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DEM	Demonstrator, pilot, prototype, plan designs	
DEC	Websites, patents filing, press & media actions, videos etc.	
OTHER	Software, technical diagram, etc.	
Dissemination level		
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D1.1

REVIEW OF RESEARCH LITERATURE, POLICY PROGRAMMES AND (GOOD & BAD) PRACTICES

Final Report, Public (May 2020)

SoPHIA - Social Platform for Holistic Impact Assessment

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Foreword

The way cultural heritage is preserved and enhanced is a major factor defining Europe's identity and its place in the world. The heritage sector generates jobs and its activities contribute to sustainable growth and social cohesion. High quality interventions in cultural heritage and cultural landscapes contribute to local communities' well-being and to the development of sustainable cultural tourism. On the other hand, examples of low-quality interventions in cultural heritage sites give rise to complaints from experts and citizens. Low-quality interventions may even damage irreplaceable historical elements, their environment and related intangible heritage, identities and social practices. Cases where EU funds (e.g. structural funds) are used for such low-quality interventions may have a negative impact on citizens' perception of the actions supported by the EU. The European Parliament has urged the Commission to "include in the guidelines governing the next generation of structural funds for cultural heritage a compulsory quality control system". A factor hampering the positive outcomes of interventions and the effectiveness of the EU support actions is the lack of a common understanding of the requirements for the quality of restoration and also of all other interventions in the historical environment and cultural heritage sites at European level. Lack of shared standards for the holistic impact assessment – regulated by the Environmental Impact Assessment and the Strategic Environmental Assessment Directives – of these interventions also plays its role in this area.

Against this background, and in response to the Call *Europe in a changing world – Inclusive, innovative and reflective societies* of the EU Horizon 2020 – Work Programme 2018-2020, the `SoPHIA – Social Platform for Holistic Heritage Impact Assessment´ project was designed and selected. It is coordinated by the Università degli Studi Roma Tre (UNIROMA3), Italy, and brings together over a period of 2 years -2020/2021- a consortium of European organizations: Interarts Foundation for International Cultural Cooperation (INTERARTS), Spain; Stichting European Museum Academy (EMA), the Netherlands; Institute of Cultural Policy and Cultural Management (EDUCULT), Austria; National Technical University of Athens (NTUA), Greece; Dun Laoghaire Institute of Art, Design & Technology (IADT), Ireland; and the Institute for Development and International Relations (IRMO), Croatia.

The Social Platform aims at bringing together the research communities, heritage professionals, public and private actors and policy makers at local, regional, national and international levels concerned with the impact assessment and quality of interventions in historical environment and cultural heritage sites in Europe. With the constant active participation of the social platform, our work on the research and policies developed in this field is organized around four main analytical dimensions – social, cultural, economic and environmental impact - which constitute perspectives to identify the most important challenges and opportunities linked to cultural heritage interventions in Europe.

Our analysis is structured through a targeting process divided in three stages:

i. a first exploration of the general topic and the current situation as regards policies, assessment and quality of interventions, including best practices, and the creation of a draft holistic impact assessment model;

ii. a second moment that involves going into specific topics in depth by analysing specific case studies selected during the first phase to confirm or adjust the first phase findings;

iii. the final step of the project will consist in synthetizing the findings against the results of the analyses performed and drafting recommendations for both practitioners and policy makers for the future of good quality interventions in cultural heritage.

Executive Summary

D 1.1, the first deliverable of the SoPHIA program features the recent literature on assessing the impact of cultural heritage interventions across the cultural, social, economic, and environmental domains. Research draws from academic resources, current policies and regulations - both EU and non-EU -, as well as social platforms. The latter may either support formal EU initiatives or programs or represent the voices of informal groups led by individuals, small organizations or communities to advocate a cause related to cultural heritage. Content is structured around four themes – Trends, Policies, Gaps & Opportunities and Strategies.

Cultural heritage definitions/approaches

Cultural heritage is a vast subject. It encompasses the significant experiences of all human existence - from monuments to scripture to landscape to songs. As Europe marches into the 21st century, cultural heritage keeps expanding, both as subject and as perception of shared human creation. Hence, the EU adopts the broadest possible definition(s) of cultural heritage in order to muster a *holistic approach*. Being the legacy from the past, as a whole, Cultural heritage encompasses positive and negative elements, shared and conflictual values, beautiful artefacts and shameful evidences of violence, war and hostility, lovely traditions and hideous habits: they all contribute, lights and shadows, to shape our present. Cultural heritage is a complex and contradictory weaving of multiple narratives on European identity, i.e. also learning lessons from the wounds of the past that we want to heal. Cultural heritage may become a cornerstone of sustainable development and a way to improve people's lives and living environments. In this sense, it is a common good to be preserved. Thus, for the last decades cultural heritage is perceived as both, a *common asset* and a *shared responsibility*.

Today, cultural heritage has come to be seen as an important driver for fostering economic development and social cohesion. At the same time, cultural heritage fuels EU's pertinent policies for supporting sustainable tourism, as well as the establishment of cultural and creative industries' hubs, the growth of local employment, social inclusion and quality of life. Beyond cultural policy, cultural heritage is currently mainstreamed in national and European policies for regional development, cohesion, agriculture, environment, energy and climate change, education, research and innovation aiming at creating added value.

Cultural heritage is strategically deployed to serve the European cause in weaving a common narrative towards a shared future. Its multidimensionality favors cultural diversity, inclusivity, and solidifies the understanding of intangible heritage as a contributing factor for future actions and interventions.

Thus, cultural heritage may serve the EU framework as an important resource for social innovation and sustainable and inclusive growth. As a social construct, cultural heritage is closely linked to social values and to notions such as social impact, social capital, social inclusion, social cohesion, continuity of social life and community participation. Social responsibility is likely to ensure the sustainability of heritage projects, decrease social

problems, while at the same time ensuring that heritage sites are given a second life and meaning.

In other words, cultural heritage is simultaneously a means and an end for Europe to foster its present and future entity.

In the following paragraphs we sum up the current debate on the impact assessment and interventions in cultural heritage and environment. In detail, the executive summary is structured as follows: first we briefly present the academic literature on trends, opportunities and strategies with respect to the four domains; second, we discuss the main issues on policy programmes related to Cultural heritage; third we highlight the main concerns emerging from social platform debates.

Academic literature trends, opportunities and strategies

Cultural Domain

Research in cultural domain discusses how Cultural heritage can support citizen well-being and cultural memory work, expand the understanding of the relation between people and heritage, and even assist in dealing with conflict. The increasingly important interrelation of cultural and social domains is thoroughly discussed insofar as matters of accessibility and participation. Moreover, interventions on cultural heritage sites and landscapes should guarantee the integration of local communities' values. However, specific themes and population groups are sometimes excluded, a trend often linked to issues of anti-migration populism. A lack of focus on specific cultural impacts and in research approaches consistency is also noted. Academic debate and critique support the view that quality assessment processes are essential for ensuring that impacts on cultural heritage are monitored and evaluated within the policy making process and that they all contribute to sustainability.

Social Domain

The broad scope of the academic literature available on social impact assessment of cultural heritage sites indicates its relevance, complex character and delicacy. The trends identified in the literature focus on social responsibility and socially responsible heritage management, heritage literacy, as well as, the overall well-being of the society. Cultural heritage social management is equally important to economic management and sustainable growth and therefore, striving for partnerships, new management schemes and innovative business models that handle cultural heritage in a holistic manner, is essential. Urban heritage derives its meaning through its interaction with people, which results in a wide range of values that needs to be integrated into urban planning policy and practice. Authors recognise that communities need to maintain a primary role in the preservation of historical urban heritage and be better acquainted with it. However, local perspectives often differ from the viewpoints of experts on cultural heritage. In this regard, researchers highlight the need to employ both qualitative and quantitative methodologies in cultural heritage social impact assessment and to help create a dialogue between community and governmental agencies. Operational practices such as participatory governance and volunteering that support the involvement of civil society in the creation and

implementation of development policies could help strengthen integration and social cohesion; distribute positive effects among social classes and stimulate creativity.

Economic Domain

Academic literature review follows the current discourse in preserving and enhancing the cultural heritage values, but also in promoting a more sustainable use of heritage. It does so mainly by looking into cultural mega-events: cultural festivals along with the European Capital of Culture initiatives (ECoCs) and in particular the Impacts 08 report which has been a milestone for assessing impact and cultural festivals. Two distinct but complementary perspectives of cultural capital emerge: one that focuses on heritage values and conservationist practices and another that focuses on societal values associated with cross-domain integration of heritage. Thus, determining the value of cultural heritage interventions has become a rather complex task. What is more, their comparative worth became even more relevant in the light of the recent recession and the limiting of resources channeled into cultural heritage interventions. A closer examination of current methods of impact assessment has identified a series of shortcomings among which the indeterminacy of the concept of value; the imbalance among impact evaluation domains as well as the fact that negative effects are usually underrated.

Environmental Domain

The extent of the literature related to environmental impact assessment is indicative of the subject importance as well as its complexity. One of the most recurrent themes is sustainability as in overcoming the repercussions of aggravating phenomena such as climate change, over-tourism and the growing urbanization globally and as in adopting circular economy principles as a means of instrumentally integrating built heritage in urban planning. Researchers monitoring and evaluating the environmental impact assessment processes spot a lack of quality criteria to be applied in cultural heritage interventions specifically and the cumulative effects the indeterminacy has on its management. Many authors also express major concerns in regard to the limited role of public consultation and the obscurity of the process of determining the stakeholders in each project, a tendency that ultimately favours developers and neoliberal practices and undermines public consensus. In this light, strategic policy-making needs to address both the environmental challenges at urban scale as well as the urgency of reducing phenomena of inequality towards a more transparent and open model of governance. The main gaps and opportunities relate to the potential for change in the current framework for Environmental Impact Assessment (EIA). Literature stresses the need for a holistic approach to Heritage Impact Assessment as it has become strategically important to understand the role of heritage in relation to sustainable development.

The tables below summarize the main issues discussed in the report.

CURRENT TRENDS	
Cultural Domain • CH has diverse socio-cultural impacts on communities • CH also appears as a dissonant social resource • CH is a sensitive matter in the event of conflict • CH enables the construction of memory, identity, and a sense of place • CH supports local or regional identity construction • CH is related to participation and accessibility	**Social Domain** • CH is a resource for promoting social cohesion, diversity and intercultural dialogue • CH is a resource for innovation, sustainable and inclusive growth • CH is related to individual and community well-being • A more socially responsible heritage management and heritage literacy are advocated • Civic engagement in heritage management and value assessment emerge in order to ensure participation and boost civic pride and community confidence • New networks, new partnerships, and ecosystem of artists are being created around CH • Community-defined values are preferred over legislation and policy values
Economic Domain • Attaching economic value to a cultural good is not a simple task, due to the multiple benefits, which existing methods are unable to grasp • Economic value cannot be assessed without considering the other domains. • Cultural mega-events raise the relevance of economic impact assessment • Two perspectives related to the concept of value(s): 1. *heritage values* (e.g. curatorial, materialist traditions of conservation practice); 2. *societal values* (e.g. economic, political, social, and environmental uses of heritage). • Use *values* and *non-use* (or *passive use*) *values must be considered*	**Environmental Domain** • Issues such as climate change, over-tourism and the growing urbanization require better monitoring of progress towards mitigation in CH impact assessment • Circular economy principles and instrumentally integrating built heritage in planning are fostered to regenerate CH sites while reducing land use and preserving ecosystem services • Digitization of environmental data is helpful to establish open and transparent databases to implement EIA • Citizens reclaim to incorporate their cultural/environmental heritage to the everyday life against investments that ignore this heritage or seek to capitalize it as merchandise

OPPORTUNITIES	

Cultural Domain
   • Improved cultural statistics for providing better evidence to support decision making
   • Cultural impact through education
   • Cultural impact on health of individuals and communities
   • Potential of CH in relation to cultural memory work
	Social Domain
	   • Promote volunteering
	   • Greater use of technology and smart skills
	   • CH as a potential strategic cross-sectoral resource
	   • Local Governance of CH to integrated urban planning policy and practice
	   • Cultural-based institutions can foster the development of community-oriented value systems, decreasing criminal activity

Economic Domain
   • Innovative methodologies for measuring economic impact and outcomes, continue to emerge
   • New qualitative methods are employed for understanding how and why
	Environmental Domain
	   • Enhance EIA and SEA relationship
	   • Integrating HIA to EIA
	   • EIA potentially developing into a holistic model
	   • Bottom-up action groups proposing new governance models for CH
	   • Networking for creating awareness

STRATEGIES	

Cultural Domain
   • Dealing with globalization, migration, anti-migration populism
   • Overcoming dichotomies between politics and reality in CH interventions
	Social Domain
	   • Equally distribute positive effects among social classes
	   • Enhancing volunteering and amateur initiatives
	   • Enhancing citizens and stakeholders participation in the valorization and management of CH
	   • Supporting new networks and public-private partnerships
	   • Local authorities should acquire an active attitude in CH management
	   • Adopt a circular systemic approach

Economic Domain
   • To consider economic impact assessment from an urban and spatial perspective as well
   • Measuring economic development should become more inclusive in terms of creating prosperity
   • To ensure participatory governance forCH
   • To regulate use of generic data for CH
	Environmental Domain
	   • To adopt a holistic approach
	   • To reduce social inequality in managing shared environmental resources
	   • To engage in circular economy and adaptive re-use
	   • To integrate public opinion from early on in a project
	   • To regulate neoliberal practices

Policy programmes

The theme 'policies' runs through the major policy documents and recommendations that have been developed since the beginning of the 1990's by policy makers at national and international levels.

Key policy makers include:

The European Union (Commission, the Council of Europe, European Court of Auditors, EU funded programmes, ECOCs, EYCH), the United Nations, UNESCO, and ICOMOS, ICOM, Europa Nostra, OECD, ICLEI.

The key objectives of the policies mentioned in the official documents regard mainly:
- Economic and social innovation as in cultural festivals, ECoCs and the adaptive re-use of old buildings related to circular economy principles, sustainable tourism and softer forms of interventions
- Digitization of the CH as means of ensuring access, transparency and openness
- Social cohesion and togetherness, social engagement, participatory governance and thus democracy, local governance, inclusion-inclusivity, volunteering
- Creating knowledge and awareness, training, research, creativity, identity (cultural memory work) remembrance, peace and security, reconciliation.
- Well-being, quality of life
- Economic, social, environmental sustainability
- Resilience
- Protection of tangible and intangible heritage against gentrification, climate change, over tourism, overpopulation, urban growth
- Strong global partnerships
- Evidence-based and result-oriented monitoring
- Transversal, holistic, integrated, cross-sectoral approach

Some of the policies have been developed during the early 2000's and have influenced EU regulations immensely ever since. An interesting observation lies in the fact that despite the high number of policies advocating the need for a consistent impact assessment of cultural heritage interventions, operational guidelines and/or standards related to impact assessment methods are still missing. The only exception is Impacts 08. The latter is considered to be a milestone in evaluating ECoC impact assessment for it introduces innovative evaluation methodologies that overcome the shortages of previous research models. Research on policies and their respective objectives will be further discussed and analysed for D1.2.

Gaps

In this section of the reports, researchers highlight shortcomings of policies and of current methods of impact assessment and their implications in cultural heritage interventions.

First the report highlighted in all domains a lack of a solid and widely accepted definition for cultural heritage. Its elusive character creates uncertainty and that in turn leads to cultural heritage being undervalued. The value of culture is different between domains and

therefore it becomes increasingly more difficult to employ tools and/or methods to quantitatively or qualitatively measure changes in value in impact assessments in a comprehensive manner.

Gaps in all domains manifest mostly as innate weaknesses of the impact assessment methods used. This is most evident in the Environmental Impact Assessments (EIAs) that, despite having been regulated since the late 1980's and amended many times over the past four decades, still lack a clear set of quality criteria for cultural heritage interventions. In all other domains methods employed for IA show issues of consistency, clarity and data comparability.

Last but not least, public engagement and/or active involvement are undermined during impact assessments. Despite policy imperatives, impact assessments have failed so far to integrate the public in a consistent manner. This often creates lack of consensus and at times it may lead to phenomena of contention as well. It also jeopardises the sustainability of projects after their implementation. Community needs to have a primary role in the preservation of historic urban heritage for there is a gap between taught appreciation and the more personal emotional bonds.

Social Platforms

As confirmed by literature review reports, social platforms are increasingly been used as a tool for communicating and disseminating information on Cultural heritage interventions, as well as a tool for involving a larger audience.

Social platforms can play a significant role in promoting Social innovation, intended as crucial to capability production in the CH field, with specific regards to the creation of shared values, mutual respect towards diversity, more inclusive narratives as well as the sharing of new ideas, research findings, best practice in CH management and interventions. On the other hand, activist groups and grassroots movements have proliferated either to support what they think is their own cultural heritage or to protest against interventions that could directly or indirectly affect it. The main issue is which communities are involved in the making of heritage and which ones remain excluded from this process.

Institutional/Non institutional use of social platforms has to be carefully considered.
Institutional social platforms play a role in the mediation of relevant information on the progress of the activities (current management, ongoing projects, new ideas) through publications, videos, papers. However, despite transparency efforts, not all env, social and economic aspects can fully be grasped by the larger audience, inequities among the diverse social groups are still present. Further, the influence of mainstream sociopolitical discourses (neoliberalism, European narratives, …) has been criticized.
Non institutional social platforms promoted by a wide spectrum of stakeholders (such as artists and cultural workers, NGOs, …) give room to the rising debate on how cultural heritage interventions positively contribute to social and economic cohesion, highlighting the potential for local development and for specific target groups (such as artists and cultural workers). Furthermore, a holistic perspective, social platforms can be seen as useful tools to better appreciate different stakes and points of view, and to understand how participatory governance models can enable local communities and grassroot movements to be active parts in impact assessment.

The social debate also highlights relevant issues on the need to advocate for more involvement of private investors and businesses in developing culture and heritage in order to unleash the economic potential of the cultural and creative sectors. On the other side, platforms display a conviction that cultural and creative sectors should demand more European funding, in order to be more independent from for-profit activities or to give space to innovative 'self-sustaining creative economy' projects. In this perspective, CH interventions can play a significant role in social and economic development strategies based on alternative economic approach to sustainable development through cross contamination of for-profit/non for-profit activities based on a combination of cultural and creative activities and economic sustainability.

Finally, social platform can help to focus some side-effect of the increasing attention to cultural interventions as a means for the development, such as overtourism, gentrification, land rent increase, commodification of artistic production, environmental impact (cultural sites can also be part of vulnerable landscapes and natural areas).

Conclusions

The readers will encounter similar references and descriptions of cultural heritage throughout this literature review, as they shift from domain to domain. The reason why these similarities have not yet been consolidated is because they offer a rich background for SoPHIA's ultimate objective; the creation of a holistic impact assessment tool. Multiple approaches to cultural heritage meaning and value as systematically mapped in each thematic, offer a deeper understanding of the main themes and pillars and can thus lead to a more integral understanding of the objectives, targets and indicators needed to serve them.

Two key points, however, ought to be mentioned here: one is that cultural heritage is increasingly perceived as a resource in all domains. It is also believed that cultural heritage can actively contribute to a number of objectives such as social cohesion; diversity; well-being, but also economic growth and environmental sustainability. Cultural heritage is no longer considered separately and per se, but always in relation to advancement to other domains as well.

Furthermore, the mapping of the shortcomings of current legislation and policies and assessment methods reveals that there is a discrepancy between the first and the latter; policies and legislation are more advanced than the methodological tools that can deliver the objectives set by that framework. And thus, although policies or regulations emphatically stress the importance of civic engagement and participatory governance (in fact, collaboration among municipalities, institutions, citizens associations, and grassroots movements has been proved to be critical in the development of new laws, policies and regulations), impact assessment methods have not been able to integrate public opinion. Although scarce examples of successful impact assessment do exist, such as Impacts 08, current assessment models lack a comprehensive framework that could consolidate the extent of cultural heritage interventions impact in all domains.

Introduction

Cultural heritage (CH) is an important key component of the cultural domain at large, created by the accumulation of cultural production. As CH forms some sort of common ownership by communities it becomes a rich substrate on which shared values may be created.

CH is perceived as an integral part of the European identity, thus constituting an asset to be protected and valorised. Therefore, the EU encourages intercultural dialogue and mutual understanding through democratic participation, new cross-sectoral multilevel and multi-stakeholder governance models of community-led local development which focus on cultural heritage.

CH and cultural practices impact many domains, in particular the social, environmental, economic and cultural domain. We normally apply scientific methods to analyze a problem exclusively from a specific point of view or discipline. But if we ignore considering the complex interrelationships between other disciplines, and other spheres of the human condition, as well as the environment, we run the danger of drawing the wrong conclusions based on unilateral findings. In order to avoid this, we need to devise a method that acknowledges the complex interrelationships of the various domains, primarily the cultural, the social, the economic, and the environmental domain. SoPHIA seeks to create a holistic impact assessment model of interventions in European historical environment and cultural heritage sites. With the term "holistic", Sophia proposes that the economic, social, environmental and cultural dimensions -inherent in any intervention on heritage- should be addressed comprehensively.

Report's structure

This report constitutes a systematic attempt to map the landscape of current policies and experiences of the impact and quality of interventions on cultural heritage sites and landscapes at urban level. Research revolves around the current impact assessment processes of the cultural, social, economic and environmental domains.

As described in the methodology section, the literature review on impact assessment expands into three distinct and complementary realms: EU and non-EU Policies; Academic Research and Social Platforms.

A) EU and non-EU Policies

Since the second half of the 20th century, international collaboration in cultural policy development has been organised through a number of organizations which are all based on nation states as members. A global perspective has been developed within UNESCO, the western hemisphere perspective through OECD, the broader primarily value-based European perspective through the Council of Europe and finally the coordinated collaborative perspective through the European Union.

The EU plays a defining role in regulating CH while respecting national and regional diversity. Moreover, the Union supports preserving, conserving, protecting, promoting and developing natural and CH through an integrated approach to territorial development. It aims to improve access to funding, make full use of available programmes for the public and private sector and encourage investment in CH as a part of integrated strategies for sustainable local and regional development within available national and EU programmes, as well as within the EU Structural Funds.

Multiple policies aspire to regulate public consultation and citizen participation processes. At the same time, a series of currently active EU funded programmes aim to create a sense of belonging, by developing mapping processes for diverse CH and leveraging participation for community cohesion and well-being. Moreover, a new wave of social and technological innovations fosters the development of innovative strategies that aim to connect communities with CH using digital technology (p.55).

B) Academic Sources

CH management has become a complex endeavor that requires a vast interdisciplinary expertise, and novel approaches for understanding its implications. Cross domain academic sources demonstrate this assertion.

Academic researchers claim that if properly managed, CH can generate multiple benefits such as economic revenues, social cohesion and sense of belonging. Therefore, people should be aware and understand the processes of construction of CH value (p.39-40).

The most recent academic approach to CH management is to opt for community-defined values rather than the more usual approach where values are defined through legislation and policy. A series of tools originating from multiple social disciplines (e.g. ethnography and anthropology) are currently employed to evaluate how citizens assign value and how it influences development decisions. Peoples' perception of value and cultural capital is also the object of investigation of many novel quantitative and qualitative methodologies in the economic domain, as well as a means of assessing the economic impact of cultural heritage management.

Another great challenge lies in determining whether decisions on CH management should remain under the auspices of sovereign countries/Member States, or whether another approach is needed that acknowledges heritage to be a resource that transcends territoriality and ownership towards its use for "the benefit of mankind".

C) Social Platforms

The literature review reports on social platforms (p.64, 86, 125) demonstrate that people are becoming increasingly more involved in matters of cultural heritage management, especially when interventions threaten the delicate issues of collective memory or identity. Activist groups and grassroots movements have proliferated significantly: people cluster either to support what they think is their own cultural heritage or to protest against any interventions that directly or indirectly affect it.

On the other hand, centrally managed social platforms are mostly to be set up by official institutions and usually act as mediators of relevant information on the progress of their work. They regularly inform the public on EU initiatives and active EU funded programmes through publications, videos, papers and articles that analyze their research objectives and their findings, while also promoting the importance of an active audience. However, despite transparency and open access to relative information, not all people can fully grasp the technical aspects of impact assessments, especially the economic ones. Inconsistencies in understanding the wider impact of cultural heritage interventions often leads to controversy creating inequity among the diverse social groups

A first important remark: new challenges and emerging problems push towards a holistic impact model

The complex and sensitive nature of cultural heritage is susceptible to an ever-growing number of new challenges that threaten its perseverance: climate change, over-tourism caused by big cultural events such as ECOCs and large-scale cultural festivals, as well as neoliberal tactics that favour developers, just to name but a few. Some of these problems have an immeasurable impact on cultural heritage and require immediate attention as well as the widening of perspectives.

In this regard, the increasing number of references towards a holistic framework for cultural heritage impact assessment just as in the case of ECoC of Liverpool and Impacts 08 marks a critical point to the general discourse. At this preliminary stage, the term 'holistic' implies addressing isolated effects in a comprehensive manner all the while highlighting the interrelated character of the different perspectives on cultural heritage management. In projects with potential impact on cultural heritage, monitoring and evaluation processes need to examine these impacts from social as well as cultural, economic, technical, and environmental perspectives to help assess the quality of the interventions (p.53-54) and regulatory instruments drawn from different areas must be applied in a holistic manner. The holistic approach is also presented as a possible tool for dealing with the imbalance in evaluating the different domains (p.79).

It appears that sustainability and resilience -also present in SoPHIA's own programmatic declaration- constitute the two driving forces running all domains. Sustainable development is closely linked with quality of life and the role of heritage in societies (p.57), innovative planning models for cultural heritage management under the prerequisites of circular economy as well as innovative economic models of cultural events' management.

This observation ultimately leads to the intention of creating a holistic framework for evaluating impact assessment on cultural heritage sites and landscapes, in order to address the shortcomings of current practices by introducing an integral cross-domain cooperative approach between experts in all domains and the public. SoPHIA will critically reflect upon these issues and will examine the weaknesses of impact assessment models. In D1.2 the essays will also reflect upon how the new challenges are currently integrated –or not- in the impact assessment methods and practices.

Methodology

Literature Review Methodology | This survey expands into three distinct and complementary realms: EU and non-EU Policies; Academic Research and Social Platforms. Each one of these areas is further analyzed into different types of resources as indicated below.

Scheme 1: *Types of resources for each Subdomain for D1.1 of WP1 (Literature Review)*
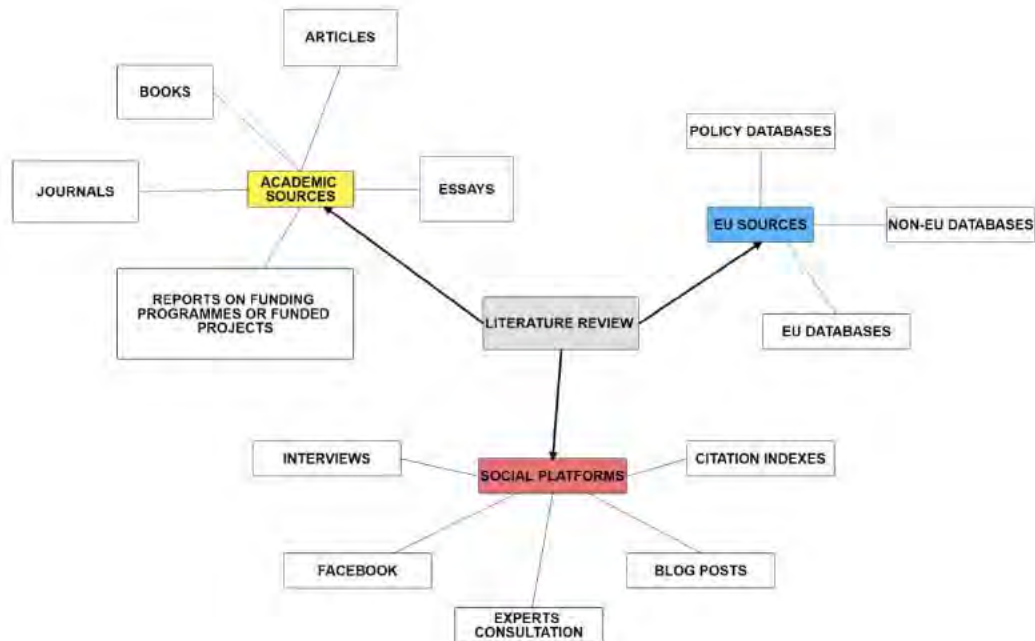

In accordance with SoPHIA's proposal all sources retrieved had to respond to some degree to one or more of the four following questions:

● What are the main current trends in the field?

● What are the main policy programmes and required quality standards in the field?

● What are the gaps and opportunities of the current level of impact assessment identified in the field?

● What are the more strategic and policy-relevant issues identified in the literature?

The area of research is limited primarily to urban environments. Partners were asked to focus on tangible and intangible heritage within an urban context; to include resources dating from 1987 onwards; to make an attempt to geographically cover all European regions; to select state-of-the art texts and to be inclusive and interdisciplinary in selecting their research material. The total amount of resources per subdomain was set between twenty and a hundred.

Work Distribution | The organization of the literature review research was originally divided among the four domains. Each domain was then further divided into the three subdomains. Each partner was assigned at least one of the subdomains depending on their competences and the participation rates set for WP1.

Scheme 2: *Distribution of work among partners for D1.1 of WP1 (Literature Review).*
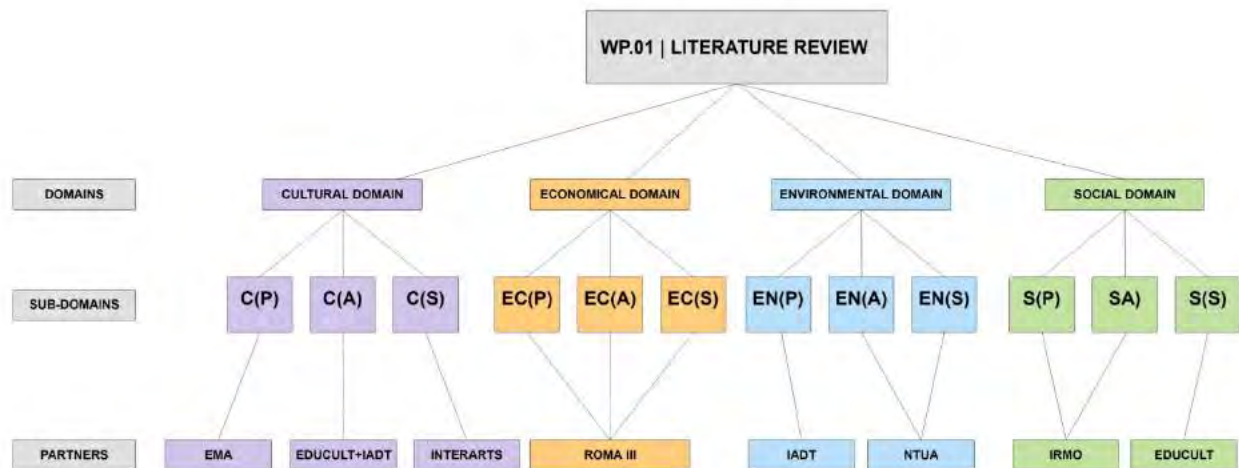
For D1.1 deliverable, partners were asked to submit one single report per subdomain. The word limit was set between 2500 and 4000 words for each report. Submitted surveys, however, vary in size both for cases where the related literature was vast as well as in those cases where the literature available was scarce. The cultural domain, social platforms subdomain is in fact omitted as much of its content is covered by the other three relative subdomains. Reports were structured according to the four questions posed by SoPHIA Literature Review research objectives. This way, research results are presented in a comparative manner, preparing the grounds for the second SoPHIA deliverable (D1.2): the critical reflection essays on the gaps and opportunities that are currently presented in cultural heritage management. Report findings will be tested against the holistic impact assessment model SoPHIA will develop at a later stage.

CULTURAL DOMAIN
Literature Review Research Reports

CHAPTER OVERVIEW

Research in cultural domain academic resources explores the most recent shifts in understanding cultural heritage both as a means for economic, social and cultural development as well as in identity construction and trust building in the community. Cultural heritage can support citizen well-being and cultural memory work, expand the understanding of the relation between people and heritage and even assist in dealing with conflict. The increasingly important interrelation of cultural and social realms is thoroughly discussed insofar as matters of accessibility and participation need be seriously regarded and that impact of interventions on cultural heritage sites and landscapes guarantees the integration of local communities' values as well. However, specific themes and population groups are sometimes excluded, a trend often linked to issues of anti-migration populism. A lack of focus on specific cultural impacts and in research approaches consistency is also noted. Academic level debate and critique supports the view that quality assessment processes are essential for ensuring that impacts on cultural heritage are monitored and evaluated within the policy making process and that they all contribute to sustainability.

An increasing number of priorities are being advocated through EU policies to support a European identity through a cultural heritage based on shared values and history. Many of these policies aim at enhancing the attractiveness of cultural heritage as a resource for tourism and to use tourism as a resource for cultural heritage; others, use cultural heritage as the basis of new products developed by the creative industries. There are also policies that focus on stimulating intercultural dialogue, international cooperation and networking and participatory governance models. Some encourage volunteering as a contribution to active ageing and some promote digitization for creating access for all. However, there is a lack of comparability of assessment data as individual reports undertake differing approaches to satisfy ex-ante quality principles. There is also a need for better quality research data to inform future policy and help avoid vagueness in EU strategies. Cultural statistics may prove useful in this regard. Combining protection and valorization is also a challenge as well as accommodating diverse narratives under the 'European dimension' umbrella. Therefore, education in all forms of learning (and not just tourism) can enhance cultural heritage presence and impact.

CULTURAL DOMAIN

Academic Sources Sub-Domain

CULTURAL DOMAIN - ACADEMIC SOURCES SUBDOMAIN

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1.0 Introduction

During the last two decades, discourse on cultural heritage has stirred the reconstruction of the very notion of what cultural heritage is. One of the most prominent voices in this debate, the 'critical heritage studies' tradition (Winter, 2013; Winter & Waterton, 2013), constitutes a theoretical approach (that understands heritage as "an inherently dissonant social construct,[1] produced by various actors according to political, economic and social interests" (Čeginskas & Kaasik-Krogerus, 2019, p. 1). Integral to this theoretical approach is the understanding of heritage as a process, a prevalent view in the field of critical heritage studies- that considers heritage to be a dynamic cultural and social process (Patiwael et al., 2019). This approach can already be witnessed in Lichfield for he too considered cultural heritage as that part of heritage, "[...] which expresses some indefinable but recognisable element which the current society values especially and which it would wish to pass on to posterity" (Lichfield, 1989, p. 65).

Critical heritage studies today can develop from social sciences' great interest in the construction of memory, identity and their relation to history. Building on the ideas of collective memory and its relation to history as analysed already by Halbwachs (1950) and Nora (1989) and the construction of "imagined communities" by Anderson (1983) this understanding emphasises the use of heritage as an instrument for identity construction of a community and also for building trust in this community. Although scholars such as Anderson primarily relate the use of heritage to communities' national collective imaginary, this heritage matrix may also support local or regional identity constructions.[2] Methodologically this means that all discourses surrounding cultural heritage need to be also integrated, for instance through critical discourse analysis, such as applied by Wateron (2010). Her interpretation of heritage as discourse points out that while heritage may take a material form, it is nonetheless multi-sensual, multi-imaginative and multi-discursive. Critical discourse analysis may also be a method for integrating 'authorised heritage discourses' (AHD) as defined by Smith (2006), i.e. dominant discourses about heritage that can underpin and validate narratives of class or national identity (Smith, 2006, p. 162; Mäkinen, 2019; Kaasik-Krogerus, 2019; van Huis et. al., 2019).

The importance of values in the construction and representation of a nation's past through cultural heritage has been emphasised in the last decades. As shown by Labadi (2007) over the past 20 years, the concept of values has been increasingly located at the heart of theoretical discourses on heritage, with social value becoming even more relevant. Her analysis of values connected to World Heritage sites show that historic (and invented tradition) values are considered, but along with aesthetic, monumental and grandeur values as well (Labadi, 2007, p. 159), while UNESCO criteria are still being associated with the description of the architectural and aesthetic beauty of a site. In view of the relevance of values ascribed to cultural heritage and considering the impact of cultural heritage interventions, a definition of cultural value may be necessary.

The UK Demos research in 2003 led by John Holden looked into the debate around the value of culture to society and its relation to various rationales for state funding cultural interventions. The debate at the time was divided between culture's *instrumental* value (when culture is used to achieve policy aims in other domains such as economic or social) and its *intrinsic* value (when culture is valued as a good in its own right). The research introduced the concept of <u>institutional</u> value to be used both as a means of incorporating public understanding of cultural heritage in heritage planning interventions and as a management tool in determining how cultural organisations actually served the public perspective. Holden suggests that 'high art', commercial culture and 'homemade' culture have in fact become increasingly integrated into the cultural heritage discourse because of everyone's ability to participate in culture through the internet. Cultural institutions need to reinforce this trend by establishing a new relationship with communities based on dialogue rather than seeing themselves as merely 'delivering' culture to audiences.

A somewhat earlier definition of cultural value can be found with Throsby (2001) who suggests that cultural value can be deconstructed into aesthetic, spiritual, social, historic, symbolic and education values, all of which contribute to a different facet of the overall value contained in a cultural object, institution or experience. Closely related to a clarification on the term of "cultural value" is the UNESCO definition of culture it originates from. Throsby as well as the experts of the Cultural Heritage Counts for Europe report (CHCfE 2015) rely on that definition present in the Universal Declaration on Cultural Diversity (2001) in order to structure the impact of cultural heritage on culture.[3] This is a broad definition of culture which integrated a set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs (UNESCO, 2001). CHCfE acknowledges that the impact of cultural heritage interventions on culture often overlaps with impact on social issues more generally.

Departing from these considerations in terms of defining cultural heritage, culture value and culture, various trends in the theoretical reflection on cultural heritage and the impact of cultural heritage on culture can be identified.

2.0 What are the main current trends in the field?

The following text presents the reader with the main academic discourses in the field: the relevance of heritage for identity, memory of place to its interconnection to social and economic impacts as well as sustainability.

In relation to the potential of heritage to contribute to identity, memory and the sense of place, recent academic studies suggest that heritage interventions must be cognisant of conflicting interpretations of history and the effects of interventions on the identity and memory of contemporary communities. Various academic researchers such as Erica Lehrer (2008) examine the positive and negative impacts of heritage interventions within contested sites. Lehrer uses the example of a Jewish bookshop in Cracow in particular, to discuss heritage interventions with a conciliatory effect on troubled cultural memory (2010). Matthew Whiting (2014) while examining the difficulties presented in the political power sharing agreement in Northern Ireland noticed that the stalemate related mainly to a lack of resolution to conflicts surrounding cultural symbols such as flags, parades and history.

While people have been willing to make concessions on economic, social or political issues, the cultural factors remained a sticking point even after many years of peace. Cultural issues were considered to be of great importance to the continuity of their community.

Common or shared sense of place and identity can be fostered through heritage interpretation as pointed out by Uzzell (1996), however, the issues of participation and accessibility to cultural heritage also need to be considered. If cultural heritage is not accessible, or partly accessible only to some part of the population, it may not contribute to a shared sense of identity for those lacking access to it. Therefore, accessibility is a prerequisite for cultural heritage. "Since it is people who define what cultural heritage is," says Sørmoen, "then people also need accessibility to heritage if it is to make sense to them" (2009, p. 15).

This brings us to one of the main trends in the current research on culture heritage, what scholars identify as a *participatory turn* in public policies (Vergo, 1989). This shift in heritage management is identified by Lähdesmäki (2019) within recent EU policies and the Council of Europe's heritage policy discourse. The emphasis on participation (as well as on equality, inclusion, and cultural diversity) reflected in the growth of participatory art practices since the early 2000s (Matarasso, 2017) has also been described as *inclusive heritage discourse* (Kisić, 2016, p.57). The participatory turn affects policy making, as it focuses on encouraging civil *participation in*, and *engagement with*, the preservation and valorisation of heritage and on enhancing access to heritage (Lähdesmäki & Mäkinen, 2019, p.45). Accessibility has thereby been identified by the literature as crucial in encouraging cultural participation:

The use of public space (…) was the most common means to increase participation in and accessibility to culture. Programmes have also included a large number of 'free' events (Palmer, 2004, p.68).

At the same time, some scholars caution those attempting to overestimate participatory practices in cultural heritage management. Miles and Gibson (2017) when discussing the findings of Understanding Everyday Participation - Articulating Cultural Values project, propose an "overhaul" of state policy approach to cultural participation. They argue for a move away from narrow definitions of participation based on a limited set of cultural forms, activities and associated cultural institutions which obscure the significance of other forms of cultural participation which are situated locally in the everyday realm. Following Bourdieu's line of thinking (1984) they suggest that the existing framework for cultural participation reflects a narrow set of historical and cultural assumptions with the aim to normalise tastes and forms of activities. Promoted by the State, these assumptions can ultimately act as powerful symbols of social distinction. Miles and Gibson attack the 'social inclusion' narrative and very strongly argue against what they recognise as the 'deficit model of participation' operated by the state which 'legitimises' middle-class culture and then attempts to backfill perceived deficits in understanding and appreciation within the working class and minority groups of this legitimised culture (2017).

Crossick and Kaszynska (2016) distinguished between the many effects culture has on individuals; communities and the wider society including the shaping of reflective individuals and engaged citizens, peace-building and healing after armed conflict. Their report focuses mostly on the negative effects of larger urban cultural interventions such as 'cultural

quarters' by claiming that these initiatives are often accompanied by gentrification; a dramatic increase in property prices and an appetite towards the "experience economy" ultimately leading to the exclusion and ousting of local communities through rising property valuations. Their report argued for small-scale interventions such as studios, live-music venues and small galleries in supporting healthier and more balanced communities.

The issue of the impact of cultural heritage on well-being is also closely related to the scale of cultural heritage interventions. While the ability of arts and culture to improve health and well-being has been well researched, Crossik and Kasznynska (2016) suggest a need for more consistent standards in qualitative evidence gathering to support the existing research. Claims about the effect of culture on well-being should be treated with caution. One of the main contributions in the field is the analysis by Jensen, Stickley, Torissen and Stigmar's (2017) who researched 'arts on prescription' policies in Sweden, Norway, Denmark, Great Britain and Northern-Ireland. In all cases, cultural impact is closely related to the social impact of cultural heritage interventions. As pointed out in the CHCfE report (2015) many of the 50 social impacts of participation in the arts that Matarasso helped define in 1997 could equally apply to impacts of participation in cultural heritage events as well. Therefore, the question of the cultural impact of cultural heritage is interrelated with their social implications.

Research on the social and economic impact of cultural heritage interventions related to tourism also focuses on their impact at the scale of local communities. There are scholars who point out that cultural heritage is increasingly treated as "a valuable resource that can be managed in a sustainable manner and as a function of economy, mostly via tourism" (Opačić, 2019, p. 181; see also: O'Neill, 2016, pp. 17-37). Whereas this can be evidence of a trend that cultural heritage interventions favour the needs of tourists over the needs of local communities, various scholars support the idea that some of the economic spillover can seriously benefit the local economy. Local communities' active participation in cultural heritage interventions therefore, becomes all the more relevant in creating and maintaining sustainable tourism development models that also respond to local people's needs (Pepe, 2018, p. 275). While Steinberg (2001) suggests that there are negative impacts to a top-down planning approach that overprioritises the tourism industry such as disadvantaging local communities and degrading indigenous cultures, Urosević and Rakitovac (2017) suggest that a new model of cultural heritage interventions for tourism can be achieved in a sustainable manner.

In this light, local community's attitude towards tourism is a key to the identification, measurement and analysis of the changes caused by cultural heritage interventions[4] (Jimura, 2011, p. 291). A proper model for the sustainable management of cultural heritage would mean "tourism that respects both local people and the traveller, cultural heritage and the environment", a cultural tourism that "cares for the culture it consumes while culturing the consumer" (Richards, 2007, p. 1).

The importance of public participation in cultural heritage interventions in regard to their socio-economic impact is illustrated in the literature related to the European Capitals of Culture[5] (ECoC) action: the most successful ECoCs have invariably been supported by their residents whereas the primary factor for the success of ECoCs is the active involvement of their citizens (Pepe, 2018, p. 292). The examples of ECoC assessments show that the

importance of culture and cultural heritage interventions for social and economic change becomes specifically relevant in urban cases.

Recent studies on urban change have also repeatedly emphasised "the importance of culturally driven initiatives in the development of economic and social change" (Giovanangeli, 2015, p. 302). This is specifically reflected in the New Urban Agenda adopted by the United Nations (UN) in 2016 that not only refers to the inclusion of culture as a priority component in urban plans and strategies, but to cultural heritage as well. The agenda specifically argues that strategic development policies should safeguard tangible and intangible cultural heritage and landscapes for sustainable urban development. Such policies should stimulate participation and responsibility; engage indigenous people and local communities in the promotion and dissemination of knowledge of tangible and intangible cultural heritage and protect languages and local traditions.

This focus of the New Urban Agenda on safeguarding local and indigenous communities addresses the concerns that development strategies which prioritise economy and tourism over the needs of local residents may lead to the redefinition, or even the eradication, of local cultures (Giovanangeli, 2015). Decision making processes should be able to consider both the benefits and the dangers of cultural (heritage) interventions. This point is also identified by Liu who states that "much of the research into the socio-cultural impacts of events has been the concentration on large-scale events within urban areas, overlooking the fact that events are diverse and widespread throughout communities" (Liu, 2014, p. 993). To demonstrate his claims, Liu specifically mentions the stark gap between Liverpool's advantaged and disadvantaged communities' perceptions of the 2008 ECoC event in terms of accessibility and inclusion, sense of place and identity: the higher the socio-economic status of the communities the more they benefited from this event (ibid., p. 334).

The sustainability of interventions on cultural heritage is also considered by Palmer who dwells on the importance of community projects in creating sustainable events[6] because they are rooted locally and they are relatively inexpensive. As the opening remarks of the Cultural Heritage Counts for Europe report points out, cultural heritage can be a key resource for sustainable development (CHCfE 2015). Thus, sustainability and public engagement/participation[7] form two main objectives of European Initiatives included in the operational programme of the European Commission for the European Year of Cultural Heritage[8] (EYCH) (Corte, 2018, p. 111). Within the context of the current Covid-19 crisis the level of public engagement with cultural heritage via digital access tools has increased dramatically. As physical access to heritage has been cut off digital access has opened up. This has offered new opportunities for the heritage sector to engage in new innovative ways. However, in the rush to accommodate emergency online access to heritage and culture there are some concerns about copyright.

The UK study of Cultural Heritage Innovation (2019) finds that digitization, re-materialising, and archiving is already a key priority of heritage sector organisations, second only to physical conservation. The report reinforces that digital heritage is a growth area but also suggest that "digital content can be fragile and requires careful management, whilst also offering significant opportunities and challenges in terms of public access, accountability, sustainability and education."[9]

3.0 What are the main policy programmes and required quality standards in the field?

Assessing sustainability requires the understanding of multiple perspectives and therefore a holistic framework is needed, as argued in the EYCH reports, the CHCfE and in the work of various scholars (ChCfe 2015; Richards 2015; Sacco et al., 2009). The "European Framework for Action on Cultural Heritage", issued at the end of 2018, specifically mentions that the first of the four principles it seeks to establish[10] is: "a holistic approach, looking at cultural heritage as a resource for the future and putting people at its heart" (European Commission, 2018).

The EYCH, together with the EHL, undoubtedly represent the "EU's flagship heritage action" (Kaasik-Krogerus, 2019, p. 1). They mark a long period of development during which the EU cultural policy has been given instrumental relevance for holding the EU together and ensuring identification of citizens with the EU system. Academic literature shows that "the European Commission justifies cultural policy predominantly in connection with cohesion, while it also aims for the development of a European identity as a civic culture" (Moreira, 2000, p. 449).

As evidence of the increasingly instrumental importance of culture to the EU, scholars comment on the recent shift of the EU cultural policy agenda towards innovation and the cultural industries, and the fostering of growth and economic competitiveness.[11] Economic sustainability is now featured to be one of many crucial factors affecting cultural heritage policy-making such as climate change, demographic changes, and migration (Council of Europe, 2015). This new trend "differs radically from the programmatic discourses formerly promoted by DG Culture, which laid the emphasis on the value of culture for its own sake" (Littoz-Monnet, 2018, p. 505).

Against this background, academic researchers point out that the central concern of EU politics in heritage is

(…) to influence positively the public perception of the EU and to add value to belonging to Europe by communicating a sense of a 'shared community of values' that may strengthen cultural identity and a sense of belonging to Europe among European citizens (Čeginskas, 2019, p. 110).

EU has "actively sought to construct and establish a new European narrative based on the supposed common heritage, values, and selected core events from the European past upon which Europeans could build their European identity" (Lähdesmäki, 2019, p. 32). In this framework, culture is presented both as an economic asset at the local or regional level and as a form of Europeanness. EU efforts to create a trans-nationalist European narrative and identity are sometimes met with scepticism (Moreira, 2000, p. 457) mostly because EU heritage actions and policies adopt a "strategy typically used in nation-building processes" (Mäkinen, 2019, p. 53). A shift towards creating a unified European identity could in fact trigger nationalist discourses as "[...] the EU has increasingly (and unwillingly) come to share the rhetorical figure of 'European heritage' with anti-immigration groups calling for solidarity among 'native Europeans' (Niklasson, 2017, p. 138).

Not all researchers, however, doubt EU intentions: there are also those who perceive a shared identity as a fair effort to embrace everyone living in the EU, without necessarily aiming at homogenisation (ibid., p. 115). In this context, EHL, the main EU action in the field

of cultural heritage, has been identified by scholars as presenting the past in a harmonious and consensual way, omitting contradictions: "Instead of providing space for dissonant interpretations, Europe and peace are inter-conceptualised in an unquestioned way" (Mäkinen, 2019, p. 73).

In terms of governance the EHL action:

(...) mingles the top-down and bottom-up dynamics between the EU and the local agents. (...) Through this kind of principle of governance the local agents are committed to building a common European identity (...) it enables them to interpret the idea of Europe in their own way – and thus use their power to define a European identity (Lähdesmäki, 2014, p.75).

An EHL case study notices that the selection of the Łużna-Pustki cemetery on the EHL list is "a result of the synergy of what is locally valued and experienced as European heritage (the bottom-up perspective), and what experts from national and/or European level consider it to be (the top-down perspective)" (Kowalski, 2018, p.118).

The local agents of EHL sites are encouraged by the EU to network, develop cooperation and projects with other EHL sites and heritage agents, also as means of improving the visibility of the label (Čeginskas, 2019, p. 121). Networking between the EHL sites "represents the most promising way to develop professional understanding and practice, while also strengthening peer-to-peer connections within Europe" (EDUCULT & PPMI, 2019, p.101). This becomes especially important if one considers that some EHL sites struggle in developing their own European narrative (ibid, p. 47). Another matter that receives broad attention in the academic reflection of the EHL is how these narratives are communicated to the public; at present, the communication of the Label to the public is moderately effective (ibid, p. 106). Two of the main challenges in EHL sites are poor brand management and multilingualism. Both are attributed to lack of human resources; time and money (Čeginskas, 2019). Considering the cultural impact of interventions such as the EHL, objectives and implementation and discrepancies between them also need to be considered when attempting to grasp the impact in terms of narratives or various target groups.

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

Research and policy trends outlined above uncover a series of gaps and opportunities in terms of impact assessments. While the concept of values has been central to the heritage discourse in the past 20 years there is a gap in the understanding of World Heritage values in regard to their impact on local communities. The notion of 'outstanding universal value' as the central proposition of UNESCO Convention for the Protection of the World Cultural and Natural Heritage is deeply rooted in the Enlightenment philosophy. However, this approach has been scrutinised for embodying cross-cultural generalisations that establish universal laws of culture at the expense of local variability (Thomas, 2000). Sophia Labadi (2007) studied the values of 106 sites that were nominated for inclusion on the World Heritage List only to find out that these same values were used for representing the nation and national collective identities. She demonstrates how, within the process of proposing heritage sites for inclusion on the list, specific themes and groups of the population as well as their histories and values have been excluded. Sylvie Grenet (2019) explores the complex term of 'interculturality' through the addition of falconry to the UNESCO Intangible Cultural

Heritage Representative list. UNESCO considers communities as bearers of their own specific heritage as well as bearers of a 'common heritage' no matter what their political relationship with states associated with UNESCO. This approach by UNESCO ignores the sensitive nature of the relationships between local cultures and sometimes misinterprets the motivations of intercultural processes. Yu, in her analysis of indigenous perspectives on heritage, proposes a holistic way for assessing heritage values that incorporates the relationships between people and the subject (not object) of value, and the broader context of that value. A holistic approach can encompass the 'in-between' relationships of people and could thereby represent a more inclusive way of reimagining and assessing heritage and reconciling different worldviews (Yu, 2018).

In her research on 'conciliatory heritage' Lehrer (2008) points out that in recent heritage literature there is a recurring preoccupation with themes of conflict and discord. In relation to reconciliation practices in particular, she notes that "a central aspect of managing the past among members of aggrieved groups in the wake of massive political changes in transitional societies involves encounters of truth telling and listening." However, official legal structures and processes of governments have failed to facilitate such encounters through the legal system. She also suggests that the sites could do "cultural memory work" through social, embodied practices of memory. Such concrete, applied issues of conciliatory heritage represent an opportunity for impact assessments to operationalise questions of memory and identity construction more concretely.

There are many overlaps of policy aims across the social, cultural, and economic domains that have been identified in the current research. In contrast, little attention has been given to the overlap of culture with environmental policy.[12] It has been argued, however, that existing models of environmental impact assessments give inadequate consideration to cultural heritage. Bond et al. (2004) found that there are at least three main issues at the heart of this gap: "cultural heritage is mainly restricted to built heritage in studies; there is a need for better guidance on how best to consider the implications of proposals on cultural heritage; and cultural heritage needs to be considered earlier in the process and should include greater public participation" (Bond et. al. 2004, p. 37). New opportunities lie, however, in establishing a holistic framework that can grasp the impact of cultural heritage interventions of all affected domains simultaneously.

In terms of methodologies that can be applied for data collection and analysis on the cultural impact of heritage, the authors of the Cultural Value Project (Crossick & Kaszynska, 2017) argue that evaluation and assessment has been closely linked to the accountability needs of funders, arguing for a broad, multi-criteria approach that can grasp the varieties of outcomes and that do not presume a hierarchy of evidence. All of this points to the need for impact assessments to deal with big data, deriving from various qualitative and quantitative methodologies of data collection.

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

The main strategic issues that are identified in the relevant literature revolve around globalisation and migration. The topic of migration has been identified by the literature as pressing, but has not yet been addressed systematically (Xuereb, 2011). Part of the question on how cultural heritage policies can contribute to dealing with migration is determining

the relevance of international aid. Literature has identified a cultural turn in international aid that:

(...) was supposed to take greater account of the specifics of cultural contexts and local communities, so that projects could be framed around the actual needs of these communities and respond to them more effectively (Labadi, 2018, p. 246).

However, "[o]ne of the failures of the cultural turn in international aid is indeed the lack of a serious consideration of culture" (ibid, p.251).

In close relation to the issues of migration, dealing with populism from a cultural heritage perspective has also been identified as a pressing issue in the field. Gonzales-Ruibal et al. (2017) argue that in view of the global rise of populism in recent years, "archaeology has the opportunity to redefine its relationship with society". In order to do so the scholars emphasise the need for an archaeology that provokes people, instead of flattering them, teaches them and does not think in terms of heritage, but in terms of overcoming dichotomies between critical and applied heritage.[13]

6.0 References

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[1] Initially formulated by Tunbridge and Ashworth (1995). For more please see Tunbridge, J.E. & Ashworth G.J. (1995). *Dissonant Heritage: The Management of the Past as a Resource in Conflict*, Chicester; New York: Wiley.

[2] On the relationship between community and heritage see also Waterton and Smith 2010

[3] UNESCO Universal Declaration on Cultural Diversity was adopted in 2001, According to Article 1 – entitled 'Cultural diversity: the common heritage of humanity': Culture takes diverse forms across time and space. This diversity is embodied in the uniqueness and plurality of the identities of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognised and affirmed for the benefit of present and future generations. For more please visit: (http://portal.unesco.org/en/ev.php-URL_ID=13179&URL_DO=DO_TOPIC&URL_SECTION=201.html)

[4] Jimura (2011) also summarised results of past studies in term of impact of World Heritage Sites on local communities and in connection to tourism, and divides these impacts/challenges identified in the relevant literature along following factors: image and recognition of sites; overcrowding and local people's life; local culture and commercialisation; management and conservation; local identity, community spirit and local pride.

[5] For more information please visit: https://ec.europa.eu/programmes/creative-europe/actions/capitals-culture_en

[6] As a form of cultural intervention, it needs to be pointed out that festivals have been argued (del Barrio et al, 2012) to be important for the socio-economic impacts of culture, specifically in the urban context, since they are able to accomplish the threefold goal of attracting intense expenditure, forging a new urban image and acting as a driving force behind cultural creativity and social cohesion.

7 In their literature review Balta et al. (2014) point out the fact that in some instances, the case for culture being understood as a specific, interconnected pillar of sustainable development alongside the economic, social and environmental dimensions is put forward; Balta et al. quote Pascual and Jon Hawkes, suggested that the old triangle of sustainable development be superseded by a new square of sustainable development, including a cultural pillar and with governance as a space for negotiation and complementarity. Furthermore, they quote Sacco et al. (2009) who stress how for development processes to be successful and sustainable, "[a] variety of agents – the local government, civil society, universities, the educational system, the private sector, and culture producers – must be involved in the developmental process".

8 For more information please visit: https://eych2018.com/

9 The nature of the innovative use of digital technologies varies widely from the development of specific new technologies such as prototype sensors, applying technologies such as 3D documentation, imaging and printing in innovative ways or settings, to employing new digital platform methods for sharing expertise, and engaging communities. Benefits also include professional and policy development and cultural exchange. Early examples of digital access include Museum Online in Austria (www.museumonline.at/international/en). The project offers online access to art and culture through a participatory approach. Started in 1995, the project has established itself as an active digital platform. Participants acquire skills through the process and learn about their common heritage. The project encourages active involvement of students with the subjects and with the cultural institution functioning as project partner. Current and recent H2020 funded projects clearly demonstrate an expansion of the digital possibilities of heritage. The ARCHES project which will develop online resources, software applications and multisensory technologies to enable access to Cultural Heritage sites(https://www.arches-project.eu); CLIC project develops financing, business and governance models for the circular adaptive reuse of cultural heritage and historical urban landscapes(https://www.clicproject.eu.); EUCANET is a Europe for Citizens project that sustains active citizenship, enlarging civic involvement and commitment to the decision-making processes (https://eucanet.wordpress.com); Open Heritage develops and tests an inclusive governance model (https://openheritage.eu). Many projects focus on the use of digital tools to archive recent and contemporary media heritage and to make that digital content accessible through a digital platform. For example the I-Media-Cities platform brings together 9 major European film archives and connects them with different research institutions (https://www.imediacities.eu). Digitisation of archives has democratised public access to heritage artifacts as well as improve ease of access for researchers and scholars.

10 For more information please visit: https://ec.europa.eu/culture/content/european-framework-action-cultural-heritage_en

11 According to Littoz-Monnet (2012) linkage of cultural heritage and markets grew, especially after the Lisbon Strategy of 2000, as part of debates concerning competitiveness, development and markets. Furthermore, Thatcher (2019) argues that the Commission, and more specifically DG Education and Culture, began to switch justifications for EU action away from underlining the specificities of culture that required non-market policies towards a strategy of arguing that culture brought economic benefits and could be combined with markets.

12 Langen and Garcia argue: "Most strikingly, the environmental impacts of large-scale events (as distinct from other physical impacts, such as infrastructure) remain a virtually untouched subject matter" (2009, p. 9).

13 Overcoming dichotomies of critical and applied heritage relates to the necessity to critically consider political discourses and realities in the application of heritage (interventions). The meanings

and content carried in existing heritage (sites, interventions, etc.) need to be reconsidered in terms of current global trends, discussions and inequalities.

CULTURAL DOMAIN
EU & non EU Policies Sub-Domain

CULTURAL DOMAIN - EU & NON-EU POLICIES SUBDOMAIN

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1.0 Introduction

The present literary survey of policies on the cultural domain is based on the following considerations that have guided the selection of EU and non-EU documents: Since the second half of the 20th century international collaboration in cultural policy development has been organised through a number of organisations which are all based on nation states as members. In a broad sense, the global perspective has been developed within UNESCO, the western hemisphere perspective through OECD, the broader primarily value based European perspective through the Council of Europe and finally the coordinated collaborative perspective through the European Union. From time to time the above mentioned organisations have delegated partial policy development to specific expert organisations, but in all such cases these expert organisations or initiatives had clear mandates.

2.0 What are the main current trends in the field?

European Union_EU adopts the broadest possible definition of CH, in a *holistic approach*. It values it *per se*, as a complex weaving of multiple narratives continuously (re)defining what it means to be European, but also as a source of sustainable development, improving people's lives and living environments (EU, 2014b).

Thus, CH is perceived as a *common asset* and a *shared responsibility* (European Commission, 2014). In this framework, EU wants to encourage intercultural dialogue and mutual understanding through democratic participation, new cross-sectoral multilevel and multi-stakeholder governance models of community-led local development (EENC, 2015).

Digitization and the ICTs are considered as valuable horizontal tools on the service of these priorities (Council of the EU, 2014). European and international level programmes and policies have for a long time been strongly stimulating and encouraging digital developments for cultural heritage aiming at developing access, participation, and enhancing commercial potential.[1]

Organization for Economic Co-operation and Development (OECD)_For OECD the key policy issue is to understand how governments can strengthen the tourism economies in response to current global economic challenges and remain competitive with emerging destinations, within a sustainable development context. The economic benefits by tourism development can be used as a factor for heritage conservation and promoting the authenticity of a destination. This relates to the fact that one of the main reasons that CH is preserved is due to the value we attribute to it. OECD claims that robust and integrated governance arrangements are needed to direct and support quality investment in tourism assets; governments should leverage investment from the private sector and other sources to maximise the quality and impact of tourism investment policies and programmes;

environmental and social considerations need to be mainstreamed into investment decision-making frameworks to support more sustainable tourism development, and finally, there is need for capacity building for future-proof tourism investment and position the sector to thrive in the digital economy. The success of a tourism destination is to a great extent determined by the quality of its tourism and related infrastructure. Heritage plays a part in this but is only one of many assets (OECD, 2018).

The Council of Europe_ The Council sees heritage as a shared responsibility and through a holistic approach. The Faro Convention adopts a broad, cross-disciplinary definition of CH, strongly linked to living communities and to the environment: it recognises the individual & collective right to access & engage with CH and the respective responsibilities (CoE 2005).

CH is a resource for sustainable development and a tool for the construction of a peaceful & democratic society: as such, it must be present at all aspects of education & training. The active, democratic participation should be encouraged and enhanced by the use of digital technology. The legal, financial and professional framework should foster the development of integrated strategies promoting respect & understanding of CH, its sustainable management and the creative uses of tradition.

The United Nations Educational Scientific and Cultural Organization (UNESCO)_UNESCO advocates the integration of culture in the 2030 SDGs framework, in particular sustainable systems of governance for culture (UNESCO, 2018).

3.0 What are the main policy programmes and required quality standards in the field?

The European Union_The Union aims to contribute to the flowering of the cultures of the Member States, while respecting their national and regional diversity and at the same time bringing the common CH to the fore. In this framework, EU policies promote: safeguarding & enhancement; conservation & dissemination; feeling of belonging to a common cultural area, via an integrated, holistic approach, while considering the cultural, economic, social, environmental and scientific components of CH (EU, 2014b).

CH is defined as common good and participatory governance as the sharing of responsibility; consequently, democratic participation, social cohesion and sustainability are encouraged (Council of the EU, 2014).

CH contributes to the three objectives of the European Agenda for Culture. That is to: promote diversity and intercultural dialogue; contribute to economic growth and job creation and develop its potential for the EU's international dimension and diplomacy (European Commission, 2014).

The economic benefits of CH have most commonly been seen in terms of tourism, but it is now also seen as an innovative stimulant for growth and employment in a wide range of traditional and new industries (EU, 2015).

The main priorities of the 2019-2022 Work Plan are sustainability in CH (including actions for participatory governance, quality principles for CH interventions and alternative funding); cohesion and well-being; the creation of an ecosystem supporting artists, cultural and creative professionals and European content; gender equality and finally, international

cultural relations. Digitalisation and cultural statistics are also recognised as important horizontal issues (Council of the EU, 2018).

UNESCO_Building on its post-war mission and heritage, UNESCO aims mainly to protect CH against various threats, namely conflicts, illicit trade and natural disasters. It stresses the need for international cooperation, while also fostering the diversity of cultural expressions. It also advocates the inclusion of culture in the SDGs and encourages intercultural dialogue in a spirit of respect and understanding (UNESCO, 2005) and equal promotion of tangible & intangible heritage (UNESCO, 2003). For UNESCO, the value of CH, cultural goods and services should not be treated as economic goods. UNESCO considers the EU a close partner in the field of cultural policy (UNESCO, 2014).

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

European Union_The main *opportunities* emerging from EU policies, strategies and trends are related primarily to a global, integrated vision of CH (local, regional and global, tangible and intangible, diverse narratives, various stakeholders, bottom-up and top-down etc). Recent policies also recognise CH's economic impact, not only through sustainable tourism, but also via various education, training and youth sectors, bringing together formal, non-formal and informal learning; thus creating synergies and fostering cross-sectoral cooperation (mainly with ICTs and creative industries) (EU, 2013). In addition, CH is currently mainstreamed in national and European policies, even beyond cultural policy, in activities such as regional development, cohesion, agriculture, environment, energy and climate change, tourism, education, research and innovation with a view to creating added value. One other emergent phenomenon is innovative financing that manifests in new forms of governance, networking, public-private partnerships, crowd-sourced funding and civil society organisations (EU, 2014b). Equally promising is the importance given to cultural statistics, the analysis of the economic and social impact of CH in the EU that contributes to a development of a strategic approach to CH. More particularly, the stress put on self-evaluation, mutual understanding and willingness to participate (Council of the E.U., 2018).

The main *gaps* are related to the challenge of combining protection and valorisation. The European Union seems to be more concerned with why to protect CH than with how. This follows the struggle between economic or broader societal value perspectives.

EU has only supporting competence in the field of culture (as well as in the related fields of education and tourism). This defines the character of its policies on Cultural Heritage (CH): since cultural policies in general are not a decision area but a collaboration area, the Commission can only act when asked to by the Council. Supporting the development of creative industries as a potential source of growth and employment implies shifting the focus of support for culture away from infrastructure and more towards 'softer' forms of intervention (EU, 2016).

Another challenge lies in the delicate process of combining diverse and sometimes contradictory narratives that requires building confidence measures and involving all stakeholders, who should agree on a common vision of the heritage asset. There is also an

impending need to address migration and integration issues and the countervailing force of populism.

So far, the evaluation of EU strategies found that they were often vague and not targeted at achieving particular objectives or meeting specific needs. So, projects should be smaller, more focused, well-targeted and should have a plan for financial sustainability (EU, 2016; EU, 2013a; EU, 2013b; 2013c).

UNESCO_UNESCO plans to take up the challenges of improving the relevance, coherence and focus of its programmes; developing evidence-based and result-oriented monitoring, reporting and evaluation; working closer to the field; strengthening governance; implementing comprehensive partnerships and networking and embedding knowledge-management and ICTs in their programmes (UNESCO, 2014).

In this direction, it has developed the Culture 2030 Indicators[2] (UNESCO, 2018; UNESCO, 2019).

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

European Union_The EU strategy for smart, sustainable and inclusive growth recognises the intrinsic value of CH and deploys the potential of CH as a shared strategic resource for developing a society based on democratic, ethical, aesthetic and ecological values. Thus, the Union supports preserving, conserving, protecting, promoting and developing natural and CH through an integrated approach to territorial development. It aims to improve access to funding, make full use of available programmes for the public and private sector, and encourage investment in CH as a part of integrated strategies for sustainable local and regional development within available national and EU programmes, as well as within the EU Structural Funds (EU, 2014a; EU, 2014b).

EU countries are invited to develop structures of participatory governance, fostering cross-sectorial and spill-over benefits, particularly between sustainable tourism and culture, using ICTs to encourage equal access. Finally, EU strategies encourage cooperation with international organisations (Council of the E.U., 2014).

In this spirit, the main EU flagship initiatives dedicated to CH are: the European Heritage Days; The EU-Europa Nostra Prize for CH; The European Cultural Capitals; The European Heritage Label and the 2018 European Year of Cultural Heritage, whose evaluation led to the Quality Principles for EU-Funded Interventions with Potential Impact upon CH (EU, 2013a; European Commission, 2014, Council of the EU, 2014).

OECD_OECD presents a new setting. Cultural tourism and creative industries are recognised as both a heritage and a lever for future development. Digitalisation makes it possible to circulate content. From the age of "the work of art" succeeds "an age of remix" that questions intellectual property rights, promotes use rather than possession and makes culture "a common good" consumed and produced by everybody (OECD, 2015; OECD, 2018a; OECD, 2018b).

The Council of Europe_ CH is a key component of the European identity and a non-renewable resource. The Council sees heritage as a shared responsibility and through a

holistic approach (CoE, 2015). The strategy is based on Council core values and is based on three components: *the social component* which includes principles of democracy, citizenship and participatory governance; *the territorial and economic development* which includes sustainable development and local and regional governance, and *the knowledge and education component* which includes shared knowledge, awareness rising, training and research. All three components are presented with concrete challenges and recommendations for actions. The strategy includes a reference to the Herein System – the European Cultural Heritage Information Network – as a recommended tool for evaluation of the implementation of the strategy (CoE, 2017).

G7 Ministers of Culture_The G7 Florence Declaration recognises the role of culture as an instrument of dialogue among peoples and the contribution of CH in preserving the identity of mankind and in fostering tolerance & understanding; as a tool for sustainable development and as benchmark for the opportunities of the ICTs. It expresses a deep concern about endangered CH and stresses the importance of a common and coordinated action to strengthen its safeguarding through the effective implementation of existing and new international and regional legal instruments and the promotion of public awareness and education (G7 Ministers of Culture, 2017).

UNESCO_UNESCO'S strategic objectives aim to: support inclusive social development; foster intercultural dialogue for the rapprochement of cultures; promote ethical principles; protect, promote and transmit CH; foster creativity and diversity of cultural expressions and promote freedom of expression and access to information and knowledge (UNESCO, 2014).

Organization of World Heritage Cities (OWHC)_No strong synergy has been identified between heritage conservation and cultural tourism, as few cities have mechanisms for tourism to allocate resources to heritage conservation. OWHC states that land use permits are an important instrument to maintain the authenticity of historic centres, some cities limit authorizations for the establishment of restaurants, bars, and tourist housing. Few cities provide fiscal or economic support for the conservation of buildings in historic centres: however, it is noteworthy that in the case of cities that offer it, the subsidy is high. The promotion of tourism in world heritage cities falls mainly on the public sector, with only a minimal number of cities reporting the participation of the private sector; the question then arises as to whether there should be private mechanisms for promotion, considering that the benefit of tourism is received by the population but also by tourism service providers (OWHC, 2019)

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[1] The United Nations Committee on Economic, Social and Cultural Rights, 2009 urges nations to allow citizens to avail of their right to take part in cultural life including removing barriers to access. Article 12 of the Faro Convention encourages parties to the convention to increase access and participation of citizens not only as end users/audience but also in the process of identifying, studying, interpreting, protecting, conservation and presentation of cultural heritage. Article 14 of the convention specifically refers to the use of digital technology for this purpose of enhancing access to cultural heritage. (The Council of Europe Framework Convention on the Value of Cultural Heritage for Society, Faro, 2005)

[2] The Agenda 2030 covers a set of 17 Sustainable Development Goals (SDGs) and 169 targets that form the backbone of global and national development action for the next years. UNESCO has established a methodology for demonstrating culture's role and contribution to the implementation of the SDGs, with the development of the Thematic Indicators for Culture in the 2030 Agenda.
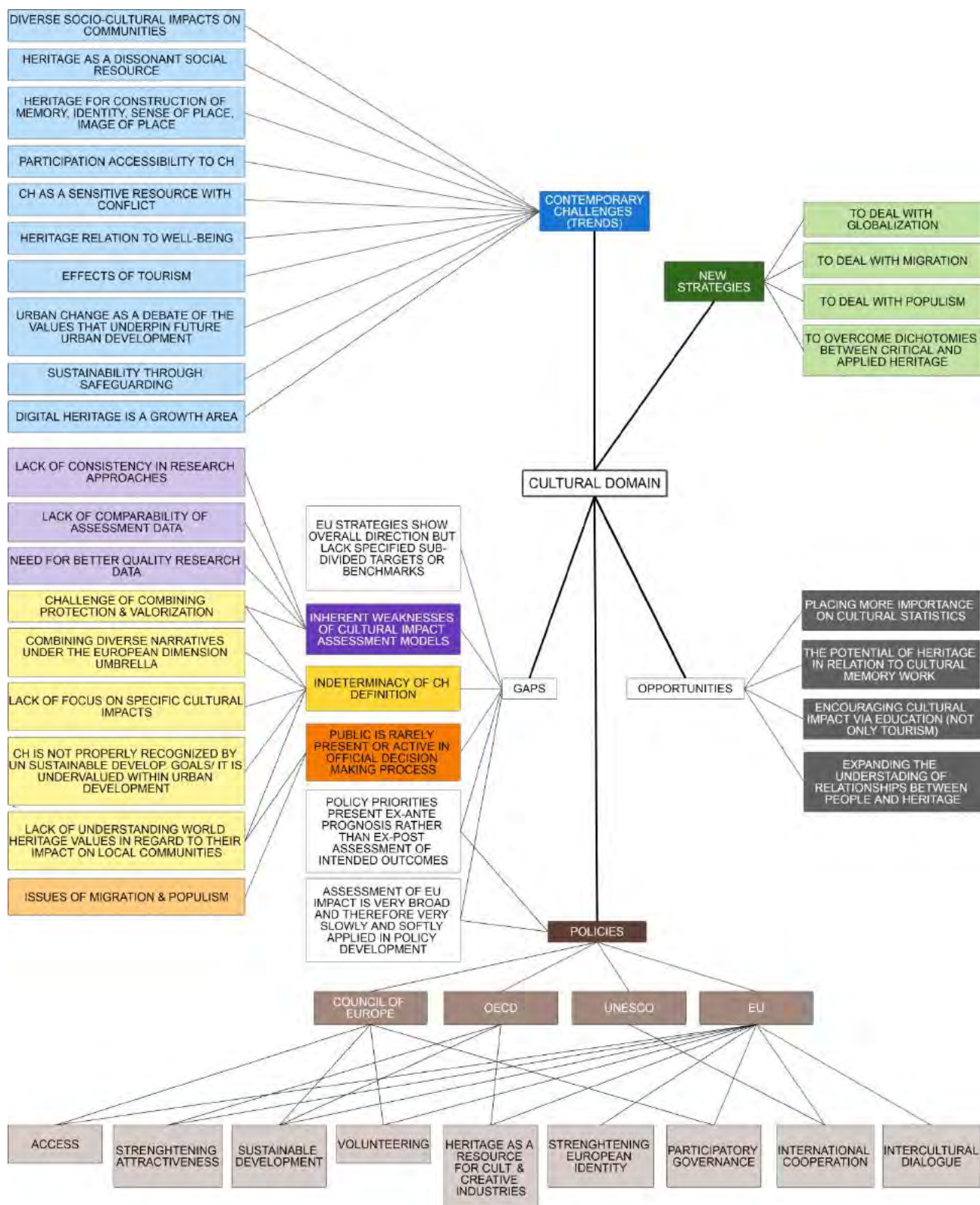
Figure 1: Cultural domain research key findings: blue boxes represent current trends; brown boxes represent the main key policy makers and their respective objectives, while green boxes represent potential future strategies. The white boxes represent the gaps & opportunities retrieved.

SOCIAL DOMAIN

Literature Review Research Reports

CHAPTER OVERVIEW

The broad scope of the academic literature available on social impact assessment of cultural heritage sites indicates its relevance, complex character and delicacy. The trends identified in the literature focus on social responsibility and socially responsible heritage management, heritage literacy, as well as, the overall well-being of the society. Cultural heritage social management is equally important to economic management and sustainable growth and therefore, striving for partnerships, new management schemes and innovative business models that handle cultural heritage in a holistic manner, is essential. Urban heritage derives its meaning through its interaction with people, which results in a wide range of values that needs to be integrated into urban planning policy and practice. Authors recognise that communities need to maintain a primary role in the preservation of historical urban heritage and be better acquainted with it. However, local perspectives often differ from the viewpoints of experts on cultural heritage. In this regard, researchers highlight the need to employ both qualitative and quantitative methodologies in cultural heritage social impact assessment and to help create a dialogue between community and governmental agencies. Operational practices such as participatory governance and volunteering that support the involvement of civil society in the creation and implementation of development policies could help strengthen integration and social cohesion; distribute positive effects among social classes and stimulate creativity.

Recent policies regarding the social implications of cultural heritage management support the view that heritage is a strategic resource for social innovation and sustainable and inclusive growth. EU promotes long-term heritage policy models that are evidence-based and citizen-driven. Communities, as the Faro Convention advocates, must be able to self-manage cultural heritage and to even self-assess and self-evaluate their position. In order to encourage a people-centered approach and to foster social inclusion, EU policies and programmes dwell on the importance of ownership and responsibility; the crucial role of social capital; sharing power; the cost-effectiveness of small grants and making a commitment over time. A number of policies also argue for the importance of digitization in ensuring openness and access as well as digital preservation and the safeguarding of digital assets. The issue of preservation of digital heritage is also discussed as a way to ensure that digitised cultural content is useful and usable by its users. Key policy recommendations address the lack of complete governance frameworks; the inflexibility of protection rules; the insufficiency of capacity building and the data deficit. In this regard, further analysis of the social impact of cultural heritage in the EU with a focus on valorization activities such as engagement and action, learning, protecting, sharing and dialogue that can produce positive social outcomes on cultural heritage sites is needed.

The majority of social platforms examined in this chapter mainly represent the work implemented by EU funded H2020 programmes. These reflect the recognition of the importance of the social implications of cultural heritage management and disseminate socially innovative experiences. The most relevant issues identified in these platforms are social innovation; the importance of public participation in cultural heritage in both rural and urban contexts as well as the capacity of cultural heritage to connect diverse social groups. With regard to issues of impact assessment and cultural policy, various actors in the field acknowledge a need for a holistic approach towards cultural heritage impact assessments as well as the importance of determining concrete methodologies and tools for implementing such an approach.

SOCIAL DOMAIN

Academic Sources Sub-Domain

SOCIAL DOMAIN - ACADEMIC SOURCES SUBDOMAIN

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1.0 Introduction

The academic literature related to the social aspect of cultural heritage highlights culture (and heritage, as its indispensable part) as one of the pillars of sustainable society. As proposed by various studies, heritage, if properly managed, can be "instrumental in enhancing social inclusion, developing intercultural dialogue, shaping identity of a territory, improving quality of the environment, providing social cohesion and –on the economic side – stimulating tourism development, creating jobs and enhancing investment climate" (Dümcke & Gnedovsky, 2013, p. 7). That is to say, investment in heritage can generate revenue in the form of social benefits, as well as economic growth, a fact which has been argued for in theory and also supported by a multitude of case studies (ibid, p. 7).

Analyzing the value of cultural heritage, Dümcke & Gnedovsky emphasise the contribution of the cultural heritage sector to other social or economic sectors (ibid, p. 6). The role of intangible heritage is also widely discussed in current research, because this notion has expanded the scope, value and potential of heritage, but it has also posed challenges before the heritage sector (ibid, p. 7). In the assessment of impact of cultural heritage on society, some authors underline the fact that heritage professionals who assess the value of cultural heritage are at the same time heritage consumers themselves. For that reason, the management of cultural heritage needs to be socially responsible towards its real owners, people (Babić, 2015, p. 28).

2.0 What are the main current trends in the field?

In the academic literature review performed for SoPHIA, culture appears to be perceived not only as a facilitator of the economy, but also as a facilitator of individual well-being as well as collective well-being of society as a whole. In this context, it is identified both as an *essential social capital and as a builder of such* (Loulanski, 2006, p. 54). A number of authors distinguish between the intrinsic value of heritage and its instrumental value. In the past years, the instrumental value of heritage, as manifested in its social and economic implications, has been affirmed by various advocates of heritage and recognised by many policy-makers (Dümcke & Gnedovsky, 2013, p. 7). In fact, the majority of authors focus mainly upon the second value, i.e. the importance of heritage for social and economic development. It should be noted, however, that there are also those who advocate for the intrinsic value of heritage and its capacity to represent the collective memory of society.

Carrà claims that the role of cultural heritage in social cohesion and integration processes has been acknowledged only recently. Even so, this role is intended in its broadest sense, and it does not necessarily include the more marginal social groups rather, it refers to a wider and diversified population (2016, p. 584). However, the cultural heritage of a territory

or a city should be able to involve, in its project activities, the entire community where social and creative activity is concerned. Operational strategies which promote processes of appropriation of the cultural heritage strengthen the sense of belonging and citizenship, as well as integration and social cohesion. Those strategies stimulating creativity are usually cross-sectoral policies and participatory governance models for cultural heritage that support the involvement of civil society in the development and implementation of urban and territorial policies (ibid, p. 584).

The second recurring topic within the focus of cultural heritage researchers is socially responsible heritage management and heritage literacy. What makes something valuable and meaningful and what ultimately constitutes 'heritage' is believed to be found in the present-day cultural processes and activities that are undertaken at and around cultural heritage sites and landscapes (Smith, 2007, p. 3). Following this logic, Babić claims that cultural heritage social management is equally important as its economic management, although the first is obscured in discussions, by users and even more importantly, by heritage professionals themselves. (2015, p. 33). According to Babić, heritage literacy as a sort of social responsible heritage management which encourages citizens to become heritage managers is indeed a necessary method to ensure participation (ibid, p. 33). To be able to effectively manage heritage, people, those who 'own' heritage (be it local, regional, national or international), must be aware and understand the processes of construction of heritage. Introducing literacy in this context is important; because once people or local communities understand the processes of construction of heritage they can navigate through them more easily. The introduction of heritage literacy is needed to attain participative and comprehensive interpretation which can in turn empower people to use heritage in a way they consider to be the most appropriate for their own development. The idea of heritage literacy is similar in concept to citizenship literacy, the first being a vital part of the second. This is a practice that initially started in France over four decades ago with the eco-museum's movement.[1] Heritage literacy embraces the idea of a systematic, global, lifelong and holistic approach in heritage management in which each individual (or group) must have an inalienable and guaranteed right to participate in decision-making processes, to have access to cultural heritage and to be able to directly, or indirectly benefit from this interaction. Empowering local people, the true custodians of heritage, and enabling open and democratic processes of participation in heritage management, may be the only way available in order to reach the common good of preserving the heritage of humanity (ibid, p. 33).

Methodologies towards participatory heritage management, as summed up by de la Torre, follow a spectrum of basic approaches that are applied in anthropology, archaeology, geography, sociology, city planning/urbanism, and various other hybrid fields. These methodologies have been introduced in heritage value assessment only recently and it is believed that they can be potentially used in the future for assessing values in conservation planning as well (2002, p. 19). They mostly include ethnographic methods that rely on information-gathering activities such as interviews, surveys, oral histories, observation, and recording of the characteristics of material culture. With a number of particular information-gathering tools at hand, ethnography is well suited as an approach to eliciting heritage values (ibid, p. 20). There exist various tools for understanding how ordinary citizens ascribe value and how this affects development decisions. These include surveys, public meetings,

focus groups, and key-informant interviews; visioning, Delphi, and other group processes; mediation and conflict resolution, in cases where a clear dispute has arisen; institutionalising the involvement of existing community groups; and even the creation of new community groups (or capacity building among existing groups) (ibid, p. 20). Descriptive statistics,[2] that aim to facilitate contextual understanding, is the simplest among quantitative methods, widely used by the whole range of qualitative disciplines and signaling the virtual impossibility of really separating qualitative and quantitative epistemologies (ibid, p. 21).

De la Torre also examines Rapid Ethnographic Assessment Procedures (REAP).[3] This rapid assessment technique is used to identify the elements of a local system and how they interrelate, through a qualitative data collection process of uncovering local knowledge. It is a triangulated methodology that consists of semi-structured interviews, expert interviews, and focus group discussions. The objective is to get people to talk rather than to answer direct questions (ibid, p. 35-36). Rapid assessments differ from traditional qualitative research because they involve multiple researchers, -in fact, researchers-team interaction is crucial to the methodology, - and results are produced much faster. Rapid assessment is "especially relevant when time constraints preclude use of intensive qualitative methods by a single researcher and when the different perspectives of the team members (including local participants) are essential for understanding the situation" (ibid, 2002, p. 36). Because of time and budget limitations, qualitative methods including focus groups, key informant interviews, reviews of existing reports, Delphi questionnaires[4] and public forums can be used (ibid, p. 36).

Another similar methodology is the Integrated Rehabilitation Project Plan/Survey of the Architectural and Archaeological Heritage (IRPP/SAAH), which was implemented by the Council of Europe and the European Union in South-Eastern European countries, followed by the Ljubljana Process. IRPP/SAAH aimed at testing and implementing a heritage management tool based on the identification of priority interventions and the development of integrated rehabilitation projects, while targeting the social and economic potential of the monuments and sites (Council of Europe, 2018, p. 27). The methodology ultimately established a set of guidelines created to bring about tangible benefits, both for local communities and for the historic environment. Building on IRPP/SAAH, the Ljubljana Process (Funding heritage rehabilitation in South-East Europe), was directed at "mobilising and assisting cross-sector institutions and social stakeholders to develop monument and site rehabilitation projects that could be connected closely with their social and economic environments in order to secure external funding and investment." In this case, the rehabilitation process was considered to have the potential for a far-reaching impact on economic revival and long-term growth, especially by encouraging tourism (Council of Europe, 2018, p. 27). The Ljubljana Process, as tested in South East Europe, offers several opportunities for being continued in most of the member states by applying the methodology and the tools available (Council of Europe, 2018, p. 28).

3.0 What are the main policy programmes and required quality standards in the field?

The discussions on social, as well as economic and cultural impacts of different heritage management policies in the selected academic literature are conducted across different disciplines (management and planning studies, archaeology, cultural economics, etc.) and such policies are usually further tested in various research projects. In their book *Integrating*

Aims –Built Heritage in Social and Economic Development, the authors claim that what is often missing is a joint reference point in discourses across disciplines, nations and languages (Mälkki & Schmidt-Thomé, 2010). However, an emphasis on social inclusion and legislative changes related to relevance of cultural heritage has had an impact on the sector. The recent academic approach to heritage management is to opt for community-defined values[5] rather than the more usual approach where values are defined through legislation and policy (Kajda et al., 2018; Mkadem, 2018; Johnston, 2017; Yung et al., 2015).

Kajda et al., present the key results of a survey carried out by the NEARCH project (2018).[6] For this purpose, some of the previous policy statements investigating the public's interest in, and knowledge of the cultural environment, such as the Swedish agenda for cultural heritage[7] — 'Putting people first' (Agenda Kulturarv, 2004) have been analysed. Similarly, Mkadem (2018) highlights the importance of people's opinion while determining public policy about heritage and decisions about heritage value in heritage planning or listings. Yung et al. (2015) provide policymakers with valuable insights by conducting a study based on citizens' willingness to pay (WTP) for a historic site, correlating the amount with a *sense of place and identity*, *social inclusion* and *community participation* that a certain heritage site can provide. Subjective evaluation of public goods and public policies are also explored by Bonini et al. (2015) who claim that the standard economics cannot accurately predict how people value public goods.

The importance of urban heritage, and the multiple dimensions of sustainability as economic, social, environmental, cultural and governance, is explored by Ripp and Rodwell (2016) who consider governance at the municipal level to be the key for integrated urban planning policy and practice. The two authors claim that urban heritage derives its meaning through its interaction with people and citizens, and that the result of this interaction is a wide range of values, which needs to be integrated into urban planning policy and practice.

Jones (2017) addresses the question of social value in international heritage frameworks and the conservation policies, encompassing the significance that the historic environment may hold to communities and people's sense of identity, belonging and place. The author argues that the traditional, expert-driven modes of significance assessment fail to capture the dynamic nature of social value. Methods such as qualitative interviewing and rapid ethnographic assessment combined with community participatory practices are better for evaluating the historic environment. In a somewhat more generic approach, the analysis taken by Ahmad (2006), focuses on the scope and definition of cultural heritage as promulgated by the various charters across the globe, while emphasising those recognising social factors, characteristics and functions of cultural heritage such as Amsterdam Declaration (1975) or The Burra Charter (1979). Loulanski (2006) also provides examples of the integration of cultural heritage in socioeconomic development in England, Canada, Australia, and Japan, as well as in developing countries with the aim to show the omnipresence of an expanding social context and the relevance of cultural heritage in emerging global and local policy. The author noted the trend in policies towards a "holistic, interrelated perspective on cultural heritage". Seen as socially constructed, dynamic and functional, cultural heritage is identified as an element and a tool for socio-economic

development, whereas heritage conservation is recognised as "an inherent dimension of development" in both developed and developing countries (Loulanski, 2006).

A critical discourse policy analysis can be found with reference to Laurajane Smith's (2007) notion of Authorised Heritage Discourse (AHD)[8] the heritage practice of using expert opinion for selecting what ought to be preserved. This practice, she claims, promotes a Eurocentric discourse of expertise: where ultimately "western elite cultural values as being promoted as universally applicable." Pendlebury (2013) examines the influence of broader policy imperatives upon the heritage sector in the UK. While analysing AHD, the author argues that the strong social policy influence can lead to "tactical presentations by the conservation movement that may become stabilised and institutionalised as value in turn."

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

One of the gaps identified by authors in their research is that the community needs to have a primary role in the preservation of historical urban heritage, and be better acquainted with the cultural heritage that surrounds it. However, one should be aware that the local perspective often differs from the viewpoints of experts on cultural heritage. Thus, measuring the social impact of cultural heritage is a complex process, which requires an approach that combines both qualitative and quantitative research data.

According to N. Čebron Lipovec, M. Guštin and Z. Mileusnić, local inhabitants have a primary role in the preservation of historical urban heritage since they are the first caretakers of heritage. Their willingness to preserve it, however, depends largely on their personal appreciation of its value (Mälkki & Schmidt-Thomé, 2010, p. 126). For example, in the city of Koper, Slovenia, there seems to be a gap between the taught appreciation and the more personal emotional binds.[9] Bridging the gap could occur if the aesthetic and historical value of the image merged with the anthropologic and social values that are personal, local, trans-boundary and thus supranational, i.e. by enabling the owners to get acquainted with the history of their buildings and giving them a recognizable place and role in the history of which they are now the heirs (ibid, p. 128). Analyzing the situation through the lens of a value-based approach, the authors highlighted essential gaps on the way to achieving a respectful and sustainable conservation culture, namely lack of historical information that would contribute to a local sense of belonging; lack of guidance for the owners in taking care of their historical buildings, as well as the market-prone views of local authorities (ibid, 2010, p. 137). Based on their previous experience, they proposed a practical 'bridge' by establishing a Centre of Excellence that accumulates all local historical information and permanently disseminates it to the local population, while at the same time providing a help desk for any building owner willing to undertake a respectful conservation. Their hypothesis builds upon the concept that active citizenship can steer a change in conservation approaches, especially if it creates cultural capital (ibid, p. 137-138).

Olsson states that societal development challenges the view that cultural heritage management is an expert activity that mainly concerns designation and conservation of specific objects and well defined areas with recognised historical values. However, this assumed causality between designated cultural heritage and social values can be

[59]

questioned with reference to a common gap between expert values and knowledge, and peoples' everyday perspective on local and regional environments (ibid, p. 254).

It is often assumed that "authorised heritage" (Smith 2007, p.4) attracts and creates values for tourists and new inhabitants, and that it is of great importance for the identity and well-being of the local population. Nonetheless, management practice in general is based rather on the assumption that designated and acknowledged cultural heritage creates values for people in their everyday and tourist activities, than on a systematic knowledge concerning peoples' preferences (Mälkki & Schmidt-Thomé, 2010, p. 259-260). Formal protection, and the designation of cultural heritage, is always, more or less, a demand-oriented process associated with e.g. cultural and economic management objectives, and thus, not a supply-oriented process based on expert values which derive from objective, universal and intrinsic criteria. Accordingly, in order to utilise cultural heritage as a resource in urban and regional social and economic development, there is a need to systematically consider how various stakeholders, not least the general public, perceive and value urban and regional environments as cultural heritage from their own perspectives (ibid, p. 260).

In her doctoral thesis, Margarida Azevedo, considers community revitalization to be the final stage of the chain of community-level social impacts as it requires long-term cross-sector cooperation (2016, p. xi-xii). She also explains that intensive cultural-based institutions like the European Capital of Culture can have a 'civilising' role, by creating opportunities for the development of more community oriented value systems and a 'healthy' community environment, which in turn, can act against anti-social behavior and decrease criminal activity. Nevertheless, the author alerts that these results, however indicative, have to be treated with care, considering the existing socio-economic and cultural context, the fulfillment of the cultural programme factors of effectiveness and the local agents' capability of commitment with long-term strategies of development.

DiMaggio (2002) identified three major fallacies embedded in the cultural policy discourse that exemplify the complexity of the processes of measuring the effects of the arts and culture to communities' development: the first fallacy concerns the 'homogeneity of treatment' by assuming that different types of exposure to culture represent a single treatment; the second concerns the 'homogeneity of effects' by assuming that the arts treatment will have the same effects on people and communities; the third fallacy lies within the 'linearity of effects,' which assumes that the effects of increasing arts inputs are constant to scale, producing linear community level outcomes.

Azevedo (2016) builds on DiMaggio and identifies three additional challenges that need to be addressed in the cultural policy discourse: the first is the 'isolation of effects,' which concerns the ability to assess the influence of minor marginal factors; the second is 'sustainability of effects,' which concerns the ability of arts and culture to produce impacts that persist in the long-term; the third is the 'causality of effects,' showing that although there is a large list of studies presenting the individual and collective social effects produced by cultural activity, most of them fail to prove causality.

Therefore, methodological challenges make the assessment process difficult and tend to drop the measurement attempts, which can explain why there is a resistance towards measuring the social impacts of cultural activities (ibid, p. 70).

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

There are at least two different issues that need to be considered in the relationship between cultural policies and social cohesion. The first relates to the issues of use, access, participation and cultural diversity; the second relates to the relationship of social policies with cultural policies and their contribution to the fight against social exclusion (Carrà, 2016, p. 584). Nevertheless, developing inclusive cultural policies, which lead to social cohesion processes, is not a "common practice" by institutions or organizations that operate in cities. Although it represents a key factor of sustainability, continuity is not a common trend; rather we witness a set of discontinuous and fragmentary actions. The active relationship between culture, social cohesion and development of the territory enhances the possibility of producing long-term benefits. Setting up complex project actions that take advantage of culture, by rehabilitating neighborhoods and degraded areas can have positive effects that can be equally distributed among the social classes (ibid, p. 584).

Impact assessment studies should primarily contribute to the understanding of the processes and nature of the mechanism of the effects produced by culture (Azevedo, 2016, p. 72).

Researchers must not seek to make banal causal links between the intervention and such ontological states as "transformation" and "empowerment". This is hopeless in every sense. Researchers would also do well to avoid the pursuit of proof that changes in health, education and well-being are down to the arts activities that have been introduced. What they can, very usefully, do is seek evidence about the process of engagement, as it occurs, and about how individuals and communities experience it. This involves accessing individuals' imaginations and communities' interactions and will require from the researchers both the use of arts based methods and their own imagination (Allan, according to Azevedo, 2016, p. 72).

Another issue brought about by Gilmour (2007) is the ability of economists' models to measure cultural values, especially now when there seems to be a shift away from the exclusively quantitative models. "Heritage remains a social construct, open to different interpretations based on social and political perspectives," says Gilmour, " and the production of numbers by economists will not change the fundamentally contingent nature of the process" (ibid, p. 77). Therefore, a business-like approach to conservation should be coupled with greater public participation in decision making that will help to "give the past a future" (ibid, p. 193).

However, this approach cannot apply to all places, to all cultural contexts or all kinds of heritage—it must be adaptable and variable. The methodological approach to value assessment must not only be flexible—the ideas and approaches should be transferable and useful. These are among the ingredients of more sustainable conservation (de la Torre, 2002, p. 16). In assessing values, the simplest guideline is trying, as a matter of equity and accuracy, to work toward wide participation and account for the views of all the relevant public groups. The widening of the circle of stakeholders involved in a project improves both the process and the outcome, and for this reason constituency analysis and identification of stakeholders is an extremely important task (ibid, p.17). Choosing the appropriate methodology for the task of managing cultural heritage is not only a matter of choosing among different expert/academic discourses; one should also be concerned with whose

analysis, voices, and values are included in the decision-making mix. Participation needs to be taken into account at all levels with formal membership in both the process and the design of the process (ibid, 2002, p.17).

The first measure for ensuring participation is to carry out a thorough *constituency analysis* to identify all stakeholders. This analysis should lead to the composition of a project team and a consultation process representing as many different relevant stakeholder positions as possible. The constituency analysis should also be revisited periodically during the project, since new groups may come to light. A second measure for establishing participation is an *ethnographic-economic suite of methodologies*, the basic purpose of which is to engage as many stakeholders as possible in the assessment of heritage values driving conservation planning and management, engaging them with their particular qualities and the values they tend to hold dear (ibid, p. 18).

According to de la Torre (2002, p.23), the transition from a typology of values to their assessment must be followed by a deliberate effort to match assessment tools to values. There should be at least one broad tool suited to economic values, another suited to cultural values, a tool focused on experts' input, as well as a tool focused on public, non-professional perspectives. Similar tools can be used to gauge more than one kind of value (for example, an ethnographic assessment could be designed to assess spiritual as well as social values). Some general guidelines include making sure the diversity of tools match the diversity of values that have been identified; choosing experts and professionals with a capacity to understand and accept the methodologies of others; complementing qualitative and quantitative research; making the process of assessment repetitively, to the extent allowed by budget and resources and to start broadly, then adjust to more specific tools; including outsiders as well as insiders (ibid, p. 23). Above all, most preservation problems in cultural landscapes, especially vandalism, underutilization, and neglect, could be prevented with more dialogue between the community and the governmental agencies (ibid, p. 36).

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[1] An eco-museum is a museum specifically focused on the identity of a place, largely based on local participation and aiming to enhance the well-being and development of local communities. Eco-museums originate from France, the concept being developed by Georges Henri Rivière and Hugues de Varine, who coined the term 'écomusée' in 1971. The term "éco" is a shortened form for "écologie", but it refers especially to an idea of holistic interpretation of cultural heritage, in opposition to the focus on specific items and objects, performed by traditional museums (Davis, 1999). Presently there are about 300 operating eco-museums in the world; about 200 are in Europe, mainly in France, Italy, Spain, and Poland. (https://en.wikipedia.org/wiki/Ecomuseum [accessed 26-02-2020])

[2] Descriptive statistics are the mathematical means of organising data that focuses on describing and summarising characteristics of the data. Statistical computations that are descriptive help order and condense large amounts of information into manageable and meaningful arrangements (Sullivan, 2009). One application of the simplest kind of descriptive statistics is content analysis, for example, media coverage or interviews (i.e. how many times was aesthetic value mentioned versus economicvalue?) (de la Torre, 2002, p. 21).

3 Like traditional ethnographic research, Rapid Ethnographic Assessment Procedures (REAP) is designed to illuminate significant cultural values and to draw out special meanings out of the research. It diverges from traditional ethnography in attempting to produce such knowledge in a rapid time frame compatible with project scheduling commitments. For further discussion, see Ross, S. (2018). Strategies for More Inclusive Municipal Participatory Governance and Implementing UN-Habitat's New Urban Agenda: Improving Consultation and Participation in Urban Planning Decision-Making Processes Through Rapid Ethnographic Assessment Procedures. *Canadian Bar Review* 96 (2), 294-323. See also Low, S. M. (2002). Anthropological-Ethnographic Methods for the Assessment of Cultural Values in Heritage Conservation. In: de la Torre, M. (2002). *Assessing the Values of Cultural Heritage: Research Report*. Getty Conservation Institute.

4 The Delphi survey method is a process in which experts participate in the research anonymously, through writing. Popular in many disciplines, it was originally developed in the US as a means of forecasting future scenarios. This method has been used to determine the range of opinions on particular matters, to test questions of policy or clinical relevance, and to explore (or achieve) consensus on disputed topics (Iqbal & Pipon-Young, 2009). Its main principle is that forecasts or decisions from a structured group of individuals are more accurate than those from unstructured groups. Therefore, the selection of experts is crucial for the successful implementation of the Delphi method and only those who are really relevant or expert of the particular field should be included in the process.

5 A typology of heritage values can explicitly include diverse values, demonstrating to community-values-holders that there is a space in the process in which their values can be recognised. The use of community-defined values is opposed to the more common approach where values are defined through legislation and policy (Johnston, 1992). Three key moves to recognising community-held values are identified: the first was the European Landscape Convention (Council of Europe, 2000) which proposed engagement with the "parties" and "populations" who hold the values, followed by the Faro Convention which emphasises the "common place heritage of all people" with a focus on "ascribed values rather than on the material or immaterial elements which combine to constitute heritages" and where these ascribed values are the product of (self-defined) heritage communities, and not simply the product of expert-analysis (Jones and Leech, 2015, p. 10; Jones, 2016, p. 3).

6 The NEARCH project or New ways of Engaging audiences, Activating societal relations and Renewing practices in Cultural Heritage was carried out in 9 European countries (2018). "NEARCH aims to explore the various dimensions of public participation in contemporary archaeology and bring to the field, which is strongly influenced by economic and social developments in society, new ways of working and collaborating" (http://www.nearch.eu/what-is-nearch/ [accessed 26-02-2020]).

7 Putting people first', the Swedish agenda for cultural heritage, was launched in 2004 in Sweden within the project Operation Heritage. The aim of the project was to produce a policy statement, which is based on the public's interest and knowledge of the cultural environment. In order to do that, several surveys at both national and regional levels were conducted between 2001 and 2004.

8 One of the arguments Smith developed in her book *Uses of Heritage* (2007) is that there is a dominant Western discourse about heritage, which she termed the 'authorised heritage discourse', that works to naturalise a range of assumptions about the nature and meaning of heritage (Smith, 2007). There is particular focus and emphasis – primarily the attention it gives to 'things'. "This often self-referential discourse simultaneously draws on and naturalises certain narratives and cultural and social experiences –often linked to ideas of nation and nationhood. Embedded in this discourse are a range of assumptions about the innate and immutable cultural values of heritage that are linked to and defined by the concepts of monumentality and aesthetics. The authorised discourse is also a professional discourse that privileges expert values and knowledge about the past and its material

manifestations, and dominates and regulates professional heritage practices. However, along-side this professional and authorised discourse is also a range of popular discourses and practices. Some of these may take their cue from or be influenced by the professional discourse, but they will not necessarily be reducible to it" (Smith, 2007, p. 4).

[9] The intangible heritage in Koper has disappeared, i.e. all the tangled details of local history that help appreciate even the least prominent building: local legends about past events and people who shaped the story of the town, local rituals such as carnivals and festivities etc. As an example, a survey among high-schoolstudentsin1996 showed that 66% of them could not list even one traditional local game. The lack or oblivion of content information that constitutes the base for historical, social and emotional value has contributed to the negligence of the form and material (Mälkki & Schmidt-Thomé, 2010, p. 127). It is important to understand that people are able to value a historical monument for its aesthetic historical value, but that it differs from their personal perception of an element (such as the Koper port), that shaped the welfare of the town, tells its recent history, and defines their identity (Mälkki & Schmidt-Thomé, 2010, p. 127).

SOCIAL DOMAIN
EU & non EU Policies Sub-Domain

SOCIAL DOMAIN - POLICIES SUBDOMAIN

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1.0   Introduction

The EU policy framework on cultural heritage (EU Commission, 2018) highlights the need for adopting a holistic and integrated approach to policy making, integrating the care, protection, interpretation and proper use of heritage in all policies, programmes and actions, and in so doing, bringing benefits across the four areas of sustainable development: economy, culture, society and the environment (ICOMOS, 2018, p. 11). Within the context of major global changes, growing urbanization and technological advancements, the European Commission considers heritage to be an important resource for social innovation and sustainable and inclusive growth. Hence, it is important that heritage resources adapt to contemporary social needs and expectations through new management schemes and innovative business models. Cultural heritage must be handled in a holistic manner, one that involves a wide group of stakeholders for the process of valorization and preservation (ROCK, 2019, p. 13).

As a social construction, cultural heritage is closely linked to social values and to notions such as social impact; social capital; social inclusion; social cohesion; continuity of social life and community participation. Thus all the above need to be accounted for. Heritage constitutes an organic part of the culture of any society (Zetti, according to CHCfE, 2015, p. 72), and therefore its role must be recognised. A community characterised by strong social capital will have a heightened sense of social and personal responsibility and will display the tendency to respect social values (Nash, according to CHCfE, 2015, p. 72). In consequence, social responsibility is likely to ensure the sustainability of heritage projects; decrease social problems (Keaney, according to CHCfE, 2015, p. 72), while at the same time ensuring that heritage sites are given a second life and meaning (ROCK, 2019, p. 13).

2.0   What are the main current trends in the field?

In more recent years, social implications of cultural heritage are being examined in a more systematic manner, whereas various new evaluation methodologies have been devised to properly recognise values of social effects of heritage resources. Current trends in policy approaches to cultural heritage have been summarised in the project Cultural Heritage Counts for Europe (CHCfE) which offers rich evidence of the benefits of investments in cultural heritage in a wide range of policy areas. The programme also suggests that the discourse on heritage and contemporary policies has shifted from a conservation-oriented (object-oriented) approach to a value-oriented (subject-oriented) one (CHCfE, 2015).

In this light, the very definition of cultural heritage has been repeatedly scrutinised and reconsidered in order to integrate the more intangible of its qualities, such as inheritance or

legacy. The notion of cultural heritage now embeds shared ideals, meanings, memories and traditions of a greater public and thus constitutes a common source of remembrance, understanding, dialogue, cohesion and creativity for Europe and for the entire world. These qualities have been repeatedly emphasised by ICOMOS's (ICOMOS, 2018, p. 11).

The EU Committee of the Regions document on how to design cultural development strategies to boost local and regional competitiveness and comparative advantage, advocates that local and regional authorities should play an active role in the management, protection and safeguarding of cultural heritage. This way they can increase their impact on the local/regional economy and society in general. Cultural heritage is a resource that also contributes to the objectives of other policy areas, supporting the development of sustainable tourism, establishing hubs of cultural and creative industries, creating local employment, facilitating social inclusion within cities or territories (e.g. migrants), fostering territorial cohesion (e.g. local identity) and improving quality of life (e.g. health) (Cavallini at el., 2018, p. 1).

In 2018, ICOMOS published a report on the European Quality Principles for EU-Funded Interventions with Potential Impact upon Cultural Heritage. In this document, it is stated that nowadays, defining quality in the context of interventions on cultural heritage has progressed beyond architectural and technical matters at the level of single buildings to broader environmental, cultural, social and economic considerations about sites and their settings (ICOMOS, 2018, p. 15). Quality in relation to cultural heritage can be seen as multidimensional; notions of cultural diversity, inclusivity and an understanding of intangible heritage contribute with important perspectives to the definition of future actions and interventions (ibid, p. 17). That is, in projects with potential impact on cultural heritage, monitoring and evaluation processes need to examine these impacts from social as well as cultural, economic, technical, and environmental perspectives to help assess the quality of the interventions (ibid, p. 39).

In 2016, the European Commission and the Council of Europe launched the project entitled STEPS – Building Specialization Strategies on Local Participation and Heritage Resources in order to test how cultural heritage could be used to build and strengthen community cohesion, promote trust, dialogue and mutual understanding across diverse societies. The STEPS methodology builds on the experience and achievements of the Council of Europe, the European Union and some European cities, particularly the ones taking part in the Intercultural Cities programme (ICC), in the field of cultural heritage, as well as in culturally diverse societies. Their report entitled 'The Role of Cultural Heritage in Enhancing Community Cohesion: Participatory Mapping of Diverse Cultural Heritage' provides a thorough description of the STEPS methodology on how to develop a participatory mapping process for diverse cultural heritage and how to leverage participation for community cohesion. This methodology approaches participatory mapping not as a product but as a process that should be regularly replicated in order to keep cultural heritage alive, include newcomers to the community and renegotiate the shared vision. The STEPS methodology pays particular attention to shifting the paradigm from understanding cultural heritage as a set of objects to a set of resources identified by the community to be of value for future generations; in this approach, engaging people with different backgrounds in heritage mapping is pivotal -as well as devoting time to building intercultural capacities in the group

and making sure everyone understands concepts like "cultural heritage", "sense of belonging" etc. in the same way. The local authorities' involvement is especially required due to their power to send a strong message that everyone can have a saying in negotiating what cultural heritage in the city is (EU and the Council of Europe, p.16-17).

H2020 project ROCK - Cultural Heritage leading urban futures also deals with the social impact that heritage has on a community. Social impact is introduced here as "the effect of an activity on the social fabric of the community and well-being of the individuals and families" (ROCK, 2019, p. 20). Measuring well-being, however, is a complex endeavor; social valorization focuses on the value of cultural heritage both for societies and individuals. Direct effects include: participation in cultural heritage related activities; the sense of belonging to a place (e. g. an urban quarter); togetherness; formal and informal learning to enhance personal competences. Participation might also generate ownership and contribute to breaking down the barriers to appropriate the cultural heritage by all layers of the population (ibid, p. 20).

In accordance with ROCK, the project Cultural Heritage Counts for Europe 2015 report also deals with the complexity of tracing empirical proof of the effects cultural heritage at a social level, for it requires an assessment of impact on an individual scale, as well as an examination of how heritage projects influence the societal level within a longer timeframe (CHCfE, 2015, p. 73). In CHCfE's official report it is noted that social inclusion can be stimulated by consultation with and the active participation of groups before, during and after a heritage project in locations of deprivation. A high level of civic engagement has been argued to be essential for maintaining local community relations (ibid, 2015, p. 168). Moreover, participation in such projects can result in a sense of ownership and an increased feeling of civic pride that can in turn enhance the viability of the heritage project. A socially inclusive cultural heritage project can boost community confidence; build a stronger social capital and distill a sense of belonging to the local community. This process further enhances the creation of new networks between different social groups, connecting people with different backgrounds. Making communities complicit in cultural heritage projects can both contribute to the conservation of heritage and be the outcome of a heritage project (ibid, p. 168-169). An increase in social capital cohesion can occur within the framework of cultural heritage in three ways: by either providing a context within which knowledge about the past can be exchanged, by active engagement in heritage-related activities and by creating an environment in which non-heritage-related activities can also take place (ibid, p. 171). Another way to achieve a greater sense of community involvement is by using heritage institutions to promote volunteering activities. The more people feel they belong in a community the faster the change towards a cohesively acting community (ibid p. 172).

In addition, a new wave of social and technological innovations fosters the development of innovative strategies that aim to connect communities with cultural heritage through the use of digital technology. Looking at the most recent EU policies and Digital Single Market strategies, the digital shift is projected in the vision of 'smart societies' and 'smart cities'. Recognising the need for integration between EU policies, the Report "Getting cultural heritage to work for Europe" (European Commission, 2015) argues that the cultural heritage should be mainstreamed in EU policies and initiatives such as smart cities. Focusing on the

adaptive reuse and spill over effects of cultural heritage in times of sustainable development and smart specialisation strategies, some new conceptual frameworks such as "Culture 3.0"[1] (Sacco et al., 2018) or "Conservation 3.0"[2] (Gustafsson, 2019) have also been developed.

Recent academic research regarding digital cultural heritage is concerned with changes in access after digitisation (Borowiecki & Navarrete, 2017); the value and impact in digital resources (Tanner, 2012); the potential of digital cultural heritage (Biedermann, 2020); the decentring of culture and cultural heritage away from institutional structures (Borowiecki et al., 2016); and the allocating of heritage dialogue in digital mediums (Galani et al., 2019). In the context of transformative power of digital cultural heritage, the focus is upon measuring change and evaluating the value of that change. Tanner proposed several models to measure the impact of digital resources through the Balanced Value Impact Model (2012) and the EUROPEANA Impact Assessment Framework (2016).

From the studied literature, it follows that the digital context is particularly important for the heritage sector because of its increased potential to disrupt processes of access and (re)use of cultural heritage. Access is connected to participation as well as digitalisation as an important part of cultural heritage, whereby the heritage relates to democracy, sustainability and inclusive society. Digital resources allow interaction which changes the ways in which users access and navigate information, enabling them to create unique experiences. Thus, the emergence of collaborative online archives[3] or the use of 3D digital technologies in the cultural heritage sector for resilience, recovery and sustainability are making the concept of digital cultural heritage relevant in times to come.

For cultural heritage institutions, the emerging challenges in the digital environment relate to the issues of preservation, conservation, and communication of cultural heritage. In the recent decades, the importance of the digital context for the heritage sector as a means for communicating heritage issues to the citizens has been put in the spotlight. The FET Flagship project (Horizon 2020) *Time Machine: Big Data of the Past for the Future of Europe* and *Europeana* - a European cultural heritage platform, are now joining forces to use Big Data to create a new way to experience European history and culture. A report "Assessing the Issues in Digital Cultural Heritage" issued by the Corsham Institute (2019) argues that increased digital activity by GLAMs leads to an increase in physical visits to institutions' actual locations. The 2018 INTERREG report entitled *Policy Brief on Digital Solutions in the Field of Cultural Heritage* argues for GLAMs embracing new digital technologies, and for applying EU frameworks at a regional level, while Bellini et al. (2014) already assess the impact of EU projects in the digital cultural heritage domain.

In addition to the issues related to communication of cultural heritage, preservation of digital heritage brings forward new issues for heritage institutions to tackle in order to ensure the sustainability of digital heritage resources. The discussions in the digital heritage communities (i.e. Europeana Network) points that the quick pace of technological development ushered the problems of long term preservation due to incompatible old versions of software used and not any longer supported, and reuse issue that connects to problems of not using agreed standards to be able to extract the data (and its meaning) into new applications, as well as, to usability of content provided, i.e. having appropriate data licenses and usage rights clearly stated allowing legal use and reuse of heritage

content. To be useful to its users, the available digital cultural content needs to be sustainable and in a form that is 'fit for its purpose'. This addresses the issue of providing different platforms, products or services for different types of users (tourists, students, children, families, etc.), ensuring removing existing digital barriers (e.g for people with disabilities), as well as making sure that digitised cultural content is useful and usable to its users.

3.0   What are the main policy programmes and required quality standards in the field?

There exist many EU policies and programmes concerning the field of cultural heritage such as *Mapping of Cultural Heritage actions in European Union policies* (European Commission, 2017), *Getting cultural heritage to work for Europe* (European Commission, 2015), *Towards an integrated approach to cultural heritage for Europe* (European Commission, 2014) or *Conclusions on cultural heritage as a strategic resource for a sustainable Europe* (Council of the EU, 2014) that address the importance of conducting further analysis of both the economic and the social impact of cultural heritage in the EU.

Cultural Heritage Counts for Europe Report (CHCfE, 2015) in particular, represents a valuable resource in demonstrating cultural heritage potential as a strategic resource for Europe, while also encouraging Member States (MS) to take an integrated, holistic approach to heritage in order to maximise the cross-sectoral impacts of cultural heritage. The report also promotes the importance of stronger participatory governance. Similarly, the Council of the EU 2014 Report also defines heritage as a strategic resource, and calls on MS to "promote long-term heritage policy models that are evidence-based and society- and citizen-driven".

Cultural heritage is recognised for having a social effect – "for it favours integration, inclusiveness, cohesion and participation" (European Commission, 2015). For the *Horizon EuropeERA-LEARN* project, (ERA-LEARN, 2019), cultural heritage is a relevant sub-topic of the "Inclusive and Secure Societies" cluster. *ROCK - Cultural Heritage leading urban futures* (2019) -a Horizon 2020 co-funded project- demonstrates the use of cultural heritage as an engine of regeneration and sustainable development. The EU funded programme *INTERREG Europe* (project examples: Adriatic Action Plan 2020, Connected Cities, KEEP ON, etc.) and its Policy Learning Platform (2017) both aim at helping governments develop and deliver better policy. They do so by encouraging a people-centred approach, and a wide citizen participation in the protection of cultural heritage to increase awareness about the value of cultural heritage as a shared resource. The European projects which best demonstrate the effectiveness of culture and heritage activities in fostering social inclusion (project examples: I Get You Europe, Cultural Heritage and Barrier-Free Accessibility, Culture Leap, etc.) are thoroughly presented in the *Social Inclusion: Partnering with Other Sectors - The Brainstorming Report* (European Commission, 2018).

Considering the international and non-EU documents and conventions, the ICOMOS's *Burra Charter for Places of Cultural Significance* (ICOMOS Australia 1979) is crucial in bringing about the social value of heritage and looking at heritage as a primarily social resource. This tendency is also evident in other similar international policy documents, but most importantly in the *Framework Convention on the Value of Cultural Heritage for Society (the Faro Convention)* (Council of Europe, 2005) and the *Faro Convention Action Plan*

Handbook (2018-2019) which was issued almost a decade later. The Faro Convention Network (FCN) builds upon the communities' existing knowledge and experiences in heritage and cultural diversity to promote an idea of self-management where heritage communities are able to self-assess, self-monitor and self-evaluate their position against the Faro Convention principles and criteria. The community-based initiatives focus on: heritage governance; the role of heritage in addressing societal challenges; setting a framework for cooperation and inclusive policies.

For the Council of Europe, the focus has always been on sustainable development and quality of life, and the role of heritage in societies. The Council's *European Charter of the Architectural Heritage* (1975) calls for respect for the social dimension of cultural heritage interventions in towns and villages. *European cultural heritage strategy for the 21st century* (2018) defines the "social component" focusing on the "relationship between heritage and societies, citizenship as well as the transmission and sharing of democratic values through participatory governance, and good governance through participatory management" This is also visible from the project titled *Community-Led Urban Strategies in Historic Towns (COMUS)* (Council of Europe, 2017), designed for a long-term engagement through the Faro Convention.

UNESCO's policy related to the social aspect of cultural heritage is best reflected in two documents. The first is the *Community Development through World Heritage* paper (2012) that sets five strategic objectives, -otherwise known as the five 'Cs'-: credibility, conservation, capacity-building, communication and communities. Chapter 4 in particular, presents best practice case studies of heritage sites management for communities in countries where socio-economic development is crucial for survival – Uganda, Ethiopia and Cambodia. The second document was issued in 2014 and is entitled *Engaging Local Communities in Stewardship of World Heritage*. It presents the readers with the Community Management of Protected Areas Conservation (COMPACT) methodology – a series of field-tested best practices in successful and sustainable management of world heritage. The paper further draws on the experience of applying the COMPACT initiative to eight natural world heritage sites in countries in Africa, Latin America, the Caribbean and Asia. Using a participatory methodology, COMPACT has developed a model for engaging communities in conservation and shared governance of world heritage sites. The key principles of a community-based approach it advocates are: *the importance of ownership and responsibility* - global environmental problems can best be addressed if local people are involved in governance and management of landscapes; *the crucial role of social capital* - the capacity of communities for stewardship of their environments; *sharing power* – supporting community-led initiatives requires trust, flexibility and patience; *the cost-effectiveness of small grants* - with small amounts of funding members of local communities can undertake activities that will make a significant difference and *making a commitment over time* - as most community-driven processes usually take time to develop.

Focusing more on how to better integrate conservation in the social agenda, Getty's *Values and Heritage Conservation Research Report* (Avrami, 2000) calls for the need of a conceptual framework to model the social impacts and influences of conservation. The report *What Is Social Value? A Discussion Paper* commissioned by the Australian government, examines the notion of social value as well as its applications to the

preservation of cultural heritage, defining heritage assessment as "the process of defining the cultural significance of a place" (Johnston, 1992). Social value is also discussed in *Valuing the Historic Environment: A Critical Review of Existing Approaches to Social Value*(Jonesand Leech, 2015). This report presents different methodologies used in existing research and surveys (including analysis of archival documents and historic photographs, individual and group interviews, oral and life histories, activity mapping, collaborative site visits with community representatives, participant observation, and focus groups), to examine the appropriateness of conceptual frameworks that quantify and fix values, along with their application in the field of heritage conservation and public policy. *The Australia ICOMOS Charter for Places of Cultural Significance* (2013) sets a standard of practice which can be applied to all types of places of cultural significance defined as "aesthetic, historic, scientific, social or spiritual value for past, present or future generations".

Joint work between ICOMOS and the EU Commission has resulted in the document entitled *European Quality Principles for EU-funded Interventions with Potential Impact upon Cultural Heritage* (ICOMOS, 2019), created within the framework of the 6th initiative "Cherishing heritage" of the European Year of Cultural Heritage 2018. Quality in relation to cultural heritage is seen as bearing, inter alia, social value. It is noted that the European cultural heritage experts are developing standards for the conservation of moveable and immovable cultural heritage under the *European Committee for Standardisation (CEN)*.

The project entitled *Cultural and Creative City Monitor (C3 Monitor)* was carried out in 30 European countries to determine the measurement and benchmarking of cultural and creative activities in European cities and to assess the social and economic impacts of these activities on urban milieus (European Commission, 2017).

The importance of dealing with changes brought about by digitization is also reflected on a number of current policies and programmes. One of the main policy instruments on digitization, online access and digital preservation of cultural heritage material is the *Recommendation on the digitisation and online accessibility of cultural material and digital preservation of 27 October 2011* (European Commission, 2011). The Open Method of Coordination group (OMC) on improving access to culture via digital means (2015-2016) focuses on the impacts of digital technologies on access, production and use of cultural content. In addition, the European Year of Cultural Heritage 2018 drew attention to the impact of digital shift on heritage sites (European Commission, 2017). The Joint Programming Initiative Cultural Heritage (JPICH) and DARIAH ERIC are highlighted as the main platforms aiming to promote the safeguarding of cultural heritage in its broader meaning including tangible, intangible and digital assets. In addition, two research infrastructures – *European Research Infrastructure for Heritage Science* - EHRI12 and *European Holocaust Research Infrastructure* – E-RIHS13 must be mentioned at this point. The European Parliament is heavily promoting the building of a *European Cultural Heritage Cloud*, supported from Horizon Europe (ERA-LEARN, 2019).

To summarise, both the EU and the non-EU policies on CH are mainly concerned with establishing community-based approaches, while there is an increased interest in the impact of free access and active participation in cultural activities.

4.0   What are the gaps and opportunities of the current level of impact assessment identified in the field?

The identified gaps and inconsistencies in the field of social impact assessment concern incomplete governance frameworks, inflexible rules for protection, insufficient capacity building, a deficit in data and a lack of concrete measures. On the other hand, it is believed that valorization activities such as engagement and action, learning, protecting, sharing and dialogue can produce positive social outcomes.

Significant challenges have been detected by the ROCK - Cultural Heritage leading urban futures project, based on the development of a shared multi-cultural, multi-heritage and multi-stakeholder city vision. The regulatory framework proposed by the ROCK project has been envisaged as an assemblage of key policy recommendations empowering Cultural Heritage (CH) to be a driver for sustainable and smart growth. The project identified five overarching challenges that need to be overcome: *governance* - challenging international, local and multilevel governance frameworks; *protection rules* – somewhat rigidity of rules for protection; *capacities* - lacks in skills, capacities and resources as well as enforcement power; *side-effects* – missing rules, measures and data to avoid undesired side-effects and *fragmentation* – fragmented frameworks for professional cross-sectoral cooperation. Furthermore, eleven cross-policy recommendations were proposed for an effective and sustainable cultural heritage valorization in cities including: *decentralisation* – ensuring multilevel governance platforms on local level; *equilibrium* – generating a balance of regulations and flexibility; *accessibility* – guaranteeing shared cultural heritage and fair use of public space; *integrative approaches* – regulating to reconcile needs from both residents and visitors; *transversality* – supporting cooperation between cultural heritage and other sectors; *evidence* – ensuring appropriate impact assessments in cultural heritage valorization projects and *participation* – guaranteeing cultural and civic rights in regulations, etc. (ROCK, 2019, p. 4).

Social impact generation by the means of cultural heritage valorization has been explained by the Theory of Change Model applied by a British Council's study entitled *Cultural Heritage for Inclusive Growth* (British Council, 2018, 21-22). The model describes the expected social outcomes that should be strived for, produced by valorization activities that include *valuing* (community engagement, social action, outreach), *learning* (training, skills, education, networking), *protecting* (preservation, archiving, conservation, digitization, place making) and *sharing* (access, spaces, platforms, dialogue, exchange, outreach). As stated in the report of the ROCK regulatory framework (ROCK, 2019, p. 22), "regulators should invest in research for an enhanced understanding of the social effect of actions in culture and heritage (social impact indicators)". In addition, regulations concern: the rules for participation of individuals and stakeholders (e.g. to be allowed to decide on "their" heritage and related valorization activities) and the privacy rules (individual involvement in participative valorization activities).

5.0   What are the more strategic and policy-relevant issues identified so far in the literature?

So far, adopted policies and programmes strongly opt for the *development of a strategic approach to cultural heritage* (European Commission, 2017, 2014; Council of the

EU, 2014), aligned with the overall EU's strategic goals for smart, sustainable and inclusive growth (Europe 2020 strategy). However, the Commission is working to go beyond Europe 2020, and by adopting the Reflection Paper *Towards a sustainable Europe by 2030* in January 2019, new policy recommendations were set. One of the "policy foundations for a sustainable future" is to ensure "a socially fair transition". Sustainability is seen as a promotion of social rights and well-being for all, as well as the contribution to social cohesion in the Member States. In this regard, on the basis of the impacts of European Year of Cultural Heritage 2018, the *European Framework for Action on Cultural Heritage* (European Commission, 2018) proposes around 60 actions to be implemented by the Commission in 2019 and 2020, especially fostering social innovation to develop more inclusive governance models. It is expected that this will accredit cultural heritage in the future, since it has been internationally recognised that the value of heritage has a significant social and economic impact on society (Ripp, 2018; De la Torre et al., 2005; De la Torre (ed.), 2002; Avrami, 2000).

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[1] Culture 3.0 is Pier Luigi Sacco's concept of socio-technical regime characterised by a wave of social and technical innovations that is no longer focused upon expanding the demand side, but is driven by a structural transformation of the production side.

[2] Conservation 3.0 builds upon Sacco's 'Culture 3.0' and denotes a demand-driven conservation praxis which focuses on adaptive re-use and spill-over effects in connection with sustainable development and regional growth rather than focusing on protection (Conservation 1.0) or conservation and restoration (Conservation 2.0).

[3] E.g. Topotheque platform: https://www.topothek.at/en/what-is-the-topotheque/

SOCIAL DOMAIN

Social Platforms Sub-Domain

SOCIAL DOMAIN – SOCIAL PLATFORMS SUBDOMAIN

Partner responsible: EDUCULT

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1.0 Introduction

The majority of the social platforms examined in this paper illustrate the work of research groups that have been financed under the H2020 programme (or other, older EU strands such as the Seventh Framework Programme or Erasmus+) and thereby mostly reflect on the recognition of the importance of social implication of cultural heritage in EU policies. Generally, the platforms, groups, interviews and blogs relate to a wide range of topics in the general frame of the social impact of cultural heritage. Following, the main issues are summarised.

2.0 What are the main current trends in the field?

One of the main issues identified as relevant to the social impact of cultural heritage is *social innovation*. The multiplicity of online resources and open access platforms that are currently engaged in promoting public participation in cultural heritage programmes bear testimony of this trend. In fact, social innovation is mostly perceived as introducing tools and methodologies for integrating the greater public. In Digicult[1] for instance, one of the main international platforms investigating the impact of technologies and sciences on art, design and contemporary culture, it is pointed out that:

(...) the main contribution to the development of cultural heritage is not so much in the revenues generated by the flows to individual cultural events or the impact on the tourism sector, *as in his contribution to the process of social innovation* (phrase highlighted by report author).

Social innovation is hereby highlighted as crucial to capability production in the most diverse areas of life, including:

(...) creativity and innovation, in the identity of urban space stitching capacity, up to the capacity of being an imaginary engine, to the ability to be a vector of urban and environmental regeneration – with particular emphasis on the landscape category as a cultural asset.[2]

Within the same context, 'Innovators in Cultural Heritage', an EU funded platform launched in 2018,[3] openly shares information on innovative projects currently active in the field of cultural heritage with the aim of bridging the gap between research, market and society.[4] Similar to this, 'The Heritage and Social Innovation Observatory - HESIOD' platform,[5] also aims at identifying, analysing, giving visibility and disseminating socially innovative experiences in the field of cultural heritage. In both platforms, innovation is often directly related to community participation in cultural heritage activities. Hesiod in particularly defines social innovation as:

(...) *new ideas* or processes (products, services and models) that meet various social needs and contribute as well to the creation of *new relationships* and/or collaborations. In other words, these are good innovations for society and at the same time they improve its *capacity to act.*

The renowned Horizon 2020 'REACH-Project', promotes the notion of *social innovation as social integration*, whereas cultural heritage can contribute to the establishment of peace and mutual respect between diverse social groups. In this regard, CH becomes an instrument for "exploring questions of identity and for overcoming barriers to mutual understanding and tolerance". Through the creation of a large network of stakeholders and audiences and a rich programme of public encounters the project:

(...) encourages people to engage in culture and cultural heritage (...) in order to foster creativity and innovation and to empower citizens to face the immense and rapid changes taking place in Europe and beyond.

Thus, REACH further demonstrates the close connection between the issues of social innovation and participation, with social innovation being an important component for the empowerment of citizens.

Another social platform especially dedicated to promoting social participation in cultural heritage activities is 'PLUGGY – Pluggable Social Platform for Heritage Awareness'.[6] This is a digital platform that features four open access online applications that encourage its users to create either AR or VR exhibitions; self-guided audio tours; online collaborative games and soundscapes. These activities enable citizens and professionals to actively contribute to the preservation and promotion of their local cultural heritage. Citizens become "ambassadors of their cultural identity" and responsible for safeguarding and enriching the European cultural heritage landscape.

One of the main platforms for the exchange of knowledge and good practices in the field of cultural heritage, the Strategy 21 online platform,[7] is also largely dedicated to pursuing a wider public engagement. The platform promotes a set of recommendations adopted by the ministers of the EU States Parties in 2015 to ensure a shared and unified approach to cultural heritage management.[8] The first one of these recommendations addresses the Social Component and focuses specifically on the relationship between heritage and societies, encouraging participatory governance and good governance through participatory management.

Similar approaches are also employed in a wide range of rural projects as well: the 'Ruritage' platform[9] is a project that emphasises the potential of cultural and natural heritage to create and enhance social capital, and therewith facilitate social inclusion in the context of rural regeneration. In terms of locality, other platforms focus on cultural heritage in urban development. For instance, 'Creative CH' project[10] aims at making cities and regions across Europe aware of the values of cultural heritage and how they can contribute to various cultural, social and economic purposes in the urban context. Furthermore, one of the most prominent social platforms in the field, the 'ROCK Project' platform,[11] develops an innovative, collaborative and circular systematic approach for the regeneration and adaptive reuse of historic city centres. May it be rural or urban; the relevance of cultural heritage for achieving coherence in the social context becomes increasingly evident.

With regards to the social aspect of cultural heritage management a subtle distinction is spotted between its *impact* on and its *relevance* to different communities. The 'Heritage Contact Zone' project[12] focuses specifically on the power of art and culture to create

shared values and meaning in a plurality of diverse contexts towards the development of inclusive societies.

(...) the notion that European history is as much a history of shared cultural accomplishment as it is a history of violence, – violence of wars, colonisation, totalitarian and imperial regimes, religious violence, economic violence leading to social injustice, racial violence and generally the suppression of 'others'. *Only by the recognition of all aspects of history also that of conflict and dissent, and by actively engaging with those citizens that still suffer exclusion because of this history being marginalised in mainstream heritage representation, Europe will be able to transgress its impasse and move forward towards more unity* (phrase highlighted by report author).

In this broad context towards more inclusive narratives other platforms and groups[13] look at topics such as culture and conflict, vanishing languages, cultures of post migrant societies or social inclusion of minorities through the valorisation of cultural heritage.

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

Actors in the field of cultural heritage and its social aspect in particular, recognise a need for a *holistic assessment of cultural heritage*. The Arts + Social Impact Explorer[14] is an online primer that draws together top-line research, example projects, core research papers, and service/partner organizations from about 26 different sectors, all in an effort to make a wide-reaching impact on the arts. As its president and CEO states:

Whether it is health, education, economy, or faith, the arts improve our communities and our lives, and they lend themselves to practical, solution-oriented philosophies to bind us socially and improve the world in which we live.[15]

This explorer becomes even more relevant in the context of SoPHIA: firstly, because it shows that 'social impact' can be measured against all impact domains any project relates to (i.e. economic, environmental, social, cultural domain). Secondly, because it provides a general scheme and structure in terms of the impact of culture and cultural heritage ranging from fields of infrastructure, innovation, education, social justice, diplomacy, health and wellness to faith, environment and economy. An equally renowned scheme is the Cultural Heritage Counts for Europe study[16] that has been widely recognised for its contribution to the social impact assessment discourse. In fact, this study has been qualified as a 'change of paradigm' in cultural heritage impact assessments for it recognises that cultural heritage is not only a central element of identity and memory, but an integral component in value production.

The holistic approach reflects an understanding of cultural heritage as an integral part of the social environment and the economic and sustainable development, as emphasised by both the Cultural Heritage Counts for Europe study and Strategy21. However, acknowledging the need for a holistic approach is only the beginning of a far more complex process: actors in the field are currently investigating ways of how to establish this approach; how to apply it and how to successfully interconnect the social, economic, environmental and cultural domain in a sophisticated manner. This means that the issues discussed on social platforms, whether qualitative or quantitative, need to be taken into account in a systematic manner. Some helpful examples on how to measure the impact of cultural heritage in a holistic manner include the National Museum of Liverpool[17] and the 'Cultural Heritage Counts for Europe' study for the city of Mechelen.[18]

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1 For more information please visit: http://digicult.it/news/the-socio-economic-impact-of-the-cultural-heritage-on-the-communities/

2 Ibid.

3 This initiative is empowered by the H2020 Marina and ROCK projects. For more information please visit: https://www.innovatorsinculturalheritage.eu/registeredarea/index

4 https://www.eac-events.eu/ehome/fairofeuropeaninnovatorsinculturalheritage/community/

5 For more information please visit: http://hesiod.eu/en/

6 For more information please visit: https://www.pluggy-project.eu/. Full analysis on PLUGGY objectives and methodology can also be found here: http://ceur-ws.org/Vol-2235/paper3.pdf

7 The Strategy21 initiative was originally established in connection with the 'Strategy21 – the European Heritage Strategy for the 21st Century' program of the Council of Europe. For more information please visit: https://www.coe.int/en/web/culture-and-heritage/strategy-21

8 The three components of the strategy are: the Social Component; the Territorial and Economic Development Component and the Knowledge and Education Component

9 For more information please visit: https://www.ruritage.eu/

10 For more information please visit: http://www.creative-heritage.eu/creative-heritage.eu/index.html

11 For more information please visit: https://rockproject.eu/

12 For more information please visit: https://cultureactioneurope.org/

13 For more information please visit:

Culture + Conflict (https://www.facebook.com/CultureConflict/);

Cultures of Postmigrant Society (https://www.facebook.com/PostmigrantSociety/?ref=br_rs);

VLACH: Vanishing Languages and Cultural Heritage (https://www.oeaw.ac.at/vlach/?fbclid=IwAR2Y0Nw123tfugorC9EM6tcYn_CNiiVh9j6WKBHcAwLQj1 nddcBMo7AcGfM);

ECHOES-European Cultural Heritage: Engagement and Social Inclusion:

(https://interfusionservices.com/portfolio/echoes-european-cultural-heritage-opportunities-for-citizens-engagement-and-social-inclusion)

[14] For more information please visit: https://www.americansforthearts.org/socialimpact

[15] Statement by Robert L. Lynch, Americans for the Arts President and CEO. For more information please visit: https://mellon.org/shared-experiences-blog/demonstrating-social-impact-arts/

[16] For more information please visit: https://www.europanostra.org/our-work/policy/cultural-heritage-counts-europe/

[17] For more information please visit: https://www.youtube.com/watch?v=1DhTXWaa1Jg

[18] The study has shown how effectively Mechelen is a city that is characterised by a strong interrelationship between urban, cultural heritage and population. The urban environment value can be recognised in a variety of ways: as a contribution to quality of life, as evidence to provide a sense of cultural identity and economic growth.

More generally, the case study was an attempt to provide a socio-economic impact assessment of the heritage: for sure we can say that there is a correlation according to which the assets can expert some effect on the economic, cultural sphere, social and environmental, without underestimating the difficulty of measuring accurately the extent of that relationship, probably still more research is needed in order to gain a more complete and detailed understanding of this link.

For more information please visit: http://digicult.it/news/the-socio-economic-impact-of-the-cultural-heritage-on-the-communities/
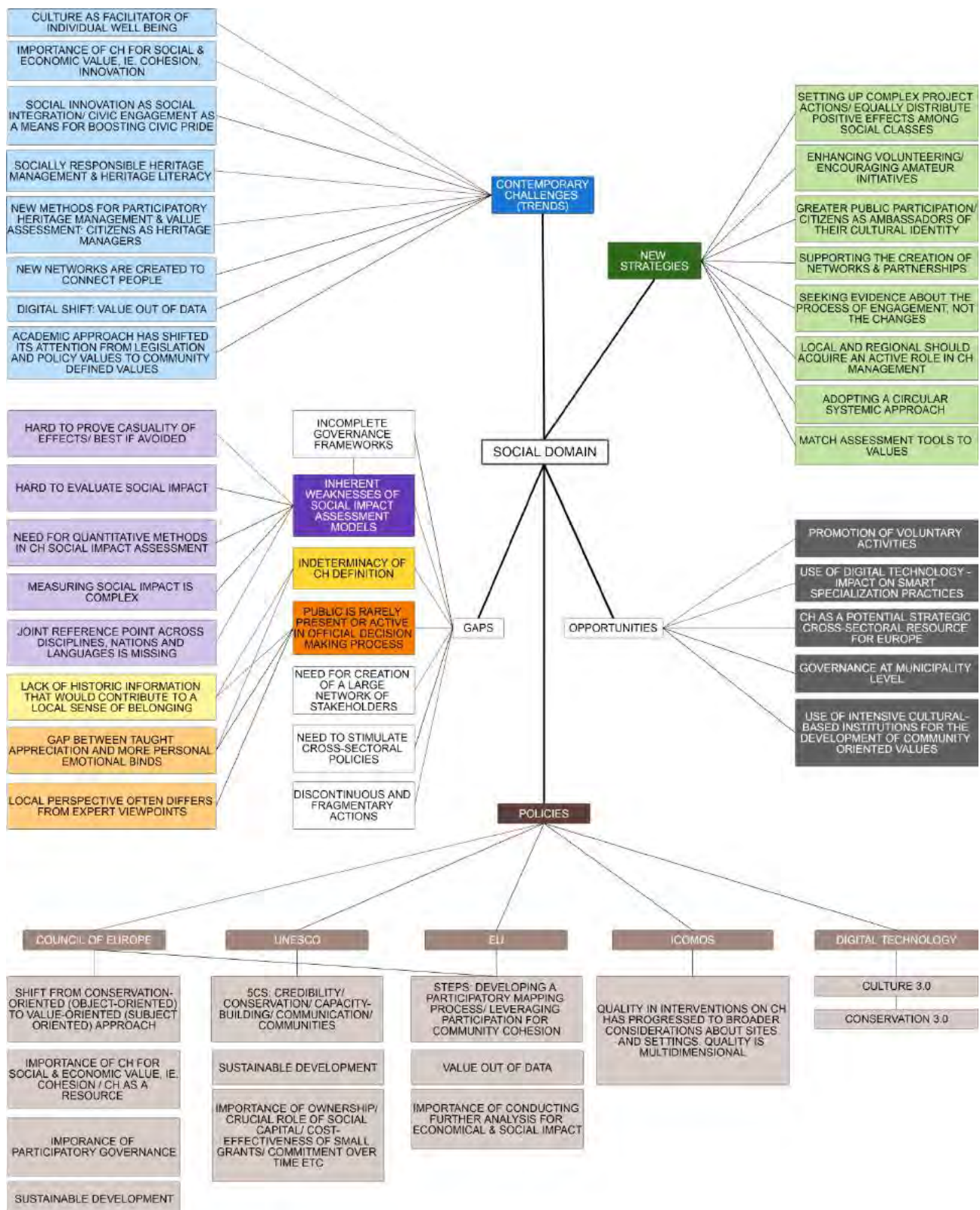
Figure 2: Social domain research key findings: blue boxes represent current trends; brown boxes represent the main key policy makers and their respective objectives, while green boxes represent potential future strategies. The white boxes represent the gaps & opportunities retrieved.

[87]

ECONOMIC DOMAIN
Literature Review Research Reports

CHAPTER OVERVIEW

Academic literature review follows the current discourse in preserving and enhancing the cultural heritage values, but also in promoting a more sustainable use of heritage. It does so mainly by looking into cultural mega-events: cultural festivals along with the European Capital of Culture initiatives (ECoCs) and in particular the Impacts 08 report which has been a milestone for assessing impact and cultural festivals. Two distinct but complementary perspectives of cultural capital emerge: one that focuses on heritage values and conservationist practices and another that focuses on societal values associated with cross-domain integration of heritage. Thus, determining the value of cultural heritage interventions has become a rather complex task. What is more, their comparative worth became even more relevant in the light of the recent recession and the limiting of resources channeled into cultural heritage interventions. A closer examination of current methods of impact assessment has identified a series of shortcomings among which the indeterminacy of the concept of value; the imbalance among impact evaluation domains as well as the fact that negative effects are usually underrated.

A recent attempt to define a standard for measuring the economic impact of cultural interventions as a long-term investment for society rather than a mere cost, has been provided by both ICOMOS (2019) and UNESCO (2014). Culture is linked to the economic domain using employment; local economic growth, but also human development as indicators. New strategic policy-relevant issues also arise that need to be addressed: economic impact must be seen from an urban perspective as well as cities can be severely affected by cultural heritage interventions and their repercussions; participatory governance models and the input from community and social platforms must be integrated early on in the process; impacts, results and outcomes should be described in detail in the planning, ex-ante evaluation, ongoing monitoring stages of the projects, and ex-post stage as in the case of Impacts 08.

Communicating economic data to a wider public is difficult and therefore social platforms that focus specifically on the economic impact of cultural heritage interventions are scarce. Of those, a few represent benchmarks in raising awareness of the importance of economic impact like the NEMO network. It is more common to platforms related to the economic domain to disseminate information of best practices by sharing data like the 'Cultural and Creative Cities Monitor or to advocate a specific cause or practice like the need for 'self-sustaining creative economy models'. Some platforms provide tools for assessing impact like IMPACTOUR that focuses on assessing cultural tourism. Finally, some social platforms are actively engaged in demonstrating cultural heritage impact on people's lives and the quality of their living environment. Use of generic data however, may prove dangerous to the extent that these data fail to recognise the changes in mindset. Issues of equal representation are also present as some communities are excluded from cultural heritage management processes.

ECONOMIC DOMAIN - ACADEMIC SOURCES & POLICIES SUBDOMAINS

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1.0 Introduction

The literature on the economic impact of cultural expenditures and interventions is vast. It traces its roots back to the 1990's at a time when economists and policy analysts first began to turn their attention to decisions about protection and conservation of cultural heritage (Lichfield, 1989; Mason, 1999; Throsby, 1997). In the beginning, the economic perspective revolved mostly around the application of established financial methodologies to cultural expenditures and interventions. The initial focal issues were the 'proper' content and extent of cultural heritage; the implications of various regulation regimes; and the combination of public and private use (Hutter & Rizzo, 1997; Peacock, 1998). Since then, the debate has evolved and new themes have emerged, making this field both complex and at times even controversial (Avrami et al., 2019).

The economic evaluation of cultural goods and services has become increasingly necessary in the context of the recent global economic downturn as attempts are made to give all goods and services some comparative worth, regardless of whether they have their own market or not (Bragge, 2010). The current global recession only allows a limited use of public resources to be directed towards cultural assets and events of greater value. This, in turn, requires adequate monitoring and assessment systems for local policy makers, for them to be able to properly consider the economic implications of cultural heritage management (Bracalente et al., 2011).

However, attaching economic value to a cultural good is not a simple task, since culture and art benefits (such as "expanded capacity for empathy", "cognitive growth", "creation of social bonds" and "the expression of communal meanings") are not easy to measure. Therefore, although the economic value of a cultural event is important, it should be further acknowledged that there are certain benefits in cultural and art interventions which existing methods are currently unable to grasp (Bragge, 2010; Seaman, 2011).

In performing the current literature review, it became evident that the economic impact has been discussed with a focus on the context of cultural mega-events, such as ECoCs and cultural Festivals.

2.0 What are the main current trends in the field?

The decisions on how to allocate funds for cultural interventions are not easy, especially when the economic impacts of such interventions are considered (Hutter & Rizzo, 1997). Indeed, culture encompasses a wide array of diverse elements, in terms of its nature, location, and relevance. These elements make the economic calculus quite complex, because measuring the benefits of interventions in restoring, preserving, and valorising culture is not straightforward (Lichfield, 1989).

The concept of cultural capital was originally proposed and widely adopted in the field of cultural economics to capture the range of non-monetary values attributable to cultural phenomena (Throsby, 1999).[1] The concept of value, or rather values, has indeed remained central in this debate over the years. Recently, two distinct but complementary perspectives have emerged: one focused on *heritage* values (associated with the curatorial, materialist traditions of conservation practice) and the other on *societal* values (associated with the economic, political, social, and environmental uses of heritage) (Avrami et al., 2019, p. 9).

Some authors claim that cultural value can be assessed from an economic perspective, as economic and cultural values of heritage are intimately linked (Mason, 2008). "Counts4Europe" (CHCfE, 2015) highlights the interconnection among the social, economic, cultural, and environmental domains. An interesting observation is that economic value cannot be assessed without considering the other three domains. As stated by Mourato & Mazzanti (2002):

Financial value, such as the price of an antique manuscript sold in an auction, is part of economic value but does not exhaust it. In many cases, the financial value is not even the most important part of the total economic value of the cultural asset. As mentioned above, economic values also embrace the broader social value of an asset, including option values and a range of nonuse values.

More recently, ICOMOS (2019) also clarified that evaluation of cultural interventions should include examination of cultural, technical, social, economic and environmental outcomes, as well as their impact on local communities.

Several prominent authors deconstruct the economic value of culture (Mason, 2008; Rizzo & Throsby, 2006; Throsby, 2001), and analyze it in terms of: *use values*, that are related to direct consumption of heritage services and that reflect in market transactions; *non-use or passive use values*, that derive from the consumption of culture as public goods and are related to the individual willingness to pay and *beneficial externality*, that comes to individuals in the form of positive spillovers or externality originating from cultural artifacts that are seldom assessed.

In terms of measurement, cost-benefit analysis has received much endorsement as a viable method to assess the economic values of culture (Throsby, 2019). Authors support the use of investment appraisal methodologies such as cost-benefit analysis based on the assumption that heritage interventions can be seen as investment projects. This process includes assessing the project's capital costs; estimating the future stream of discounted benefits and costs generated by the project and expressing the result in terms of statistics such as a benefit-cost ratio or a percentage rate of return on the original investment. In order to account for all possible kinds of economic values, any non-market or spillover effects of the project should also be included in the calculation.

Economists have tried to develop techniques for measuring non-use value, among which the Contingent Valuation Method (CVM) is prevalent. CVM entails asking consumers, under hypothetical conditions, how much they would be willing to pay in order to maintain the intangible benefits they enjoy from a particular heritage item, or how much compensation they would be willing to accept for the loss of those benefits. There are some difficulties, however, associated with CVM, such as the "free-rider" problem.

Economics also offers other techniques for evaluation (UNESCO, 2000), such as *impact studies* (when measuring the broad economic impact of investment in cultural heritage), *hedonic market methods* (when the evaluation of non-market goods is inferred from demands for other related goods) and *referendums* (when people are asked to vote on public expenditures on cultural heritage). None of these techniques is perfect, but if used together synergistically, they can provide important indications of the non-use values attached to cultural heritage. Nijkamp (2012) argues that despite some important limitations, the use of hedonic price analysis in particular, may be promising for the evaluation of cultural heritage. Seaman (2011) summarises economic impacts in the following equation:

Total Impact (TI) = Consumption Impact (C) + Long Run Growth Impact (LRG) + Short Run Spending Impact (SRS);

In addition, Alessandrini et al. (2018) adapt an input-output model to simulate the assessment of the impact of the direct investment on culture based local development, through the following equation:

Economic impact of CH Esp = Average spending in the region per year * Multiplier

A comprehensive assessment needs to account for both the economic and the cultural values of the item under consideration. Considering heritage items as cultural capital also introduces the long-term nature of the benefits that heritage provides.

There is a growing amount of literature In regard to the European Capital of Culture (ECoC) initiatives as well, that examines the effects of cultural programmes (Gomes & Librero-Cano, 2018) and whether stakeholders involved in them have benefited from the outputs of the systematic research on the effects of cultural led regeneration programmes (European Capitals of Culture Policy Group, 2010).

Impact 08 report in particular, evaluates the overall impact of the cultural events that have taken place in Liverpool when it became a European Capital of Culture in 2008 (Garcia & Cox, 2013). This report is considered to be a milestone in evaluating ECoC impact assessment (Cicerchia, 2016; Gomes & Librero-Cano, 2018) for it introduces innovative evaluation methodologies that overcome the shortages of previous research models.

Impact 08 takes a longitudinal approach to measuring various impacts of Liverpool's year as ECoC. It starts with the evaluation of the planning process in 2000, well before the start of the ECoC year, all the way through 2010, that is, two years after the event completion. As for the economic impact assessment, in particular, Impact 08 introduces relevant advances in economic modeling measures. Special projects assess the overall economic impact of hosting the ECoC programme as well as the economic impact upon key sectors, such as tourism. This is complemented with established indicators to capture changing levels of inward investment; tourism growth; employment and job creation, and the strengthening and quality of the local business sector.

Another important field for analysis regards cultural festivals as they often involve immaterial cultural heritage as well. Cultural festivals are complex cultural phenomena, not a mere accumulation of cultural manifestations but rather cultural goods in themselves (Bracalente

et al., 2011). Some of them may have a strong impact at national level, not just the city or region they are held in. In order to ensure wide and long-lasting results, the development of endogenous businesses must be facilitated, especially through regional and local public policies for starting up and strengthening firms specialised in the field.

A well-structured cultural offer and management can have positive outcomes both on locals and tourists. The latter have been connected to attempts to generate economic activity in otherwise quiet "off seasons". Tourists are especially important when it comes to evaluating festivals' incomes: in fact, visitors spend almost twice the amount than locals do. It is important, however, to provide adequate specialist services to ensure positive effects on the local community and economy and not just visitors (Bracalente et al., 2011).

Both cultural festivals and ECoCs involve the creation of cultural experiences designated both to potential tourists as well as locals, by offering an alternative urban leisure facility and an opportunity to identify with the city (del Barrio et al., 2012). When analyzing cultural mega events, it is important to consider the complex framework that they create within the socioeconomic setting where they take place. In order to maximise events' impacts, it is essential to direct public resources towards cultural events of great value, which require adequate monitoring and assessment systems.

3.0 What are the main policy programmes and required quality standards in the field?

Finding a single methodological model to evaluate the economic impact may be difficult, especially because it should include, not just the economic revenues, but also social and contextual indicators(del Barrio et al., 2012).

A recent attempt to define a standard for measuring the economic impact of cultural interventions has been provided by ICOMOS 2019. The report highlights the concept of quality in relation to cultural heritage, as multi-dimensional, bearing environmental, cultural, social, and economic values. Given that cultural heritage is mostly perceived as a common good, its conservation should be understood as a long-term investment for society, rather than a mere cost. Moreover, cultural values should be safeguarded when assessing the overall costs and benefits of an intervention and considered at least on an equal footing with financial value (ICOMOS, 2019).

Besides this recent ICOMOS clarification, it is important to report here the contribution provided by ICOMOS, UNESCO and those involved in ECoCs over the last decade, as follows.

ICOMOS | While heritage impact assessment processes already exist in many countries, the purpose of the ICOMOS guidance is to evaluate potential threats for World Heritage and safeguarding its' Outstanding Universal Value' (OUV). According to ICOMOS the permanent protection of cultural heritage should be one of the highest priorities to the international community. Although this view seems to circumvent the importance of economic evaluation processes of interventions on cultural heritage(be it conservation, restoration, development or urbanization), ICOMOS guidelines (ICOMOS, 2011) do not completely disregard the economic perspective; in fact there exist several mentions with specific reference to the economic domain. When referring to externalities, it is said that "financial consequences of the assessment are also important and often directly influence decisions"

and "the analysis must reveal rather than disguise these complexities". The rationale of the guidance is that "every reasonable effort should be made to avoid, eliminate or minimise adverse impacts on attributes that convey OUV".

The ICOMOS approach also insists on participatory planning. Management plans for World Heritage properties are perceived as potentially very important, "potential threats should be anticipated" (ICOMOS, 2011, p. 1) and the development programme "should be agreed with all relevant parties – the State Party, regional or local government, heritage advisors or managers, local communities or others". At the same time, a cost-benefit analysis is proposed where "it may be necessary to balance the public benefit of the proposed change against the harm to the place". It is, therefore, also "important to know who benefits from the proposed change and for what reasons".

The values-based approach to conservation decision making has become increasingly common in the United Kingdom over the past two decades (de la Torre et al., 2005). However, the Australian ICOMOS Charter offers a framework to reconcile multiple and sometimes conflicting values (Australia ICOMOS, 2013), by detecting relative priorities and constraints, resource limitations, or statutory requirements. The success of the so-called Burra Chapter lies upon its flexibility, although it is also met at times with skepticism.

UNESCO Culture for Development Indicators | At the end of 2019, UNESCO released a manual "to examine culture's multidimensional role in national development processes" and to provide guidance "for maximum policy impact through culture's integration into development strategies" (UNESCO, 2014, p. 3). The relationship between culture and economic domain can be seen through three lenses: *culture as a productive sector* generating income and creating employment; *culture as a driver of national/local economic growth*, transversal with respect to economic sectors and *culture as a vector for human development*. There are three indicators that provide a common basis for facilitating the alignment of national statistics related to the economy of culture with international standards (UNESCO, 2014, p. 20). This can be seen as a first step in the process of reinforcing technical capacities and information systems on the measurement of the contribution of culture to development at the national level. These indicators are:

CULTURAL EMPLOYMENT Percentage of persons engaged in cultural occupations within the total employed population;

CONTRIBUTION OF CULTURAL ACTIVITIES TO GDP Percentage of the contribution of private and formal cultural activities to Gross Domestic Product;

HOUSEHOLD EXPENDITURES ON CULTURE Percentage of household final consumption expenditures on cultural activities, goods and services set against total household consumption expenditures. The level of expenditure can be seen as an indicator reflecting the relevance of the culture for people.

ECOCs| Since its beginning in 1985, the "European Capital of Culture" action has grown in scope and size to become today one of the most prestigious and high-profile cultural events in Europe. Over the years, the initiative also contributed to the sustainable development of cities and their surrounding areas, eventually bringing them long-term impact in cultural, social and economic terms. Decision No 1622/2006/ EC in particular, stressed the

importance of external and independent evaluation, although it did not indicate a specific impact assessment procedure.

Decision No 445/2014/EU has introduced a new obligation to all future ECoCs programmed for 2020-2033 to carry out their own evaluations of the results of the title-year. As part of this new obligation, cities bidding for the title have to include in their application their plans for monitoring and evaluating the impact of the title on the city as well as for disseminating the results of such evaluations. The Decision also provides a minimum set of common indicators that should be used by the cities in every evaluation, as well as a checklist for the city's planning the evaluation procedures.

As far as the time-frame is concerned, the Decision promotes a long-term evaluating process planning. In particular, it encourages the inclusion of evaluation indicators and possible measures of expected and desirable impacts that already exist in the bid. At the same time, it requires the impact assessment to extend well after the end of the title year. Possible sources of data include both quantitative and qualitative methods.

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

Literature on economic impact highlighted a relevant number of shortcomings and research gaps and some opportunities to address these gaps (Garcia & Cox, 2013).

• The concept of values is not clearly defined. Although the literature discusses the importance of the concept of values, further explanations are needed. It is important to underline that values are not fixed, but subjective and situational; they depend on the person or group ascribing a value to a place and they are related to the place's physical and social histories. Values are not necessarily "good" and can represent undesirable views or actors (Avrami et al., 2019).

• There is an imbalance among the different impact evaluation domains. Despite the fact that a growing amount of literature on cultural mega-events supports the adoption of holistic assessment methods, economic analysis is predominant, while the cultural, social and environmental impacts are still poorly addressed (Gibson et al., 2010; Gomes & Librero-Cano, 2018; Langen & Garcia, 2009).

• Negative effects tend to be underrated. The economic impact of cultural events on regional economy should take into account negative aspects as well. Negative trade-offs that occur mainly at local level, (such as gentrification, congestion, costs incurred on repairs and the price of services, the phenomenon of speculation on land prices and the negative dynamics resulting from these factors) should also be reported and accounted for (Greffe, 2004, p. 307). Although organising cultural festivals may result to high revenues (Saayman & Saayman, 2004), impact assessment analysis should also consider that visits to a specific area may not be related to that event and that, large festivals could actually have a negative overall effect on the tourism in the region (Bowitz & Ibenholt, 2009). It is important to also consider that the impact may be uneven among domains (Langen & Garcia, 2009).

• Positive effects can be overrated. Many studies suggest that the economic effects of large cultural events on regional economies are exaggerated, both in terms of generated

revenues and employment effects. In fact, many studies do not take proper account of all effects, often focusing on the positive effects for the regional economy only (Bowitz & Ibenholt, 2009). For example, Gibson et al. (2010) underline that, although some cultural festivals can be economically lucrative (particularly large music festivals), most are small-scale, modest affairs. Their effect tends to be magnified in the non-metropolitan areas, where notions of bonding a community in the face of deteriorating macro-economic circumstances are particularly pronounced. In order to persuade people to collectively invest in the hosting of an event, national or international actors usually proclaim that there will be a resultant injection of wealth into the region as a positive return of their tax spending. Moreover, it should be noticed that, sometimes, cultural events are used to serve the elite interest and to justify large urban project expenditures, even when the actual monetary benefits are questionable (Gibson et al., 2010).

- Economic impact assessment results are not necessarily comparable. Economic impact depends on "the type of culture of which effects are measured, and the type of local economy that the effects apply to" (Bowitz & Ibenholt, 2009, p. 5). With respect to ECoCs, comparing one hosting city to another is problematic for two main reasons (Garcia & Cox, 2013; Myerscough, 1994; Palmer-Rae, 2004): the heterogeneity of the designated cities in terms of size, budget, cultural programmes etc. and the heterogeneity of data and researching techniques. To overcome this gap, Bowitz and Ibenholt (2009) look at comparative methods as a possible means to better appreciate the economic impact of culture-based projects/investments.

- Short-term effects monopolise economic impact assessments. Most of the literature is unable to provide a solid evidence base for the assessment of long-term economic effects since it is mostly focused on short-term benefits. Ever since the 1999 EU regulation, EU states that events should be programmed in a farsighted way that spawns long-term legacies (Langen and Garcia 2009; Palmer 2004; European Capitals of Culture Policy Group 2010), and guarantees that future generations will enjoy the full richness of any cultural intervention (ICOMOS, 2019).

- There is an abundance of quantitative methods for economic impact assessments compared to qualitative ones. Focus on short term effects is usually accompanied by the use of quantitative data to measure purely economic impact. The 2002 Salamanca study provides a fine example of this trend where economic impact is estimated as a combination of the private spending generated by cultural tourism and the measured levels of cultural consumption and investment directly related to the event (Herrero et al., 2006).

- Conservation practices are still dominated by a conservative view. Current Heritage Impact Assessment Guidelines (i.e. ICOMOS, 2011), are still strongly focused on the preservation discourse with a static and mono-disciplinary understanding of the Outstanding Universal Value. Indeed, some authors (Patiwael et al., 2019) state that the Guidelines underestimate the importance of finding a balance between Heritage protection and cultural, social and economic development. Indeed, different views on heritage values and the differing agendas of multiple stakeholders can affect the outcome of a Heritage Impact Assessment.

Literature on economic impact assessment models also brings about a number of opportunities that are currently present in the field.

- Innovative methodologies for measuring economic impact continue to emerge. In their study on measuring the regional impact of the European Capital of Culture programme, Gomes & Librero-Cano (2018) use a difference-in-differences approach: They compare the regions of cities that hosted the event with the regions of cities that tried to host it, but did not succeed. The identification assumption is that the ''losing'' cities form a valid counterfactual for the ''winning cities''.

- Innovative methodologies of how to capture outcomes are also being devised. As mentioned before, the problem with applying economic models to cultural events is that consumption values and potential long run results are not easily captured (Seaman, 2011). To overcome these limitations, authors suggest using a combination of quantitative and qualitative measures in order to correctly assess the value of cultural capital. Therefore, shortage of official data can be compensated with surveys, interviews and online evaluation applications.

- New qualitative methods are employed for understanding "how" and "why". Within a holistic framework, qualitative methods can play a crucial role, "complementing the well-established quantitative measures of economic impact, health benefits, and other so-called "instrumental" impacts (i.e., arts as an instrument of achieving some other goal)" (COA, 2019:4). Qualitative research can potentially provide answers to questions relating to "how" and "why" significant impacts were or were not produced.

With respect to data availability, Throsby (2019) highlights that assessing cultural interventions in developing countries might be particularly critical. In fact, these settings in general show lack of data to estimate in detail the project's time-stream of benefits and costs. The use of qualitative sources can help fill this gap. The use of a wider array of rigorous research methods, such as the use of panel of experts or multi-sited ethnography, could produce more reliable and accurate assessment of the economic impact.

- The economic impact of urban cultural events appears to be gradually related to an overall regional development. If local economic effects of investing in culture are high, cultural investments could support, or even substitute for, more traditional projects or policies for promoting regional development (Bowitz & Ibenholt, 2009). For instance, cultural festivals appear as a positive activity with potential to reverse urban–rural polarization (Gibson et al. 2010).

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

A shift on the concept of cultural intervention has occurred in the last decade: literature review shows that current cultural interventions focus not only on preserving and enhancing the cultural heritage value, but also on promoting a more sustainable use of heritage. This is a view supported both by civil society and policymakers. Evaluating and measuring cultural interventions outcomes is considered strategic and politically relevant in accomplishing sustainable cultural interventions. Cultural heritage and sustainability are interconnected through the notion of social well-being. In fact, it has been shown that cultural heritage can contribute significantly to the implementation of a smart sustainable

and inclusive growth with its huge potential as a resource for the achievement of policy's goals (Mergos & Patsavos, 2017).

Economic impact assessment should be seen from an urban and spatial perspective as well. Some economic impacts (either positive or negative), as listed in Cultural Heritage Counts for Europe Report (CHCfE, 2015, p. 186), can be assessed from a spatial (place-sensitive) point of view. Gentrification, tourism congestion and exclusion of certain social groups can affect historical city-centers. On the other hand, attractiveness of investments for specific districts/cities can be reinforced by cultural activities. A confirmation of the relevance of this topic comes from the Compilation of case studies on conservation and management of historic cities promoted by the Organization of World Heritage Cities (OWHC). The survey identifies, for each case analyzed, the major threat that bears on the management or protection of historic city. Some appear to be directly related to the economic impact spatial imprint: investment/disinvestment on public/private assets, impoverishment/gentrification, maintenance/degradation of urban assets (OWHC et al., 2014, p. 35). Lastly, the New Urban Agenda reaffirms "global commitment to sustainable urban development as a critical step for realising sustainable development" (UN, 2017, p. 3) and to "support the leveraging of cultural heritage for sustainable urban development [...] with the intention of value creation" (UN, 2017, p. 32).

Economic development should become more inclusive in terms of creating prosperity. The 15th Policy Document for the Integration of a Sustainable Development Perspective into the Processes of the World Heritage Convention introduces the goal of "Inclusive Economic Development" to establish a direct connection with the dimension of "prosperity", one of the five pillars of the 2030 UN Agenda for Sustainable Development. Inclusive Economic Development ensures" growth, employment, income and livelihood by promoting economic investment and quality tourism and strengthening capacity-building, innovation and local entrepreneurship" (UNESCO, 2015, p. 8).

New regulations are also needed to ensure participatory governance. Europe has increasingly fostered communities' engagement and participation, which has been advocated by the Faro Convention on the Value of Cultural Heritage for Society (2005) and by UNESCO 2011. This should also be reflected on the processes of impact evaluation. As reiterated in ICOMOS 2019, cultural interventions should facilitate civil society and community participation. In fact, projects should be able to not only address community needs, but to also evaluate them properly. Therefore, cultural heritage intervention projects should envision and deploy a plan for community engagement. Moreover, information should be widely available in order to ensure a proper participatory decision-making process.

In fact, a new framework is needed to complement the expert status of conservation professionals with the competences of other stakeholders and participants in interventions decisions (Avrami et al., 2019). This could lead to the creation of a team-based pool of experts that are considered to be eligible to take part in cultural intervention projects evaluation (Throsby, 2019; Patiwael et al, 2018). Tools, such as consensus-building techniques, have been introduced, but are hindered by institutional and regulatory rigidity.

European policy makers have repeatedly underlined the need to report cultural impacts into a proper planning framework. An example of such an innovative and effective approach is represented by the ECoC programme, which underlines the importance of stating clearly the expected desired cultural, economic and social changes and anticipating possible adverse effects and their countermeasures. Impacts, results and outcomes should be described in detail in the planning, ex-ante evaluation, ongoing monitoring stages of the projects, and not only in the final and ex-post stage. Impacts, results and outcomes must be assessed with proper methodologies and technical tools. Recent contributions discuss the strategic relevance of economic impact assessment in orienting the decision-making processes of policy makers (Cicerchia, 2019).

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[1]"Usage of the term "cultural capital" in this sense is now well established in cultural economics. It contrasts with the way the term "cultural capital" is used in sociology, where it refers to the cultural competencies or acquired cultural knowledge of an individual or group, following the writings of Pierre Bourdieu (1986). In economics, these competencies and knowledge would be seen as one component in an individual's human capital (Becker 1964)" (Throsby, 2019, p. 213).

ECONOMIC DOMAIN – SOCIAL PLATFORMS SUBDOMAIN

Partner responsible: ROMA III

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1.0 Introduction

Literature on the economic impact of cultural interventions has flourished during the last 30 years along with social platforms that have become an integral part of our everyday life and one of the main tools for communicating and disseminating information. The European Union (EU) promotes the use of social platforms for sharing practices and knowledge and as a means for creating international networks (as in the case of Counts for Europe, where the European Union and the organizations involved have worked together on the project and its events). Moreover and, perhaps, more importantly, social platforms have been repeatedly used to support various causes and empower minority groups. In fact, social platforms are a powerful tool for spreading different (counter) narratives and, within the EU framework they play an essential role in building and ensuring a multilevel governance model.

2.0 What are the main current trends in the field?

The EU systematically encourages knowledge exchange and learning by openly sharing economic indicators and benchmarks through its own social platforms. Unfortunately, few social platforms focus specifically on cultural heritage's economic impact, not just because it is a complex topic, but also because it is not easy to distinguish the economic impact from the social, cultural and environmental ones.

An interesting example of how the EU prefers to promote mutual learning on cultural heritage's economic impact through social platforms is the Cultural and Creative Cities Monitor. In fact, this is a platform developed to help national, regional and municipal policymakers identify local strengths and opportunities and benchmark their cities against similar urban centers using both quantitative and qualitative data. The Cultural and Creative Cities Monitor is thus an instrument that disseminates information on economic impact and shares data in order to implement knowledge and best practices.

Another interesting trend is also spotted in some associations' networks that are using social platforms as leverage to advocate for 'self-sustaining creative economy' projects. Their aim is to redefine social and economic development strategies by creating an alternative economic approach to cultural and sustainable development through cross contamination of "for profit" and "non for profit" activities and a "social economy" based on a combination of cultural and creative activities and economic sustainability.

3.0 What are the main policy programmes and required quality standards in the field?

Although, it is difficult to find an established standard when it comes to social platforms, there are some online platforms that represent benchmarks in raising awareness of the importance of economic impact.

An interesting example lies in the Network of European Museum Organizations (NEMO), an independent network of national museum organizations that represent the museum community of the member states of the Council of Europe. NEMO aims to turn museums to an integral part of European life by promoting their work and value to policy makers and by providing their associated museums with information, networking and opportunities for collaboration. Among the strategic focuses enlisted on their website (https://www.ne-mo.org/), NEMO stresses the importance of museums' economic impact. Museums are important actors in the economy and the creative sectors; they are at the heart of successful urban regeneration and cultural tourism initiatives. Unfortunately, however, they are not fully acknowledged and supported as actors in the economy and the creative sectors. There is still little comprehensive and comparable data available, while an appropriate framework to measure the aggregate economic value and spill-over effects of museums is lacking.Therefore, in order to accomplish their goals, NEMO ensures that museums are recognised and supported as key assets for urban and regional development, for a flourishing tourism industry and creative industries. Thanks to its advocacy, NEMO has already contributed to positive initiative and policy developments at the EU level. Therefore, the NEMO example shows how social platforms and websites can contribute to economic impact analysis and, at the same time advocate the museums' new roles(or culture in general).

Similar to NEMO, Cultural Action Europe (CAE), based in Brussels, is the largest interdisciplinary forum for the non-governmental cultural sector in Europe. With more than 145 member organizations from both Western and Eastern Europe, CAE represents the interests of artists and cultural workers and acts as a mediator vis-a-vis the European political and administrative bodies.

The Europa Nostra blog gives room to the rising debate on how cultural heritage contributes to social and economic cohesion. The social debate also highlights that it is necessary to advocate for more involvement of private investors and businesses in developing culture and heritage in order to unleash the economic potential of the cultural and creative sectors. Moreover, the platform displays a shared conviction that the cultural and creative sectors should demand more European funding.

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

Gaps | Social platforms on the environmental, cultural and social impact of cultural heritage interventions have consistently been growing in number and importance over the last decade. Unfortunately, the economic perspective is still considered to be a "superstructure" by many. People find it difficult to comprehend economic data, let alone contribute to any discourse that regards complex financial matters. Therefore social platforms focus on more approachable topics, avoiding issues that are "too complicated" or "too boring" for the general audience. Therefore, social platforms that focus specifically on cultural heritage's economic impact are scarce.

Heritage management is influenced by the socio political and economic context, specific policy frameworks, as well as by professional, civic and institutional practices and mindsets. Data collected and communicated via social platforms however, draw mostly from

developed neoliberal EU countries like UK, Germany, France, partly Italy and Scandinavia. There is scarce data available from the Eastern and Southern EU Member States. As Visnja Kisic claims[1] heritage does not bear the same weight in all European countries and is deeply bound by regimes of values, power relations and social fabric.This leads to an imbalance among European narratives that should be addressed.

Opportunities | Social platforms promote a participatory approach to cultural heritage management by reaching a wider audience. Web portals dedicated to tangible and intangible cultural heritage, communicate information and experiences, and allow for the creation of new narratives. Social platforms also give voice to all people directly involved in the cultural sector –associations, policy makers, artists, firms/foundations- or involved in economic activities linked to the cultural sector, as well as the general public. Thus, social platforms offer an opportunity for people to raise their voice and share their thoughts, studies and analysis with a wide community. In this regard, social platforms also enhance mutual learning by allowing direct knowledge sharing among actors involved in different cultural initiatives.

Social platforms may have a great impact on cultural tourism as well. IMPACTOUR for example, represents an important step forward in assessing the impact of cultural tourism. IMPACTOUR objectives are similar to SoPHIA's: both projects aim to bring together stakeholders and researchers to design new assessment strategies. IMPACTOUR in particular, intends to deliver an innovative methodology and tool (combining data analytics algorithms with artificial intelligence and machine learning strategies) providing Cultural Tourism Stakeholders with strategic guidance to improve Cultural Tourism policies and practices.

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

It is important to remember that indicators, standards and benchmarks may have very different results when applied to different cases. Therefore, in order to carry out an efficient economic impact assessment, it is important to recognise the differences and similarities among the distinct case studies to avoid miscalculations and assessment errors. The practice of using generic data to influence decision making for lobbying reasons is dangerous to the extent that these data do not necessarily recognise the systemic changes and changes in awareness and mindsets that have to be worked on in parallel to these lobbying efforts (Crossik & Kaszynska in https://www.culturalpolicies.net).

The creative power of cultural heritage interventions should be used "to influence social and economic development for our communities and our citizens" (Sneška Quaedvlieg - Mihailović, Secretary General of Europa Nostra). Nevertheless, economic development does not affect all people in the same way. So the question is which communities are involved in the making of heritage and which ones remain excluded from this process. Addressing this topic is crucial for future regulations and policies and their quest for inclusivity.

New technologies and digitalization processes may have a prominent role in enhancing economic impact (e.g. RICHES). The platform developed under the RICHES project highlights the impact of digital technology in enhancing the potential of Europe's cultural

heritage. REACH social platform states that innovation and experimentation in digital technology for the cultural heritage sector has reshaped the way in which cultural heritage is produced, accessed, communicated, participated in and disseminated (https://www.digitalmeetsculture.net). In fact, the increasing number of digital applications unlocks new forms of access, interpretation, social inclusion and enhances visitor experience, while also increasing cultural consumption, attracting new audiences and improving revenues.

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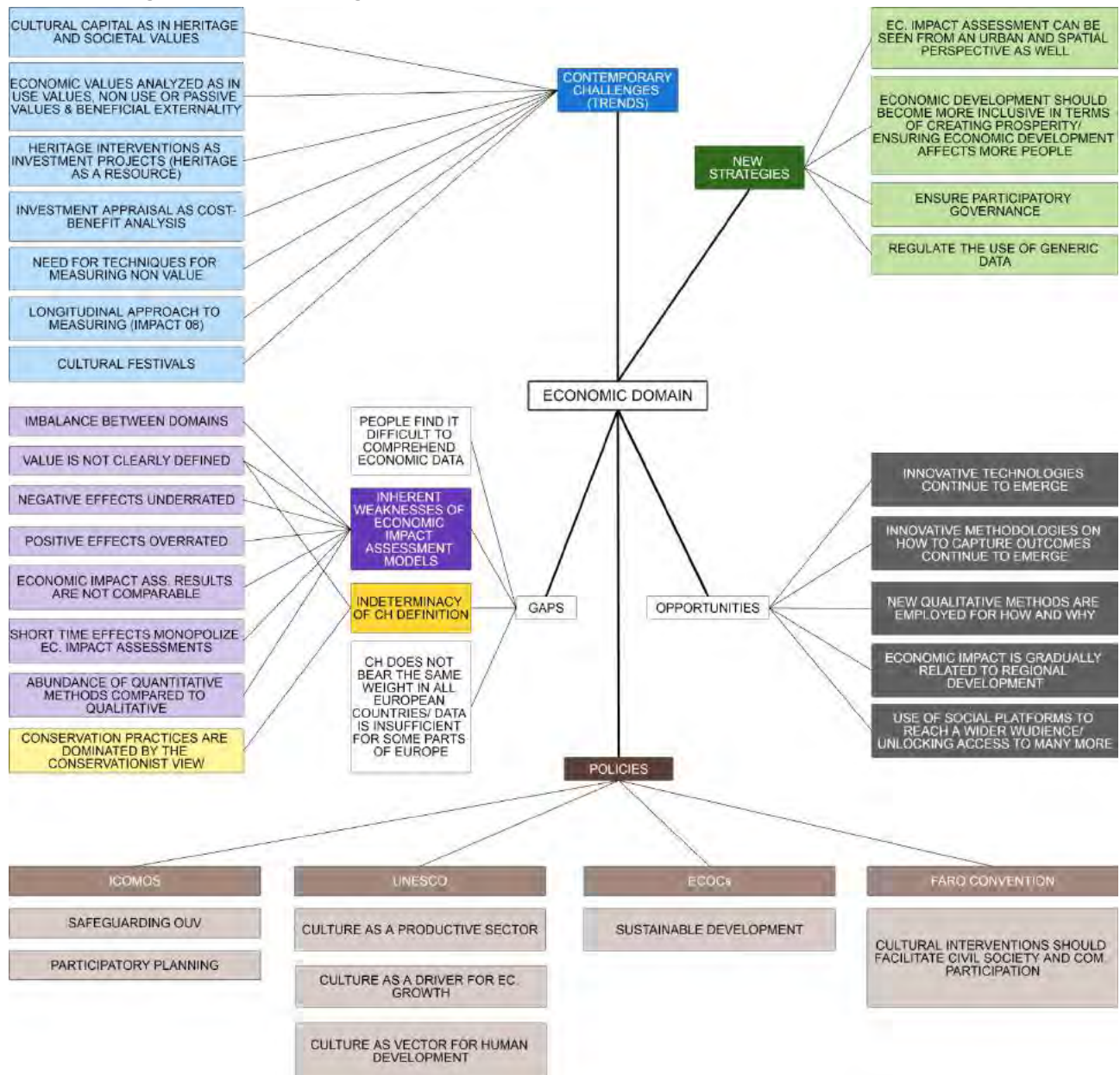
Figure 3: Economic domain research key findings: blue boxes represent current trends; brown boxes represent the main key policy makers and their respective objectives, while green boxes represent potential future strategies. The white boxes represent the gaps & opportunities retrieved.

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ENVIRONMENTAL D.
Literature Review Research Reports

CHAPTER OVERVIEW

The extent of the literature related to environmental impact assessment is indicative of the subject importance as well as its complexity. One of the most recurrent themes is sustainability as in overcoming the repercussions of aggravating phenomena such as climate change, over-tourism and the growing urbanization globally and as in adopting circular economy principles as a means of instrumentally integrating built heritage in urban planning. Researchers monitoring and evaluating the environmental impact assessment processes spot a lack of quality criteria to be applied in cultural heritage interventions specifically and the cumulative effects the indeterminacy has on its management. Many authors also express major concerns in regard to the limited role of public consultation and the obscurity of the process of determining the stakeholders in each project, a tendency that ultimately favours developers and neoliberal practices and undermines public consensus. In this light, strategic policy-making needs to address both the environmental challenges at urban scale as well as the urgency of reducing phenomena of inequality towards a more transparent and open model of governance.

Analysis on the policies looks at the main trends in heritage policy, sustainable development policy, and environmental policy. The recent increases in explicit cross-references in environmental policy of 'heritage' and of environmental concerns within heritage policy are discussed as well as how both heritage and the environment are now considered within urban development policies. Ultimately, heritage policy can no longer ignore climate change and must at least consider how policy can best mitigate against short-term impacts of severe weather events and long-term impacts of climate change such as air pollution or coastal change. There is also the option to consider how heritage policy can contribute to reducing energy consumption, reduce carbon emissions and contribute to a circular environment economy. The main gaps and opportunities relate to the potential for change in the current framework for Environmental Impact Assessment (EIA). Literature offers support for the strategy of the SoPHIA project to take a holistic approach to Heritage Impact Assessment as it has become strategically important to understand the role of heritage in relation to sustainable development.

Research on social media platforms reveals part of a contemporary dialogue on environmental heritage among the citizens of Europe and expands geographically at the urban environments of many northern and southern European cities. The most significant themes that arise are: climate change and global movements; over-tourism; the interpretation of heritage through digitalization and the development of a heritage sensibility. Research uncovers an increasing number of community inclusive projects that reinvent urban fabric and give urban environments a new potential; the new environmental/cultural practices and educational programmes on urban environment used by communities and the urban struggles of citizens all around Europe reclaiming their cultural/environmental heritage to everyday life. New European networks that create awareness on environmental and cultural heritage are empowered as well as the innovative narratives on cultural and environmental heritage and participatory governance by local communities and grassroot movements that create ecologically sustainable urban regeneration. At the same time, new innovation models advocate for more ethical and sustainable ways of managing environmental heritage.

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ENVIRONMENTAL D.
Academic Sources Sub-Domain

ENVIRONMENTAL DOMAIN - ACADEMIC SOURCES SUBDOMAIN

Partner responsible: NTUA

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Report Author: Olga Ioannou

1.0 Introduction

The assessment of the environmental impact of any project[1] with regard to Cultural Heritage (CH) is subject to European regulation[2] and the Directive 2011/92/EU, partially amended in 2014 with Directive 2014/52/EU.[3] The Directive considers the Environmental Impact Assessment (EIA) process to be compulsory for some types of projects only,[4] while allowing Member States to decide on their own whether a project should be subject to assessment on the basis of the significance of its environmental effects.[5] In this light, Annex III of the Directive offers the baseline selection criteria for Member States' choices: the second section in particular (location of projects), clearly identifies *landscapes of historical, cultural or archaeological significance* to be environmentally sensitive and therefore most likely subject to assessment.

EIA is presented as "a process – usually of a regulatory nature – that involves the identification, prediction, evaluation and mitigation of the environmental and other impacts associated with development proposals and policies, plans and programmes" (Macintosh, 2010). A great sum of academic research publications revolves around the EIAs' nature and operability. EIA is commonly presented as an 'information processing model' whose potential lies in its capacity to improve outcomes by ensuring all parties have access to information, or as an 'institutional model' that can transform the values and rules that govern institutions (Bond et al., 2004).[6]

Academic research literature offers critical evaluations of the typical steps of an EIA process;[7] discusses its benefits and weaknesses;[8] monitors the way it is applied to different Member States[9] and even evaluates the contents of the Environmental Impact Statement or Strategy (EIS),[10] the product of EIA study.[11] There is also an extensive research on the relation of EIA to the Strategic Impact Assessment (SEA)[12] which refers to the overall evaluation of the likely significant effects of policies, plans and programmes on the environment. An EU Report was issued in 2017 that maps all CH actions; policies; programmes and activities available in its territory.[13]

2.0 What are the main current trends in the field?

Much of the current research on environmental impact assessment revolves around issues of *sustainability*. Such concerns manifest primarily in two ways: some researchers openly express their concerns for the repercussions of *climate change* on CH, while others focus on currently *derelict CH buildings and their potential re-use* as a means of promoting circular economy principles and practices.

Climate change and threats on CH caused by natural phenomena can affect building structures by either burying them or by causing a faster decay (Gruber, 2008). Climate change has a direct impact on CH sites via extreme events and long-term changes in

precipitation and temperature patterns (Ardakanian & Hulsmann, 2014). "If ecosystem services were actually paid for, in terms of their value contribution to the global economy," claim Costanza et al. (1997), "the global price system would be very different from what it is today. As ecosystem services become more stressed and scarce, their value would definitely increase."

EU funded programmes like the recently concluded Horizon 2020 project STORM[14] attempt to provide decision-making tools to all European CH stakeholders charged to face climate change and natural hazards. In fact, STORM proposes a set of novel predictive models and improved non-invasive and non-destructive methods of survey and diagnosis, for effective prediction of environmental changes and for spotting threats and conditions that could damage CH sites (2018).

A second trend focuses on the large stock of unused and unprotected cultural buildings - either listed or not- and their potential future. The regeneration of abandoned or underused CH/landscapes reduces land consumption and materials' use and allows the preservation of ecosystem services, while advancing models of circular economy (Fusco-Girard & Gravagnuolo, 2017). The adaptive re-use of built heritage reflects the changing needs of communities, while also helping to maintain the distinct historic and cultural character of buildings (Foster, 2020). A vast number of currently ongoing EU funded projects is indicative of the impending need of adopting circular economy principles and practices in CH management: ROCK[15] focuses on historic city centers to demonstrate how CH can become "a unique and powerful engine of regeneration, sustainable development and economic growth" while also reversing phenomena of decay and social conflict. CLIC[16] looks at ways for achieving sustainable urban/territorial development by "circularising the flows of raw-materials, energy, cultural and social capital." By engaging in circular economy principles through extensive stakeholder collaboration and a repair-reuse-reduce perspective of resources' management both programmes ultimately promote a holistic approach to CH planning, a theme directly related to SoPHIA's objectives as well.

There are in fact multiple academic sources that support the view that *regulatory instruments drawn from different areas must be applied in a holistic manner* and that *adaptation and mitigation is necessary* as well as taking precautionary measures to protect heritage sites (Gruber, 2008). The UNU-FLORES[17] *nexus* approach[18] in particular, examines "the interrelatedness and interdependencies of environmental resources and their transitions and fluxes across spatial scales and between compartments," while also supporting the transition to a Green Economy for resource use efficiency and greater policy coherence (Hoff, 2011). Decision-making in silos is no longer an option, claim nexus supporters, as contemporary complexity and development challenges call for mixed-methods, trans-disciplinary approaches, while also engaging stakeholders and decision-makers (Albrecht et al., 2018).

3.0 What are the main policy programmes and required quality standards in the field?

Literature dating from 1987 onwards refers to a considerable number of policies that are analyzed either for their direct impact on EIA process management or for their contribution in defining key concepts related to EIA, especially in relation to CH.

Local Agenda 21,[19] the Aalborg Charter[20] and the 2012 Report of the International Council for Local Environmental Initiatives (ICLEI)[21] recognised that many environmental problems can be traced back to local communities and that local governments have an important role to play in implementing environmental programmes and gathering community support (United Nations Conference on Environment and Development, 1992). LA21 is a powerful participatory reform at supra-national level that can, however, cope with diversity between local authorities (Coenen, 2009). Although the way this tool is used varies significantly between different political systems and economic conditions or even scope, it has proven to be successful for local government, especially for some Nordic and German authorities (Joas, 2008). These policies have set solid foundations for public consultation processes, a trend that has persisted, "especially in the rich; industrialised and developed parts of the world" (ibid). The 1998 Aarhus Convention[22] also established a number of rights of the public with regard to the environment -primarily, open access to relative information.

The 1972 United Nations Conference on the Human Environment[23] had already shown an unprecedented interest in the environment which was further supported in 1987 by the Brundtland Report.[24] The report defined the principle of sustainable development as "development that meets the needs of the present without compromising the ability of future generations to meet their own need," and it is considered a milestone in triggering international awareness on the importance of global sustainable development (Brundtland, 1987). Other important United Nations Framework Conventions on Climate Change (UNFCC) with significant decisions on environmental issues include the 1997 Kyoto protocol on stabilising green-house-gas emissions;[25] the 2006 Convention in Nairobi on Climate Change;[26] and the Paris agreement in 2015 on mitigating global warming.[27]

In regard to CH, the 1972 World Heritage Convention was one of the first to offer a definition of CH as in monuments, groups of buildings and sites (Article 1) and imbued State Parties with the duty of identifying, protecting, conserving, presenting and transmitting CH to future generations (Article 4). At the same time, it recognised that such heritage constitutes a *world* heritage (Article 6).[28] The 2003 Convention for the Safeguarding of the Intangible CH (ICH)[29] marked a turning point by encouraging States to nominate and to protect ICH present in their territory. The 2005 Faro Convention[30] also encouraged the recognition of objects and places not in themselves, but in the meanings and uses that people attach to them and the values they represent. The 2011 ICOMOS Report[31] offered further guidance on the process of commissioning Heritage Impact Assessments (HIAs) for World Heritage with Outstanding Universal Value (OUV).

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

EU countries like the Netherlands and Finland have systems which allow for contributions to the process from the wider audience at the beginning of every development. However, in many Member States *the body with responsibility for approving proposals has the opportunity to set the scope of the EIA at the request of the developer;* a trend that does not necessarily guarantee the proper or full consideration of CH issues (Langstaff & Bond, 2002).

One of the most obscure points in the EIA process is *determining which organizations or*

sectors need to be involved in EIA processes and how this can occur: there is still no clear 'best' approach to enabling people to participate in decision-making (Evans & Theobald, 2003). In most Member States public participation is mandated at specific stages (Barker & Wood, 1999; Woloszyn, 2004), but there exist cases[32] where "the potential for public mobilization, discursive engagement and action may be very limited" (Devlin & Yap, 2008). Project-based EIA occurs too late in the process and this can lead to conflict between stakeholders and wasteful litigation (Macintosh 2010). In case of conflict between project proponents and project opponents or among multiple stakeholders all seeking to influence the decision of the responsible authorities, phenomena of transgressive contention are also likely to appear (Devlin & Yap, 2008). Objections or even violent reactions from local people or interest groups are most often a result of authorities' lack of proper management. Authorities do not always advise project proponents and EIA specialists about how to interact with communities in order to find out what *they* think is important and what *they* think ought to be done about it and thus they rarely consider culture (King, 2011).

As a consequence, a large sum of the ongoing research in EIA lies, indeed, in examining public governance and underlines the *importance of creating consensus*. This matter also relates to sustainability, yet in a more subtle manner as chances of successful implementation and maintenance of any project directly depend on consensus. Omitting the possibility of involving early on the relevant stakeholders in a project has sometimes led to unsolved controversies that could have been foreseen in an open assessment (Wedebrunn & Algreen-Ussing, 2004). Difficult decisions may result in avoidance traits or can lead decision makers to fixed positions, since trade-offs are most important in EIA negotiations (Retief et al., 2013).

This observation leads to yet another gap; the *lack of a clear definition on what CH really is*. Two key, yet also conflicting perspectives have been found: the one privileges monumentality and grand scale but it is reliant on the power and knowledge claims of technical and aesthetic experts, and institutionalised in state culture agencies and amenity societies. The other, perceives heritage as a cultural practice "that engages with acts of remembering that work to create ways to understand and engage with the present" (Smith, 2006). According to Harvey (2010), "heritage concepts have always developed and changed according to the contemporary societal context or transforming power relations and emerging nascent national (and other) identities". Furthermore, Harrison (2011) distinguishes between the top-down, official approach and the bottom-up approach as expressed in the relationship between people, objects, places and memories and claims that "for every tangible object there is also an intangible heritage." Jones & Slinn, (2006) further claim that CH helps us to understand long term social and environmental change.

CH status indeterminacy creates a condition of uncertainty as to what it is and how it can be assessed. The two opposing views mentioned above also impact significantly the understanding of how CH sites should be treated: the first view, -supported mostly by archaeologists and historians- advocates preservation and conservation (Braithwaite et al., 2001), whereas the second calls for heritage planning[33] marking a shift from the object to the process (Ashworth, 2011, Patiwael; Groote; Vanclay, 2018).

Cultural resource impact analysis often begins and ends with consideration of historic properties, ignoring impacts on other types of cultural resources (King, 2000). Careful

analysis of EIA processes in North-West Europe[34] has shown that *CH plays a minor role in the decision-making process* (Jones & Slinn, 2008). Studies on EIA assessments in Scotland and Sweden provided evidence for CH inadequate consideration: CH is mainly restricted to built heritage in studies; there is a need for better guidance on how best to consider the implications of proposals on CH; and CH needs to be considered earlier in the process and should include greater public participation (Bond et al., 2004).

Another weak point in EIA processes is their significance in relation to socio-economic impact assessment particularly for projects involving economic growth such as tourism (Harrison, 2011). There is a hierarchical distinction between the impact of any new development whereas social and economic benefits are considered more important than the environmental ones (Devlin & Yap, 2008). CH acquires a complex value, since it can be considered to be an economic good as well (Girard & Gravagnuolo, 2017).

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

Environmental policy ambition is stalling or reversing due to the ten year long economic crisis, but also because of the pre-existing preferences for deregulation; increased diversity of EU members; and the maturity of the *acquis communautaire*[35] (Burns et al., 2020). Policies and legislation are more advanced than the methodological tools that can deliver the objectives set by that framework (Teller & Bond, 2002). There appears to be, however, a need to regulate a series of recurring and emergent issues that have an effect on the EIA process.

In regard to CH, there is a *need for the imposition of an internationally binding State obligation to apply and respect the principle of non-exclusive use*, as the concept of common heritage of humankind should be viewed in terms of a functional regime, rather than those of sovereignty (Forrest, 2007). Heritage, in this sense, becomes a resource that transcends territoriality and ownership toward its use "for the benefit of mankind" and therefore should be viewed "in terms of trusteeship and management participation" (ibid).

One of the future challenges lies in integrating public opinion from early on in a project. Coenen (2009) describes several ways that participation can play a vital role in several decision-making stages all the way from assessing needs and assets, to agreeing a vision, generating ideas and plans and enabling action and ultimately to monitoring and evaluating its results. Drawing from LA 21[36] principles where local authorities can play "a vital role in educating, mobilising and responding to the public to promote sustainable development" there are those who argue that local authorities should invest in long-term projects for sustainable development and gain the trust of local people as a way to ensure their cooperation in decision-making processes (Buckingham & Theobald, 2003).

Although current international environmental regimes reflect a variety of notions of justice, they are much determined by conceptions of justice that are consistent with the neoliberal political economic agenda (Okereke, 2006) especially for countries that experience industrialization at an alarming rate (Xu et al., 2015). *Reducing inequality* presents a major challenge for the future policies as well as *regulating market-based and information-based (neoliberal) practices*, since environmental resources are not easily amenable to commodification and there are normative concerns that rub against privatization of

environmental amenities in the public domain (Czarnezki & Fiedler, 2016).

Many authors encourage *sustainability and resilience through a holistic approach* as EIAs do not reflect the broader environmental concept, producing sector-oriented regulation (Kørnøv et al., 2005). "The spreading gulf between rich and poor and the continued degradation of biospheric systems are entwined in a vicious spiral that increasingly threatens the enormous achievements made in other fields: there is a need for an assessment that recognises interdependencies and reinforces gains on all fronts" (Gibson, 2006). Use of multi-disciplinary criteria structures can reduce subjectivity in value assessment and allow the making of holistic overviews (Erikstad et al., 2008).

Systemising the decision-making process of the EIA and SEA assessments also needs further consideration. Numerous articles look into the interdependency of these two types of reports, while also promoting ways of having them work synergistically. The R-SEA framework was conceived in 2008 as a means to integrate the current silos of environmental assessment in Canada (Gunn & Noble, 2009). Donnelly et al., (2006) draw from Annex I of the SEA Directive 2001/42/EC to systemise the interim steps of the decision-making process. They start by setting the objectives that specify the desired direction of change, then they determine the targets for a more focused plan, and finally, they specify the indicators that will measure the process towards the targets.

The European Commission has long supported the development of openly accessible environmental information (Aarhus Convention, 1998), however, willingness to share data is still difficult to stimulate. Digitised data harvesting and sharing; streamlining information flows and a clear set of qualitative criteria can be essential for the promotion of good practices and for helping Member States plan better EIAs. Recent reports indicate that a transparent and open-minded approach in future policies can help the EU create a well-functioning information infrastructure to serve policy-makers (Bulens et al., 2019).

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[1] The term "project" is described in the 2011 directive as "the execution of construction works or of other installations or schemes," and as "other interventions in the natural surroundings and landscape including those involving the extraction of mineral resources." (Article 1 paragraph 2 of the Directive 2011/92/EU)

[2] EU regulation chronologically succeeded the 1969 US National Environmental Policy Act (NEPA) and US first attempts to reform the priorities affecting the environment (Caldwell, 1988).

[3] Regulation on the European environmental impact assessment was originally established in 1985 (EU85/337/EEC Directive) and has been revised a total of six times ever since.

[4] As indicated in Annex I of the 2011 Directive

[5] Article 151 of the Maastricht Treaty asks the EU to support the cultures of its member states "while respecting their national and regional diversity, and at the same time bringing their common CH to the fore."

[6] EIA has also been characterised as a "deliberative democracy model" and as an "interest group bargaining model" to describe the cases where the public is actively consulted in the decision-making process (Bartlett & Kurian, 1999).

[7] The number of steps varies: Teller & Bond (2002) distinguish between screening; scoping; alternatives; baseline conditions; EIS preparation; review and monitoring. Wood (2003) identifies 8 steps instead of 6: consideration of alternative means of achieving objectives; designing the selected proposal; determining whether an EIA is necessary in a particular case (screening); deciding on the topics to be covered in the EIA (scoping); preparing the EIA report (i.e., inter alia, describing the proposal and the environment affected by it and assessing the magnitude and significance of impacts); reviewing the EIA report to check its adequacy; making a decision on the proposal, using the EIA report and opinions expressed about it and finally, monitoring the impacts of the proposal if it is implemented.

[8] EIA is mostly praised for democratising governmental decision-making processes; promoting discursive models of decision-making and improving the breadth and depth of the information available to proponents and decision-makers (Macintosh, 2010). Although it is not a science, it uses many sciences (and engineering) in an integrated interdisciplinary manner, evaluating relationships as they occur in the world (Caldwell, 1988). At the same time, opportunities for effective public participation are restricted as well as the ability to address cumulative impacts as EIA limits an analysis in a stand-alone process which may be poorly related to the project cycle (Eccleston, 2011).

[9] EIA assumes different names in different parts of the world: in the Netherlands, EIA is known as *MER* (milieu-effectrapportage) and in Canada as *environmental assessment*. The EIS (EIA report) becomes an *environmental statement* in Britain, and *an environmental impact report* in South Africa and under the original New Zealand provisions. The Commonwealth of Australia has both an *EIS* and a *public environment report*. New Zealand requires an AEE (assessment of environmental effects) document and Canada utilises both the EIS and the "comprehensive study" (Wood, 2003).

[10] Contents of EIA may include -but are not limited to- a brief non technical summary; gaps in information; a proposal description; a description of the affected environment; a description of reasonable alternatives; assessment of potential impacts (long-term or short-term), a description of

practical measures as well as an assessment of whether the environment of any other state or areas are likely to be affected (Eccleston, 2011). Woloszyn (2004) offers an in-depth analysis for Polish EIAs while also suggesting a list of 16 components an EIS should entail.

[11] EIS is formally described as "a description of the likely significant effects on the environment, including secondary, cumulative, synergistic, short-, medium- and long-term permanent and temporary, positive and negative effects" (Eccleston, 2011).

[12] A recent study of more than 106 SEA definitions offers a more analytical version while also revealing SEA's evolving character: SEA is "a systematic decision-support process, tool or instrument used in order to identify, consider (take account), address (describe), integrate (include, incorporate), and/or assess (evaluate) the impacts, effects, consequences, considerations or issues regarding the environmental dimension (or related to environment) or to 'triple bottom line' and sustainability, arising from policies, plans and programmes (PPPs), strategic and high-level decisions, actions, initiatives, proposals and its alternatives (options), in the earliest opportunity (during formulation and development of PPP, or in the stage of initiative/proposal), aiming to influence the decision-making as well as to reduce or mitigate negative impacts associated with it, directing to sustainability and sustainable development (Silva da et al, 2014). SEA is also used outside EU as in Australia "to capture the cumulative impacts of multiple actions with adverse effects" (Macintosh, 2010) and/or "to integrate environmental considerations into the earliest phase of policy" as does the Cumulative Impact Assessment (CIA) -its US equivalent- (Eccleston, 2011). SEA is comprehensively described as "a strategic framework instrument that helps to create a development context towards sustainability, by integrating environment and sustainability issues in decision-making, assessing strategic development options and issuing guidelines to assist implementation" (Partidário, 2012).

[13] The report can be found here: https://ec.europa.eu/assets/eac/culture/library/reports/2014-heritage-mapping_en.pdf

[14] The acronym STORM stands for Safeguarding CH through Technical and Organizational Resources Management. STORM was a three-year Horizon 2020 programme (06/2016-05/2019) with 20 European partners.

[15] The acronym ROCK stands for Regeneration and Optimization of CH in creative and Knowledge cities. ROCK is a three-year Horizon 2020 programme (05/2017-06/2020) with 32 partners from 13 European countries (https://rockproject.eu/)

[16] The acronym CLIC stands for Circular models Leveraging Investment in CH adaptive reuse. CLIC is a three-year Horizon 2020 programme (12/2017-11/2020) with 15 partners from 10 European countries (https://www.clicproject.eu/)

[17] UNU-FLORES is the United Nations University, Institute for Integrated Management of Material Fluxes and of Resources. UNU-FLORES advocates the need for a holistic approach to environmental resource management. (https://flores.unu.edu/en/research/nexus)

[18] The term "nexus" was originally introduced at the Bonn 2011 Conference on the "Water, Energy and Food Security Nexus."

[19] Local Agenda 21 was conceptualised in chapter 28 of Agenda 21, which was adopted by 178 governments at the 1992 Rio Conference (http://www.gdrc.org/sustdev/concepts/18-la21.html).

[20] The Aalborg Charter is an urban sustainability initiative approved by the participants at the first European Conference on Sustainable Cities & Towns in Aalborg, Denmark in 1994. More than 3,000 local authorities from more than 40 countries have signed the Charter. This has resulted in the largest European movement of its type and started the European Sustainable Cities and Towns Campaign

(https://sustainablecities.eu/the-aalborg-charter/).

21 The 2012 review is part of the documents ICLEI published on the occasion of the UN Conference on Sustainable Development in Rio de Janeiro 2012 (Rio+20). Five key types of local sustainability process are described: Local Government Strategy, Civil Society Initiative, Concerted Action, National Policy and International Cooperation (http://www.indiaenvironmentportal.org.in/files/file/LS2012_GLOBAL_REVIEW.pdf).

22 In particular, the Aarhus Convention in 1998 (entered into force in 2001) established: a. the right of everyone to receive information that is held by public authorities, b. the right to participate in environmental decision-making and c. the right to review procedures to challenge decisions that have been made without respecting the two aforementioned rights of environmental law (https://ec.europa.eu/environment/aarhus/).

23 This was the United Nations first major conference (also known as the Stockholm Conference) on international environmental issues, and marked a turning point in the development of international environmental politics (https://sustainabledevelopment.un.org/milestones/humanenvironment)

24 The report was originally entitled "Our Common Future," but was later named after the Norwegian Prime Minister Gro Harlem Brundtland.

25 The Kyoto Protocol is an international treaty which extends the 1992 United Nations Framework Convention on Climate Change (UNFCCC) that commits state parties to reduce greenhouse gas emissions, based on the scientific consensus that (part one) global warming is occurring and (part two) it is extremely likely that human-made CO_2 emissions have predominantly caused it (wiki)

26 The Conference was held in Nairobi, Kenya and the report was a 220 page handbook with guidelines on how to mitigate climate change and to adapt to its impacts (https://unfccc.int/resource/docs/publications/handbook.pdf).

27 Under the Paris Agreement, each country must determine, plan, and regularly report on the contribution that it undertakes to mitigate global warming. No mechanism forces[7] a country to set a specific emissions target by a specific date, but each target should go beyond previously set targets (wiki)

28 https://whc.unesco.org/en/conventiontext/

29 The report offers a definition for Intangible CH (ICH), as in what refers to the practices, representations, expressions, knowledge and know-how, transmitted from generation to generation within communities, created and transformed continuously by them, depending on the environment and their interaction with nature and history" (https://ich.unesco.org/doc/src/15164-EN.pdf).

30 The Convention was adopted by the Committee of Ministers of the Council of Europe on 13 October 2005, and opened for signature to member States in Faro (Portugal) on 27 October of the same year. It entered into force on 1 June 2011 (https://www.coe.int/en/web/culture-and-heritage/faro-convention).

31 ICOMOS stands for International Council on Monuments and Sites. The council works for the conservation and protection of CH sites around the world.

32 These mostly concern authoritarian regimes outside the EU.

33 According to authors, whereas preservation regards heritage as individual monuments that have intrinsic, universal and immutable values that need to be protected from spatial development, conservation focuses on heritage 'ensembles' and the goal of heritage management is to preserve

purposefully. Heritage planning, on the other hand, is the conceptualization of heritage as "the contemporary usage of a past [which] is consciously shaped from history, its survivals and memories, in response to current needs for it" (Patiwael; Groote; Vanclay, 2018).

[34] Authors performed an overview of EIA processes in Belgium, Germany; the Netherlands and the UK within the framework of the Planarch study.

[35] *Acquis communautaire* is the accumulated legislation, legal acts, and court decisions which constitute the body of European Union law

[36] As mentioned in paragraph 28.1 of the Agenda 21 action plan of the 1992 Rio Declaration (UNCED) (https://sustainabledevelopment.un.org/content/documents/Agenda21.pdf)

ENVIRONMENTAL D.
EU & non EU Policies Sub-Domain

ENVIRONMENTAL DOMAIN - POLICIES SUB DOMAIN

Partner responsible: IADT

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1.0 Introduction

Environmental policies applying to heritage are wide ranging and multifaceted taking on different dimensions. These include heritage protection policies that recognise heritage as an important aspect of the environment that must be protected for future generations; heritage policies that recognise the effects of climate change and aim to protect heritage against specific damaging effects of climate change; environmental policies that primarily relate to environmental concerns about climate change but acknowledge that cities continue to grow and that urban heritage has an important role to play in urban development; environmental impact assessment policies, procedures and processes that recognise the impact of development on heritage; and sustainable urban development policies affecting heritage as an integral part of the development of cities and urban areas. Policies focusing on new and emerging risks like climate change and risk through population growth and mass tourism are also important policy factors for heritage and heritage impact assessment.

The organisations that appear in the literature review to have had significant influence on policy development are the European Union, the Council of Europe, the United Nations, UNESCO, and ICOMOS. These policies will be reviewed here. This environmental review includes compromises. The scope for this environmental policy review was large for the time allocated. Especially difficult was deciding what to include and what to exclude because many dimensions would appear relevant to other domains or subdomains (for instance tourism) or still relevant to heritage but quite specialised (for instance coastal erosion, or flood defense).

2.0 What are the main current trends in the field?

While in the past heritage policies were focused solely on protection and conservation of heritage property, the term 'heritage' has evolved into cultural heritage including tangible and intangible assets. Today cultural heritage is more and more seen as an irreplaceable resource for current and future social capital, to support local economies and help sustain the environment. In this regard sustainability takes a more central role in heritage policy as well as environmental policy. There has been increased recognition in heritage policy discourse of the direct role that heritage can play in tackling climate change. Today the focus of urban heritage policy is moving from conservation and preservation towards consideration of 'adaptive re-use' (Gustafsen, 2018.) Urban Heritage is now recognised within environmental policy as a strategic opportunity towards sustainability through re-use of existing building stock and through upgrading buildings to reduce energy consumption.

Within sustainable development policy there is increased recognition of the role of culture and urban heritage in sustainable urban development with an emphasis on innovative

approaches towards a circular economy. Cultural heritage is perceived particularly as an important vehicle for fostering economic development and social cohesion while at the same time considering environmental impact of interventions. "Conservation has become a strategy to achieve a balance between urban growth and quality of life on a sustainable basis" (UNESCO,2012).

Explicit reference in environment policy to heritage has only occurred within the last ten years, but we now find that policies take a much more integrated and holistic approach and only. Climate change and rapid global urbanisation are presenting environmental risks to our world and have a direct impact on urban heritage and are discussed in urgent policy terms. There is, therefore, an increasing interplay between heritage policies and environmental policies in these areas. Policies on climate change call for direct action to mitigate the effects of climate change as well as climate related disasters and there is growing consensus that better monitoring of progress towards mitigation targets is required.

While heritage has been integrated into urban development strategies for some time to achieve social and economic goals it is now being recognised as part of a circular economy. To a lesser extent there is also increased awareness within development policy of the importance of engaging indigenous people and local communities in policy development. Overall, the literature suggests that heritage policies today reflect a more integrated and holistic approach including environmental, economic, social and cultural aspects, which will require a new holistic model of heritage impact assessment.

3.0 What are the main policy programmes and required quality standards in the field?

Heritage policies | The policy concerns of heritage up to late 20th Century related mainly to protecting heritage sites through improved planning regulations against potential damage caused by large-scale development as seen in the1969 and 1992 Conventions on the protection of the Archaeological Heritage (Council of Europe, 1969 & 1992). The Framework Convention on the Value of Cultural Heritage for Society (Council of Europe, 2002), also known as the Faro Convention, focuses mainly on the value of heritage and the right to participate in heritage. However, some aspects relate to the environment. Article 5e states that parties undertake to "promote cultural heritage protection as a central factor in the mutually supporting objectives of sustainable development, cultural diversity and contemporary creativity" (p3), which is suggestive of a holistic approach. Article 8 specifically refers to the Environment, Heritage and Quality of Life (p4.) Overall, the treaty supports sustainable development principles, and it uses the four domain terms used for the holistic approach in the SoPHIA project. However, the treaty does not clearly define the term 'environment'; it is unclear how the term can be interpreted in line with current use of the term within a global environmental policy definition of the environment. It appears in most instances to refer to a more narrow definition related to the 'cultural environment'. However, Article 8b suggests that parties should utilise heritage aspects of the cultural environment to "promote an integrated approach to policies concerning cultural, biological, geological and landscape diversity to achieve a balance between these elements." Elsewhere 'sustainability' focuses again on a narrower view of conservation of heritage using best conservation practices. This treaty is also worth noting for its recommendations for monitoring.

Following the Faro convention assessments of effects of climate change have been more integrated into heritage policies based on detailed scientific reports on the impact of climate change on Heritage (sites). For instance Sabbioni, Brimblecombe & Cassar, (2010) looked at the long-term effect of climate change on heritage sites, with an emphasis on the scientific monitoring of changes in elements such as precipitation, salt crystallisation, biomass accumulation, metal corrosion and other climate induced decay or deterioration on heritage structures. Or De la Fuente, Vegaa, ViejoblDiaza, & Morcilloa, (2011) looked more specifically at damage caused to cultural heritage objects caused by air pollutants and developed a methodology for the evaluation of cultural heritage at risk.

The EU Council conclusions on Cultural Heritage as a Strategic Resource for a Sustainable Europe(EU, 2014) gives further emphasis to a holistic approach that recognises cultural heritage for its social and economic value to society and requiring sustainable management that acknowledges the environmental challenges. The study of best practices in sustainable management and safeguarding of cultural heritage in the EU (Gustafsson & Mellar, 2018) suggests that today's heritage policy focus is moving from conservation and preservation to 'adaptive re-use', defined as "any building work and intervention aimed at changing its capacity, function or performance to adjust, re-use or upgrade a building to suit new conditions or requirements." Adaptive reuse is put forward as the most effective and environmentally friendly and future oriented development tool in a circular environment. This study points to the need to find a "balance between preserving the heritage and at the same time providing opportunities for smart, inclusive and sustainable development." The *EU Declaration* of member state ministers with responsibility for cultural and European affairs (EU, 2019) emphasise the need for the establishment of a European network of heritage expertise to provide advice and support in relation to the identification, protection and/or restoration of endangered European heritage. The declaration is notable for the absence of reference to how heritage policy should deal with environmental concerns. These concerns are given greater attention in the actions proposed in the European Framework for Action on Cultural Heritage (EU, 2019.) The framework aimed to build on the momentum created by the European Year of Heritage initiative. Theme 2 looked at the sustainability of tangible, intangible and digital dimensions of heritage in Europe. The framework points to the necessity for high quality interventions, since low quality interventions can damage irreplaceable historic elements, their environment and related intangible heritage practices (Action 8.) Of particular interest is the emphasis in the framework on protecting cultural heritage against natural disasters and climate change including the role of science to achieve this (action 9.)

The International Council on Monuments and Sites (ICOMOS) believes best practice in heritage protection requires internationally agreed principles. Of particular Note is the concern about increased tourism on heritage sites raised in the ICOMOS Charter (ICOMOS,2008) pointing to "the potential effect of interpretive infrastructure and visitor numbers on the cultural value, physical characteristics, integrity, and natural environment of the site must be fully considered in heritage impact assessment studies" (p. 3). It emphasises that all activities for the cultural heritage site must be sensitive to the natural and cultural environment with "social, financial and environmental sustainability among its central goals" (p.6).

Recent documents such as Culture in the Sustainable Development Goals: A Guide for Local Action(UCLG, 2018) also refer to the need to develop suitable monitoring tools and emphasise that there is a need to "develop suitable monitoring tools." to achieve the aim to "make cities and human settlements inclusive, safe, resilient and sustainable" (UN SDG 11.) They suggest that sufficient monitoring is required to safeguard local citizens against gentrification processes, which often manifest around cultural resources. UCLG points to the links that "exist between cultural activity, traditional knowledge, and environmental sustainability, including concerns about climate change, resilience and the sustainable use of resources." Cultural Heritage Counts for Europe (CHCfE, 2015) make a clear and important distinction between environment defined as 'the surroundings of the heritage building supporting quality of life in the neighbourhood', and the environment of 'the heritage building defined relative to impact of climate or natural environment on built heritage'. The latter' they suggest' has only been referred to in heritage research from the start of the 21st Century. The main argument of the CHCfE related to the environment relates to adaptive reuse policies of development policies working along with heritage conservation policies. Maintaining existing structures contributes to reducing urban sprawl, prolonging the physical service life of buildings and building parts, promoting waste-avoidance and preserving embodied energy.

Environmental Policies | Environmental policy has developed initially within a conceptual framework of macro terms which did not include heritage, or culture. The United Nations Framework Convention on Climate Change (UN, 1992) represented a seminal shift in environmental policy thinking. There is no explicit mention of culture, cultural heritage, heritage within the convention yet the ideas regarding the impact of climate change on the world were ahead of science and the argument to respond to climate change was framed in relation to "scientific, technical, economic and social" considerations. Twenty years later the United Nations Conference on Sustainable Development (UN, 2012) returned to Rio and to the topic of climate change renewing previous commitments. In relation to heritage this time it was explicitly stated that it is important not to endanger the cultural heritage of indigenous people and their communities, including ethnic minorities, but to support their interests, preserving non-market approaches which also eradicate poverty. The newer convention points out the importance of the revitalisation of historic districts and city centres. The corresponding Framework for Action also emphasises the need for conservation of the natural and cultural heritage in urban areas and cities. If this is well planned and developed, "including through integrated planning and management approaches" cities can promote economically sustainable societies. The report acknowledges the holistic approach to sustainable urban development.

The Intergovernmental Panel on Climate Change (1995) looked at "cross-cutting economic and other issues related to climate change" placing the socio-economic perspectives of climate change in the context of sustainable development. A study of the social costs of climate change by Pearce et al (1996) named two dominant approaches to damage assessment: cost benefit framework and the sustainability framework. It is interesting to note how controversial the sustainability framework was perceived at the time.

A significant milestone in development policy was the United Nations 2030 Agenda for Sustainable development (UN, 2015). While groups such as Agenda 21 for Culture (2014)

from the United Cities and Local Governments argued for culture to become a distinct Sustainable Development Goal (SDG) ultimately culture was not given such a distinct goal in the 2030 Agenda. The UN 2030 Agenda set 17 goals and 169 targets in an urgent call for action worldwide in a global partnership. Goals and targets especially relevant to heritage include goal 11 aiming to "make cities and human settlements inclusive, safe, resilient and sustainable" and to "(strengthen) efforts to protect and safeguard the world's cultural and natural heritage". Goal 15, included that by 2020 countries should introduce measures to prevent the introduction and significantly reduce the impact of invasive alien species on land and water ecosystems and control or eradicate the priority species. UNESCO Policy document for the integration of a sustainable development perspective into the processes of the World Heritage Convention (UNESCO, 2015) emphasises that state parties should ensure "an appropriate and equitable balance between conservation, sustainability and development, so that World Heritage properties can be protected," while at the same time contribute to social and economic development and the quality of community life. Environmental challenges, including changing demographics (more people in cities), climate change, diminishing resources and growing threats to heritage require approaches to conservation within the broader range of economic, social and environmental concerns. Strengthening the three dimensions of sustainable development that are environmental sustainability, inclusive social and inclusive economic development, as well as fostering peace and security brings benefits to world heritage and increases their value. Therefore, heritage conservation and management strategies should be aligned with broader sustainable development objectives.

Another aspect of environmental policies is the focus on clean energy. The recent Clean Energy for Europeans package of the European Commission (EU, 2019) brings together eight legislative acts. Energy performance of buildings is a significant policy concern and is incorporated through an updated Energy Performance of Buildings Directive – EPBD (2012/27/EU). This EU Directive promotes policies that will help "achieve a highly energy efficient and decarbonised building stock by 2050." Most significantly it pushes the principle of "energy efficiency first." This has significant implications for how the heritage sector views its role in relation to the environment. Under the directive, EU countries must now make energy efficient renovations to at least 3% of the total floor area of buildings owned by the central government. There are also updated energy performance of buildings standards established. According to the *EPBD factsheet* (2019) buildings are responsible for approximately 40% of EU energy consumption and 36% of the CO_2 emissions. Buildings are therefore the single largest energy consumer in Europe. At present, about 35% of the EU's buildings are over 50 years old and almost 75% of the building stock is energy inefficient. Only 0.4-1.2% (depending on country) of the building stock is renovated each year. This represents a significant opportunity in tackling energy consumption in Europe. Renovation of existing buildings can lead to significant energy savings, as it could reduce the EU's total energy consumption by 5-6% and lower CO_2 emissions by about 5%. These facts create a strong argument for a holistic approach to heritage and preservation policies to include environmental policies. The European Green Deal (2019) suggests, "The current rates of renovation of public and private buildings should at least double." However this would appear to be a low target, as it would only bring renovation rates to circa 2% annually. Heritage Impact Assessment clearly has a role to play alongside or in integration with Environmental Impact Assessment (see chapter 4.)

Urban Development Policies | Increased urbanisation and population growth has created major implications for urban heritage policy creating a policy interdependency with development policy. Cartalic (2016) points out the urban-specific development problem suggesting that the impacts of climate change will be more pronounced in cities as 73% of the European population lives in cities and this figure is set to grow to 82% by 2050.

"Climate change is a stress factor for cities and ecosystems" (EEA 2012), whereas always according to Cartalic, climate-related extreme weather events, such as cold spells and heat waves, may impact considerably urban infrastructure and the built environment (Cartalic, 2016). Taking into consideration the adaptation of existing building stock required the Energy Performance of Buildings Directive (EPBD, 2002/91/EC) Cartalic states, "even in buildings built after 2000, there are many cases where the national standard did not match the minimum level of performance requested by European directives."

This assertion points to the problem of matching policy aims with real case scenarios. Industry also alludes to such difficulties. EURIMA (2007) responded to this problem and made a call for building policies to be developed more holistically with better consideration of policy implications in other areas. "Building policies also relate to social policies. Adequate housing is a social right. Moreover, people have a social (or cultural) bond with their built environment." Overall EURIMA are supportive of the argument for re-use and retrofitting of existing housing stock within development policies. This therefore places the heritage built environment at the centre of development policy with a clear argument for respecting the embedded energy and extending the life-cycle of the building or buildings.

European development agreements have played an important role in relation to sustainable urban development such as the Leipzig Charter(2007), and Marseille Statement (2008) making the argument for a holistic approach to urban development referring to "baukultur" understood as "the sum of cultural, economic, technological, social and ecological aspects influencing the quality and process of planning and construction." The Marseille Statement in particular, requests consideration of climate change taking account of the environmental, economic and social dimensions together. The *Toledo Declaration* (2010) makes specific reference to "integrated (environmental, social and economic objective of) urban regeneration, which aims to protect and preserve cultural heritage."

Internationally the UNESCO Recommendation on the Historic Urban Landscape (2011) encourages member states to integrate conservation and management of cultural heritage with policies and practice for sustainable urban development. This document acknowledges that the urban heritage is a social, cultural and economic asset and names the principle of sustainable development and management of heritage as well as its active protection as a condition of development (p. 3). The recommendation points out that "the intensity and speed of present changes are challenging our complex urban environments".

Concern for the environment calls for approaches and new models for urban living, based on ecologically sensitive policies and practices aimed at strengthening the sustainability and the quality of urban life. Many of these initiatives should integrate natural and cultural heritage as resources for sustainable development. The approach to managing historic urban landscapes should be holistic by integrating the goals of urban heritage conservation and those of social and economic development. This method sees urban heritage as a

social, cultural and economic asset for the development of cities.

The Historic Urban Landscape approach moves beyond the preservation of the physical environment and focuses on the entire human environment with all of its tangible and intangible qualities. It seeks to increase the sustainability of planning and design interventions by taking into account the existing built environment, intangible heritage, cultural diversity, socio-economic and environmental factors along with local community values. The document also emphasises the importance to involve more people in preservation efforts, raise levels of awareness, and seek innovative schemes.

The UN 2030 Agenda for Sustainable Development (2015) is of significant influence to current and future urban development policies. Goal 11 clearly places the environment within the development agenda setting the target to make cities sustainable. Goal 13, 14 and 15 relate more specifically to the environment. Goal 13 recommends governments "take urgent action to combat climate change and its impacts." In relation to goal 14 United Cities Local Government (2014) recommend that specialised heritage institutions such as eco museums and maritime museums could potentially unlock cultural practices, traditions and stories related to sustainable uses of oceans, seas and marine resources. They make similar recommendations in relation to Goal 15 suggesting that cultural factors are related to the preservation of terrestrial ecosystems, including relevant local and traditional knowledge and therefore knowledge could be transferred through policies and programmes including its evaluation.

The UN Habitat III: New Urban Agenda (2016) committed "to the sustainable leveraging of natural and cultural heritage, both tangible and intangible, in cities and human settlements:

(...)through integrated urban and territorial policies and adequate investments at the national, subnational and local levels, to safeguard and promote cultural infrastructures and sites, museums, indigenous cultures and languages, as well as traditional knowledge and the arts, highlighting the role that these play in rehabilitating and revitalising urban areas and in strengthening social participation and the exercise of citizenship.

The New Urban Agenda placed culture in a more central role in sustainable urban development. ICOMOS (2016) broadly supports this paradigm shift in the UN Agenda 2030 and the UN New Urban Agenda to more humanistic and ecological terms of reference for development. They suggest that this therefore creates a crucial role for cultural heritage in the achievement of this new humanistic and ecological paradigm of a sustainable city.

The Urban Agenda pact of Amsterdam (2016) and subsequent draft Action Plan (2018) emphasise a balanced, sustainable and integrated approach to sustainable urban development by local city authorities in line with the Leipzig Charter. The Action plan goes further suggesting a "partnership on circular economy" which gives consideration to the whole circle, starting with the extraction of raw material, design, production, transportation, consumption and leading to the final recycling of waste.

While cultural heritage is not forgotten in the ambitions of this Urban Agenda towards the development future of European cities, the elaboration of heritage specific contribution is not further elaborated. The *Bucharest Declaration* (2019) addresses this absence by adding cultural heritage to the objective "to develop culture and cultural heritage in urban areas,

having regard to the quality of landscape and built environment as a powerful tool to achieve social, ecological and economic goals and having in regard its role as an important resource for urban-rural development."

Other urban development strategic documents give very little mention to heritage. For instance the Joint Programme Initiative (JPI) *Urban Europe* is an intergovernmental and strategic partnership addressing the challenge of sustainable urban development through coordinated research and innovation. The JPI Strategic Research and Innovation Agenda (2019) makes only two references to heritage: first in reference to tackling cultural heritage or an aging urban society, and secondly relating to concern about increased tourism affecting urban sustainability.

ROCK – Regeneration and Optimisation of Cultural Heritage in Creative and Knowledge cities was a large-scale H2020 funded project 2017-2019. The project supported the transformation of three historic city centres in Bologna, Lisbon and Skopje into creative and sustainable districts. The project aimed to "boost the exploitation of cultural heritage as a powerful environmental catalyst for regeneration, sustainable development, and economic growth. The domains of the project focused on Innovation: organisational, technological and social. The ROCK Report D2.3: Guidelines for Sustainable adaptive reuse for Cultural Heritage (2017) suggests that there is not a universally applicable model or "one size does not fit all." They recommend that cities considering interventions should incorporate local values and strengths to maximise innovation and better protect and conserve cultural heritage. Related to the environment, they suggest that assessments should consider the future as well as current demand for uses of buildings so as to maximise the life cycle of buildings. The heritage building or area should have adequate infrastructure towards minimising negative environmental impacts, while at the same time maintaining the existing urban pattern of the area. The report suggests that this essentially requires innovative thinking for resource management, monitoring of hazardous elements and reducing energy consumption, in order to make the transition to safe and low carbon cities.

This approach is supported by Fluck & Wiggins (2017) who suggest that the main environmental risks to the historic environment identified are dangers of coastal processes, inland water inundation, extremes of wetting and drying, fire, pests and diseases and urban heat island effect. They suggest that "maladaptation," described as physical alteration in order to mitigate a change or threat, which results in a detrimental outcome, can do great harm and often achieve the opposite effect to what is desired (example waterproofing). It is possible that how people respond to climate change will have a greater impact upon heritage than will the direct consequences of climate change itself. Any building adaptation needs to take a holistic approach to assessing the benefit of an intervention, with consideration of the use and overall function of the building.

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

Building on the points made in chapter 2 climate change and associated risk for human life requires constant update and improvement of policies and actions at all levels. Climate change impacts heritage at all levels. Heritage Impact Assessment is clearly linked to Environmental Impact Assessment and both require a holistic approach that

acknowledges that heritage has an impact on building sustainable cities within the framework of a circular economy.

The survey conducted by CHCFE report (2015) found that EIA is widely accepted but HIA is not. Strengthening the EIA process to include heritage is important. Internationally there are calls for changes to the environmental impact assessment (EIA) processes and procedures. The EIA framework began with the Rio Declaration on Environment and Development (UN, 1992), which created a structured agreement for international cooperation on climate change. Principle 17 refers to environmental impact assessment and recommends that a competent authority should be established at national levels to monitor and measure adverse impact on the environment of all proposed activities (which would include heritage interventions or other urban developments that might include heritage.)

In 2019 UNESCO made a number of recommendations on the Historic Urban Landscape. The data shows that the majority of the impact assessments are in the form of Environmental Impact Assessments (EIA). Therefore integrating heritage impact assessment within the EIA as well as other tools for assessing the impact of projects are necessary (point 90). European directives such as (2011/92/EU) and subsequent (2014/52/EU) aimed at strengthening the quality of the environmental impact assessment procedures and took account of the effects of public and private building projects on the environment. In relation to heritage article 3 of the directive focuses on assessment of impact of development on "material assets, cultural heritage and the landscape." This has strengthened the heritage dimension of the Environmental Impact Assessment (EIA) process. The directive also acknowledges the increased importance in the EIA process of environmental issues such as resource efficiency, sustainability, biodiversity protection, and climate change.

While there is now a wider definition of what should be included in the assessment of environmental impacts within the EIA process it is still reliant on the local knowledge and resources at the local environmental authorities level to interpret planning submissions. Other forms of environmental assessment are worth noting. The principles set out in the EU standards ISO 14040:2006: Environment management – Life cycle assessment is aimed at contributing to sustainable development goal 13 of the UN 2030 Agenda which relates to Climate Action. The standard aims at ensuring maximum use of products before destruction so as to extend the use value and contain the embedded energy within the product for as long as possible. This form of assessment can be applied to a heritage building as much as any other man made product and supports the argument for reusing older buildings of cities where possible as a strategic development choice instead of new build.

Further suggestions for change to the EIA approach were put forward in *The Urban Agenda Pact* (2016) and subsequent draft *Action Plan*(2018), with both emphasising a "partnership on circular economy" which gives consideration to the whole circle, starting with the extraction of raw material, design, production, transportation, consumption and leading to the final recycling of waste. A holistic heritage impact assessment should therefore consider past and future use of resources.

Impact assessment is also discussed further in relation to adaptive reuse in the ROCK Report D2.3: Guidelines for Sustainable adaptive reuse for Cultural Heritage (2017), which suggests that there is not a universally applicable model or "one size does not fit all" for sustainable

adaptive reuse for cultural heritage. They suggest that assessments should consider the future as well as current demand for uses of buildings so as to maximise the life cycle of buildings. The heritage building or area should have adequate infrastructure towards minimising negative environmental impacts, while at the same time maintaining the existing urban pattern of the area. The report suggests that this essentially requires innovative thinking for resource management, monitoring of hazardous elements and reducing energy consumption, in order to make the transition to safe and low carbon cities.

The UN (2019) expresses concern at the rate of progress on the environmental dimension of the 2030 Agenda for Sustainable Development. They call for innovation in monitoring the state of the environment by improving data collection, sharing, and analysis to assess progress towards the SDGs. The EU commissioned report on Natural and Cultural Heritage in Europe (Sundseth, 2019) recommends integrating both natural and cultural heritage features into spatial planning. The report also suggests that there is a shortfall in readily available information "on natural and especially on cultural heritage features, both in terms of spatial data and as regards their interest, threats, state of conservation etc." While the EU Natura 2000 database recognises natural features, Sundseth recommends a similar EU wide database for keeping track of cultural heritage features (ibid, 2019).

Most of the research on the protection of heritage against climate change focuses on tangible heritage. There is a gap in research relating to the effects of climate change on intangible heritage. This gap is highlighted by Hee-Eun (2011) in her article entitled Changing Climate, Changing Culture: Adding the Climate Change Dimension to the Protection of Intangible Cultural Heritage. Hee-Eun suggests that increased movement of peoples/ displacements as a result of climate change issues has a causal effect on cultural heritage. The author suggests that too much discussion centres on effects on built tangible heritage. Ultimately the article proposes a 'rights-based' system in the form of sui generis rights, to complement any existing intellectual property-based rights protections.

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

The literature supports the strategy of a holistic approach to heritage impact assessment. Clearest support comes from the recent Cultural Heritage Counts for Europe project, CHCfE (2015) which found that of the existing research in the heritage field with a holistic approach: 33% included two domains, 19% three and only 6% looked at all domains. This suggests a strong need for more research with a wider holistic approach. They also found that studies focused on economic assessment dominated the literature at 81%. CHCfE is a strong advocate of the holistic approach to heritage impact assessment. More importantly the four domains of both SoPHIA and CHCfE projects are perfectly aligned. The research conducted within the literature review here does not contradict the findings of the CHCfE project.

Climate change has widened the scope of heritage strategy. Adaptive reuse is on the policy agenda for sustainable development policy as well as environment policy. However, heritage policy has been slow to follow but recent policy discourse suggests that the sector is starting to adapt. Strategically it is no longer relevant to only think of heritage policy within a conservation and preservation framework. It is now strategically important to understand the role of heritage in relation to sustainable development and the environmental. An

integrated policy framework is required.

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ENVIRONMENTAL DOMAIN–SOCIAL PLATFORMS SUBDOMAIN

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1.0 Introduction

The social platforms that are used for this research are some of the most popular social media platforms such as Facebook, Google, Twitter and Wikipedia, along with video-sharing platforms such as Youtube and Vimeo. Additionally, other websites dedicated to community-based input, interaction, content-sharing and collaboration, such as Balkan Museum Network platform, the Ulule and Avaaz platforms, and various individual blogs, are among the different types of social media used. The references and case studies that are examined through this research are part of a contemporary dialogue on environmental heritage among the citizens of Europe as it is expressed through these channels. Different concepts on urban governance; the creation of new practices and methods to create livable and walkable cities; the use of physical and digital experience to augment accessibility on public space and cultivate new audiences that respect and valorise cultural and environmental heritage; the impact of sustainable methods used by associations and citizens for an ecologically sustainable urban regeneration, are at the epicenter of this research towards measuring the impact assessment of heritage in its cultural, environmental, social and economic dimensions.

2.0 What are the main current trends in the field?

One of the most important trends is climate change and the way it affects cultural heritage. Global movements, such as "Fridays for Future,"[1] "Extinction Rebellion/XR,"[2] or "Democracia real YA!"[3] indicate the awareness that is created among the global community to take immediate action. Furthermore, this can be seen in the case of Google Arts & Crafts online project "Heritage on The Edge"[4] where the need to create awareness is spread through this digital platform.

Over-tourism has an intense impact on environmental and cultural heritage sites and urban landscape as can be seen in the well known paradigms of Amsterdam, Barcelona, Bruges, Dubrovnik, Santorini and Venice. For example, Airbnb in Barcelona creates an imposing effect both helping restore historical buildings, as well as destroying the qualities of the urban environment. Considered as one of the most beautiful cities in the world regarding its cultural heritage, Venice is suffering major environmental threats due to over-tourism; and in particular to the continuous presence of large-scale cruise ships that destroy the territory of the Venetian laguna. Local community is alerted establishing "Il Comitato NO Grandi NAVI - Laguna Bene Comune"[5] to reinstate a ban on large cruise ships entering Venice, but without any tangible results so far. However, other cultural sites with similar problems take drastic action to confront the threat of over-tourism by even establishing new legislations to limit the number of visitors as in the case of Bruges,[6] with the aim to protect the local communities and the urban environment and create a new model of sustainable tourism.

The interpretation of heritage through digitalization extends citizen perception on cultural heritage and provides the public with new ways of audience development and community engagement, creating new digital cultural objects, and hereby an emerging Digital Cultural Heritage notion that unifies several diverse communities of locals/refugees/tourists. This can be seen in the case of Balkan Museum Network[7] and the "My Museum and Me"[8] online exhibition in particular that illustrates common ways of seeing heritage across the Balkans. It also offers the opportunity to develop new audiences not just around museums, but from Balkans and worldwide. Through this effort, the act of digitalization becomes more than just a method of cataloguing; it is used as a tool for meaningful public engagement, offering a different means of developing heritage sensibility and heritage literacy by drawing emotional and experiential links between the physical and the virtual. It is an online interactive space that reflects on cultural heritage as the result of complex processes of negotiation, conflict and cooperation, involving many actors, and giving equal voice to professionals and visitors and developing heritage sensibility. This can also be seen in the case of Google Arts & Crafts online project "Heritage on The Edge"[9] where one can see how people around the world are protecting their cultural sites against climate change. The website seeks to create awareness of the need to take immediate action and sharing scientific knowledge as ways of protection. Technology can contribute to this direction, to expose the impact of climate change and drive conservation plans.

An increasing number of community inclusive projects attempts to reinvent the urban fabric and give a new potential to urban environments, mostly in cities that have developed an advanced dialogue between municipalities, stakeholders and local communities, such as Berlin, Amsterdam and Madrid. These paradigms arise from new economic models that refer to micro-economy of the site, eg. products that are produced in urban farms and are distributed on site as in Bamberg's Gardeners District[10] or Berlin's "Himmelbeet."[11] Furthermore, we can see strategic participatory planning environmental approaches in community engaged projects such as the "Essenburgpark"[12] in Rotterdam and the "Gängeviertel"[13] intervention project in Hamburg. New environmental/cultural practices on urban environments such as urban gardening and urban farming are also being developed even in cultural heritage urban landscapes along with other festive and cultural activities, thus creating a new paradigm of well-being in contemporary cities with an innovative use of heritage in everyday life. This trend can be seen in many cases all over Europe (Berlin, Amsterdam, Madrid, Athens, etc).

Another emerging theme is spotted in the development of various educational programmes on the environment, sustainability and heritage, creating free knowledge in a participatory way; public workshops, open access educational programmes and participatory games are proliferating and can be seen in most of the grassroots initiatives on urban environment.[14] In fact, networks are becoming wider and growing stronger in Europe, creating awareness on environmental and cultural heritage. The practices on public space and the knowledge that is shared through European platforms, events, conferences and workshops, are creating a new unified experience and notion on cultural, physical and digital environments. The need for a European identity building that has been cultivated through programmes and education seems to have results.

Innovative narratives on cultural and environmental heritage routes are being devised within the urban environment by local communities in collaboration with associations, institutions and cultural actors as in the case of the circular route created in Bamberg.[15] These initiatives tend to incorporate physical and digital experience as seen in the virtual exhibition "My Museum and Me" of Balkan Museums Network mentioned above or "Go West Athens-Attica" cultural guide.[16] Furthermore, innovative digital narratives extend to an advanced level of interaction and creating new experiences, within EU-funded projects that are seeking new ways of digital cultural production and distribution. This can be seen at The CHESS project, where with the use of mobile and augmented reality technologies an ordinary museum visit turns into an extraordinarily personalized storytelling experience.[17] Similarly EMOTIVE[18] is a research and innovation EU-funded heritage project that uses emotional storytelling to dramatically change how we experience heritage sites. Considering that cultural sites are highly emotional places, it develops an innovative evaluation framework taking emotions into account and creating a holistic digital-spatial approach.

A significant number of urban struggles of citizens all around Europe reclaiming to incorporate their cultural/environmental heritage to everyday life against investments that ignore this heritage or seek to capitalise it as merchandise is also noted. Significant heritage sites such as the "Plato Academy"[19] in Athens Greece, are seeking attention to find their place in the contemporary city narrative and context. City centers and industrial heritage sites are reclaimed such as the "The Liberties" in Dublin,[20] and the "Iveagh Markets,"[21] and "Tabacalera"[22] in Madrid. Furthermore, local communities all over Europe are reclaiming urban natural heritage. Among the natural heritage sites, urban parks and rivers are at the epicenter of these struggles; "Erasinos,"[23] "Pikrodafni,"[24] "The Great Rafina river,"[25] and the "Metropolitan Park of Goudi"[26] in Athens are typical examples. Citizens come up with proposals that engage new territorial and ethical practices on public space that enhance the identity of the places.

3.0 What are the main policy programmes and required quality standards in the field?

Collaboration among municipalities, institutions, citizens associations, and grassroots movements has been proven critical in the development of new laws, policies and regulations. This bottom-up approach to creating policies can be seen in many paradigms. In the case of "Lake ex Snia"[27] in Rome, The Citizens Forum requested that Regione Lazio declared the whole area of the ex Snia factory a Natural Monument, so as to preserve the unique historical, architectural, naturalistic features of this important industrial heritage site and prevent land exploitation. After a lonesome period of debates and marches, the Forum eventually succeeded in reaching its goal and the lake area is now officially protected by a regional decree. In Vienna, the e-participation platform "Website for eParticipation of citizens to the Reconstruction of Schwedenplatz and Morzinplatz (Schwedenplatz)"[28] employed both local people and experts in the online/offline process of drafting a model that would form the basis for a design competition. Both of these initiatives constitute a new participatory approach in public space governance where communities and states together design context for the sustainable interpretation of public space and cultural heritage both for protection and for creating value.

4.0 What are the gaps and opportunities of the current level of impact assessment identified in the field?

A gap exists in the wrong usage and the apprehension of the word heritage, cultural heritage and environmental heritage in social media in general. This comes mainly from touristic agencies or the private sector where there is some value interest; in the social media world, the word heritage transcribes almost any asset that is valuable for a person or a community and wants to make profit from it. There are in fact many paradigms in social media phrasing where petty things are termed as "unique heritage" all the while inviting people to visit them and even pay for a ticket. In other cases, heritage appears to be connected to investing (a place has a heritage value so we must invest in it). There exist plenty similar anonymous everyday examples of misuse of the term: "environmental heritage" in particular refers mainly to beautiful landscapes and natural monuments and it is hardly ever connected to urban environments.

Another major gap in current policies lies in regulating the incorporation of archaeological heritage sites in the contemporary city. Development plans such as the creation of infrastructure (subways, peripheral roads, etc.) can create a lot of controversy when dealing with archaeological sites of great value for the urban environment. So far, policies and environmental impact assessment processes haven't been able to address such matters in an efficient manner. There are currently many grassroot movements all around Europe that defend such sites; in Greece, due to its intense archaeological background there exist many disputed sites such as "The Sacred Way to Eleusis", "The Plato Academy", "The Archaeological Site of Artemis Agrotera,"[29] as well as the antiquities discovered while excavating Venizelou metro station in Thessaloniki,[30] now reclaimed by local communities through various petitions. These grassroot movements are composed by environmental/ cultural experts, and mostly amateurs and volunteers who are residents of the reclaim sites. And although this amateur sector sustains a wide range of creative practices that form the local (and occasionally, national) cultural territory, by sharing common goods in terms of resources, assets and expertise, the policy discourse fails to identify and acknowledge their important role. Furthermore, amateur creative cultural activity is vital to the subsidised and commercial sectors through reciprocal sustainable relationships; consequently, there is a particular need to recognise amateur arts' contribution to local cultural ecologies and bridge this significant gap of amateur and voluntary endeavour.

5.0 What are the more strategic and policy-relevant issues identified so far in the literature?

A strategic issue arising from all cases examined in this paper is the need to create participatory governance models that include local communities and grassroot movements in environmental impact assessments. The participation of the local communities at the preservation of environmental and cultural sites, and at the co-creation of a contemporary heritage urban context is vital and can lead to sustainable results. There are also cases where local communities need to ameliorate their everyday life, and the city's future; the need for open green spaces, as well as the need to re-estimate the cultural identity of the site and the community, led to the reclaim of public spaces all over Europe.[31] Participatory governance ensures the sustainability of these efforts and the results that add heritage value. This can be seen in major paradigms all around Europe; an important case is the transformation of Tempelhof Airport to urban park, through the successful urban struggles

of the citizens of Berlin and their participatory planning approach, opposing the developers proposed plans. Tempelhofer Feld[32] is an area closely linked to German tangible and intangible cultural heritage since it is part of its military and aviation history, as well as German soccer history. The airport was famous for its Nazi and cold war history and architecture. In Berlin we can see many paradigms of participatory governance relating to environmental/cultural heritage such as the "Torhaus"[33] or the "Mauergarten."[34] Similar examples can be found in Rome with the outstanding "Lago Bullicante ExSnia," and in Madrid with "El Campo de Cebada"[35] and "Esta es una Plaza."[36]

Furthermore, policies should be able to integrate ecologically sustainable urban regeneration that emerges from innovation models and development processes of the creative/smart city. These systems usually follow a governance model that is collaborative and participatory. We can see that in paradigms such as the *Ecosystème Urbain Darwin,*"[37] coordinated by the "Darwiniens" association. It is an example of a sustainable renovation that remains inclusive and fosters community building in the city, an urban ecosystem inside of an abandoned military barrack in Bordeaux. Same city concept is also applied at a former industrial site along river Spree in Berlin, where "Mörchenparke.V"[38] is developing a technology center. The center consists of an inspiring biotope made up of green spaces and urban gardens together with business incubator and student accommodation as part of the Holzmarkt stakeholder-run development, under the name ECKWERK. Another outstanding example is "Mercado de San Fernando"[39] a historical market, part of the heritage of Embajadores and Lavapies neighborhood in Madrid where many sustainable economic and environmental models have been adopted to sustain heritage and enhance the micro-economy of the area. All products and services are formed with sustainability criteria and respect for the environment, keeping the market in an intense process of reactivation. On a smaller scale we can see paradigms such as "Café de Ceuvel"[40] in Amsterdam.

Future policies should also be able to regulate community engagement in an intervention even after the end of a programme's trial period as in the Vienna example mentioned earlier. This would pose a standard to administration authorities and municipalities towards using participatory governance not just in designing an intervention, but also in sustaining it after completion.

The Innovation District model is known worldwide as an effective way of developing new ideas, technologies, and business practice. The model - which is recognised for improving productivity, creating jobs and attracting inward investment in several cities around the globe - brings together researchers and high-growth firms with technology and creative start-ups, to work side-by-side in vibrant, walkable innovation communities. "Glasgow City Innovation District"[41] is perfectly placed to benefit from this model; Located in a culturally, creative and artistic environment, it embodies cultural/environmental heritage and takes it to the next level of combining with creative and cultural industries, technology and innovation models. Circular economy[42] is at the epicenter of this effort.

Cultural and natural heritage are regarded by communities as common goods and therefore legislation needs to be able to provide the grounds for efficient communication and exchange. This usually takes the form of a petition or an open letter by the local communities. It can also take the form of manifests such as "Die Stadt ist Unser Karten"(The

City is Our Garden).[43] Future policies should be able to establish a better framework of collaboration between all the stakeholders involved in any intervention.

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[1] "Fridays for Future" is a global activist movement on climate crisis that started from the 15 years old student Greta Thunberg in Sweden. Main goal of the movement is to persuade the world's leaders to stop investing in the fossil fuel economy that is at the very heart of this planetary crisis. The activists are proposing Instead to invest the money in existing sustainable technologies, research and in restoring nature. Short-term profit should not trump long-term stability of life (https://www.facebook.com/pg/FridaysForFuture.org/)

[2] "Extinction Rebellion/XR" is an international apolitical network using non-violent direct action to persuade governments to act justly on the Climate and Ecological Emergency. It's main demand is that the Government must tell the truth by declaring a climate and ecological emergency, working with other institutions to communicate the urgency for change. Its basic vision is to create a world that is fit for generations to come (https://www.facebook.com/ExtinctionRebellion/)

[3] "Democracia real YA!" (Real Democracy NOW Platform!) Is a grassroots citizens movement that started in 2011 in Madrid, and spread worldwide, to defend that the priorities of every advanced society must be equality, progress, solidarity, free access to culture, ecological sustainability and development, well-being and happiness of people. The thesis of the movement can be seen at "Democracia real YA! Madrid. MANIFIESTO" (http://madrid.democraciarealya.org.es/manifiesto/).

[4] "Heritage on The Edge" is a project on how people around the world are protecting their cultural sites against climate change". Google Arts and Culture, In partnership with CyArk, ICOMOS, and local site managers, in this project digitally document and tell the stories of five cultural heritage sites around the world experiencing the impacts of climate change. The project highlights the power of 3D data to address some of the most serious challenges of our time (https://artsandculture.google.com/project/heritage-on-the-edge).

[5] Il ComitatoNOGrandiNAVI - Laguna Bene Comune" (No Big Ships Committee - Common Good Lagoon) is an open movement of organizations and citizens of Venice and Mestre, that support the battle against large cruise ships that damage Venice Lagoon. They have organised demonstrations, open discussions and initiated petitions. Furthermore, they have published an open book with the history of the laguna, as well as the environmental impacts of the extensive cruising process. "Libro Bianco del ComitatoNOGrandiNAVI - Laguna Bene Comune" can be retrieved at

(http://www.nograndinavi.it/wordpress/wp-content/uploads/2014/05/2014-05-16-LIBRO-BIANCO-ComitatoNOGrandiNavi-Laguna-Bene-Comune.pdf)

[6] Belgium's most famous tourist hotspot—known around the world as the "Venice of the North"— is Bruges. Due to the threat of the city being turned into "a complete Disneyland" because of the big number of tourists, it decided to restrict the number of visitors, especially large crowds on day trips with cruise ships. Officials encourage tour operators to avoid arranging trips to the city on weekends and are suspending all advertising of Bruges as a tourist attraction within Belgium itself, aiming for sustainable tourism that will stay for longer periods respecting tangible and intangible cultural heritage (https://www.theepochtimes.com/bruges-belgium-announces-moves-to-crack-down-on-overtourism_2969742.html).

[7] The Balkan Museum Network (BMN) exists to celebrate, preserve and share the complex common heritage of the Balkans and to create, through cooperation, a strong, collective voice for Balkan heritage and the museum profession (http://www.bmuseums.net/).

[8] "My Museum and Me" virtual exhibition can be visited at http://www.bmuseums.net/virtual-exhibition/

[9] https://artsandculture.google.com/project/heritage-on-the-edge

[10] "Gärtnerstadt Bamberg (Market Gardeners' District)" is a prime example of urban market gardening that has its roots in the Early Middle Ages. In 2016, "Bamberg's market gardens" were added to the UNESCO List of Intangible Cultural Heritage. Those who appreciate fresh produce can buy recently harvested fruit and vegetables directly from the Market Gardens – including rarities and old local varieties such as the well-known "Bamberger Hörnla" potato for epicures (https://www.youtube.com/watch?v=THfsS6OcM).

[11] "Himmelbeet (Sky Bed)" is a community garden in Berlin Wedding. Anyone and everyone is welcome to visit during opening hours. It is primarily a place for local residents to come together, as its main aim is well-being and accessibility to all. Various events and activities are organised daily, such as workshops, concerts or community cooking. Furthermore, It is an open collective effort to turn an unused urban space into a garden, and create a sustainable micro-economic local opportunity; the community uses an organic approach that avoids artificial fertilisers and pesticides, and the organic production from the community garden section is sold on-site, suggesting another way to sustainable city development. Eager city gardeners pay a fee of € 50 per season to have their own private corner (https://www.facebook.com/himmelbeet/).

[12] "Essenburgpark" is a new, challenging urban nature area in Rotterdam West. It is located between the Rotterdam-Schiedam railway and Essenburgsingel in the Delfshaven district. The area was owned by the Dutch Railways until 2017. The local residents are currently transforming the area into a public nature reserve, in a participatory approach. The Essenburgpark is supported by three collaborative residents' initiatives: the Spoortuin, the Pluktuin and IedersTuin. Furthermore, the Essenburgpark residents work together with the Water Board and the municipality. The Essenburgpark is part of the Green Connection, a green and socially connected ribbon park of 8 kilometers around Delfshaven (https://www.facebook.com/pg/essenburgpark/).

[13]The "Gängeviertel" is a social housing complex in a historic neighbourhood of Central Hamburg, composed of 12 buildings. When in 2009 plans emerged about the demolition of the last heritage buildings of the district, artists, architects and activists mobilised themselves and the wider Hamburg community to protect the area. In 2010, citizens presented a proposal for the redevelopment and usage of the area to the City of Hamburg, aiming to create an area for the promotion of the arts, culture, and talks, both in studios, in apartments, or in social projects. To this end, an Association of the Gängeviertel was established and through the "Komm in die Gänge" Initiative the cooperative "GängevierteleG" has been founded for the conservation of this historic quarter. After years of occupation and political pressure, the initiative reached an agreement with the Municipality to renovate the buildings and open them for community use. More information can be seen at the documentary "Gängeviertel - Saving Heritage Through Community Mobilisation" (https://www.youtube.com/watch?v=VC9OvPWOd5U).

[14] See the related attached paradigms in Amsterdam, Athens, Berlin, Dublin, Madrid, Rome at the Environmental Domain/Social Platforms Summaries document.

[15] Bamberg is declared a UNESCO World Heritage Site as it has preserved its early mediaeval structure, as well as all the layers of its history and architectural styles, from Romanesque, Gothic and Renaissance to modern and contemporary architecture. Besides the breathtaking architecture of the City on the Hills and the Island City, the third district within the boundaries of the World Heritage Site, the Market Gardener's City, is really quite unique. The district can be extensively explored along the circular route through the Market Gardener's District (https://en.bamberg.info/gaertnerstadt/)

[16] Hariklia Hari. (2019). Go West Athens-Attica Guide. Athens. Greek Friends of Nature Network. The guide is based on cultural routes indicated by the author, that discover an unknown part of west Athens and Attica, characterised for its mixture of ancient traces, industrial and environmental cultural heritage fragments, and community engaged cultural routes. The complete guide is available at https://www.openbook.gr/odigos-dytiki-athina-attiki/. The Guide was written at the context of the online cultural platform "Go West Athens" by the Greek Friends of Nature Network, sponsored by Niarchos Foundation.

[17] CHESS (Cultural Heritage Experiences through Socio-personal interactions and Storytelling)"is a project, co-funded by the European Commission that aims to integrate interdisciplinary research in personalization and adaptivity, digital storytelling, interaction methodologies, and narrative-oriented mobile and mixed reality technologies, with a sound theoretical basis in museological, cognitive, and learning sciences. The principal objective of CHESS is to research, implement and evaluate both the experience of personalized interactive stories for visitors of cultural sites and their authoring by the cultural content experts. It takes digital storytelling much further and plans to make interactive content such as games and augmented reality available to the entire museum sector. (https://ec.europa.eu/digital-single-market/en/news/chess-project-among-10-global-rd-projects-are-changing-arts-and-culture).

[18] EMOTIVE "is a EU-funded research project that works from the premise that cultural sites are highly emotional places. That regardless of age, location or state of preservation, they are seed-beds not just of knowledge, but of emotional resonance and human connection. From 2016-2019, the EMOTIVE consortium has researched, designed, developed and evaluated methods and tools that can support the cultural and creative industries in creating narratives and experiences which draw on the power of "emotive storytelling". The output of this process is a number of prototype tools and applications for heritage professionals and visitors that produce interactive, personalized, emotionally resonant digital experiences for museums and cultural sites. (https://emotiveproject.eu/index.php/what-we-do/methodology/)

19 "Plato's Academy" was founded in 387 BC and is a place of great symbolic significance worldwide. Its surrounding area consisted of gardens, near Kifissos river, and was transformed into an industrial area in the 19th century that is currently undergoing gentrification. Today the archaeological site forms part of a public garden in the middle of a dynamic neighborhood where new ways of cultural production and cooperative, social and solidarity economy processes emerge. The area is endangered by the construction of a huge shopping mall that will destroy the economic and cultural context. This petition is supportive to the local community towards stopping the Mall (http://academygardens.org/)

20 The Liberties is its own distinctive city neighborhood with its own special character.

Significant new developments are now planned to regenerate and develop housing, enhance local services, improve streets and create new parks to make The Liberties a more attractive and sustainable community in which to live and mingle. There are objections from residents of the local community who fear the outcome and are arguing against the investments that are estimated to create a gentrified urban environment (https://www.facebook.com/thelibertiesdublin/).

21 Dublin City Council have demanded the return of the building following an unanimous vote by elected Representatives to have the building returned to community control. The building needs to be returned to Dublin City Council so that the council and the community it serves can decide together on the future of this iconic Dublin building and how best it can serve its community (https://my.uplift.ie/petitions/reclaim-the-iveagh-markets).

22 "La Tabacalera de Lavapiés"or Centro Social Autogestionado La Tabacalera de Lavapiés (Self-managed Social Center Tabacalera of Lavapiés) is a well-known cultural and social center in Madrid. Due to its architectural and social characteristics, it is considered a historical heritage, listed as a Cultural Interest Asset; it is a tobacco factory built in 1781. Since 1977, the building was declared part of the Spanish Cultural Heritage. The buildings are property of the Spanish Ministry of Culture, although since 2010 its use has been transferred to a local grassroots association, and since then it is managed by a local community. It is a self-managed social center, with various activities such as cultural events, conferences, workshops, exhibitions and site-specific interventions. The space includes a fab lab and a theatre (http://latabacalera.net/)

23 Erasinos river on the eastern coast of Attica, is forming a wide and beautiful wetland that crosses the significant archeological site of Artemis Temple. Erasinos wetland, officially declared "protected Natura 2000 Wetland", is unique for Attica and shelters many species. The Erasinos River is in danger since it is planned to be converted into a concrete canal (with gabions) thus destroying 5 hectares (50.000m2) of this unique wetland. The damage will represent more than 35% of the total area and specifically the part of the river with the biggest ecological importance. Citizens and organizations are in the process of protecting the area by starting a legal procedure (https://www.ulule.com/save-the-erasinos-river/)

24 "Rivers and Streams in Attica-Athens. Struggles to save the few ones which are still alive". Presentation at the 1st European Rivers Summit Sarajevo - September 27-29, 2018 (https://riverwatch.eu/sites/default/files/uploads/EuropeanRiversDays/Presentations/RiVERS%20and%20streams%20in%20ATTICA-Athens-ilovepdf-compressed%20%281%29.pdf).

25 The "Great Rafina River" is located on the eastern coast of Attica, and has a major ecological importance; the river is endangered since the authorities decided to turn 15km of the riverbend into a concrete channel, supposedly for flood control. The citizens movement of Rafina for the protection and restoration of the Great Rafina River has taken the matter to Supreme Court in order to cancel the destructive project and prevent a huge ecological disaster, and to to protect the inhabitants of the area from the violent degradation of quality of life these works would imply by promoting the

modern alternative flood control plans proposed by the E.U. (https://www.ulule.com/great-rafina-river/?fbclid=IwAR0v8BDm6WKJm3xdkaY180pbcdLSBqfPTZgSUAJWAAJsZoOr738MSi6RC7g).

26 The "Metropolitan Park of Goudi" is today the only large, free, public space in Athens, a unified urban landscape in which the natural features, the historicity of the site and the architectural value of its buildings coexist. Located at the east of the municipality of Athens, it has been characterised and institutionalised as an area of green, leisure and mild cultural activities. During 2017, the Greek government announced the construction of a new stadium inside the park. A large number of local initiatives is currently struggling for the protection of the park and the nearby mountain of Hymettus(https://www.facebook.com/pages/Μητροπολιτικό-Πάρκο-Γουδή/182712689094954).

27 Lake exSnia"Proposta di decreto" about the environmental protection of the site is retrieved at http://www.regione.lazio.it/binary/rl_main/tbl_documenti/AMB_DPRL_17594_09_10_2019.pdf.

28 The "blended participation" approach of the "Website for eParticipation of citizens to the Reconstruction of Schwedenplatz and Morzinplatz (Schwedenplatz)" is combining on-the-spot and online input ensured that as many citizens as possible from different walks of life participated in this dialogue process. Around 2 000 people participated in the survey. The aim behind the participation projects is to include the public in projects which lead to long term investments and might interfere with personal interests and perceptions of Vienna's inhabitants (https://joinup.ec.europa.eu/collection/eparticipation-and-evoting/document/website-eparticipation-citizens-reconstruction-schwedenplatz-and-morzinplatz-schwedenplatz).

29 The archaeological site of the Ionic temple of Artemis Agrotera is one of the most important historical and archeological sites that survived in the center of Athens. It is at risk. The Residents of Mets Initiative strongly oppose the real estate development of sacred archaeological sites, and ask from the government to take the responsibility to protect our world heritage and keep it intact for the generations that follow. The Residents of Mets Initiative demand that the European Parliament, the Greek Parliament and relevant Government Agencies take action to protect this site (https://www.artemisagrotera.org/?petition=1).

30 During the excavations for Thessaloniki metro station unique antiquities indicating the ancient city were discovered at Venizelos Station site. Citizens of Thessaloniki, reclaiming their cultural heritage, demand that the archaeological site remain in situ, and that the Metro project be redesigned to proceed accordingly. The Ministry of Culture is putting these unique antiquities in grave danger by the decision to move them in another location. There is a coccurent protest at

(https://secure.avaaz.org/el/community_petitions/prothypoyrgos_kos_kyriakos_mitsotakis_ypoyrgos_pol_metro_thessalonikis_na_diatirithoyn_in_situ_ta_arhaia_sto_stathmo_venizeloy/?aRCewhb).

31 See the related attached paradigms in Berlin, Rotterdam, Dublin, Athens at the Environmental Domain/Social Platforms Summaries document.

32 The transformation of Tempelhof Airport to urban park, took place through the successful urban struggles of the citizens of Berlin and their participatory planning approach, opposing the developers proposed plans with the Tempelhof referendum of 2014. More information on events and links can be found at the "100% Tempelhofer Feld facebook page" (https://www.facebook.com/thf100/)

33 "Torhaus" is the former gatekeeper's house of Tempelhof Airport, where various initiatives form the interface between civil society and the airport building. In keeping with the gatekeeper tradition, the Torhaus functions as an information site, as well as an urban laboratory in a constant and open design process. It hosts the Torhaus Festival with creative and artistic actions and interventions, thematically fitting workshops and speeches, focusing on formats that enable participation (https://www.facebook.com/torhausberlin/).

34 "Mauergarten" (Wall Garden) is an urban garden situated in the Mauerpark in the heart of Berlin, since 2012. The park's name originates from the Berlin Wall (German: die Mauer) that was built in 1961 to divide East and West. A section of the wall used to run parallel to the park, up until Berlin's reunification in 1989. Referring to the symbolic reunification of the site, It has been being developed as an open, social and organic space that connects people of different cultures and backgrounds by the Mauergarten local community initiative. It consists of over 50 raised beds, and is open to local residents for community gardening (https://www.facebook.com/mauergarten.net/)

35 "El Campo de Cebada" is a mix between a skate park and an open-air exhibition space, founded by the residents of the surrounding area. An example of participatory citizens engagement in urban planning, el Campo is transformed from a sports facility to a cultural siteopen to the public. Furthermore, it contains graffiti, furniture made of recycled materials, and skating elements to climb around on (https://www.facebook.com/pg/campodecebada/)

36 "Esta es una Plaza" is a community garden, a self-managed project that since 2008 has transformed the site to an urban commons for the entire city of Madrid, by sharing knowledge, defending ecological values, and encouraging creative and experimental pedagogy.Its am is the recovery, conservation and management of public space for citizens in an area of Lavapiés neighborhood that relates to Madrid's tangible and intangible cultural heritage. Collective action is evaluated as living knowledge (https://www.facebook.com/pg/estaesunaplaza/)

37 "Darwin Ecosystème" was created in 2008 as an urban ecosystem inside of an abandoned military barrack in Bordeaux. The project includes commerce, co-working spaces, cultural and residents' associations, apiculture activities and urban farms, and recreation areas (https://www.facebook.com/pages/Darwin-Ecosysteme/282550439262306).

38 "Mörchenparke.V." is part of the Holzmarkt stakeholder-run development in the site of a former industrial wasteland on the banks of the river Spree in Berlin. It is developing an inspiring biotope made up of green spaces, urban gardens where in cooperation with landscape gardeners and experts, the citizens' association organises workshops and planting campaigns, promoting the environmental awareness of subsequent generations and opening up new perspectives on ecologically valuable city concepts. Moerchenpark offers a number of ways to get involved with gardening, including the construction of boxes for moveable gardening, beekeeping, garden design, and urban gardening (https://www.facebook.com/moerchenpark).

39 "Mercado de San Fernando" contributes to the local microeconomics, fostering a model based on trust (https://www.facebook.com/mercadosanfernando)

40 "Café de Ceuvel" is considered as one of the most sustainable and innovative urban experiments in Europe. What was once a derelict shipyard on the Van Hasselt Canal is now a hub for creative and social entrepreneurs and the Amsterdam-Noord community and circularity and adaptive reuse are thematics and components of this program. Starting from the idea that the world food system is the biggest cause of climate change and a range of other social problems, it collaborates with many initiatives that produce and grow the ingredients of the food, such as My City Garden in Amsterdam-West. Also have a greenhouse on the roof and ferment our green waste into methane. The building was designed by architect Wouter Valkenier who made the entire building from upcycled materials. The Café consists of 80-year-old bollards from the port of Amsterdam and the old rescue brigade pavilion from Scheveningen (https://www.facebook.com/CeuvelCafe/)

41 The Innovation District model is known worldwide as an effective way of developing new ideas, technologies, and business practice. The model - which is recognised for improving productivity, creating jobs and attracting inward investment in several cities around the globe - brings together researchers and high-growth firms with technology and creative start-ups, to work side-by-side in

vibrant, walkable innovation communities. Glasgow City Innovation District is perfectly placed to benefit from this model (https://www.facebook.com/glasgowcityinnovation/)

[42] An interesting example in social platforms is the webinar "Introducing the Circular Economy, Environmental Opportunities for Cultural Heritage", as part of ROCK H2020, the webinar is about the circular economy as a regenerative model designed to keep products and materials at their highest value and functionality for as long as possible through continuous cycles of reclamation and remanufacture (https://www.youtube.com/watch?v=elF7OXM-Id4)

[43] The need of the manifest "Die Stadt ist Unser Karten" (The City is Our Garden), a manifest on Urban Gardening, came up to describe the new collective movement forming around the phenomenon of collaborative gardening. The manifest is meant to express the political localisation of the urban garden movement and contribute to the discussions regarding the future of cities and the prominence of commons. The Urban Gardening Manifest was initiated by activists from 'Allmende-Kontor', 'Prinzessinnengarten', 'Kiezgarten', 'Neuland Köln', as well as 'Eine andere Welt istpflanzbar' and 'anstiftung' (https://urbangardeningmanifest.de/mitmachen).
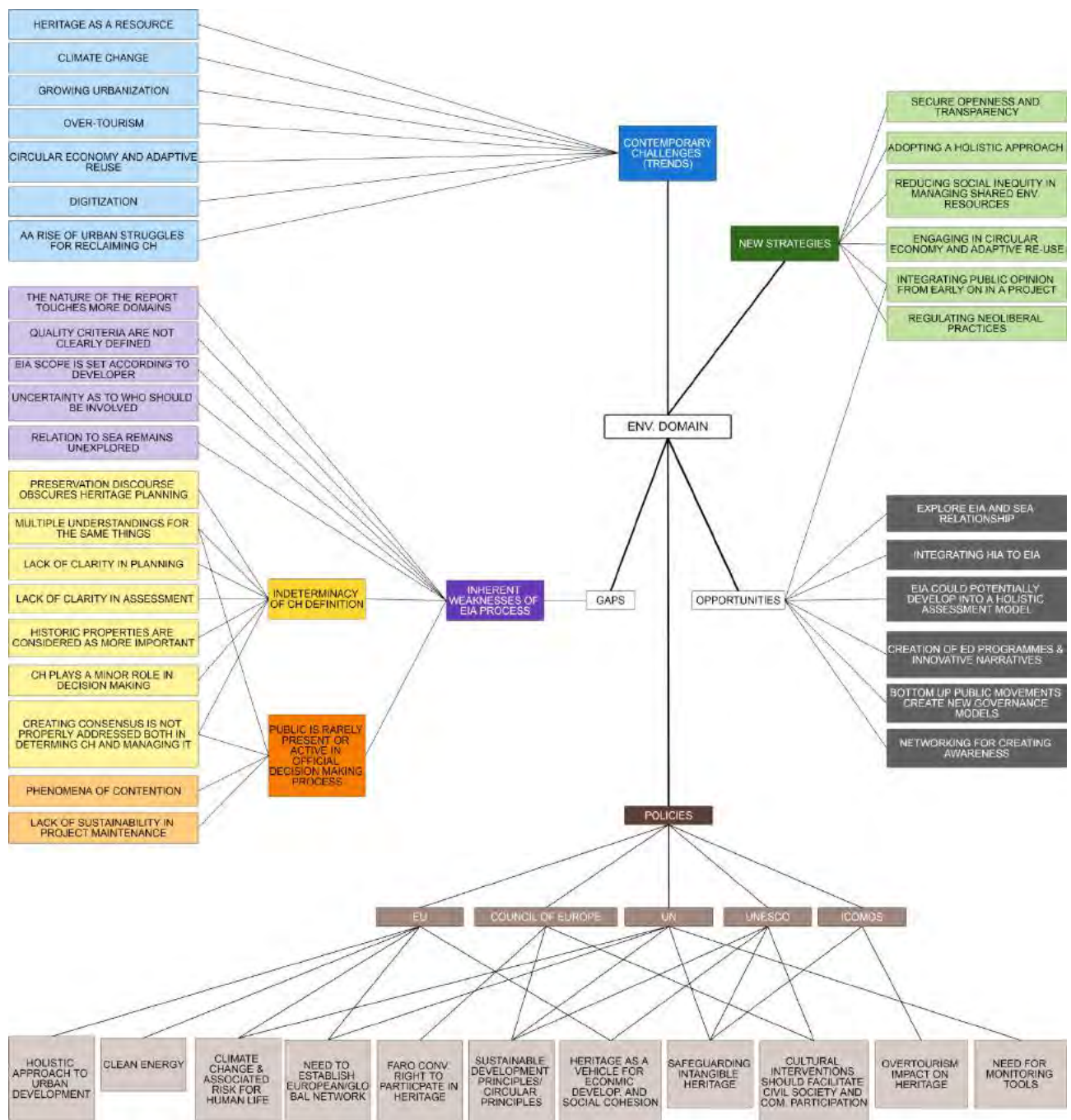
Figure 4: Environmental domain research key findings: blue boxes represent current trends; brown boxes represent the main key policy makers and their respective objectives, while green boxes represent potential future strategies. The white boxes represent the gaps & opportunities retrieved.

CLOSING REMARKS: WORKING ON SoPHIA DURING COVID19

The pandemic which has recently occurred has heavily impacted upon daily life. The Covid-19 crisis is not over yet. Therefore it is much too early to assess its impact upon human activities, and how it may impact upon the future at large. Nevertheless, there are some clear, albeit contradictory indicators which emerged during the quarantine period that need to be seriously taken into consideration as they provide us with important signs that are directly or indirectly related to the environment and cultural heritage. Social distancing reminded us of the virtues of solitude in contemplation of a work of art, or a cultural heritage site. Also, during lockdown, the world became aware of the recovery of nature and wildlife because of reduced transport and other human activities in the canals in Venice, a world heritage site. This comes in stark contrast with the over-tourism syndrome in which all of Venice gets overrun by tourist crowds, which is unsustainable and detrimental to the fragile man-made heritage city, as well as to the natural environment of the Laguna.

Thinkers of our time such as Yuval Noah Harari alert us to the fact that once the storm passes, humankind will survive, and most of us will still be alive — but we will inhabit a different world. Bruno Latour asks us to not only be witnesses but also agents of change, by pondering the observations we made during the period in which time stopped and weighing them towards taking action. [1] This is especially true for Cultural Heritage, which as noted already, is intricately weaving the man-made with the natural, hence nature and mankind. Perhaps it is too early to jump to conclusions, but one thing which is certain even to the most naive analyst is the confirmation that the Monoculture principle with regard to cultural heritage viewed as a single source of income, is simply not sustainable.

At the same time, Covid-19 revealed some of the inherent contradictions of our current economic model, lifestyles and values. For example, we have a fixation on quantifying everything but, it is the non-measurable or hard to be measured aspects we must become aware of, such as nature and coexisting with other forms of life, a slower pace and fewer numbers that contribute to fulfillment and happiness. Both nature and Cultural Heritage can best be appreciated and preserved not in excessive numbers of visitors, hence a condition resisting easy or obvious quantification. As Rebecca Solnit points out:

At moments of immense change, we see with new clarity the systems – political, economic, social, ecological – in which we are immersed as they change around us. We see what's strong, what's weak, what's corrupt, what matters and what doesn't. [2]

In that respect, this conjuncture is critical for the task undertaken in SoPHIA.

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[1] Harari, Y. N. (2020, March 20). *The world after coronavirus.* The Financial Times.

Latour, B. (2020, March 29). *Where to land after the pandemic? A paper and now a platform.*

[2] Solnit, R. (2020, April 7). *"The impossible has already happened": What coronavirus can teach us about hope.* The Guardian.