facility for meat drying and, just prior to 1990., as a furniture salon. Today, the owner of the Bežanec castle is the City of Pregrada.</p>
Management	<p>After the War for Independence in Croatia, the City of Pregrada left the castle at the disposal of a private investor who started the restoration of the castle of his own accord. The private investor did not communicate or cooperate with the Heritage Department in charge, but proceeded with the restoration according to his own wishes. The restoration was carried out without any previous research on the historic and building layers of the castle, and without the approval of the Heritage Department in charge. The restoration itself was finished in a record time and the private owner soon opened a Heritage Hotel Castle Bežanec inside the poorly restored Bežanec castle.</p>
Conclusion	<p>Lack of communication with the conservators from the Heritage Department, although the castle Bežanec as a Cultural Heritage was protected by the Law for protection and preservation of CH, , led to castle's poor and whimsical restoration.</p> <p>It is not clear just how much the restoration followed the then extant state of the building, or just how much the restoration annulled previous historic layers of the castle, because no research on the building had been conducted. In any case, the castle's presentation today is of a bizarre character. The facades are inadequately coloured, while the interior is cluttered with imitations of historic furniture in various styles, from Baroque, to Biedermeier, Art Nouveau and Modern. [Pictures 6-10] The hallways have been turned into crowded picture galleries with price tags stuck on the picture frames. The reception is, on the other hand, arranged in a manner of traditional rural houses of Hrvatsko Zagorje, adding a folk element into a Classicist castle.</p> <p>The park is surrounded by a fence.</p> <p>After a good start, the hotel received fewer and fewer guests and today it is closed. Also, descendants of the Ottenfels-Geschwind family started claiming their heritage. Private investor is still seeking ways to become the owner of the castle Bežanec.</p> <p>It is clear that the whole management of restoration was done poorly, but the management of the hotel was not better in any way. After the first couple of successful years, today the hotel is closed for lack of quality ideas on the future development of a heritage hotel. The investor has also stopped the realization of a possible future investment project, since he is not the owner of the Bežanec castle. Also, a poor restoration of the monument added nothing to the aesthetic value of the castle or the hotel - presented as an eclectic amalgam of different historical styles, the hotel does not attract visitors with its uniqueness or his consistency in the ways of presenting the most valuable history of the castle.</p> <p>Poorly managed restoration and poorly managed concept of a heritage hotel led to hotel being closed soon after its opening.</p>



Figs. 39-40. An old photograph of the castle and an aerial view of the castle today (source: [www.hotel-dvorac-bezanec.hr/](http://www.hotel-dvorac-bezanec.hr/))



Figs. 41-42. An old postcard of Bežanec and Franjo Ksaver Ottenfels-Geschwind (source: Ivan Kanoci Vanč, *The Ottenfel jewel in the Dutch Institute for Art History*, [Pregrada.info](http://Pregrada.info)).



Fig. 43. An excerpt form Šahnama of Franjo Ksaver Ottenfels-Geschwind (source: Ivan Kanoci Vanč, The Ottenfel jewel in the Dutch Institute for Art History, Pregrada.info).





**Figs. 44-46.** *Interior design of the Heritage Hotel Castle Bežanec (source: [www.hotel-dvorac-bezanec.hr/](http://www.hotel-dvorac-bezanec.hr/)).*

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