

THEMATIC SESSION A

Xavier Greffe

"Le patrimoine dans la ville : Mieux associer patrimoine culturel matériel et patrimoine culturel immatériel"

Les villes européennes s'efforcent de conserver au mieux leur patrimoine matériel, mais sans nécessairement prendre en compte la conservation de leur atmosphère, de leurs savoir-faire ou de leurs différentes expressions. Or ces deux perspectives sont complémentaires l'une de l'autre, mettant en mouvement des forces qui peuvent se renforcer mutuellement, telle l'attention et les ressources des communautés. A ce prix, le patrimoine sera autant levier de créativité que conservatoire du passé.

Peter Inkei

"Galvanising European Urban Heritage"

No matter how central urban cultural heritage is to the European identity and attraction, its sustainability is not apparently in the focus of development plans. Scrutiny of various strategy documents conceived in the European institutions nevertheless exposes sections where sustainability, heritage and the urban dimension correlate in ways that are worthy of urban developers' attention. Glances will be cast to other international agencies as well as some practices on local level. The enquiry will extend to the various schemes of funding as well as fiscal benefits that exist or lend themselves to be adapted to urban heritage.

Lluís Bonet

"The sustainability of Cultural Heritage in the urban space"

The number of heritage attractions grew largely during the last decades in Europe. Many of them have been used to support tourist strategies and destinations but not always with a strategic and sustainable plan for them. Historically, heritage organizations are the result, and at the same time a powerful engine, of a virtuous circle of value and services flows with their communities. But in some cases they can be an unsustainable engine for their communities. The lifecycle model suggests that management of heritage, especially in urban environs, should be proactive, smoothing the fluctuations foreseen by the cycle and favouring a balanced relation between the costs and benefits originated by tourism and other economic flows.

Some examples will be used to show good and bad experiences of heritage management in different parts of Europe.

Pier Luigi Sacco

"Heritage 3.0: A new approach to culture-driven social and economic innovation"

The role of heritage in today's society and economy is changing in subtle and complex ways. In the patronage regime (Culture 1.0), heritage is mainly an asset to be preserved and transmitted to future generations. In the cultural and creative industry regime (Culture 2.0), heritage acquires a new valence as a platform for cultural tourism and entertainment and an emphasis on its economic sustainability dimension. In the current emerging regime of open community platforms (Culture 3.0), heritage is increasingly linked to active cultural participation, whose huge social and economic consequences have to do not only with its contribution to the tourism industry, but to its social innovation potential and corresponding implications for health, social cohesion, environmental sustainability etcetera. We discuss the implications of this new scenario with the help of concrete case studies, and explore its future consequences with a special attention for countries with high concentration of tangible and intangible heritage and financial sustainability issues.

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Nicoletta Divari-Valakou

"From Acropolis to the Academy of Plato. An integrated historic urban landscape approach"

Brian Smith

"The Historic City- Model of Sustainability and Catalyst for Creativity"

THEMATIC SESSION B

Lina Mendoni

"A New Journey to Ithaca"

It is now generally accepted, that Culture – in particular, the cultural capital of every country – is directly connected with sustainable development. That is because through the improvement of the quality of life, the cultural resources contribute decisively to the creation and establishment of a general climate that is favorable to growth.

As far as Greece is concerned, the undeniably rich and exceptional cultural heritage – both tangible and intangible – the monuments, the archaeological sites, the museums, and the cultural landscape in general are among the fundamental resources, upon which the country's efforts to regain its prior financial and social stature and achieve future sustainable development are based. The constant care and concern of the Greek State for the protection, preservation and further enrichment of these cultural assets has led the Ministry of Culture and Sports to devise and set in motion a long-term and multilevel program of investment on Culture that relies on the best possible use of the financial tools and opportunities provided by the EU Structural Funds.

The results of systematic state intervention are now becoming visible and statistically measurable both in the area of local and regional economic growth – in close relationship with external economies and the spillover effects produced by cultural tourism – and in the area of regional and social cohesion.

David Throsby

"The role of heritage in culturally sustainable development"

Tangible and intangible heritage plays a key role in the culture and economy of Europe. Yet many countries in Europe, as well as in other parts of the world, face serious financial difficulties in maintaining and conserving their stock of heritage assets. Greater understanding is needed of the value of heritage and its contribution to sustainable development. This presentation will discuss the relatively recent concept of culturally sustainable development. It will deal with issues of heritage valuation and the need for a clear understanding of both the economic and the cultural dimensions of heritage investment. The paper will argue the importance of heritage in cultural policy and as a component of the creative economy. The paper will refer particularly to current concerns in Europe and elsewhere about ensuring that culture is included in the UN's sustainable development goals, which are to replace the Millennium Development Goals in 2015.

Françoise Benhamou

"Towards a more sustainable heritage policy. The case of French museums in France"

La variété et l'ampleur des retombées économiques ont fait l'objet de nombreux rapports. Néanmoins, la crise des finances publiques a conduit à la mise en évidence de trois voies complémentaires de modernisation de la gestion du patrimoine. La première a trait à l'internalisation des externalités positives du patrimoine à travers une taxe sur le tourisme. La deuxième met en évidence les incitations fiscales en

direction des financeurs privés. La troisième met l'accent sur les politiques tarifaires, en tentant de concilier l'objectif d'inclusion des populations et celui de maximisation des revenus. Cette présentation montre la cohérence de ces politiques mais insiste aussi sur les limites de la rationalisation des politiques patrimoniales.

Simon Thurley

"Making the case for heritage: is economics enough?"

Heritage is widely acknowledged as a significant contributor to economic activity and to local and national prosperity. Many governments and NGOs have invested significantly in commissioning, compiling and analysing data on the economic impact of heritage. Their conclusions are consistent: impressive outputs can be measured for relatively modest inputs. Despite this powerful corpus of evidence economic arguments alone rarely, if ever, will be enough to embed heritage as a significant factor in policy-making. This is because an instrumental approach cannot adequately capture its benefits for society. Despite attempts to do so we still lack a methodology to properly represent the value of most types of cultural activity in an environment where economic growth and wellbeing are the dominant political narratives.

Eugenia Gerousi

"Cultural Heritage management as a tool for sustainable local and regional development: Examples from Greece"

Michal Niezabitowski

"Oskar Schindler's Factory – myth, memory, economy"

In the year 2010 Historical Museum of the City of Krakow opened new branch – Oskar Schindler's Factory. It was established in the site that was made world-wide known by Steven Spielberg's movie "Schindler's List" – place where Oskar Schindler saved lives of 1200 Krakow's Jews.

It's the place that tells story of the drama of life and death, human dignity and at the same time a place where global culture of memory is built. On the other hand, it's a place of extraordinary economical success, shown in attendance reaching over 300.000 visitors. What is even more spectacular, this branch of Historical Museum of the City of Krakow became an initiator of development of this degraded, labor-class district into a thriving place. Oscar Schindler's Factory is a great case study of building of balance between historical narration, social relations in the city and hard rules of economy.

THEMATIC SESSION C

Paula Assunção dos Santos

"Making Social Inclusion work...? A reflection on ten years of experience in the Netherlands"

Since the beginning of the 21st century, social inclusion occupies a privileged position in the efforts to connect museums and social responsibility. Greatly influenced by the experiences developed in the United Kingdom since the late 1990's, the work of museums with social inclusion touches upon important ideas of social equality, and offers practical advice, methods and evaluation indicators making it a sought out practice worldwide. As much as good ideas and best practices are helpful, the question is whether it is possible (or even desirable) to make social inclusion work in different countries and in different local contexts. How do the fundamentals of social inclusion relate to the various concepts of democracy, social justice and emancipation from around the world? Museum philosophies also differ from country to country. How can museum professionals make good use of social inclusion tools in a positive way? The presentation will look critically at key issues related to the adoption of social inclusion strategies in the Netherlands in the last decade. The aim is to oppose the idea of "copying and pasting" methods of social engagement and, more importantly, to think of how to possibly use the lessons and tools of social inclusion in a meaningful way taking into account the local reality.

Anne Krebs

"La culture comme bien public: quels défis pour le patrimoine et les politiques publiques en Europe ?"

Les musées, traditionnellement considérés comme des conservatoires d'objets rares et précieux, sont devenus des institutions aux fonctions élargies, centres de production de biens et de services de plus en plus variés, allant du champ des activités culturelles les plus traditionnelles à celui de la gestion de leurs actifs immatériels. Leur contribution au développement social, économique et environnemental des territoires conduit à ce qu'ils soient aujourd'hui considérés – au moins dans les discours - comme des acteurs de premier plan pour la vitalité et l'attractivité des villes et des régions, l'amélioration de la qualité de vie, et le bien-être des individus et des groupes sociaux. L'élargissement et la variété de leurs fonctions conduisent à des transformations qui ont des conséquences importantes sur leur organisation, leurs métiers et leur gouvernance. Les musées doivent, par ailleurs, garantir leur soutenabilité financière pour remplir leurs nouveaux rôles. Pour toutes ces raisons, ils sont, d'une certaine façon, contraints à l'innovation, qu'il

s'agisse de leur gouvernance ou des relations qu'ils entretiennent avec leur environnement.

Pourtant, les études sociologiques conduites dans différents pays continuent de montrer que les inégalités restent fortes en matière d'accès aux biens culturels et de pratiques culturelles et de loisirs. De plus, les discours contemporains soutenant que les dispositifs numériques culturels (*Web*, outils mobiles pour la visite, applications téléchargeables...) permettent d'élargir « naturellement » les publics de la culture, relèvent d'une croyance, largement infondée : d'importantes inégalités sont observées - et tendraient à se renforcer- en matière de capital et d'usages technologiques.

À partir de l'expérience du musée du Louvre, à Paris, mais aussi en France (*Louvre-Lens*) et à l'étranger (*Louvre Abou Dhabi*), la communication s'attachera à décrire les grandes évolutions observées et les défis contemporains des musées et des lieux de patrimoine en matière de relations entre institutions culturelles, publics et territoires. De la situation la plus générale (le musée vécu comme expérience touristique) à la situation la plus particulière (l'action du Louvre en faveur de personnes détenues dans les prisons françaises), il importe de comprendre et d'analyser comment se déploie aujourd'hui la relation entre une institution culturelle et son environnement, en lien avec les nouvelles responsabilités que doivent assumer les musées, et leur contribution possible à la création de valeur publique sur leur territoire. En Europe, berceau de la création des musées et de « l'invention » du Patrimoine, les institutions culturelles peuvent jouer un rôle encore plus important, comme catalyseurs, au sein d'un véritable écosystème culturel, du développement social et économique de leurs territoires, en offrant des ressources, des références et des expériences utiles à l'ensemble des communautés.

Margherita Sani

"Museums and volunteers: building alliances with the community"

Cultural heritage falls into the category of what economists refer to as 'common goods', i.e. goods that are shared and beneficial for all (or most) members of a given community. In this regard volunteering in museums and cultural heritage institutions is something all individuals should be engaged in, as an act of active citizenship. In Europe volunteering in heritage institutions differs in nature and size from country to country, ranging from Scandinavia, where the management of institutions is considered the responsibility of local and national government, and therefore volunteering is rare, to the UK and the Netherlands, which have large volunteer sectors with some heritage institutions being run largely by volunteers, to other countries, like the post Communist ones, which are just starting to explore the possibility, however with a lingering mistrust of state promoted activities having

connotations of forced collective work. Generally speaking, the role of volunteering in Europe has recently grown in importance, as a tool aimed at solving difficult economic problems. However, volunteers should never be considered as 'cheap labour'. Their involvement in cultural institutions requests an effort of the hosting organisation to motivate, manage and reward them, acknowledging their contribution. Volunteers are an important link to connect a museum and its community and ultimately contribute to the social sustainability of a cultural institution.

David Fleming

"Social Responsibility at the Museum of Liverpool"

Monica Urian de Sousa

"Audience development in EU heritage projects"

Creative Europe, the new EU programme for the cultural and creative sectors, has a new focus on audience development. This presentation will aim to answer fundamental questions such as what audience development is and why it is needed in the cultural heritage sector. Several EU-supported projects will be used as a basis for discussing strategies and tools already in place: the EU Prize for cultural heritage/ Europa Nostra awards, the European Heritage Days, the European Capital of Culture, etc.

Marlen Mouliou

"We connect therefore we are": Examples of best social practices in Greek museums"

Ken Robinson, leading figure in the field of progressive education and creativity, has stressed many times over the past years that the most important characteristic of an intellectual age is the question it asks, that is the problems it identifies. This is a very important but not necessarily self-evident observation. Robinson also purports that the 21st century humanity is facing some of its most overwhelming challenges and that the best resource people can use is to cultivate their abilities of imagination, creativity and innovation. Creativity is not mainly about thinking but about feeling and about profiting from a complex web of significance and connections driven by collaborative rather than solo efforts. Museums are undoubtedly social learning spaces for the expression of creativity, ideas, emotions and connections between humans and their societies. Over the past years, they have also been looking vigorously for new questions regarding their institutional and social identities, their multiple values and value-based management, their position in a fluid ever-changing world as well as their connections with museum users and non-users. Current

museum research and practice offers many and important such examples. Drawing from recent studies and sets of principles on the social role and democratic character of 21st century museums, this presentation will seek to sketch the generic elements that constitute a framework of current good practice for Greek museums in terms of their connectivity and work with different communities and stakeholders. A selection of Greek museums, both national and local ones, will serve as a pool of exemplary case-studies for the synthesis of this table of generic elements which include, to name some core ones, the diversity of social work, the commitment to produce social capital, inspirational leadership, collaboration and synergy-driven operations as well as active participation in international networks of museum research and practice.