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Executive Summary

SoPHIA (Social Platform for Holistic Heritage Impact Assessment) aims at developing a holistic impact assessment model for evaluating cultural heritage interventions. The draft impact assessment model (draft SoPHIA model) has been applied and tested with the help of 12 case studies in the period from October 2020 until March 2021. In the following report, the course of testing and main findings from testing the draft SoPHIA model with the case studies are summarized.

[Chapter 1](#) and [chapter 2](#) provide an overview on the draft SoPHIA model and the methodological framework applied in the case studies conducted. A main criterium in selecting the cases of interventions was good access to the case in order to implement a participatory approach of research. This approach builds on the perspectives of stakeholders as a central aspect of the SoPHIA model and methodologically implies that the stakeholders were the main partners of investigation. Due to the participatory approach, it soon became clear that the SoPHIA model should not only aim to support external assessment and research of cases but should also clearly aim at being a supporting model for stakeholders involved in the management of cultural heritage.

[Chapter 3](#) provides an overview of the case studies, including a description of the cases, the relevance of the cases for testing the draft SoPHIA model, and the main findings in terms of the impact of each case. Due to the focus of the SoPHIA case studies on the urban context, many case studies were connected to urban development and regeneration projects. In most of the cases, the primary objectives of the intervention were related to the development of the cultural offer, urban development, tourism development and infrastructure. Here, different objectives and understandings of the notion of (urban) development are portrayed. The cases reveal the complexities of striking a balance between various forms of impact that an intervention might have, such as improving the lives of residents while also becoming an attractive location both for tourists and for entrepreneurs; or acknowledging the different and potentially conflicting narratives of a place in view of potentially contributing to a sense of community and social cohesion in a town.

In detail, examples of the impact of case studies are used to discuss the applicability of the main axes of the SoPHIA draft model in [chapter 4](#). The chapter is thereby divided along the lines of the three main axes of the model, the multi-domain axis, the multi-stakeholder perspective and the time axis. With regards to the multi-domain axis, the main themes and sub-themes of the model are discussed in detail, highlighting the following aspects of potential impacts that interventions in cultural heritage can have:

- In terms of the [social capital](#) as a criterion for holistic impact, it is pointed out how access to a site/intervention is a precondition to support any other potential impact. At the same time, the analysis of a range of sites shows that access has many barriers, including the reachability and location of a site as well as participation of different stakeholders in the realization of an intervention.
- With regards to the [sense of place](#) that is achieved via an intervention, the case studies have shown that the plurality of identities and narratives needs to be captured, specifically also with regards to underrepresented positions at a site/intervention. Here, questions between the touristic visibility of a place and its local identity have been pointed out as potentially conflicting with each other.
- Similarly, capturing the impact of a site/intervention in terms of [wellbeing and the quality of life](#) has the potential of grasping the conflicts, while also forming an overlap between the economic and social impact.
- The analysis has also shown that the degree and form of [strong global partnerships](#) established via an intervention depends on the nature of the intervention itself. Interventions aiming at establishing international networks certainly provide more concrete results in comparison to interventions that are implemented on the local level.
- In terms of [prosperity](#) as a mainly economic theme of impact, the analysis has pointed at the need to consider the risks that come with economic development, such as low-quality employment or the process of gentrification.
- The analysis of impact in the area of [knowledge](#) has shown that sharing of experiences and knowledge transfer are crucial in order to make the intervention relevant for the wider public.
- [Innovation](#) as an area of impact, as pointed out in the case studies, is a process which enables various stakeholders to unite and work together towards a common goal. Furthermore, the studies have shown that digitization is understood to form an integral part of innovation processes in cultural heritage, particularly as a result of the COVID-19 pandemic.

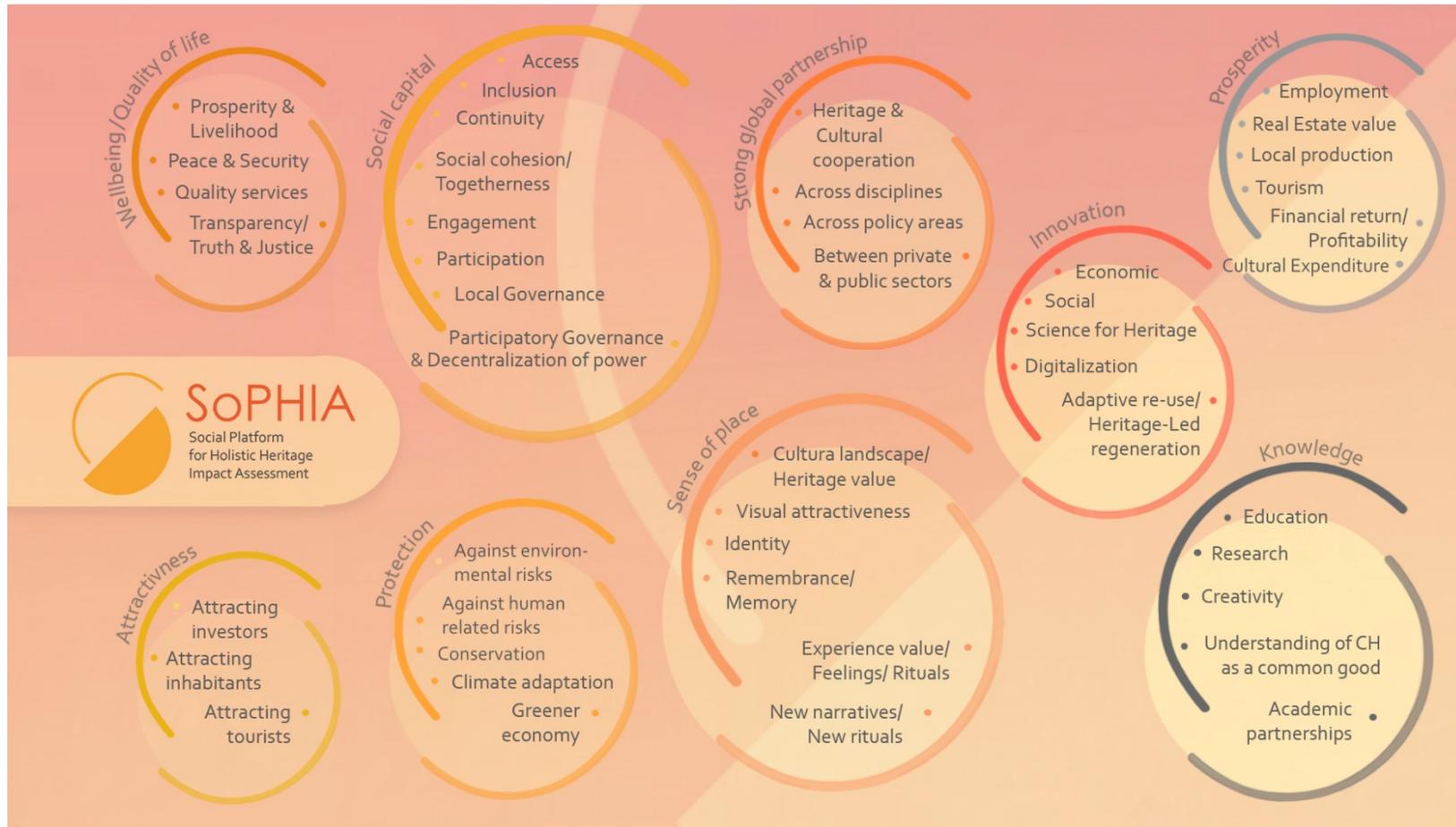
- With regards to impacts of cultural heritage interventions related to [protection](#), the case study analysis has proven that in cases of interventions connected to green areas, environmental issues and questions of sustainability are very present. However, in cases of interventions that mainly relate to the cultural sphere (such as cultural institutions) issues of sustainability are only considered to a limited degree.
- Finally, the case studies have shown that increasing the [attractiveness](#) of a site/intervention is often an important driver behind the objective of interventions and policies in cultural heritage. Yet, the question for whom a site/intervention is attractive is crucial in grasping its impact.

Finally, the discussion of the draft SoPHIA model with examples from case studies also included the reflection on the [multi-stakeholder axis](#) and the [time axis](#) as integral parts of the model. As pointed out above, the impact assessment depends on the perspective one takes towards it. Thereby, the multi-stakeholder perspective has proven to be crucial in analyzing the objectives, roles and responsibilities of the involved and can therefore also be very helpful in cultural heritage management. However, the multi-stakeholder perspective can only be employed if sufficient resources are available, including access to all relevant stakeholders. Therefore, a primary advantage of continuous monitoring and assessment both during and after an intervention is the possibility to also ensure participation throughout the whole process.

Recommendations from these and other findings are summarized in view of adapting the draft SoPHIA model in [chapter 5](#) of this report. They mainly refer to:

- Reducing repetition in the layers and levels of the draft SoPHIA model.
- Including missing issues and levels of impact that have not yet been represented sufficiently in the model.
- Refining the layers and levels of the draft SoPHIA model in order to capture cross-cutting issues and counter-effects between various impacts of an intervention.
- Defining the layer and levels of the draft SoPHIA model more concretely in order to enhance the applicability of the model.
- Recommendations on the format of the model and contextual factors.

1. SoPHIA Draft Model



Graph 1: Themes of the SoPHIA Draft Model

2. Methodological Approach

2.1 Research Questions

The main objective of the case studies was the testing of the draft SoPHIA model. The SoPHIA model is based on three axes (domains, people, time). The four domains (social, cultural, economic, and environmental), were referenced from the Cultural Heritage Counts for Europe Report. Based on these axes, the following three research questions were defined to lead the case studies:

1. How is the draft impact assessment model applicable and how can specific themes and subthemes be researched?
2. How can the stakeholders' perspective be included and researched in the impact assessment of the case?
3. How can the issue of time and a longitudinal perspective on the impact of a case be included in the assessment?

2.2 Participatory Approach

Methodologically, testing the SoPHIA model was done in a participatory approach. In order to implement this approach, the SoPHIA researchers differentiated between the following groups of stakeholders:

1. Main parties to the case study: this were contact persons to the case study that were prepared to co-define the objectives of the impact assessment and reflect on the course of the impact assessment.
2. Other relevant stakeholders to the case studies: stakeholders such as managers, investment advisors and funding representatives of the case, cultural associations/entities/beneficiaries involved in the intervention/programme visitors/attenders, etc.

2.3 Sampling of Cases

Considering the theoretical aspects and conclusions that lead to drafting the SoPHIA model, a set of criteria for selecting case studies was defined to ensure the relevance and comparability of the observation units. From a list of potential case studies that was put together by the SoPHIA consortium, 12 cases were selected along the lines of the following criteria:

1. Classification of the municipality: the SoPHIA project specifically aims at developing an impact assessment model for interventions in European historical environment and cultural heritage sites at urban level. Therefore the “urbanity” of the case represented an important criterion of sampling, differentiating between levels of urbanity from 1 to 3 according to the DEGURBA classification.¹
2. Access of the researchers to the case: Due to the participatory approach of testing the SoPHIA model, it was necessary to ensure the access of SoPHIA researchers to the case and case study representatives. Therefore, access to the case was also a criterion of sampling, differentiating between ‘good’, ‘probably good’ and ‘not so good’ access to the case.
3. Data availability: A third criterion to select cases was the availability of data on the case that was estimated by the consortium partners along the categories ‘good’, ‘probably good’, ‘not so good’ and ‘unknown’.
4. Stage of the case: Considering different stages of impact assessments such as ex-ante and ex-post, while also taking into account the time axe of the draft SoPHIA model, the stage of the case represented a relevant criterion for sampling. The sampling methodology differentiated between cases that have not started yet, ones that are ongoing and ones that are finished.
5. Type of cultural heritage: In order to differentiate between the type of cultural heritage under investigation in the case studies, following forms were defined as criteria: monument/place of remembrance; architectural; archaeological; historic building; museum/documentary; cultural good or object; intangible; project/ programme; landmark.
6. Funding / type of recognition: With regards to the funding of the intervention, the sampling criteria differentiated between funding from the international/global level from the European level, from the national level, from the regional/local level and funding from private sources.
7. Geographic location: the location of the interventions was also considered during the sampling of case studies. Here, it is important to acknowledge that other criteria, such as the type of the intervention and access to the case were prioritized. In terms of location, the sampling grid differentiated between North, West, Central, South, and South-East Europe.
8. Type of initiation: The criterion of who initiated an intervention in cultural heritage was divided into policy-driven, civil society-driven and business-driven cases.

¹ <https://ec.europa.eu/eurostat/documents/345175/501971/EU-28-LAU-2019-NUTS-2016.xlsx> [26.05.2021]

9. Physical dimension: Finally, the physical dimension of cases was also considered, with small (max. 1 building), medium (group of buildings) and large (area) of interventions into cultural heritage.

2.4 Methods of Data Collection

Every SoPHIA consortium partner was free to define and apply different forms of reflections on the case and data collection methods, such as:

1. Workshops
2. Document analysis (incl. statistical analysis)
3. Qualitative interviews
4. Focus groups
5. Media and/or discourse analysis
6. Surveys, etc.

The exact methods of data collection applied in each case study are described in the case study reports in Annex.

3. Description of Cases



Graph 2: Map of Case Studies (The numbering in the graph corresponds to the numbering in the headings of the case study description.)

3.1 BLUEMED

[BLUEMED](#), selected as a case study by the European Museum Academy (EMA), is a European project that works towards the protection and valorisation of the underwater natural and cultural heritage of the Mediterranean Sea. More specifically, it organizes accessible

underwater archaeological sites (AUAS) and establishes coastal Knowledge Awareness Centres (KAC) nearby, while ensuring at the same time the protection of the environment and biodiversity of the Mediterranean. In this way, it promotes a sustainable and responsible model for the development of diving tourism. The project involves fourteen partners from five countries and fosters new models of public-private partnerships at the European, national and regional levels. Its interest resides in the combination of the cultural and environmental aspects, valorised by technological innovations, and taking into account the economic perspective. The Interreg-Mediterranean project is co-funded by the European Regional Development Fund (ERDF) and its total budget is 2.8 million euros.

BLUEMED was selected as a representation of finalized case which had its unique focus on sustainability in underwater cultural heritage. The environmental dimension coupled with technological innovations added value to the model's evaluation exercise. The ERDF, amongst others, is an important EU funding instrument to encourage investment in cultural heritage as part of integrated strategies for sustainable local and regional development. It's financial support to BLUEMED therefore added to the relevance of the case for testing the draft SoPHIA model.

The project represents an interesting example of establishing access to underwater cultural heritage sites since it combines access to AUAS and KACs. In this way, AUAS and KACs operate complementarily in a way that any possible obstacles to the visit of the UAS is compensated by the possibilities offered by the KACs. Additionally, in terms of participatory and local governance, BLUEMED was able to ensure continuous consultations with stakeholders and combines a top-down/bottom-up approach, with the AUAS being under the jurisdiction of Ministries, and specialized diving centres and municipalities involved in the project ensuring safety and access to the AUAS and the KACs. Furthermore, due to its nature as a project of cooperation involving fourteen partners from five countries, it has a great impact in terms of establishing partnerships.

3.2 Buzet – Integrated Built Heritage Revitalization Plan of the Historic Town Centre

Buzet, an old settlement located on a hilltop, is one of the largest, and historically most important towns in the region of Central Istria, Croatia. The findings of prehistoric remains of stone objects from caves in the surroundings of Buzet provide archaeological evidence of the area being inhabited since prehistoric times.

Buzet was selected as one of the case studies that was evaluated by IRMO. In 2015, the city of Buzet prepared the "Development Strategy of the City of Buzet for the 2016 to 2020 period" - an essential strategic and planning document that recognized the quality of life of residents, protection of natural and cultural heritage and increase of competitiveness of the

economy as its main principles and values. Based on those values, the City of Buzet established its vision of a modern city of satisfied people, competitive economy, attractive natural and cultural heritage, whose development stems from traditional values and sustainable development. In the process of drafting the above-mentioned development strategy, the local administration realized the actual development potential of the town - and in 2017 the Integrated Revitalization Plan of the Buzet Historic Town Centre, or IBHRP was drafted for the period 2017-2027.

The IBHRP was the object of testing of the draft SoPHIA model. As a case study it illustrated the interrelation between cultural heritage and sustainable development for an ongoing cultural intervention. Its evaluation via the SoPHIA model allowed for a deeper understanding of the process of stakeholders working towards a common vision to not only improve the lives of its residents, but to make it an attractive location both for tourists and for entrepreneurs. The extensive and broad consultations with stakeholders helped to define the vision for Buzet's development, which was based on two pillars; (a) environmental, social and economic sustainability, and (b) tourist attractiveness, and was planned through the implementation of 18 interconnected programs. Analysis of Buzet as a case study revealed the complexities of striking a balance between developing a site for tourism, while also remaining mindful of it being an 'active' site, where residents live and work, as well as the process of balancing the diverse opinions and objectives of a multitude of stakeholders.

3.3 Filopappou Hill

Filopappou Hill lies next to the Acropolis and forms a natural and cultural landmark for the city of Athens. It consists of three distinct bodies including the Hill of the Muses, the Hill of the Nymphs, and the Pnyx, the latter known as the birthplace of the ancestor of what is modern day democracy. Known also for the much-appreciated contemporary landscape interventions, pathways, and resting areas, assemblages of antique marble, debris from the demolitions of neoclassical buildings and cement by architect Dimitris Pikionis. As a lung of oxygen and a swath of nature with rich biodiversity in an otherwise densely built city, it was pronounced an archaeological site and a public place of recreation, and "wellbeing", for exercising sports and reflecting upon history and beauty. The challenge today is the management of the diverse cultural heritage with different needs of openness and protection, and the production of a contemporary narrative and vision for the future of the Hill as an integral part of the history, the environment and society of Athens.

The Hill was selected as a case study for testing the model by NTUA. It proved to be interesting for testing the SoPHIA model as it is an ongoing intervention which is both policy- and civil society-driven in nature. Its position as a landmark of historic importance at the heart of Athens' Acropolis, with varying levels of management and a somewhat complicated relationship

between the stakeholders added another dimension, which was valuable to the assessment of the model.

The evaluation of the site via the model allowed for a deeper understanding of the role active citizenship can play to have an impact on policies and interventions. Although there is immense room for improvement when it comes to aligning synergies between the stakeholders in management of the site, and forming a common vision for the same, it was the activism spearheaded by the Residents of Filopappou Initiative that led to the declaration of the site as a dual function space; both as an archaeological site as well as a green urban park, allowing it to remain an open public space, instead of becoming fenced off and ticketed for access.

3.4 Galway – European Capital of Culture 2020

Galway City, located on the west coast of Ireland, was designated European Capital of Culture 2020. Usually, the program of events of the ECOC designations run from 1st of January to 31st December, but due to the coronavirus crisis, the program has been extended until 30th April 2021. Galway has a vibrant contemporary culture, and the original bid emphasized its peripheral landscape and its history of cultural movements as an inspiration for cultural production.

With the title ECOC 2020, Galway would have been expected to have benefited greatly through a greater profile and enhanced image. However, the pandemic has led to challenging times for the ECOC management team as well as arts organization partners.

Galway was selected for testing the draft SoPHIA model by IADT. It represented an attractive case since ECOC designation comes with a set of conditions, including the requirement of an ex-post evaluation of the intervention. The case study allowed for further exploration of this ECOC evaluation process relative to the SoPHIA model. Furthermore, the case of Galway highlights the role cultural heritage can play in connecting centre and periphery, since the programming involved surrounding small towns that were recognised as having an integral relationship with the city through heritage and language as well as social and cultural interdependency. Due to the pandemic, the case of Galway also shows what advantages and disadvantages online engagement, and digitalization might have; it can reach people all over the world, provided they have electricity and a reliable internet connection. On the other hand, there is still a problem of accessibility, and also of a lack of revenue, for most ECOC online events seem to be free. Even in pre-pandemic times, online engagement was a powerful marketing tool.

3.5 Ivana's House of Fairy Tales

[Ivana's House of Fairy Tales](#) (IKB / IHF) - a public multimedia and interdisciplinary visitor center - was established in 2013 by the City of Ogulin, and was selected by IRMO as a case study for testing the draft SoPHIA model. The basic funding for the project came from the European Regional Development Fund, the Central Finance and Contracting Agency for EU Programs and Projects Zagreb, the Ministry of Culture of Croatia, the City of Ogulin and the Tourist Board of the city of Ogulin. The project sought to strengthen the town branding process as "Ogulin – Homeland of Fairy Tales" because of its association as the birthplace of the popular Croatian writer Ivana Brlić-Mažuranić known for her fairy tales, thus adding immense value to the intangible cultural heritage of Ogulin. The purpose was to position Ogulin on the tourist map as a desirable experience destination; increase profits from the tourism sector while creating a favourable environment for entrepreneurial activities and the development of tourism products as well as for employment; and increase innovation in brand presentation and the application of business excellence. The visitor centre opened its doors to the public in 2013. Complementing this, the Strategy of the Development of the Centre for the period 2013-2020 was prepared.

The implementation of the strategy was the subject for testing of the SoPHIA draft model as an ex-post evaluation of the implementation of the Strategic Plan of Ivana's House of Fairy Tales. The case study was selected as it is a unique and successful intervention to preserve intangible heritage as a result of a larger strategy to strengthen the region's cultural offer. The establishment of Ivana's House of Fairy Tales has added immensely to the touristic and cultural value of the town of Ogulin, establishing it as a distinct and special cultural tourism destination. It also provided insight into how the project was designed to be successfully integrated into the larger context of the development of Ogulin.

The assessment of Ivana's House of Fairy Tales underlines the role strategically planned cultural interventions can play in contributing to the prosperity of a town and increasing a sense of pride and ownership among the local residents for their heritage.

3.6 Jamtli National Museum

The case of [Jamtli National Museum](#) is about a joint regional, national, and European investment in establishing a satellite art museum for the Swedish National Gallery. The satellite came to be located in a developing region in Northern Scandinavia in an area with a relatively small population but well known for tourists. The satellite museum is an original collaboration between a state run national museum with world renowned collections, and a regional semi-private museum which is well-known for the pedagogical offers and public popularity. The case is interesting as it is placed within the perspective of different initiatives to stimulate the large government owned institutions – predominantly located in the country's capital

Stockholm – to engage and possibly be visible in the whole country. That has been almost impossible for museums because of demands for security, and little has happened. In some respects, the development has evolved in the opposite direction, as security demands and costs since 2010 has even been the main factor for the national museums to offer and arrange temporary exhibitions outside Stockholm.

Jamtli Museum was selected as an ex-post case study by EMA, where a multitude of stakeholders, including politicians, were involved in a one-of-a-kind collaboration between the National Museum in Stockholm and the Jamtli Museum, nearly 600 kms away, with the motivation to increase access to the country's heritage with a wider audience.

The case study analysis has highlighted how public controversies and discussions on the local and regional political and media level impacted the realization of the intervention. Questioning the necessity for opening a gallery or museum for historical art and design in these preceding discussions finally also led to lowering expectation of public funding to the project and increasing the work to attract private investments. It was originally planned to have a division of funding for the project to establish the Jamtli National Museum, where the regional and local council would contribute with approximately 30-40% funding and private funding with approximately 10%. This changed after the elections in 2014 to approximately 25% public and 25% private funding. Narrating these changes, the case study illustrates how issues of participation and decision-making have to be considered in preparing an intervention and the need and difficulty to include this element into impact assessments, regardless of the intervention being ex-ante or ex-post.

3.7 Jewish Cemetery Währing

The [Jewish Cemetery in Währing](#), in the 18th district of Vienna, was the main Jewish burial Vienna from its establishment in 1784, until 1897 when the Jewish section at the Vienna Central Cemetery was completed. The cemetery was partly destroyed during the Nazi era. But even after it was restored to the Jewish community after the war, a portion of the cemetery was required to be donated to the municipality of Vienna. In 2010, the fund for the Restoration of the Jewish Cemeteries in Austria was established in implementation of Austria's international legal obligation set out in the "Washington Agreement" to restore Jewish cemeteries in Austria. Since then, the fund has been regularly financing restoration work at the Jewish Cemetery in Währing. In addition, since 2010, civil society initiatives are taking steps to restore the cemetery and make it accessible. In the long term, the fund as well as the association coordinating volunteers for the restoration and the Jewish Community Vienna aim at providing more educational activities and potentially the establishment of a museum at the site. In 2020 additional funding by the republic of Austria was provided to support the restoration for the next three years.

The Cemetery was selected as case study for testing the draft SoPHIA model by Educult. It represents a case that is policy- as well as civil society- driven. Furthermore, it is the only case of intervention at a site of remembrance.

The case study has shown that access to a site of remembrance is the first and primary goal of the intervention, but also a precondition of any other potential impact the intervention might have. In this case, access to the site is also very closely linked to the protection and conservation of cultural heritage. The only way is to ensure that the cemetery, that has been left to decay for a long time, is accessible without danger. Impacts of the restoration work on the cemetery cannot be documented yet, as the work is still ongoing. By these means the SoPHIA draft model rather functions as a tool for the management of the intervention, to consider relevant actions for the envisaged impacts. Potential impacts of establishing access and restoring the built cultural heritage at the site are however manifold, ranging from the conservation and protection of cultural heritage that is a main objective of the intervention, to “secondary” impacts that lead from offering wellbeing and recreation to, education and alternative narratives as well as potential touristic attractiveness with the eventual opening of the cemetery.

3.8 MuseumsQuartier Wien

The [MuseumsQuartier](#) in Vienna (MQ) is a district of contemporary arts and culture in the heart of Vienna. Covering an area of 90,000m², it encompasses 60 cultural institutions, renowned museums such as the Museum of Modern Art and the Leopold Museum, as well as a museum and theatre for children and many other institutions and independent cultural initiatives. The MQ is located at the former imperial stables and thereby attempts to connect historic architecture with contemporary design. The planning for the MQ began in the 1970s. and the opening of this urban project took place in 2001.

MQ was the second case study selected by Educult for testing the draft SoPHIA model. It represents an opportunity to test the model on a case in a very urban area that encompasses interventions in cultural heritage related to the architecture, historic buildings and museums.

As such, the impacts that can be observed with the MQ are manifold. It changed the city’s life in social, economic, ecological, and cultural terms and became an attractive touristic spot, with 4,5 million tourists visiting per year. MQ also became an integral part of cultural and recreational time for many Viennese inhabitants. An interesting aspect of impact is the objective of the MQ to serve as a door-opener to cultural life via the public space in front of the museums. The analysis has shown that many issues have to be considered and may also be in conflict with each other. The MQ for instance has been used by many people as a recreational space and offers free cultural program in a public place. The degree to which this translates into visits and use of the cultural offer by the institution at the MQ, however, is difficult to

measure. This also relates to the effectiveness of the program, communication and educational measures at the central location of the MQ, and their ability to reach a diverse audience from all parts of the city.

3.9 Officine Culturali

[Officine Culturali](#) is a small non-profit association of young professionals engaged in the enhancement of a relevant cultural site: the Benedictine Monastery of Catania. The Benedictine Monastery is one of the biggest monasteries in Europe and one of the UNESCO Heritage sites. The cultural relevance of this 17th century monastery has been neglected for years, resulting in a small number of visitors, no tourists, no sense of place and consideration by the youngsters. Nevertheless, in 2013 The University of Catania entrusted Officine Culturali the task of managing the site as a place to be known, visited, and enjoyed. Thanks to those young, passionate, and competent people, the site is now visited by tourist, families, students, and, despite the poor socio-economic context, the inhabitants of the neighbourhood.

Officine Culturali was selected as a case study by Roma Tre University as an on-going cultural intervention which is largely civil society driven. It is a good example of a site that underwent adaptive re-use, and is now thriving as a rich cultural institution. It is a representation of a public-private partnership agreement that has been successful in enhancing the cultural experience of an area for both its residents as well as visitors. It is also an illustration of the role academic institutions can play in supporting research in cultural heritage, and presenting it as knowledge accessible to a wider audience, turning it into an instrument for social entrepreneurship.

3.10 Polo del Novocento

[Polo del Novocento](#) is a non-profit foundation that brings together 22 historical, cultural, and social institutions dealing with the history of the 20th century, promoted by the municipal administration, the region, and an important bank foundation: Compagnia di San Paolo. The current headquarters of the Polo is a former Military Quarters built between 1718 and 1728 and restored in the late 90s. The institutions are hosted in the Polo and share with the foundation their personnel (staff, management), documents, projects and activities. In less than 3 years since its opening, the Polo promoted a wide range of activities and projects, becoming a landmark of the cultural and social life in Turin.

This intervention, selected as a case study by Roma Tre University, was based on the reactivation of a heritage site, and its multi-level form of management, where the non-profit operates primarily based on partnerships and collaborations. This unconventional management methodology has enabled a large impact, including the valorisation of documentary heritage

through integration of libraries and archives and dissemination through reading and research material, and digitization.

The association also provides alternative spaces for education such as laboratories, educational projects for schools, and opportunities for life-long education for adults through its innovative programming. Polo del Novocento has also been successful in building partnerships with its neighbouring communities, city, and regional cultural foundations, establishing itself as a truly people-centred cultural intervention.

3.11 Santorini

The insular complex of Santorini presents the case of a tourist destination ranking among the top globally, while at the same time, it is a site of unique natural beauty and geological interest. Santorini features the only volcanic crater which is accessible by sea; it is the most modern land globally, as its last volcanic island emerged in 1950; Santorini has the oldest vineyard on earth, which has given its grapes and wine over the centuries without disruption. Santorini's art of winemaking is in the process of becoming a candidate of the UNESCO list of intangible heritage (cultural intervention ex-ante). There are also thoughts of initiating this process for the "Caldera" (the wall of the volcano), archaeological sites and medieval castles.

Santorini was selected by NTUA as a case study due to its unique qualities of a natural heritage site that has suffered from over-tourism, as well as from a lack of coordinated action amongst its stakeholders to have its intangible heritage recognized globally, as part of the UNESCO Lists of Intangible Cultural Heritage. The challenges the site faces due to a lack of shared vision and coordination between the wider group of stakeholders of Santorini made it an important case study for the model's assessment.

This assessment exercise proved to be useful for all stakeholders involved in mapping the cultural field in Santorini today, and identify precise areas where further work and coordination between stakeholders is needed to ensure that Santorini's unique combination of tangible, intangible and natural heritage continues to thrive. This common and shared recognition of each other fosters a larger society, or a 'community of inheritance'.

3.12 Temple Bar – Regeneration of the historic urban quarter in Dublin

Temple Bar is a 28-acre urban quarter located in the city centre of Dublin. The heritage of the site dates back to the Vikings and includes sections of the walls of the medieval city. The area takes its name from William Temple, a 17th Century Earl of Essex and a Provost of Trinity College, who had his home there.

In the 1980s, many buildings within the urban area were purchased by the state-owned transport company CIE with the intention of demolishing most of them and building a new transport hub. This led to a fall in property values and subsequent low rents attracting arts and cultural activities took place. A network of organizations successfully lobbied for the halting of the proposed CIE development and for the area to be retained and developed as a cultural quarter, which is evidenced by the large number of cultural organizations based in the area today. The urban area was strategically regenerated as a cultural quarter during the 1990s and has become internationally well known as an example of culture-led urban regeneration.

For testing the draft SoPHIA model by IADT, Temple Bar was an interesting case because it provides an example of an intervention that, similarly to the MQ, has impacts on economic, social, cultural and environmental dimensions. While acknowledging that the development of Temple Bar as a cultural quarter primarily focused on cultural impact rather than heritage impact, there are many elements of the intervention that instrumentally used heritage towards urban regeneration with innovative architectural planning, which continues to be praised today. Interestingly, an original aim of the project was to protect culture from the processes of gentrification in which it succeeded on multiple levels. The cultural organisations that were newly developed or underwent restoration as part of the project remain in the area and have not been pushed out through increased rents. These cultural organisations still attract a loyal following from across the whole city of Dublin and gear their programmes towards the people of the city and not tourists. The area still offers some of the most affordable artist studio spaces in Dublin. However, there is criticism for the intervention's inability to cater to the needs of both the local population, and to those of the commercial investors, which was another aspect that was explored through the testing of the model.

4. Detailed Discussion on Themes & Axes of the SoPHIA Draft Model

The following chapter is divided into three main sub-chapters, each sub-chapter referring to the three axes of the draft SoPHIA model: the multi-domain axis (4.1), the multi-stakeholder-axis (4.2) and the time axis (4.3).

4.1 Multi-domain Axis

The multi-domain axis of the draft SoPHIA model consists of nine main themes and their relevant subthemes as illustrated in chapter 1. In the following the applicability and relevance of the SoPHIA draft model themes are discussed in view of the findings from the case-studies and in view of the objective of the SoPHIA project that aims at developing an impact assessment model that can grasp the cultural, social, economic and ecological impact of cultural heritage. Findings, that are relevant to all the themes are summarized in the recommendations in chapter 5.

4.1.1 Social Capital

- Prominence of the theme reflects on its actual relevance

In the draft SoPHIA model, social capital represents the broadest theme, including ten sub-themes. In comparison, other themes of the draft SoPHIA model are, in average, divided into five sub-themes. The case studies show that this prominence of social capital in the draft SoPHIA model is in accordance with the relevance and importance of the theme for the cases. This is illustrated with the example of access to the Jewish cemetery in Währing. The case shows that without enabling access to the site, cultural heritage is isolated from any other potential relevance it may have in social, economic, ecologic, or cultural terms. In the past, the cemetery has been closed and left to decay. It is only with the restoration of the site that access will be ensured, and inhabitants of the surrounding area will be able to use the green space at the cemetery, and tourists will be able to visit this site.

Apart from this example, it has to be acknowledged that interventions into urban cultural heritage are also interventions into urban communities, into the living spaces of work and co-habitation. This is especially obvious in cases of urban regeneration or revitalization such as the Temple Bar Cultural Quarter, the Integrated Revitalization Plan of the Buzet Historic Town Centre (IBHRP) or the MuseumsQuartier in Vienna (MQ). In all three cases, access to the sites

is free since they are public spaces in town and there are no entrance tickets or opening hours. Nevertheless, the old town of Buzet is difficult to access for persons with disabilities and even at the MQ, one of the most expensive building public building projects in the cultural field in Austria, barrier-free access was only ensured after the opening and public criticism. In order to assess the impact of these urban regeneration and revitalization projects, the theme of social capital and access to the site therefore remains crucial.

- **Location and Reachability as relevant subtheme**

The case studies have shown that access to the sites crucially depends on the location and reachability via public transport. In the case of the Temple Bar Cultural Quarter, it has been emphasised that the idea of locating so many nationally significant cultural institutions within this urban quarter and not decentralised across the country (or even the city) can be interpreted as problematic in relation to access. At the same time, at a decentralized site such as the Jamtli National Museum, the issue that only about 80 000 people – including the residents in the city – can reach it within an hour of transport by car or bus was highlighted as a challenge to access. The examples illustrate that there is a need to clearly include this issue into the theme, potentially in a more specific manner than with the subtheme inclusion (geographic and social).

- **Participation in activities and decision-making**

Other important aspects covered in this theme are questions of engagement, participation, local governance and participatory governance. Applying these subthemes allowed to identify a lack of participation and decision-making as well implemented forms of public consultation during the realization of an intervention. For example, in the case of Filappapou Hill, a lack of coordination and inclusion of various stakeholders in decision making, no planning of participatory processes and public consultation, and no representation of citizens was recognized as a concern. On the contrary, in the case of Buzet, the development of the IBHRP plan included, in addition to employees of the town administration, the residents of Buzet – residing both in the old town or in the surrounding settlements. Yet, the case studies also emphasize the repetition of subthemes here, with issues of social cohesion, engagement, participation, (Local/Participatory) Governance (and Networking) overlapping to some extent.

- **Repetition of subthemes**

Repetition and overlapping have been highlighted regarding various social capital subthemes.

It has been noted that the sub-themes access and inclusion are remarkably similar. This is reflected in the response by a stakeholder of Polo del Novocento, who refers to the space as one that has made the cultural facility accessible to citizens, while responding to the sub-theme of inclusion.

Additionally, the concretization of social cohesion in terms of how (not if) social cohesion is achieved at the site/intervention, may support the differentiation towards the subthemes access and participation. The subtheme continuity has been highlighted as difficult to grasp and may need additional clarification. Furthermore, engagement and participation as well as local governance and participatory governance overlap as subthemes strongly and the clarification of what the subtheme specifically attempts to grasp (potentially in form of the trend) may be helpful to the applicability of the model.

4.1.2 Sense of Place

Closely related to the issue of access, engagement and participation at a site are questions of what identity and values are ascribed to a site, and the kind of reputation and visibility the site experiences, including with regards to tourist rating. The theme sense of place attempts to capture these issues of history and ascriptions of a site. It does this via six sub-themes that take into account the cultural landscape and heritage value, the visibility and reputation of a site, its identity and connection to remembrances and memory as well as new narratives and rituals happening at the site.

- **Difficulty to differentiate identity, memory/remembrance and values/rituals**

If we understand cultural heritage as the understanding one develops of history, a main question on the impact of cultural heritage site/intervention is what narratives are told at the site/intervention and how these influence identity building, memory and remembrance today. This is particularly obvious in cases and places of remembrance. The only such place of remembrance in the SoPHIA case studies was the Jewish Cemetery in Währing. The cemetery, as a place where the former Jewish community of Vienna from 1784 until 1879 was buried may provide insights into the lives and different social groups that Jewish people belonged to, once access to the site is possible. Thereby, it has the potential to illustrate the variety of past Jewish life in Vienna, can contribute to erase prejudices, and enrich Vienna's history with another facet. An example of the importance of narratives of cultural heritage for urban development or cultural events is also the case Galway 2020, where bringing together both urban and rural heritage has been a strategically prominent feature of the programme, recognizing the potential benefits of ECOCs in building a sense of community. As an example the project *Sea Tamagotchi: Foclóir Farraiige* has brought to life the vocabulary, stories and place names of the Irish language associated with the Irish coast of the Atlantic.

By these means, the plurality of identities and narratives, as well as shared/dissonant heritages and perspectives from underrepresented positions at a site/intervention has been highlighted as important aspects in capturing the sense of a place. These aspects of the diversity of narratives in a city and their ability to contribute to a form of community building, however, are yet to form a concrete part of this theme. In order to grasp “authorized” narratives

of cultural heritage or the diversity of narrative, while also identifying the counter-effects of memory and identity, it is therefore necessary to embed the multi-dimensional character of identity, memory and narratives in a clearer manner within the SoPHIA draft model.

Furthermore, case studies pointed out that there is an overlap between the subthemes identity, remembrance/memory as well as experience value/feelings/rituals. Consequently, there is a necessity to define these sub-themes more concretely in order to be able to differentiate them from each other.

- **Potential tensions and counter-effects between touristic visibility and local identity**

The case studies also represent important examples of how local history was able to be generated for the infrastructural and touristic development of a city. A successful example is the visitors centre Ivana's House of Fairy Tales (IHF) in Ogulin. According to the SoPHIA case study the centre rounded up the picture of Ogulin as a fairy tales' town and creates a sense of belonging and identity among its residents, but also increased the attractiveness of the town, both as a dwelling place and as an important destination of cultural tourism. However, utilising the sense of a place for tourist promotion also bears dangers to the "local" sense of a place. This has been highlighted in the case of the Temple Bar Cultural Quarter, where tensions remain between building an authentic and sustainable sense of place for the people of Dublin, and the development of a contrasting branding of place to attract tourists.

4.1.3 Wellbeing / Quality of Life

The case studies highlight that in the view of the stakeholders, such as those from the case of Temple Bar Cultural Quarter, that too often within current impact assessments, health and wellbeing are not given adequate attention. This is something the SoPHIA draft model addresses in its themes.

- **Theme grasps cross-cutting issues and counter-effects of impacts**

Wellbeing/quality of life as a subcategory of the social domain clearly overlaps with the themes of "access" and "sense of place". In the case study on Buzet, the lack of public transport and parking lots have been highlighted as a challenge to the quality of services at the site. Quality of services is a subtheme of wellbeing/quality of life. Yet, the lack of public transport and parking lots however also relates to issues of access to the site and its touristic attractiveness. Another example overlaps in the theme between social, economic, ecological and cultural impacts of interventions in cultural heritage comes from the subtheme quality of life. Again, as highlighted in the case study on Buzet, quality of life is crucial for Buzet in terms of infrastructural issues. Efforts to improve quality of life through planned infrastructural developments (including renewal of cultural heritage properties through renovations,

accommodation facilities for tourists therefore generating income) can also contribute positively to prosperity and livelihoods.

Similarly, in the case of Temple Bar Cultural Quarter, it was emphasised that the assessment process remains straightforward if one only evaluates only the economic impact from visitors, however it becomes complex once other perspectives such as wellbeing impacts on local residents are considered. 'Wellbeing' in this regard acts as a crosscutting theme coming from economic and social factors, while at the same time captures the potential danger of economic development for the livelihood of inhabitants.

- **Multi-stakeholder perspective**

Wellbeing and quality of life as a category strongly depends on the perspective one takes, as illustrated in the case of MQ. The MQ has been developed as a public space for everybody with no closing hours and cultural program, including concerts in the yards of the building complex. By these means the MQ offers recreational value to the inhabitants in Vienna as a whole. However, the tenants that are still living at the MQ have another perspective on the issue, with their well-being and quality of life challenged by the volume of the open-air program at the MQ or by (limited) security issues resulting out of the MQ's role as a space for social gatherings. Additionally, in the Irish case studies it was highlighted that wellbeing can refer to the individual but can also refer to a community, or the cultural sector. Therefore, the relevance of a multi-stakeholder perspective specifically in this theme becomes obvious.

- **Relevance of sub-themes**

As mentioned above, with support of the subthemes, important aspects were able to be grasped in the case study reports, including prosperity and livelihood, peace and security and quality of services. However, there are limitations in terms of how the subtheme transparency/truth and justice was able to be researched. Transparency as a category provide insights and feedback on an intervention in cultural heritage have shown to be relevant to Ivana's House of Fairy Tales (where visitors can leave comments on the website) or Filopappou Hill (where processes of developing the site are not transparent). However, clarification on what the issues truth and justice relate to, may support the applicability of the SoPHIA model. Furthermore, recreation has proven to be an important subtheme of wellbeing/quality of life that may be added to the theme.

4.1.4 Strong Global Partnerships

The theme, strong global partnerships, has been divided into the subthemes heritage and cultural cooperation, across disciplines, across policy areas and between private and public sectors. In the evaluation of the case studies, it has become obvious that the impact of a case in terms of global partnerships depends on the general orientation of a case regarding its internationality and funding of the intervention.

- **Applicability depends on funding and aim of intervention**

By these means, the theme of strong global partnerships has been relevant to all cases that are funded by European funds and thereby, intrinsically aim at establishing a strong link with other European partners. This is the case for BLUEMED, a project funded under the Interreg program with a specific aim to establish a network to support sustainable and responsible tourism development and promote Blue growth in coastal areas and islands of the Mediterranean. Data proving the same was also available in the case of Galway 2020 as ECOOC. Additionally, Ivana's House of Fairy Tales has actively been pursuing European cooperation, therefore data was available to measure this impact.

- **Adapt theme to partnerships and networks in general**

For a number of other case studies, the theme was not relevant. This does not imply that there is no heritage and cultural cooperation, or partnerships across disciplines, across policy areas or between private and public sectors in these cases. Instead, these partnerships are mostly local or national. For example, the case study from Croatia highlighted that Buzet has also had partnerships but primarily with Croatian towns. Furthermore, Buzet has been involved in EU projects that have focused on restoration of buildings and has been involved in the 'Town Twinning' project, but no active efforts have been made to engage in global/EU partnerships. The Polo del Novocento case study is another example of a cultural entity that operates in partnership and collaboration with 22 other local organizations.

In the case of the MQ, however, much international cooperation has taken place, not only by the MQ, but also the cultural institutions located within it. Nonetheless, the importance of networks in Vienna and Austria, between the institutions themselves but also across disciplines, cannot be captured by the focus of the theme on international partnerships. Similarly, cooperation between private and public parties is crucial for the Jewish Cemetery in Währing. It is therefore recommended not to limit the theme to international partnerships only.

4.1.5 Prosperity

- Repetition of prosperity as a (sub)theme

Upon first glance at the draft SoPHIA model, one has to acknowledge that the issue of prosperity is covered as an individual theme as well as a subtheme of wellbeing / quality of life. Embedding the issue of prosperity in the theme of wellbeing / quality of life does have an advantage, where potential economic impacts are contrasted with potential social impacts such as livelihood. As an individual theme, prosperity is divided into employment, real estate value, local production, tourism, financial return / profitability. The advantage of differentiating prosperity in this way is to enable aspects of a sustainable economic impact to be grasped in more detail.

- Limited data available

It has been highlighted in the case study reports that not enough quantitative data was available to estimate the direct impact of the intervention on employment, the real estate value or local production. In the case of MQ, a general positive trend in the economic development of the area surrounding the MQ is recognizable. However, this data cannot be traced back to the relevance of the MQ as an urban development project or as a tourist attraction. There is a need for targeted data, as general economic data often cannot be traced back to specific intervention.

Similarly, in the case of Buzet, growth in employment as well as income has not been monitored separately, therefore adequate data is not available to establish whether prosperity is linked to activities in the old town.

- Potential counter-effects with regards to other areas of impact

Furthermore, potential counter-effect or conflicts with other areas of impact have been highlighted in the case studies, with Polo del Novocento serving as an example. As an institution focused on free accessibility, Polo del Novocento cannot be compared to a large festival or an international museum producing a strong economic impact on the territorial context. In order to contrast these counter-effects, description of subthemes in form of trends have proven to be helpful, highlighting for example the danger of low-quality employment and potential promoting decent employment² due to the cultural heritage intervention, or contrasting real estate value vis-à-vis processes of gentrification.

² As outlined by the International Labor Organization (<https://www.ilo.org/global/topics/decent-work/lang--en/index.html> [26.05.2021]) and referenced in the Sustainable Development Goals (<https://sdgs.un.org/goals/goal8> [26.05.2021]).

4.1.6 Knowledge

This theme explores through its subthemes the role that heritage under assessment is playing in knowledge exchange in a number of ways, including learning programs, research and academic partnerships, ventures to encourage creativity and encouraging the understanding of cultural heritage as a common good.

- Repetition of subthemes

Assessing the relevance of the theme of knowledge, the issue of repetition and overlapping of subthemes was underlined. It was noted that knowledge and education are mainly interpreted by the interviewed stakeholders as arts education related activities. The indicators listed in the SoPHIA model for the subtheme of education, however, only indirectly relate to arts education. For this reason, it is recommended to strengthen the aspect of art education in the indicators listed for the subtheme of education.

It was also noted that the subthemes of creativity and education are difficult to differentiate, which is why it is recommended to combine the two subthemes. For the same reason, the subthemes research and academic partnerships are also recommended to be combined.

- Education and creativity as a relevant subtheme

Education as a subtheme remained central for many of the case studies, with learning initiatives highlighted such as those at Ivana's House of Fairy Tales, which has seen a rise in the number of students visiting as part of guided tours, and those participating in reading and storytelling, and painting and music workshops. The positive impact of programming focused on knowledge exchange is exhibited in the educational activities of IHF being recognized by the Croatian Ministry of Science and Education as part of the school curriculum.

Recognition of cultural heritage as a common good was also noted as an important factor during the assessment process, particularly for Officine Culturali. Stakeholders from the same recognized the growing understanding of cultural heritage as a common good, particularly for the youth, and the role Officine Culturali has played in this phenomenon.

- Room for knowledge exchange and knowledge transfer

The case of Ivana's House of Fairy Tales shows how successful educational activities may be recognized more widely also by other institutions or even in the school curriculum. Research conducted during the testing of this model in other cases at the same time revealed room for improvement in connection with knowledge exchange initiatives taking place at the site. During the assessment of Galway as an ECOC, the concern that there is an inadequate sharing of experiences of failure within the ECOC was brought forth. Sharing of such experiences will

undoubtedly benefit future ECOC cities. Knowledge exchange is in a topic that may also be overlap with the theme of partnerships. By emphasising knowledge transfer and knowledge the SoPHIA model might better grasp potential impacts in this very relevant area.

At Filopappou Hill, stakeholders recognized the need for greater efforts in creating innovative and interactive educational materials.

4.1.7 Innovation

- Innovation from a multi-stakeholder perspective

A key concern for stakeholders from Ireland is the meaning and use of the word, which is often used as a 'buzzword' as part of cultural interventions and does not allow for uniform advantage and benefit for all stakeholder groups. By these means, the innovation theme and related ideas were often discussed in the context of approaches to multi-stakeholder engagement. This is also the case with Polo del Novocento, which is also understood as an innovation hub, with 22 participating associations / units / partners implementing cultural programming through co-planning and a constant exchange of ideas and skills among them. This represents a clear overlap with regards to the issues of participation. Social innovation as a term might be helpful to be introduced into this theme in order to grasp this overlap more coherently.

- Diversity in innovation

Jamtli National Museum is an example of diversity in the application and understanding of innovation as a concept in cultural interventions. The Museum was developed as part of a long-term collaboration and public-private partnership on exhibition, access and museum education between a government run national museum, and a regional museum. Additionally, it is an extended financial arrangement and collaboration between the National Museum and the Jamtli Foundation, with the local and regional authorities as founders.

- 'Adaptive re-use' and 'creative economy' subthemes working in synergy

Within the theme of innovation in the model, adaptive re-use (repurposing an existing space for a purpose other than what it was designed for) and creative economy as subthemes brought to light the role cultural heritage can play in fostering innovation. Buzet as a case study is an example of adaptive re-use facilitating the creative economy via innovation through cultural heritage. The Entrepreneurial Incubator Verzi, intended for newly established enterprises and crafts workshops, is planned within the confines of the Verzi Palace, and was conceptualized as part of the IBHRP. Its opening will create the space for innovative new firms and start-ups, enabling their networking, development and cooperation.

Additionally, the case of the MQW in Vienna is another successful example of adaptive re-use and innovation through a booming creative economy. The premises originally served as the imperial stables until the space was revitalised to operate as a cultural hub. The MQ directorate as well as the numerous organizations that operate from within it employ many people from the creative sector and have created many new jobs in the creative sphere.

- **Digitization as an essential component of site presentation and management**

Analysis of the case studies reveals that digitization was found to be at the core of several of the relatively newer case studies in their programming, making it relevant as a subtheme. The BLUEMED project fosters the development of ICT tools for the diving industry, along with interesting ICT applications for the Knowledge Application Centres (KACs) and the virtual museum. Furthermore, findings from the underwater archaeological sites have also been digitized.

For the Jewish Cemetery in Währing, digitization is a crucial element, as all data collected from the site is recorded in 3D format and will guide the restoration of the site. This data will be used to narrate the process of restoration in the accompanying museum envisaged for the site.

The COVID-19 pandemic enhanced the importance of digitization in the implementation and management of cultural interventions. In the case of Galway's ECOC 2020, the pandemic forced the programme to be completely reimagined, with a vast majority of events moved online due to social distancing restrictions.

- **Science in Heritage**

Science in heritage remained a subtheme that was not relevant for many of the case studies. In the case of the Jewish Cemetery of Währing, however, several scientific studies have taken place, and papers published. It is therefore recommended to reconsider the subtheme's presence as well as presentation in the model.

4.1.8 Protection

The predominant observation through the testing of the model via the case study assessments, has revealed the immense relevance of this theme for impact assessments, but requires further work to become an efficient tool within the model. In the case of Croatia, environmental sustainability does not feature as a key focus in the IBHRP plan for the historic town, or for Ivana's House of Fairy tales, even though it is located in a historic castle. The theme is particularly relevant for case studies such as BLUEMED, which recognizes the

importance of protecting the underwater archaeological sites that have been made accessible for divers through the project.

- **Environmental issues underrepresented**

The overarching feedback from many stakeholders involved in the case studies has been the underrepresentation of environmental issues within the theme and its subthemes. The subthemes focus primarily on cultural heritage protection, whereas the matter of environmentally sustainable practices in cultural and site management remains insufficiently explored in the model at present. In the case of Filopappou Hill, it was recognised that the site is protected as a cultural area by law, however sustainable practices at the site are needed for environmental protection of the space.

- **Sustainability as a new subtheme**

A key goal of this impact assessment model must be to facilitate ventures in cultural heritage to be assessed through the lens of sustainability, with the aim to reduce their overall carbon footprint. A key challenge for several cultural interventions remains the difficulty in understanding how their impact on the environment can be measured and then mitigated, to ensure sustainability and long-term continuation of the intervention in question. To facilitate this reflection and action, it is proposed to add the subtheme of 'sustainability' under the theme of protection, with well-defined indicators and data collection methodologies.

- **Green Economy: exploring further as a subtheme**

Cultural sites, institutions, and interventions can play an important role in transitioning towards a green economy, which is crucial to address global climate change issues. Representatives from the MQ institutions noted that the matter of utilizing, sharing and recycling resources has not been broached internally within the MQ, or amongst the institutions themselves. Strengthening the indicators for green economy is therefore recommended.

- **'Protection' in relation to 'Sense of Place'**

For the stakeholders from Ireland, protection is a matter closely related to maintaining the space's 'sense of place'. This was a consideration while developing the Temple Bar area as a cultural space, where it was important to maintain the fabric and grain of the built form of the area. This close link between the two themes presents itself as a possible challenge while the model is in use, and further clarity in, and differentiation between the two subthemes is recommended.

4.1.9 Attractiveness

The analysis of the model via the case studies has revealed that this was a theme that proved to be difficult to interpret for several stakeholders and requires more clarity in its meaning and presentation in the model.

- **Overlap and repetition of themes**

Attractiveness of a site for investors and tourists was already evaluated as part of the theme ‘prosperity’, which points towards a considerable overlap between the two themes. Additionally, attractiveness for inhabitants had already been assessed as part of the ‘wellbeing’ and ‘livelihood’ theme. These observations indicate that the theme requires a thorough review, and precision in terms of its added value and specific connotations.

- **‘Attractiveness’ drives cultural policy**

The economic impact of attractiveness of a site, primarily for tourists and investors, has emerged as a key motivator for policies driving cultural interventions for the case studies in question. In the case of Jamtli Museum, the need to make Östersund attractive to tourists was the driver behind the initiative to bring collections from the National Museum in Stockholm to this region; this motivation features prominently in the project plan documents. A similar incentive was also observed in the case of Buzet, and BLUEMED and its vision to create new tourist destinations and draw investments to the area.

- **‘Attractiveness’ – for who?**

A concern that featured frequently in the analysis of the model via the case studies was, for the theme of attractiveness, the importance of recognizing the hierarchy of relevant viewpoints informing the impact assessment with tourists coming first, investors second, and local inhabitant of the area featuring last. For this reason, the theme was met with some scepticism, and further consideration of this hierarchy was recommended, as it is bound to affect data collection and analysis.

As noted in assessment of the Austrian case studies, the added value of this theme remained unclear, particularly since attractiveness for investors and tourists had already been covered in ‘prosperity’, and attractiveness for inhabitants had been explored as part of the wellbeing and livelihood theme.

- **Mixed use of ‘Attractiveness’ and ‘Sense of Place’**

The assessment of the model revealed the importance of holistic urban planning that combines ‘attractiveness’ and ‘sense of place’. In the case of Dublin city, there is a stated political

desire to support more people to live in the city centre, as the number of permanent residents had declined greatly due to sub-letting, leading to decreased civic stewardship, which is crucial to a shared vision for cultural interventions. In the case of Temple Bar Cultural Quarter, initial stakeholders consisted of young business owners, architects and cultural entrepreneurs who held a shared vision for the space. The presence of residents of the area in the early plans is minimal, due to low number of residents in the area. Because there was a dramatic increase in residents through the development, there emerged an accompanying requirement to nurture that vital relationship after the building phase to ensure a shared vision. There are now clear fractions within the shared vision. There is a separation, although not total, of the commercial and cultural stakeholders. There are a number of residents unhappy with noise levels of nighttime activity, however there is no shared vision on how to tackle over-tourism amongst stakeholders.

- **Proposing a new theme**

Stakeholders from Italy noted a recurring theme in the form of distribution or redistribution of public funding among the organisations. An indicator highlighting this aspect is proposed to be added to the model, with the point of view of the beneficiaries, ratio between the total sum of public investments per year, and the number of beneficiaries.

4.2 Multi-stakeholder Axis

- **Understand objectives, roles and responsibilities of involved people**

The multi-stakeholder axis underlined the critical role played by the influence and objectives of varying stakeholders on the development of the cultural intervention. The politics of culture are at play, with varying stakeholders working together to govern the role of culture in the daily lives of a myriad of people from all walks of life. A multi-stakeholder perspective in impact assessments is therefore crucial to understand the role and responsibilities of all engaged at varying stages of a cultural intervention.

In Santorini, there are several distinct cultural bodies, which do not operate together in order to be effective and lobby for a cause they all perceive as important. In that regard, it became clear that the application for enlisting Santorini's heritage of winemaking and wine culture on UNESCO's Lists of Intangible Cultural Heritage, did not have a robust community of inheritance to act in that direction, and lead the comprehensive process.

In the case of the MQ, the interplay of varying stakeholders and their interests came into play once the discussion on the re-use of the former imperial stables was opened to the public, resulting in increased politicization of the project, but also including the wider public in the decision-making process. Similarly, in the case of Buzet, identifying different stakeholders and

then working towards a common goal was key to the successful implementation of Buzet's Integrated Revitalization Plan.

- **Various perspectives on impact ensure holistic view**

Assessment of cultural interventions through a multi-stakeholder perspective is also key to ensuring the holistic nature of the model. For Polo de Novocento and Officine Culturali, the draft model proved to be a useful tool for all stakeholders involved to conduct a self-evaluation with respect to their initiatives. It facilitated a reflection upon project design, management, and efficiency of expenditure and subsequently the results achieved. In the case of the Jamtli Museum, the multi-stakeholder perspective aided in accepting the fact that Jamtli Museum has not been as successful as was hoped in keeping up the engagement with local and regional business to the level created during the project period.

- **Multi-perspective as part of cultural heritage management**

The dynamics of how varying perspectives are taken into account, and how they are approached as part of planning and implementation of cultural interventions depends largely upon the objective of the intervention itself. In the case of marketing of the MQ, all efforts are dedicated to reaching Viennese public as well as tourists, where MQ is presented as a public common space. This aspect remains in the foreground, whereas the presence and programming of the cultural institutions located within it remains in the background. Therefore, from the perspective of the cultural institutions, this is not a successful communication strategy. For this reason, it is recommended that clarity in terms of the objective of the assessment, and transparency regarding who has commissioned the assessment, form an integral part of the model.

- **Social media as source of data for multiple perspectives**

This exercise also underscored the need to include social media as a relevant source of data collection and analysis in the model. In the case of Filopappou Hill, analysis of material related to the site on Facebook and Instagram helped to create and then deconstruct a more holistic profile of the Hill. It proved useful in order to gather information about events, relevant number/profile of visitors, or to estimate the accessibility to the spaces, and the public's responses.

- **Time resources as methodological precondition to assess multi-stakeholder perspectives**

Although the importance of a multi-stakeholder axis was established, there were some limitations in ensuring it, as access to all stakeholders remained a major challenge. In the case of

Ireland, the research limitations related mainly to problems of access to stakeholders, due to the limited time frame and resources for this case study. The team encountered difficulty accessing participants who were main parties to Galway ECOC 2020 case. While this was not a challenge experienced for the Temple Bar case, the multi-stakeholder approach completeness was affected by a lack of access to an important stakeholder group: residents of the area. An additional concern was the amount of data that was available; it varied considerably from one stakeholder to another.

4.3 Time Axis

- Added value of assessment as funding requirement

A continuous assessment and monitoring of an intervention has mainly been witnessed in cases where such reporting was required by the financing authorities. In the case of the Jamtli National Museum, continuous assessments of the intervention and its impact were requested by the investors. The public aspect is represented by the Swedish Agency for Economic and Regional Growth and the private aspect by the Swedish Postcode Lottery Fund. The reports implemented for these financiers were based on predesigned quantitative and qualitative questions that were set out in either the decision about co-financing the project or – to a limited extent – developed during the course of the project period. Yet, the reports were finished four and nine months respectively after the Jamtli National Museum was opened, and assessment according to the formulated questions was discontinued.

The added value of such requirements has been acknowledged by stakeholders at Jamtli as well as in Galway. However, in the case of Galway it has also been pointed out that projected assumptions about long-term impacts directly after an intervention are meaningless without a legacy plan to sustain the impacts over time and longitudinal assessment plan to measure the real impacts. The sustainment of impacts as well as the longitudinal assessment after an intervention is “finished” also requires further financial resources.

- Include process preceding an intervention into assessment in form of relevance

Requirements to assess an intervention by the financing authorities and monitoring and assessment as form of managing an intervention normally begin when the decision for an intervention is taken. This is the earliest moment from which continuous data collection is usually implemented. However, the SoPHIA case studies have shown that the time preceding an intervention is crucial for the understanding of objectives as well as roles various stakeholders take up. In the case of the MQ, 20 years of public debate and political discussion preceded the decision to establish the MQ in its current form. It was opened to the public in 2001. In order to understand how the intervention was finally realized and how the objectives of the intervention were formulated, as well as the how various stakeholders (museums, cultural

initiatives, etc.) at the MQ work together today and to understand how cultural heritage architecture and modern architecture work together, this historical context needs to be considered. “Relevance”, defined as an analytical variable of how an intervention corresponds to the circumstances in takes place in, may be one way of including the historical context into the SoPHIA model.

- **Quality and depth of ex-ante assessments as pre-requisite for interventions.**

Those interviewed about Temple Bar Cultural Quarter suggested that in-depth planning in advance of an intervention, including stakeholder mapping and meaningful stakeholder engagement, should help to decrease the severity of negative impacts. In this regard, one of the interviewees referred to the importance of being aware of potential risks as the best way to avoid them. Therefore, case studies have highlighted the importance of the quality and depth of ex-ante assessment as a prerequisite for intervention.

- **Continuous monitoring as instrument of participation**

Adding to this example, the case study participants from Temple Bar felt that engagement with stakeholders needs to be a continued activity. If a dialogue is opened up, for instance in case of ex-ante assessment, then there is a responsibility to respect that relationship. More often because of a lack of resourcing, engagement remains attentive for a period of time, but eventually declines and disappears. The Temple Bar case provides a clear example of how some stakeholder groups lost out because of a lack of periodic monitoring ex-post. By these means, an interconnection between ensuring a longitudinal perspective on a case and participation of stakeholders can be observed. Regular evaluation or monitoring can help to maintain stakeholder engagement and to re-evaluate risks and balance stakeholder interests.

- **Importance of defining indicators**

In cases where no continuous assessment and monitoring was implemented, collection of data for specific indicators did not take place. As a result, many case studies were challenged by the lack of data that could have been collected over a longer period of time. When observing the aspect of assessment of the SoPHIA draft model through time axes in both Croatian case studies, it could be concluded that while developing future projects and programs of this type, it would be important to clearly accentuate key indicators and the obligation of their regular collecting. Only by means of regular collecting can the sustainability of investment in cultural heritage through time be depicted clearly, regardless of whether it is the matter of ex ante, ex post or the longitudinal dimension.

- Difficulty of assessing quality social changes

The difficulty of assessing to what degree people's lives have changed through a cultural intervention is highlighted by the participants of the case study. The draft SoPHIA model seems to be versatile with respect to different depths of evaluation. That is, it sanctions the appreciation of short-time results, while also creating the possibility for deeper reasoning. To enhance this versatility - as an alternative to set different level/versions of the model – the SoPHIA model needs to pay some attention to the process, which can be gathered in the recommendations that will accompany the tool.

5. Recommendations

The following chapter summarizes common findings from the testing of the draft SoPHIA model and formulates recommendations to adapt the model. The recommendations relate to adaptations concerning the structure of the draft SoPHIA model (5.1 – 5.5); aspects that need to be taken into account in relation to the process of impact assessment (5.6 – 5.7) and potential contextual variables of the SoPHIA model (5.8).

5.1 Reduce Repetition in Themes and Subthemes

During the assessment of nearly every theme's process of data collection and analysis, the recurring criticism of the model was the repetition of some indicators, all of which provided the same information. This became a cause for confusion for many of the stakeholders and created uncertainty in analysis. Analysis of the Greek case studies also underlined the concern that such repetition may even discourage stakeholders to continue with the process of the model's application. This can be a huge challenge in the model's usage in the future, where it will most likely be implemented without additional assistance. By these means it is recommended to reduce repetition in the following themes and subthemes:

- Prosperity and attractiveness
- Social capital and wellbeing

5.2 Include Missing Issues

The analysis of the SoPHIA model also helped to identify gaps concerning under-represented categories that are to be evaluated. Amongst the 12 case studies, the following gaps were identified:

- The effect of cultural interventions on politics should also be incorporated into the assessment model. In the case of the Jamtli Museum, its establishment as a satellite museum away from Stockholm was considered to be unwanted and unrealistic, however its success has served as an example that is considered to have an impact on the politics at not only the local and regional, but also national level.
- With the growing need for the cultural sector to be closely aligned to concerns on climate change and turn to sustainable practices in their operations, the need for climate adaptation and sustainability to be explored further via the model was

highlighted by the stakeholders through a move towards circular economy. Indicators to be considered for addition may include environmental impact indicators, mechanisms established to reduce and recycle waste, sustainable/green energy initiatives.

- Leadership and governance are seen by stakeholders as key to the impact of cultural interventions, and it was found to be missing in the SoPHIA assessment model. Qualities such as working collaboratively, effective management of staff, collaboration and project management are all important factors in the important resource of good governance, and are recommended to be included in the model.
- Heritage interpretation was identified as an issue that requires further evaluation and representation in the model. While several museums often have programming focused on heritage interpretation and the visitor experience, increased focus for the same is required for sites with natural heritage as one of their key attractions.
- The three main suggestions for consideration are politics, narrative of success depending upon the motivations and objectives behind the intervention, and leadership.

5.3 Sharpen Themes/Subthemes to Capture Cross-cutting Issues and Counter-effects

The aim of the SoPHIA model is a holistic understanding of the impact of cultural heritage. The case study analysis has shown that a holistic understanding can be emphasised by putting an emphasis on the interconnectedness and overlaps between different spheres of impact. This has been achieved by the draft SoPHIA model specifically via themes/subthemes that capture cross-cutting issues and counter-effects between the social, economic, ecologic and cultural spheres of impact. Following themes/subthemes has been acknowledged to represent such (potential) cross-cutting issues or are suggested to be added to the SoPHIA model in order to strengthen it in view of such issues and effects:

- Wellbeing/Quality of Life: The theme wellbeing/quality of life has been highlighted repeatedly as a good opportunity to grasp potential counter-effects of an intervention such as its potential for prosperity and in parallel, potential dangers for security and peace.
- Similarly, the theme of sense of place has been reflected as having the potential to grasp different perspectives on an intervention. However, this variety of “senses” a place can have and their potential conflict, could be explored further. If the sense of place is also the story that is told by the site/intervention than there is clearly a need to ask if multiple narratives are told at the site/intervention, if rather authorized

discourses are told, who is represented in the narratives, etc. By these means, it would also be possible to establish more a cross-cutting reference to the social capital and cohesion promoted.

- Knowledge is a subtheme that is closely interlinked to issues of social capital as well as issues of strong global partnership. In order to distinguish the theme from other ones and sharpen it with regards to the process that is initiated via knowledge, it is recommended to define the theme as “knowledge transfer”.
- Another example is gentrification as a challenging topic concerning the economic and social urban development also highlighted in the SoPHIA case studies. The term is found in the draft SoPHIA model however not as a theme or subtheme but rather in the description of the theme prosperity. The theme also includes employment as a subtheme. However, the need to reflect critically on employment by taking into account the quality of employment is only defined in the description of the subtheme.
- Therefore, it is suggested to call the subtheme “employment and working conditions”

These are examples of how themes and subthemes can be sharpened in view of “problematic” and challenging topics that grasp counter-effects and cross-cutting issues. It is recommended to reflect on the problematic issues again (that are often already reflected in the model, however less prominently on the level of the specification of subtheme or indicators) and revise the titles of the themes/subtheme accordingly.

5.4 Need to Define/Describe Themes and Subthemes

The case study reports have repeatedly pointed out that explanation of themes and subthemes are helpful to understand what is attempted to be grasped by evaluation in this field. In the draft SoPHIA model this has been done, to some degree, in form of the “subtheme specification” but has not been implemented coherently for all themes.

The added value of such a definition/description lies in the fact that the current labels of themes and subthemes are too broad and sometimes generic. Furthermore, due to the broadness as well as the incompleteness of indicators provided in the model the definition/description of a case can help to provide an understanding of the theme/subtheme that helps to see and select what indicators can be answered based on the availability of data.

5.5 Indicators and Data Availability

There have been a number of concerns regarding data collection, availability and interpretation, as well as the nature of indicators (i.e. qualitative or quantitative) throughout the exercise of testing the SoPHIA model. The key point of deliberation has been the difficulty in measuring cultural heritage and its impact, and finding criteria that ensure measurable quantitative indicators, but uncertainty about their nature as measurable indicators remains.

Additionally, participants emphasised the importance of ensuring that all relevant voices are captured within the stakeholder analysis, although this will vary depending upon the nature of the case. As an example of a physical intervention in the built environment such as Temple Bar, it was suggested that consultation of a wide range of primary sources including press, journals, and cartographic information, including historic maps is important. Furthermore, in the case of Filopappou Hill, a review of its presence on social media would add value to the assessment.

Another key consideration regarding data collection has been the lack of availability of quantitative data, and the fact that it varies considerably from one stakeholder group to another. Moreover, some confusion between qualitative and quantitative data has been noted. For all these reasons, further deliberation upon the nature, measurability, and suitability of indicators is recommended. One suggestion has been the possibility to consider adding thematic indicators, such as from the UNESCO Culture 2030 Agenda.

Also emphasized by the stakeholders was a concern regarding levels of the indicators, with the observation that it was impossible to judge the full applicability without seeing the indicator level, down to the type of questions being asked. This is an important point to consider, as it leaves the model and hierarchy of themes and subthemes open to multiple interpretations.

5.6 Time Axis / Multi-Stakeholder Axis

The case studies have highlighted the need to how the multi-stakeholder axis and the time axis can concretely be incorporated into the SoPHIA draft model. Since these two axes are qualitatively cross-cutting to the themes/subthemes of the multi-domain axis, it is recommended to include them as horizontal issues that need to be considered with regards to all themes/subthemes. This may be also incorporated in the definition/description of themes, i.e. all definition/description of themes/subthemes as well as indicators must reflect on time and variety of perspectives. Alternatively, the horizontal axis may be incorporated as an additional and separate criteria into the model.

5.7 Format

Finally, the case studies have shown that the draft SoPHIA model has been received as complex and complicated by stakeholders. The reduction of repetition and the sharpening of themes/subthemes as well as other recommendations mentioned above may support reducing this complexity.

Additional recommendations from the SoPHIA case studies to strengthening the applicability of the model for various parties (such as the management of an intervention or researchers implementing) are:

- Differentiating between the core elements and accompanying elements of the SoPHIA model. By these means the main axes of the model (in a reduced, sharpened, defined and visually well-designed form) represent the core of the model with contextual aspects and indicators as well as relevant sources for data collection are accompanying the model.
- Need for a well-structured glossary of themes and subthemes, with references to the debate on the issues.
- Formulate a guiding tool to use the SoPHIA model.

5.8 Contextual Variables

The analysis of the case studies has highlighted the need to include contextual variables in the Sophia model and raised the question on how to do that. That have been highlighted as crucial to understand the cases under investigation but are not yet part of the SoPHIA model. These include the issues of time and multi-stakeholder axes as highlighted in chapter 5.6 as well as following consideration:

- the political context of an intervention;
- the main objectives/dimensions of an intervention as point of reference for an assessment;
- the objectives of assessment (for whom and why);
- and availability of resources (budget, competences and time);



ANNEX

Report of the Analysis of Austrian Case Studies

EDUCULT Research team: Aron Weigl, Angela Wieser, Rida Arif

1. Description Case 1: MuseumsQuartier Wien

The MuseumsQuartier Wien (MQ) is a cultural area located in the heart of Vienna. One end of the area is connected to one of the two main shopping streets in the city centre and on the other end it closes up to the Ringstraße – the pompous street encircling the first district with the main historic buildings of the city. The MQ is also part of the historic city centre in Vienna, that is listed as a UNESCO world heritage site.

The main complex of the MQ was built in the eighteenth century as Vienna's imperial stables, with a very symmetrical, 355-meter-long facade facing the two main historic museums in Vienna and the Ringstraße (Trenkler 2014). The complex was used as the fair of Vienna until 1995, when the construction of the MQ as it is today began. It became the biggest construction project Vienna witnessed after the Second World War, with a budget of approximately two billion Euro and total area of 60.000 m², making it “one of the ten largest contemporary cultural complexes in the world” – as is often highlighted in the promotion of the place.

However, the discussions accompanying its development bear witness to the potential conflicts of the re-adaptation of a historic site. The process of re-developing the MQ had started earlier on in the 1970s. Until the decision in 1983 that the area shall be used as a cultural district, other concepts and ideas for the area also foresaw its usage for mainly commercial purposes. The official decision of the Austrian parliament on the establishment of the MQ was taken in 1990. It was preceded by the decision of an international jury on the architectural plan of the project, favoring the design of Ortner & Ortner Baukunst (Trenkler 2014; Waldner 2001). Shortly after, however, a citizens' initiative emerged to campaign against the design of Ortner & Ortner, condemning the invasion of modern architecture into the historic value of the area. The critique relates to discussion on the usage of cultural heritage sites for contemporary purposes that specifically come up in the context of the outstanding universal values of UNESCO world heritage sites.

The citizens' initiative favored a “gentle renovation and preservation of the historical architecture” with the focus of the critique being the 67-meter high “reading tower” in the middle of the complex. Many voices joined the public discussion initiated by the citizens group that was backed by the right-wing party FPÖ and supported by the most read Austrian newspaper “Kronen Zeitung”. The discussions continued until 1998, when finally, a new architectural concept, without the reading tower, was adopted and work on the complex started. Today, MQ's architecture is characterized by the traditional corpus and two main modern buildings in the central yard of the area, often described as a black and white bunker housing the Museum of Modern Art (mumok) and the Leopold Museum respectively. In the external appearance of the MQ, tradition clearly predominates (Wimmer 2014).

The citizens' initiative and the discussions accompanying the re-development of the sites mainly show how issues of social capital, including participation in decision-making, can play a central role in the initiation process of an intervention. In terms of access to the site, it must also be mentioned that needs of persons with disabilities were not taken into account in the re-construction of the area. After disability representatives condemned major deficiencies in terms of accessibility after the opening of the MQ in 2001, barrier free access had to be insured with additional construction work.³ Furthermore, the construction and opening of the MQ was accompanied by the fear of independent cultural actors that the MQ would have a negative impact on the independent art scene.

The structure that resulted out of this process and characterizes the MQ today, frames the diverse potential impacts the MQ has or might have. The MQ hosts many cultural institutions, the biggest being the museums Kunsthalle Wien, the mumok and the Leopold Museum, as well as the theatre for children and young people Dschungel Wien, the children's museum Zoom and the centre for architecture in Vienn (AZW). In addition, the Q21 provides workspace for around 50 initiatives and organizations working in the cultural sector. Finally, MQ is managed by its directorate, which is also responsible for the management of the Q21 and the public program in the yards of the area. These institutions, initiatives and organizations represent the broadness and diversity of the stakeholder structure inside the MQ, with all of them having different funding structures. A good example are the three biggest institutions in the main yard of the MQ; the Kunsthalle Wien is funded by the City of Vienna, while the Leopold Museum is a private foundation partially state financed and the mumok is a federal museum of the Republic of Austria. At the same time, the directorate of the MQ also has a complex funding structure, being financed both by the City of Vienna as well as the Republic of Austria Austria with 3,74 Mio. Euro (Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport, Sektion für Kunst und Kultur 2020) in 2019.

The MQ case study shows that this structure and composition of actors and their funding has proven to be the decisive factor for the social, economic, ecological and cultural impact of the MQ.

³ <https://www.derstandard.at/story/948737/mq-wird-zusehends-barrierefrei> [26.05.2021].

2. Description Case 2: Jewish Cemetery Währing

Ten years ago, in December 2010, the fund for the restoration of Jewish cemeteries in Austria was founded. Its establishment was based on the legal obligation of Austria set out in the Washington Agreement to restore and maintain known and unknown Jewish cemeteries in Austria.⁴ Since then, 12 cemeteries across Austria were (partly) restored. The Jewish Cemetery in Vienna's 18th district, called Währing, is a renowned and complicated case that has not yet been tackled by the fund, most likely due to the limited amount of annual funding available for restoration work in Austria. However, in the fall of 2020, Austrian media reported that additional funding was now being made available for the restoration.

In this context, the example of the Jewish Cemetery in Währing is an ex-ante case for testing the SoPHIA holistic impact assessment model, whereas the intervention into the Jewish history at the cemetery in form of its restoration has also been tackled before. Although since 2010 the restoration of the cemetery was pushed forward by a citizen's initiative, big parts still remain in poor condition. This initiative organises volunteering for simple cleaning and restoration work at the cemetery. In 2017 the association "Rettet den Jüdischen Friedhof Währing" (Save the Jewish Cemetery Währing) was formed, under which the volunteering work is now coordinated and the collection of donations for the restoration of the cemetery is organized. By these means the cemetery also represents a civil society driven case of intervention of cultural heritage. As highlighted by interviewed representatives of the association, the reason for founding the association was the awareness that the Jewish Community of Vienna (IKG) would not have the financial resources to support the restoration of the cemetery in Währing. 50% of the cost for restoration must be contributed by the property owner – in case of the Jewish Cemetery Währing, it is the IKG.

In terms of its history, the Jewish Cemetery in Währing is a symbol and place of remembrance for many aspects and eras of Jewish life in the Austrian capital. It was the main burial place for the Jewish community of Vienna from its establishment in 1784 until its closure. In 1878 it was closed due to the opening of the Jewish section at the main central cemetery in Vienna (Zentralfriedhof). Over a period of nearly a hundred years, an estimated number of 30.000 persons were buried at the cemetery, with approximately 9.000 persons identified until now due to preserved gravestones. As described by Tim Corbett (2021: p.196-256), this period of Jewish life in Vienna was an era of emancipation and liberalization for the Jewish community in the context of general modernization processes. Before the desecration during the Shoa, the cemetery represented a complex sociogram of the Jewish community living in Vienna during this

⁴ <https://www.friedhofsfonds.org> [26.05.2021].

period (Corbett 2021: p. 197). Also, many renowned names of Jewish families can be found at the cemetery, serving as a reminder of the contribution of Vienna's Jewish community to the city's history.

During the Nazi Regime the cemetery was partly destroyed, with many tombstones damaged and over 200 corpses exhumed. It was only after the Second World War and following difficult negotiations between the City of Vienna and the IKG, that the Jewish Cemetery Währing returned to the IKG. Yet, in the negotiations the desecrated portion of the cemetery that was excavated during the Shoa, became the property of the municipality of Vienna. In 1959 and 1960, the municipality of Vienna built a housing block, the Arthur Schnitzler Hof, next to the cemetery, with many hundreds of graves ending up in the parking area of the building outside the actual cemetery.

The restoration of the cemetery is therefore potentially relevant in many aspects, but first and foremost regarding narratives it tells and challenges about Jewish life in Vienna, the history of how the municipality of Vienna treated its Jewish citizens and about shared heritage of the city. For the SoPHIA project, the Jewish Cemetery Währing represents an important category of heritage as it is the only place of remembrance that could be included into the testing of the model.

3. Methodology and Sources

The general methodological approach for the Austrian case studies consisted of a mixture of qualitative guideline-based expert interviews and document analyses. Its implementation was closely coordinated with representatives from the sites/interventions.

In both cases, the representatives of the sites/interventions were quickly willing to cooperate and enable the SoPHIA research. The willingness to function as a case study for the SoPHIA project was partly influenced by the closeness to the researchers (EDUCULT is located at the Q21 at the MQ and has implemented an arts education project 10 years ago at the Jewish Cemetery Währing) as well as a general interest to support academic work about the sites. Also, a general interest in having an impact assessment of the site/interventions was noticeable, yet it was not the decisive factor for functioning as a case study.

Since testing the model was the main objective of the case studies, the expert interview were not only ways to collect data on the impact of the cases, but also a way to reflect on the SoPHIA model, the relevance of the themes/subthemes as well as indicators. The

presentation, description and communication of the model during this reflection was somehow difficult due to its complexity. This may not be an issue when applying (not testing) the model, since it does not have to be shared and reflected with interviewees. Yet, a visual attractive presentation of the general spheres/themes of the model might be very helpful in its communication.

The documents available were mainly academic contributions as well as media reports about the two case studies. Statistical data that could have been used for the analysis was available only to a very limited degree, since there is little statistical data collected only and specifically on the case studies.

In general, the methodological approach for answering the questions about the trend in the themes/subthemes of the model was chosen based on existing data available and the time and resources available to collect further data.

MQ Vienna

The case of the MQ Vienna was approached via the MQ directorate as the main stakeholder of the case study analysis. It has to be mentioned that EDUCULT has its premises at the MQ and many contacts to the institutions and initiatives located at the MQ. Therefore, main stakeholders were approach for interviews via the contact of the MQ directorate as well as own EDUCULT initiative. Apart from qualitative interviews, also a focus group was implemented with representatives from the MQ cultural institutions. Documents reviewed in the course of the document analysis were provided by the MQ directorate and identified via a literature research.

Documents analyzed in the course of the analysis:

- Bogner, D. (1973): *Museumsquartier Wien – Allgemeine Konzeption* (Auszug). Internal document.
- Bundesministerium für Kunst, Kultur, öffentlichen Dienst und Sport, Sektion für Kunst und Kultur (2020). *Kunst Kultur Bericht 2019*. Wien.
- MQ Directorate (2018). *MQ moves you*. Internal document.
- MQ Directorate (2018). *Visitors Survey 2018*.
- Stadt Wien Kultur (2020): *Kunst-, Kultur- und Wissenschaftsbericht der Stadt Wien 2019*. Herausgegeben von der Geschäftsgruppe Kultur und Wissenschaft des Magistrats der Stadt Wien. Amtsführende Stadträtin für Kultur und Wissenschaft Veronica Kaup-Hasler. Wien.

- Strasser, C. (2018): *Lecture at the Museum Next conference*. Internal document.
- Trenkler, T (2014): Zur Geschichte des MQ seit den 1980ern. *Kulturquartiere in ehemaligen Residenzen*, 103-108.
- Waldner, W. (2001). Kulturpolitik im Spannungsfeld von staatlicher Hegemonie und bürgerlicher Freiheit. Das Beispiel MuseumsQuartier Wien. *Österreichisches Jahrbuch für Politik*, 617-639.
- Welzig, M. (ed.) (2018). *Die Wiener Hofburg seit 1918. Von der Residenz zum Museumsquartier*, Wien 2018.
- Wimmer, M. (2014). Vom Werden und vom Zustand österreichischer Kulturpolitik anhand des MuseumsQuartiers Wien. *Kulturquartiere in ehemaligen Residenzen*, 109-119.

Qualitative interviews with following stakeholders:

- Communication dramaturg of the MQ directorate
- Communication officer at the MQ directorate
- Director of the MQ directorate
- Former director of the Leopold Museum
- Former director of the MQ directorate
- Former principal district representative
- Media officer of the MQ directorate

In addition, a focus group with representatives of following institutions at the MQ was implemented:

- Architekturzentrum Wien
- Dschungel Wien. Theaterhaus für junges Publikum
- Kunsthalle Wien
- Leopold Museum
- Museum of Modern Art (mumok)

Jewish Cemetery Währing

The case of the Jewish Cemetery Währing was approached via the spokesperson the association “Rettet den Jüdischen Friedhof Währing” Jennifer Kickert. She provided the EDUCULT team with relevant documents for the document analysis, as well as access to the primary stakeholders. Other relevant documents were identified through desk research on academic literature.

Documents analyzed:

- Bauer, M.E, Niemann, F. & EDUCULT (Eds.). (2008). *Währinger jüdischer Friedhof*. Verlag für Literatur, Kunst und Musikalien.
- Corbett, Tim (2020). *Die Grabstätten meiner Väter. Die jüdischen Friedhöfe in Wien*. Böhlau Verlag, Vienna.
- Rettet den Jüdischen Friedhof Währing (2018). *Informationsbroschüre*. Internal Document.
- Rettet den Jüdischen Friedhof Währing (2019): Activity Report 2018.
- Rettet den Jüdischen Friedhof Währing (2020) Activity Report 2019.
- Rettet den Jüdischen Friedhof Währing (2020). *Einzelgrabsanierungen*. Internal Document.
- Theune, C., & Walzer, T. (Eds.). (2011). *Jüdische Friedhöfe: Kultstätte, Erinnerungsort, Denkmal*. Böhlau Verlag, Vienna.
- Walzer, T. (2011). *Der jüdische Friedhof Währing in Wien: Historische Entwicklung, Zerstörungen der NS-Zeit, Status quo*. Böhlau Verlag, Vienna.
- Walzer, T. (2011). Die jüdischen Friedhöfe in Wien–Zustand, Sanierung, Rahmenbedingungen. *ICOMOS–Hefte des Deutschen Nationalkomitees*, 53, 125-130.

Qualitative interviews with following stakeholders:

- Chairman of the association “Save the Jewish Cemetery Währing”
- Director of the Austrian Institute of Jewish history
- Director of the Austrian The National Fund of the Republic of Austria for Victims of National Socialism
- Representative of the Fund for the Restoration of the Jewish Cemeteries in Austria

- Representative of the Jewish Community in Austria responsible for the restoration of Jewish cemeteries
- Representative of the Jewish Community in Vienna
- Representative of volunteers regularly working at the cemetery
- Spokesperson of the “Save the Jewish Cemetery Währing”

➔ The case of the MQ Vienna was approached via the MQ directorate as the main stakeholder of the case study analysis. It has to be mentioned that EDUCULT has its premises at the MQ.

Qualitative interviews with following stakeholders:

- Chairman of the association “Save the Jewish Cemetery Währing”
- Director of the Austrian Institute of Jewish history
- Director of the Austrian The National Fund of the Republic of Austria for Victims of National Socialism
- Representative of the Fund for the Restoration of the Jewish Cemeteries in Austria
- Representative of the Jewish Community in Austria responsible for the restoration of Jewish cemeteries
- Representative of the Jewish Community in Vienna
- Representative of volunteers regularly working at the cemetery
- Spokesperson of the “Save the Jewish Cemetery Währing”

4. Applicability of the SoPHIA IA Model

4.1 Multi-Criteria Axis

4.1.1 Social Capital

In terms of the theme of social capital, accessibility has proven to be a decisive area of impact to both case studies analyzed.

In the case of the Jewish Cemetery Währing, access is ensured to the wider public via monthly guided tours that are free of charge. These guided tours are organized regularly since 2018 by the association “Rettet den Jüdischen Friedhof Währing”. Prior to this, the cemetery was closed to the public. Due to the prevalent safety issues of the cemetery (such as unsecured trees or open burial vaults) visitors must register and sign a security disclaimer that they are responsible for their own safety. For children and older people, as well as people with disabilities, visiting is still very difficult due to these safety concerns. However, plans for restoration of the Jewish Cemetery Währing clearly and mainly aim at making the site accessible. Other impacts under assessment largely depend on accessibility of the site.

- ➔ The case of the Jewish Cemetery Währing shows that access is a crucial theme. Without access, cultural heritage is isolated from social, economic and cultural life. However, in ecological terms the prevention of human access to a site might be feasible in terms of the fragile nature of the site.

The MQ on the other hand, is open to visitors 24/7. Although architecturally, it is an enclosed space, it is possible for visitors to pass through the yards of the MQ at any time of the day or night. The location of the MQ at the city center also increases potential accessibility of the site. However, as pointed out by a range of representatives from the institutions, its central location potentially also raises a challenge in terms of reachability from the outskirts of town.

- ➔ The issue of location and reachability via public transport is not yet reflected in the SoPHIA model and might be a significant subtheme/indicator.

Since the MQ, in comparison to the Jewish Cemetery Währing, is already accessible, the issue of who actually accesses it, is more pressing. In general, accessibility for all is a central objective to the MQ as emphasized by the representatives of the MQ directorate. This is reflected in the fact that all events that take place in the yards of the MQ must be offered free of charge. Furthermore, the directorate of the MQ aims at offering a variety of events, ranging from pop

concerts to literary events, thereby attempting to attract different visitors' groups. Also, the newest architectural adaptation of the MQ – a rooftop terrace called Libelle, is accessible free of charge to the public.

- ➔ This however also shows that the diversity of the program offered at a site might be a relevant indicator in terms of who is addressed and invited. Thereby, the theme of programming is a cross-cutting issue, relevant not only to education, but also to social capital.

The MQ, being the home of many museums and cultural institutions, also aims at being a door-opener to the artistic offer provided there. Whether this objective has been achieved has been subject to many discussions over the last 20 years. There is no statistical data on how visitors of the MQ public space correlate with visitors of the cultural institutions in the MQ. Although the MQ as well as all big cultural institutions regularly implement visitor surveys, this data is only comparable to a limited degree and does not have any significance concerning the question to which degree the public space at the MQ functions as a door opener to art and culture. Here, qualitative surveys in terms of shared characteristic amongst people relating to the site/practice might be helpful in bridging this gap of data. Statistical data as well as qualitative data are also significant in terms providing information on the motivation and barriers for diverse access to a site/practice.

In general, the subthemes of access and inclusion have shown to have many common characteristics in the case of the MQ as well as in the case of the Jewish Cemetery Währing. Furthermore, the issue of social cohesion overlaps very much with the theme of access and inclusion. Although the question of diverse access to a site differs from the question of whether a site/intervention succeeds in bringing people and diverse social groups together, it remains crucial to consider what 'bringing together' means. This is because if access is diverse, one may argue that the site/interventions have been successful in connecting different people and social groups.

- ➔ Therefore, the methodological advantage of having two, or even three subthemes (access, inclusion, social cohesion) must be reflected upon. Combining access and inclusion as one subtheme and establishing social cohesion as another is recommended. The subtheme of social cohesion should aim at grasping how (not if) social cohesion is achieved at the site/intervention.
- ➔ Furthermore, an additional qualitative method for assessing access and inclusion, as well as other themes/subthemes can be participatory observations, and should be added to the list of potential methods.

A similar problem can be observed in the cases of other subthemes, namely overlapping issues of participation and engagement. The example of the MQ shows that data generated for the subtheme of engagement corresponds exactly to the data on the subtheme participation, only

that participation includes a more differentiated view on stakeholder involvement than the subtheme engagement. The MQ as a cultural area is composed of many different cultural institutions including museums and theaters. Furthermore, the MQ directorate is directly responsible for the Q21 that provides workspace to around 50 initiatives. Additional information about the stakeholders is very important since this information may provide relevant insights into why some stakeholders are involved more or less than others. The subtheme of participation requires this additional information as well, since it asks for the type of stakeholder as well as at what stage and level stakeholders participate. In the case of the Jewish Cemetery Währing, engagement as a subtheme is limited in terms of explanatory power. Many of the relevant indicators listed relate to volunteering at the site, rather than to something else. This involvement of volunteers and proponents for the restoration of the site has proven to be crucial for the restoration process.

➔ Due to this importance of volunteering and the indistinctness of the subtheme engagement (in comparison to participation), it is recommended to call the subtheme “volunteering” and focus on the respective issue.

Whereas the subtheme participation covers all groups of stakeholders, local governance as a subtheme is understood to focus more on structures and participation in structures. By these means the differentiation of these two subthemes is comprehensible specifically when considering the case of the MQ.

“We are sitting here in a very complex structured cultural area, which is actually very fragmented in terms of the organizational structure [...] we are now not tied to a hierarchical structure, are not controlled centrally, but everything here is actually based on synergies, on consensus, on cooperation.”

(Interview representative MQ directorate)

This shows that organization, although closely related to the issue of participation, is clearly more a topic of local governance. Whereas participation can relate to various stakeholders, also visitors and citizens, local governance clearly aims at capturing the structures between the various interest groups. In this context qualitative data and discussion has proven to be crucial in order to assess what structures there are and their functionality, and if there are gaps between the envisaged working of structures and their implementation. Again, the MQ might function as an example, since the assessment of who is talking to whom at what level provided insights into who is involved, but only the focus groups with representatives of the cultural institutions at the MQ has shown to what degree they are involved and what gaps and opportunities there are to strengthen local governance. This topic of the level of involvement and participation is also broached in the subsequent subtheme, namely the subtheme participatory governance/ decentralization of power / networking.

- ➔ However, since exactly the nature of local governance (i.e. participation in existing structure, further networks, etc.) is crucial in understanding the efficiency of local governance, it is recommended not to divide the subtheme local governance and participatory governance, with the aim of strengthening the significance of the subtheme altogether.

Finally, the subtheme continuity is difficult to grasp. The trend, according to the model, is the involvement in strategic development plans and cultural strategies. For the researchers it was difficult to understand the provisions and plans for long-termism in this context. At first sight, the subtheme relates to the involvement of the site/intervention into urban development plans and cultural strategies. However, the formulation of the qualitative indicators is confusing since questions such as the following are too broad: what is the effect of an intervention on people in time? what are the projected effects on peoples' life and attitudes? are long-term effects being considered? In addition, the question arose as to what added value answering this question brings to an impact assessment. It may be meaningful to the question of sustainability of the site/intervention since an involvement into urban development plans and cultural strategies may ensure the long-term interest into the site and thereby ensure funding.

- ➔ Therefore, it is recommended to re-consider this subtheme and maybe include it in a separate theme of sustainability.

4.1.2 Sense of Place

Sense of place is a subtheme that was quickly grasped by the interviewees. Whereas the MQ aims at to provide a public space where there is no need for consumption and that might function as a door-opener to the arts and culture, the Jewish Cemetery in Währing is obviously, as a case, very significant to questions of the subtheme remembrance and memory. Applying the qualitative and quantitative indicators of the subtheme however show that it only functions together with the subtheme of identity, since the question of how the site relates to a specific historic event and how this is reflected in individual and collective memory of the site falls short of other aspects of remembrance, namely the questions mentioned under the subtheme identity.

- ➔ So here again, it is recommended to consider the added value of having two subthemes of identity and remembrance rather than a combination of both.

It is important to note that cemeteries can be understood as special places of remembrance since, usually, many different persons with various social backgrounds are buried at the same cemetery. In the case of the Jewish Cemetery Währing various interviewees also mentioned that cemeteries have a lower threshold of access for people with another religious backgrounds than, for instance, churches, synagogues, or mosques. As one interviewee

emphasized, cemetery tells different life stories of individuals and shows how Jewish community life was socially differentiated. By making the social differences inside the Jewish community visible and working against prejudice by these means, the issue is closely related also to what alternative narratives about Jewish life and thereby, education can be provided by the site/intervention.

Furthermore, the relevance of the subtheme of cultural landscape / heritage value as an area of impact becomes very clear in the case of the Jewish Cemetery Währing. Without the restoration of the cemetery the cultural historic value of the cemetery will be lost. This includes especially its unique character as a Jewish cemetery from the Biedermeier period in the beginning of the 19th century, as pointed out by one of the interviewees, who is a historian. Therefore, the subtheme cultural landscape/heritage value is crucial for an intervention that itself represents an action to preserve and protect heritage assets, as defined in the indicators for this subtheme.

“[...] one should not imagine that [...] every stone is renovated, but that we have to dedicate ourselves to the most interesting stones from a cultural historic point of view.”

(Interview representative Jewish community Vienna)

The case of the Jewish Cemetery Währing shows that all efforts of restoring and adding to the site's visibility can support a process of shared heritage. By opening it and making it more visible to the local public, but also to tourists (in terms of the subtheme visibility /reputation), it has the potential to contribute to intercultural dialogue and the prevention of prejudice.

The MQ, however, is a very different case. It is not a site of minority heritage and during the establishment of the MQ, its character as a place of contemporary art and architecture vis-à-vis the preservation of historic value and architecture was contested. The issue of cultural landscape and heritage value became a polarizing topic. As sketched in the description of the case, the process of MQ's development served as a reminder that HIAs and the discussion surrounding urban development plans comes into conflict with the outstanding universal value of UNESCO cultural world heritage sites. Once the decision for the establishment of the MQ was taken, the MQ became a very popular public place with new narratives and new rituals that form its primary characteristics. For instance, the seating possibilities in the yards of the MQ, called Enzies, are flexible benches that are colored differently every year. The public is invited to vote for their choice of color for the Enzies, and a high degree of participation is witnessed. The Enzie has grown to become an urban symbol of Vienna and thereby defined the MQ and its new historic value.

➔ It becomes clear that the sense of place of both cases, as different as they are, can be covered through the subthemes and themes listed in this category.

4.1.3 Well-Being / Quality of Life

In both cases, well-being and the quality of life have proven to be significant areas of potential impact the cases can have on life in the city. The MQ is a big public space in the heart of the city and has been frequented not only by tourists, but also by the inhabitants of the surrounding area as a place for recreation, due to a considerable lack of parks and open public spaces. Here, also visitors' surveys have proven to be helpful, since they have shown that two most common reasons for a visit to the MQ are walking/strolling and sitting in the sun. Concerning the Jewish Cemetery Währing interviewees have reported a potential conflict between the restoration process and the "romantic" atmosphere that dominated the cemetery until now. Some inhabitants of the closer area surrounding the cemetery criticized that its unique romantic atmosphere will be destroyed by its restoration. Part of the argument is that life of plants and animals at the site will be limited and endangered due to the restoration. However, this conflict does not seem to endanger the process of restoration, specifically because making the site accessible will also enable the usage of the site as recreational area, as it is the case with other cemeteries. This however shows that the issue of recreation is more connected to this theme than to the subtheme of experience value/feelings/rituals in the theme sense of place.

Other issues that connect to the subtheme of prosperity and livelihood have been difficult to assess. There are probably several cultural businesses that developed in the context of the MQ, however, the representatives of the MQ directorate and the representatives from the city district surrounding the MQ only had estimations.

- ➔ Therefore, it is recommended to re-evaluate how the issue of recreation can be covered best in the model and if it should not have a more prominent position in the model than being a qualitative indicator for one subtheme. One possibility is to strengthen its position in the subtheme livelihood. Since prosperity is also covered in an extra theme, it is recommended to consider deleting it as a subtheme of wellbeing and the quality of life at that level of the model.

Also, the issue of peace and security is a very relevant topic for grasping the potential impact of the cases under consideration. Identified aspects of security and peace for the MQ are two-fold.

On the one hand there is the issue of a public space and the security at a public space that must be ensured by the MQ directorate. However, there have been no significant security incidents at the site during the last 20 years. At the MQ there are security officers looking out for the safety at the site. These security officers were, in the past, mostly confronted with issues of illegal sale of alcohol. This was a concern during summer months when many young people used the public space at the MQ for socialization in the evenings. The number of people became so high that the illegal sale of alcohol also became a topic of concern. Here the balance between remaining an open space and ensuring security becomes obvious:

“In the summer months when there is a lot going on, there are guest representatives who are supposed to ensure a feeling of security and deliberately do not act like security personnel. That would work for something aggressive, threatening from the start and that’s exactly what we don’t want.”
(MQ representative)

On the other hand, there is the issue of an open public space and peace for everybody. Since there are still people living in apartments at the MQ, they felt bothered and disrupted in their peace by the many MQ visitors during the evenings. In this way, the objective of the MQ to offer open public space to everybody, with cultural program for different visitors’ groups, became a conflict issue with the residents and is mediated through information and communication with the residents.

At the Jewish Cemetery Währing, issues of security and peace are quite different. Open access to the cemetery was and still is not possible due to dangers such as falling trees or open vaults.

“Restoration means first and foremost that the cemetery is safe to enter.”
(Representative Association Save the Jewish Cemetery Währing)

The restoration therefore already has a great impact on the security at the site. Another security aspect of a Jewish commemoration site is the concern for potential desecration. However, the interviewed stakeholders also emphasised that by ensuring access, potential for desecrations may decrease due to the site becoming more public, and thereby discouraging illegal behaviour.

→ Both cases show that security at the site and access to the site are closely related themes and may come into conflict with each other. The variety of issues of peace and security that became obvious in the analysis is not reflected in the indicators of the subtheme. It is therefore recommended to reconsider if additional indicators may support the application of the model (in general) or if general issues that concern the subthemes are not sufficient to identify the area of impact it refers to.

The subthemes quality of services and transparency/truth and justice proved to be a challenge to grasp due to difficulty/lack of clarity in understanding what areas of impact should be assessed by it.

→ It is recommended to clarify the “trend” of these subthemes in more detail.

4.1.5 Knowledge

At a site like the MQ, the issue of education is central to this area of impact defined by the SoPHIA model. Analysis of relevant documents and statements indicate that the MQ, serving as a cultural area financed by public funds of the state and city of Vienna, is expected to fulfill an education duty as well. In terms of future programming, the directorate of the MQ has put emphasis on education, and differentiated between a conscious communication level with lectures, workshops, guided tours, and a subconscious level that is communicated when one is at the site. In addition, the different cultural institutions at the MQ also have diverse arts education programs and there have been coordinated attempts by all institutions and initiatives at the site to provide opportunities for arts education for children and youth. Similarly, education is a very relevant aspect in the context of the restoration of the Jewish Cemetery Währing. Although the current financing relates specifically to the restoration of the site, stakeholders emphasize that as soon as access to the site is ensured, educational activities in form of guided tours, art education projects, perhaps in the form of a museum are envisaged. It therefore becomes clear that knowledge and education are mainly interpreted by the interviewed stakeholders as arts education related activities. The indicators listed in the SoPHIA model for the subtheme of education, however, only indirectly relate to arts education.

Similarly, the subthemes research and academic partnerships were difficult to differentiate. In general, however, the aspect of research and cooperation with research institutions are very relevant to both case studies analyzed. The MQ is only sporadically involved in research programs and cooperations, whereas the cultural institutions based at the MQ are more active at an individual level. For a case such as the Jewish Cemetery Währing in which the restoration of site is at the core of the process, research programs and cooperation mainly relate to the restoration and conservation of the cemetery. Although no cooperation projects have been implemented until now at the site, there is an obvious consciousness about the relevance of this area amongst the interviewed stakeholders, due to the cultural historic and archeological relevance of the site.

➔ It is recommended to consider the combination of the subthemes research and research cooperation due to the difficulty of differentiating the subthemes.

4.1.6 Strong EU and global partnerships

In the case of the MQ, various layers of international partnerships are to be considered as part of the assessment. All the different institutions and initiatives that are located in the MQ have international visitors and cooperation. Additionally, the MQ directorate is involved in exchange with other international cultural areas in the world and provides international artists the opportunity to have residencies at the MQ. In the context of all these layers, the MQ is constantly visited by other international institutions and artists. As one of the interviewees noted, “if one

would put all the international networks and partnership from all the 50 institutions at the MQ on top of each other this would provide a very dense international network". In the case of the Jewish Cemetery Währing international partnerships are not yet an important area of work. However, networks and partnerships with local historians or cooperation with private firms and private actors that are proponents of the restoration of the cemetery, are very important aspects of the intervention.

- ➔ Based on the great relevance of these local and national networks and partnerships it is recommended to reconsider why local cooperation and networks are not included in this subtheme.

4.1.7 Prosperity

Whereas for the MQ as a great urban development project and the home of many different institutions and initiative the issue of employment is very important, the economic impact in terms of job creation by the Jewish Cemetery Währing is relatively limited. Nevertheless, at the Jewish Cemetery Währing, regular maintenance, stonemasonry and gardening work creates jobs. The site itself can serve as a place for the training of apprentices as well as for university art students in restoration work. The details in the subtheme of employment have hereby proven to be helpful in terms of its application, i.e. the trends defined for the subtheme are manifold and provide important orientation for assessment when quantitative data on the theme is limited.

- ➔ Based on this experience and the helpfulness of the "trend" defined in other subthemes, it is recommended to consider elaborating more on trends in the model, rather than on specific qualitative or quantitative indicators, so that researchers can clearly grasp the area of impact despite the limited quantity of data.

In terms of funding/financial return/economic value of the cultural heritage, the cases analyzed have also shown that the economic impact of a site/intervention may be, to some degree, in conflict with other issues. This can be observed in the case of the MQ where, according to the statements of the directorate of the MQ there is no necessity for the MQ to prove its economic creation of value to the state and the city of Vienna as owners of the site. The MQ, according to the interviewees has not been planned as a place of commerce and consumption, rather as a place of contemporary arts and culture that is easily accessible to all. However, the income of the MQ directorate from the lease of its premises will support the realization of public events in the yard of the MQ. That means that the public program of the MQ is to some degree dependent on the financial return that the directorate gets out of leasing the premises.

With regards to the Jewish Cemetery in Währing the question of public private partnerships and funding resulting out of such partnerships, has proven to be a very relevant issue. Since the restoration of the cemetery is not entirely ensured by the state funds, the maintenance of the cemetery has also been financed through private donations. In this regard the volunteer work that has been implemented at the site in the last years has been decisive in supporting the maintenance of the cemetery and enabled the promotion of the cemetery's restoration in the media.

In terms of real estate value there is no statistical data available to judge the degree to which the interventions impacted the development of real estate in the immediate surroundings. Since the restoration has not been finished and the cemetery is not yet accessible, impact in terms of local production, cultural expenditure or tourism expenditure were irrelevant to the case. However, as per the interviewees, although they do not represent the primary objectives of the project, they may be relevant in future assessments.

The case of the MQ is very different. According to the statements of the interviewees the MQ is an important tourist site for the municipality of Vienna and was also expected to influence real estate value and local production as well as the general economy of the surrounding 7th district of Vienna. The district has indeed witnessed a positive economic development in the last 20 years, with the MQ surely being a contributing factor. However, it was expected that the surrounding area will profit not only economically but that the neighbouring "Spittelberg" will also become increasingly a place of art and cultural production. These expectations remain fulfilled.

4.1.8 Attractiveness

Attractiveness has been a very difficult theme to address in the case studies because it was challenging to differentiate it vis-a-vis other themes. The attractiveness for investors and tourists were issues that research data had already covered while researching the theme of prosperity. The attractiveness for inhabitants on the other hand, was analyzed already as part of the well-being and livelihood theme.

➔ Since the added value of the theme attractiveness is not clear, it is recommended to reconsider it.

4.1.9 Protection

Applying the theme of protection has shown that environmental concerns and issues of sustainability are important aspects for an impact assessment in the field of cultural heritage. Representatives from the MQ institutions pointed out that the question of usage of resources has

not yet been broached very much in the institution itself as well as amongst the cultural institutions in the MQ. Yet, it is a pressing issue all of them are confronted with. These issues especially include questions of what ecological solutions can be applied in running a cultural institution, i.e. how to act and work in a sustainable manner. Furthermore, the MQ, as a public space, is very much confronted with the fact that it is a concrete jungle with no green spaces. However, the reason for not having green space at the MQ is not, as one might think, the conflict with built cultural heritage at the site. Instead, microclimates and green cooling were not pressing concerns in urban development projects 20 years ago.

The fact that the ecological aspects of the MQ are not in conflict, nor very much connected to the issue of protecting built heritage at the site also shows that the two issues maybe should not be combined in a theme. The theme, as it is now, is a mix of issues related to the protection of cultural heritage on the one hand and issues of environment, greener economy and climate on the other. Although, in the case of the Jewish Cemetery Währing the restoration of the built heritage is actually in conflict with the green life at this “green lounge of the district”. Yet the logic of combining these two topics in one has not become clear in its application. Environmental issues seem subordinated to the issue of cultural heritage protection whereas their relevance for the sites is enormous.

➔ It is therefore recommended to consider the formulation of a theme that is more clearly oriented towards assessing the environmental impact and impact in terms of sustainability of the site/intervention.

4.1.10 Innovation

As a space of contemporary art, the issue of innovation is a central topic for the MQ. The MQ itself is a symbol of the adaptive re-use of a closed place, since the premises of the former imperial stables were used to a very limited degree before its conversion to the MQ. With a budget of 160 billion Euro invested in the reconstruction of the public place the MQ has also been the biggest building project in the cultural sphere after the second World War in Austria. Another aspect of innovation, that has been clearly influenced by the MQ is the creative economy that profited from it. The MQ directorate as well as the institutions and initiatives employ many people in the creative sector and have created many new jobs in the cultural sphere. Furthermore, the MQ directorate hosts many international artists by offering residencies at its premises. With the focus on contemporary art and art in the public space, the MQ also regularly displays and offers an innovative creative program for the public. By these means, the MQ has become a central player in creative innovation and creative discourses in Vienna in the last 20 years. However, a few interviewees point at the need of the MQ to, again, “offer a more courageous program” and always take new innovative steps to “remain state of the art”.

As for the Jewish Cemetery in Währing, the question of innovation is relevant. The restoration and accessibility of the cemetery is in itself a heritage led regeneration project and a renovated public space. Other impacts of innovation that can be witnessed in this case study is also the question of science for heritage and digitalization. There has been a range of scientific papers published in the case of the cemetery (see also list of documents) that range from historic analysis, to questions of vegetation as well as restoration. The interest of scientific actors is promoted also by the scientific advisory board of the association “Rettet den Jüdischen Friedhof Währing”. In this regard, first initiatives for the digitalization of the restored cultural heritage at the cemetery are envisaged by the interviewed actors. Digital methods are used in the renovation since everything is recorded in 3D, providing the grounds for the renovation work. At the same time the objective of some stakeholders is also to use this digitalization in order to develop a map of the cemetery that could be used for a before-and-after installation in the envisaged museum.

The theme of innovation has thereby proven to be crucial to both case studies with the sub-themes being broad enough in order to apply it to both the MQ as well as the Jewish Cemetery Währing.

4.2 Multi-Stakeholder

The multi-stakeholder axis has proven to be crucial in assessing the impact of the cases. The various positions and perspectives are decisive for the implementation of interventions and may support or hinder potential impact of an intervention. In cases where the various positions are in conflict with each other, it is simpler to estimate their effects on an intervention after it has been finished, then during this process. This has been shown in the cases under investigation, both of which have been highly politicized issues, or still are.

The restoration of the Jewish cemetery Währing is still in progress and has been treated here as an ex-ante case. Already the identification of (responsible) stakeholders was challenging. The issue of responsibility for protecting and restoring the Jewish cultural heritage at the site has been a highly contested issue. As Tim Corbett argues, the Jewish Cemetery in Währing is an example of how the vague promises from the Washington Agreement in 2001 in terms of the restoration of Jewish cemeteries failed. The City of Vienna, according to Corbett, attempted to take over the property of the Jewish Cemetery in Vienna, before, during and after the Shoa. After 2001 the municipality repeatedly denied responsibility in terms of the restoration arguing that the Austrian federal state is responsible for the implementation of the Washington Agreement. Yet, the City of Vienna is obviously an important stakeholder in this context, as are the Austrian federal state and the IKG. The Austrian federal state is, in this case represented by the fund for the restoration of Jewish cemeteries in Austria and finally, the IKG as the owner of the cemetery is a crucial stakeholder. But of course, also the citizens association

“Rettet den Jüdischen Friedhof Währing” and other actors that promoted and initiated restorations in the past have to be taken into account when assessing the intervention.

The restoration work is still underway, not nearly finished, and funding matters have not been resolved between all these main stakeholders. Due to this, the interests, positions and conflicts surrounding the site/intervention remained somehow unclear during the case study assessment, and difficult to identify at the moment.

In contrast to the – still ongoing – case of the restoration of the cemetery, the re-development of the former imperial stables into the MQ could be treated as a finalized intervention. With a historic distance of 20 years, it was somehow simpler to identify the stakeholders and their interplay. Because also in the case of the MQ conflicting positions influenced the development of the case. As pointed out by Wolfgang Waldner various politicians had various ideas about the re-development project. The minister of construction during this time favored a shopping center, the minister of science a museum complex and the responsible city councilor a hotel complex. This was followed by concepts and counter-concepts from museum experts, discussions and parliamentary inquiries until 1986, when the general objective of a "museum institute" prevailed and the political decision was taken to advertise a two-stage architectural competition (Waldner 2001:621). As mentioned in the description of the case, this was also not the end of the discussions surrounding the re-development of the MQ. A citizens' initiative was formed and finally parts of the planned architecture were not implemented. For the assessment, the finalization and realization of the MQ however meant that this history was able to be treated as important but completed context of the current situation at the MQ.

Against this background, it can be argued that during ex-ante assessments it is even more important to be transparent about the position one takes as a researcher and evaluator when considering the many, sometimes conflicting positions and interests of a case.

This can also be illustrated in the functioning of the MQ today. The potential impact of the MQ, cannot be assess without answering the question what the subject of evaluation is and from which perspective it is assessed (i.e. who commissioned the assessment). Are the actions of the MQ directorate the subject of evaluation? Or are all activities that happen at the MQ included and evaluated in the assessment? Is it focusing only on the public space or also on what the museums and theatres, etc. offer? This would include everything the directorate of the MQ is responsible for, as well as all the single cultural institutions and their program at the MQ. But even if an assessment would focus only on what happens in the public space at the MQ, this would implicate the question of who is programming the public space. Is it only the MQ directorate, or do the cultural institutions and initiatives in the MQ also use it for their program and how does the gastronomy use the space? For all these questions it is necessary to be clear on who the stakeholders are, what positions they have, why some stakeholders are involved more or less than others and finally, what position the assessing party departs from.

This also means that the impact of a case is assessed differently from different perspectives. As an example, marketing of the MQ is considered. The assessment of the advertisement, the story and content that is communicated and the audience it reaches will be assessed differently depending on the position one takes. A common communication strategy in which the cultural institutions located at the MQ are rather in the background and the MQ as a public common space is in the foreground of the advertisement, will not be considered a successful communication strategy from the perspective of the cultural institutions. At the same time a common strategy will support a compact and cohesive picture to the outside that again might attract more visitors.

- ➔ It is therefore recommended that clarification on the objective of the assessments and transparency in terms of the actors commissioning must be an integral part of the model, i.e. part of the model must be the reflection of one's own position as an evaluator.

Adding to the example of the communication strategy of the MQ, communication has proven to be a crucial aspect for judging how a site/intervention deals with different positions and objectives that influence its realization and potential impact. This includes communication between the stakeholders involved, as well as communication between the public and different audiences. Aspects of communication are therefore also included in the subthemes inclusion, participation, local governance, identity, truth and justice. However, social media (analysis) as a specific area of communication and related to all those subthemes is not included in the trends, relevant sources or suggested tools of the IA model.

- ➔ The inclusion of social media analysis as a relevant source must be re-considered in the model.

4.3 Time Axis (longitudinal perspective)

The tested cases are both sites/interventions that have been in the works for a considerable duration of time. The MQ in its current form has been opened to the public in 2001, whereas the restoration of the Jewish Cemetery Währing became a pressing issue in 2011 when the fund for the restoration of Jewish cemeteries in Austria was founded. In the case of the cemetery, the process of restoration is not nearly finished, and one could argue that a historic of at least 100 years must be taken into account when analyzing the positions and objectives of the intervention.

In view of this long historic context in which, from the point of a multi-stakeholder perspective as described above, many interests and positions influenced the development of the cases, it is crucial to take a longitudinal perspective on the case. Only with a longitudinal perspective it is possible to see what the original objectives of the intervention were and how they influence

the present. Waldner sums the interplay of past, present and future well for the case of the MQ:

“But how did this project come about, what were its contents and concepts, were previous expectations met, can such a complex structure function at all and what is planned for the future?”
(Waldner 2001: 618)

Here, it becomes obvious that a longitudinal perspective allows to assess a case according to the original objectives and expectations and see how they maybe change and have been achieved. In both case studies, a longitudinal perspective of assessment could have had an added value, providing insights into how the interventions developed, how perspectives on the intervention changed and what short-term, mid-term or long-term effects were achieved.

At the moment, however, only historic documents such as academic sources and media reports provide a longitudinal perspective on both cases. The only other relevant sources and indicators can be found in the regular visitor surveys implemented by the MQ directorate and by the institutions of the MQ. However, this data holds significance for a limited number of indicators/trends in the model. In terms of the Jewish Cemetery in Währing, no longitudinal data that is assessed continuously was available.

4.4 Challenges and opportunities in interpreting the impact of a case through the holistic IA model

The holistic IA model has proven to be helpful in assessing the impact of the MQ Vienna and the restoration of the Jewish Cemetery in Währing in the way that it defines general areas that need to be considered when attempting to grasp the impact of cases in a holistic manner. Many aspects of impact that are not obvious from first point of view are covered in the model and thereby function as an important reminder when researching the cases. In the case of the MQ, for example, the issue of innovation is a very inherent, yet not very obvious impact of the site. By drawing the attention to many aspects that are not relevant to a case at the first sight, a diverse picture of the impact can be ensured.

However, the main challenge in applying the model was data collection for the many indicators and subthemes defined. In general, quantitative data is very limited in both cases. If data exists, such as for the economic development and tourism in the city, it cannot be separated from other factors, i.e. it is not tailor-made for assessing the impact of the MQ.

Furthermore, the position as researchers influenced the access to data. Due to the fact that this assessment was not authorized or commissioned by the responsible actors of the cases, availability of data was limited to some degree. For instance, insights into financial aspects were difficult to access due to the researchers being considered “outsiders”.

Against the background of a variety of subthemes, with a range of necessary data to judge this range of issues and the difficulty to access such data, or its non-existence, the “trends” defined in the model were helpful to grasp the idea of the subtheme and applying it, although data as indicated was not available.

4.5 Conclusions

Considering the applicability of the model, the general structure and relation between themes, subthemes, trends and indicators must be reconsidered. From the testing of the model in the two case studies represented, the variety of themes has proven to be a strength as well as an opportunity of the model. Furthermore, the description of themes and subthemes in so-called trends has proven to be helpful against the background of a difficult data collection process. Based on this experience and the helpfulness of the “trend” defined in many of the subthemes, it is recommended to consider elaborating more on trends in the model and give trends a more prominent position in the model vi-a-vis specific qualitative or quantitative indicators, so that researchers can clearly grasp the area of impact despite data may be limited and find alternative ways of researching the theme/subtheme. Moreover, the position of the researcher and the party commissioning the assessment is crucial to the application of the model. Therefore, it might be helpful to consider high lightening the clarification of one owns position as an evaluator as a pre-step to application of the model. Also, since qualitative data has proven to be easier to collect and more accessible than quantitative data for assessments, it must be considered if the inclusion of additional qualitative data collection methods such as participatory observations may strengthen the SoPHIA model.

In terms of missing aspects, following issues are recommended to be additionally or more clearly included in the model:

- The issue of sustainability and environmental concerns as an own theme.
- The issue of location and reachability via public transport and the diversity of the program offered at a site as additional indicators for access.
- The issue of volunteering and the indistinctness of the subtheme engagement (in comparison to participation), it is recommended to call the subtheme “volunteering” and focus on the respective issue.
- The issue of recreation in a more prominent position in the model than being a qualitative indicator for a subtheme.
- The issue of local networks as additional area in the subtheme of strong EU and global partnerships.
- The issue of social media as an additional source or indicator.

Other aspects and potential impacts repeat themselves in the SoPHIA model. Due to this repetition, it is recommended to consider how exactly these aspects can be efficiently covered in the model:

- The sub-themes access, and inclusion are very similar. Their combination as one sub-theme may be helpful for the applicability of the model.
- Also, the concretization of social cohesion in terms of how (not if) social cohesion is achieved at the site/intervention, may support the applicability of the model.
- The subthemes local governance and participatory governance, identity and remembrance, as well as research and research cooperation are very similar.

Themes and subthemes that were only difficult to cover and their added value not distinct in the application of the model were the subtheme continuity and the theme attractiveness.

Report of the Analysis of Croatian Case Studies

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1. Description and Type of Case

The Case studies selected for testing the Holistic impact assessment model (HIAM) are the *Integrated Built Heritage Revitalization Plan of the Buzet Historic Town Centre* (IBHRP) and Ivana's House of Fairy Tales Visitor Centre (IKB / IHF) in the city of Ogulin. Both analysed case studies are of local as well as regional importance, and represent important resources for boosting local development.

IBHRP is the development plan of the old town core of the city of Buzet, rich in cultural heritage, that is being implemented in the 2017-2025 period - which means that this analysis is some sort of mid-term assessment. Old town of Buzet represents a key element of the recognisability and visibility of the city of Buzet, and the activities on its restoration are partially financed by EU funds.

Ivana's House of Fairy Tales is an investment project aiming to build a brand of the city of Ogulin based on its intangible heritage focused on fairy tales through development of the visitor centre – a museum based on stories and fairy tales of the author Ivana Brlić-Mažuranić. The implementation of the project has been supported by the European Union (EU) funding. The visitor centre opened its doors to the public in 2013. Complementing this, the Strategy of the Development of the Centre for the period 2013-2020 was prepared, whose implementation has been the object of testing through the HIAM model as a kind of ex post evaluation of the implementation of the Strategic Plan of IHF.

1.1. Integrated Revitalization Plan of the Buzet Historic Town Centre (IBHRP)

Buzet (ital. Pinguente) is one of the largest, and historically most important towns in the region of Central Istria, Croatia, with an old town located on top of a hill. The findings of prehistoric remains of stone objects from caves in the area around Buzet give evidence that this area has been inhabited since prehistoric times. The Illyrians moved to this area in the Bronze Age and began to build settlements surrounded by walls on hilltops - in the place of present-day Buzet there was a Histrian hillfort. The Romans that ruled the area from 177 to 476, built a new fortress. In 1102 Buzet was gifted to the Patriarch of Aquileia, and at that time the settlement was re-established and its basic urban structure has survived to this day (Regan and Nadilo, 2012).

According to the last census from 2011, Buzet consists of 70 settlements that together have 6.133 inhabitants and the share of working-age population was 70.5%, whereas the

settlement of historical Buzet itself has 1.721 inhabitants. Today's old town of Buzet, as one of a series of fortified hillforts in the interior of Istria, with the remains of its ramparts, squares, palaces and churches, is a valuable, centuries-old urban fabric that has preserved its architectural authenticity and continuity of life. As such, the old urban core of Buzet has the status of a protected cultural asset of the Republic of Croatia (Ivandić et al., 2017, p. 4).

The City of Buzet prepared in 2015 the “Development Strategy of the City of Buzet for the 2016 to 2020 period” (City of Buzet, 2015) - an essential strategic and planning document that recognised the quality of life of residents, protection of natural and cultural heritage and increase of competitiveness of the economy as its main principles and values. Based on those values, the City of Buzet established its vision of a modern city of satisfied people, competitive economy, attractive natural and cultural heritage, whose development stems from traditional values and sustainable development. The set vision builds on the previously developed strategic development documents (e.g. the Marketing Strategy and Action Plan for the Development of Health Tourism in the City of Buzet, 2012). The strategy for the period until 2020 defines five goals as key directions of the City's activities (Ivandić et al., 2017, p. 9).

The first goal of the strategy (Ivandić et al., 2017, p. 9) is encouraging a competitive economy by systematically strengthening the competitiveness of entrepreneurs and the economy; the second goal is encouraging rural development; the third is a continuous increase of quality of life by ensuring a healthy environment, good conditions for sports and recreation, good healthcare, etc.; the fourth goal is strengthening the management of the City by improving the transparency, efficiency and reliability of public administration and improving the quality of cooperation between public administration and citizens; building a recognizable and unique image of the City. Moreover, the fifth goal is the development of tourism through sustainable use of natural and cultural heritage, which includes the preservation of cultural and historical monuments and architectural heritage, their sustainable use, and rehabilitation, reconstruction, modernization and arrangement of various buildings in the old Centre, as well as an overall revitalization of the historic core. Achieving the set goals requires a system of defined development priorities and measures for their realization, where all development priorities, but also measures, directly or indirectly, are relevant for the integrated revitalization of the old town of Buzet (Ivandić et al., 2017, p. 9).

Throughout the development of the strategy, it became clear that the town has a number of problems including: the local population's insufficient awareness and knowledge about natural, cultural and other resources of Buzet and its surroundings as resources for development; a lack of adequate space in the town for social gatherings; inadequate accommodation capacities in relation to tourist demand (both its quality and quantity); the traffic and utilities infrastructure; insufficient use of available external financial resources for development and a lack of programs and projects for integrated use of resources. However, the development potential of the town and its surroundings also became clear. The high development potential of Buzet is based on preservation and sustainable maintenance of cultural heritage through

the successful use of recognised opportunities. The strategic document highlights that the town's main strengths such as a favourable geographical position, preserved nature, a rich cultural and historical heritage represent a good basis for the development of tourism - especially its new forms such as vitality tourism. In addition, quality education, developed entrepreneurial spirit (tradition in crafts, entrepreneurship), international affirmation of economic entities and successful business of major companies represent a solid foundation and value for the future development of Buzet. Thus the strategy recognised entrepreneurship and dynamism in business as a catalyst for local development and has pledged to use EU programs and funds for providing new opportunities for local development.

In the process of drafting the above mentioned development strategy, the local administration realized the actual development potential of the town - and in 2017 **the Integrated Revitalization Plan of the Buzet Historic Town Centre, or IBHRP** (Ivandić et al., 2017) has been drafted for the period 2017-2027. The current situation was further analysed in a broad consultation process with stakeholders, residents, investors, etc., along with identifying key projects that would improve the lives of residents and make the city an attractive location for tourists and entrepreneurs. The IBHRP was prepared within the framework of the RESTAURA project (Revitalizing Historic Buildings through Public-Private Partnership Schemes), funded from the European Regional Development Fund, the Cross-Border Cooperation Program Central Europe (Interreg A).

Departing from the detailed state of the art analysis, the SWOT analysis was undertaken in order to see the strengths and weaknesses of the Buzet historic core. Strengths and weaknesses of the core have been considered in relation to: (i) the resources and attractiveness factor, (ii) infrastructure and traffic, (iii) economic activity, (iv) social standard, (v) spatial planning and (vi) development management (Ivandić et al., 2017, p. 30). In addition to considering the strengths and weaknesses of the old town, a number of opportunities have been identified that were recommended to be used in the design and implementation of the revitalization process. Equally, a number of threats which could impair the success of the whole process have been identified (Ivandić et al., 2017, p. 31).

As the result of the consultation process, the following vision of the development of the old town of Buzet was defined (Ivandić et al., 2017, p. 35-36): *“The old town of Buzet is an ecologically, socially and economically sustainable settlement of a high public-communal standard, equally attractive to everyday life and tourist visits. The picturesqueness, ambience and authentic spirit of the “acropolis” immersed in surrounding greenery, maintenance of local traditional customs and the exceptional quality of gastronomic offerings represent key distinguishing elements and a good basis for establishing a recognizable tourist brand. Long-term sustainable and balanced economic development are the result of a stimulating business climate, responsible destination management as well a successful public-private sector cooperation”*.

The defined **vision of the development of the historical core of Buzet** is based on two 'pillars': (i) environmental, social and economic sustainability, whose aim is a significant improvement of the existing public utility standard as well as the creation of preconditions for a much-needed revitalization of social life, and (ii) tourist attractiveness, which is based on picturesque and the authentic atmosphere of the old "acropolis" surrounded by gardens and greenery, but also on a top-quality offer and presentation of autochthonous delicacies of Buzet and Istria. The vision of the development of the historical core is to be aimed at increasing the quality of life and welfare of the local population, which implies not only increasing the income of those already employed, as well as creating new jobs, but also increasing the diversity of social and cultural life, in addition to being in line with the vision and goals of the development of the City of Buzet and the whole Istria County.

The five main objectives of the IBHRP were defined by its authors - experts from the Institute of Tourism in Croatia. According to Ivandić et al. (2017, p. 4-5), the goal of the Integrated Revitalization Plan of the Buzet Historic Town Centre at the conceptual level was to consider the possibilities and preconditions for turning the old town into an attractive space for living, working and visiting. Moreover, the goals were directing the social and economic revitalization of the historic core; coordinating the arrangement of space and restoration of the construction fund of the old town in public and private ownership. Another goal was to create preconditions for increasing tourist interest (and consumption) in the historic core through its transformation into a 'meeting place', and through a better and more layered interpretation of the 'local culture of life and work' of the settlement, as well as to improve the competitiveness of the City of Buzet as a whole.

The process of revitalization of the old town of Buzet was planned to be carried **out through 18 interconnected programs** classified into five characteristic areas (Ivandić et al., 2017, p. 47): establishing a stimulating social environment; encouraging economic activity; enriching the tourist value chain; raising visual attractiveness and ambience; improving promotion and sales. Each of the programs is presented separately in the Action Plan, in such a way that the scope and the description of the program, its importance, the main actors as well as other stakeholders involved in its implementation are defined and possible sources of funding and the preferred period of implementation are taken into account.

During the development of the Action Plan, **an ex ante evaluation was carried out to see if the plan is sustainable, i.e. if it has an economic, ecological, social and cultural dimension.** With the purpose of detecting challenges against which an ex ante evaluation of the IBHRP has been performed, focus group workshops have been organized with relevant stakeholders. The identified priorities included: solving traffic and parking problems; municipal infrastructure enhancement; functionality of flats; enhancement of the external appearance of the buildings; quality of life of the residents; enrichment of the tourist-catering supply, cultural-entertainment offer; commercial and other services, and economic self-sustainability of the revitalized building blocks. The ex ante evaluation document states that the quality of the goal-

setting principles of the IBHRP lies in the overall holistic approach, as well as the inseparability of the reconstruction of the cultural heritage of the historic town from the restoration of its social fabric. It is asserted in the ex ante evaluation document that the fixed main objectives meet the set criteria of the relevance, usefulness, complementarity, coordination and sustainability (Muses Ltd., p. 45).

The Plan in general was assessed by the ex ante evaluators as sustainable because it fulfils the wishes and endeavours of all stakeholders, thereby making strong prerequisites and increasing devotion for its efficient implementation. It mainly meets both mandatory as well as additional assessment criteria (Jelinčić and Tišma, 2020, p. 280). On the other hand, one of the key recommendations of the ex ante evaluators was to establish/apply the notion of impact as a performance evaluation criterion, because it may provide supplementary information on the contribution of the plan to the general development goals and ensure regular monitoring of the **planned activities through the system of indicators** (Jelinčić and Tišma, 2020, p. 282). It is also indicated (Ivandić et al., 2017, p. 58) that the successful implementation of the IBHRP implies the establishment of a **supervisory body competent to monitor the implementation process**, as well as to undertake coordination activities with stakeholders, that is, while possibly initiating the process of correcting the Plan.

1.2. Ivana's House of Fairy Tales

Ivana's House of Fairy Tales (IKB / IHF) - a public multimedia and interdisciplinary visitor centre - was established in 2013 by the City of Ogulin. The basic funding for the project came from the European Regional Development Fund, the Central Finance and Contracting Agency for EU Programs and Projects Zagreb, the Ministry of Culture of Croatia, the City of Ogulin and the Tourist Board of the city of Ogulin. The project sought to strengthen the town branding process as "Ogulin – Homeland of Fairy Tales" and thus position Ogulin on the tourist map as a desirable experience destination; increase profits from the tourism sector while creating a favourable environment for entrepreneurial activities and the development of tourism products as well as for employment; and increase innovation in brand presentation and the application of business excellence.

The idea for "Ivana's House of Fairy Tales – Visitor Centre" first came about in 2006, when the Tourist Board of the city of Ogulin prepared a study of cultural tourism development: "Ogulin – the Homeland of Fairy Tales". The key driver for the development of the project was the need to put Ogulin on the map of cultural tourism in the Republic of Croatia. It was a part of a larger project for the development of cultural tourism in the Karlovac County. The Karlovac County offered to finance 50% of cultural tourism strategies to those towns and municipalities that were interested in developing cultural tourism in their area. Ogulin, more

precisely the Tourist Board headed by the director Ankica Puškarić, was the first to show interest.

The background study with the main idea was prepared by Dragana Lucija Ratković Aydemir of Muses Ltd., a Zagreb-based company for consulting and managing of projects in culture and tourism. Muses team developed a strategy whose main goal was to understand the heritage potential of the town and its surroundings, and then to choose the heritage segment that will have a strong local, national and European dimension. In this study, Ivana's House of Fairy Tales – Visitor Centre, the international Ogulin Fairy-Tale Festival and the themed Fairy Tale Route are conceived as a pillar of the development of a unique and specific cultural tourism destination in the continental part of the Republic of Croatia, the identity of which is built around fairy tales. This idea was inspired by the fact that Ivana Brlić-Mažuranić, Croatia's foremost writer of fairy tales, was born in Ogulin and drew inspiration for her fairy tales from the local customs and memory of the natural beauties of her hometown and its surroundings. "Tales of Long Ago", her most successful collection of fairy tales, bears traces of the natural beauties of Ogulin, and the intangible heritage of its tales and legends (Muses Ltd., 2013, p. 6). Therefore, the fairy tales of Ivana Brlić-Mažuranić have been recognized as the leading heritage story on the basis of which the recognisability of Ogulin as the homeland of the fairy tale has been developed. In addition, as the project's webpage states, the study views the widespread literary genre of the fairy tale as an incentive for creative activities, targeted and focused marketing communication, and destination profiling, as well as a platform for international cooperation built around the project's European identity.

As specified in the *Strategic Development Plan of the IHF Visitor Centre* (Muses Ltd., 2013, p. 6), the Tourist Board of the city of Ogulin signed in 2012 an agreement on the allocation of non-refundable funds from the ERDF (999.992,38 € - 73,56%) for the realization of the project "Ivana's House of Fairy Tales – Visitor Centre" with the Central Finance and Contracting Agency for EU Programs and Projects Zagreb. The project lasted for seven years (2014 – 2020) and was implemented by joint efforts and cooperation of the Tourist Board of the city of Ogulin and the company Muses Ltd. together with its creative partners. The complete strategy is defined in the document entitled "Strategic Development of IHF", prepared by Muses Ltd. The museological programme and concept was developed by Dragana Lucija Ratković Aydemir (of Muses Ltd.) and a team of designers lead by Vanja Cuculić and Vladimir Končar (of Studio Revolucija – Revolution). The project's webpage points out that more than sixty collaborators from different areas of expertise were involved in the various phases of developing Ivana's House of Fairy Tales, and that their wide range of knowledge along with a variety of their individual talents and skills make "Ivana's House of Fairy Tales" a prime example of an interdisciplinary and multimedia team project (Muses Ltd., 2013, p. 6).

From the very beginning of the complex work of shaping the concept of IHF, it was required to capture the broader context of the development of the city of Ogulin, important for the development of this largely innovative institution. The first phase of drafting the first

elements of the Strategy lasted from 2006 to 2007, while the process of drafting the Strategy for the seven-year period from 2014 to 2020 lasted from 15 July to 13 December 2013. The second phase of work on the Strategy began in the final phase of physical arrangements and modifications of IHF. The strategy consists of a thorough analysis of the current situation, and has set goals, measures and activities in order to use the potential of the newly established IHF more successfully and efficiently as development resources of the city of Ogulin for the next seven years (Muses Ltd., 2013, p. 7).

The **Strategic Development Plan of IHF** for the 2014-2020 period specifies that the main goal of the project is the development of a cultural and tourist infrastructure based on intangible cultural heritage - fairy tales (Muses Ltd., 2013, p. 6). The uniqueness of the interpretation of heritage in the visitor centre and the theming of the landscape of Ogulin with The “Fairy Tale Route” (“Ruta bajke”) strengthen the identity/brand of the town of Ogulin – the homeland of fairy tales, and thus position Ogulin on the tourist and cultural map of Croatia, Europe and the world as a desirable experience destination, while enriching its sense of place greatly important for all the locals, as well as for all visitors of Ogulin (Muses Ltd., 2013, p. 6).

Furthermore, the *Strategic Development Plan of IHF* aims to clearly define the reasons for the establishment, character, content, territory of coverage, vision of development, and activities of IHF. It is stated in the document that it offers clear coordinates of the activities of the visitor centre, defines its goals and proposes sustainable and realistic ways to achieve them in the seven-year action plan that is an integral part of it (Muses Ltd., 2013, p. 7). It is a fundamental working document according to which IHF would define its annual activities and evaluate its work and make the necessary changes in order to improve and enhance its performance in the years to come (Muses Ltd., 2013, p. 7).

The seven main objectives defined in the Strategic Development Plan of IHF are (Muses Ltd., 2013, p. 8): make optimal use of the existing resources of the newly established IHF, and the overall heritage potential of the city of Ogulin; determine the reasons for the existence, character, content, territory of coverage, mission and vision of the development of IHF; make suggestions of what should be done and how to achieve it in order to better and more successfully operate IHF (creative expression on the theme of fairy tales, acquisition of knowledge, development of skills and talents); analyse the context and stakeholders that directly or indirectly affect the performance of IHF; set general and specific objectives; identify ways and activities through operational planning that will lead to the achievement of goals; **establish the determinants of performance indicators - the main objectives of monitoring and evaluation.**

A SWOT analysis was carried out as a part of the strategy. The analysis showed that in qualitative terms of the development of IHF, the strengths in many ways outweigh the weaknesses. The strengths lie in the existing human resources in the tourism sector that, through professional work, show maturity for achieving the set goals. Educated experts invest their knowledge and work in defining tourism as a priority economic branch of the development

strategy of the city of Ogulin, and show readiness to accept innovations and shifts for the development of cultural tourism, which is shown by a significant tourism growth in several years. A great advantage is the innovation and uniqueness of the IHF project, the only such Centre in Croatia. The creation of the IHF Visitor Centre gives the population a sense of pride and a valuable, tangible and visible heritage of fairy tales that thematically connects Ogulin and IHF. The development of Ogulin as a cultural and tourist destination with IHF, enables the creation of new jobs in the town, while encouraging small businesses to create new content and complete the overall cultural and tourist offer. One of the biggest strengths is certainly the growing trend of local pride among the critical mass of local people, especially in recent years through the organization of the Ogulin Fairy Tale Festival, which thematically connects and complements Ogulin as the homeland of fairy tales and IHF (Muses Ltd., 2013, p. 13).

The key weakness is resistance to changes in traditional cultural institutions, and the inexperience of the local community in implementing similar projects. This is joined by the underdeveloped and outdated cultural infrastructure and the still relatively poorly developed catering infrastructure needed to complete the tourist offer of the town. However, knowing that the strength lies in human potential, an exceptional commitment and readiness to follow cultural and tourist trends, it is inferred that the Tourist Board of Ogulin would be the main driver among the local population, pointing out the importance and value that IHF has on the local community and their role and contribution in the project itself. Other weaknesses that stand out are those such as the lack of a cultural strategy at the local level; the relative obscurity of Ogulin as a cultural destination in Croatia and Europe; the low level of awareness of local tourist and cultural potentials and the lack of highly educated and competent fairy tale experts. It is concluded that all of the above can be considered also as a strength because it is possible to approach design and planning systematically, comprehensively and with a high level of professionalism and innovation. Due to all the above, it is stated that the task of IHF is to contribute to the systematic work of fundraising through the preparation of projects for EU funds, which would equally affect the interpretation, presentation and tourism aspects as a guarantee of sustainability (Muses Ltd., 2013, p. 14).

As regards to IHF's activities, they are based on clearly set goals that represent the foundation on which the strategy for their achievement is formed. In the evaluation phase, the success of the implementation of the strategy in achieving the set general and specific goals has been assessed. The general goals are general statements that arise from the mission and vision, and do not have a time frame of realization, but are realized through the definition and achievement of specific goals and specific activities. The general objectives for IHF are: i) Business management of IHF; ii) Development of IHF content; iii) Conducting educational activities and iv) Conducting marketing activities. The specific goals derive from the general ones, are clear and achievable in the time frame, and the concrete activities can be defined through them, ones whose realization is measurable (Muses Ltd., 2013, p. 48).

Based on the above mentioned general goals, an implementation plan has been prepared, providing a comprehensive overview and structure of all activities required for implementation, financing, monitoring and evaluation. It elaborates and concretizes specific tasks and goals, defines the activities needed to achieve the goals, determines deadlines and dynamics of implementation, determines the necessary resources, and determines indicators of progress (Muses Ltd., 2013, p. 50). The implementation plan elaborates IHF's educational programs for the period of seven years, which, with the permanent exhibition of IHF, would enrich IHF's offer (Muses Ltd., 2013, p. 55).

IHF's Strategy also elaborates the plan for IHF to monitor business activity and analyse the success of the implementation of objectives by phases for the period 2014-2020. The monthly progress reports were planned to allow the analysis of business performance. Monitoring consists of analysing the economic and activities of IHF, implementing the development of IHF content and programs, and monitoring the satisfaction of IHF visitors (Muses Ltd., 2013, p. 56).

The strategic document indicates that monitoring and evaluation of planned projects (activities) of individuals, professional groups, but also the institution itself, its organizational units and their results according to established criteria or standards, is extremely important for the institution. Monitoring and evaluation procedures play an essential role in ensuring the effectiveness and ongoing alignment of the Strategy, in ever-changing circumstances (Muses Ltd., 2013, p. 86). As quantitative or numerical indicators based solely on statistics do not give a complete picture of the performance of the visitor centre, i.e. do not provide information on the direct impact of the visitor centre's services on the environment, it is recommended that qualitative data collected from users be taken into account when evaluating IHF's performance. The collected data is intended to determine the fulfilment of goals in relation to visitors / users of services, and the degree of their satisfaction (through interviews, questionnaires, evaluation forms and surveys, and increase the number of visitors / users, and especially increase the number of regular / repetitive users) (Muses Ltd., 2013, p. 87).

So far, most of the data on the planned monitoring and assessment of work and performance indicators are not being collected and assessed by IHF. However, according to the key stakeholders interviewed, the Ogulin Tourist Board monitors some elements that EU reporting requires. The supervision over business transactions and the modes of operation of IHF is conducted by the City of Ogulin as the founder, through reports on an annual and semi-annual basis as well as through work and employment plans.

2. Methodology

The assessment of adjustment and usefulness of the HIAM for the evaluation of the two case studies for implementation was carried out in the period December 2020 to February 2021. As the first step, all relevant documents and research studies concerning the two selected cases have been collected as well as the available secondary (statistical) data. As a second step, a questionnaire has been prepared and relevant stakeholders involved in the elaboration and implementation of the case studies have been identified, contacted and consulted either via online interviews or e-mail questionnaires. Out of 20 identified stakeholders, 12 have responded to our request to participate in this exercise⁵.

Desk research: To analyse the IBHRP, the following documentation has been collected and analysed: the ex ante evaluation of the IBHRP, other existing documents related to the strategic development of the City of Buzet, all documents provided by the City administration as well as media materials and articles. For Ivana's House of Fairy Tales, during the desk research analysis, available strategic documents have been analysed: (i) strategic development documents and plans on the local level and the (ii) strategic development document for Ivana's House of Fairy Tales with the accompanying action plan for the 2014-2020 period. Relevant media sources were also collected and analysed. All collected documents were analysed regarding their contents that provide key development guidelines as well as regarding the possibility of answering the questions and indicators set through the HIAM.

For both case studies, the available statistical data from the Croatian Bureau of Statistics, as well as, the data collected and monitored on a regular basis by the cities of Buzet and Ogulin and their tourist boards have been collected. These are mainly data related to demographic trends, economic growth, entrepreneurial activities, investments into cultural heritage, tourist visits and the like. The key challenge of this exercise is the fact that the data are mainly monitored at the level of local government units of the cities of Buzet and Ogulin and that they can only partially be related to the case studies themselves.

As a second step, key stakeholders have been invited to assess the applicability and usefulness of the draft HIAM model via **interviews (4 stakeholders) and e-mail questionnaires (8**

⁵ The task of testing the draft HIAM model had an unfortunate schedule, as this period has been marked with restrictive measures due to the COVID-19 pandemic, as well as, the second earthquake that hit Croatia in 2020. This has affected the method of communication with the stakeholders and where it took place, as we have been prevented to travel and organize any face-to-face meetings.

stakeholders). Particular attention was directed towards the involvement of the stakeholders who took part in the creation of both projects. For the IBHRP, online half-structured interviews have been conducted with the key stakeholders - persons in charge from the City of Buzet, while the stakeholders that participated in the working group for the elaboration of the IBHRP document responded through e-mail questionnaires. For Ivana's House of Fairy Tales, the online interviews included both the former director who was the project initiator, and the current director.

All stakeholders had the chance to review the HIAM, and they suggested the usefulness of indicators and assessed the relevance and applicability of both individual topics and individual indicators for the evaluation of their case study.

After the processing of the collected findings, summarizing them enabled relevant conclusions about the usefulness of the HIAM in the future practice.

The initial plan to prepare a final discussion within focus groups using the research findings, in which the participants in the HIAM testing would be shown the results of the evaluation of their case studies, has not been carried out due to restrictions related to the COVID-19 pandemic.

3. Analysing the applicability of the HIAM

3.1. Multi-domain Approach

Based on the analysis of the available documents and the communication with the stakeholders that participated in development of the Integrated Revitalization Plan of the Buzet Historic Town Centre (IBHRP) and Ivana's House of Fairy Tales, the relevance of themes, sub-themes, and indicators has been assessed. The key themes for which the impact was assessed in each case respectively were: Social Capital, Sense of Place, Well-Being/Quality of Life, Knowledge, Strong EU and Global Partnerships, Prosperity, Attractiveness, Protection and Innovation. The analysed cases differ by their type and very nature. While Ivana's House of Fairy Tales is a cultural institution, the other case refers to the urban complex of the Buzet old town core, a place where people live and work. Thus the division between key themes is less clear for the Buzet case, as there are overlapping issues that cannot be neatly placed into proposed categories.

3.1.1 Social capital

The social capital category in the HIAM includes: accessibility, geographic and social inclusiveness, continuity, social cohesion, engagement, and participative management.

This theme has been recognised as a relevant issue to assess for both cases on which the HIAM model has been tested. Social capital-related issues are affecting **the Integrated Revitalization Plan of the Buzet** Historic Town Centre (IBHRP), as the plan deals with the planning of the development of the urban space in which the local residents live and work, while in parallel it must take into account its potential for tourism development. Therefore, there are diverse interests and visions that need to be harmonized and balanced through the integrated approach. Some of the crucial challenges for reaching a social consensus were the level of touristic exploitation of the area, the development and maintenance of the transport infrastructure and enabling accessibility, innovative ways of management and the participation of stakeholders in decision-making. The topic of social capital is also very significant in the case of Ivana's House of Fairy Tales. It is fostered through education, promotion of creativity, a sense of identity, local pride, social cohesion, as well as through socializing – of visitors in the age range of 7 months to 77 years. Undoubtedly, IHF possesses the value of social capital based on accessibility to all age and gender groups, as well as vulnerable social groups that are often active participants in IHF's activities.

The access to the old town core of Buzet is free - there are no entrance tickets or opening hours. Nevertheless, the access is difficult for persons with disabilities, as there is no public transport to the old town core, situated on the top of a hill surrounded with vegetation, lawns and gardens. The HIAM model places the issue of access among social capital sub-themes. Nevertheless, the sub-theme of access in the urban context is also related to the well-being / quality of life theme as it is linked to the issues of quality of services. The issue of lack of public transport as well as parking lots has been recognized by the IBHRP, but it has not been solved yet and this has an impact on the possibility of achieving full social inclusion.

Evaluating Ivana's House of Fairy Tales (IHF) in Ogulin, it has been noticed that the access sub-theme is closely linked with the sub-theme of inclusion. They can be analysed by observing whether there are access-enabling tools for different social groups of visitors. In IHF's case, persons with disabilities and difficulties are exempted from paying the entrance fee. IHF is fully adjusted to persons with disabilities – there is a built-in elevator for persons with moving difficulties, interactive audio exhibits for blind and visually impaired persons, while persons with hearing disabilities are enabled to experience the exhibition through video exhibits and rich visual contents, which increases social inclusion of persons with disabilities. The fact that IHF is fully adjusted to all visitors, including all age groups and persons with disabilities, increases the social and geographic accessibility of the project.

Continuity: This sub-theme concerns the integration of development themes from the IBHRP into related strategic documents and sectoral plans. The elaboration of the IBHRP as well as other strategic documents concerning the development of the city of Buzet, i.e. the Strategy of the Development of the City of Buzet, the Study of the Potential for Health Tourism for the Area of the City of Buzet, the Marketing Strategy and Action Plan of the Health Tourism Development in the Area of the City of Buzet, show the continuity of work on the development of the city and the old town core and are interlinked and harmonized in development guidelines.

The idea for establishing IHF first came about in 2006, when the Tourist Board of the city of Ogulin, initiated the study of cultural tourism development: “Ogulin – the Homeland of Fairy Tales” – and documents of higher rank were equally prepared – from the Development Strategy of the City of Ogulin to the Karlovac County Development Strategy. The key driver for the development of the project was the need to put Ogulin on the map of cultural tourism in the Republic of Croatia. However, recently the branding slogan of Ogulin has been changed, from the “Ogulin – the Homeland of Fairy Tales” to presently used branding slogan ‘A Home in the Heart of Croatia’.

The issues of **Social Cohesion, Engagement, Participation, (Local/Participatory) Governance (and Networking)** overlap to some extent. For example, the **Social Cohesion category** in the HIAM mixes issues concerning discerning visitors’ demographics (geography, age, gender, nationalities, educational levels) with transnational collaborations and projects that is also an element of the ‘Strong EU and global partnerships’ theme that includes cooperation-related indicators.

Due to the nature of the case of Buzet, the **engagement** issues overlap with issues of **participatory governance**: the cooperation of different groups of people in the planning and management of development as well as international cooperation. The elaboration of the Integrated Revitalization Plan of the Buzet Historic Town Centre (IBHRP), in addition to employees of the town administration, included also the residents of Buzet – residing both in the old town or the surrounding settlements. This points towards a high level of inclusion of the local population in the events and decision-making in the City, as the residents assessed the participatory approach in the planning phase of the IBHRP as very positive. Interaction among local residents and tourists has been deemed as engaging. After the interviews with the identified local stakeholders, now for the sake of the HIAM, they were willing again to take part in the assessment of the impacts of the IBHRP implementation. **Local governance** earned an equally positive assessment, because the old town residents were satisfied with the communication established with the town administration. The residents are also of the opinion that they are adequately informed, that they can realize their ideas and that they are included in the reflection on local challenges and breakthroughs. They are also aware that not everything has been done, but they think that it’s good that a clear plan exists, as well as that there is will for improvement.

Although IHF itself has significantly contributed to the development and popularization of the town of Ogulin, a more intensive **participatory approach** in its design and implementation is not visible in the analysed documentation, neither has it been confirmed through the interviews and the survey conducted with the stakeholders. During its preparation and through the implementation, the project has had strong support from local decision-makers. Eventually, the visitor centre IHF was established as a public institution in culture whose founder is the city of Ogulin. The founding rights and duties on behalf of the Founder are performed by the City Council of the city of Ogulin, and according to the Statute, the Centre is represented by its Director. IHF's primary stakeholders and at the same time its main users and promoters include the local community and the County, as well as a number of County associations, institutions (educational, cultural-scientific institutions in the area of the city of Ogulin and the Karlovac County) and individuals from the public, private and civil sectors (e.g. public and private partners from the fields of tourism and the hotel and catering industry, and local media).

3.1.2 Sense of Place

The sense of place theme, as a part of the HIAM, covers sub-themes concerning the cultural landscape/heritage value, visibility/reputation, identity, memory, value of experience/feelings/rituals as well as new narrative/new rituals.

This theme is relevant for both of the analysed cases. It has special importance for the evaluation of the IBHRP for the city of Buzet since the recognisability and identity of the town is based on fostering, enhancing and promoting its sense of place. The value of the old town core stems out of rich cultural heritage while the panoramic view of the town itself represents an element of its attractiveness. This is particularly important because the tourist offer of Buzet is based on the heritage placed within the old town core. The old town core has the status of a protected cultural good of the Republic of Croatia, while tangible heritage such as the palaces, town ramparts and walls, Baroque gardens surrounding the core, and intangible heritage such as old crafts and various events, also have protected status. The traditional annual festivities take place within the town (e.g. 'Subotina po starinski') that use the scenic view and the particularities of the area for creating pleasurable experiences for visitors and local residents. Thus, the factors of **cultural landscape and heritage value**, old town's **visibility/reputation** among tourists, its **identity**, as it is recognised in the official lists of protected heritage, as well as the **sense of how the site is historically related to the community**, all point to the desired development directions/achievements whose success should be evaluated taking those elements into account.

On the other hand, IHF represents a materialization of the **identity** of Ogulin (initially branded as 'a fairy tale town'), therefore it contributes towards increasing social inclusion among the residents of Ogulin as well as their feeling of pride. The artistic legacy of Ivana Brlić-Mažuranić and her fairy tales represents important literary heritage not only for the local

residents, but to all Croatian citizens, and her stories are part of the curriculum of the Croatian education system. The relevant evaluation elements of IHF within the theme of sense of place include the issues of **heritage value** (local residents feeling pride to belong to the area, re-enactment and other related events, heritage practices that engage participants, etc.) and **identity** (how is the site historically related to the community, unique features, heritage brand awareness and promotional activities), **visibility/reputation** (online content and engagement with users, media coverage etc.).

As IHF is devoted to preserving the particular intangible cultural heritage of the Ogulin area, its permanent exhibition includes a number of various interactive multimedia content exhibits available in Croatian and English languages (audio, video and graphic records, fairy tales, objects and books from the Fairy Tales Library). Besides the permanent exhibition, workshops for both children and adults are held in IHF, through which the visitors are introduced to fairy tales in various creative ways.

Since IHF has been financed by EU funds, one of the project's obligations has been to monitor and disseminate the results, which ensures **visibility**. Therefore, the webpage of IHF, where news and planned events in IHF are published on a daily basis, represents a significant element of project evaluation. On the webpage of IHF, visitors' opinions are registered in the Visitors' Book (updated on a daily basis), and it also provides access to the Database of Fairy Tales and the interactive map. In addition, IHF maintains a Facebook page, and has developed an iPad application that, in addition to informatively presenting the project, also has another fun-educational part that allows to download additional content related to the exhibition. The established cooperation with the Ogulin Tourist Board and Karlovac Tourist Board also increases the visibility of IHF and expands its audience. It is obvious that IHF's activities are particularly inclined towards preparing and collecting tales, legends, and storytelling in general, which can relate to the impact on development of innovations and creativity.

Ivana's House of Fairy Tales project rounds up the picture of Ogulin as a fairy tales' town and creates a sense of belonging and identity among its residents, but it also increases the attractiveness of the town, both as a dwelling place and as an important destination of cultural tourism. During the HIAM assessment, we learned that the city of Ogulin had, in the meantime, changed its slogan from 'The Town of Fairy Tales' to 'A Home in the Heart of Croatia'. This change of direction and inconsistency surely impacts the branding, identity and change of the image of Ogulin both in Croatia and possibly abroad, for better or worse.

3.1.3 Well-being/Quality of life

The HIAM evaluates the theme of well-being through the assessment of elements related to prosperity & livelihood, peace and security, quality of services and transparency, truth and justice.

The quality of life in the old town of Buzet represents a major assessment criterion. The IBHRP recognized a number of obstacles for improving the quality of life of old town residents. Some of the crucial identified problems are infrastructural: a weak Internet connection, lack of parking places for residents, some neglected and rundown cultural properties and other buildings, lack of investments in cultural heritage, an unregulated system of waste disposal and transport. In the process of testing the HIAM model, the interviewed stakeholders have noted that, based on the IBHRP's recommendations, some positive developments have taken place in the meantime, improving residents' satisfaction, such as: the expansion of the Wi-Fi network, improvements of the waste collection and disposal, and the like. The planned investments into the renewal of cultural heritage properties is also expected to be realized in the near future, which should eventually contribute to the improvement of the local economy, as well as, bring life back to the old town. The accommodation capacities for tourists and visitors in the old town have also been expanded, which contributes to the growth of economic activities and boosts new initiatives. The renewal of the facades of historical buildings is also underway, thus contributing to the overall feeling of well-being in the old town and its attractiveness.

In the period after the IBHRP has been accepted by the local authorities, investments in cultural heritage properties in Buzet have increased. The first example of undergoing cultural property reconstruction and renovation is the restoration of the Verzi Palace. In addition, the documentation has been prepared for the restoration of the Moretti Palace and Karolina's House, also situated in the old town, and the concept design of the restoration of the Bigatto Palace (the building hosting the Heritage Museum) has been elaborated. It is clear that such revitalizations will certainly bring additional value to the cultural heritage in the area of the city of Buzet.

The Verzi Palace has been renovated with the assistance of EU funds, and it will host the Entrepreneurial Incubator Verzi, intended for newly established enterprises and crafts workshops that have been active for less than 3 years. The Verzi incubator will enable a working space for 11 entrepreneurs and has one polyvalent hall. The value of the project in total is EUR 0,76 million, part of which comes from the application to a project of the Croatian Ministry of Economy, Entrepreneurship and Craft, entitled 'Development of business infrastructure' (EUR 0.5 million) while the rest was financed by the City of Buzet.

It is not rewarding to make any assessments about the peace and security aspects at the time of the corona virus pandemic. However, the old town's residents feel safe and secure in their homes. Also, related to the projects dedicated to renovating the buildings and facades that are partially boosted by the elaboration of the IBHRP, the residents are of the opinion that they were sufficiently included, that everything has been and is carried out transparently, justly and that the investments are justified.

IHF has contributed to the **prosperity & livelihood** of the city of Ogulin in several ways. As a ripple effect of IHF attracting visitors to Ogulin, some new employment opportunities have arisen: several catering companies started operating, a new hotel has been opened, and a number of small crafts workshops for manufacturing souvenirs and other local products have started operating and successfully selling their products thanks to IHF. IHF's economic gain is another quantitative indicator justifying the sustainability of this project. The total income of IHF in 2019 was EUR 135,818 - out of that sum, 30% came from the investment of the local government, and everything else was earned income from selling IHF's services and products. The safety of the object itself was ensured during its implementation. That HIAM's element, however, has not been additionally assessed. Also, there are rules of operation and the required conditions laid down on the behaviour in the Centre, so that indicator has been achieved as well for the project. **The quality of IHF's services and the transparency** of IHF's operation is ensured by the very fact that it is a public institution subject to a range of revisions and operation assessments. The transparency and the insight into the quality of provided services is also visible through the information on the webpage where there is a possibility for visitors to leave their comments concerning their satisfaction with the visit to IHF.

3.1.4 Knowledge

The HIAM assesses this theme through elements related to education, research, creativity, understanding of cultural heritage as a common good, and academic partnership.

When assessing the HIAM from the perspective of the IBHRP, and taking into account that Buzet is an urban settlement and not a cultural institution/project, the interviewed stakeholders regarded these indicators as relevant for the old town development assessment. It should be highlighted that Buzet is a historical urban settlement situated in the Istria region, where we can notably find numerous examples of similar historical towns partnering with cultural associations and regularly organizing summer schools, workshops, festivals, etc. where such long-term partnerships with academic or cultural associations proved being beneficial for the quality of life in those towns, their local development and wider visibility. Thus, of particular interest is the initiative of the IBHRP to open the already mentioned business incubator, which has a potential to be a kind of a 'knowledge/education incubator', i.e. an educational centre and a place for conducting various educational programs, from 'summer schools for students' (e.g. in the field of architecture, design, applied arts, history, etc.), life-long learning programs, to various thematic workshops (e.g. gastronomy, oenology, gardening, etc.), and in the development of which local educational institutions can cooperate, connecting with other local stakeholders if needed.

Creativity is encouraged by the IBHRP through the idea of revitalizing the 'Art Quarter', a zone of the old town that represents the 'entrance' to a more relaxed, pedestrian-friendly part of the historic core. The backbone of the zone today consists of the 'Homeland Museum of

Buzet' with a dislocated workshop of old crafts, the gallery 'Warehouse' and a painting studio. It is an area foreseen to be the centre of the old core's creativity, through arranging a smaller, 'artistic' square in front of the museum (e.g. a place for installations, sculptures), stimulating creative content/facilities and offices for creative industries in facilities in the property of the city in this part of the core, but also as a place of occasional, for example, 'street exhibitions' or 'intimate music events'.

Within the knowledge theme, IHF's stakeholders consider educational activities conducted by IHF to be an important component in the analysis made through the HIAM. Positively assessed breakthroughs concern the visits, the inclusion of the visitors in the activities of IHF and the implementation and development of all educational programs of IHF. Educational programs carried out by IHF include reading and storytelling, painting and music workshops, guiding tours through the permanent exhibition and collecting of educational materials such as painting objects, fairy tale texts in all languages and worksheets. IHF records continuous growth of visits, which is regularly recorded. By the contract with the Ministry of Science and Education, the educational activities of IHF have become a part of the school curriculum. Since the 2018/2019 school year, based on the written approval by the Ministry of Science and Education, a Croatian language class field trip to IHF can be organized for all 4th and 6th grade elementary school students, while it is planned that it will include all grades of elementary school in the future and thematically connect them with Ivana Brlić-Mažuranić's short story fairy tale collection "Tales of Long Ago". These activities are assessed as very inspirational, creative and motivating for all participants, which can be easily checked through the visitors' remarks on the webpage and in the Visitors' Book. IHF also cooperates with scientific intuitions in Croatia while the partners of the Visitor Centre are the Mažuranić-Brlić-Ružić Memorial Library and Collection, the Department of Croatology of the Croatian Studies, the University of Zagreb, and the Institute of Ethnology and Folklore Research, Zagreb.

3.1.5 Strong EU and global partnership

This theme deals with the elements of heritage & cultural cooperation, cooperation across disciplines, cooperation across policy areas, and cooperation and network between private and public sectors.

Buzet, as well as the entire Istria region, show great proactivity in the use of EU funds and development of various partnerships through cooperating on EU-funded projects. Buzet has taken part in a number of the EU projects, including the RESTAURA project within which an intensive knowledge exchange has been achieved regarding cultural heritage, and the IBHRP – Integrated Revitalization Plan of the Buzet Historic Town Centre has been prepared. Besides EU projects, the City of Buzet has established cooperation links through 'Town Twinning', an activity directed to the inclusion of residents and promotion of exchange among the residents of different regions or states through their participation in town twinning activities,

empowering networking and cooperation of the twinned towns. This kind of multilateral cooperation enables development and strengthening of the very strategic dimension of the towns' connecting. Most often, the main basis for connecting is a certain activity or similarity of individual aspects of life, i.e. recognizing a common link. In Croatia, the twinned towns of Buzet are the town of Čabar, the Town of Sisak and the Municipality of Marija Bistrica, and the twinned towns from abroad are Comune Di Quattro Castella in Italy, and the City Municipality of Koper, in Slovenia.

Regarding the HIAM, besides the projects that envisage the restoration of palaces in the old town through EU funds and several international projects in which the old town core is discussed, there is no concrete cooperation specifically related to the old town part. Therefore, except for the already mentioned inter-town cooperations, this aspect is not particularly mentioned in the IBHRP and it is not individually assessed for the old town only.

The IBHRP includes and interlinks different sectors in its revitalization and development plan. Through the framework for the preservation of the old town, the plan includes activities in the tourism sector, economic activities as well as fostering social interaction and well-being of the residents in the old town. These initiatives are also directed towards boosting the cooperation of public, private and civil partnerships in planning and implementing innovative projects related to the sustainable use of cultural heritage in the historic old town of Buzet.

The IHF project has been partly financed by the European Fund for Regional Development. Besides the fact that IHF has been initialised by means of EU funds, IHF is actively pursuing European cooperation: it has been the leading partner for Croatia in the project dedicated to European cultural routes, "Hear the Slavic Word", whose theme are the Slavic libraries from the beginning of the 20th century. IHF boosts its international cooperation by participation in the projects with the partners: MÄRCHENLAND - German Centre for Fairy Tale Culture, the Croatian Cultural Association in Denmark, Copenhagen, and the Andersen Museum in Odense.

Same as in the case of the IBHRP, IHF project's main idea and vision that is focused on preserving intangible cultural heritage, has been linked with the development of tourism, economic activities, nature and environment preservation, and these elements have been stressed as particularly important in the investment study within the framework of IHF's application for EU project funding.

3.1.6 Prosperity

In the HIAM model, prosperity is assessed through the analysis of employment, property value, local production, investment in culture, investment in tourism and return on investment in cultural heritage.

The IBHRP envisaged a range of investments that contribute to the prosperity of Buzet's old town core. Some investments were related to opening small crafts workshops in the old town area that would be interesting for tourists; others were related to the restoration of historical palaces and other cultural heritage properties, or to building and equipping new touristic facilities. After analysing the applicability of the HIAM through the collected data and conversations with the stakeholders, it could be noted that the activities designed and supported by the IBHRP contributed to positive advancements regarding the above-mentioned themes. The recent trends they pointed to include the increase of EU-funded projects concerning the restoration of cultural heritage properties that reflected on innovative models of public-private partnership and provided support for private entrepreneurial breakthroughs concerning tourist accommodation capacities in the historic core, etc. Investments in the restoration of properties in the historical old town have contributed to an increase of the value of properties in the surrounding area.

Data related to the return of investments on cultural heritage, growth in the number of employed people, as well as the growth of income related exclusively to the activities taking place in the old town of Buzet, has not been monitored separately. However, according to the data from the Croatian Employment Institute and the Croatian Pension Insurance Institute, the city of Buzet (including all neighbourhoods) is the second town with the lowest rate of unemployment in Croatia. The city administration has encouraged entrepreneurial activities for years, and although the package of measures was not intended exclusively to entrepreneurs from the area of Buzet's old town, they were able to use these measures.

Considering the fact that tourism is the economic sector that records the biggest growth in Buzet, the restoration and sustainable management of the old town of Buzet is one of the most important elements of increasing the touristic offer. Every year Buzet records more positive results in the sector of tourism, and though the figures cannot compete with those in the coastal towns of Croatia, the tourism sector is certainly a sector that is increasingly generating jobs. The unique local tourism potentials include the gastronomic offer based on truffles that are abundant in this area, outdoor tourism and tourism based on cultural heritage. Arrivals and overnight stays increase every year. According to the data from the Croatian Bureau of Statistics, in the year of 2019, 17,834 tourists visited Buzet and generated a total of 59,047 overnight stays. Compared to the year 2015, the tourists' arrivals have grown by 61%, and the overnight stays by 62%.

IHF: Ogulin also records growth in the number of visitors. In 2019, Ogulin was visited by 20,378 tourists, 76.7% of which were foreigners, and a total of 33,329 overnight stays were recorded. Compared to 2018, it is a growth of 3.2% in the number of arrivals and 10.6% in the number of overnight stays. But compared to the year 2015, the number of arrivals was increased by 76.5% while the number of overnight stays increased by 85.4%. IHF continuously works on keeping the level of attractiveness that will draw new visitors, partially also by regular and interesting releases on their web, Facebook and Instagram pages.

IHF has had a significant impact on the catering businesses and tourism sector in the Ogulin area, that record a significant increase in their business operations: new crafts workshops were registered, i.e. a craft for tourist guidance and storytelling; a new campsite and a souvenir shop were opened; as well as a new hotel (Hotel Frankopan), but accommodation capacities are still not sufficient (i.e. the hotel can accommodate fewer visitors than it would fit in a full bus). Following in the footsteps of IHF, some new projects have emerged in the surrounding area as well, i.e. the “Đula’s Garden” project and “Meeting the River” – also focused on outdoor storytelling.

3.1.7 Attractiveness

For the theme of attractiveness, the HIAM model considers the attractiveness of the intervention for the investors, the residents and tourists/ visitors.

Attracting new investors is one of the priorities of the Development Strategy of the City of Buzet, and a significant priority in the IBHRP. The City of Buzet continuously invests in the development of the entrepreneurial zones, and ensures incentives for the entrepreneurs. Within the historical old town, the Entrepreneurial Incubator Verzi is in the preparation phase. This is considered as a possible way to attract potential investors and thus foster the local economic growth.

The economic image of Buzet as well as the participation of its residents in the projects and initiatives undertaken by the city administration, show that local residents consider Buzet as an attractive place. Increased investments in the old town through, for example, improving the municipal infrastructure and Internet connection, contribute to the fact that the old town core is becoming increasingly more attractive for the existing local residents, as well as for new potential residents. In recent years, young families started returning to the old town. All of these facts indicate the attractiveness of the area. There are still problems of inexistent public transport, parking lots, waste management. However, these problems have been clearly communicated to the decision-makers, discussed with the town administration and it is expected that local administration will solve these issues.

The data concerning arrivals and overnight stays of tourists also speaks in favour of the touristic potential and attractiveness of Buzet. As envisaged by the IBHRP, increasing the quantity of high quality accommodation capacities, as well as, raising the capacities and the quality of the catering offer within the historical old town, contribute to increasing its attractiveness, for tourists (and local residents). The existing high quality hotel accommodation capacities located on a beautiful site with a great view of the Buzeština area are fully booked over the year.

Year after year, IHF is recording growth in the number of visitors. The popular way to raise the project's visibility and to attract new visitors is its Facebook page that brings information on IHF activities, as well as allows visitors to write their impressions. The Facebook page releases new contents almost every day. The interactive map on IHF's webpage shows cultural and natural sites, sacral monuments and institutions in Ogulin, cycling and hiking routes as well as overnight accommodations in the area of the city of Ogulin. Thus, it provides an entire tourist offer for all visitors. Additionally, IHF promotes itself through the Tourist Board of the city of Ogulin and Tourist Board of the Karlovac County.

The planned introduction of the program "Class with Ivana", recommended by the Ministry of Science and Education for all elementary school grades will also have impact on the further growth of the number of visitors of IHF.

Attractiveness is a theme that is important for both case studies. Although it is mainly possible to assess its indicators, this issue permeates through other themes and sub-themes such as sense of place, prosperity, well-being, etc.

3.1.8 Protection

This part of the HIAM model includes an assessment of new key themes for green growth and development, including protection against environmental risks, protection against human related risks, conservation, climate adaptation and a greener economy. Besides the energy renovation of the buildings, the improvement of the municipal infrastructure and the system of waste collection, the level of perception on the importance of environmental protection, green economy, climate changes etc., so far has been low and these elements do not feature as a significant part of the IBHRP. Some related elements were very marginally mentioned in the plan of restoring the Verzi Palace, as gardens have been envisaged on the external side of the Palace where local flora would be planted – gardens of autochthonous medicinal herbs and ornamental plants, fruit, vegetables, etc. – thus preserving the local diversity of flora. It would be particularly interesting to see how to connect projects of renewal of cultural heritage with natural heritage – parks and gardens surrounding the old town core. These elements have not been emphasized in the IBHRP, nor did stakeholders place emphasis on them during the conducted interviews. However, they do represent a relevant issue for a project focusing on built heritage revitalization such as the IBHRP and there is certainly space for changes in the future.

It should be pointed out that Ivana Brlić-Mažuranić took her inspiration from the surrounding landscape of Ogulin while writing her fairy tales (e.g. "Stribor's Forest" etc.). Therefore, the very concept of IHF is linked with its surrounding area and includes a high awareness of the need for nature protection. The theme of protection has been a part of the already performed assessment of the environmental cost-effectiveness of the investment financed by

EU funds. Environmental preservation was conditioned through taking care of and landscaping the park surrounding the visitor centre. It should also be mentioned that IHF is situated in a building that is protected as cultural heritage – Frankopan castle. Still, environmental sustainability is not in its focus and there have been no additional advances related to the energy efficiency of the object housing IHF, nor have there been any similar impact assessments made related to climate change, ecological production of local products, etc. Similarly, as in Buzet’s case and its IBHRP, IHF equally does not place an emphasis on these issues and thereby they are not analysed here by sub-themes.

3.1.9 Innovation

The theme of innovation is monitored in the HIAM through the themes of creative economy, start-ups, innovative tools; social economy; science for heritage; digitalization and adaptive re-use and heritage-led regeneration.

Buzet is an example of linking restoration and re-use of cultural heritage to boost innovation, as visible in the example of opening the Entrepreneurial Incubator Verzi within the Verzi Palace (all of which was conceptualized through the IBHRP). The planned opening of the incubator will create the space for innovative new firms, start-ups, enabling their development, networking and cooperation. Investments made in the IT infrastructure and enhancing the Wi-Fi network supported by the IBHRP created some basic conditions needed for fostering digital transformation, but digitalization – i.e. the use of IT tools in the presentation of heritage - was neither planned nor achieved in Buzet. The area of the old town offers additional possibilities regarding the operation of civil society associations and their networking activities that often foster social innovation, while an attempt to foster the development of social economy is visible through intensive cooperation and dialogue between the representatives of the local government and entrepreneurs and craftsmen - i.e. a participative relationship has been established in creating and passing new measures to boost entrepreneurship, aiming at creating an innovative entrepreneurial environment. The ‘InCity project’ (2015-2016), financed by the European Social Fund, enabled an efficient and sustainable social dialogue between businessmen and public administration, and secured the inclusion of businessmen in boosting innovation, as well as use and renewal of the properties owned by the town for the sake of new entrepreneurial breakthroughs.

Unlike the case of Buzet where innovation has been tackled through issues of adaptive re-use and heritage-led regeneration and partly through providing conditions for innovative start-ups, the issues of digitisation and digital innovation represent the basis for a successful interpretation of IHF’s content that is based on intangible heritage. Since its inception phase, IHF has been designed as a project whose innovativeness was based on an interactive multimedia approach concerning the presentation of its collection that engaged visitors through its permanent exhibition, workshops and other programmes, as well as through its virtual

platforms. Thus intangible heritage has become a background for a range of innovations. IHF has developed activities concerning storytelling that have been designed using both virtual and real life platforms. They have been engaging visitors, giving them a chance to participate in collecting fairy tale subjects, in different art contests focusing on fairy tale themes, while through the membership in the 'Club of Friends of Ivana's House of Fairy Tales' they can also contribute to the selection of the works in IHF, and the conceptualization of its programs.

3.2. Multi-stakeholder axe

The implementation of the IBHRP implied the direct involvement and cooperation of a number of stakeholders from both the public and private sectors in the Buzet area. Thus, it has been important to identify all relevant institutions, associations and/or individuals having interest in the process of revitalization of the old town - especially in the context of its tourism profiling, as well as, to consider their specific role in implementing the Action Plan.

Table 1. Stakeholders involved in the IBHRP / City of Buzet

<i>Stakeholders involved in the IBHRP / City of Buzet</i>	Promoters / investors	managers	direct beneficiaries involved in activities	indirect beneficiaries e.g. local community
<i>Tourist Board of the City of Buzet</i>	X			
<i>City administration of the City of Buzet</i>	X	X		
<i>Residents of the old town centre</i>				X
<i>Visitors/tourists</i>			X	
<i>National level - Ministry of Culture, Ministry of Tourism</i>	X			X
<i>Cooperation networks (partner towns in the country and abroad)</i>	X			X
<i>European Commission (funder)</i>	X			

Source: authors' elaboration

Local government representatives of the City of Buzet are key stakeholders in the process of revitalization of the old historic centre of Buzet. As development actors immersed in the problems of the local community, they are best acquainted with its aspirations. The Action Plan of the City of Buzet recognises that the local government does not have enough financial resources to be able to be more involved in financing this complex project and/or its individual phases. However, despite the relative lack of financial resources, the City of Buzet can raise funds to prepare the necessary project documentation that would make it easier to lobby the county and state administration bodies or find a way to EU funds (Ivandić et al., 2017, p. 6).

The second key stakeholder is **the Tourist Board** of the City of Buzet that is institutionally responsible for improving the general conditions for tourism, for an organized and systematic promotion of local touristic products, raising the quality of tourist services, etc. The next important stakeholder is the Istria County Tourist Board, whose task is to ensure an appropriate

presentation of the City of Buzet and its historic core in promotional activities at the county level. The Istrian Development Agency (IDA) has the role of drafting planning documents, facilitating EU projects and reinforcing economic development in the old town of Buzet with various envisaged activities.

Entrepreneurs are important stakeholders in the planning of the development of the old town centre. These are, for instance, craftsmen who are operating a business in the area of the old town and who wanted to develop old crafts, or who produce souvenirs, thus supplementing the tourist offer, as well as caterers and hotel managers, rental owners, and travel agencies. As the old town is their place of business, they have been considered as development actors and have been given special attention in the IBHRP because they promote the revival of the entire area with their initiatives and activities. They are also potential investors in the restoration of neglected objects and in setting up entrepreneurial activities in the restored spaces.

In its development vision and strategic goals of revitalization of the historic core of Buzet, the IBHRP recognises the importance of a special group of stakeholders - **the residents living in the old town core**, who are the owners of properties and whose active participation in the renovation of their properties represents an important element of the IBHRP's success (Ivančić et al., 2017, p. 7). The residents represent a group that is very sensitive and vulnerable to the changes proposed by the IBHRP, and they were the group that raised the most objections to the planned changes, particularly those related to tourist valorisation of the old town centre having a pivotal place in the IBHRP. Their interest was not solely focused on the tourist valorisation of the historical centre, but on the development and maintenance of the municipal infrastructure, solving the problem of waste disposal, investing in the traffic infrastructure, traffic regulation in the old town, etc.

The Ministry of Culture and the Ministry of Tourism of the Republic of Croatia are relevant for the revitalization of heritage **on the national level**. The Ministry of Culture, through its designated agencies and departments, is taking care of tangible cultural heritage in the old town of Buzet, and is occasionally supporting events that are actively contributing to the attractiveness of Buzet's historical centre. Whereas the Ministry of Tourism is focused on creating better preconditions for tourism development through its activities, and it also introduced special incentive systems for SME development.

From its very beginning, the work on shaping the concept of **Ivana's House of Fairy Tales (IHF)** included a broad spectrum of stakeholders - its main partners, users and promoters. The primary partners and stakeholders are those from IHF's local surroundings. They include: the local community, public government bodies and numerous local and county associations, institutions and individuals from the public, private and civil sectors for whom IHF's success is important and related to their own success. They primarily relate to the **local and regional government and self-government** (the City of Ogulin and the Karlovac County). Stakeholders

related to culture, tourism and sustainable development are particularly relevant for IHF. As IHF recognised that networking and partnerships are key to the success of particular institutions, as well as to society as a whole (Muses Ltd., 2013, p. 30), they have established links with numerous cultural and scientific institutions in the area of Ogulin and its surroundings, as well as in the entire Karlovac County.

The **public sector representatives of the tourism and economy sectors** - such as the City of Ogulin Tourist Board and the Ogulin Fairy-Tale Festival Association - are becoming increasingly aware that culture is an important and unavoidable sector of tourism development, and that without its potential, tourism growth is limited and its 'supply' is insufficient. Around the world, visitor centres are continuously becoming more recognized as generators and creators of uniqueness and attractiveness and as keys to interpreting local identities to visitors. They contribute to, both, building recognizable tourist destinations and to the satisfaction of local residents. This is visible in various examples of the development and encouragement of cultural tourism initiatives from local to international levels, and it would be desirable to give this trend even greater encouragement and attention in the future (Muses Ltd., 2013, p. 30).

Educational and cultural institutions, such as the Public Open University Ogulin, the Regional Museum of Ogulin and the Public Library Ogulin, are IHF's natural partners and stakeholders. They are all affected by the changes happening in the new context of globalisation and the digital shift that resulted in new social values that also create new needs at the levels of both the individual and the community. Challenges affecting the development of the educational system, requirements for rapid acquisition of knowledge and skills, the need for lifelong learning, requirements for new individual competencies that emphasize the development of creativity, innovation, problem solving, critical thinking, are challenges that require cooperation of the educational system with other institutions; and cultural institutions, including visitor centres are relevant partners in this process. By achieving the goals of the *Strategic Development Plan of the IHF Visitor Centre*, IHF's cooperation with schools will increase its readiness to develop innovative and creative approaches to education and extracurricular educational programs (Muses Ltd., 2013, p. 30).

Secondary stakeholders include sector-related institutions, associations and projects at the national level that support the development of IHF, and these are primarily professional institutions, associations or individuals for whom IHF's success is important and part of their own success. Their role is to promote IHF, get involved in partnerships and support its activities in many ways (Muses Ltd., 2013, p. 33). They involve the Croatian Ministry of Culture, Ministry of Tourism, Ministry of Science and Education, Ministry of Economy and Sustainable Development, various museums, institutes, archives, universities in Zagreb, Rijeka, Pula, as well as the Croatian National Tourist Board, the Karlovac County Tourist Board, Croatian national parks, a wide network of experts and dozens of other notable associates and institutions.

Tertiary stakeholders include international organizations, institutions and individuals who care about the implementation of the IHF project, who promote it through their networks and thus give encouragement to other local communities to valorise their identity in regards to sustainable development. They are partners in joint projects, and share the same codes of ethics and professionalism that are accepted in the international context (Muses Ltd., 2013, p. 38). They include the International Council of Museums (ICOM), Interpret Europe, Europa Nostra, Hans Christian Andersen Museum, Museum House of the Brothers Grimm and dozens of other valuable institutions.

Table 2. Stakeholders involved in Ivana’s House of Fairy Tales / Ogulin

<i>Stakeholders involved in Ivana’s House of Fairy Tales / Ogulin</i>	Promoters / investors	managers	direct beneficiaries involved in activities	indirect beneficiaries e.g. local community
<i>Tourist Board</i>	X			
<i>City of Ogulin</i>	X	X		
<i>Karlovac County</i>	X			
<i>The residents of Ogulin</i>				X
<i>Visitors (school groups/others)</i>			X	
<i>Scientific institutions and organizations from Croatia and abroad with whom cooperation is established</i>				X
<i>National level –Ministry of Culture, Ministry of Science and Education and Ministry of Tourism</i>	X			X
<i>International networks of which Ivana’s House of Fairy Tales is a member</i>	X			X
<i>European Commission (the funder of the project)</i>	X			

Source: authors’ elaboration

The stakeholders who were engaged during the preparation and implementation of both cases (IBHRP, IHF), were involved in the HIAM testing process. For the IBHRP, all members of the working group for its elaboration were contacted. In the case of IHF, all the stakeholders who were involved in the conceptualisation and implementation of the project were contacted, as well as the experts who still participate in its implementation. The invited stakeholders mainly agreed to participate in the HIAM testing, thus showing the feeling of ownership over the elaborated IBHRP and the IHF project as well as the sense of responsibility for its implementation and the achievement of the planned results. The involved IBHRP stakeholders considered participating in the testing of the HIAM model as a useful exercise and noted that it was valuable to review the achieved results. It is a good basis for further activities on preservation and sustainable use of cultural heritage of the old town core. The future activities could be planned to secure the attractiveness of the place for the residents, tourists, visitors and potential investors. Stakeholders involved in IHF that participated in the testing of the HIAM model considered that the testing of the model is an opportunity to point out to some deviations from the planned activities, as well as a boost to continue the work on branding Ogulin as the town of fairy tales and to support new initiatives concerning the further development of the Visitor Centre. The issue of an adequate labour force in charge of maintaining the whole venture was equally pointed out, as well as the need for a stronger support by the town government.

3.3. Time axe (longitudinal perspective)

The HIAM provides the opportunity of assessing a case study through the dimension of time. For every theme and sub-theme, as well as for each specific indicator, a type of time assessment is offered – through ex ante/ex post or the longitudinal dimension. Most indicators can be monitored longitudinally during all phases of preparation and implementation of the observed case studies. However, some indicators in the model were assessed as relevant and applicable exclusively for ex ante and ex post analyses.

The analysis of the case study for the IBHRP was a kind of mid-term assessment because the envisaged period for the implementation of the IBHRP was from 2017 to 2025. During the elaboration of the IBHRP, a process of ex ante plan evaluation was conducted. Ex ante evaluation typically does not go into depth and does not collect and assess all relevant impacts of the proposed measures, but the conclusions and recommendations of the evaluators related to effectiveness, efficiency, relevance and sustainability, as well as the participative approach to the elaboration of the plan were a valuable contribution to the work on the plan and were included in the IBHRP document. Through the insight into the documentation of the ex ante evaluation it is visible that most indicators recommended in the HIAM model were not used for the ex ante evaluation at the time.

During the HIAM model testing, besides the replies regarding the applicability of the assessment and indicators that were proposed for the evaluation, the respondents and interlocutors provided assessments on if and how the planned activities were carried out, if the planned resources were included, what changes in the environment occurred that should be addressed, and which ones could reduce or slow down the expected results. Therefore, all indicators marked as longitudinal in the HIAM model were assessed as useful. However, here as well, it turned out that most quantitative indicators are not monitored and collected either on the level of the IBHRP implementation monitoring or on the level of the City of Buzet. This exercise was the first step taken towards collecting and assessing qualitative indicators through time.

The Ivana's House of Fairy Tales project has been operational since 2013 and by this exercise the efforts were actually directed towards the ex post evaluation, i.e. towards long-term effects. As the project application for EU funds and the monitoring documentation for Ivana's House of Fairy Tales were not available for analysis, the analysis of the time axe was made using the Strategic plan of the Visitor Centre for the 2014-2020 period that listed the performance indicators and envisaged their monitoring on a monthly basis. The exact envisaged monitoring, however, has not been realised. The city administration reported that some of the indicators have been collected during the project monitoring by the European Commission, which we could not verify, nor was the new data obtained during the HIAM testing process. Most of the indicators that were observed through relevant themes and sub-themes are appropriate and applicable in the assessment of IHF. Similarly, as in the case of the IBHRP, it seems that it is difficult to collect most of the quantitative indicators that are supposed to be monitored through the years of the project implementation. The exception are the data that are multi-dimensional and are collected on the municipal level and are related to prosperity – economic growth and development, employment, arrival of tourists and visits in general, opening of new business subjects, etc.

Qualitative indicators have been collected through the interviews regarding the project. They are also generally collected through the book of impressions of the visitors of IHF and through the visitors' impressions that have been shared with a wider public on social networks during the years of the project's implementation. Such an approach was also pursued in the city's earlier strategic development documents. Unfortunately, while planning the new strategy development, this thread of recognisability of the area has been lost, which is a lost opportunity for development.

When observing the aspect of assessment of the HIAM through time axes in both case studies, it could be concluded that while developing future projects and programs of this type, it would be important to clearly accentuate key indicators and the obligation of their regular collecting. In this way, the sustainability of investment in cultural heritage through time could be clearly shown, whether it is the matter of ex ante, ex post or the longitudinal dimension.

4. Challenges and opportunities in interpreting the impact of a case through the HIAM

The testing process of the HIAM based on the examples of the IBHRP for the Buzet old town and on the assessment of the establishment of the Visitor Centre Ivana's House of Fairy Tales has been a challenging but nevertheless interesting task. In order to test the HIAM model, the available documentation has been collected and the majority of the stakeholders who took part, both, in the preparation and implementation of these case studies have been contacted and asked to comment on the appropriateness and usefulness of the HIAM model.

The encountered challenges in the application of the HIAM for the IBHRP primarily concern a lack of quantitative data, and secondly, in cases where data sources are available, the challenge lies in the impossibility to separate the impacts of the implemented activities in the old town from the development indicators of the entire city of Buzet. Namely, the old town of Buzet is a historical urban inhabited neighbourhood that can be visited free of charge, which makes it difficult to monitor the exact number of visits. As the statistical data is available on the level of the entire town, and not specifically for the old town neighbourhood, it was not possible to make a precise assessment of individual variables in the model by means of secondary data - e.g. the number of visitors, employment data, investments in culture, tourism etc. For this reason, the participation of stakeholders in the analysis of impact is of particular importance, as stakeholders were the source of data that could not be found by searching through statistical databases, analysing the budget of the City of Buzet and other available data. However, we are aware that relying predominantly on stakeholders' insights, without the supporting data, may lead to subjective interpretations - either over or under-emphasising certain elements in the project.

As the HIAM testing assessment represented a mid-term assessment for the IBHRP (which covers the period 2017–2025), this provided a possibility for key stakeholders to check the progress of the implementation of planned activities. The exercise of testing the draft HIAM model provided some relevant insights and the stakeholders became aware of some missing elements in the IBHRP that are important for the development of the old town, and were possibly considering changes that could contribute to a harmonization of the further work on the implementation of the plan. For instance, the IBHRP did not place emphasis on environmental protection, climate change or security aspects, and these aspects have emerged as important themes in the present time.

While assessing the Visitor Centre Ivana's House of Fairy Tales through the draft HIAM model, fewer challenges and difficulties have been encountered compared to the case of the IBHRP. The stakeholders deemed the model appropriate for the evaluation of IHF. Indicators in the HIAM model have been considered as suitable and relevant for IHF, particularly those concerning the themes of: Social capital, Sense of place, Well-being/Quality of life, Knowledge, Prosperity and Attractiveness. Nonetheless, while data for some of the indicators specified by the HIAM model are publicly available and relatively easy to find, finding data for others turned out to be more challenging. Besides quantitative data, in the evaluation of the Visitor Centre IHF, qualitative data was obtained through interviews with the stakeholders who confirmed the findings of the analysis of quantitative data. As this analysis took place seven years after the project had started, the interviewed stakeholders pointed to the successful impact the project has had so far on the local community, since the increased numbers of local visitors and tourists in Ogulin contribute to the prosperity of the town and there is an increasing feeling of pride among the local residents. Thus they consider the project to have positive long-term effects on the economy and community development in Ogulin.

The applicability of the HIAM model in the **assessment of social capital** is considered to be high. These elements of the model can be easily assessable by analysing available documents, as well as the responses of key stakeholders received through online interviews and the questionnaires. The theme of social capital inspired the stakeholders to reflect on developing new models of planning and management through participative planning and good governance. Thereby, in this particular case the model had an educational role for the project stakeholders who examined it.

When testing the HIAM regarding the theme of **sense of place**, it was revealed that the data for this theme is not readily available. In Buzet's case there is no continuous monitoring of the number of events, number of visitors, no continuous analysis and research on the attitudes of the local residents on the importance and possible improvements of sustainable use of the old town - which would be beneficial to the valorisation of the old town itself and the planning of future events. The exception is the data collected by the Buzet Tourist Board concerning the number of tourist arrivals in the old town core. It was equally difficult to collect these data for Ivana's House of Fairy Tales.

The majority of data concerning **the theme of well-being** is not collected or monitored in Buzet on the level of the old town core, but on the level of the entire city of Buzet. This makes it difficult to collect the data for a quantitative analysis. The situation is similar with Ivana's House of Fairy Tales. Although the Strategic Development Plan of the IHF Visitor Centre envisaged continuous monitoring and defined some indicators that are partially compatible with the indicators in the HIAM model, they are not systematically monitored – the planned monthly reports have not been published, and performance reports have not been prepared. Still, the qualitative indicators for the well-being criterion have been collected via the interviews with the relevant stakeholders.

The indicators for the **Strong EU and global partnerships** theme can be collected in a rather straightforward fashion by analysing documents, studies, policy instruments, as well as, data that are available online from various media, portals and webpages of the City of Buzet and the Visitor Centre in the city of Ogulin.

The indicators for the theme of **prosperity** can be easily collected as well; the sources are available and the assessments of the stakeholders corresponded with the data found for both case studies. Similarly as in the situation with other themes, the available statistical data for assessment often concern a wider location, and is not exclusively related to the results and impacts realized by the IBHRP program or the Ivana's House of Fairy Tales project (in both analysed case studies, the data are collected on the level of local government units – City of Buzet and City of Ogulin).

The theme regarding **protection** is the least present in both analysed case studies and it has only been marginally recognized among stakeholders as an important element for understanding the impact of the interventions on the sustainability of cultural heritage. Since the themes on the subject of protection came into stronger focus only recently, it is expected that the HIAM model testing may also provide an educational incentive for instigating reflection concerning this matter among the stakeholders.

The theme of innovation can be partially assessed in both case studies. Relevant indicators are the number of new innovative start-ups, the number of newly employed persons in creative industries in the Buzet area due to the activities planned in the IBHRP and the number of new innovative programs that are being implemented in Ivana's House of Fairy Tales in Ogulin, e.g. storytelling. The cooperation realized through public, private and social partnerships can also be evaluated. Cultural heritage management skills and a possible increase of such knowledge/skills has not been perceived as an immediate priority by the stakeholders, nor did they evaluate these elements so far. Nevertheless, these elements would represent a step in the right direction concerning building necessary skills needed for the sustainable development of the analysed local communities in which the described interventions are a significant development resource.

5. Conclusions

On the basis of the assessment of the analysed case studies - the Integrated Built Heritage Revitalization Plan of the Buzet Historic Town Centre (IBHRP) and Ivana's House of Fairy Tales Visitor Centre (IKB / IHF) in the city of Ogulin - it could be concluded that the **draft of the HIAM is reasonably suitable for the assessment of their sustainability**. The addressed questions regarding data collection are numerous and diverse. Credible quantitative and qualitative indicators are offered, as well as, sources and ways of data collecting. Based on the offered indicators and methods of their collection, it is possible to obtain the answers to the posed questions concerning assessment through the HIAM. Indicators could be collected through documentation analysis or through interviews with stakeholders. However, the quantitative indicators are ambitiously set and the projects we have evaluated do not have such a bank of indicators - most of them were not collected within the projects' frameworks and thus could not be analysed in this exercise. Qualitative indicators based on interviews and focus groups might be assessed in a simpler way. Although, after the conducted interviews, it would be useful to additionally organize a focus group with respondents and jointly analyse the results of the interviews and come to certain joint conclusions.

Considering the depth and extent of the required analysis, all four themes are well balanced. Although some sub-themes involve questions regarding assessment that could result in similar answers and the use of same indicators (the multi-dimensional indicators used especially in the economic part) – they could be left as they are. This is particularly important if the model were left open to selecting sub-themes that will be analysed and indicators that will be evaluated. Thus, the integrity of the model would be preserved.

The key differences in the usability of the model depend on the very nature, content and cost-effectiveness of the particular case study. This is especially visible through the **multi-criteria axe** when analysing the applicability of all themes and sub-themes in both of the analysed cases. However, it is apparent that their relevance and importance are different. For instance, the theme of knowledge was assessed by the key stakeholders of the two cases in a completely different way – in the case of the IBHRP it was not considered highly relevant for the sustainability of the development plans, while for IHF the theme of knowledge is one of the key fields of assessment of the entire project and therefore this aspect was analysed in greater detail. The same goes for the theme of protection which is important in the case of Buzet, while it is hardly represented in the case of IHF. Attractiveness is a theme that is important for both case studies. Although all elements are assessed and it is mainly possible to assess all indicators, it is still estimated that the issue of attractiveness of the intervention for

investors, residents and tourists/visitors permeates through other themes and sub-themes such as sense of place, prosperity, well-being, etc.

The interviewed stakeholders confirmed to a great extent the suitability of the HIAM model for assessing projects and programs of investing in cultural heritage, but they considered that the model is overly detailed and that fewer indicators could be included. In the case of some projects, it could happen that certain themes and sub-themes are not suitable to the case study itself and that thereby there is no need to assess them. Moreover, the problem of the HIAM is that it includes variables that are often not monitored and that it is difficult to obtain quantitative data that the model analyses.

As the issue of lack of quantitative indicators pervades both case studies, most elements have been assessed by qualitative methods, interviews and questionnaires. This exercise showed that the preferences and interests of researchers and stakeholders participating in the assessment processes have an impact on the way the model is used and consequently on the results obtained by the HIAM analysis. The interlocutors' preferences, (particular) interests and their role in the project (e.g. an influential position) are reflected in their replies. This can potentially lead to a biased approach, where those stakeholders in a position of power can steer evaluation in a direction that suits their interests.

The **multi-dimensional axe** is clearly marked in the model, whether it is the matter of ex ante, ex post or the longitudinal dimension. All three aspects can be assessed and are appropriately marked in the model. By testing the HIAM, it was noticed that all indicators can be collected and analysed through all of the three offered dimensions. The data for the ex ante evaluation seem to be excessively detailed because at the beginning of a project there are usually not enough input data for the model to be evaluated. However, through the ex ante evaluation a bank of indicators can be set up that will be collected through time and thus enable a full assessment in the mid-term or ex post phase. Such an approach would at the very beginning imply additional efforts in the regular collection of data and information (quantitative and qualitative) and in the regular monitoring of the achieved results.

In the **process of implementation of the assessment by the HIAM**, if the aim is to develop a 'holistic' model, it would be important to determine the set of core issues/indicators, as well as, elective ones that correspond to a particular project logic. Therefore, stakeholders can focus on themes and sub-themes that they consider as the most important, and separate the themes they have little or no interest in and consider them less significant for the sustainability of cultural heritage, which is the subject of the assessment. This step is also an initial check to see if there are available indicators for particular sub-themes and if they are regularly monitored. If there are no quantitative indicators it would be advisable to strengthen, i.e. widen the questions related to particular indicators through qualitative research methods.

The data collection process proved to be very demanding with regard to the number of indicators and proposed techniques of their collecting and the research methods. Most of the quantitative data are not being collected on the level of the IBHRP and on the level of Ivana's House of Fairy Tales. They are not even collected on the level of the cities of Ogulin or Buzet or within the regular national statistics. Therefore, when planning or designing a project, it would be advisable to set up and select the themes and sub-themes at the very beginning, i.e. the indicators that would be monitored (e.g. through the ex ante process) in a way that these are feasible and that their collecting is possible, which would enable later monitoring and assessment of the implementation. It is important to emphasize that most qualitative indicators are based on interview and survey methods, which are demanding and expensive processes.

Regarding the data interpretation process, the exercise and the testing of the model pointed out to the fact that the HIAM is a well-structured and well established model. The themes and sub-themes are clearly defined and the questions that could lead to assessment-related answers are clear. Possible data and information sources are clearly marked as well as the techniques of data collection.

Despite the challenges faced during the testing of the HIAM model, it could be concluded that **it is certainly well-suited for the assessment of various projects and programmes related to cultural heritage which are expected to have sustainable results and a high level of benefit for the local community.** Themes such as social capital, sense of place, well-being/quality of life, strong EU and global partnerships, prosperity, attractiveness and innovation as well as protection and knowledge with all of the sub-themes are relevant and important for monitoring.

The model is very lengthy and detailed. Carrying out the analyses that include the collection and processing of all proposed indicators would be a long and costly process, which is not adequate for most cultural heritage projects and development programmes. However, if the model is to be viewed as a meta-model from which a range of possible themes and sub-themes can be filtered down - considering which particular areas are of importance for the development of the local community and the preservation and sustainability of the cultural heritage project in question - it could be considered as a useful tool for decision-makers that provides them with a relevant background for the assessment of the impact that heritage has on the well-being of local communities and global cultural survival. It is a valuable tool for decision-makers and potential investors as well as for the local community that takes part in participative processes of decision-making and management. Even so, it should be emphasised that if taken into account that the role of the HIAM is to ensure a holistic impact assessment, it would be important to define the core elements that need to be considered in every analysis, while the rest of the elements could be used by selecting those that are appropriate for a particular case in question.

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Report of the Analysis of European Museum Academy Case Studies

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Case Description

The European Museum Academy proposed two cases:

1. The Jamtli National Museum
2. The project BLUEMED

The two cases selected by EMA are responding to the following criteria.

Municipality	Östersund, Sweden	Alonissos, Greece
<i>DEGURBA</i>	2	3
<i>Access</i>	Good	good
<i>Data</i>	Good	Good
<i>Stage</i>	Finished	Finished
<i>Type</i>	Museum	Archaeological site
<i>Funding / recognition</i>	EU/Nat/ Reg/ Priv	Inter/EU/ Nat/Reg/ Priv
<i>Geographic location</i>	North	South/ SE
<i>Type of initiative</i>	Policy-driven / Civil society-driven	Policy-driven / Civil society-driven
<i>Financial Dimension</i>	medium	small
<i>Physical dimension</i>	medium	large

Case Study: Jamtli National Museum

1. Description and Type of Case

1.1 Background - regional context

The Jamtli Museum is located in northern Sweden in the regional capital Östersund in the sparsely populated region Jämtland-Härjedalen. The region has geographically the same size as Belgium, The Netherlands and Luxembourg combined, but is only populated by app. 130 000 people. The regional capital is Östersund which is the residence for almost half the regional population. The region is has traditionally been primarily based on foresting and tourism (https://en.wikipedia.org/wiki/J%C3%A4mtland_County and <http://www.region-fakta.com/Jamtlands-land/> [26.05.2021]).

The Jamtli museum has since the 1970ies been dedicating itself to be part of the touristic attraction and has been quite successful in its efforts. The scale of success can be illustrated by the fact that the museum – despite the few inhabitants in the region – with more than 120 around the year employees is one of the largest museums in Scandinavia.

The Jamtli Museum consists of both an indoor museum with regionally based permanent and temporary exhibitions on cultural history, archaeology and art, and an open-air museum with more than 140 houses dating from the 18th century up to 1970ies. The museum was in the 1980ies among the very first museums in Europe to use the influence from museums in the USA – and especially Colonial Williamsburg – to engage visitors through use of living history method. When Jamtli Museum dedicated the use of living history towards children and young families it became a great success with app. 200 000 visits per year.

The Jamtli museum is organised as a foundation and is financed app. 50 percent by public funding from the national government, the regional council and the city council, and app. 50 percent by its own income from entrance fee, shops, and restaurants, and from other commercial activities. That financial composition is exceptional among museums in Scandinavia where museums are normally 75-80 percent financed by public funding and mirrors the position of the Jamtli museum in regional and local tourism.

1.2 Background – national context

Swedish national cultural policies have with growing intensity since the 1990ies expanded a vision of providing offers of arts and culture to the whole country. Roughly, it can be claimed that from the 1960ies until the 1990ies the chosen method of the shifting governments was to support establishing of regional cultural institutions like museums, theatres, concert halls, etcetera based on production and collections in the regions. Since the 1990ies the governments have by different initiatives tried to stimulate the large government owned institutions – predominantly located in the country’s capital Stockholm – to engage and possibly be visible in the whole country. That has been very difficult for the heritage institutions such as museums because of demands for security, and very little has happened. In some respect the development has actually gone the opposite direction as security demands and costs since 2010 has even been the main factor for the national museums to offer and arrange temporary exhibitions outside Stockholm (Johanisson, 2014).

One exception is the Moderna Museet Malmö (Museum of Contemporary Art in Malmö), which opened in 2009 as a satellite museum for the Moderna Museet (Museum of Contemporary Art) in Stockholm, which is one of the Swedish governments 16 central museums. That satellite museum was directly inspired by Tate Modern in Liverpool and a primary reason for the location in the Southern city of Malmö was that city’s transformation of an industrial and manufacturing city (<https://www.modernamuseet.se/malmo/en/about-the-museum/> [26.05.2021]). Another initiative from the government was the establishing of Malmö College in 1998, which in 2018 gained full University status. Moderna Museet is actually an offspring from Nationalmuseum (The National Gallery) in Stockholm from the 1980ies. Nationalmuseum is the national museum for historical art collections as well as design and is especially well known in the world of art museums because of the extraordinary big collections relatively for a country of the size as Sweden. The collections at the Nationalmuseum is as large as the similar collections as the national sister museums in Norway, Denmark and Finland combined. Beside Swedish and Scandinavian collections the National Museum’s collections of Italian, French and Dutch masters from 16th century to the beginning of the 20th century are very well-known.

The case

At a meeting in early 2010 between the leader teams from National museum and Jamtli Museum resulted in the common vision of creating a satellite museum for Nationalmuseum at Jamtli. The Government was informed early in the process and already in June 2010 the vision was mentioned by the minister responsible for arts and culture in the Swedish parliament (8th June 2010 Minutes Swedish Parliament). In January 2011 an agreement of intend for such an establishing was signed by the directors (20th January 2011 Letter of intent and agreement).

The two museums realised that to realise the establishing of a satellite museum at Jamtli, it would demand a new building and an arrangement about shared economic and other responsibilities.

During the following years the vision was developed into concrete plans for the new building, financing of that building and running costs, division of responsibilities between the museums, management of brand, and contacts to stakeholders nationally and locally as well as public and private partners. In 2014 a competition for architectural design of the new art gallery was arranged and by the end of 2015 the building process began. The new Jamtli Nationalmuseum was opened 17th June 2018 and contract between the museums about the formalised collaboration and running cost financing was signed in 2017 and 2019 (30th November 2017 Contract and 4th July 2019 Contract).

1.3 The objectives of the intervention

From the very beginning the vision included the double targets of making the Nationalmuseum present and visible in another part of Sweden outside Stockholm, and the strengthening of attraction at Jamtli Museum. The vision was co-produced by the two museums and included thoughts on wider access to national treasures, developing and exploiting the renowned educational competences at Jamtli Museum, and even greater attractiveness of Jämtland region as such through high class cultural activities which could attract higher income and higher educated people to settle there (16th November 2010 Popular presentation).

The formal objectives of the intervention were:

- to establish a satellite art gallery at Jamtli Museum for the Nationalmuseum.
- to widen access to the national collections of Nationalmuseum.
- to contribute to further strengthen the attraction of the Jamtli Museum complex, the city of Östersund and Jämtland region.
- To exploit the pedagogical methods of Jamtli Museum to reach new audiences for fine art.
- (15th December Decision of approval of the Jamtli Nationalmuseum).

The intervention can be said to have been both policy driven, business driven, and civil society driven. At the beginning the intervention was primarily policy driven by the two museums, but as the process evolved the intervention became ever more business driven. At all times during the process there was a civil society support, but all the time supporting policy and business driven interests.

1.4 Stakeholders interests

The primary stakeholders express their specific interests and priorities for the intervention as follows:

- **Jamtli Museum** – The Jamtli Foundation board and management expressed from the very beginning that establishing an art gallery of high class would contribute well as a complement to Jamtli beside cultural history, archaeology and other fields. It would also create an arena for further develop the famous pedagogical methods at Jamtli (16th November 2010 Popular Presentation).
- **Nationalmuseum** – The Nationalmuseum expressed the ambition and need to be visible in more places in the whole country, and especially wanted to be visible in Northern Sweden where there are fewer cultural options. Secondly the Nationalmuseum wanted to make larger parts of the collections accessible through the intervention (9th September 2015 Letter of intent and 30th November 2017 Contract).
- **Östersund Municipality (local authority)** – The local authority primarily expressed interest for the possible effect on tourism by the intervention. Secondly the municipality was interested in the possible general impact on attractiveness by the Nationalmuseum brand (13th May 2014 Pro Memoria Östersund Municipality, and 27th February 2018 Letter to Minister of Culture).
- **Region Jämtland Härjedalen (regional authority)** – The regional authority expressed the same interest for the initiative as Östersund Municipality with the minor difference that the region expressed even higher hopes for the possible effect of the Nationalmuseum brand (13th May 2014 Pro Memoria Jämtland Härjedalen Region, and 27th February 2018 Letter to Minister of Culture).
- **Swedish Government – Ministry of Culture** – The Ministry of Culture had changing ministers during the process from February 2010 to the opening of Nationalmuseum Jamtli in June 2018. During the period 2010-2014 the minister – Lene Adelsohn Liljeroth – came from the Swedish Conservative Party, and 2014-2018 the minister – Alice Bah Kuhnke – came from the Swedish Green Party. The expressed interest from the ministry did however not change. The ministry expressed during the whole period positive attitude to the initiative on behalf of Nationalmuseum to be more visible outside the capital, but was also clear in the message that financing the running costs in the initiative should be covered within existing budget for Nationalmuseum (8th June 2010 Minutes Swedish Parliament, 14th 2018 March Letter from Minister of Culture, and 20th April 2018 Answer in Swedish Parliament).



- **Swedish Arts Council** – The Arts Council expressed special interest in the regional impact of the initiative, and especially the possibility for Nationalmuseum Jamtli to reach out to the population in Jämtland region outside Östersund and beyond (25th January 2018 Decision for financial support).
- **European Union through Swedish Agency for Economic and Regional Growth** – The Agency pointed out in the decision about co-funding, that the initiative creates a new cultural experience which creates new jobs through increased tourism and even stressed the importance of new ways for closer cooperation between the museum and business in the region (15th December Decision about funding).
- **Local and regional business** – The business representatives in the city of Östersund and in the larger region expressed interest in the importance of the initiative for tourism, and especially stressed the potential of higher visitor numbers as the new art gallery would be open both summer and winter (1st July and 17th August Open letters of support and 2nd July 2015 Individual letter of support).
- **Local and regional associations** - Local and regional associations of art, culture, history, and other issues in their letters of intent to support the initiative give special attention to the importance of access to high class cultural experiences. This is important for people in the region and is expected also to stimulate tourism and settling (10th April 2014, 15th May 2014, 20th May 2014, 23rd May 2014, and 13th January 2015 Letters of intent for support from associations).
- **Other expressed interests** – The Swedish Postcode Lottery Fund expressed interest in the originality by the collaboration between a government owned museum and a regional museum. It is especially pointed out that the different competences – high class collections and high-class pedagogical work – which are brought to the collaboration are important (1st September 2015 Decision by Swedish Postcode Lottery Fund).

1.5 Funding and size of intervention

The intervention is divided in to two different budgets.

One part of the financial description of the intervention is the establishing of the Nationalmuseum Jamtli – including new building, opening exhibition, marketing, and staff etc. during the project period 2010-2018. The funding for this budget looks approximately as follows:

- Public funding	3 560 000 EUR	
o National Government		200 000 EUR
o Regional Council		640 000 EUR
o Local Council		320 000 EUR
o European (ERDF)		2 400 000 EUR
- Private funding	1 300 000 EUR	
o Business		550 000 EUR
o Local associations		150 000 EUR
o National associations		600 000 EUR
- Jamtli Foundation	3 400 000 EUR	
o Bank loan		2 400 000 EUR
o <u>Direct investment</u>		<u>1 000 000 EUR</u>
	8 260 000 EUR	

Another part of the financial description of Nationalmuseum Jamtli is about the funding of the running costs from the opening of the gallery onwards. The funding of annual running costs looks as follows:

- Government through Nationalmuseum *	350 000 EUR
- Regional Council	50 000 EUR
- Local Council	50 000 EUR
- <u>Jamtli Foundation</u>	<u>350 000 EUR</u>
	800 000 EUR

* The Nationalmuseum has for 2018-2020 not received the acquired financing from the government and therefore has only contributed with 200 000 EUR annually in that period. This has had given some strain on the possibility for the new Nationalmuseum Jamtli to fully provide the activity level which was foreseen in the plans. The annual running costs covers maintenance, rent including energy, staff, production of exhibition, transport, and marketing.

2. Methodology

The data about the case are primarily found in the Jamtli Foundation management archive. The archive file includes 1 364 documents under 42 different case headings. The case file include material about plans, vision and presentations, financing, and correspondence and minutes from stakeholders. The case file also includes reports from the three external organisations who followed the project on the order of Jamtli Foundation.

The three organisations who produced independent impact studies were:

- Oxford Research Co., who studied how local and regional business were involved in the project and how the business themselves expected to be involved after the project time (7th March 2019 Impact report).
- The Nordic Centre of Heritage Learning and Creativity Co. (NCK), who studied the process of developing new pedagogical methods during the project time with the purpose of reaching wider audiences (11th March 2019 Impact report)
- Nordanalys Co., who studied the impact of the establishing of Nationalmuseum Jamtli on visitor numbers to the museum and wider impact on restaurants, hotels, taxi business etc. (12th March 2019 Impact report).

There has been free access to all documents. During the work with this study there have been contact to the current director of Jamtli Foundation – Olov Amelin – and the current chair of the Jamtli Foundation board – Karin Thomasson. Both have been asked about their impression of the impact in broader sense of Nationalmuseum Jamtli today – more than two years after the Gallery was opened. Of course, the Covid-19 pandemic during 2020 have coloured their impression, but in the conversation the respondents were asked to try to look beyond that situation.

3. Analysing the applicability of the IA model

3.1 Multi-criteria axe

3.1.1 Social capital

From the helicopter perspective the establishing of the satellite museum to Nationalmuseum at the Jamtli Museum area in Östersund – more than 500 kilometres away from the Swedish capital – in an area of the country, which is mostly known as sparsely populated, has been an initiative for more access. The critical question is: access for who?

Without any doubt the access to world class fine art experiences has increased for the app. 64 000 inhabitants in Östersund and even for the rest of the population – app. 68 000 people – in the Jämtland-Härjedalen region. It should however be remembered that because of the mere geographical distances only about 80 000 people – including the residents in the city – can reach the Nationalmuseum Jamtli within an hour transport by car or buss. The distance to the few other and nearest urban centres in the middle and north of Scandinavia is also counted in hundreds of kilometres and hours on the road. That goes for two and a half hours drive from Sundsvall in the east, or three hours and three-quarter drive from Trondheim in the west. So, the overall access issue can be said to have been of lower priority for the initiative than the expected impact on tourist attraction.

The initiative Nationalmuseum Jamtli have had the ambition to broaden participation in high class fine art experiences (8th September 2015 Application from Jamtli Foundation). During the project time there was conducted a number of initiatives with this ambition. For example, young people with refugee background living in the Jamtli New Village since that village was created following the so-called refugee crisis in 2015, was participating in some specially designed art education activities led by art educators and the volunteer manager at Jamtli Foundation. Other activities such as “Art Yoga”, “Art Pup” and “Open Art Playground” which was developed and tested during the project period also had the overall aim to contribute to broaden participation.

In terms of participatory governance, the sources reveal that strengthening of local and regional tourism has been at the centre. During the project period there was a quite active reference group for the project. That group was a discussion forum for project management and the leadership of Jamtli Foundation and representatives from local and regional business. The groups status is stressed by the fact that the deputy director of Jamtli Foundation had the task of writing minutes from the meetings and six such meetings were held. From the

minutes it can be seen that Jamtli Foundation used the meetings to test ideas and to make a note of upcoming wishes (13th March 2018 and previous meetings minutes Reference Group).

3.1.2 Sense of Place

This issue is considered a not visible and thereby relevant impact of the cultural intervention which is analysed here.

3.1.3 Well-Being / Quality of life

Jamtli Museum has a long tradition of being engaged in pedagogical activities which goes beyond traditional museum activities. This is work which has been heavily inspired from research in United Kingdom and collaboration with colleagues at RCLM at University of Leicester (Jocelyn Dodd and others, 2018, Claire Adler, 2011, and All Party Parliamentary Group, 2017). As examples on that, it is worth mentioning that at Jamtli Museum there has since the 1990ies been the Jamtli Open Pre-School, which is run by the museum and offers activities for young parents together with their pre-school age children. In recent years, the pre-school has also offered activities to the pre-school children together with their grandparents. Another example is the reminiscence work at Jamtli Museum which is located to houses in the open-air museum part from the 1950ies and 1970ies. Since 2011 the Jamtli Museum has in collaboration with the local authority delivered reminiscence programs for older people with evolving dementia symptoms (Anna Hansen, 2016). Since 2017 there are established a small residential area at the open-air museum called Jamtli New Village with 17 small modern houses. By the end of 2019 there lived app. 50 people with refugee background who arrived to Östersund in 2015 during the refugee crisis. The museum supports the residents with their contact to public authorities and offers voluntary activities at the museum.

Based on these experiences there has been different attempts to involve the use of National-museum Jamtli in wellbeing activities after the museum building was ready to use in June 2018. Before that, the project conducted a number of smaller activity tests as mentioned under “Education” (11th March 2019 Impact report by NCK and 26th March 2019 Project report from Jamtli Foundation).

3.1.4 Knowledge

It was an expectation that the project would have an impact on education in the following dimensions:

- Knowledge through access to high class fine art and design for all. This aim and expectation were especially stressed by Nationalmuseum, and to some extent by Jamtli Museum and the Swedish Arts Council.
- Establishing an arena for developing and offering art education for a variety of target groups in addition to other pedagogical activities at Jamtli Museum. This aim and expectation were especially stressed by Jamtli Museum and to some extent also from Nationalmuseum.
- Offering access to art education outside the Nationalmuseum Jamtli to the wider region of Jämtland-Härjedalen, and even beyond. Access for compulsory education outside the city of Östersund was especially stressed by the Swedish Arts Council.

The establishing of the new gallery with special high security standard was a precondition for showing objects from the collections of Nationalmuseum. The building work was delayed with four months, and as the gallery was opened in June 2018 and the project ended in December 2018 there was only a period of six months for Nationalmuseum Jamtli to actually work really live. From November 2015 until June 2018 the project had to use other galleries in the Jamtli Museum and to use copies – mostly photos – from the Nationalmuseum collections. This did naturally put some limitations to the possible outcome (11th March 2019 Report from NCK and 26th March 2019 Final project report from Jamtli Foundation).

The project did however develop and try out different art pedagogical methods and they were specifically used for chosen target groups: school classes, sponsors and business partners, and older adults (11th March 2019 Report from NCK and 26th March 2019 Final project report from Jamtli Foundation). This was specifically done during low season which for Jamtli Museum is from September to May.

At the opening of Nationalmuseum Jamtli and during the summer season 2018 the museum combined showing the high-class objects in the opening exhibition “Six centuries of contemporality” with the renowned living history methodology at Jamtli Museum. This was used for the family visitors during the high season in the summer and proved immensely popular, and many adults and children who would otherwise seldom or never visit an art exhibition were attracted to this kind of experience. There was no continuation of combining living history methodology with showing the exhibition after the opening summer season, and therefore the interesting innovative methodology was not tested in compulsory education either. This was explained by the Jamtli Foundation as a result of lacking funds for running costs. (11th March 2019 Report from NCK).

To provide access to Nationalmuseum Jamtli for people outside the city of Östersund, Jamtli Museum has primarily chosen to continue and expand the use of an already existing network of arenas in 15 different places outside Östersund where visitors can experience real-live

guided tours in the Nationalmuseum Jamtli exhibitions led by Jamtli Museum staff, or lectures by. This kind of activities which used to be weekly offers has unfortunately due to the Covid-19 pandemic been reduced during 2020. For school classes the access has been the same as earlier, which means that the schools book activities at Nationalmuseum Jamtli and use the free buss transport offered by the Region Jämtland. During the autumn 2018 and until the pandemic the offer seems to have had the effect that the number of school classes booking activities at Jamtli has grown, but also that some of that growth is based in schools booking the new art gallery pedagogical programs instead of cultural history activities in the Jamtli Museum (11th March 2019 Report from NCK and 26th March 2019 Final project report from Jamtli Foundation).

3.1.5 Strong EU and Global partnership

None of the stakeholders, others than Jamtli Foundation mentions anything about the world outside Sweden. The intervention is concentrated about the collaboration between the government run Nationalmuseum and the regionally based Jamtli Museum. Jamtli Foundation does however in their application to the Swedish Agency for Economic and Regional Growth mention their ambition to use the new collaboration with Nationalmuseum and therefor access to high class European fine art and design to shape European projects (8th September 2015 - Application from Jamtli Foundation).

In 2017 Jamtli Foundation was lead partner in an application for an Erasmus Plus strategic partnership project in direction of adult education with several European partners. The application did however not receive acceptance, and no project was realised (26th March 2019 Project report from Jamtli Foundation).

There has been found no other evidence relating to Nordic, European or international partnership creation. The collections owned by Nationalmuseum is dominated by Scandinavian and European fine art dating from the 16th to the 20th century.

These collections are by this cultural intervention possible to use for temporary exhibitions at Nationalmuseum. To the extend objects and artefacts from such non-Swedish collections are used in Östersund, it can reasonably be claimed that the Nationalmuseum Jamtli is contributing to opening up Östersund and the Jämtland-Härjedalen region to the world outside. While the opening exhibition in 2018 had the broadness of the Nationalmuseum collections as theme, the exhibition in 2019 was dedicated to Scandinavian artists in the golden art age in the second half of the 19th century, and the exhibition in 2020 has had the European influence on Swedish artists as main theme.

3.1.6 Prosperity

The plans and applications projected that the establishing of Nationalmuseum Jamtli would create new jobs in the Jamtli Foundation, new jobs in hotels and restaurants in the city of Östersund, increased number of tourists to the city and to the region.

In the research report from Norranalys it is stated that a survey from managers at local restaurants and hotels confirm that the Nationalmuseum Jamtli had stimulated business, but not exact number of new jobs is mentioned (12th March Report from Norranalys). The project report from Jamtli Foundation mention that there was created six new jobs within the foundation, and another two jobs had extended the working hours caused by the establishing of Nationalmuseum Jamtli (26th March 2019 Project report from Jamtli Foundation).

The raise in tourist numbers was modest even though decisive as explained in more detail above under Attractiveness.

An impact of this cultural intervention, which was not mentioned in any of the presentations, plans or applications from the Jamtli Foundation and Nationalmuseum has been the raise in attractiveness in the neighbourhood which may have lead to a raise in real estate value. In the area just north of Jamtli Museum and Nationalmuseum Jamtli called Stadsdel Norr (North City Part) there is going on a process since 2006 by which a former military garrison area is developed into a modern residential area. This area is located in between Jamtli Museum and Nationalmuseum Jamtli, and the city's primary sport arenas for football and biathlon. An increase in attraction for settling in the new residential area is indicated – even though not massively – in interviews with some of the primary stakeholders in the city development (7th March 2019 Impact report by Oxford Research Co.).

3.1.7 Attractiveness

The contribution of the Nationalmuseum Jamtli to the attractiveness of Jamtli, the city of Östersund and the region Jämtland-Härjedalen was a primary argument in almost all applications and project plan documents during the planning years 2010-2015 until the building process began. The expected attractiveness is mentioned by both Jamtli Foundation, the regional and local authorities, the Swedish Agency for Economic and Regional Growth, and not least supporting business partners and local and regional associations.

It is less clear in the documents who the attractiveness is expected to have an impact on. In general, it is feasible to say that the expected impact is directed towards tourism. It is directly stated by Jamtli Foundation, the regional and local authorities and the Swedish Agency for Economic and Regional Growth (8th September 2015 Application from Jamtli Foundation, 13th May 2014 Pro Memoria by Östersund Municipality and Jämtland Härjedalen Region, and 15th December 2015 Decision about funding approval). The later also imply an expected impact in

form of investments and that is also implied by local and regional business. Jamtli Foundation and the Swedish Agency for Economic and Regional Growth are alone in expressing anything about an expected impact about higher attractiveness for people to settle and live in the region (documents above).

In the decision for funding by the Swedish Agency for Economic and Regional Growth there is stated some measurable expectations about the impact on attractiveness:

- The visitor number to Jamtli Museum including and Nationalmuseum Jamtli combined was expected to grow with app. 10 percent annually.
- Jamtli Foundation was expected to sign collaboration agreements with at least 10 different local or regional businesses.
- The hotels and restaurants, and transport firms in Östersund and the region will employ more staff – app. equivalent of 6 full time employed – during the summer high season.

The research from Norranalys and the standard annual visitor studies by Jamtli Foundation tells us that the Nationalmuseum Jamtli had a decisive impact in the first high season of the museum in 2018. That summer was very warm and dry in Northern and Western Europe which led to a drop in visitor numbers in museums almost everywhere. This drop was particularly hard in open air museums because the visitors cannot seek much shelter as the historical houses does normally not have any climate control installed. For Jamtli Museum including the Nationalmuseum Jamtli the drop in visitor numbers in the summer season 2018 would have been 12 percent compared with the previous year if the popularity of the new Nationalmuseum Jamtli the drop stayed at 7 percent. The probable drop with 12 percent in June-August 2018 can be compared with drops at 15-20 percent in a number of other open-air museums, and around 10 percent in most indoor museums in Scandinavia compared to the previous year. In 2019 the summer season was more normal, and the visitor numbers were app. 6 percent higher than 2017 (12th March Report from Norranalys, and annual reports from Jamtli 2018 and 2019).

In general, it can be concluded that the target of raising the visitor numbers with app. 10 percent has not been realised, but that the establishing of Nationalmuseum Jamtli has had a significant positive effect on visitor numbers even though not quite as much as anticipated.

By the end of the project period in December 2018 Jamtli Foundation had signed nine three year collaboration agreements with businesses in Östersund and in the region, which primarily was forming partnerships where the businesses were having the options of free use of Jamtli Museum and Nationalmuseum Jamtli and on the other side were invited in to investments in further development of the museum. On top of that Jamtli Foundation had signed six agreements deals with local hotels 7th March Report from Oxford Research and 26th

March 2019 Project report from Jamtli Foundation). The target of strengthening collaboration with local and regional business through the cultural intervention was realised.

The study of Norranalys includes interviews with local restaurants and hotels in Östersund, and they confirm that the summer 2018 was a normal or good summer for the local tourist depended businesses. The businesses did ok, even though not very well which is probably to be understood as a result of the very warm summer. It is in the material not possible to see if the businesses actually employed any more staff in 2018, but the willingness to sign agreements of collaboration with Jamtli Foundation indicates their continued positive expectations (12th March Report from Norranalys, and 26th March 2019 Project report from Jamtli Foundation).

3.1.8 Protection

This issue is considered a not visible and thereby relevant impact of the cultural intervention which is analysed here.

3.1.9 Innovation

The innovative aspect of the cultural intervention which is analysed here is defined by the following perspectives:

- The Nationalmuseum Jamtli is established as a long-term collaboration on exhibition, access, and museum education between a government run national museum and a regional museum.
- The Nationalmuseum Jamtli is a long-term financial arrangement and collaboration between national government through the Nationalmuseum and the regional foundation Jamtli, which has the local and regional authorities as founders.

From the very beginning Nationalmuseum and Jamtli Foundation has used Tate Liverpool as the role model for the intervention. Where Tate Liverpool and for example Louvre Lens has been praised in their respective countries for the potential by use of cultural capital as tool for reigniting in old industrial areas, the Nationalmuseum Jamtli is exceptional by its location in the sparsely populated Northern Swedish inland.

It was in terms of management and competences innovative for a regional foundation with the size of Jamtli Foundation with an annual turnover of app. 9 million Euros to take on the managing of the building and construction project of the size like this large gallery. In retrospect it was successful as the total cost per square metre turned out to be not higher than other similar constructions in Sweden. The responsible manager of the building enterprise on

behalf of Jamtli Foundation does however state, that in retrospect the foundation may have taken water over the head in this project, as it stressed the competences and resources for the foundation to its limit – and some days beyond (5th February 2021 Interview Anders de Sinegube).

During the project period Jamtli Museum with support from Nationalmuseum tested a number of innovative activities and some educational methods in order to reach new target groups. There was among other activities arranged “Art Yoga”, “Art Pup” and “Open Art Playground” which turned out to be relatively popular (11th March 2019 – Impact report NCK). Only some of these activities has continued after the opening of Nationalmuseum Jamtli, but there are visible influences in several of the offers.

3.2 Multi-stakeholder axe

	Investor	Manager	Direct inv.	Indirect inv.
<i>Jamtli Museum</i>	x	x	x	
<i>Nationalmuseum</i>	x	x	x	
<i>Östersund Municipality</i>	x			
<i>Region Jämtland Härjedalen</i>	x			
<i>Ministry of Culture</i>		x		x
<i>Swedish Arts Council</i>				x
<i>EU Swedish Agency for Growth</i>	x	(x)*		
<i>Local & regional business</i>	x			x
<i>Local & regional associations</i>	x			
<i>Swedish Lottery Fund</i>	x			

* The Swedish Agency for Economic and Regional Growth – who administer the European Regional Development Fund in Sweden – was only involved during the project time, but not thereafter.

From interviews with people in the region two and half year after the Jamtli Nationalmuseum was opened the impression is, that “pride” is a covering term for the achievement. There are little reflections about the applicability of the Impact Assessment model, other than “one aspect is not by definition more important than others – it’s all in the eyes of the viewer” (20th November 2020 Interview Lena Bäckelin). A key individual at the Jamtli Foundation in constant contact with all sorts of local and regional businesses express the development of the engagement from business in the project and later the new gallery another way: When the project was introduced most representatives from business did not know what the Nationalmuseum was. They often confused it with other museums and may even have been suspicious towards the interest in an art gallery in Östersund. But when told that there was only one such museum in Sweden and the new museum in Östersund would be the second, and it would be here instead of other more populous cities, the interest grew rapidly. Jamtli Foundation has however after the opening of Nationalmuseum Jamtli not been as successful as was hoped in keeping up the engagement with local and regional business to the level created during the project period. That may both have been caused by management and resources (5th February 2021 Interview Anders de Sinegube).

3.3 Time axe (longitudinal perspective)

In the case of the project Nationalmuseum Jamtli there was requested assessments of the project impact from different types of investors. The public side is represented by the Swedish Agency for Economic and Regional Growth and the private side by the Swedish Postcode Lottery Fund. Both reports follow the structure of the original applications. In the report to the Swedish Agency for Economic and Regional Growth is included reports from the three different organizations which had been asked to follow the project and critically assess three specific aspects of the project. The tourism research company Nordanalys Co. had the task of studying quantitative impacts on visitor numbers and employment. The business analysis company Oxford Research Co had the task of studying the qualitative impact on business in the region, and the company the Nordic Centre of Cultural Heritage Learning & Creativity Co. had the task of studying the development of art based pedagogical offers from the collaboration between the Jamtli Museum and Nationalmuseum.

The chosen issues for special analytical studies were defined by the Swedish Agency for Economic and Regional Growth. They may be expected to reflect specific needs by the Agency related to the regulations for the European Regional Development Fund as it is administered in Sweden. For the special analysis of visitor numbers and employment, and on business impact it is easy to find relevant references in the ERDF program for Sweden in the program period 2014-2020. This is not the case for the special study on art pedagogical developments. The background for that study is totally a decision by the Agency and lacks formal background in legal requirements.

All these project reports are based on predesigned quantitative and qualitative questions that was set out in either the decision about co-financing the project or – to a limited extend – developed during the cause of the project period. The latter is solely the case for the three mentioned specific analysis demanded by the Swedish Agency for Economic and Regional Growth. When the three organizations for the jobs were contracted it was decided that some liberty for developing sub-questions – both quantitative and qualitative. The reports were all submitted in the autumn 2018 – four months after the opening of Nationalmuseum Jamtli – and in the spring 2019 nine month after the opening.

As the time for making the current impact assessment case analysis approximately two and a half year have passed since the gallery was opened, which is still a short time for making any qualified assessment of long-term impact. Even though, there are a relatively short period of time with the Nationalmuseum Jamtli, and even though the last ten months of the 30 months since opening, there are some signs which can be detected, which may show to a possible future development. The director for Jamtli Museum informs about two such trends in recent developments. It seems that the demand for digital distance experiences produced by the Nationalmuseum Jamtli is exceedingly high and growing. Secondly, the director informs that the relation between Nationalmuseum and Jamtli Museum has developed a lot and that there in this development is even included some non-anticipated ingredients. As examples, the director mentions the growing accept of listening to Jamtli expressing regional demands when the Nationalmuseum develop new exhibition ideas, and the plan of having Jamtli developing parts of exhibitions which are planned for Nationalmuseum in Stockholm (16th November 2020 interview Olov Amelin).

4. Challenges and opportunities in interpreting the impact of a case through the holistic IA model

During the analysis of the Nationalmuseum Jamtli initiative by using the draft Impact Assessment Model as a test tool especially three areas deserve comments as they were clearly important in the project – as seen in the preserved documentation – but is given less or no attention when using the model. One such aspect is about the long-term effects which is claimed in the projects, but which is clearly not reasonable to assess today. A second aspect is addressing impact on the political environment around the initiative, which in its own way and by its own logic exploited the initiative. Thirdly, the documentation reveals that the new building – it's location at the Jamtli estate, the architecture and the costs – was at the centre of many discussions about the Nationalmuseum Jamtli project, but beside financing and to some degree the buildings environmental impact it is less visible by using the assessment model.

In talks when taking the opportunity to present the impact assessment model, respondents tend to give an overly broad – too broad - meaning to the word holistic. The term holistic is defined as “concerned with complete systems rather than with the analysis of, or dissection into parts” (Merriam Webster). The definition does not say if or if not, a time dimension is covered by a holistic approach. Following a narrower definition, the holistic approach can be said to be horizontal as it covers “all” perspectives, whereas the vertical level would be the time dimension. In the case of Jamtli Nationalmuseum Jamtli this has meant that there are expressed almost exclusively long-term impacts goals by the stakeholders, but the produced reports can by the end of the three year ERDF and Postcode project in the autumn 2018 and spring 2019 only say something firm about the impact on short term goals, which were in reality almost absent from the original applications. In a strict sense the reports provide answers from short term measurement on long term questions. The reports may thereby at best provide information for qualified guesses on long term impact.

It is therefore important for the correct understanding of what the impact assessment model offers to stress the horizontal aspect and also lower expectations for vertical applicability.

The other challenge in using the impact assessment model concerns the selection of issues which are covered by the prepared “holistic” approach. Even though the model has a broad scope and include several different perspectives which combined provides possibility for both a broad and in-depth assessment, there may (of course) be issues or perspectives which are not adequately addressed by the model, or not addressed at all. The impact assessment model is certainly developed through studies of which issues are highlighted as impacts in research and policies and studies of how such issues has been (or not been) impact assessed. But from experience of shaping cultural heritage projects and getting them funded also comes the experience of the politicization.

Using Nationalmuseum Jamtli as a case the preserved documents and even the interviews made after the competition of the project and opening of the new gallery shows a dimension which is clearly not covered by the impact assessment model. I refer here to the local and regional political dimension. Establishing the Nationalmuseum Jamtli created political discussions in the regional council where the opposition raised questions about the necessity for opening a gallery or museum for historical art and design. The discussions in the council was from the very beginning well covered by local media from the very beginning and the opposition concentrated their arguments around financing of the new building and the necessity of the investment in times when the region was still marked by effects from the international financial crisis 2008-2010 (2010-2016 LT & ÖP). The newspapers also reveal that after the project had won majority in the council and had started, the political discussions changed focus towards the running costs and how that would be financed (2017-2018 LT & ÖP). The project was often in the newspapers. It was reports by journalists who followed the Nationalmuseum Jamtli process through the eight years 2010-2018, by the interviews and reactions in the newspapers with politicians, civil servants, and different representatives for

stakeholders in business, and even from some letters to the editor published in the newspapers. There were elections to local and regional councils and national parliament in 2014 and 2018. From reading the newspaper coverage of the Nationalmuseum Jamtli development project it is clear that the project is an issue which is discussed in the election campaigns. The discussions were primarily about funding perspectives. It was up to the election in September 2014 claimed that the Nationalmuseum Jamtli was the wrong investment in a region with an already strained economy, and it was said that there are other much more urgent needs which (especially) the region should address. By defenders of the project, it was on the other hand said that this would be an investment in regional development which would contribute to attract new citizens and tourists. As a result of the debate, it became necessary to lower the expectation of public funding to the project and increase the work to attract private investments. Originally it was planned to have a division of funding for the project to establish the Nationalmuseum Jamtli where the regional and local council would contribute with app. 30-40 percent funding and private funding with app. 10 percent. This was after the elections in 2014 changed to app. 25 percent public and 25 percent private funding. In the elections four years later in 2018 after the new gallery had opened, this change had been carried out and was expressed as a victory by some politicians in the summer 2018. At the same time in 2018-2019 the political discussions came to focus on the agreement between Nationalmuseum in Stockholm and Jamtli Foundation about the division of responsibilities and costs for running the new gallery. As the political majorities in both local and regional council changed in the election 2018 it became the opposition from the elections 2014 and 2018 who would follow the final negotiations about the financing of running costs. As Jamtli Foundation is in legal meaning private the public funders on local and regional level changed attitude from being critical to the whole affair to being supportive to the Jamtli Foundation in the negotiations. On distance almost two years after the elections in 2018 and one and half year after negotiations resulted in a contract between the Jamtli Foundation and Nationalmuseum, it is clear that the status of the Jamtli Foundation within the local and regional authorities has been strengthened (16th November 2020 Interview Olov Amelin).

This lengthy exposé of some of the political climate around the initiative and process with Nationalmuseum Jamtli illustrates an element which is difficult to see covered by the current version of the impact assessment model.

The political impact of such a project is probably best measured in changing political positions. Is that important? Yes, as changed political positions have an impact in coming policies and decisions.

The building Nationalmuseum Jamtli created many discussions before and during the project time, which is seen clearly in the preserved documentation. The public procurement created financial challenges as the project was processed during a time with high pressure on the building industry in Sweden and not least the Jämtland-Härjedalen region. There were many discussions in media about the selected architecture. Jamtli Foundation conducted a

architect competition for this building and a committee with architects and representatives from Jamtli Foundation and Nationalmuseum selected a winning project which was then finally approved by the board of Jamtli Foundation. The public discussions through media were intense and divided into app 50 percent in favour of the chosen modern type of building and app 50 percent against. This discussion became important also when the museum opened as some highly active participants in the discussion used that to question the whole initiative and other building plans for the area neighbouring the Jamtli estate and even building plans on the Jamtli area itself (ÖP and LT 2015-2018).

About the Nationalmuseum Jamtli building the impact assessment model might also have a potential for improvement in relation to assessment of functionality. During the planning and building process different discussions arose about functionality, which the model does not clearly or really address.

5. Conclusions

Testing the draft cultural heritage impact assessment model on the Nationalmuseum Jamtli initiative and project in Northern Europe has provided some insights to strengths and weaknesses of the model.

Out of the nine proposed basic perspectives in the impact assessment model it has been possible to analyse seven. Two of the perspectives – on “sense of place” and “protection” – has not seemed reasonable for the assessment of the chosen case. The reason for that is the transfer of artefacts to display from one museum to another does not really say anything about any of the locations per se, and there has in the case been no indication of any need for protection of the cultural heritage or art as a reason for the project. From that it may be concluded that the model may not in total be realistic for all initiatives in cultural heritage, but maybe just partially.

In the seven perspectives which it has been possible to assess the Nationalmuseum Jamtli project the perspectives have been quite useful. Even the time perspective and a reasonable determination of the gains for key stakeholders were possible to discuss for this case, even though the time aspect is difficult as the project only ended two years back. The assessment report seems to give a reasonable and realistic impression of the impact of the project even though there are impacts which are not addressed. Other perspectives have overlapped each other – like prosperity and attractiveness or social capital, well-being, and knowledge – in this

project, but that is probably inevitable. Two perspectives have all the same been missing in the assessment model which when studying the sources from the project were clearly having an impact. As mentioned above the impact on the political environment by the project does not really fit in to any of the mentioned perspectives in the proposed model. Nonetheless, there is little doubt that the impact is there and of local and regional and probably national importance as what was from major political parties considered unwanted and unrealistic with satellite museums in collaboration with regional museums actually became a model which is since discussed for other parts of the country. The location of the new museum building at the Jamtli estate, the architecture, and the costs – was at the centre of many discussions about the Nationalmuseum Jamtli project, but beside financing and to some degree the buildings environmental impact it is less visible by using the assessment model.

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- 11th March 2019 – Impact report by Nordic Centre of Heritage Learning & Creativity Co (NCK).
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Interviews

- 16th November 2020 Olov Amelin, director, Jamtli Foundation since 2019.
- 20th November 2020 Lena Bäckelin, Jamtli Foundation, chair of the board 2007-2018, Region Jämtland Härjedalen Council member with responsibility for Culture and Adult Education 2008-2018.
- 5th February 2021 Anders de Sinegube, head of administration and real estate management at Jamtli Foundation 1999-2020.

Visual project control

- 5th February 2021 Visit to the Jamtli Nationalmuseum with exterior control and photo documentation of architectural appearance.

Case Study: BLUEMED

1. Description and Type of Case

1.1 The case

BLUEMED: Plan/test/coordinate Underwater Museums, Diving Parks and Knowledge Awareness Centres in order to support sustainable and responsible tourism development and promote blue growth in coastal areas and islands of the Mediterranean is a European project aiming to the protection and valorization of the underwater natural and cultural heritage.

The project involves fourteen partners from five countries, opening up to the public **seven (7) accessible underwater archaeological sites (AUAS)**, and establishing **four (4) coastal Knowledge Awareness Centres (KACs)** nearby, while ensuring at the same time the protection of the environment and biodiversity of the Mediterranean. In this way, it promotes a sustainable and responsible model for the development of diving tourism. and fosters new models of public/private partnerships at European, national and regional level. Its interest resides in the combination of the cultural / environmental aspect, valorized by technological innovations and taking into account the economic perspective.

1.2 Objectives of the project

BLUEMED adopts a **holistic approach**, considering various cultural, environmental and socio-economic parameters.

The project aims:

- a. to develop a **multi-disciplinary plan** (innovative technologies, management models and practices, policy recommendations, networking and promotion) for Underwater Museums, Diving Parks and Knowledge Awareness Centres
- b. to promote **innovation in the diving industry** and improve divers experience through innovative diving services and technologies
- c. to attract an important part of the increasing number of people who choose **diving tourism**

- d. to introduce the wider public to **underwater natural and cultural heritage** by means of 3D immersive visualisation in museum exhibitions and Knowledge Awareness Centres (KACs)
- e. to set up '**Underwater Natural and Cultural Routes in the Mediterranean**' web-based platform for unified tourism promotion and networking of Med underwater natural and cultural heritage site.

The main **criteria** selected at the planning phase were:

1. Cultural: to monitor, protect and highlight the cultural heritage and its values
2. Environmental: to not degrade the environment because of the intervention
3. Economic: to ensure positive impact on the local economy (circular economy in tourism)
4. Social: to engage all stakeholders and exercise positive impact on the local societies.

1.3 Expected results

- A network of Accessible Underwater Archaeological Sites across the Mediterranean: three shipwrecks in Western Pagasitikos Gulph and one near Peristera island (Greece), Capo Rizutto and Baia bay (Italy), and Cavtat (Croatia).
- A network of Knowledge Awareness Centres (KACs), promoting responsibly the Underwater Cultural & Natural Heritage (UCNH) to the general public, raising awareness on its protection and offering dry-dive experiences in a virtual environment.
- Differentiated management models to operate the sites & the Knowledge Awareness Centers.
- An Augmented Reality Diving System to advance diver's experience.
- A Virtual Reality Diving System to attract non-divers.
- Environmental sensors placed to monitor the seabed

1.4 Consortium

Fourteen partners from five countries (Greece, Italy, Cyprus, Croatia, Spain) participate in the BLUEMED project, coordinated by the Region of Thessaly, Greece.

➤ State / National:

- Hellenic Ministry of Culture and Sports – Ephorate of Underwater Antiquities (Greece)
- Ministero dei Beni e delle Attività Culturali e del Turismo – Area Marina Protetta Capo Rizzuto (Italy)
- Arqua – Museo Nacional de Arqueología Subacuática (Spain)

➤ Regional & local:

- Region of Thessaly (Greece)
- Municipality of Pylos – Nestor (Greece)
- Archeologia, Belle Arti e Paesaggio per l'area metropolitana di Napoli (Italy)
- Regional Development Agency Dubrovnik – Neretva County (Croatia)

➤ Academic institutions:

- University of Patras (Greece)
- University of Cyprus – Oceanography Centre (Cyprus)
- Fundación Universidad Empresa – Región de Murcia (Spain)
- Istituto Superiore per la Conservazione ed il Restauro (Italy)
- Università della Calabria - Dipartimento di Ingegneria Meccanica, Energetica e Gestionale (Italy)
- Zagreb University (Croatia)

➤ Private partners: Atlantis Consulting SA (Greece)

1.5 Funding

BLUEMED is an Interreg-Mediterranean project is co-funded by the **European Regional Development Fund** and its total budget is 2.8 million euros (<https://bluemed.interreg-med.eu/> [26.05.2021]).

2. Methodology

We approached BLUEMED with the aim to assess SoPHIA’s Holistic Impact Assessment Model (HIAM) following three axes:

1. Multi-criteria axe
2. Multi-stakeholder axe
3. Time axe (longitudinal perspective)

The objective wasn’t to evaluate BLUEMED *per se* but to assess the HIAM as to its relevance and applicability against a real, finished E.U.-funded project. To this purpose, we created a simple matrix including two parameters:

- a. **Relevance** (High / Medium / Low – no relevance): measuring how relevant is each *criterion* proposed by the HIAM for this particular case.
- b. **Applicability / Application** (Planning / Implementation / Currently / In the future / No): measuring if the relevant *criterion* can be applied / has already been applied to BLUEMED. If already applied, at what stage of the project it was **first** applied⁶.

The second category offered also an insight to the **longitudinal perspective** (Axe 3 of the HIAM).

When possible, we mentioned also the available data or some suggestions about relevant indicators.

Next, we reviewed the literature, the relevant deliverables and the available data of the project, as well as the media coverage of the project.

⁶ For instance, when “Planning” is selected, it means that it is still applied currently.

Then, we organized one information meeting with representatives of the Greek partners, presenting them SoPHIA and the HIAM.

Finally, we held three focus group meetings (Hellenic Ministry of Culture and Sports – Ephorate of Underwater Antiquities, Region of Thessaly, Atlantis Consulting) and four interviews, in order to assess the HIAM. Currently, we are also planning, in cooperation with the EUA, a visitors/users survey and a focus group meeting with local stakeholders: the results will be presented in the International Conference “Dive in blue growth II” (May 2021).

3. Analysing the applicability of the IA model

3.1 Multi-criteria axe

3.1.1 Social capital

3.1.1.1 Access

Relevance	High		Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>	

Also is that it gave access to cultural heritage sites till then inaccessible, in two ways:

1. By opening up for the first time to the public (divers) seven (7) accessible underwater archaeological sites (AUAS)
2. By implementing four (4) Knowledge and Awareness-raising Centres (KACs) and making large use of innovative ICT tools, allowing non-divers and people with disabilities to dry-visit the UAS.

In Greece, up to now, the two KACs are fully operational and the first AUAS in Peristera, Sporades was inaugurated last August (2020). 256 divers visited the AUAS and 120 visitors the KAC.

Data from the first year of operation will be available mid-2021.

3.1.1.2 Inclusion

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Inclusion of all categories of visitors was a challenge of BLUEMED: in principle, there are no exclusions (gender, age, education, social, nationality etc), since AUAS and KACs operate complementarily in a way that any possible obstacles to the visit of the UAS is compensated by the possibilities offered by the KACs (free entrance, full accessibility, information material in many languages...).

Data from the first year of operation will be available mid-2021.

3.1.1.3 Continuity

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED was not a *unicum*, but part of a global strategy, including development plans, cultural strategies and environmental awareness-raising campaigns. Starting from the revision of the Greek Law 3409/2005 on Recreational diving (which prohibited diving in UAS for reasons of protection), proceeding to Law 4179/2013, art. 44: definition of 'Marine Archaeological Sites Open to Visitors': to characterize an area as AUAS, a Joint Ministerial Decision (JMD) of the Greek Ministers of Culture & Sports and of Shipping & Island policy is required. Up until now, 19 shipwrecks have been characterized as AUAS, but it was thanks to BLUEMED that the first ones opened up to the public. Moreover, BLUEMED developed the roadmap for the transfer, replicability and capitalization of the project. At national level, the recent Law 4688/2020 set the framework for recreational diving, while currently a NSRF-funded programme coordinated by the EUA has taken over the enlargement of the project, opening up more AUAS to the public, and two E.U.-funded projects are drawing from the experience of BLUEMED (MeDryDive and MaR-e-Box).

Data on the continuity, transferring and uptake: [D5.1.1 Roadmap for transfer capitalization replicability of project results](#) [26.05.2021].

Comparable data will be available upon completion of the NSRF programme (2027).

3.1.1.4 Social cohesion / togetherness

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The project itself doesn't have a direct effect on social cohesion, but it could be mentioned that during the implementation, it brought together various local stakeholders who united forces in order to ensure its success. Moreover, it helped them gain conscience of their cultural identity.

3.1.1.5 Engagement

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Many of the activities in the implementation phase and for the opening of the two KACs and the first AUAS in Greece were carried out or supported by local volunteers. Yet, their commitment to the project could only be assessed in the future.

3.1.1.6 Participation

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED is a best-practice case of PPP, as it can be seen from the number and variety of stakeholders identified since the beginning of the project (cf. 3.1.3.2) and regularly consulted during its implementation.

Data on the participation can be found in the Deliverable 4.5.1.: [D4.5.1 Reports on deliberation and raising awareness events with Local community at KACs incl. minutes .pdf \(interreg-med.eu\)](#) [26.05.2021].

3.1.1.7 Local governance

Relevance	High		Medium		Low / No relevance	
Applicability	Planning	Implementation	Currently	In the future	No	

The project is an interesting case of mixed top-down / bottom-up approach: the AUAS are under the jurisdiction of Ministries and are protected by laws and regulations on cultural and natural heritage.

The Ephorate of Underwater Antiquities (EUA) is the entity within which the underwater archaeological sites in Greece are falling. The EUA organizes selected sites in order to render them accessible and ensures their operation.

Specialized **diving centers** (usually local), licensed by the Hellenic Ministry of Culture and Sports, make sure for the safety of the divers and the compliance with the rules protecting the monuments. Visits are organized in groups, guided by diver escorts.

The **municipality** of the respective area implements and operates the **Knowledge Awareness Centers**.

3.1.1.8 Participatory governance / networking

Relevance	High		Medium		Low / No relevance	
Applicability	Planning	Implementation	Currently	In the future	No	

As stated in 3.1.1.6, stakeholders have been identified since the beginning of the project and have been consulted in various phases: four information & awareness-raising meetings, regular meetings and discussions with locals and specific groups of interest, opinion surveys targeted to different stakeholders...

3.1.2 Sense of place

3.1.2.1 Cultural landscape / heritage value

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The cultural-heritage sites targeted by BLUEMED correspond fully to the notion of “cultural landscape”, since they include human and natural elements considered as valuable heritage to be preserved, protected and documented. The 7 AUAS were already widely recognized by the scientific community at national and international level.

3.1.2.2 Visibility / Reputation

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The project aimed at increasing the visibility and the reputation of the selected case-studies. Their common characteristic is that it’s the first time that they open up to visitors, so media coverage was huge and the trend should be easy to assess. It is also interesting to note that the project has won several awards and best-practice recognitions.

Data from the first year of operation will be available mid-2021.

3.1.2.3 Identity / Uniqueness

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Peristera, the first ancient shipwreck that opened to the public in Greece is a rare archaeological finding of high scientific importance. The Regional Governor named it “Parthenon of the shipwrecks”, which proved up to be a very “catchy” title for the (social) media.

3.1.2.4 Remembrance / Memory

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

While the 5th century B.C. shipwreck isn’t directly connected to the identity of modern inhabitants of the island, it has somehow become part of their collective memories since it has been discovered by a local fisherman.

3.1.2.5 Experience value / Feelings / Rituals

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The visit of the ancient shipwreck offers a thrilling experience by its uniqueness and by the beauty of the underwater environment. The KAC offers an alternative hi-tech / highly immersive substitute of the experience with the use of VR headsets.

First **data** on visitor experience can be found on the pilot surveys conducted at the opening of the AUAS. Yet, they have to be compared to results from surveys that will be conducted during next diving period.

3.1.2.6 New narratives / New rituals

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

As the project led to the opening of the first AUAS in Greece, this might lead to the creation of a new theme for the diving community.

3.1.3 Quality of life

3.1.3.1 Prosperity & Livelihood

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Local communities depend heavily on tourism, thus the project could have an impact on their livelihood: so, the relevant **indicators** of the HIAM should be set up starting now and monitored from now on, in order to assess possible impact in the future. Current **data** are available from the Greek Statistical Authority [Κεντρική Σελίδα ΕΛΣΤΑΤ - ELSTAT \(statistics.gr\)](http://www.statistics.gr) [26.05.2021].

3.1.3.2 Peace & security

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.1.3.3 Quality of services

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

One of BLUEMED's aim is to set the framework for the operation of high-quality KACs and diving centres, while ensuring at the same time the protection of biodiversity.

Guidelines and **data** can be found in the [Detailed reports on the deployment of KACs](#) [26.05.2021].

3.1.3.4 Transparency / Truth & Justice

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Since BLUEMED was a E.U.-financed project, it complied to all regulations of transparency of the European Union.

3.1.4 Knowledge

3.1.4.1 Education

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED has a very important educational aspect, taking various forms and including different categories. First of all, the project included the design and production of *museum suitcases*, educational kits with information material, activities and games for school groups (as well as the training of the KACs animators and seminars for teachers). Two suitcases are to be used in the KACs and two more can be lent by schools. Another “educational” activity is the extensive training of the KACs staff and of the professional divers who will accompany the guided tours to the AUAS. Last but not least, the Virtual Museum and the website of the project offer free access to rich and varied information.

Data on the educational programmes and activities will be available after first year of operation.

3.1.4.2 Research

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The scientific dimension of the project is of prime importance and involves various disciplines: archaeology, marine biology, ICT. Many scientific publications stemmed up from BLUEMED, as well as two International Conferences⁷, while significant ongoing progress can be assessed in the relevant fields.

⁷http://meddiveinthepast.eu/documents/142384/156217/CONFERENCE_PROCEEDING_DIVE_IN_BLUE_GROWTH_with+ISBN+on+cover.pdf/fd31dec5-04d7-44b2-bd81-1f0af4a63f79 [26.05.2021].

3.1.4.3 Creativity

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Up to now, BLUEMED hasn't given birth to notable creative initiatives, but since it's a very young project, this trend could be followed up in the future.

3.1.4.4 Understanding of Cultural Heritage as a common good

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The initiative of opening up UAS to the public fosters the understanding of cultural heritage as a common good; moreover, the day-to-day operation of the sites and the KACs by the local community (local entrepreneurs, local authorities, civil society, volunteers...) raises awareness on environmental and cultural-heritage protection issues.

3.1.4.5 Academic partnerships

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Six of the project's partners are academic institutions, conducting joint research programs since the beginning of the project, as seen in 3.1.1.4 and 3.1.4.2.

3.1.5 Strong EU & Global Partnerships

3.1.5.1 Heritage & Cultural Cooperation (transnational projects)

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED is by its very nature a project of cooperation, since it's an Interreg-Med project involving fourteen partners from five countries (Greece, Italy, Cyprus, Croatia, Spain) -see also 3.1.1.4. Moreover, it ambitions to develop a network of Underwater Cultural and Natural Routes in the Mediterranean: [D3.2.3 Methodology and content development on 'Underwater Natural and Cultural Routes in the Mediterranean' thematic and temporal map](#)

3.1.5.2 Cooperation across disciplines

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

From the beginning, the project was conceived as a cooperation between humanistic, environmental and ICT disciplines. See 3.1.4.2.

3.1.5.3 Cooperation across policy areas

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The project draws inspiration from the 2001 UNESCO World Convention on Underwater Heritage. Its implementation in Greece involves at least three Ministries of Culture & Sports, of

Shipping & Island policy and of the Environment, as well as a new Law 4688/2020. See also 3.1.1.3.

3.1.5.4 Cooperation & networking between public and private sectors

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The consortium included representatives of public authorities, regional and local governance, and the private sector (see 3.1.1.4). The operation of the AUAS and the KACs fosters the co-operation between public and private sectors, since private companies organize the visits, under the supervision of state authorities.

3.1.6 Prosperity

3.1.6.1 Employment

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The tourism sector and all related activities are expected to benefit directly from the project in an area that could become a new destination for diving tourism. So, the relevant **indicators** of the HIAM should be set up starting now and monitored from now on, in order to assess possible impact in the future. Current **data** are available from the Greek Statistical Authority [Κεντρική Σελίδα ΕΛΣΤΑΤ - ELSTAT \(statistics.gr\)](http://www.statistics.gr) [26.05.2021].

3.1.6.2 Real estate value

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.1.6.3 Local production

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Local production could benefit indirectly from the project, via tourism development.

3.1.6.4 Cultural expenditure

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.1.6.5 Tourism expenditure

Relevance	High	Medium	Low / No relevance		
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

Since one of the objectives of BLUEMED is to stimulate diving tourism, this is a trend that could be followed up in the future, if the relevant HIAM indicators are selected from the beginning of the operation. Current **data** are available from the Greek Statistical Authority [Κεντρική Σελίδα ΕΛΣΤΑΤ - ELSTAT \(statistics.gr\)](http://www.statistics.gr) [26.05.2021].

3.1.6.6 Funding / Financial return / Economic value of the CH

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

ROI or SROI is a very interesting perspective but very difficult to assess, since it needs specialized know-how and long-term investment.

3.1.7 Attractiveness

3.1.7.1 Attracting investors

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED aims to create new tourist destinations and encourages entrepreneurial activities and investments in the area. The effects of the intervention could be assessed in the future.

3.1.7.2 Attracting inhabitants

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

By involving mainly locals and local companies in the project, BLUEMED could play a role in giving them a motive to stay (or even to come back), which is really important for these usually remote areas with few permanent residents. Current **data** are available from the Greek Statistical Authority [Κεντρική Σελίδα ΕΛΣΤΑΤ - ELSTAT \(statistics.gr\)](http://www.statistics.gr) [26.05.2021].

3.1.7.3 Attracting tourists

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED aims to promote innovation in the diving industry, services and technologies and to attract an important part of the increasing number of people who choose diving tourism. In the case of Peristera (an island), it's quite easy to follow up the trend in the future, since it will be a new destination for this special form of tourism. Current **data** are available from the Greek Statistical Authority [Κεντρική Σελίδα ΕΛΣΤΑΤ - ELSTAT \(statistics.gr\)](http://www.statistics.gr) [26.05.2021].

3.1.8 Protection

3.1.8.1 Protection against environmental risks

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The intervention doesn't involve any environmental risks. On the contrary, it is highly oriented towards the protection of the environment and biodiversity.

3.1.8.2 Protection against human-related risks

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED states specifically the objective to monitor and protect AUAS against human-related risks. Relevant **indicators** can be found in:

[D4.4.3 Impact checklists developed \(incl. climate change\) and report on measured environmental impact to marine ecosystem after completion of pilot activities](#) [26.05.2021].

3.1.8.3 Conservation

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

AUAS are high-valued sites of cultural heritage. So, when planning their opening up to the public, special attention was given to the definition of measures for their protection and conservation. [D3.4.2 Preservation Protocol for peer reviewers revCG-YS lite \(interreg-med.eu\)](#) See also [8.3](#) [26.05.2021].

3.1.8.4 Climate adaptation

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

The impact checklists developed in the framework of BLUEMED included indicators on climate change: [D4.4.3 Impact checklists developed \(incl. climate change\) and report on measured environmental impact to marine ecosystem after completion of pilot activities](#) [26.05.2021].

3.1.8.5 Greener economy

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.1.9 Innovation

3.1.9.1 Creative economy / Start-ups / Innovative tools

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED fosters the development of tools promoting **innovation in the diving industry** and improving divers experience through innovative diving services and technologies. Moreover, it develops dry-dive ICT tools (3D immersive visualisation). See:

[D3.6.1 Report on the customization of the long baseline \(LBL\) acoustic positioning for underwater tablet localization](#) [26.05.2021].

[D3.6.3 Report on the technological set-up designed for implementing augmented diving](#) [26.05.2021].

[D3.7.1 Report on the technological solutions \(3D rendering immersive visualization etc.\) developed for the Virtual Diving system deployed in KACs](#) [26.05.2021].

3.1.9.2 Social economy

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.1.9.3 Science for heritage

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

See 3.1.4.2.

3.1.9.4 Digitization

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

BLUEMED produced innovative ICT tools for the diving industry as well as interesting ICT applications for the KACs and the virtual museum. Moreover, within the framework of the project, many of the findings of the UAS have been digitized, while the ICT tools at the service of underwater archaeology and monitoring of natural and cultural heritage are constantly evolving. See also 3.1.9.1.

3.1.9.5 Adaptive re-use / heritage-led regeneration

Relevance	High	Medium		Low / No relevance	
Applicability	<i>Planning</i>	<i>Implementation</i>	<i>Currently</i>	<i>In the future</i>	<i>No</i>

3.2 Multi-stakeholder axe

BLUEMED consortium adopted from the beginning a multi-stakeholder approach. Apart from the project's fourteen partners, the following target groups have been identified:

Target group	Description
Local public authority	Local public authorities and development agencies from the Mediterranean area.
Regional public authority	Regional public authorities and development agencies from the Mediterranean area.
National public authority	Competent governmental bodies: Ministries and Agencies of Tourism, Development, Culture, Environment
International organization, EEIG	UNESCO underwater cultural heritage sector.
Higher education and research	Universities and research organizations specializing in sustainable tourism development, underwater research, engineering, archaeology, maritime/nautical archaeology, environmental sciences and relevant fields to be presented with BLUEMED outputs.
Interest groups including NGOs	Local/regional civil societies and competent NGOs; Museums; Diving Exhibitions; MPAs; UM; DPs.
General public	Local/regional communities, civil societies, visitors and competent NGOs involved, attending, continuing training activities at KACs
SMEs	Local/regional small-medium enterprises and other economic actors offering products and services in tourism, diving and cultural industries, such as local travel agents, diving centers; including also similar actors in pilot locations and BLUEMED partnership countries
Enterprise except SME	Large-sized enterprises offering products and services in tourism, diving, and cultural industries, such as hotels, travel agencies, hosting rooms or services
Education / training centre and school	Knowledge Awareness Centers(KACs)
Business support organization	Technological Parks, incubators, accelerators hosting, mentoring, supporting start-ups, associations of diving center, hotels, hosting rooms or restaurants associations or associations of travel

	agencies and new SMEs from tourism, diving, culture sectors with activities in pilot locations.
Project consortium	BLUEMED consortium/partnership and future network of interested parties in the establishment or consolidation of UMs and DPs; Programme INTERREG-MED sectoral agencies

General categories of KPI have been identified for each target group:

[D3.5.1 Sustainability KPIs checklists final.pdf \(interreg-med.eu\)](#) [26.05.2021].

3.3 Time axe (longitudinal perspective)

As mentioned above, it wasn't always easy to adopt a longitudinal perspective, since BLUEMED was recently completed and the two KACs and one AUAS in Greece haven't yet completed a whole year of operation (to this, we should also add the operational limitations due to the COVID-19 pandemic).

Some insight to the time axe is offered by the **Applicability** field, whereas the perspective of the project itself can be assessed under the considerations mentioned in 3.1.1.3.

The main interest of the HIAM, according to the stakeholders interviewed, is the possibility to select criteria and indicators in view of the planning of **future projects** building upon BLUEMED.

4. Challenges and opportunities in interpreting the impact of a case through the holistic IA model

Overall, the HIAM has been assessed as interesting and useful by all stakeholders. All nine axes were considered as relevant; as for the subthemes, 29 have been assessed as highly relevant, 9 medium and 8 irrelevant.

Axe	High relevance	Medium relevance	Low / No relevance
<i>1 Social capital</i>	7	1	
<i>2 Sense of place</i>	4		2
<i>3 Quality of life</i>	2	1	1
<i>4 Knowledge</i>	4	1	
<i>5 Partnerships</i>	4		
<i>6 Prosperity</i>	1	3	2
<i>7 Attractiveness</i>	1	2	
<i>8 Protection</i>	3	1	1
<i>9 Innovation</i>	3		2

The overlapping between sub-categories, and particularly between indicators, is natural, since the same data can be used for analysis from different points of view, but when considering the HIAM as a whole, repetitions have been criticised as tiring.

Nevertheless, some categories were seen as over-analysed and some others not enough.

Main gaps identified were:

- heritage interpretation
- heritage & politics
- climate adaptation needs to be further analysed
- greener economy should include circular economy in tourism.

Moreover, some confusion between qualitative and quantitative data has been noted, as well as a generalized practical difficulty of collecting reliable qualitative data.

Finally, one general remark was that some categories and themes depend on the legislative framework and the jurisdiction of each country and can't be assessed independently: for instance, Greek law 3028/2002 on the protection of antiquities and cultural heritage imposes a very strict framework with clear limitations in fields such as volunteering, private initiatives, bottom-up governance etc.

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- [D4.4.6. Report on the uptake of policies strategies conventions by competent government authorities.pdf \(interreg-med.eu\)](#) [26.05.2021].
- Report on pilot training courses delivered to diving service providers and relevant target groups (training of trainers).
- Detailed reports on the deployment of KACs (installed equipment, human resources, infrastructure, visitor's 3D experience etc.) at each pilot site, to be tested by experienced and representative users groups.

5. General Conclusions

Using the HIAM against real case studies has proved to be a very useful exercise for assessing the strengths, weaknesses and opportunities offered by the Model.

Next steps should be:

1. **Simplification** of the HIAM, which has been judged as too complex, too difficult to use and addressed only to specialised researchers: it's characteristic that one of the interviewees (a museum professional) stated that, when trying to apply the HIAM to her case, she and her team were able to use only a 10% of the suggested indicators.
2. Attention to the “**design**” of the HIAM, so that it becomes more user-friendly, versatile and flexible.
3. Identification of general categories of possible **users** of the HIAM and, subsequently, readaptation to the model to serve their needs *via* different modules leading to questions in a “pick-up” format.
4. Particular attention to the possibility to use the HIAM at the **planning** phase of a project (in relation to E.U. priorities).
5. A step-by-step **guide** on how to use the HIAM, presenting the methodology and the tools.

Report of the Analysis of Greek Case Studies

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1. Introductions

The two case studies chosen by NTUA within the context of SoPHIA's D2.2 deliverable, which comprises testing the Impact Assessment model, are the Filopappou Hill and the insular complex⁸ of Santorini.

Both cases reflect the complexity of cultural heritage in Greece, a result of successive layers of history spanning millennia as well as contemporary cultural practices. In this context, landscape and nature should be referred to as cultural heritage as well.

Both case studies expand in acreage and content and therefore can be characterized as territories that carry cultural heritage values.

The first is an emblematic space in the historic archaeological centre of Athens facing the Acropolis. While Filopappou Hill is a landmark of great archeological, environmental and cultural importance for the city of Athens, it remains fragmented both in the city's collective consciousness as well as in its management and utilisation.

The second is the insular complex Santorini, comprising Santorini (or Thira) and Thirasia, which showcases the rift between cultural heritage -and the local community which supports it- versus over-tourism.

Both case studies are characterized by many diverse stakeholders and a lack of a clear strategy for cultural heritage management. They were chosen because they raise topics that are relevant to SoPHIA's goals, as well as because they are surrounded by active local communities that can benefit from getting involved with the project

Filopappou Hill has no direct economic criteria, as it is managed and administered by the public sector whereas Santorini, although resourceful in terms of the tourist industry, lacks the "community of inheritance" to act for the protection of its Cultural Heritage (CH).

⁸ Insular complex is the term that describes a group of islands.

2. Case study descriptions

2.1. The Filopappou Hill case study

2.1.1. Description

Filopappou Hill is an emblematic landscape located next to the Acropolis, with layers of several attributes coexisting to form a natural and cultural landmark for the city of Athens. Findings indicate continuous habitation since 3000 BC. Among the most significant archaeological sites of the hill are the Koili Odos (a stone-lined carriage road which was the main communication access between Athens and Piraeus) and the Loumbardiaris site in the northeastern part, that has been used for worship since the 9th century AD. In addition, several other archaeological sites are visible from the hill, such as the ancient wall around the city of Athens. Filopappou Hill takes its name from Gaius Julius Antiochus Epiphanes Philopappos, a consul and administrator under the Roman emperor Hadrian; it consists of three distinct hills: The Hill of the Muses, the Hill of the Nymphs, and the Pnyx. Directly facing the Acropolis, the Pnyx was the meeting place of great historical importance where Athenians congregated to produce legislatures by exercising democracy in an open-air assembly, symbolically the birthplace of democracy itself. Together with the Hill of the Muses, and the Hill of the Nymphs, they compose what is possibly one of the most significant man-made landscapes not only because of both its classical and Roman archaeological importance, but also for what is world widely acknowledged as one of the most appreciated contemporary interventions in historical environments by architect Dimitris Pikionis. Pikionis designed and implemented a unifying landscape intervention, the first major work of landscape architecture design in Greece, and a major example and reference for architects, historians and theorists worldwide (*Dimitris Pikionis, Architect 1887-1968: A Sentimental Topography*, 1989; Ferlenga, 1999). Pikionis conceived an extensive network of pathways and designing resting areas which appear to be born out of the ground and seamlessly engage in dialogue with the pre-existing archaeological remains and natural rock formations. These take the form of assemblages of heterogeneous elements which include ancient fragments, pieced together with debris from the demolitions of the Athenian neoclassical houses taking place at the time of Pikionis' interventions (1957), and intertwined with the in-situ rocks. Pikionis introduced an extensive planting scheme based entirely in indigenous plants bringing the nature of Attica and its landscape into focus. The palpable presence of history visible in the archaeological evidence everywhere, the man-made, handcrafted interventions and the landscape design are three components that combined form what is Filopappou Hill today. (Tsiambaos, 2018).

The hill today is a popular destination for Athenians and tourists, a place where both physical monuments as well as significant immaterial cultural attributes of different periods coexist. A reference point of great ideas and continuous cultural practices since ancient times, today Filopappou Hill is also home to The National Observatory of Athens, designed by Danish architect Theophilus Hansen (1842). The Observatory, that registers as a monument itself, is built in close proximity to the 5th century BC observatory of Meton site. The Filopappou Hill remains to this day a lung of oxygen, a thriving piece of nature, a natural escape with rich biodiversity in an otherwise densely built and populated city; it consists of 700 acres that host indigenous birds, including the Athenian owl and the peregrine falcon, and it serves as an important stop-over for many migratory birds, amounting to a total of about 94 different species. It also has a community of land tortoises, bats and a large variety of plant species. In 2015 the Council of State pronounced the hill as a site with a dual function, characterised both as an archaeological site as well as a public green place of recreation; a place of "well-being" in which citizens walk, exercise, play sports and keep active while they are also given the chance to appreciate a historically and culturally dense natural site. Besides the cobblestones of Dimitris Pikionis, the Hansen Observatory, the open-air theatre of Dora Stratou (1953), and the more recent architectural intervention of Babalou & Noukakis architects in 2004 (a metal structure which finds its niche against an exposed rock surface of a former quarry), are some of the places that one can visit. Filopappou Hill is a unique case study, a landscape landmark carrying overlapping layers of history, a site of thriving local flora and fauna, and an everyday destination for locals. The challenge today is the management of its diverse cultural heritage and emblematic landscape that would combine both openness and protection. It is essential to establish its identity for what it is. A complex entity to be understood as one.

2.1.2. The type of the case

- Filopappou Hill belongs to the Municipality of Athens, and is classified as Monument / Place of Remembrance, Architectural, Archaeological, Historic Building, Cultural Good or Object, Intangible, Project, Programme, Landmark Type of cultural heritage with International / National recognition.
- Regional / Local level, Private
- Geographic location: South
- Type of initiation: Policy & Civil society-driven
- Financial dimension value: medium (1-10 mio €) (*3.100.000 euro both for Filopappou and National Garden*)
- Physical dimension: Large

- Strengths: Rich cultural and environmental landscape, active citizenship
- Weaknesses: lack of sustainable management, fragmentation, lack of an overview of the site

2.1.3. The stakeholders

As already mentioned Filopappou Hill is a palimpsest of historical, cultural and environmental elements, contains various activities and provokes readings that are often contradictory. In line with this reality, there are several state, and municipal stakeholders as well as various other less formal stakeholders that together produce the human tapestry of those involved - having a stake in the Hill's present and future. There is no central management body and responsibilities regarding management and maintenance are dispersed among many, hence the confusion and the lack of communication, cooperation, transparency, and trust. Given SoPHIA's priorities we chose as main stakeholders the Residents of Filopappou Initiative (RFI) of the nearby neighbourhoods confirming the people's axis, especially since citizens have always felt excluded from the decision-making regarding policies and interventions. Nevertheless it is thanks to their persistent activist work that the site is officially declared to be carrying its dual function, being both an archaeological site and a green urban park.

2.1.4. The objectives of the intervention and its repercussions

The Impact Assessment simultaneously addresses the objectives of the two main interventions which have been implemented in Filopappou Hill in modern times.

1. The Pikionis' intervention objectives in the late 50s and early 60s focused on conserving and highlighting the cultural and natural landscape through landscape design.
2. The announced intervention by the Ephorate of Antiquities of Athens (EPHAA), and the counter-intervention by the (RFI). **The announced intervention by EPHAA:** Based on the 3028/2002 Law on "Organized Archaeological Sites" the EPHAA was planning to declare Filopappou Hill an archaeological park. This would mean that in order for the site to be protected, the area should be "demarcated and fenced with functional guarded entrances". The EPHAA proceeded to all legal procedures in order to secure this function. **The counter-intervention By RFI:** The RFI's objectives aim at the protection of this contemporary cultural heritage site, as well as the archaeological and natural landscape while preserving its openness to the city. In particular:

- a. Reclaim Filopappou Hill as an open to the city site, based on the Council of State's declaration of the hill possessing dual function.
- b. Protect and highlight important architectural and contemporary cultural heritage elements.⁹

2.2. Santorini case study

2.2.1. Description

The insular complex of Santorini (also called Thira) is a top-ranked tourist destination. The island has attracted heavy flows of tourism during the last two decades. Due to a lack of a comprehensive preservation framework, the place's natural environment and manmade habitat fall prey to the human disturbance of heavy touristic inflows that threaten to eat up its core natural and cultural values. Metropolitan features, such as Aegean style Chinatowns and the new peripheral highway belt emerge. Hybrid cultures overwrite landscapes of exquisite beauty, like the Vlyhada beach. Excess supplants necessity; scale is lost; the landscape is being jeopardized by metropolitan expansion (Lava, 2020).

Santorini is a site of unique natural beauty and geological interest. Internationally, it features the only volcanic crater which is accessible by sea; it is the most modern land globally, as its last volcanic island emerged in 1950 (Vougioukalakis, 2016); Santorini has the oldest vineyard on earth, which has given its grapes and wine over centuries without disruption. The heritage of the insular complex of Santorini or Thira and Thirasia, the smaller island on the other side of the volcano crater, is tangible and intangible and it includes archaeology since the prehistoric age, traditional and modern architecture, landscapes of unique beauty and geological interest, as well as products, cultivation methods, local cuisine, and folklore.

⁹The dominant approach when restoring an archaeological site in Greece is to restore the major monuments and keep the narrative to the main historical periods (the classical era 5th century BC p.eg. The Acropolis is restored to the classical era monuments only). This strategy is dominant in the Filopappou case. Recently, the residents' movement highlighted the necessity for a contemporary cultural heritage approach that is inclusive; it contains and protects all historical phases, uses and architectural cultural elements as equally important to the antiquities. Especially the work of Pikionis is at the epicentre of their attention; a work that has been announced as a monument of CH, but still is undervalued in Greece.

2.2.2. The type of the case

Santorini is classified 2 according to DEGRUBA. Because of prior research in Santorini the coordinator of the case study, Dr Lava, was able to access the local community, approach stakeholders and receive assistance in collecting data. The stage of the case study in relation to the assessed cultural intervention is ex-ante, while the types of cultural heritage there cover the categories of monument/place of remembrance, architecture, archaeological, historic buildings, as well as programs tied to intangible heritage. The funding sought is at the levels of international, European, regional; the geographic location is South, and the physical dimension is large, as Santorini's cultural heritage continuum stretches over the whole insular complex.

2.2.3. The stakeholders

We did research locally in order to identify our main and relevant stakeholders. We chose the local branch of ELLET as our main stakeholder and we eventually had the support and input of our main stakeholder in inviting some more stakeholders. ELLET THIRAS and other stakeholders provided us with data and documents.

2.2.4. The objectives of the intervention

We employed the following two scenarios of cultural interventions, as they are interrelated, but not at the same stage of realization:

1. The first is the inclusion of the intangible heritage of winemaking and vine-culture in the UNESCO Heritage List. This intervention is waiting to be endorsed by the Greek National Inventory as a candidate.
2. The second intervention is the proposal to enlist the volcanic landscape ('caldera'), the archaeological sites of Akrotiri and Ancient Thira and the medieval castles of Santorini in the UNESCO Heritage List. This intervention is discussed among some stakeholders at this time, but no action has been taken yet.

3. Methodology

For both case studies meetings were arranged with the stakeholders present both physically (Santorini) and virtually (Santorini & Filopappou Hill). Extensive interviewing took place for both, over phone conversations and zoom meetings. In addition, for the Filopappou Hill case study, a workshop was organized as further described below. The IA tool was made available to our stakeholders in the form of a bi-lingual (Greek, English) excel sheet with themes, sub-themes, quantitative and qualitative indicators. It was up to each stakeholder to choose which categories to refer to, regarding their intentions and identities.

3.1. Data Collection Process

A participatory approach was followed for both case studies and the stakeholders provided us with relevant documents and information. The IA tool was translated in Greek and was made available to stakeholders as a bi-lingual excel sheet. It was up to each stakeholder to choose which categories to refer to, regarding their intentions and identities.

Due to the multiple functions and different aspects of CH, Filopappou Hill is characterized by scattered information. There is a lack of an overall narrative to form a holistic point of view and construct its identity as a whole. However, on each aspect regarding Filopappou Hill, defined indicators' data are available; Quantitative/archival data were retrieved from Questionnaires, Statistics, Analysis of documents and media analysis. Qualitative/subjective data were retrieved from questionnaires, interviews, the focus group/workshop and expert evaluation. Before proceeding with the IA tool, an extended research on existing literature was conducted. There are several publications regarding Filopappou Hill, mainly products of archaeological/scientific publications or municipality research programs that are mostly unavailable to the wider public,¹⁰ However, two published doctoral theses are available as sources: a research on "Archaeology and Residential Activism: Reclaiming Philopappou Hill and Plato's Academy" (Stefanopoulou, 2019), and "The question of origin in the work of Pikionis" (Κοτιώνης, 1998). Furthermore, the work of Dimitris Pikionis is extensively studied, and the drawings and texts of his work at Filopappou/Acropolis are published and available at the

¹⁰ Such as archaeological material on excavations on the ancient road of Koili connecting Athens to Piraeus, on the the ancient walls of the city passing by, or on traces of houses/tombs/monuments that are newly excavated and their accessibility is limited to an audience of researchers and archaeologists, as most archaeological archival material. Important essays on biodiversity that were published within research programs of the municipality have also a limited access.

Benaki Museum Architectural Archive. **Publications on monuments**, such as Philopappos monument and the Phyx, travel guides easily accessible, in print form and online, stakeholders web pages with their role and mission, and relevant social media pages and accounts, helped to construct a more holistic profile for the hill. Facebook and Instagram were also helpful in order to gather information about events, count relevant numbers/profiles of visitors, to estimate the accessibility to the spaces, and record the public's responses. **In situ visits** to Filopappou Hill took place at various different times of the day/week. Through observation and talking to people, new uses of the hill (some of which are connected with COVID-19) were discovered and valuable information on the visits' frequency surfaced. During these walks, valuable information was gathered about themes and sub-themes such as social capital and access, sense of place and identity, visibility, protection, attractiveness.

In the case of Santorini, we conducted interviews and referred to existing research material as well as pertinent bibliography. Furthermore, we used statistics published by national agencies and collected updated data from our local stakeholders.

3.2. Stakeholder interviews

Several stakeholders coming from the institutional, and the non-governmental sectors, as well as from citizen initiatives participated throughout the whole process and they participated in the interviewing process, as well as in the "Filopappou Hill 2031" workshop. The information gathered is representative of the multiplicity of knowledge and of the diverse cultural heritage approaches regarding the hill. On occasions they have accompanied us to our walks and provided us with all kinds of data (literature, legal documents, community posters, media, statistics, expert evaluations). For both cases, interviews with the stakeholders followed the same steps:

1. Presentations of SoPHIA methodology, the IA Tool and these studies as test models;
2. Discussion on their relation to Filopappou CH discussion on the IA tool indicators.
3. Collaboration on filling the quantitative indicators, and feedback on statistics for the quantitative indicators of the Impact Assessment Framework excel during the interviews (mostly through consecutive zoom sessions).

3.3. Focus group Workshops for Filopappou Hill

Two workshops three-hours each, entitled "Filopappou Hill 2031" (FH2031) were organized as a focus group (6/2 and 17/4 on zoom and miro platforms). Ten stakeholders participated in each one (not all of which coincided, thus a total of 15 stakeholders) coming from the institutional and the nongovernmental sectors, as well as from citizen initiatives. The workshops were organized loosely on the steps of the Future Workshop technique (developed in the 70s

by Robert Yungk, Ruediger Lutz, Norbert Muellert), the purpose of which is to systematically attempt to gather information from all stakeholders, highlighting the strong and weak points, and the positive and negative aspects of the case at hand. These elements were then discussed and assessed collectively. Participants reflected upon the issues, and debated on the analysis brought to focus leading to a common understanding of the topic. Shared understanding of the topic is the precondition of moving forward into imagining an ideal state, a desirable scenario for the case at hand. The arbitrary future date (FH 2031) was set ten years from now and aims to provide the participants with a clearer context for discussion. Given the active visionary nature of the Focus group composed of stakeholders and their active involvement in providing information and data for the SoPHIA IA draft model, the FH2031 workshop may be considered an Ex-Ante assessment. For the first time this process brought together stakeholders to participate in one event. The event exposed and verified the operational and conceptual fragmentation existing around the management of the site. Thus, the workshop functioned as an active agent and a methodological tool to demonstrate/highlight the significance of the residents' contribution as stakeholders, to make their voices heard in equal terms with institutional stakeholders, to actively seek a better management structure, but first and foremost to set the groundwork for the composition of a holistic vision for the Hill.

3.4. Two Plenary Sessions for Santorini

Two plenary meetings were held for the Santorini case study with all stakeholders, very much in the format of a workshop with press coverage¹¹. In the first on-line meeting (Dec 19,20) the SoPHIA program was introduced, and ourselves, inviting our stakeholders to become part of it; we discussed the cultural intervention of listing the Santorini 'caldera' (volcanic crater), the medieval castles and the archaeological sites of Akrotiri and Ancient Thira in the UNESCO World Heritage list and found consensus. We presented the Faro Convention's main aims and elaborated on the meaning of the "community of inheritance", stressing our wish to build it bottom-up. We handed out our IA tool in both languages, Greek and English, with guidelines. Between the first and the second on-line meeting of our stakeholders (Jan 16,21) there were many questions addressed mainly by mail, but also by phone. The coordinator (Riva Lava) took a trip to the island Dec.26-30,20 in order to meet representatives from stakeholder associations, (ESTIA, THIRET, SAF), journalists and other local people who showed interest in our project on a one-on-one basis. During that time, we had the opportunity to discuss the IA tool in length and make it more accessible to our stakeholders. During

¹¹ Counting out tourists, Santorini is a small indigenous society, which helped our presence and our work to get known fast. In that direction, we presented the SoPHIA in the local media. Major reports in local media disseminated the SoPHIA IA process and invited locals to participate:

<https://atlantea.news/diastasi-santorinis-sto-evropaiko-erevniko-programma-sophia/> [26.05.2021].

<https://santorinimagazine.gr/sophia-h-koinwnia-ths-klhronomias-kai-gia-thn-santorinh/> [26.05.2021].

the second and closing on-line meeting (Jan.16, 21) we thanked our stakeholders for their participation, shared the first conclusions and defined future perspectives. Over-tourism and modern life have left their mark on the natural and manmade environment of Thira and Thirasia - the two main islands of the Santorini complex-, a fact that led much of the discussion to the present shape of Santorini. In order to have tangible and intangible heritage listed with UNESCO it is important to establish consensus about what must be protected and how. Stakeholders gathered to form a community of inheritance within SoPHIA's context in order to assess the cultural state of Santorini today, and particularly in view of major cultural interventions. As our two cultural interventions converged towards the same result - namely to be enlisted on UNESCO's World Heritage list- the present cultural continuum on Santorini was of utter concern for both researchers and stakeholders.

3.5. Publicity/Dissemination

Two major reports in local media disseminated our project and invited locals to participate:

1. <https://atlantea.news/diastasi-santorinis-sto-evropaiko-erevniko-programma-so-phia/> [26.05.2021].
2. <https://santorinimagazine.gr/sophia-h-koinwnia-ths-klhronomias-kai-gia-thn-santorinh/> [26.05.2021].

3.6. Challenges in terms of the data collection process

The main challenges arose mainly while collecting data from the interviews:

- The time allocated to achieve the results of filling in and testing the IA framework excel¹².
- The unequal significance/depth of the indicators: some go into detail, some are very vague, sometimes inviting "yes/no" as an answer, other times requiring more reflection and complex content.
- The sometimes confusing repetition of some indicators that give the same information.

¹² We needed to conduct with each stakeholder at least three different meetings that lasted two hours minimum each, in order to have an overall filling in. Only in one case where the stakeholder is a researcher, she filled in the excel by herself. And filling in the stakeholder's point of view was part of our work in the excel since we need a lot of time to edit the answers that were given in Greek and then translate to English.

4. Applicability of the IA model

The stakeholders for both case studies represent different public and private organizations, so that different voices can be heard, and multiple data can be collected.

4.1 The Filopappou Hill Case study

In the **Filopappou Case study**, we collaborated with stakeholders from all relevant state and local organizations on culture/environment and cultural heritage management, together with representatives of the local community and researchers.

4.1.1. Multi-criteria axis

As can be seen at the IA tools's excel file¹³ [6a] all themes/sub-themes and indicators, either qualitative or quantitative were relevant, and the IA Tool was able to extensively **collect valuable input**. In addition, it was particularly useful to **clarify the different approaches** that exist on themes such as **protection, sense of place** and **well-being**. More specifically:

1. Regarding the Quantitative Indicators; most of them, including the relevant sub themes have been answered on **Social Capital** and **Sense of Place**. A 60% of the indicators were answered on **Education, Protection** and **Attractiveness** and 40% on **Well Being/Quality of Life**. Only a few were answered on the other themes.
2. The Qualitative Indicators elicited more answers. In particular, they have answered fully, more than once, on the themes and all sub-themes/indicators of **Social Capital, Sense of Place, Knowledge, Strong EU and Global Partnerships**. The themes **Well Being/Quality of Life, Prosperity, Attractiveness, Protection** and **Innovation** and their sub-themes were partly answered in terms of the indicators given. However, they were further commented, with answers that were not relevant to any specific indicator. From this, we understand that the subthemes were very intriguing to the stakeholders, and we might need to rethink other indicators. We added the comments on the extra column "**ADDITIONAL COMMENTS ON FILOPAPPOU CASE STUDY REGARDING EACH SUB-THEME**". The data that was gathered reflects all the available cultural,

¹³ [ASSESSING THE USAGE OF INDICATORS / MOST COMMON INDICATORS](#) and the excel file [ASSESSING THE USAGE OF INDICATORS / MOST IMPORTANT INDICATORS](#) [26.05.2021].

environmental, social and economic material, and is representative of the different cultural heritage aspects. In particular:

Social Capital. Access. People feel the site is open to all (ALL)¹⁴. **Inclusion.** The site itself is like a book; it helps you to understand (DPRMCM). Residential movements feel excluded from decision-making processes. Site itself offers an inclusive environment for exercise, socialising, dog-walking, sports, national holiday celebrations and traditions (RE). **Social Cohesion / Togetherness.** The site promotes the feeling of being part of the community. In relation to Athens and the neighborhood it is a landmark. It is the neighborhood's reference point and for all who grew there. It is our yard (IFR). **Continuity.** Connects the visitor with history¹⁵ (NOA). Continuity of the uses since ancient times¹⁶ (EPHAA). In the notion of "Classical Antiquity", in the name of which the works of Pikionis and the importance of the natural environment are underestimated. (RFI). **Engagement.** Motivation of voluntary participation is the cleaning of the hill from garbage and the maintenance of the green (RFI)¹⁷. **Participation.** Many stakeholders participate in the hill and this creates difficulty to coordinate actions (ALL)¹⁸. The people do not feel included in the decision-making process (ALL)¹⁹. **Local Governance.** There is no planning for participatory processes and public consultation (NF). Communication and common codes must be cultivated between citizens and administration (RFI). **Participatory Governance.** There is no representation of citizens²⁰ (ALL).

Sense of Place. Cultural Landscape/Heritage Value. The site is a palimpsest of monuments and archaeological landscapes²¹ (ALL). The site is registered as an organized archaeological site. Pikionis green and paths are characterized as Unesco cultural heritage monuments (RFI). **Visibility/Reputation.** People go to the hill to visit the Pnyx, the Philopappos monument and the Loumbardiaris church. Apart from the latter, they are ignorant about the work of Pikionis

¹⁴ They don't think that a ticketing policy is just; a requirement that they have instituted; with the decision 2034/2015, free access to the hill is installed 24/7 (RFI). The site has dual significance; an archaeological park and a free public space for all (MG). A user-friendly hill; a person on a wheelchair can make long runs alone (RFI). We want access for all; need to create the roads, to approach all parts (MG).

¹⁵ a place for conciliation, education, communication, interaction

¹⁶ use of the ancient roads, green areas

¹⁷ Stronger connection/bond created amongst people but also with the space when volunteering in activities that help protect and maintain the hill (RE).

¹⁸ There needs to be more effective communication between stakeholders. Residential movements feel excluded from decision-making processes (RE)

¹⁹ They are not invited to participate, however they take action (DPRMCM)

²⁰ there are no such procedures. There are only city council meetings where citizens can access and express opinions.

²¹ together with modern important architectural buildings and interventions as the work of Pikionis and the Observatory by Hansen, and a rich urban ecosystem at the heart of the city. The Scientific, historical and utility value of the site is big (NF). There is a strong connection of cultural heritage with the surrounding landscape and its historic identity preservation (ALL).

(DPRMCM). The media deal only with negative events, such as theft and one murder. On the other hand, on facebook we notice an overall positive feeling of enjoyment for having visited the site (MG). **Identity.** There are many sites on the hill, and practices, historically related to the community (EPHAA/DPRMCM). The space is crucial to the resident's sense of belonging, or the sense of place- it is embedded in their lives and memories, and they feel very strongly about it (RE). **Remembrance/Memory.** Individual memory is related strongly to the specific site through everyday life practices and rituals related to the theater and the church (IFR/DPRMCM). It is a symbol of historical memory and continuity (ALL)²². **Experience Value/Feelings/Rituals.** Loumbardiaris church is related to daily activities. The hill has always been active. There are many customs such as Koulouma on Clean Monday, the Democracy celebrations at Pnyx every year, and the concerts (RFI). **New Narrative/New Rituals.** Performances and new narratives on the cultural/environmental context of the hill by architectural/artist/environmental groups (NF).

Well Being/Quality of Life. Prosperity and Livelihood. People believe that the site contributes to their well-being and everyday life (ALL). There should be a planning process to help benefit the local society (residents, local economy)²³. **Peace and Security.** The site is safe, as any public space in Athens²⁴. **Quality of Services.** There are no services other than municipal cleaning²⁵ (RFI). **Transparency/Truth and Justice.** The processes are not open nor transparent (ALL).

Knowledge. Education. The hill gives us the context for many educational programs that include citizen's science and the city, history, biodiversity, justice or architecture²⁶. We need to see the hill as a whole (NF). It is important to develop educational media from innovative thematic and experiential approaches (DPRMCM). **Research.** Several engineering, architectural and archaeological research studies have focused on the hill²⁷ (RE). **Creativity.** People consider the site to be inspiring (ALL). It is a very important indicator, the notion of creativity.

²² Collective memory is related strongly to the site (DPRMCM).

²³ Overtourism and lack of parking spaces should be considered; Filipappou shares common public infrastructures with Acropolis, and these problems are observed at the Loumbardiaris entrance of the hill, in association with the cruises (NF).

²⁴ There is a phobia that "in the night something bad might occur" but no statistics or any other relevant sources can confirm this rumour (RFI). There is lack of lighting. We suggest a better study of lighting of the hill (NF).

²⁵ There is also the EPHAA that does not restrict arbitrary uses (p.eg. in Dionysos restaurant or in Loumbardiaris church)

²⁶ The data that exists on the hill is scattered. The Ministry of Culture website cites specific monuments on the hill and there is plenty of tourist information for individual monuments/sites. but there is no reference offered about the hill as an entity.

²⁷ (at all levels of tertiary education). There are also several projects which have been associated with the space as part of the Unification of Archaeological Sites Programme

(MG). **Understanding the CH as a common good.** Important indicator. “Our monuments need to be socialized, so they can be protected and highlighted” (MG).

Strong EU and Global Partnerships. Important theme²⁸ (MG)

Attractiveness. Attracting Investors. Local entrepreneurs understand that the hill serves as a magnet for their business. And I estimate that they would get more involved at the maintenance of the site, and fund certain activities of restoration or cleaning of the hill (NF). **Attracting Inhabitants.** The hill is situated in a coveted place in the centre of Athens, that leads to a continuous demand on habitations, Airbnb (RFI). **Attracting Tourists.** The visitors assess the site as an excellent location in all regards (easily accessible, with view, beautiful landscape, history). The place exceeds expectations, as it provides multiple levels of reading and entertainment, and people find it attractive (NF)

Prosperity. Local production does not exist. Tourism is related mainly to the Acropolis. Only the most demanding and knowledgeable tourists come. After the closing of Pikionis recreation spot, and Dora Stratou’s theater, even fewer tourists arrive (RFI). The Filopappou Movement feels that if any practice can bring a source of income to the hill, the money should be used towards the space's conservation and maintenance²⁹. (RE).

Protection. The maintenance and protection of the space needs to be dealt with in a more sustainable manner so as to ensure the enjoyment of the space by future generations (RE). The hill is legally protected as an archaeological site. No one can build without a permission, However, Pikionis work is not protected from damage. Also, there is watering and caring of the plans and the biodiversity from the Municipality so far. And the EPHAA prohibits planting (RFI). **Climate Adaptation.** The hill contributes to the microclimate. Residents and visitors seek for coolness during the summer (NF).

Innovation. Creative Economy/Start-ups/Innovative Tools. There is no accessibility in the use of innovative technology. Even the use of simple technologies as “QR” is missing (NF). **Digitization.** People estimate positively the use of digitization. “Dipylon” created an application of digitization of maps and routes that we would like to participate in (RFI).

4.1.2. Multi-stakeholder axe

As is already in SoPHIA’s planning process, every answer of every stakeholder is valuable and assists in the refining of the themes and towards composing the final IA tool. Input that

²⁸ No EU/global partnerships exist on the hill, but there is the need to create networks, and cultivate opportunities in local communities/production. It will be a priority for Metropolitan Green SA

²⁹ These practices however should not be damaging or restrictive (as that would negate the purpose)

deepens the meaning of the themes are mostly sought and appreciated. . All stakeholders agree that the themes and sub-themes can create an effective holistic tool if further developed. Some points suggested are:

1. The holistic character could be reinforced if there is further examination of the inter-linking of themes/sub-themes and indicators.
2. Themes could avoid using repetitive quantitative/qualitative variables
3. It is a difficult task to measure cultural heritage, and it is important to try to find the criteria that would best lead to ensuring measurable quantitative indicators; all quantitative indicators at the existing tool are interesting, but it is not certain whether they are actually measurable.
4. Particularly, in the Filopappou Hill case study there is a lack of quantitative data on the totality of the hill. There is partial information³⁰, that is on the process to be organized in the near future, mainly from the National Observatory of Athens, the Ephorate of Athens and the Metropolitan Green SA/ Municipality of Athens³¹, who found the IA Framework to be a useful tool to help further organize their work. The testing being done is helpful in this direction.

4.1.3. Significant counter effects

There has been an ongoing debate about whether the hill should be perceived as an archaeological enclosure, or as open-access natural public space, failing to give justice to the complex multifaceted nature of the identity of the hill by adopting the “both-and” perspective, vs the simplistic “either-or” condition.

4.1.4. Relevant cross-domain aspects

- The need to create a holistic identity of the hill; the hill has important but scattered CH elements, and is not perceived as a whole.
- The need for a participatory CH management approach that can include all major stakeholders views (Residents of Filopappou Initiative/Ephorate of Antiquities of Athens/Metropolitan Green SA)

³⁰ connected to specific monuments, sites, and rituals.

³¹ more precise statistics on visitors, audiences and cultural sites

- The need to include people's perspective on Filopappou Hill CH management; they feel that their contribution is vital.
- The need of protecting and highlighting the site, it's tangible and intangible heritage.

4.2 The Santorini Case Study

In the **Santorini case study** particular themes and subthemes attracted the attention of a large number of stakeholders, such as the main themes **Sense of Place**, **Knowledge** and **Prosperity**. All stakeholders responded to the sub-theme **Heritage Asset**, as cultural asset, thus increasing the social participation and the shared goal of sustaining a common purpose for the Thira-Thirasia society. Views and opinions for every theme were expressed based on concepts that characterize the particular stakeholder group.

As far as the interdependency of **environment and life** in Santorini is concerned, our tool clearly pointed us to the fact that Santorini is equally endangered by a possible volcano eruption and touristic overflows. Furthermore, the tradition of Thira and Thirasia protects the landscape from the human imprint. In that regard, scientists, entrepreneurs, local authorities and the people are called to work together towards the resilience of the place

4.2.1. Multi-criteria axis

Where the **Sense of Place** is concerned, it has been found that cultural heritage and natural landscape equally contribute to a feeling of belonging. **Well-being** is linked not only to economic factors, but also to the **protection of the local ecosystem and biodiversity**. **Knowledge** is fostered by the introduction of 5-6 research programs annually, while **EU and Global Partnerships** include 2-3 international programs for CH. **Prosperity**, as said, is mainly stemming from the tourist industry, often conflicting a **sustainable future** as many prefer to absorb the consequences of overtourism instead of creating a sustainable environment. The **Attractiveness** of the place, which mainly rests on its features, can give incentives for a better awareness of the need to protect the insular complex, giving the opportunity to people to increase their interest and willingness to be part of such activities (such as the "Save Vlychada" project). Last, **Innovation** is furthered mainly through the digitalization of CH, the renovation of cultural spaces and the preservation of the geological environment.

A separate column to individuals/citizens to express their personal views on the given themes and subthemes was introduced. We did so because we realized that there may be two different responses to the same theme or subtheme. For example, Knowledge can be approached differently by a heritage society and a parent with children in school.

4.2.2. Multi-stakeholder axis

Our stakeholders reflected on all three, the **expectations** of the assessment, the **course** of the assessment and the **relevance** of the assessment; some asked whether this process can effectively support the cause of saving and protecting the Theraean civilization as well as the **well-being** of the people living there. Although the extent and the structure of our IA tool seemed at first complex and somewhat difficult to grasp in its entirety, everyone had views and opinions on the themes and subthemes. It was important to explain that the IA tool was not a questionnaire, but rather **a map** of themes and subthemes, quantitative and qualitative indicators.

Data serving indicators and quantitative criteria heavily relied on **tourism** and figures related to the tourism industry. Quantity could also be approached through the number of visitors at cultural sites and institutions. Data pointing at qualitative indicators were more related to the permanent population and daily life.

4.2.3. Significant counter effects

It occurred to us through the dialogue with stakeholders, that in Santorini there are many distinct cultural bodies, which do not operate together in order to be effective and lobby for a cause they all perceive as important. In that regard, it became clear that the application for enlisting the intangible heritage of winemaking and vine culture with the UNESCO World Heritage, although it is mature and deserves the support of stakeholders, there is no robust community of inheritance to act in that direction. Regarding the second scenario for a cultural intervention of a similar scope, to enlist the ‘caldera’, the archaeological sites and medieval castles with the UNESCO World Heritage, the majority of stakeholders are in favour of it, yet no particular steps have been taken yet. A question often asked was how to empower bottom-up decision-making vs top down.

Citizens and stakeholders, especially in the heritage field, felt that their movements and societies lack government and/or local funding and the majority of their members contribute on a volunteer basis.

5. Challenges and opportunities in interpreting the impact of a case through the holistic IA

All themes/sub-themes and all indicators, qualitative or quantitative, were deemed relevant, though some are repetitive in meaning and could be excluded without significantly affecting the structure. The indicators are considered as sub-categories and key-targets of the main subthemes. However, as seen in the analysis of the interviews/data there is not enough data to cover some of the existing indicators, either because there is a lack of published quantitative information or can be answered by a limited and more administration-oriented respondents.

5.1 Filopappou Hill

The case study of Filopappou Hill can provide additional indicators that can respond to issues that are more relevant to the oddities of the case study, such as:

- The need to put together the scattered CH elements, and to create a holistic identity for the hill.
- The need for a local governance management that can include all major stakeholders and combine indicators such as local-participatory governance, protection, security, and identity.
- The need to recognise people's claim of Filopappou Hill as an open archaeological site; the urban struggle to keep the site open has brought together diverse social groups whose contributions are vital in the decision making processes, since Filopappou Hill is part of their daily life and wellbeing; This raises issues that combine indicators such as participatory governance, access, and social inclusion.
- The need to protect and to represent the site, its tangible and intangible heritage.

Indicators can be possibly interlinked; new relevant sub-themes/ indicators have been suggested by stakeholders.

The stakeholder “Metropolitan Green SA” (MA) shared with us some thoughts to be worked on more thoroughly in further steps³².

- SOCIAL CAPITAL/ACCESS/HOURS AND DAYS OF ACCESSIBILITY with WELL BEING/QUALITY OF LIFE//PEACE AND SECURITY. This connection was suggested in order to create a more flexible tool that combines qualities that link together “Access” and “Security”.
- Regarding the holistic approach of the IA tool, MA argued that it would be important to highlight the environmental domain by creating a relevant theme entitled “ENVIRONMENT”.
- It was suggested adding a cross-cutting theme/subtheme, such as “ENVIRONMENTAL AND CULTURAL VALUES”. (MA)
- PROSPERITY” is proposed to be interlinked with the environmental domain and relevant indicators.
- On the theme “SOCIAL CAPITAL/INCLUSION (GEOGRAPHICAL & SOCIAL), the indicator “PERCENTAGE OF AGE GROUP” was suggested in order to describe activities with children/adults.
- “PARTICIPATION OF STAKEHOLDERS” either as a subtheme to “SOCIAL CAPITAL”, or as an indicator to sub-theme “ENGAGEMENT”, was suggested in order to describe the influence and interest of the stakeholders.
- Connect sub theme “ENGAGEMENT”, in relevance with the participation of stakeholders by creating a relevant sub-theme or indicator “PARTICIPATION OF STAKEHOLDERS”.
- “ATTRACTIVENESS” might be better regarded as a cultural element; subthemes that regard as a whole, inhabitants, investors, tourists, and relate to other subthemes/indicators that suggest investments, might be more relevant.
- “QUALITY OF SERVICES” is an important indicator which reflects many of the qualities of a site and its social image. Through this indicator a person can estimate if the site and the services provided are functional and safe. It is important to create/connect to indicators on function/safety.
- Highlight the subtheme “UNDERSTANDING OF CH AS COMMON GOOD” with more indicators.

³² These data can be found at the excel file [“ASSESSING INDICATORS IN COLLABORATION WITH STAKEHOLDER “METROPOLITAN GREEN S.A.”](#):

Creating a common vision

The pluralist identity emerging from Filopappou Hill when examined as a landscape landmark of simultaneously dispersed narratives and contradicting assessments from stakeholders creates the need for a holistic approach and a common heritage management strategy; to establish its identity as a complex natural and cultural entity, to be understood as a whole. In an effort to build a common vision, the holistic IA model could offer a better coordination for the production of a contemporary narrative and for the construction of a vision for the future of the Hill, as an integral part of the history, the environment, and the contemporary society of Athens.

For the purposes of testing the impact assessment model, and to secure consent for a common vision/plan for the hill ten years from now, the “Filopappou Hill 2031” workshop played a vital role. For the first time, all stakeholders were brought together in a common space, even virtually due to covid-19 safety measures, a virtual common space. The IA framework process provided a tool that brings together the disparate constellation of stakeholders as well as the framework that brings together different facets of the site, highlighting the strong and weak points, and the positive and negative aspects of Filopappou Hill. The various opinions heard during the workshop led finally to creating parameters to highlight this process. These parameters led to the central theme “The Hill as a Whole”. Furthermore, they are aligned with themes, sub-themes and indicators of the IA:

- accessibility; designing for the hill in a holistic process
- Serving everyday needs. A place for walking, rest, contact with nature and tradition
- management and citizen participation
- elimination of for-profit and delinquent activities
- protection of cultural heritage
- protection of the environment.

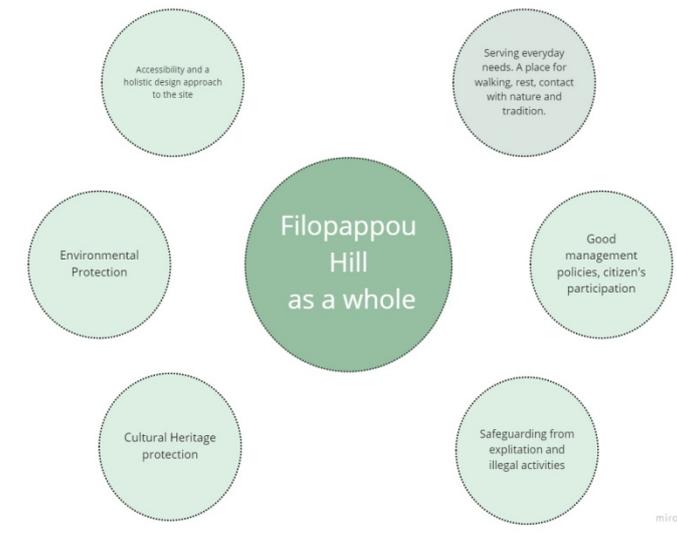


Diagram 1. Composition of a common design vision that ensures the consent of all. Opinions that emerged during the discussion that took place during the FH2031 workshop.

The announcement of the founding of a Municipal Enterprise entitled “Metropolitan Green SA” (MG) which will function as a separate entity charged with the management and maintenance of the hill, triggered among citizens the fear that this will provoke the privatization of the hill and a further segregation of the already dispersed functions and management. These fears were vanished when the articles of association were voted in open processes at the Municipality of Athens, A feeling of trust started to emerge between the MG and the RFI, with the last noticing that a formal entity for the first time might actually help to unify the management of the site, rather than create more bureaucratic issues, and obstacles. While interviewing/collaborating with MG, it became clear that the enterprise will follow a holistic and inclusive management approach that will try to combine the multiple identities of the site. During the “Filopappou Hill 2031” workshop, all stakeholders had the opportunity for the first time to come in contact and get to hear each other, it became clearer that MG could provide the tools for an inclusive management approach towards the CH identity of the hill. A tool that will be designed within the next months, will provide a platform that will serve as a place to host information and to exchange material and ideas; it could also function as a place for participatory governance processes. There is a need to create a holistic identity of the Filopappou Hill. To this end, the SoPHIA IA model could provide a valuable tool to evaluate the cultural/environmental heritage of the hill by creating indicators that can reflect its needs for social inclusion and participatory governance, for protection and access, for wellbeing and attractiveness, for understanding of CH as a common good.

5.2. Santorini

The holistic IA tool paves the way to the ‘community of inheritance’: As the SoPHIA program primarily aims towards the creation of a social platform in accordance with the Faro Convention, it is especially important that the IA tool fosters the building of such a community. The Santorini case study and the pertinent cultural intervention of listing the intangible heritage of winemaking with UNESCO World Heritage brings into focus the need for support of such an intervention by a larger number of people and groups. The creation of such a community of inheritance evidently would outnumber those who took the initiative and submitted the application to Greek Ministry of Culture. We came to realize through the application of our IA tool that, although there is no objection to the aim and outcome of this cultural intervention, the group of people who put together the application lacked the support and input of the larger community. During the two plenary sessions and the exposure of all stakeholders to the IA tool, a common denominator was established; this created a framework for everybody’s participation in CH issues, discussions, debates and decisions.

In both case studies it was stated that there had never been a public discussion on the cultural intervention. Cross categories and common areas in the IA tool can help a sense of common ground and community. As expressed during the second plenary session of the Santorini case study session, the ‘community of inheritance’ is yet to be formed. Cultural heritage now is subject to separate groups and is rather managed top down. Local groups involved with CH need support, financially and otherwise.

Who is the holistic IA tool for?

Crucial questions in impact assessment are the questions ‘Who does it? For whom is it done?’ In inviting citizens and the community to become active players in the CH decision making process, the SoPHIA program clearly proposes a bottom-up approach and the creation of the ‘community of inheritance’. Starting out our case study and despite our repeated invitations, local authorities (the mayor or the cultural liaison of the municipality) have not responded to our call. Eventually, at our second session we welcomed the municipal agency DAPPOS (for culture and sports) as a stakeholder.

Thirasia -the smaller island across Thira- should be included effectively in the community of inheritance. As part of the Thirean insular complex it preserves the geomorphology of the volcanic landscape. Its great ambiance caters to an injection from the past, creating memories of Santorini, as it was some years ago, unviolated from the new constructions. The purity of the locals provides a sense of originality in contrast to the new reality of Santorini. The architectural elements narrate their history and their everyday life so clearly. The religious buildings of Thirasia are necessary for the inhabitants, as they are a place for gathering and socializing. Abandoned settlements need preservation before Thirasia’s heritage disappears.

A social platform could raise awareness among the locals to avoid the path of hyper-tourism and urban sprawl.

The holistic IA tool should be user friendly

The present form of our excel compilation of themes, subthemes and quantitative and qualitative indicators seems to be too complex for our stakeholders, at least at a first glance. As a result, some stakeholders who took part in the two sessions did not send their input through the excel sheet but opted for simpler forms like word documents or phone interviews (BELLONIO, NOMIKOS, ATLANTIS). The multitude of choices and questions make it difficult for stakeholders to find their niche within the tool (Excel). In addition, the IA tool in its present form is sophisticated and easier accessible to experts in the CH field, but not mainstream stakeholders. We propose that our IA tool be 'tailor-made' to the case study at hand, remaining open and flexible at the same time. Our tool needs to become user friendly without missing out on its scope. In that direction, the terms and the language used should be clear to every member of the community of inheritance.

The holistic IA tool should be open-ended

The holistic IA tool proved to be a multifaceted framework for a systematic approach to the cultural map of an area or entity, as it avails a wide range of themes and subthemes for assessment; furthermore, these themes are updated according to recent bibliography in Europe and elsewhere. The holistic IA tool should remain an open and flexible source, as each case study may require its own set of themes and subthemes; in that regard, some themes and subthemes may need to be removed, and new ones may need to be introduced. In the case of Santorini, the land itself is heritage, as its geomorphology and volcanic structure presents a landscape of unique value (the 'caldera' landscape). Santorini's unique beauty, which derives or is directly and decisively related to its geological structure and composition, consists of the following:

1. The dramatic character of the caldera landscape, a great crater 3,600 years old
2. The combination of this landscape with the climatic conditions of the Cyclades, a climate that allows the visit all year round, regardless of the season.
3. The peculiarity of its gastronomy, due to the special agricultural products (wine, tomato, fava) from the local cooperation, volcanic ground and climate.
4. Its existence as an open book of all volcanic processes and products, which makes it a huge open-air geological museum and raises the problem of geo-conservation.

5. The only "connection" of volcanology – archaeology is the huge explosion of the Late Bronze Age, the prehistoric Cape, Atlantis, starting with applied science and concluding with the Myth.
6. The presence of the newest land of the Eastern Mediterranean: the Kamenes, which allow us to communicate to the ordinary visitor the concepts of evolution, size and dimension of space and time of our planet, comparing them with the size and role of our kind, human.

There is an obligation in this plan to consider the need to protect the environment and geological formations, in order to ensure the sustainability of the project, very possibly with the establishment of a geological museum, as proposed by stakeholders.

Issues pertaining to the protection of the environment and ecosystem have a high priority in Santorini, as the island is not only endangered by over tourism, but also by the pollution of its sea waters, the sunken cruise ship "Sea Diamond" remains in the sea bottom, off its shores, and presents a toxic bomb since 2007. Possible new sub themes/indicators for the Protection theme could be the protection from wreckages, earthquakes and volcanoes, as natural disasters.

The IA tool offers a foundation for the initiation of dialogue and debate among stakeholders, as each can identify with certain themes and subthemes and hence express views and opinions.

Regarding our second scenario for a cultural intervention to enlist the 'caldera', the archaeological sites and medieval castles with UNESCO World Heritage stakeholders (DAPPOS, NOMIKOS) supported the creation of a network of landmarks and a heritage trail.

It was said that today tourists are manipulated into visiting particular sites, but they do not get to see the true heritage of the island. The majority of stakeholders were in favour of it.

The COVID-19 pandemic also has brought some blessings in disguise, especially where our cultural intervention (winemaking/ intangible heritage/UNESCO) is concerned: due to the lack of tourism, many people of Santorini returned to their vineyards and got involved with wine-making and vine culture again.

6. Conclusions

Working on Filopappou Hill and on Santorini was highly rewarding and useful both for the purposes of SoPHIA as well as for the two case studies themselves. Getting our research project known by engaging stakeholders one way or another seems to be the very essence of SoPHIA's tenets, of addressing the four Domains, together with the People and Time axes.

It is true that this all happened in a compressed period of time, under unusual circumstances due to the limitations that the pandemic imposes, and with limited human resources. Nevertheless, the result of our involvement and exchange with the stakeholders of both these case studies has produced, besides this very report, several other outcomes such as determination, commitment, and the need to follow up.

Our IA tool was used in both case studies by groups, as well as individuals; written or orally we received the input of both, formal organisations and active citizens. Furthermore, the two Santorini plenary sessions and the FH2031 workshop established the framework for communal participation and bottom-up decision making.

6.1. Filopappou Hill

We collaborated with stakeholders from all relevant organizations on culture/environment (both state and local) and cultural heritage management, together with representatives of the community, as well as researchers. The IA Tool was used extensively to collect input, and it was very useful to make visible the different approaches that employ themes such as protection, sense of place and well-being. The majority of the stakeholders agreed on 2 points:

1. Filling in the information needs a lot of time and reflection, yet it was an engaging experience of awareness. The holistic approach of the IA tool provided a platform of knowledge that helped connect pieces of information and reflect on intelligence that is dispersed, not yet systematized, assessed, or successfully combined with other fields of work of the entities on Filopappou Hill.
2. Raise of awareness, reflection and deeper connection to the site was common for all stakeholders, yet we observed different stages of depth and relevance to the tool/indicators.

And though all stakeholders acknowledged the importance of moving towards a holistic approach, it was observed that some were interested in using certain indicators, mainly

quantitative to increase their productivity, whereas others were more elaborate and searched more extendedly for the themes/subthemes/indicators that can significantly assist the creation of a contemporary holistic heritage management tool.

From the latter, we would point out our collaboration with the MA. Being experienced in management themes, they focused on the holistic character and showed interest in reflecting on how to interlink further the indicators. Consequently, we are in a process of continuing our collaboration in order to reflect further on the indicators of SoPHIA IA tool, which could serve as a paradigm for the newly formed enterprise.

Finally, all stakeholders found that the IA tool can contribute to the creation of a more collaborative form of assessing cultural heritage. They confirmed their intention to continue their collaboration by working further with us in networking and workshop activities. They welcomed the idea of taking part in an online collaborative context within the SoPHIA platform, and they have a positive outlook regarding their involvement with the IA model as a tool that may provide a management tool that can also assist them in their duties.

An updated narrative and the construction of a vision for the future of the Hill as an integral part of the history of the city of Athens has emerged.

6.2. Santorini

Santorini brought together 13 stakeholders from diverse areas of expertise and activity; the majority of our stakeholders are linked to CH; the rest includes entrepreneurs, scientists, environmentalists and representatives of the current local authorities. The two scenarios for cultural interventions both aim at the listing of tangible and intangible heritage in the UNESCO World Heritage list. The time dimension for both our cultural intervention scenarios is ex-ante; the first proposes the intangible heritage of winemaking and vine culture in Santorini as a candidate and is at an advanced stage; the second is the subject of discussions and reflects the desire of the community to advance with the listing of the 'caldera', the archaeological sites of Akrotiri and Ancient Thira and the existing medieval castles in the UNESCO World Heritage list. Both scenarios are well received by the stakeholders. The IA tool facilitates the making of an active and effective support group for the first scenario and helps initiate the second one. Yet, it could be further refined with the addition of specific community building measures. The second scenario for a cultural intervention, as well as the discussion on the theme of Protection/subtheme Protection against environmental risks, brought up new sub themes relevant to Santorini: sea pollution from sea wrecks (Sea Diamond), earthquakes and volcanic explosions.

The data collected may not seem of direct relevance at the start out. Yet, the data entered in our IA tool were able to map the contemporary cultural field in Santorini today, not only in

terms of monument/place of remembrance, architectural value, and archaeological importance, but also in terms of intangible heritage values of the communities behind them.

We validate this step very much, as it offers a clearer profile and content of the heritage and the stakeholders' groups. This common and shared recognition of each other fosters a larger society we call 'community of inheritance' in our SoPHIA program and this is the foundation for a social platform in Santorini.

- It is advised that the IA tool takes a more user-friendly format devoid of expert jargon, so that it is easily accessed by all. As the SoPHIA program mainly professes a social platform, assessment takes the form of a micro-democracy: every voice should be heard and be considered.
- It is advised that the IA tool remains open and dynamic, so that it can be adjusted to the specifics of each cultural intervention. Furthermore, it could incorporate concrete provisions for bottom-up decision making in CH. In the case study of Santorini, it was said by stakeholders that more transparency is necessary where information is shared between authorities and citizens. Citizens' groups need to be supported financially, as they mostly operate on a volunteer basis today.
- In terms of inclusion, Thirasia should be part of the community of inheritance more actively. A social platform could raise awareness among the locals to avoid the path of hyper tourism and urban sprawl.
- Stakeholders needed assistance in providing relevant information for the SoPHIA Excel quantitative and qualitative indicators.

Given the conditions of the covid pandemic, WP2 presented its own particular difficulties, such as: not being able to meet in person and eventually visit particular sites, having to do much of the work online. In addition, all the delays in the SoPHIA project because of the pandemic left a slim time frame for the case study work package. Working within this period – which also included the holiday season- there was limited time for the project to mature. Although data collection could be accomplished on-line, the very aim of the SoPHIA, which is creating a social platform, may need more time and space for stakeholders and members of the community to interact.

Last, but not least, ex-ante favours the participation of the community of inheritance in the development and formulation of a cultural intervention.

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8. ANNEX

8.1. FH Stakeholders

1	Residents of Filopappou Initiative (RFI). The initiative of Filopappou residents was formed 18 years ago in order to reclaim Filopappou Hill as an archaeological park open to the city.
2	Dimitris Pikionis Non-Profit Cultural Association (DPA). It is the stakeholder responsible for the conservation and highlighting of the work of the architect Dimitris Pikions. It is in collaboration with the Residents of Filopappou Initiative regarding their scope.
3	Ephorate of Antiquities of Athens (EPHAA). A Regional Service of the Ministry of Culture and Sports under the General Directorate of Antiquities and Cultural Heritage with territorial jurisdiction at the Municipality of Athens, responsible for the management of the site, and It plans the activities performed within the archaeological area. Apart from Filopappou Hill it supervises important archaeological areas such as the Acropolis, Ancient and Roman Agora Olympieio, Plato's Academy, Kerameikos.
4	The Directorate of Protection and Restoration of Modern and Contemporary Monuments / Ministry of Culture and Sports (DPRMCM). Together with the Ephorate of Antiquities of Athens, they contribute to the cultural management of the site and to the conservation of contemporary monuments.
5	Metropolitan Green SA (MG). A newly formed enterprise that belongs to the Municipality of Athens with purpose to manage the metropolitan green areas at the center of Athens (Filopappou Hill, and the National Garden). In its articles, Metropolitan Green points out the necessity to preserve equally the cultural and archaeological values of the site. It enhances the notion of the participation of citizens. Its function would be to coordinate all activities of all state/public/nonprofit organizations on PH.
6	National Observatory of Athens (NOA). A building designed by Theophilus Hansen, regarded as a monument of neoclassical architectural heritage. Apart from its main function as an observatory, it hosts many educational and performing activities that combine astrology with the arts, theatre and music.
7	Environmental Social Organization Network Naturefriends Greece/ NFGP (NF). It operates as a nonprofit Panhellenic corporation. NFGP is inspired by the environmental and

	social principles of <i>Naturefriends International</i> . Its members struggle for implementing sustainability, solidarity and climate justice. It has performed several public actions at PH.
8	Researchers (RE). Filopappou Hill attracts research regarding its architectural and archaeological elements. Among other researchers, Eleni Stefanopoulou with her Doctoral Thesis research on “Archaeology and Residential Activism: Reclaiming Philopappou Hill and Plato’s Academy in Athens” has become a member also of the Residential Movement.
9	Babalou-Noukakis Architects (BNA). The office represents one of the few architectural practitioners and theorists with a wide overview of history and culture, and an approach towards landscape architecture.

8.2. Santorini Stakeholders

1	ELLET THIRAS , the local committee of the Society for the Environment and Cultural Heritage, (founded in 2018) is the local branch of central ELLET with the mission to protect the culture and the environment in the area of Thira and Thirasia. This association was created by a group of volunteers who are aware of the realities in Santorini and strive for its viability and its sustainable development. Among the members of ELLET THIRAS there are scientists, architects, environmentalists, as well as winemakers and individuals with experience in the local governance.
2	BELLONIO FOUNDATION The Loukas and Evangelos Bellonias non-profit Foundation (I.L.E.M.) was founded in 1994, based in Thira with goals to respond to the needs of the educational community and the researchers of the island.
3	SANTORINI ARTS FACTORY (SAF) , a cultural and educational center hosted in a renovated tomato factory close to the Vlyhada beach creates events and seminars about art, and inviting emerging artists in collaboration with national organizations.
4	THEREAN SOCIETY (THIRET) According to its statutes, THIRET promotes and cultivates sciences, letters and arts in Thira, assisting Thira scientists and promoting their achievements, and producing studies of local and national interest, and supporting the local community.

5	ESTIA PYRGOY KALLISTIS THIRAS Founded 1949, it is the first cultural center in Santorini, a cultural foundation promoting educational programs for the locals art exhibitions, traditional dancing lessons, presentations of books.
6	EPHORATE of ANTIQUITIES of CYCLADES (in charge of the archaeological sites Akrotiri and Ancient Thira) represented by the director Dimitrios Athanasoulis, is responsible for the preservation, protection and preservation of antiquities, the execution and the maintenance of architectural projects ³³ .
7	DAPPOS the Municipal Sports, Cultural and Environmental organization of Santorini, is aiming at improving the quality of life of the local society through actions and events, providing the increase of the social participation for a common purpose, the cultural asset. In addition, it provides the opportunity to smaller cultural associations to present their content, art, science, sports and particularly the activities for children and younger persons.
8	IAFECS (International Action for Santorini's Environment and Culture) for the wreckage hoisting Sea Diamond: to raise the awareness of the environment protection it promotes the necessity to hoist the Sea Diamond wreck, preventing the pollution of the sea. The main discourse is to protect the environment as a heritage asset.
9	NATIONAL CONSERVATORY of THIRA the National Conservatory is the only educational organization of the island of Santorini supervised by the Ministry of Culture. It's a school of music that organizes events by inviting musicians from all over the world and creates concerts for free.
10	INSTITUTE FOR THE STUDY AND MONITORING OF THE SANTORINI VOLCANO (ISMOSAV) The seismological network ISMOSAV monitors the Santorinian volcano, part of the Hellenic Seismic Network with 3 geodetic operators. It is the main scientific organization that informs the locals twice a year monitoring the volcano, in collaboration with the Municipality of Thira and Geothira, provides the significance of the privilege of Santorini to promote the uniqueness of the process in its natural landscape as an active volcano.

³³ Excavations in the settlement of Akrotiri, Santorini have revealed spectacular finds, 13 shrines dating back up to 5,000 BC, full of Cycladic culture objects. One of the most impressive pieces of mural from the prehistoric city, consisting of thousands of plaster fragments, also came into the light. Ancient Thira is an ancient city and capital on a ridge of the steep, 360 m high Messa Vouno mountain in Santorini. It was named after the mythical ruler of the island, Thiras, and was inhabited from the 9th century BC until 726 AD

11	<p>ATLANTIDA Atlantis Association of Local Hoteliers. It supports the well-being of the inhabitants. The members are locals, who love and respect this island. Each of them works hard to provide quality in accommodation to their clients and therefore to support the local community. Each hotel is adapted to the limited resources of the island (space, water, electricity, etc.), with little impact on the environment. Priority is to support the local families by supplying the local businesses.</p>
12	<p>COMMERCIAL AND PROFESSIONAL ASSOCIATION OF SANTORINI Founded in 1999, members are all traders and professionals of the island, defending them and promoting their trend. The promotion of the common economic, social and professional interests of the members, the service of society as a unity, the systematic study of their problems, the encouragement and promotion of their cooperation as well as the promotion of their financial and insurance interests. The active participation of members in both financially, as well as at the level of requests, proposals and initiatives</p>
14	<p>UNION OF COOPERATIVES OF SANTORINI PRODUCTS (SANTO WINES) The larger wine cooperative of the island is the only Greek coop managing successfully local products, such as, tomato, fava and wine. Santo Wines achieved to fuse the social character with the market and paved the way to integrate cultivation in the European list of Certified Local Products (POP). Santo Wines has created a genitival material bank of native varieties, for their preservation and promotion, many of them ancient Greek varieties.</p>

Report of the Analysis of Irish Case Studies

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1. Case Study Descriptions

IADT SoPHIA team have conducted two case studies: Temple Bar Cultural Quarter and Galway European Capital of Culture (ECOC) 2020. Temple Bar Cultural Quarter is our first case study. While the original intervention in the physical renewal of the urban quarter occurred in the 1990s, the case presented here focuses on the applicability of the SoPHIA model to evaluate the long-term impacts of such an intervention. Temple Bar is presented as an in-depth case study. Galway European Capital of Culture 2020 is our second case. This case looks at the current impact assessment model of the EU programme and explores the applicability of the SoPHIA model to this context. Due to a lack of access, as well as time constraints and the timing of this study in relation to the Galway ECOC evaluation process, Galway is presented as a minor case study.

1.1 Temple Bar Cultural Quarter

Temple Bar is a 28-acre urban quarter located in the city centre of Ireland's capital city, Dublin. The heritage of the site dates back to the Vikings and includes sections of the walls of the medieval city. The name 'Temple Bar' only became associated with the area from the 1980s (Corcoran, 1998, p. 14). The area takes its name from a 17th Century Earl of Essex and a Provost of Trinity College named William Temple, who had his home there. The 'Bar' was the name of a walkway by a river (Montgomery, 2010). Many of the buildings within the urban area now defined as Temple Bar were purchased in the 1980s by the state-owned transport company CIE with the intention of demolishing most of the buildings and building a new transport hub in the centre of the city. This triggered a fall in property values and subsequent low rents which attracted activities that could only afford to operate on low rent or no rent such as galleries, studios, music recording studios and rehearsal rooms, second-hand clothes shops, record stores, comic bookstores, as well as a number of third sector organisations. There were also important cultural organisations already in the area, such as the Project Arts Centre and the Olympia Theatre. This pre-Temple Bar Development period can be seen as an organic renewal of the area through low rents attracting arts and cultural activities. A network of organisations formed the Temple Bar Development Council in 1989 and lobbied for the halting of the proposed CIE development and for the area to be retained and developed as a cultural quarter. It was recognised even at this early stage that the unique culture of the area could be damaged through a property value led approach to urban renewal. Temple Bar 91 (a group of young business people, architects and cultural entrepreneurs) contracted Urban Cultures Ltd to help them prepare a bid for EU funding for the Temple Bar Pilot Project. They were mainly interested in developing the public realm, and the gap sites and the disrepair. (Montgomery, 1995). *An Taisce*, the charity organisation for the conservation of built

heritage, had been an advocate for the conservation and protection of the Georgian town-houses and other buildings of historical and architectural interest in the area from as early as 1985 (*An Taisce*, 1985).

The urban area was strategically regenerated as a cultural quarter during the 1990s. The plan was carried out in two main building phases: 1991-96 and 1996-99. At the proposal phase of the regeneration project, Temple Bar Renewal Ltd. was established under the Department of the *Taoiseach* (Prime Minister) to oversee the funding phase. They contracted a planning consultant company called Urban Cultures Ltd. (1990-1991) to develop a strategic development framework. This framework proposed:

- the strategic funding of 12 cultural projects to act as localised strategic interventions to create activity and interest
- business grants and loans to help young cultural and other entrepreneurs to start-up businesses
- training in business, cultural industry, catering and venue promotion. Urban Cultures Ltd recommended:
 - the promotion of an evening economy
 - the Improvement of pedestrian flow with 2 new public spaces to act as outdoor venues, followed by a major programme of public art and cultural animation, designed to reclaim and give meaning to the area's public realm
 - an approach to property redevelopment based on balancing the need to improve the area with the need to retain existing activity
 - marketing and information campaign (Urban Cultures Ltd, 1991).

There was little focus on cultural heritage within the Urban Cultures' proposal, with focus aimed more towards living culture, youth culture, and cultural enterprise and the development of cultural consumption. In fact, the Urban Cultures' document presents a clear opposition to a conservation ethos. There was more emphasis on economic development through cultural industries, increased cultural consumption and increased tourism (Urban Cultures Ltd, 1991).

Temple Bar Properties Ltd, was established in 1991 as a state-owned development company, under the provisions of the Temple Bar Renewal and Development Act (1991). They commissioned the Temple Bar Framework Plan in 1991, which guided the development works (Hemphill et al., 2004; Temple Bar Properties Ltd., 1992). The development comprised integrated cultural, public realm, environmental, retail and residential development programmes, working with 44 different design teams on mixed-use projects. With an initial fund of £4m

from the European Commission, the company was given leave to borrow IR £25m privately with a state guarantee. The framework plan went through an open call competition and was won by Group 91 Architects, a collective of eight young Irish architecture practices – Shay Cleary Architects, Grafton Architects, Paul Keogh Architects, McCullough Mulvin Architects, McGarry Ní Éanaigh Architects, O’Donnell and Tuomey Architects, Shane O’Toole Architects and Derek Tynan Architects (Irish Architectural Archive, 2006). The plans proposed by this group were very innovative for the time. The project acted as a stepping-stone in the careers of these architects. Today they are amongst the most prestigious architects in Ireland and recognised internationally.

Temple Bar Properties Ltd. operated through property purchase, renewal and management of fixed rents. The regeneration plan maintained a strong emphasis on arts and cultural regeneration. The moneys generated from rental income were invested back into the property renewal programme, environmental action and used to subsidise cultural projects. Between 1991 and 2001 there was IR£40.6m of public funding invested in the area, mainly through capital grants for the cultural development programme. Circa IR £60m was borrowed and then repaid by Temple Bar Properties Limited. A subsequent £100m was invested by the private sector over the same period of time (Montgomery, 2010.) The company’s role related to ensuring that the future development of Temple Bar was led by cultural planning, urban stewardship, mixed use planning and urban design principles. Most of the building works were completed by 2001 and the company managed a portfolio of close to 50 properties, half of which were commercial and half cultural. The management and stewardship of the cultural quarter has gone through a number of phases. Temple Bar Properties Ltd ceased trading in 2001 and in 2006 Temple Bar Properties Ltd. was rebranded as Temple Bar Cultural Trust with a new emphasis on cultural programming rather than on building regeneration. This was a private limited company that worked on a not-for-profit basis funding an extensive cultural programme through property income. They provided discounts worth €2m to the arts and cultural organisations that were tenants. They also co-commissioned a programme of cultural works, as well as 250 free outdoor events each year. It is worth noting the extent of the cultural clustering in the area with between 10% and 15% of the Arts Council national funding going into arts organisations in Temple Bar on an annual basis. In 2013 this company was wound down and the process of bringing the area under the stewardship of Dublin City Council began. To date this process is still in progress and has not been fully completed.

As demonstrated in figure 1 Below, in 1992 there were 27 restaurants, 100 shops, 5-6 arts buildings (with most requiring maintenance and repair), 16 public houses, 2 hotels, 200 residents, 70 cultural industry businesses, and 80 other businesses. By 1996, when almost all the building plan was complete, there were 5 hotels, 200 shops, 40 restaurants, 12 cultural centres and 2000 residents. Employment within the area increased by 300% to 2000 people by 1996. By 2001, there were 3000 residents (Russell, 2000; Montgomery, 2010).

Figure 1: Developmental Changes in the Temple Bar Area (1992-2021)

	1992	1996	2021
<i>Restaurants</i>	27	40	65
<i>Shops</i>	100	200	-
<i>Public Houses (Pubs)</i>	16	-	34
<i>Hotels</i>	2	5	16
<i>Residents</i>	200	2000	3000
<i>Cultural organisations with national remit (galleries, theatres, film centres, etc.)</i>	3	12	12
<i>Cultural Industry Organisations</i>	70	-	-
<i>Other businesses</i>	80	-	450
<i>Employment</i>	500	2000	2500

Note: Figures for 1992 and 1996 are from Montgomery (1995), Montgomery (2010), and Russell (2000); 2021 figures from Google Maps, and other online sources and are therefore not fully reliable.

In relation to heritage preservation, the Temple Bar Development Plan preserved and refurbished many buildings within the area of listed historical interest despite there being no conservation planning requirement to do so at the time of development. The project features an innovative architectural approach with new buildings being commissioned and older ones refurbished, with respect for the urban grain and context. Care was taken to hold on to key heritage elements, such as the cobblestone streets.

There have been increasing pressures on the area from overtourism and commercialisation. Tensions remain between building an authentic and sustainable sense of place for the people of Dublin and the development of a contrasting branding of place to attract tourists. The area has gained press notoriety for excessive late night pub culture and related anti-social behaviour. However, there remains a successful cultural sector with 14 nationally significant cultural institutions, such as Project Arts Centre, the Ark Cultural Centre for Children, the Irish Film Institute or the National Photographic Archive. The Temple Bar farmers' market attracts many local shoppers.

- **Strengths:**

The urban planning expert John Montgomery has suggested that the success of Temple Bar as a culture-led urban renewal project relates to principles of mixed activity (economic, cultural and social), built form (the relationship between buildings and spaces), meaning (sense of place, historical and cultural), good fit and image of place (Montgomery, 2003; Montgomery 2004). For many years, Temple Bar was seen as a leading example of successful culture-led urban generation. The innovative architectural planning is still praised today.

From the perspective of the original aims of the project of protecting culture from the processes of gentrification, the project has succeeded on a number of levels. The cultural organisations that were newly developed or underwent restoration as part of the project remain in the area and have not been pushed out through increased rents. These cultural organisations still attract a loyal following from across the whole city of Dublin and gear their programmes towards the people of the city and not tourists. The area still offers some of the most affordable artist studio spaces in Dublin. The idea of locating so many nationally significant cultural institutions within this urban quarter and not decentralised across the country (or even the city) can be seen as problematic in relation to access, however this clustering of activity does offer opportunity for collaboration and co-production by being in close proximity to each other.

Payne and Stafford (2004) state that a local stakeholder perspective was the key driver of the success of the project. The Temple Bar Development Council (TBDC), which was made up of a group of tenants of local shops, small-scale business and cultural interests and residents, was supported by a network of personal contacts in the area. This group of stakeholders made the first submissions to Dublin City Council Planning Department in 1989 and directly lobbied the central government Department of the *Taoiseach*. Once the project was funded, many of the members of the TBDC worked closely with and within the Temple Bar Properties Ltd. TBDC remained active stakeholders in the

development project and worked closely with Temple Bar Properties Ltd. (Payne and Stafford, 2004).

- **Weaknesses:**

Corcoran (1998) has suggested the urban renewal scheme was based on a link between culture and commerce, which emphasised the powerful and marginalised the vernacular. She suggests Temple Bar became a centre for cultural consumption, where arts and culture were primarily used 'as a cover for capitalist expansion'. She further argues that the project targeted primarily young, single, high-earning residents and tourists (Corcoran, 1998, p. 13). Bayliss (2003) criticises the consumption-led strategies for urban redevelopment as exemplifying the incompatibility between economic and social objectives, often leading to conflicts between 'city centre and periphery, private and public space, tourists and residents, economic development and quality of life goals' (Bianchini, 1993, 1997).

Other scholars expressed the opinion that the intervention has fallen short of its aim to cater for both the needs of the local population and those of the commercial investors. The new jobs provided by the development are predominantly within the service industry, offering short-term contracts of employment. In this regard 'Image enhancement' is interpreted more as an economic driver rather than genuinely motivated by social objectives; the economic dimension was given more prominence (McCarthy, 1998, p. 271). Additionally, there has been some unease felt within the creative and artistic community about the heavy intervention of the State in its instrumental use of culture (Magahy, 1996, p. 9). While tourism has come to be dominant, much of the cultural activity in the area has remained.

The large-scale promotion of the area has led to disproportionate tourist numbers. This has had a negative impact on the environment in areas such as waste management, as well as carbon footprint of increases in international flights.

- **Why this case?**

The case provides an example of an intervention that has potential impacts on economic, social, cultural and environmental dimensions. Temple Bar is well known internationally as an example of culture-led urban regeneration. A major part of the architectural success of the project has been the careful consideration of the built heritage of the neighbourhood. While acknowledging that the development of Temple Bar as a Cultural Quarter had as its main focus cultural impact rather than heritage impact, there are many elements of the intervention that instrumentally used heritage towards urban regeneration.

While the infrastructural intervention in Temple Bar Cultural Quarter occurred in the 1990s and early 2000s, there is potential for the applicability of the SoPHIA Impact

Assessment (IA) model to evaluate long-term impacts. Changes to the governance/stewardship structures over the past 15 years have had potential impacts on the long-term sustainability and development of Temple Bar as a Cultural Quarter. There have been a number of scholarly evaluations of the intervention (mainly Montgomery), but these studies relate to the period just after infrastructural development. There have also been studies of festivals and events in the area. Remarkably, there has been no impact analysis of the area since the physical development was completed in 2001.

1.2 Galway European Capital of Culture 2020

From its establishment in 1985, the European Capital of Culture (ECOC) Programme selects two European cities each year to host a year-long calendar of artistic and cultural events, to boost tourism, increase reputation and improve quality of life for citizens. The selected city is awarded €1.5m in financial support from the European Union to act as a catalyst for further local, national and private investment. In 35 years of the programme, as many as 62 cities have been European capitals of culture, including Dublin (1991), Cork (2005) and Galway (2020) in Ireland. The selection process starts 6 years in advance, to give candidate cities the time to prepare (European Union, 2020). The ECOC designation is seen as very prestigious and attracts a lot of competition from cities across Europe (Collins, 2020). The associated prize money is only awarded at the end of the year provided conditions are met, including a comprehensive evaluation of the impact of the programme. According to the European Union, the benefits of ECOCs for the cities involved have been fourfold:

1. Build a sense of community
2. Regenerate cities
3. Develop European connections
4. Stimulate economic activity, especially tourism (European Union, 2020).

The ECOC designation and associated EU finance comes with a set of conditions, including the requirement of an ex-post evaluation of the intervention to be carried out and reported back to the EU. This formal EU evaluation represents an example of an IA model to evaluate a major EU intervention with clearly stated criteria. These include multi-domain approach and multi-stakeholder perspective. The SoPHIA model has been developed taking account of, and building on, the experience of ECOC impact assessment. The case study presented here allows for further exploration of this ECOC evaluation process relative to the SoPHIA holistic IA model.

Galway City, located on the west coast of Ireland, was designated European Capital of Culture 2020. Usually, the programme of events of the ECOC designations run from 1st of January to 31st December, but due to the effects of the coronavirus crisis the programme has been

extended until 30th April 2021. Galway has an already vibrant contemporary culture, with a range of cultural activity from Druid theatre to *Macnas* Street Spectacle to Galway International Arts Festival to Galway Film Festival. Cultural engagement and participation, from live music to arts festivals, is high. The contemporary culture has deep foundational roots in the cultural heritage through tangible sites and intangible practices connected to rural surroundings and coastal landscape, which has created a distinct sense of place, and meaning for a city. The 1970s saw the establishment of Druid Theatre, the Galway Arts Festival and the inception of a film and TV industry to the west of the city. The establishment of the Film *Fleadh* (festival) in 1989 marked Galway out as a site for attracting international film as well as premiering of domestic Irish film. In the last 40 years, there has been a predominance of theatre and performance, reflecting a rich heritage in drama dating back to the establishment of the National Irish Language theatre in 1926 (Collins, 2020). The early 2000s saw the city earn its label as the ‘city of festivals’: in 2014, 194 festivals and events were recorded. Tourism remains important for County Galway: tourism reached 1.4 million in 2016, bringing revenues into the value €455m (Collins, 2020). Overall, the programme for Galway ECOC 2020 was built around the four seasons following the Celtic calendar, envisaging 154 projects and over 1,900 events (European Union, 2019).

The programme had to be radically altered due to the impact of the COVID-19 pandemic, with most events altered or reinvented to take place online. Heritage has been a strategically prominent feature of the programme of Galway ECOC 2020. For example, John Gerrard’s Mirror Pavilion is a sculptural installation that displayed a digital artwork entitled Corn Work. The work recalls histories of grain milling as well as folk tradition of Straw Boys. The project *Sea Tamagotchi: Foclóir Farraiige* has brought to life the vocabulary, stories and place names of the Irish language associated with the Irish coast of the Atlantic. Galway’s original bid emphasised its peripheral landscape and its history of cultural movements as an inspiration for cultural production (Collins, 2020). The Small Towns Big Ideas project has engaged the small towns surrounding the city actively in the programme. This represented a new approach to ECOC programming, by involving the surrounding small towns that were recognised as having an integral relationship with the city through heritage and language, as well as social and cultural interdependency.

With the title ECOC 2020, Galway would have been expected to have benefited greatly through greater profile and enhanced image. However, the pandemic has led to challenging times for the ECOC management team as well as arts organisation partners (Aregger et al., 2020). The majority of events had to be adapted for online viewing. The online engagement with the programme has both advantages and disadvantages: it can reach people all over the world, if they have electricity and a reliable internet connection; on the other hand, there is still a problem of accessibility, and also of lack of revenue, for most ECOC online events seem to be free. Even in pre-pandemic times, online engagement was a powerful marketing tool. A benchmark of Facebook engagement for ECOC 2017-2020 shows that Galway was the second

best for engagement just after Leeuwarden in the Netherlands, with ‘social conversations’ on the web being paramount (Ruseva & Stanimirov, 2020).

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2. Methodology

The case studies will explore and evaluate the applicability of the SoPHIA draft impact assessment model to the contexts of Temple Bar Cultural Quarter and Galway European Capital of Culture. Particular focus was given to gaining feedback on:

- The suitability of the model in assessing the impact of the interventions on the economic, cultural, environmental and social dimensions, including possible synergies and countereffects.
- The relevance of the nine themes of the model towards the impact assessment of each intervention, including the balance and priority of the different themes and any missing or overlooked elements.
- Stakeholder involvement.
- Time relevance of the impact assessments process and longitudinal applicability.
- Exploring ways to capture data relevant to the SoPHIA holistic model.

To explore these issues in the context of the Temple Bar and ECOC Galway case studies, we prioritized a qualitative participatory approach using in-depth semi-structured interviews with expert stakeholders. This interview approach was complemented with document analysis. This document analysis provided valuable background information, and results are included in the case study descriptions.

2.1 Participants

The study sought the participation of main stakeholders and other relevant stakeholders, taking a multi-stakeholder perspective in line with the SoPHIA project's principles. We identified main parties and other relevant expert stakeholders through background research, leading to an initial list of stakeholders and contacted them through social media or email. While we gained a reasonable response rate from Temple Bar Cultural Quarter stakeholders, we had difficulty gaining interview access to a broader range of stakeholders for our Galway ECOC 2020 case study. Feedback indicated that this was mainly due to time and resource issues.

We conducted nine interviews, with the following expert stakeholders: Franco Bianchini, Pat Cooke, Charles Duggan, Steven Hadley, Martin Harte, Mary McDonald, Grainne Millar, Penny

Mills and Cian O’Brien. Of the nine interviews, seven related to the Temple Bar Cultural Quarter case and two to Galway ECOC 2020 case. One interviewee had experience relevant to both case studies.

Those interviewed included senior academics and researchers with expertise in cultural and heritage interventions and impact evaluation of large-scale interventions. We interviewed former employees of the organisation involved in driving the Temple Bar intervention and its impact assessments. Other stakeholders interviewed included senior managers of cultural organisations and a leader of a business representative organisation with a strategic or operational interest in Temple Bar. Two of our interviewees were local authority officers with expertise in heritage intervention, architectural preservation and impact assessments. More details on the participants are included in Annex 1.

2.2 Interview Structure for the Temple Bar Project and Galway ECOC

The semi-structured interviews included four main parts. The first part aimed to capture the closeness of the involvement of the interviewee to Temple Bar or Galway ECOC and to establish their level of expertise relevant to either case study. The second part focused on exploring the major impacts of the Temple Bar Project /Galway ECOC on the cultural, economic, environmental and social dimensions, taking into account the possible countereffect between these dimensions. Part 3 focused on gathering feedback on the nine themes of the draft holistic impact assessment model, including theme relevance, balance and priority, as well as missing elements. Part 4 focused on data collection methods and tools for impact assessment. Throughout parts 2-4, we also explored the time axis and multi-stakeholder axis to gain insight into the timing of assessments, the longitudinal perspective and good practice for the involvement of all stakeholders. A detailed interview schedule is included in Annex 2.

2.3 Procedure

Stakeholder experts were initially contacted by email to invite participation and given a broad explanation about the SoPHIA case study's motivation and an explanation of the interview schedule together with a consent form. Participants then received an information sheet outlining the nine themes, including a summary of the subthemes, before the interview. Details are provided in Appendix 3. The interviews were semi-structured with an advised interview time of 1 hour. We conducted and recorded the interviews using the Microsoft Teams application between December 2020 and February 2021. Interviews lasted between 58 and 88 minutes, and the average time was 70 minutes. All interviewees expressed interest in being contacted again on the progress of the SOPHA project and participating in follow-up research activities.

2.4 Limitations

The research limitations relate mainly to problems of access to stakeholders, due to the limited time frame and resources for this case study. The team encountered difficulty accessing participants who were main parties to Galway ECOC 2020 case. While we did not experience the same access limitations for the Temple Bar case, our multi-stakeholder approach completeness was affected by a lack of access to the stakeholder group: local residents.

While interviewees received information about the draft model themes before the interview, most participants did not study the detail of the themes and subthemes before the interview. In general, the stakeholder experts found the scale of the model too complex to absorb without the discussion in the interview.

Additional, participants enlisted for the interviews also included ‘expert stakeholders’, who have relevant expertise and research knowledge of the case but were neither directly involved in the case as managers nor as assessor of the case.

2.5 Data Analysis

Interviews were analysed using thematic analysis, broadly based on that described by Braun and Clarke (2006). Both deductive and inductive analyses were applied. The SoPHIA heritage impact assessment model, with its nine themes, the domains and the time and multi-stakeholder axes, formed the basis for the interviews' data analysis. One researcher coded each interview, and the coding was discussed and reviewed in team meetings. Comments from stakeholder experts are anonymised and not attributed to them directly.

3. Analysing the applicability of the SoPHIA model

3.1 Multi-Criteria Axes

3.1.1. Relevance of the Domains

The interviewees agreed that the four-domain approach of the model has potential to include most possible impacts of an intervention. The potential weakness of the four-domain approach is seen in the possibility that the assessment may not capture the synergies

between domains. Furthermore, leading an assessment at the level of these broad domains can cause segmentation, where each of the domains are approached by assessing whole sectors related to each domain. In this regard, one of our interviewees' perspective on Temple Bar is that the cultural and economic visions for the project continued to be pursued alongside each other but were never fully aligned in a holistic way. When the effects of overtourism began in the early 2000s, the attempts to retrofit a solution by proactively limiting the tourist trade in the area merely stemmed the flow.

One interviewee pointed out that Heritage is often assessed under the domain of 'culture.' In the case of Temple Bar Cultural Quarter, its unique built heritage was critical to character of the area, but this is almost forgotten within the interpretation of the space as a cultural quarter. Even more forgotten is the intangible heritage that is more sensitive to the intervention.

A problem highlighted in relation to the 'social' domain is that it is too big a domain. It could possibly include such things as image, education and well-being. In the case of Galway ECOC 2020, Health and Well-being are seen as increasingly more important in ECOC evaluation, with more emphasis on the former, yet they tend to be subsumed under the social domain. It is felt that too often within current impact assessments health and wellbeing are not given adequate attention under the domain of social and deserve a separate attention, which is something the SoPHIA model addresses in its themes. From another perspective, the **social** and **economic** domains are seen as inextricably linked. With the case of Temple Bar, if you are only evaluating economic impact from visitors, then assessment is straightforward, but if you add the other perspectives such as well-being impacts on local residents then it becomes more complex but also more holistic. 'Well-being' in this regard acts as a crosscutting theme coming from economic and social.

Interviewees reflected that the **environment** domain is often overlooked or undervalued in terms of impact assessment. This came up in relation to the adaption of buildings within the Temple Bar Cultural Quarter development. While reflected on as a good example at the time, of adaptive reuse of existing building stock, the methods of adaption have advanced significantly since the time of the intervention. The environment has been assessed for small sections of Temple Bar through localised Environmental Impact Assessments (EIA) but there has been no EIA conducted for the whole cultural quarter. The very visible environmental concerns such as waste management are monitored and addressed. Overall, the 'environment' as a domain is considered in relation to how the surrounding environment impacts on a person's 'quality of life', but there is very little focus on the bigger picture of environment relating to climate action mitigation. For example, understanding of the need to better make use of existing building stock within the city centre is evident but there is no joined up thinking at legislative or regulatory levels. There is a need for more holistic thinking across departments of government (local and national) responsible for planning so that there is a balanced reflection on the former use of buildings without objectifying them.

3.1.2. Relevance of Themes

There was a universally positive response from participants towards the nine themes. It was felt that they cover almost every aspect of potential impact. All of the themes feed into what makes a place special and unique. It was seen as a positive that themes are cross-cutting across the four domains of cultural, economic, social, and environmental, which potentially avoids the pitfall of assessors only speaking to certain sectoral expert interest groups and their narrow set of priorities. However, one interviewee felt that the themes were too broad and included too many disparate elements and that this may lead to confusion or difficulty in assessing.

Social Capital

One perspective suggests that the themes and subthemes aimed at social impacts could be reviewed to ensure that ‘societal values’ such as ‘solidarity’ or ‘intercultural exchange between different ethnic or cultural groups’ are not overlooked. When speaking of the example of Galway ECOC 2020, and the ECOC as an intervention more generally, many goals now focus on societal change through the transformative effect of participation. It was felt that unless the underlying structural conditions change (such as employment, housing, education, etc.), then such transformative effects would remain out of reach within the project lifetime. Having expectations in terms of ‘inclusive growth’ can place too much responsibility on the intervention to achieve instrumental goals that are too great a socially transformative change to expect to achieve with a relatively small intervention. These types of societal changes can only be achieved in the context of a broader government policy framework. With the case of Temple Bar, the importance of having people living in the city centre was raised. This is seen as being connected to an authentic ‘sense of place’. The interviewees noted the threat to the sustainability of a community of residents in the Temple Bar area with increased pressures from short-term letting and sub-letting of apartments and nighttime tourist economy driving anti-social behaviour. The greater threat to the inner city was also noted. Current legislation and regulations related to the spaces over shop being converted into habitable residences is prohibitive and act as a disincentive to small-scale development and repurposing. However, this may be the key to tackling social, housing, heritage preservation and climate action goals if considered holistically at a legislative level.

Sense of Place

‘Sense of place’ was seen as important within the development plan for Temple Bar Cultural Quarter. There was a strong focus on cultural development with a clear understanding of the value of heritage manifested in the built environment. The sympathetic contextual design and the small scale of interventions, building-by-building, stood as a positive example of

urban regeneration for over 15 years. The built heritage is still there, which sustains an aesthetic sense of connection to the history of the area. The cultural institutions are still thriving as cutting-edge creative spaces with high levels of engagement from local audiences from Dublin city. There has, however, been an erosion of the sense of authenticity of place for the people of Dublin. Current architectural heritage preservation focuses on an understanding of the ‘significance’ of the built heritage, which is seen to contribute to the sense of place. Assessment starts with an understanding of the place and the potential risks of interventions to place (including sense of place). Other intangible heritage examples were suggested by participants as often being overlooked despite their important contribution to creating a ‘sense of place’ while also contributing to ‘wellness’ and cultural vitality. Many music venues have been demolished in recent years to be replaced with hotels and student accommodation. This has ignored the heritage value of these spaces. It has taken away spaces for local people to make connections and exchange ideas and create meaningful relationship with their city environment. It exemplifies an unbalanced approach to development, tilted in favour of economic impacts, and to a lesser extent housing impacts, while totally ignoring the social impacts on communities. The collective holistic impact of these individual redevelopments was not considered, or it was overlooked.

Well-being/ Quality of Life

The theme of ‘well-being’ is seen as cross-cutting across economic and social domains and has many interpretations. This came up in relation to Galway ECOC case study. If you ask a person whether they feel more confident after taking part in a programme, is it a general confidence or is it the confidence to pursue a career? Or is it that they have found in themselves a new voice? Or confidence to take part in a cultural activity? Well-being can refer to the individual but can also refer to a community, or the cultural sector. This is where care is needed in the attributions that are being made in an assessment and that the assessor is not making assumptions between different indicators. So, participants interpreted the themes as wholly relevant, but they acknowledged that they will be interpreted differently in different contexts as well as by different stakeholders. This suggests the necessity of sensitivity in research and assessment design, possibly co-produced with stakeholders; a point to come back to later under chapter 3.3 People Axis. In relation to urban regeneration projects like the case of Temple Bar, buildings are seen by a number of interviewees as impacting on ‘well-being’.

Knowledge

The theme of ‘Knowledge’ was discussed by participants from a number of perspectives. Galway ECOC, similar to other ECOC cities, has formally established links with local academic institutions. This is seen as positive, but very often this relationship is side-lined as the financial and human resources of the programme are directed so much towards the production of a series of events within the programme. The academic institutions have potential to offer an

autonomous perspective and take on elements of an evaluation. But in many cases this autonomy becomes compromised by the pressures of conforming to the ‘narrative of success’ that has been generated within the media throughout the year of the programme. Academic integrity becomes at odds with the world of policy and government. From another perspective, knowledge transfer relates to legacy of interventions. There is a concern that there is inadequate sharing of experiences of failure within the ECOC. This knowledge transfer would greatly benefit future ECOC cities.

EU and Global Partnerships

‘EU and global partnerships’ as a theme stood out and caught the attention of most of the interviewees. It is agreed by many of our interviewees that it is important that an intervention allows for the development of network capacity as well as allowing for increased cultural exchanges. However, some of the current forms of assessment of goals such as ‘EU visibility’ and ‘EU sentiment’ or ‘EU consciousness’ have proven problematic to assess and are seen as less relevant to local stakeholders. In the case of ECOC interventions, it is important that the programme gives a platform for multiple stakeholders to look outwards and take influence from beyond their usual sphere. If the evaluation questions were framed more around this idea, it could be potentially better than the dominant focus on the development of European ‘identity’. It would be interesting to measure the diversity of the people who are living and working in the city, coming from many different places with issues of integration worth exploring in an evaluation. In the case of Galway ECOC 2020, there has been a measurable increase in international exchanges within the cultural sector specifically, but C19 has curtailed the national and international exchanges person-to-person. It is felt that this EU visibility/identity assessment criteria of the ECOC evaluation framework needs to be reviewed and updated to reflect the contemporary context of engagement and participation and international exchange.

Attractiveness

The theme of ‘Attractiveness’ was met with some scepticism, prompting questions around which individual or stakeholder group of this theme should be assessed. There can often be a hierarchy of relevant viewpoints informing the impact assessment with tourists coming first, investors second and local residents coming last. This point also raised the possible need to assess or map regenerative heritage interventions to social housing. Too often the regenerated buildings are for the middle class. This is not equitable and will affect the sustainability of cities in the long term.

Protection

‘Protection’ as a theme was discussed in the case of Temple Bar, but also in the broader context of the relationship of heritage conservation to urban development policies and in the context of ‘sense of place.’ When designing and planning interventions, it is important to keep a sense of place and take the history of the place into account without imposing a new identity alienating people who had a connection with the place. The infrastructural development of the Temple Bar area is seen by participants as successful in terms of conserving the fabric and grain of the built form of the area. The contextual design and the small-scale of the architectural interventions were a very innovative approach for the time. The buildings of historic significance are still there, including Georgian townhouses as expected, but also many 20th century buildings of industrial heritage that were not protected in legislation at the time. This protection only came about because of the focus on ‘sense of place’ within the development plan of the intervention. Protection is closely connected with ‘environment’ and ‘well-being’. There was a focus within the initial development plan on environmental elements with the addition of the Cultivate Centre. This organisation offered education and advised on green issues but it did not last long beyond the development phase. Today there is a lack of green space and nature in Temple Bar. While there was a deliberate attempt within the plan to create open public spaces, there was no green space planned. A number of the buildings within the developed were designed utilising advanced approaches to environmental future proofing, but by today’s standards many of the adaptations in the area plan didn’t go far enough to reduce the overall carbon footprint.

Innovation

The advice from one interviewee on the theme of ‘Innovation’ is that it should be approached with caution. It is used as a ‘buzzword’ or broad goal, but it is difficult to implement to the advantage of all stakeholder groups. There has been evidence of innovation in reacting to the COVID-19 pandemic from the Galway 2020 programme team. Digital engagement has created new opportunities to learn about audience engagement within the digital space. The innovation theme and related ideas were mainly discussed in the context of approaches to multi-stakeholder engagement and data collection in impact assessment and will be discussed there.

3.1.3. Relevance of Subthemes

While the model including themes and sub themes was sent to participants in advance of interview, none had studied the model to this level. While they could make judgements at the domain and themes level, they found the subtheme level overly complex or too large in scale. This has potential implications for the usability of the SoPHIA model.

3.1.4. Indicators

One interviewee suggested that it was impossible to judge the full applicability without seeing the indicator level, down to the type of questions being asked. This suggests that the model at the theme or subtheme level could still be open to multiple interpretations with varying hierarchies of relevance given to different themes.

3.1.5. Data Collection Process

Participants emphasised the importance of ensuring that all relevant voices are captured within stakeholder analysis. In the case of a physical intervention in the built environment such as Temple Bar, it was suggested that it is important to consult a wide range of primary sources, including press, journals, and cartographic information, including historic maps in relation to urban development. It was further suggested that crime statistics, as well as the electoral register are more often overlooked in assessments.

It was noted in both case studies that the collection of data varies considerably from one stakeholder group to another. For example, to measure the economic impact of tourism is relatively straightforward using a combination of visitor entry and exit surveys and statistics on visitor numbers as well as money spent on accommodation or transport or satisfaction surveys at events in the cultural programme. However, to measure the economic impact of culture for the local community is much more complex. Cultural organisations are driven more by cultural capital and creativity. While cultural consumption can be measured in ticket sales, this falls short of measuring the true cultural impact, especially for local communities.

The Galway ECOC programme included an extensive schools' programme focused on increasing access and inclusion and the evaluation team had planned to assess the levels of performance of students before and after participation looking at the impact of working with an artist. Because of COVID-19 restrictions, there was difficulty collecting the baseline data and also the interactions had to adapt to online participation models.

The importance of the quality of the impact indicators is emphasised by the participants in this study. A model may have well-developed themes and subthemes, but these have potential to be interpreted in many ways. Therefore, it is only at the indicator level that the effectiveness of the impact assessment model can be judged.

Co-designing is seen as important to inform the structure of the assessment. It was suggested that ideally this can be informed by smaller groups, perhaps before they had participated in a programme activity, asking about their expectations, the role of culture in their life, what they are looking forward to, etc. Then this information could inform subsequent quantitative work. Participant observation is also noted with ethnographic work during events within a programme of an intervention. On the topic of co-design in the context of an ECOC

evaluation, it was noted that there could be different expectation from a local cultural organisation about an impact assessment of a programme than from a programme team.

It is the view of the majority of participants that there is too much expert language in surveys and that there is a need for more innovative or creative approaches to stakeholder engagement. There is currently too much emphasis on expert language in surveys or in stakeholder consultations. New innovative ways are required to get real and meaningful stakeholder engagement.

Big data is seen as very useful source for impact assessment, but it is important that it does not come to dominate. One problem of Big data relates to the over production of data, the analysis which requires greater inputs of people and time. More often the under resourced assessment teams focus their attention on production data.

Evaluation criteria are often predetermined and narrow in focus. In the case of Temple Bar, the visitors were engaged through surveys linked to events and activities mainly looking at satisfaction ratings but not asking about their experience of the cultural quarter. Local residents were engaged through focus groups, which allowed for capturing greater nuance, but the staged nature of this format was suggested to lead to inhibited responses in some cases.

Our participants emphasised the importance of timing of the data collection and assessment. This will be further discussed in section 3.3.

3.2 Multi-stakeholder Perspective

The feeling from most of those interviewed in the case studies is that the SoPHIA model is people centred. The idea of involving multiple stakeholders in the assessment process is seen as very important by all participants. Ensuring that all stakeholders get a chance to voice their concerns is seen as a requirement of a successful holistic assessment. Co-design was emphasised, with a particular focus on engaging the wider community. In the case of Galway ECOC, one of the things that emerged from an ex-ante wider stakeholder engagement was the desire to increase the visibility of the places to visit east of the city. This then fed into the programme design. 'People and Place' is one of three broad sections of the Galway ECOC evaluation, which is all about the community involvement and the impact for people and for the place. Stakeholder engagement is multi-layered. Key stakeholders for Galway ECOC have included artists, communities, local government, European funders, and visitors. Co-designing is important in informing the structure of the assessment. Stakeholder engagement needs to be flexible in its language and form to be sensitive to different stakeholder groups. This involves a lot of partnership work that acknowledges that people are coming together from different sectors to follow or drive the intervention. The participants felt that engagement with stakeholders needs to be a continued activity. If a dialogue is opened up, then there is a responsibility to respect that relationship. More often because of a lack of resourcing,

engagement is attentive for a period of time, but disappears. The language and communication and context of engagement need to be respectful. More innovative ways of engagement are required other than surveys and focus groups. It was noted that the autonomousness of the stakeholder engagement is important. It is best if the terms and values for evaluation are set by an organisation independent from the intervention. In the case of Galway ECOC, it was also noted that an important stakeholder that is often overlooked in ECOC evaluations is the project team that leads and delivers the programme. These people are important contributors to the local cultural sector before the programme and risk their reputation and career by joining the team. While the ECOC is a great opportunity to work on large-scale projects, it can also result in reduced future opportunities of employment if conflict occurs. They are a vulnerable group that should be counted in evaluation.

Most participants believed that the most important people to reach in an impact assessment are the people who live within the area of the intervention: both people who have their residence in the area and people who engage with the area as part of their daily lives (to work, commute, eat, meet friends, go the theatre or cinema etc.) That mixed use is important to the themes of 'attractiveness' and 'sense of place'. In Dublin city there is a stated political desire to support more people to live in the city centre. The number of residents in the city centre is greatly declined. A holistic view on planning and a more cooperative environment of cross-departmental collaboration is necessary to overcome the restrictive legislative and regulatory barriers. Temple Bar has been developed as mixed use. While the number of residents was low at the start of the intervention at circa 200, the regeneration brought this figure to 2000 and then 3000 people, which can be seen as successful. However, market pressures have allowed an encroachment of short-term sub-letting of apartments. This has reduced the number of permanent residents and increased the transient population. It must be said that this issue is faced by the whole of the inner city and not just Temple Bar. While the media have heightened the perception of Temple Bar as having problems of anti-social behaviour, these issues faced by Temple Bar are largely the same as issues faced by the whole inner city. As noted by one interviewee, if we reduce the number of people living within the inner city, then the civic stewardship goes into decline. A holistic approach to planning would allow for the tackling of environmental climate action issues of maladaptation and underutilisation of adaptive reuse of existing buildings, while also tackling social issues. To this end the current Dublin City Council city plan places emphasis on the concept of the '15-minute city', but the approach of local government needs to adapt to the changing environmental context.

The stakeholder engagement in Temple Bar began with a grassroots group of locals. Temple Bar Development Council, formed in 1989, was a network of local organisations that lobbied for the halting of the proposed CIE development and for the area to be retained and developed as a cultural quarter. This group emerged from a shared recognition by these local stakeholders that the area had an already unique mix of cultural organisations and businesses that was different to other areas. Then Temple Bar 91 was a group of young business people, architects and cultural entrepreneurs. The stakeholder engagement at the pre-building phase

and throughout the building phase was strong and demonstrated that stakeholders shared a collective vision for the area. The dominant voices in these early stakeholder groups were those of cultural organisations, artists, local businesses. Because there were not many local residents, their voice is not as clear in the early plans. Because there was a dramatic increase in local residents through the development, there was an accompanying requirement to nurture that vital relationship after the building phase to ensure a shared vision. There are now clear fractions within the shared vision. There is a separation, although not total, of the commercial and cultural stakeholders. There are a number of residents unhappy with noise levels of nighttime activity. There is no shared vision on how to tackle overtourism amongst stakeholders.

The issue of the sensitivity of the engagement with stakeholders was raised. People work together out of a sense of sharing a common goal. There should be agreed principles upfront. The process of consultation such as focus groups can be intimidating for participants. Many people feel ill-equipped to answer questions that are geared towards experts. The communication needs to be sensitive to the local context.

3.3 Time Axis (longitudinal perspectives)

Those interviewed about Temple Bar Cultural Quarter suggested that in-depth planning in advance of an intervention, including stakeholder mapping and meaningful stakeholder engagement, should help make negative impacts less severe. In this regard, one of the interviewees referred to the importance of being aware of potential risks as the best way to avoid them. This perspective highlights the importance of the quality and depth of ex-ante assessment as a prerequisite for intervention. Regeneration projects need to identify clear long-term goals. A long-term vision needs to be accompanied by long-term allocation of resources in order to bring about lasting change according to participants. In the case of Temple Bar, the intervention did include a number of ex-ante assessments. In 1991 Temple Bar Properties Ltd. contracted Nexus Europe, a Dublin consultancy, to conduct a review of the business activity in the area. Coopers and Lybrand were contracted to assess the economic significance of the cultural industries in Temple Bar in 1993. What emerged from these early ex-ante assessments was that there was a pre-existing vibrant local network of small-scale cultural enterprises as well as a few key cutting-edge cultural institutions. When Urban Culture was commissioned by the Department of *An Taoiseach* (Prime Minister) in 1991 to undertake a holistic area strategy for the revitalisation of Temple Bar, these cultural enterprises and publicly funded cultural institutions were seen as key to the areas development. There were some informal follow up ex-post evaluation conducted in 1996 and in 2001, but no formal assessment other than the formal ex-post evaluation report required by the European Regional Development Fund which was focused solely on the infrastructural development. Interviewees emphasised that on-going monitoring and evaluation is an essential component of urban regeneration interventions. It helps to assess whether the vision, the strategy and the

objectives set out at the start of the initiative are still valid and to develop and adapt accordingly. Regular evaluation can also help to maintain stakeholder engagement and to re-evaluate risks and balance stakeholder interests. This will then enable adjustments in response to changing circumstances. Temple Bar provides a clear case of how some stakeholder groups lost out because of a lack of periodic monitoring ex-post. The impact of overtourism had become clear by the early 2000s and there was a consolidated effort made by commercial and cultural stakeholders to address this at that time. But still there was no formal holistic assessment of the overall development to monitor impacts on local residents, who now numbered between 2500 and 3000. Participants highlighted that there is a predominant focus on ex-post evaluation happening immediately after the intervention as a formal reporting exercise and signing-off exercise. There is a lack of focus on the long-term impacts of large-scale interventions. Participants also noted that under the current criteria of EU funded interventions, funding must be spent within a very limited period of time, which limits the time frame of the impact assessment period.

Participants highlighted the need for long-term leadership to maintain long-term multi-stakeholder engagement and balance between different stakeholder interests. In Temple Bar there has been a lack of stewardship of the project since 2013, with the wind down of Temple Bar Cultural Trust (TBCT.) Even before this date the attempts made by TBCT to proactively limit tourism and commerce were too late. The importance of managing potential negative impacts at the planning stage and ensure that all stakeholders' interests are taken into account was emphasised by our participants. It was felt that once the commercial interests came to the forefront, they are protected over all other concerns. Anticipation of this problem is seen as paramount as well as continuous monitoring of the balance of development. As noted by one of the participants, Temple Bar is often called a 'project' with a specific start and end date, but it is a real living thing.

For the more current Galway 2020, participants emphasised the importance of good baseline measurements as a starting point for measuring short- and long-term impacts. In the case of Galway 2020, the timing of the ex-ante assessment to gather baseline data has been affected by the timing of the contracting of the agency responsible for the assessment. It was suggested that in theory two baseline assessments should be done: one after the winning of the ECOC bid (four years out) and the second just before the start of the ECOC designation. Regular monitoring during the programme year should be followed up by monitoring every few years after the designation. It was agreed by our participants that this length of time is necessary to see any changes in underlying cultural participation or engagement. There is very little change seen within the short time frame of one year. True change requires more time. For this reason, the longitudinal issue is seen as crucial in the case of ECOC evaluation. It is easy to claim success of the intervention on a number of carefully selected indicators in an ex-post evaluation immediately after the programme has been completed but ignore what the intervention has done to change the underlying structural conditions of the city. If you do not change the underlying conditions, then any possible impacts generated by the intervention

will be short-lived. Long-term evaluation is of benefit to local governments but also the EU and future ECOC cities in better understanding the medium-term and long-term impacts of the ECOC programme. This long-term approach requires key stakeholders to take this form of longitudinal assessment seriously at the early resource allocation stage of the intervention and set aside financial and human resources to achieve this. It was suggested that the current capstone evaluation at the end of the programme should remain. But there should be a separate longitudinal assessment operating autonomously from the ECOC team. Projected assumptions about long-term impacts directly after the intervention are meaningless without a legacy plan to sustain the impacts over time and a longitudinal assessment plan to measure the real impacts.

4. Challenges and Opportunities of the SoPHIA Model

4.1 Challenges and Opportunities of the SoPHIA Holistic Model

There was an overriding positive response to the SoPHIA model taking a holistic approach to impact assessment from the participants in the two studies. All believed that the ideal of taking a holistic view has potential to ensure a multi-stakeholder perspective and a balanced approach to intervention. However, all interviewees had concern that one of the main challenges of the applicability of the model lies within this very strength. They felt that matching the holistic impact assessment ideal with the grounded reality of the current context of assessment might prove difficult. Cited barriers include limited ability for a holistic vantage point within the current planning regulations, non-cooperation between separate departments within local authority administrative structures, self-evaluation, and political influence. The regulatory environment was stated as a major barrier. Legislation is divided into separate local and national government departmental areas of environment, planning, development or heritage and this causes the assessments to be fragmented and not holistic. Too often the impact assessments are to the letter of the legislation, which can ignore broader impacts in other dimensions.

4.2 Challenges and Opportunities of the SoPHIA Model Four-Domains

While there was a majority view that our four-domain approach of the model has potential to include most possible impacts of an intervention, the potential challenge of the four-domain approach is seen in the possibility that the assessment may not capture the synergies between domains and could cause segmentation, where each of the domains are approached by only engaging stakeholders within the sectors related to each domain. This challenge mainly highlights the importance of the SoPHIA definition of themes and subthemes rather than the four domains.

4.3 Challenges and Opportunities of the SoPHIA Model Themes

There was an overriding positive response from participants towards the nine themes of the SoPHIA model. It was felt that they cover almost every aspect of potential impact. Participants highlighted that all of the themes feed into what makes a place special and unique. It was felt that the prioritisation of each individual theme by an evaluation team was largely dependent on the particular context of the intervention being assessed. It was seen as a positive that the themes of the model are cross-cutting across the four domains of **cultural, economic, social, environmental** which potentially avoids the pitfall of assessors only speaking to

certain sectoral expert interest groups and their narrow set of priorities. The nine themes offer the opportunity for flexibility to the context of the particular intervention being assessed. This presents a parallel challenge in terms of offering an opportunity for misappropriation of themes to suit the political agenda surrounding the intervention. In this regard, **'Politics'** as well as related power dynamics represent a challenge to the implementation of the holistic model. This point was acknowledged by participants as having a strong influence on the type and extent of impact assessment currently undertaken. Where the assessment sits politically within the ecology of local government, agencies, charitable organisations etc. public and private investors will determine the form of assessment. In this regard, one participant highlighted the importance of 'flexibility' of the model to adapt to different stakeholder ecologies.

Very much linked to the influence of the political, the **'narrative of success'** is seen by a number of participants as a challenge to the SoPHIA holistic model in that it distracts away from in-depth assessment of impacts of an intervention, focusing more on highlighting the successes visible on the surface such as a new building, the crowds at programme events, or the spillover economic effects. This narrative, which is often supported by the media during the intervention with complacent support from policymakers, has become more important than the actual success of the intervention. The evaluation of real success in terms of actual changes on the ground represented by job creation, or improvements in health and well-being becomes secondary, and it is often only the narrative of success that counts politically. This pressure for success leads to a tension and sometimes a conflict between the evaluator on the one hand and the management and funders of the intervention on the other. The evaluator is led by an intention to achieve deep level holistic analysis to get to the truth about certain claims and feed back to policy, whereas the management of the intervention along with the political agenda on the other hand might seek confirmation about the success of the intervention. By the time the evaluator writes the report, there is already a consolidated success story. There is so much pressure on the organisers not to fail that failure becomes impossible. There is a problem of evaluations having predefined outcomes. For the ECOC evaluation process, the questions are formulated in consultation between the researcher and the funders and the initiators of the project. These presuppositions are often not open enough to capture the real perspectives of the people around impacts. Success is also easy for the assessor to find. ECOCs immediate positive impacts are numerous: they attract a lot of people; people are happy; the majority of events are of good quality; a rise in pride; there is a rise in external positive coverage; there is a rise in cultural tourism; the cultural sector benefits from being able to undertake more ambitious projects. But these immediate impacts might be fleeting. If the wider claims about the transformative social, cultural, economic or environmental effects of major interventions such as Galway ECOC or Temple Bar Cultural Quarter are to be truly assessed, then there must be the addition of a longitudinal evaluation that goes beyond the 'narrative of success' in the impact assessment process. A suggestion from one interview in tackling the challenge of the 'success' narrative is to assess the cultural programme (ECOC) or physical intervention (Temple Bar) for its intrinsic

values and then have a separate assessment of the potential fundamental changes brought about by the intervention to the underlying social, economic, cultural and environmental conditions of the people. It is suggested that this is only measurable through longitudinal study of no less than three years. A holistic approach to impact assessment can capture an overall impact, including cross-cutting impacts, including negative impacts. This can allow for learning from negative experiences to alleviate future repetition.

‘**Leadership and governance**’ is seen by a number of participants as key to the positive impact of an intervention. There are leadership qualities, such as working collaboratively, being good at managing people, bringing people together and project management, that are required to bring the diverse stakeholder interests together under a shared vision. In this context, participants highlighted the importance of a people-centred approach and continuity of engagement with stakeholders. Resourcing good governance, stewardship and leadership is seen as vital not only to the success of the building or programme phase of the intervention, but also the aftereffects. In the case of Temple Bar, the stewardship has been passed through a number of organisations with varying leadership approaches. After a relatively successful, balanced approach to the development during the building phase in the 1990s, imbalances crept in thereafter with an overdevelopment of the tourism economy, which led to problems in other areas. There was also a lack of clear understanding at a policy and strategy level between national tourism agencies and Temple Bar Properties Ltd. and later Temple Bar Cultural Trust demonstrating a naivety around the potential negative impacts of overtourism. The interviewees also referred to the importance of long-term leadership beyond the duration of the intervention. The need to balance stakeholder interests does not end with the building phase of Temple Bar Cultural Quarter or the end of Galway ECOC year of designation. Strong leadership, stewardship and governance is important after the intervention to ensure stakeholders continue to work together towards a shared vision.

5. Conclusion

The applicability of the SoPHIA project’s Holistic Impact Assessment model has been analysed for the two case studies—the culture-led urban regeneration of Temple Bar, Dublin, and Galway ECOC 2020. While the funded intervention of Temple Bar was completed by 2001, it has offered opportunity for reflection on the potential applicability of the model towards long-term impact assessment. Galway ECOC 2020 is still on-going and had to be adapted to the current pandemic and associated restrictions. This case has offered an opportunity for

reflection on the ECOC evaluation process led by the EU guidelines. It has also allowed for feedback on innovative methods of data collection.

The SoPHIA project's Holistic Impact Assessment model was endorsed by all interviewees with some caveats: for instance, the themes may be open to multiple interpretation, and their meaning may vary for different people. The very complexity of the model, which may be considered one of its strengths, may also be overwhelming, especially for non-expert stakeholders, such as residents. Additionally, while clear indicators are needed in order to measure impact, it is essential for the model to be adapted to local contexts.

The themes have been considered valid and appropriate to holistic impact assessment; their greatest strength lies in their cross-cutting, multi-domain nature. None of the interviewees commented specifically on the subthemes, which may indicate their level of detail can be intimidating at times, for assessors and stakeholders. The themes that attracted more attention for the participants were those related to social such as social capital, sense of place and wellbeing.

Furthermore, the interviewees suggested additional considerations in the drafting of the themes and subthemes. The three main suggestions for consideration are politics, narrative of success, and leadership. 'Leadership', or 'Leadership and Governance' is suggested as an additional separate theme for the SoPHIA model.

The interviewees unanimously agreed that the people-centred approach of the SoPHIA model is appropriate and that all stakeholders should be involved, at all stages of the project. Creative ways are needed to inspire greater stakeholder engagement and sustain their engagement throughout the project. It is fundamental to use good communication skills and that the language of the assessor is adapted appropriately to the stakeholder.

As regards time, assessment should be undertaken ex-ante, regularly throughout the intervention, and ex-post. A longitudinal assessment of long-term effects of interventions should also be built into the assessment process with appropriate resources.

In conclusion, the current model has tremendous potential. The successful application of the model is dependent upon the right political climate surrounding the intervention, good human rapport within the assessment team to develop deeper level meaningful stakeholder engagement in the assessment process, and good leadership skills to ensure longitudinal impact assessment.

6. ANNEX

Annex 1: Interviewee Participant Backgrounds

Martin Harte	CEO The Temple Bar Company. Martin started working in Temple Bar Properties Ltd. in 1998.
Grainne Millar	Director GM Innovations. Grainne worked with Temple Bar Cultural Trust and Temple Bar Properties Ltd. Grainne was involved in the Temple Bar Urban Development Framework.
Charles Duggan	Heritage Officer with Dublin City Council. Charles has expertise in impact assessment of historic building and also in impact assessment taking a wider area approach. He was project director for the Henrietta Street Conservation Project.
Mary Mc Donald	Senior Architectural Conservation Officer with Dublin City Council. Mary has knowledge of the Temple Bar renewal programme from an architectural perspective. Mary has experience of heritage impact assessment.
Cian O'Brien	Artistic Director of Project Arts Centre in Temple Bar since 2011. Cian is a current cultural stakeholder within the Temple Bar area.
Pat Cooke	Lecturer University College Dublin. Pat has worked for Ireland's State Heritage Service for over twenty years. He has experience of EU Tourism Programmes 1989 -1999 and offers an expert overview of the Temple Bar Development.
Franco Bianchini	Professor of Cultural Policy and Director of the Institute for Research on Culture and the Creative Industries at the University of Hull, UK. Franco has expertise in impact assessment and evaluation of cultural quarters in England late 1990/early 2000 as well as experience of UK City of Culture evaluation. Franco is an advisor for the Audience Agency for the Evaluation of Galway ECOC.

<p>Penny Mills</p>	<p>Consultancy Director at the Audience Agency, which specialises in multi-method research. Penny is leading the agency’s team of researchers currently working on the Evaluation of Galway ECOC.</p>
<p>Steven Hadley</p>	<p>Research Fellow at the National University of Ireland, Galway. He is an academic, consultant and researcher working internationally in arts management, cultural policy and audience engagement. Steven has some direct involvement as a consultant on the official Galway ECOC evaluation.</p>

Annex 2: Interview Schedule (Semi-structured Interview)

This interview schedule includes the main questions as well as some guidance for each question

Time for the interview: about 60 minutes

1. Opening – Involvement, relation to Galway ECOC/Temple Bar

<p>1</p>	<p>Please tell us about your involvement in Temple Bar / Galway ECOC?</p>
<p>Thanks for agreeing to the interview. To start, please tell us about your involvement in the case.</p> <p><i>10 min</i></p>	<ul style="list-style-type: none"> • Timeframe of involvement? • Role - activities? • Participation in Intervention versus in impact assessment • Timeframe of intervention discussed • Other relevant experience...



2. Main impacts expected of Galway ECOC/ Temple Bar considering economic scultural, environmental and social domain

2	<p>Where do you see the main (expected) area of impact of the Temple Bar Project / Galway ECOC when you consider ecological, economic, social and cultural aspects?</p>
<p><i>4 domain approach in Sophia:</i></p> <p>Economic</p> <p>Cultural</p> <p>Environmental</p> <p>Social</p> <p><i>15 min</i></p>	<ul style="list-style-type: none"> • Stakeholder relevance - Locals, business visitors, tourists, EU, local government, National Government, • Counter effects between domains • GALWAY: Touch on effect of COVID

3. Feedback on Assessment Model – Main Themes

3	<p>The main purpose of this interview is to evaluate the impact assessment model proposed by SoPHIA and to learn how useful or applicable this is for an impact assessment of the Temple Bar Project / Galway ECOC.</p> <p>You received the 9 themes. What is your feedback on the 9 themes included in our impact assessment model? How important are these themes?</p>
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<p>The 9 themes</p> <table border="1" style="width: 100%; text-align: center;"> <tr><td>SOCIAL CAPITAL</td></tr> <tr><td>SENSE OF PLACE</td></tr> <tr><td>WELL-BEING/ QUALITY OF LIFE</td></tr> <tr><td>KNOWLEDGE</td></tr> <tr><td>STRONG EU AND GLOBAL PARTNER-SHIPS</td></tr> <tr><td>PROSPERITY</td></tr> <tr><td>ATTRACTIVENESS</td></tr> <tr><td>PROTECTION</td></tr> <tr><td>INNOVATION</td></tr> </table> <p><i>20 min</i></p>	SOCIAL CAPITAL	SENSE OF PLACE	WELL-BEING/ QUALITY OF LIFE	KNOWLEDGE	STRONG EU AND GLOBAL PARTNER-SHIPS	PROSPERITY	ATTRACTIVENESS	PROTECTION	INNOVATION	<ul style="list-style-type: none"> • Most relevant themes (ranking, priority, applicability) • Do you think it is holistic/ realistic? • Balance of themes? • Time of assessment(s) • Stakeholder involvement • Compare with other assessment methods • Did we overlook anything?
SOCIAL CAPITAL										
SENSE OF PLACE										
WELL-BEING/ QUALITY OF LIFE										
KNOWLEDGE										
STRONG EU AND GLOBAL PARTNER-SHIPS										
PROSPERITY										
ATTRACTIVENESS										
PROTECTION										
INNOVATION										

4. Data Sources for Impact Assessment & Data Interpretation

4	<p>What methods and tools do you believe are important for impact assessment of the heritage intervention? How would you get the data?</p>
<p>Methods – tools - sources</p>	<ul style="list-style-type: none"> • Timeline – When is the best time? • Regular monitoring /data collection / reporting? • Stakeholder involvement

Annex 3: SoPHIA – Draft Impact Assessment Model - Case Study Interview

Information Sheet

You are invited to take part in the Horizon 2020 SoPHIA Research aiming to receive feedback and insights on the SoPHIA draft holistic impact assessment model for heritage interventions. The model is being tested against 12 case studies across the consortium partnership. IADT is testing the model against Galway European Capital of Culture 2020 and Temple Bar Cultural Quarter.

About the SoPHIA project

The EU Horizon 2020 funded SoPHIA (Social Platform for Holistic Heritage Impact Assessment) project aims at bringing together stakeholders concerned with the impact assessment and quality of interventions in historical environment and cultural heritage sites in Europe. The Social Platform will formulate recommendations and an action plan for future European action aiming towards harmonized impact assessment and intervention quality standards.

The initial research in the SoPHIA Project has been organized around four main domains of holistic Impact Assessment: **Social**, **Cultural**, **Economic** and **Environmental**. The research has further expanded to three axes: **Domains** (4 domains as above), **People** (importance of a people-centered as well as a multi-stakeholder approach) and **Time** (importance of recognition of impacts at different stages in the intervention including long-term). As a result, we have developed a Draft for a Holistic Impact Assessment Model. Themes and subthemes of the model are summarized in Appendix 1.

The seven SoPHIA project partners are currently undertaking 12 case studies to receive feedback and insights on the draft impact assessment model across a number of interventions across Europe including variation in scale and type. As the Irish SoPHIA Partner, IADT will undertake two case studies, one focusing on the Temple Bar Cultural Quarter and one focusing on Galway ECOC 2020.

What is the purpose of the case studies?

The purpose of the case studies is to test if the draft assessment model that we have developed is applicable across a range of case study contexts. The objective of the case studies is to test the three axes of the SoPHIA impact assessment model (domains, people, time). From this, three research questions arise:

1. **What is the appropriateness of the domains, themes and subthemes of our model?** We aim to gain insight from experts close to the case study about how our themes and subthemes can best be assessed.
2. **How can a people-centred approach be incorporated?** We want to get expert opinion about the extent to which a people-perspective is included thus far in current assessment and how this could be improved upon within impact assessment.
3. **How can the issue of time and/or a longitudinal approach be included in impact assessment?** We want to gain insight into how the timing of the assessment process can affect the quality of assessment.

The themes and subthemes of the Draft for a Holistic Impact Assessment Model are attached in Appendix 1.

Why are you invited?

You are being invited to participate in this study as an expert or stakeholder of either Galway European Capital of Culture 2020 or Temple Bar Cultural Quarter.

Galway

We recognise that Galway ECOC as an EU-funded intervention has as its main focus on cultural impact rather than heritage impact. However, there are many elements of the Galway 2020 programme that are relevant to cultural heritage. We are also looking at testing the applicability of the SoPHIA model across a wide range of interventions. We proposed Galway ECOC because it is an ongoing programme derived from an EU initiative and has:

1. Impact on heritage and recognises the importance of heritage in the creation of cultural symbolic meaning.
2. Heritage is in the themes in the programme.
3. A multi-domain impact.
4. An existing evaluation framework in progress.

Temple Bar

We acknowledge Temple Bar Cultural Quarter has as its main focus cultural impact rather than heritage impact. However, there are many elements of the area relevant to the instrumental use of cultural heritage in urban regeneration. Within the case study, we aim to test

the applicability of the SoPHIA model across a wide range of interventions. We proposed Temple Bar Cultural Quarter because it has:

1. Derived from an EU intervention/initiative.
2. Impact on heritage and recognises the importance of heritage in the creation of cultural symbolic meaning.
3. A multi-domain impact.
4. An existing cultural evaluation framework in progress by Dublin City Council.

What does participation in the project involve?

If you choose to participate, you will be interviewed by two researchers of the SoPHIA Project Team, Paraic Mc Quaid and Dr Christine Horn, via an online video platform (Microsoft Teams). Date and time will be arranged via email to suit you. We will forward a link to the meeting in advance. You do not need to have Microsoft Teams downloaded and can use an Internet link to the meeting. The interviews will be recorded and will take approximately 60 minutes. During the interview we will be asking questions about your expectations of an impact assessment; gain feedback on the relevance of the themes and sub themes of our proposed model (see Appendix 1) and gain gaining insights into most appropriate data collection methods relevant to the case. If you do decide to take part, you will be asked to sign a consent form. You are free to withdraw from this study at any time and without giving reasons.

How will my information be used?

The case study is part of the Horizon 2020 SoPHIA Project. All data will be stored safely and confidentially, and the interview data will be analysed by the IADT SoPHIA Project Team. All findings will be anonymised in the case study report, which forms the basis for further improving and developing the SoPHIA Holistic Impact Assessment Model. We will also hold a number of SoPHIA stakeholder engagement meetings in 2021 to share our case study findings. You are welcome to attend. If you wish to become a stakeholder of the project, you are welcome to do so and we encourage you to engage with our project website <https://sophiaplatform.eu/en> [26.05.2021].

Where can I find out more information?

This case study is part of the Horizon 2020 SoPHIA project. For more information about the project please visit our website at <https://sophiaplatform.eu/en> [26.05.2021]. If you have any further questions question about any aspect of this study, please contact the researchers

Paraic McQuaid (paraic.mcquaid@iadt.ie), Dr Christine Horn (christine.horn@iadt.ie) or Dr. Tiziana Soverino (tiziana.soverino@iadt.ie).

Thank you for taking the time to read through the details of this information sheet and the themes and subthemes of the proposed Impact Assessment Model (see Appendix 1).

Appendix 1: Draft Holistic Impact Assessment Model

About the SoPHIA Draft Model

Below is a short description of the nine themes and corresponding sub themes of the SoPHIA heritage impact assessment model that have emerged as being most important to assess. They have been developed following an extensive review of literature, followed by a stakeholder workshop and further consultation with Advisory Board and stakeholders. The model takes a holistic approach that focuses on the main domains of Environmental, Economic, Social and Cultural Impacts. The model acknowledges the need to assess impacts on multiple stakeholders. The model also acknowledges the relevance of when the impact assessment occurs relative to the intervention. The purpose of the case studies is to ascertain the applicability/appropriateness of the draft model. Our aim is to gain insights within the interviews from the viewpoint of expert stakeholders close to the intervention about the applicability of the model.

The 9 main themes are:

- SOCIAL CAPITAL
- SENSE OF PLACE
- WELL-BEING/ QUALITY OF LIFE
- KNOWLEDGE
- EU AND GLOBAL PARTNERSHIPS
- PROSPERITY
- ATTRACTIVENESS
- PROTECTION
- INNOVATION

Please see below short summaries with sub themes for each of the themes.

SOCIAL CAPITAL

Assessment of the heritage intervention in relation to accessibility, inclusion, engagement and participation including:

- a. levels of inclusion on a geographic as well as social dimension at multiple stages of the intervention, including local governance, and participatory governance.
- b. positive and negative impacts.
- c. long-term effects of interventions, including on future generations.

SENSE OF PLACE

Assessment of the heritage interventions impacts on values shaping the sense of place:

- a. Heritage visibility and reputation
- b. Identity of place
- c. Remembrance/ memory
- d. Experience value
- e. New narratives/ new rituals

WELL-BEING/QUALITY OF LIFE

Assessment of impact of intervention on physical and psychological well-being including:

- a. Prosperity – economic well-being/job creation
- b. Sense of peace and safety
- c. Open communication and transparency
- d. Quality of services

KNOWLEDGE

Assessment of the intervention in its impact on knowledge creation and exchange:

- a. Education through the programme of the intervention
- b. Engagement with education institutions
- c. Education in the community
- d. Research
- e. Creative engagement with the intervention

EU + GLOBAL PARTNERSHIPS

Assessment of the interventions impact on EU and international cooperation such as:

- a. Sense of shared European identity
- b. Cooperation across disciplines
- c. Cooperation across policy areas
- d. Networking between private and public sectors

PROSPERITY

Assessment of the intervention impacts on economic prosperity including:

- a. Employment
- b. Real estate value
- c. Local production
- d. Cultural expenditure
- e. Tourism
- f. Financial return on investment

ATTRACTIVENESS

Assessment of the interventions impact on the attractiveness on the place to:

- a. inhabitants
- b. tourists
- c. investors

PROTECTION

Assessment of the intervention in relation to its impact on the environment and its preservation in the context of climate change and development:

- a. Environmental risks
- b. Human risks
- c. Conservation
- d. Climate adaption
- e. Greener economy

INNOVATION

Assessment of the impact of the intervention on innovation including:

- a. Creative economy/start-ups/innovative tools
- b. Social economy
- c. Science
- d. Digitisation
- e. Adaptive re-use/ heritage-led regeneration

Report of the Analysis of Italian Case Studies

Roma Tre Research Team: Annalisa Cicerchia, Flavia Marucci, Lucia Marchegiani, Mauro Baioni, Michela Marchiori, Paola Demartini

1. Description and type of each case

RomaTre team analysed two case studies, Polo del '900, located in Turin and *Officine Culturali*, located in Catania. *Polo del '900* is an institutional initiative, promoted by the municipal administration, the region and one of the most important Italian banking foundations: the Compagnia di San Paolo. *Officine Culturali* - in Sicily - is a non-profit association of young professionals in cultural management and communication who was entrusted of the valorisation of a monastery, part of the UNESCO site of Sicilian Late Baroque Towns of the Val di Noto.



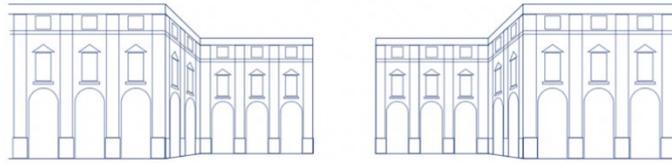
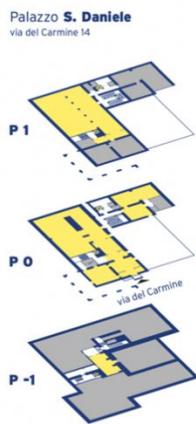
Polo del Novecento
TORINO

Officine Culturali / Monastero dei
Benedettini
CATANIA

1.1 Polo del '900

THE SITE

Polo del '900 is in a former military complex in Turin, composed by two symmetric building built in the 18th century to a design by Filippo Juvarra. It was decommissioned in 1926 and remained underused until 1995. After the restoration of the first building - Palazzo San Celso - the Museum of the Resistance was inaugurated and later became the "House of Archives". In 2012, with the restoration of the second building (with a total of 12 million euros allocated for the entire operation), the Municipality decided to transform the complex into a centre of knowledge, research, and interpretation of the history of the XX century. Currently, the historical spaces (about 8,000 sqm) are used as a cultural centre, with a museum, exhibition and performance spaces, a library, classrooms for teaching, a children's area, conference rooms, an outdoor cinema, and a mini cinema. The complex is located at the border of the city-centre: a neighbourhood relatively less affected by gentrification and redevelopment processes, with a of lower degree of economic growth rates and more social mixite as compared to the city core.



8,000 mq

- 1 library with 2 reading halls, 1 video hall, 2 conference halls,
- 1 multipurpose space for events and exhibitions
- 1 dedicated space for photographic exhibitions
- 2 educational areas, 1 children area
- 1 museum (Torino 1938-1948),
- 2 inner courts for events
- 1520 mq – Offices and departments
- 1 cafeteria and bookshop

Many historical associations are still active today and they reflect the strong impact of the 20th century on the city identity. Turin had a crucial role in the Italian political history, in particular in the recognition of workers' rights throughout the last century. In fact, in Turin there is (still) an active and productive school of social and political thought, with Catholic and secular roots, a laboratory of ideas and democracy that has constructively influenced the civil development of our country.
(Polo, Social report 2019)

The 20th century was a period of great economic transformations, too. After the Second World War, Turin grew hugely (especially due to car- FIAT - radio, and film industries) and it turned into a factory town. Its population increased rapidly also thanks to the great migration from the South of the Country. After a long period of decline in the 1990s, also thanks to the Winter Olympic Games in 2004 (ctrl), Turin knew a new spring, thanks to the arts, design and the sports, and became a noteworthy tourist destination.

THE ORGANIZATION

Our partners see the Polo del 900 as a subject, a place and a network, a space for archives, a space for design, a space for technological innovation.

(Polo del 900)



Polo del '900

Polo del 900 is a non-profit foundation. Its purpose is the management and valorisation of the sites (Palazzi San Celso and San Daniele) and of the cultural institutions that are members of the foundation. The 22 organizations associated (Participating Organizations - PO) with the Polo represent a point of reference in the historical, social, economic, and cultural research on the twentieth century. They aim at safeguarding the values of the Resistance and the Constitution, democracy and freedom and preserving and enhancing the Polo's library and archival heritage.

Polo del 900, unlike other realities, is a multi-level entity. The Foundation implements policies of interventions that benefit the 22 associations; therefore, part of our work is in collaborations with partner entities. This is, in my opinion, a quite unique characteristic that differs the Polo from other subjects.

(Polo staff)

Polo del '900 is a cultural centre freely accessible by citizens. It houses a museum, libraries and reading rooms, archives, spaces for events, open-air cinema, exhibitions and performances, classrooms for teaching and for children.

It is also a platform, an innovation hub. The 22 participating associations / units / partners implement cultural programming through co-planning and a constant exchange of ideas and skills among them. That allows us to question ourselves about the present, starting from/ by reflecting on the past. With its services, the Polo responds to the demand for knowledge, civic awareness, information and use of one's free time. Moreover, the Polo pays particular attention to the younger generations, new citizens and to the removal of all forms of cultural barriers.

(Polo del 900, Social report).

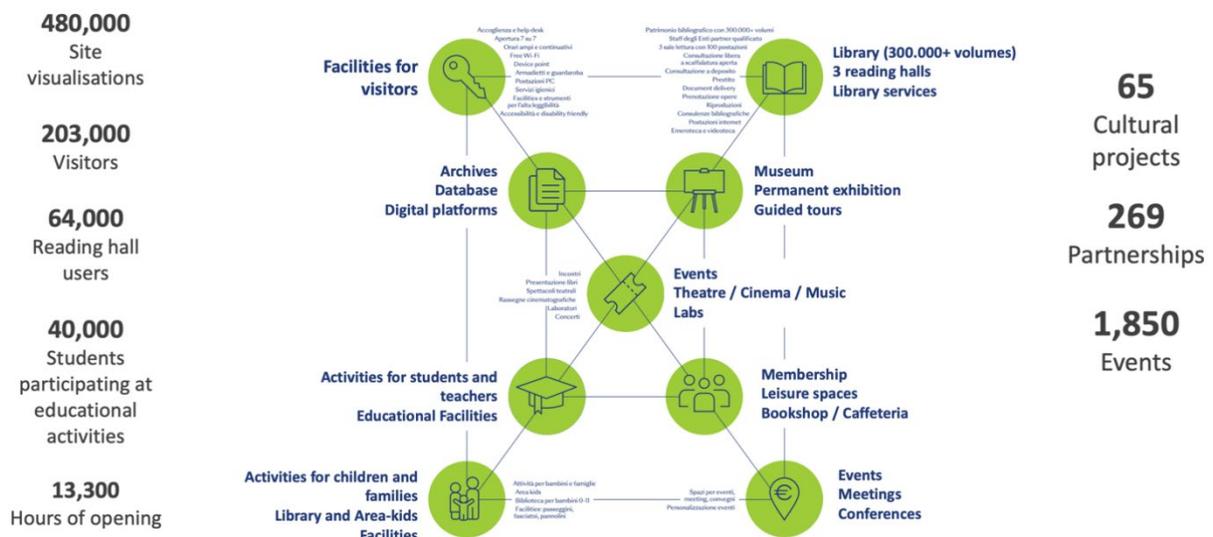
The collaboration between the Polo and the other associations takes place on three different levels:

- **Functional:** the foundation implements coordination activities for the benefit of all associations/ partners, with their direct collaboration (library and archive, communication, enhancement, teaching, fundraising, monitoring, facility management).
- **Planning:** elaboration of integrated projects: the cultural programming is defined through collective and shared project initiatives between the Foundation and associations/partners.

- Operational: the staff of partner organizations is embedded in the organizational structure of the foundation, to encourage the processes of strengthening skills and collaboration.

Polo del 900 has a mature organizational structure, with a series of boards and functional departments specialized for the integrated services.

A FIRST LOOK AT IMPACTS



We have been working for 4 years only, and we started from scratch (Polo board)

Polo del 900 became officially operational in 2017, when its organizational, managerial and identity structure were established. In less than 3 years, it has promoted a wide range of activities and projects. Polo del 900 is a landmark in the historical field (research, meetings and cultural activities, digitization of the archives), and it is also active in the socio-educational field (schools, activities for children and families, events).

For-profit activities are limited to a cafeteria and a bookstore. Admission tickets cover 15% of the operating costs; the founders contribute 80% - like 1.8 million €/year.

Our institution focuses on free accessibility. It cannot be compared to a large festival or a large international museum that produces a strong economic impact on the local context. But I would like to contextualize this statement in the current phase of the life cycle of the Polo itself.
(Polo staff)

The strategic plan of the Polo lists the following objectives as areas of innovation:

Operating model	Developing and testing models of collaboration and project integration between associations/ partners and Fondazione Polo del '900
Organization	Implementation and empowerment of the organizational structure
Use and function of spaces	Functional interventions to improve users' experience
Cultural vision	Identity strengthening and cultural positioning of the heritage valorisation.
Involvement of the public	Implementation of Audience Development and Audience Engagement projects
Economic management	Creation of partnerships, sustainability models and economic networks

The social report clarifies the main areas of impacts:

- The reactivation of a heritage site, with the recovery of abandoned buildings, their re-functionalization, the opening of open spaces as a space for events.
- The valorisation of the documentary heritage through the integration of libraries and archival resources of individual entities, arrangement of spaces for reading and research, digitization, and dissemination of contents.

- A new cultural proposal. Polo del '900 hosts and organizes meetings, exhibitions, conferences, film reviews, debates and performances. The organization of the agenda of events is based on the new citizenship, democracy, and contemporary history.
- Educational activities, such as school-work alternation, laboratories, visits, educational projects for schools, long-life education for adults.
- Building partnerships with neighbourhood communities, city, and regional cultural foundations.

1.2 Officine Culturali

THE SITE

Monastero dei Benedettini is a late baroque monument and one of the biggest Benedictine monasteries in Europe. It was rebuilt in the early XVIII century, after the lava eruption of Etna, the great volcano that overlooks Catania. In 1866, the state confiscated the Benedictine Monastery, and in 1977, within a project of regeneration of the historical centre of the town, the Municipality donated the Monastery to the University of Catania. The architect Giancarlo De Carlo supervised the restoration works, that later were recognized as an example of Contemporary Architecture. In 2002 the monastery was declared UNESCO World Heritage Site of Sicilian Late Baroque Towns of the Val di Noto and Catania.

Until early 2000s, the monastery was only considered for its functional purpose, as a university structure, without enhancing its relevance from a cultural point of view. Just small groups of visitors, no tourists, no consideration from the community. But then, in 2010, the University entrusted *Officine Culturali*, a newly established association, with the task of managing the site as a place to visit and enjoy.

The monastery is in the *Antico Corso* district, the oldest in the city, being the place where *Katane*, the first Greek city, was positioned. As in many other cities in the South of Italy, in Catania there is an anomalous presence of “social peripheries” within the historic centre, characterized by high rates of organized crime, lack of services, school dropout, and poverty.

THE ORGANISATION



Officine Culturali was founded in 2009 as a Non-profit organization and has become in 2018 a social enterprise³⁴. The association deals with cultural fruition and mediation activities, in some cultural sites located in Catania. In the Monastero dei Benedettini and in other sites, processes are experimented to deal with cultural heritage as a common good and an accessible place for citizenship and social cohesion. Today, Officine has 10 employees who are members of the Association (along with other very active members), all hired on an open-ended contract with the Federculture National Collective Labour Agreement: a first step towards full recognition of the professional skills developed and exercised daily.

Officine Culturali has been entrusted until 2030 with the enhancement and use of some assets of the finest cultural and museum heritage of the University of Catania (Besides the Benedictine Monastery, the Museum of Archaeology, and the Botanical Garden), thanks to a public-private partnership agreement. *Officine Culturali* will be partner of the Etnean academic institution through a whole series of activities, on the basis of audience development and public engagement plans, effectiveness education, social inclusion and customer satisfaction.

A FIRST LOOK AT IMPACTS

Officine Culturali, in partnership with the University of Catania, produced mainly three kinds of impacts. In a few years, visitors to the building have grown from a few hundred (2009) to about 70,000 a year overall. Moreover, about 100,000 children and teenagers have been involved in museums and monuments activities, strengthening their knowledge and their sense of belonging to those places.

*“The Benedictine Monastery has become a common good for school students, citizens and travellers; it is a building that explains to people the complicated history of the city of Catania and at the same time it is a pleasant and accessible place. The college student community sees it as a common home”.*³⁵

³⁴ According to the Italian law, Social Enterprises are private entities carrying out a business activity of general interest, non-profit, on a stable and principal basis (Leg. Decree no. 155/2006).

³⁵ <https://www.universityheritage.eu/il-partenariato-tra-officine-culturali-e-luniversita-di-catania/> [26.05.2021]

The second impact concerns the employees of *Officine Culturali*: when the Association was born, in 2009, many of them were still university students. Nine people who studied at the University of Catania now carry out a “qualified job they love” with their social enterprise.

The third impact concerns the “Third Mission” of the University. The collaboration with Officine helped to transform the research on cultural heritage into knowledge accessible to many people and into an instrument for social entrepreneurship. Moreover, the reputation of the University has grown.

2. Methodology

The case study analysis involved interacting with relevant two groups:

1. Main partners (staff members of *Officine Culturali* and Polo del '900): critical re-reading of the model to validate the list of themes and sub-themes and to define a checklist of "relevant questions" associated with the sub-themes.
2. Selected group of stakeholders, chosen on the basis of their influence on the initiatives of the Pole and the relevance of the impacts produced by the Pole with respect to the 4 domains: semi-structured interviews, to acquire their judgment on the adequacy of the model (sub-themes, checklist, indicators) to appreciate the relevant questions with respect to their specific point of view/specific interest.

2.1 Work with the main partners

Critical re-reading of the model included the following steps:

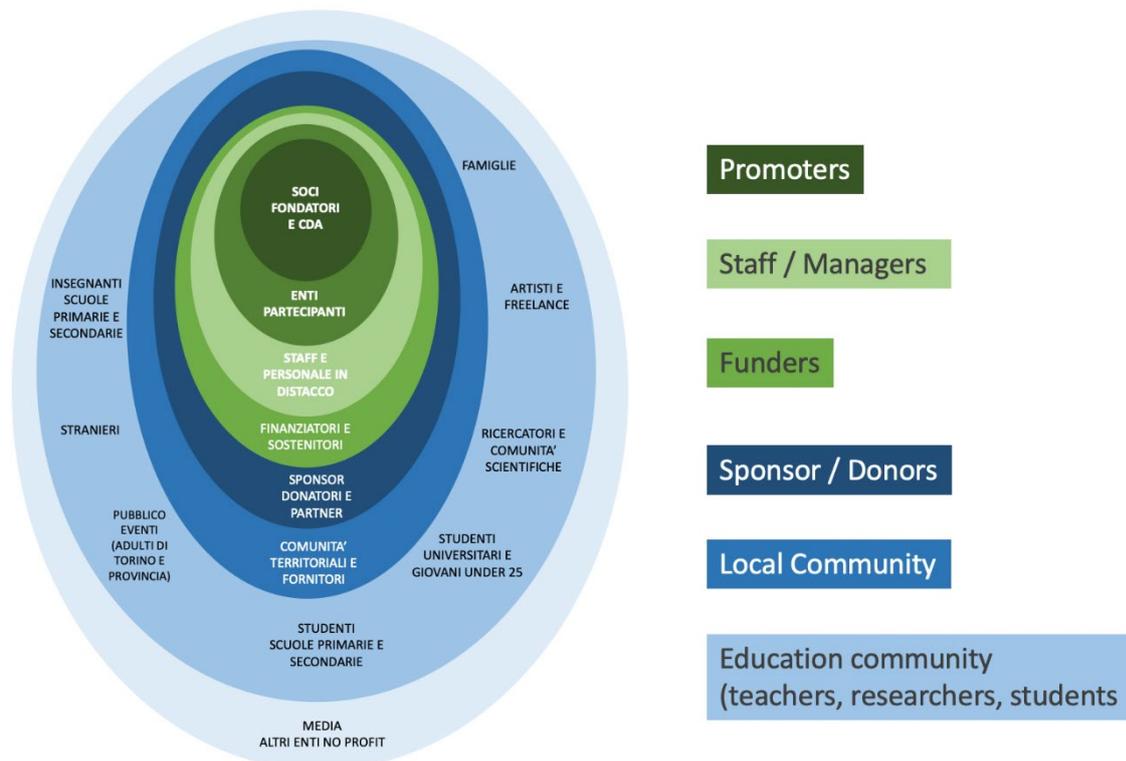
- Which themes/sub-themes are relevant to main partners' work/approach.
- Which themes/sub-themes are not clear?
- Which relevant themes/sub-themes in main partners' work/approach are not present?
- With respect to each of the sub-themes indicated as high relevant, which sensitive/critical aspects should be taken into account (if possible) according to main partner experience? Which indicators could describe the measure of benefit produced?

2.2 Work with stakeholders

SoPHIA considers the stakeholders perspective as a central element. Thus, for each case study, Roma Tre prepared a map of the most relevant stakeholders and, within it, selected a list of people to whom a questionnaire was submitted (see annex). The answers were commented during the interviews and the aspects that - from the point of view of each respondent - were most relevant to appreciate the impact of interventions on cultural heritage were explored.

2.3 Selecting the stakeholder group

Polo del '900 – stakeholders



The picture above, taken from the Social Reporting, shows the main stakeholders of Polo del '900. Colours represent the categories of stakeholders.

The picture above, taken from the Social Reporting, shows the name of the main stakeholders of Officine Culturali. Colours represent the intensity of the relationship. Outside the rectangle, we have indicated the main categories of stakeholders.

Stakeholders that received the questionnaire and that were interviewed

- *Claudia Fuccio* – Director of Compagnia delle Opere Sicilia
- *Lisa Bjelogrljic* – Save the Children
- *Germana Barone* – delegate of the Rector to the University Museum System of Catania University
- *Federica Santagati* – Professor of the Department of Humanities of Catania University and Scientific Director of Monastery Museum
- *Domenico Pernice* – Professor of the Enrico Boggio Lera highschool
- *Elvira Tomarchio* – Popular Committee of Antico Corso
- *Simona Inserra* – Antico Valore, supplier of the Monastery‘bookshop
- *Laura La Greca e Marco Platania* – Maninterra, clay laboratory, supplier of Monastery‘bookshop

2.4 The Questionnaire

The questionnaire administered to the stakeholders proposes the following questions:

1. What was the expected impact as for the impact areas (4 domains / 9 themes) indicated in the diagram (Draft model)? How do you judge the achieved / consolidated results today? In your opinion, was the allocation of resources appropriate to the objectives?
2. SoPHIA draft model presents a set of impact areas (4 domains / 9 themes), divided into sub-themes / checklist of issues / indicators. Since it will be applied in different contexts and for different initiatives, the framework is intended as a reference that each case / initiative can adapt / integrate with respect to its own particularities. In this phase of the project, we want to verify the completeness / adequacy / practicality of the scheme. In order to do that, we asked the stakeholders to answer by referring to a future support to a cultural intervention:

- a. Express a feedback on the relevance of the 9 themes proposed, with respect to their point of view (high, medium, low)
- b. indicate further themes (if the 9 proposed by the model are not sufficient)

With respect to the topics that were considered highly relevant, they could:

- c. Express a judgment on the relevance of the related sub-themes (high, medium, low)
 - d. Indicate any additional sub-themes (if the 50 proposed by the model are not sufficient / adequate)
3. As for the sub-themes indicated as highly relevant, could you describe the main sensitive / critical aspects that should be taken into consideration (if possible, by referring to personal experience/ quoting documents / presenting examples)? Which indicators should be implemented to measure of the benefit produced?

Questionnaires were administered to all respondents. Seven written responses were received. The other stakeholders responded during the interviews. Oriana Persico and Salvatore Iaconesi sent a written reply, but it was not possible to interview them.

3. Analysing the applicability of the IA model

3.1 Foreword

The work on case studies gave us an in-depth analysis of cultural activities - in terms of scope, subjectivity, and duration over time.

We considered that any operationalization involves reducing complexity, standardise action, and sterilizing conflict. Vice versa, constructing an enabling device means opening connections, eliminating dividing walls, inserting connectors. If we assume that SoPHIA serves to promote and support initiatives and interventions in the field of cultural assets that produce social effects (in the social dimension we also include the care of the environment finally considered as part of us and not as an inert element outside of us), our draft model needs to be carefully tailored. Each of the sub-themes should present evident “possibilities/opportunities of action” that interventions on cultural assets can implement, according to the possibilities (propensity-resources-means-constraints) of each case.

This is the goal we set ourselves with our report.

3.2 Multi-criteria axis

THEMES / SUBTHEMES: WHICH TERMS AND DEFINITION?

Since the beginning, a need for (re)defining words was needed. The current labels of themes and subthemes are too broad and sometimes generic. If we accept the idea of moving from generic areas of impact (social capital, economic well-being, etc.) to more circumstantial areas, two possibilities emerge to make our sub-themes more "explicit," less cold, and able to report a more vivid spectrum of impacts:

- Specify terms in relation to the field of cultural goods and activities.
- Orienting declarations to highlight key, even problematic, "issues."

This implies an enrichment and complexification of terms. In doing so, we should reflect on the current level of decomposition and specialization. It also requires a trespassing between the 4 domains, which, however, constitutes the distinctive feature of activities in the cultural field. We were given back some powerful words that relate to as many "areas of attention" that should be taken into consideration:

"**intergenerationality**," meaning transmission from the past to the present. It implies many things: access, engagement, well-being, memories, education, continuing education, experimentation and innovation of languages, etc.

Cultural heritage activities have different types of users and the most important challenge is to make projects that work on the contamination/osmosis of audiences and ages.
(Polo staff)

It is important to consider the bond of young people to the Monastery. Some indicators that may measure the benefit produced are active participation to heritage education workshops.
(Antico Corso popular committee)

"**porosity / proximity**" (the possibility of activating relationships between the places of culture and their context - with citizens, associations, institutions, businesses that operate in the vicinity; cultural places are always located in a specific context with which they have a strong bond; they offer those who live and work in the context opportunities to meet, train and work; they receive from the context wealth, memories, commitment, knowledge).

The importance of creating a link with the territory and to be a reference point for that specific area are two crucial points in the Polo' statutory terms.

(Polo staff)

The Polo collaborates with the existing lines of intervention. Moreover, it takes into account the city's needs.

(Annalisa Cicerchia, interview with Polo staff)

"**generativity**" (budding initiatives, building partnerships, exchange of expertise in different areas with all their reflections in social terms, welfare of people, economic, enlargement and strengthening of networks, from similar and close to the most distant geographically and for look, posture, interests).

"**citizenship / public space**", cultural activities and spaces can have a civic role, building forms of coexistence through institutions; they can be organized so that they fully express the function of public space, i.e. meeting place, laboratory of education and recognition.

"**regeneration**", perhaps an overused word in the Italian debate, but one that refers to the possibility of recovering, reopening and putting back into circulation spaces and structures inherited from the past, and making them vital again.

"**multiculturality**", meaning attention to differences, plural identities, underrepresented subjects and points of view, the recognition that diversity and conflict are a constitutive dimension of societies, which is nourished in silence and fought with dialogue and the circulation of words.

In this perspective, rather than a hierarchical structuring (domains-themes-sub-themes), it seems preferable to strengthen the articulation of "sub-themes", understood as areas of attention, i.e., as areas that describe trajectories of change potentially triggered by interventions on cultural heritage.

COUNTEREFFECTS

What needs should be met? Is the change undesirable or harmful to anyone?

(Annalisa Cicerchia, SoPHIA AVW)

This question often returned throughout the interviews. Stakeholders highlighted the contrast between the enhancement of free access and participation and the goal of ensuring economic self-sustainability of the initiatives that leads to an implicit marketization of the cultural sector. Similarly, volunteering is considered an indispensable element to ensure an

active participation of the community, but (in Italy) it also plays a role as a substitute for the lack of personnel and funds.

During the interviews to the Polo del 900, some hints on the contraindications of regeneration (gentrification, reduction of social diversity) have emerged. On the other hand, both Turin and Catania do not seem to have experienced over tourism problems.

Concerning the theme of identity and heritage, questions on differences, difficulty of composing shared memories, the need (and perhaps opportunity) for expressing possible conflicts repeatedly reported.

“Innovation” has been considered as an ambiguous term, that should, at least, be better detailed: innovation for what purposes and for whom?

More generally, the theme of *countereffects* questions SoPHIA project on: 1) the way it stands within the public discussion; 2) the way in which it intends to maintain a critical look, albeit from a perspective which highlights the potential for change.

TERMS AND MEASURES

Measurement is a scientific concept that assumes the existence of a fixed scale against which different values (quantities, this time, not goods) can be compared. (...) But because people do not agree about culture, its definition or its good, it seems unlikely that they will be able to agree on a scale against which that good could be measured.

(Matarasso, 2012)

Is measurement what we have in mind? Or do we need description, account, appraisal, assessment and evaluation? What kind of output do we expect? Data? Indicators? Other evidence? Institutions, decision makers, funders, journalists demand fast, simple, striking, clear-cut, linear, self-evident information. What if we look at complex and in-depth analyses, tentative explanations, nuanced responses.

(Annalisa Cicerchia, SoPHIA AVW)

Our interlocutors and the stakeholders interviewed have repeatedly expressed some difficulties in translating the complexity of the world of cultural activities into quantitative (regulatory) criteria. On the one hand, it is necessary to adopt a prudent attitude towards data collection to avoid attributing excessive meanings to quantitative values, or - worse - reducing the evaluation (and therefore the criteria for choosing initiatives and judgments on effectiveness of the actions undertaken) on the basis of numerical elements.

Moreover, the depth and diversity of cultural activities can hardly be described through quantitative indicators. It is therefore necessary to adopt a critical look with respect to data collection. Excessive meanings to quantitative values shouldn't be attributed and the consequent criteria for supporting the initiatives shouldn't be based on few quantitative elements. Thus, it is necessary to reflect on the position that SoPHIA wants to assume. Should we collect a set of possible indicators and measures suggested by the social platform, according to the logic of the shelf from which to draw? Or should we perform a screening and propose our own set of indicators - such as the "thematic indicators" proposed by UNESCO and referring to the SDGs of Agenda 2030?

3.3 Multi-stakeholder axis

Some relevant subjective points of view have emerged:

- *Funders/promoters* (to know what results are achieved by their investments of resources, economic, political, technical).
- *Actors directly involved in the activities/managers* (to self-assess their managerial skills and to build/manage initiatives).
- *Beneficiaries* (to allow them to give feedback and express their opinion on the activity-design).
- *Third-party institutions/policy makers* (to reshape policies and address the willingness to fund cultural interventions in a coherent manner with our "holistic" approach).

A number of different evaluation questions emerged, concerning:

- *Project design* (selection of interventions to be funded, calls for proposals, ...).
- *Organization/management* (improving the management of cultural heritage, increasing skills).
- *Efficiency/effectiveness* of public spending (appreciation of the benefits achieved).

The draft-model was very effective as a tool for self-evaluation of institutions (Polo) and subjects (*Officine Culturali*), with respect to their initiatives. That is, as a tool that allows reflection on the internal organization.

We used this tool as a dashboard, to understand where we are in our action, what are the paths that open up and on which we could make reflections, on which we can carry out actions and also maybe then go

and measure them.
(Officine staff)

Part of the internal debate was related to the difference between what we set as a relevant issue and what we could then apply as a consecutive practice. I.e., between asking ourselves a question and then acting to answer that question - the two things do not always travel absolutely on the same plane.
(Officine staff)

Regarding the adequacy of means and ends, what are the tools that we put in place? How many surveys do we do, how many interviews do we conduct, how many actions of active involvement in the construction of an event with the public do we manage to do? Every now and then it happens that for an initiative we ask the public to express their opinion on the subject. In my opinion, draft-model is suitable to make mechanisms, means and investments explicit.
(Polo staff)

Increasing the capacities (of evaluation, organization, structuring) of cultural heritage actors was unanimously recognized as a key aspect. In other words, the internal impact of initiatives (on the organizations, on the managers, on the direct beneficiaries) is considered crucial - in order to allow the benefits in social terms to be amplified. If we want to broaden the spectrum of change, we need to pay attention to structures.

In Italy, since 2017, third sector organizations are required to make a "social report", a reporting tool of the strategies and behaviours adopted by the entity to achieve the statutory purposes, the results achieved and any beneficial impact on the community in general. In a nutshell, the Social Report must answer the following questions: why was an activity done? how was it done? what results were obtained to satisfy those specific needs?

SoPHIA model could work as a reference for making social budgets.
(Polo staff)

Our interlocutors also told us that the draft-model can be used:

- as an advocacy tool by citizens - to request a different profiling of interventions promoted by public decision makers.
- as a tool for external monitoring/evaluation - for example, by ANVUR (the National Agency for the evaluation of University and Research) or national/regional observatories or by regional Observatories (i.e.: Osservatorio Culturale del Piemonte), to

change the yardstick of judgment (not just tickets, tourists) on activities financed by the public sector.

With some caution, the spectrum of 50 sub-themes can be used for ex-ante evaluation tool - taking into account the scale of the interventions, their duration over time, context conditions, etc.

In my opinion, that versatile structure really allows you to change and cook your own recipe, whatever it is, then it's up to the decision maker to prioritize.
(Officine staff)

As for the last category, it emerged how the consideration of the point of view of the people involved in the initiatives (direct beneficiaries, public) is not merely instrumental in obtaining a qualitative indicator, but constitutes a general criterion, another way of looking at the issues. The “column F” of the draft model puts people at the centre. “People” are not an explicit stakeholder, but there is a focus here that, after reflecting together, it is a high-quality element: the look from the outside. It is not so much a qualitative indicator, but more another way of looking at issues, by people's perceptions. In shorts, we can “look” at impact from the eyes of the promoter, the manager, or from the point of view of the people, then the beneficiaries.

Objectively, some of these questions make us wonder if we really have a system in place to detect our audiences' perception of what we do. It would also help to think about how to set up activities in function of the fact that then these activities would be evaluated, both in itinere and ex-post.
(Officine staff)

When you specify participation by asking "how many opportunities for involvement in decisions have you organized?" both in your organization and in the place that you're running, and "how is the degree of involvement perceived?" that's not there in the public debates. So, if we wanted to evaluate Officine, extending this participatory process to non-members of the board, here things get complicated. And, thanks to you, we can reflect on this.
(Officine staff)

If we consider the ability to stimulate new imaginaries/ narratives, we might ask ourselves how / how much do you perceive [topic] differently? what has changed? This should be expressed across time.
(Persico-Iaconesi)

3.4 Time axis

Time is a critical point. In fact, Projects have often very short durations. The impact is measured and evaluated, but at the $t + 1$ moment it is easy for parameters such as the "feeling of togetherness" to collapse. For example, we should measure people who "find themselves more together" (the "how" is project dependent) after 6 months / 1 year / 2 years after project ends.
(Persico-Iaconesi)

As for the time-axis of initiatives, (project design, implementation, monitoring of the results, and assessment of outcomes and impacts), our interlocutors explained us how difficult it is to act on/analyse this last point, in particular, focusing on depth and duration. How much have people's lives changed through an initiative? How much have we contributed to the "social cohesion" of an area?

The draft-model seems to be versatile with respect to different depths of evaluation. That is, it allows to appreciate short-time result, and to open up the possibility of deeper reasoning.

I may wonder if the reopening of a site has achieved a result in terms of increased access or range of services offered. If I wonder if a person, once s/he crosses that threshold, s/he feels better, learns more, changes her/his decisions and her/his life undergoes a significant change, or if her/his life will remain absolutely the same, s/he will simply be a little richer culturally, I can open the SoPHIA folder and I can decide what elements/ingredients I need.
(Officine staff)

To enhance this versatility - as an alternative to set different level/versions of the model - we need to pay some attention to the process, which can be gathered in the recommendations that will accompany the tool.

4. Challenges and opportunities in interpreting the impact of a case through the holistic IA mode

Applying the model is very tiring and very intriguing at the same time. This is a thing that we bring up to you for the future: applying the model is very time consuming since there are a lot and diverse indicators. It is a very intriguing thing though; fatigue does not have to be negative.

(Officine staff)

I would say that the production of this "lexicon" need some assistance by people in charge of its application. We find the draft model very rich, but some help needs to be given to those who then have to use it. Thus, I would say that facilitators are needed. So, the first thing is not to build different versions of the model, but to facilitate its use with the help of a facilitator who is in charge of helping organizations in reflecting on themselves.

(Officine staff)

4.1 From challenges and opportunities to recommendations for the policies

How can we include/report the variety of perspectives into an operational tool? How to verify whether initiatives take into account "areas of attention"? And, if they do, how to appreciate the effectiveness of the results achieved and the efficiency of the actions put in place?

SoPHIA model is a tool that can be released and applied without an organizational form of support. Our interlocutors offer some suggestions.

- Attach description of the sub-themes with a declaratory statement.
- Attach/include guidelines to the tool
- Follow its application through "facilitators" (intermediary organizations, specialists, etc.) capable of stimulating organizations to "ask themselves the right questions".

Some interlocutors - even if not explicitly/directly (but perhaps it depends on the questions asked) – stressed the relevance of "social platforms" - understood as devices for information,

learning, exchange (The Hangar project in Regione Piemonte, the Fitzcarraldo foundation, the Polo itself) as aggregators and tutors

In the final version and recommendations, it should be specified how SoPHIA can be used in some key moments:

- Policy/project-design (set of goals, actions, tools)
- Organization and management (adequacy of financial resources/assessment of output-results/monitoring and reporting)
- Learning (definition of retroactions, updating/adjustment of public policies, strategic plans, etc.). (observatories, in-depth research, etc.).

Finally, it is clear that this evaluation effort should be supported by appropriate policies. On the one hand, make evaluations mandatory. On the other, building the conditions (economic, technical) for such evaluations to be carried out, even by small-medium businesses, third-sector organizations, public administrations in peripheral locations or in small structures lacking adequate personnel and capacity.

Having a part of activities related to evaluation in a mandatory/funded way, would put us in a position to get things in order. And to reschedule new activities with serious consideration of the effects of what has done so far.

(Officine staff).

5. ANNEX 1 – The national context / debate: some relevant points, highlighted by our interlocutors

The “national debate” wasn’t included in the case study analysis. However, our main partners and stakeholders pointed out some topics of the national debate that should be highlighted to include the two cases within a public discourse on the role and potential impact of interventions on cultural heritage. Below are the most relevant considerations.

SUSTAINABILITY OF CULTURAL ACTIVITIES. RELATIONSHIP BETWEEN CULTURAL ACTIVITIES AND THE CREATION OF ECONOMIC VALUE. RELATIONSHIP BETWEEN PUBLIC AND PRIVATE INVESTMENTS.

In Italy, the enhancement of cultural heritage through activities capable of generating profits is implemented by a very rich and diversified ecosystem of non-profit subjects (third sector organizations, associations, volunteers). These subjects are engaged in the field of culture for many reasons, such as social aims, human development, environment and heritage protection. As underlined before, there is a debate on the role of volunteer work and the discrepancy between economic goals and social values.

Ours are particular market activities that generate the revenues essential for surviving. But our mission is oriented towards the general interest, so it still requires "benevolent" work. Otherwise, you cannot do it.

The Italian narrative describes culture as a “oil field” to be exploited. This invites non-profit organizations to seek economic sustainability, in a sector that is more related to education and social inclusion. In other words, public investment would be needed, but with a new logic, proving that culture is not oil, but a mean by which inclusion and cohesion can be built. The attribution of value (Faro convention) enables increasingly indispensable civic skills, to work to expand participation, increasing impact and sustainability.³⁶

The SoPHIA model highlights social and environmental aspects not related to the extraction of economic value (profits, revenues) generated by the initiatives. Thus, it allows for a more

³⁶ Francesco Mannino, <https://www.che-fare.com/cosa-sono-officine-culturali/> [26.05.2021].

neutral perspective. That said, the application of criteria based on economic value to cultural activities presents elements of contradiction that must be addressed "upstream", since they pertain to the orientation of national public policies, rather than to the evaluation tools.

CULTURE MANAGEMENT. IMPORTANCE OF THE ORGANIZATIONAL ASPECTS, AND OF THE QUALITY OF THE STRUCTURES THAT MANAGE CULTURAL SITES AND THAT PROMOTE INITIATIVES AND PROJECTUALITY IN THE FIELD OF CH.

Our stakeholders highlighted some recurrent management shortcomings regarding cultural sites and the promotion of cultural activities. The richness and diversity of the Italian cultural heritage (in terms of consistency, location, typology) make this issue particularly complex: the fragmentation of structures, the role of associations and volunteers, the reduction of funding for management structures, low propensity to invest in personnel and blocking of hiring for young people.... Some Italian blogs deal with this issue in a critical key towards the current orientation of national policies (<https://emergenzacultura.org>, <https://www.miriconosci.it> [26.05.2021]), others underline the need and potential for change (<https://www.chefare.com> [26.05.2021]).

The SoPHIA model is recognized as a tool for measuring the gap between current practices and the potential underlying themes and sub-themes.

SHIFTING PUBLIC SPEECH FROM A SECTORAL APPROACH FOCUSED ON THE ECONOMIC IMPACT OF CULTURE, TO THE CONTRIBUTION OF CULTURE TO SUSTAINABLE DEVELOPMENT (SOCIAL, ENVIRONMENTAL DIMENSION). THE GREEN NEW DEAL AND ECOLOGICAL TRANSITION AS A TURNING POINT.

Our stakeholders reported gaps in impact measurements, which reflects the critical issues related to the "enhancement" theme mentioned above - understood in terms of tourism promotion (with the consequent economic fallout) and increase in revenues, as an alternative to public funding (the drastic reduction of which has been made for over a decade to reduce public debt). Lately, there has been a certain opening towards multidimensional measurements, also due to the greater consideration given to the SDGs of Agenda 2030.

Some signs / values / data seem to go in the direction desired by the draft-model SoPHIA:

1. In the ISTAT (Italian National Institute of Statistics) measurements - which return some initial elements on the quality of the services provided, at least in structural

terms, such as types of service, accessibility by means of transport, opening hours, IT equipment.³⁷

2. In the evaluation of the Italian capitals of culture, where the selection criteria have been implemented, with some significant modifications (in bold):
 - a. effectiveness of the project as a cultural action aimed at strengthening social cohesion and inclusion, **with particular reference to younger generations.**
 - b. innovativeness and capacity of the proposed solutions to make use of new technologies, also in order to **increase the involvement of young people and enhance accessibility.**
 - c. ability of the project to increase the tourist attractiveness of the area, **also in terms of seasonal adjustment of admissions.**
 - d. consistency of the project objectives with those established by the UN 2030 Agenda for Sustainable Development.³⁸

These criteria are wide criteria to which the draft-model offers a more specific "focus", also in a problematic key (considering different points of view, possible countereffects).

3. In calls promoted by foundations, such as "Culturability", which aims at promoting innovative projects in the cultural and creative sector, with generation of a positive social impact, encompassing recovery, reuse and reactivation of real estate and physical spaces (public or private, urban and not, buildings or open spaces, assets confiscated from organized crime, disused, underused, with a use other than cultural, with an initial cultural destination that needs to be recovered or renewed) to make these places available to local communities.³⁹

The evaluation criteria adopted by *Culturability* sound with the themes and subthemes of the draft model:

- Cultural value: importance and innovativeness of the proposal from the point of view of design, production, distribution and fruition of culture; usefulness of the project and potential impact for the cultural system; innovation in terms of cultural products and services offered.
- Social impact and innovation: ability to promote social inclusion and cohesion, to respond to the needs of the community of reference, to contribute in a new way to

³⁷ ISTAT, Statistiche culturali 2019, <https://www.istat.it/it/archivio/251882> [26.05.2021].

³⁸ Ministero per i Beni e le attività culturali, Bando per il conferimento del titolo di "Capitale italiana della cultura" per l'anno 2021, Decreto Segretariato Generale 118/2020.

³⁹ Fondazione Unipolis, *Programma Culturability*, <https://culturability.org> [26.05.2021].

individual and collective well-being; ability to promote access to culture by the largest number of people and involve new audiences; ability to promote cultural and multicultural integration, participation and involvement of weak or disadvantaged groups.

- Feasibility and economic sustainability: credibility and feasibility of the initiative, ability of the project to remain active and efficient developing in the medium to long term; ability to devise hybrid models, in which the search for sustainability and profit is combined with that of producing a demonstrable social and cultural impact; essential condition is the presence of a significant co-financing by the parties presenting the project (team, lead organization, partner organizations), whether in cash or in the provision of work, equipment, etc..
- Collaboration and networks: ability to promote relationships between different individuals and organizations, to build local and online networks, to activate paths of co-design and involvement of citizens and communities of reference; projects presented by several people in partnership and those that provide a virtuous collaboration with public institutions will be evaluated positively.
- Development and job creation: ability to promote opportunities for growth of skills and professionalism, generating employment opportunities.
- Team: solidity and credibility of the proposing team and/or organization, coherence of the competencies deployed, in relation to the objectives and scope of the proposed project; ability to involve the various professional skills useful to the realization of a structured and sustainable project over time.
- Evaluation of the relevance and quality of the places and spaces involved in the intervention, in the wider context of reference.

NEW PROJECTS IN THE AREA OF THE MANAGEMENT OF CULTURAL SITES, COLLABORATION WITH SCHOOLS, PARTNERSHIP BETWEEN THE PUBLIC SECTOR / STRUCTURED INSTITUTIONS AND THE NON-PROFIT SECTOR / SMALL ORGANIZATIONS AND VOLUNTEER ASSOCIATIONS

The truth is we don't know anything about museum visitors." What we do know is that s/he activates a people counter when s/he enters, and a tax recorder if s/he pays. At most, some museums ask her/him if s/he is satisfied or not. But what should we know, instead? And why? We do not know where and with whom s/he came, why s/he decided to visit a museum. What information sources s/he used, what is her/his level of preparation from an artistic-cultural point of view. What are

her/his expectations. We do not know her/his bond with that museum (is it your first time visiting it?), and with museums in general (how many museums do s/he visit each year?). Nor if s/he attends other cultural institutions (theatres, libraries, archives, etc.), nor if s/he reads books, goes to the cinema, listens to the radio.⁴⁰

In the Italian debate on the management of museums, theatres, libraries and archives there is also a shift respect to past orientations, which have understood the transfer of knowledge as a merely informative act, favouring - compared to the new generations - a "simplification" content, so as to make it accessible to young passive listeners.

The new museology, but in general the debate on the democratization of places of culture, has prompted us to consider places and cultural activities as fundamental elements for the consolidation and cohesion of our communities, including the minors who are part of them.

The bond developed by young people around projects of social utility and potential economic sustainability have strengthened their civic activism. In fact, they used to express their activism only in their schools and universities but, with these new social and sustainable projects, they have started to widen their perspective by considering the entire community.

An integrated system has been outlined between schools and organizations, creating a new, not codified training system that systematisation. In this informal system, non-profit cultural organizations often constitute a strategic partner that shares its planning and professional skills and experiences with the students. The intent of many of these organizations, as mentioned in the introduction, is to act on cultural barriers, attacking and resizing them; and, at the same time, increase the generative scope of cultural heritage and activities (understanding of historical and social complexity, awareness of the present, community consolidation, conscious construction of the future). The result is a new, mixed, hybrid welfare, but often delegated to specific relationships, almost deregulated, unsustainable, at risk of extinction.

(Francesco Mannino, #RifugioBoggioLera, a project of Alternanza Scuola Cittadinanza in Catania, memorandum for the hearing in the Chamber,

⁴⁰ Francesco Mannino, "Musei misurati pubblici malintesi", Il giornale delle Fondazioni, 15/02/2018, <http://www.ilgiornaledellefondazioni.com/content/musei-misurati-pubblici-malintesi> [26.05.2021].

<https://cicciomannino.wordpress.com/2017/11/21/rifugioboggiolera-un-progetto-di-alternanza-school-citizenship/> [26.05.2021].)

NATIONAL/REGIONAL OBSERVATORIES AND THE SURVEY OF THE AUDIENCE/PEOPLE NOT INVOLVED/REACHED BY CULTURAL INTERVENTIONS

From Musei Misurati:

I believe the Ministry of Cultural Heritage and Activities and Tourism (Mibact) should carry out an analysis of that portion of the community that do not attend / take part to cultural activities. In fact, this a very time-consuming and expensive task that involves all the museums in general. Thus, it would be useful a National Observatory focused on this evaluation.

(Francesco Mannino, Musei misurati pubblici malintesi, Il giornale delle fondazioni, 15.02.2018.)

6. ANNEX 2 – ABOUT THE MODEL STRUCTURE

As for the structure of the model, we received a relevant amount of feedback, mostly directed at refining the choice of the set of "sub-themes" to be considered, and - more indirectly - of the implications in terms of "measurability". Throughout the interviews, we (as Roma Tre team) defined some "right questions" (understood as relevant issues) through the direct experience of people involved in the activities, who told us about relevant objectives, critical issues encountered in practices, experiments, etc. The feedback obtained has the advantage of being a work-in-progress that can be further enriched, with the voice of other stakeholders, during the following months. And that could allow to build the list of sub-themes consistently with a "participatory" approach, reporting the voices of the "social platform".

Below are the indications that emerged from the interviews. In black our reflections on the description of themes and sub-themes. In italic, new possible sub-themes.

<p>1 - SOCIAL CAPITAL</p>	<p>Do the initiatives contribute to offering everyone the possibility of cultural fruition and sources of knowledge (considering the inequality of starting points, and not offering everyone the same things) and to the construction of citizenship/public sphere (making cultural activities a moment of exchange, active interaction, conviviality, mediation)?</p>
<p>ACCESS</p>	
<p>INCLUSION (GEOGRAPHICAL AND SOCIAL)</p>	<p>Mediation of cultural codes, and perception of a sense of belonging. Also, through the knowledge and recognition of places in the city that I can cross and live and make associations with places of reference - structural, social. Cultural Heritage is an essential to feel part of a space, similar to the country of origin, to know. (Bjelgorlic - Save the children)</p> <p>I work on "Self-determination" and "active citizenship" of children in disadvantaged conditions (social marginality, migrants). For example, in botanical gardens: ecology, environmental sustainability > cleaning actions, with citizens; planting a tree; changes through example. When a boy feels like telling me that he would like to do a cleaning action in the city where he lives, I feel have achieved something. (Bjelgorlic - Save the children).</p> <p>Attention must be paid to remove barriers/boundaries: age, cultural/cognitive, social, economic]. It requires cultural mediation, people who address the barrier and design the activity to be effective. What does it take to intervene on this social barrier? It takes a fundamental thing that is cultural mediation. You do not need great tools, you need to think of inclusive activities, but above all you need the person who can socially mediate or involve everyone. Mediation costs: preparation, time (Office)</p>

	<p>In this case, there is a price policy that have economic effects and there is a tool that allows you to act on the cultural and cognitive barrier. (Officine)</p> <p>Involving / attracting / engaging citizens of the suburbs to cultural life, in order not to make it elitist, overcoming some established criticalities. (Polo Board)</p> <p>The Polo offers a wide range of spaces. The number of people attending events had grown exponentially. Two summers ago, we have started to work with the area monitoring data (between areas), on how to measure ourselves, thus, we have started profiling. Whether we were on the right track or not. If we were reaching someone new or if we were just a space for kids/youngest, who are already aware/involved and, therefore, we were not moving an inch. Audience analysis is important. Where is everyone if my goal is to spread citizenship? I also need to figure out "what alliances" to build to understand how the Polo can be useful in changing someone's life. "Broadening": not more people, but others/different/diverse. (Polo)</p> <p>INFORMALITY could be considered as an additional sub-theme: not everything is a service (Persico-Iaconesi)</p>
<p><i>Intergenerationality</i></p> <p><i>(There is an obvious overlap with the part about individual well-being, just as, speaking of/to youth, there is an overlap with Education; with memories, continuity, etc. - the concept of intergeneration is "time in connection.")</i></p>	<p><i>In our statute it is clearly stated that we should be a center open especially to new citizens and young people. For us, the age group also becomes important in the dimension of inclusion to culture. (Polo)</i></p> <p><i>There is a gap between a traditional public, which follows traditional events, and young people, who are more interested to the library, to a pleasant place where they can study and concentrate. ... But "it feels good to be at the Polo" applies both as seniors and as young people. (Board of Directors)</i></p> <p><i>Young people show a bond with the Monastery. We have noticed that the very young want to return. Moreover, they are interested to the stories of elder people and they</i></p>

	<p><i>have started to interview them to collect and gather their memories. They are people with a very low level of schooling. The monastery (and the other initiatives promoted by Officine) are a way to get and keep different generations in touch (Santagati)</i></p> <p><i>As the University of Catania, we have an office that deals with dissemination activities and orientation in schools. Moreover, being the University, the owner of some cultural sites, we offer to our students dual learning courses. In this way, students can study and work as tourist guides at the same time (Barone)</i></p> <p><i>The opening of the library caused controversy since it is used only as a study hall. First of all, it's an added resource. Second, it is a meeting point for young people. The fact that young people come in every day is not unquestionable. It is also true that they don't attend all conferences; but it doesn't seem like a big deal to me. It can be an indication for institutions to reflect on themselves. (Mazzocchi)</i></p> <p><i>Intercepting/ involving young people through innovative projects (events and projects with third parties in the area) in order to expand the cultural offerings for the public of the Polo del '900 (Generattiva)</i></p> <p><i>Interaction, active fruition as a way to engage young people through languages and activities close to them. A young student who gets engaged on these activities, may eventually participate in some institutional events, such as conferences (Generattiva).</i></p>
<p><i>Opening/Recovery/Consolidation-Strengthening of cultural structures (museums, libraries, research centers, ...) understood as a</i></p>	<p><i>We built a street art workshop with Officine Culturali. It was a way for us to enter a difficult neighborhood with crime/marginality. We actively involved people in our project, and this allowed us to freely move around the neighborhood (Bjelogrlic - Save the children)</i></p>

public space (i.e., a meeting place, a civic space, an "educational laboratory"), encompassing overcoming of "sclerotic" policies, with the creation of opportunities for cultural enterprises and associations]. The presence of cultural facilities contributes to the livelihood and sustainability of human settlements, and to the fight against ghettoization of disadvantage neighborhood.

The recovery of the decommissioned military complex allowed its return to citizenship of a public space. The fact that a cultural asset reinvented itself in terms of function, and the impact it has had on the territory, primarily the neighborhood, I think it may be one of the dimensions that holds together the areas of the draft-model (Polo).

Yes, it is important for the Pole, with the proper specifics of the moment, to still be a reference within a given area. (Pole)

The "public space" as a meeting place for the world of associations. Meeting between similar/different people animated by the same spirit. The "document for public spaces" was signed by different subjects. We propose spaces to do other potential things. That listened to the needs of other associations and interpreted their needs. There are associations that move in conflict and others that move in co-optation. We can't exclude institutions and we need to build joint discussion groups/ workshops. (Compagnia delle opere)

The objective of the intervention on the Monastery is threefold: cultural attraction, laboratory of heritage education and meeting place for citizenship (Santagati).

Welcoming place. Where students go to share activities. Where laboratory activities are carried out. A place experienced by the city. (Barone)

It is important that cultural facilities become open/ accessible for the citizens That they are "porous" places, capable of attracting citizens, of inviting them to get in touch. To attract/ gather/ get together the widespread skills present in the territory (teachers for working with children, computer developers for platforms, friends with artists for events). The Pole offered the spaces. Through us, who mediated artistically, we made them "accessible". (Compagnia delle Opere)

The gatehouse is the place of a community of purpose, it is a "portal of knowledge." Starting from that point, we

	<p><i>take into consideration what has a relationship with that place and that I am going to intercept. It's a fixed point that serves to mediate, to suture scars. (Rete italiana di cultura popolare)</i></p> <p><i>Having a fixed point is important. It can become a meeting point and a point of listening. The Polo has provided active spaces and we would like to stay in the Polo's spaces because it is a strategic place of relationships. But we'd like to take programming outside of this place, open up other collaborations with neighbourhood houses or other landmarks in the city of Turin. (Generattiva)</i></p> <p><i>The project of the polo was to have helped coordinate a project of spaces (a new library) accompanied by a project of management: a shelf reading room (without mediation), an environment in which all the institutions were represented, you enter and there are thematic shelves such as wars, democracy, migrations, globalization, mafias. The historical perspective is brought into the present. And it's opened up to lending. A study room was opened even for studying. Even for medical and engineering students. It's a pleasant place, very integrated. (D'Ambrosio)</i></p>
<p>CONTINUITY</p>	<p>There is a desire for redemption, to make our territory known in a correct way. To give it a place in society and in the world - recovering the value of the past. Work to recover the collective memory. Minor history. (Rete italiana di cultura Popolare)</p> <p>To strengthen continuity/community, medium-long term investments are needed. (Officine)</p>
<p>SOCIAL COHESION /TO-GETHERNESS</p> <p>(understood as “civic education”, paying attention to</p>	<p>Active civic engagement is one of Polo’s missions (Polo)</p> <p>Legality as a civic dimension. As a line of correct conduct. This work asks for time and supplication of institutions. (Antico Corso popular committee)</p>

<p>the importance of shared rules and institutions).</p>	<p>I teach the history of the city. We are the only institution that does cultural mixing and mediation. There are no other alternatives here. (Pernice).</p> <p>If we agree and share the idea that culture forms better citizens, then we can decline cultural work in this way. Keep a space open and alive. Silence creates monsters. Consciousness is to keep open the debate, the exchange, the circulation of the word. (Polo Board)</p>
<p>ENGAGEMENT</p> <p>(understood as the possibility to be involved in project and policy design, not to overlap the sub-theme “Participation”)</p>	<p>Associations, Young Board to also involve young people in some phases of the planning and programming processes are important for the Polo. Also, as for partnerships, when we work on projects, we take into account as much people as we can. (Polo staff)</p> <p>People's participation in planning. People's experience. Involvement from the beginning give the project more charge. For example, our institutions find money, call a famous architect/ star architect, and then you have to fix it. While we are fighting for the recovery of hospitals. Place of cultivation of medicinal plants. We ask to be involved in the discussion, in the destination of these places. Money is not enough if it is thrown away. (Antico Corso popular committee)</p> <p>The Ministry spent 3 million to build/open a multimedia classroom that serves no one. Money suddenly appears and disappears. (Antico Corso popular committee)</p> <p>Engagement, in our opinion, is the will of a cultural reality to evolve; its ability to co-create content with the target audience. The audience must be seen as an active subject and not just as passive final users. The ability to co-create activities with the public and the number of interactions with the content produced should be measured. (Generattiva)</p>

<p>VOLUNTEERING / AMATEURISM</p>	<p>We do not work much with volunteers. It is included in the museums' activities, but it needs a proper management. (Barone)</p>
<p>PARTICIPATION</p>	<p>Active participation is not about attending events. The point is not how many people are attending, but how much we engage people with their "connections." The 10 co-designers engaged (generated) 300 people (Rete italiana di cultura Popolare).</p> <p>Participation has a crucial role. The pole has inserted an area - ours - at the organizational level that aims at listening to the public and making analyses of the needs of the public in the area. Building organizations that are structurally capable of pursuing these goals is central. (Polo staff).</p>
<p>LOCAL GOVERNANCE</p>	
<p>PARTICIPATORY GOVERNANCE / DECENTRALIZATION OF POWER / NETWORKING</p>	<p>This sub-theme for us can be interpreted from multiple perspectives. There are overlaps with governance, decentralization of Power, networking and also engagement. (Polo staff).</p> <p>There is a part of listening to the public, but also a part of the decision-making process in the association as a whole that for the public could be top-down, while it refers to a representativeness at the organizational level of the associations, in the Board. (Polo staff)</p> <p>We use a series of tools to make an immediate observation of the enjoyment experienced by children, learning tests and opportunities for a deeper reflection that we need to reset the activities. Among the tools we use a "wall" with very simple symbols (smileys) that allow us to involve even children with limited language skills or difficulties. (Bjelogrlic - Save the children)</p>

<p>2 – WELLBEING / QUALITY OF LIFE</p>	<p>Do the initiatives contribute to "human development"? Do they contribute to "cultural welfare", understood as a positive impact on people?</p> <p>We have always avoided evaluating the subjective dimension precisely because we could not quantify them with an acceptable method. The Polo indirectly operates in that direction. We are the ones who, perhaps, are not yet equipped to track the results and perhaps we still have work to do on the project level. Roberto Covolo defines social impact as the ability to intervene and, in some way, contribute to changing the life trajectory of people. (Officine) [editor's note: here social impact is understood as impact on people, not change relative to groups, classes, etc.].</p>
<p>PROSPERITY & LIVELIHOOD</p>	
<p>PEACE & SECURITY</p>	
<p>QUALITY OF SERVICES</p>	
<p>TRANSPARENCY / TRUTH & JUSTICE</p>	<p><i>Self-representation, possibility of expressing even radical diversity. (related to knowledge) (Persico-Iaconesi)</i></p>
<p><i>Experience the beauty and the art</i></p>	<p><i>Experience beauty: you can't qualify it or convey complexity. But you can go through it and exit or re-emerge from living in a prison, an empty little room. Experiencing beauty is fundamental. To recognize it and to orient myself. (Bjelogrlic - Save the children).</i></p>

	<i>Quality of life, liveability of children, with the arts. Initiatives with theatre, disadvantaged children (Compagnia delle opere)</i>
<i>Physical and psychological health</i>	<i>Promoting/activating experimental initiatives, collaborations with Azienda Sanitaria Locale (the Italian Local Health System) and research, is a frontier theme, but it will become the theme of the future. Understanding how culture can have a positive impact also from a psychological point of view, therefore also a much more subjective dimension. Until now, we have worked on this, I am thinking of a workshop that the Polo did with children in the hospital of Turin, or to an attempt to create projects with prisoners, and other projects for the theatre that had that very same objective. Until now we have done experiments on this theme of the future that go in that direction and paradoxically and perhaps have not even then been measured in these terms. (Polo staff)</i>

3 - KNOWLEDGE	Do the initiatives contribute to expanding knowledge and education (in the etymological sense of “drawing out”)?
EDUCATION	<p>Understand how our educational activity fosters/ develop more informed citizenship. Thus, everything that has to do with the dimension of empowerment, growth of awareness of the understanding of the context, of freedom of decision-making and free will. This theme is also intertwined with respect to civic participation. Education and didactics are the tool. (Polo staff)</p> <p>Objective: to decrease educational poverty and bring together artistic and entrepreneurial activities to give the student an awareness. A path not only theoretical -</p>

	<p>be with people who make you do things that are tangible and involve you. (Compagnia delle Opere).</p> <p>The impact of the collaboration with schools to include students in the activities of dual learning was important because these experiences impacted some of the pupils' choices after the final exam. (Pernice)</p> <p>The impoverishment of language is the most obvious thing. Language is what makes a person's conceptual richness. This is a relevant, real thing. With an impressive progression. Perhaps in recent years this drift has stopped. In the sense that - sometimes they do not have the tools but maybe they have a greater awareness to give them more tools of understanding and critical. (Pernice)</p> <p>One of the first activities of the training, concerned this material: preparation of notebooks using ancient techniques. Knowledge came from book study: modern notebooks with ancient techniques. We do training courses for people without basic preparation. (Inserra)</p>
RESEARCH	<p>Culture today is crushed by the (big) events. It is necessary to reward the work of cultural organizations and institutes that work on small and specific targets. Support fine research work, not large audiences, make it available to young people and schools, and create a desire for in-depth study. (Polo Board)</p> <p>The polo has invested a great deal in Novecentro, a digital platform where a large part of the patrimony has been digitized to make it more accessible. It was conceived as a tool to broaden the possible users of the patrimony and to give autonomy in doing one's own research. From the point of view of the Polo, the valorisation of the patrimony and the results of the research are fundamental. (Polo staff)</p>
CREATIVITY	

<p>UNDERSTANDING OF CULTURAL HERITAGE AS A COMMON GOOD</p> <p>Especially from the point of view of younger generations and their relationship with the digital dimension</p>	<p>Common goods are everyone's responsibility, and everyone should manage them at their best. <i>Officine Culturali</i> is one of the few entities working on this. When I talk about changing the direction, I think I have perceived, also from discussions with colleagues, that the moment of drunkenness towards social media is now taking over - some young people are grasping aspects that are a little deeper. But we have to be ready to value these signals. (Pernice)</p>
<p>ACADEMIC PARTNERSHIPS</p> <p>Understood as a way of building projects and initiatives that break down borders and create alliances, not as an academic sector initiative (see below)</p>	<p>SOCIALIZED/WIDELY DISCUSSABLE KNOWLEDGE and SCIENCE IN SOCIETY should be additional sub-themes/profiles to be considered (Persico-Iaconesi)</p>

<p>4 – SENSE OF PLACE</p>	<p>Do the activities generate a (positive) variation in the "sentiment" towards the site / organization / place?</p>
<p>CULTURAL LANDSCAPE / HERITAGE VALUE</p> <p>[Overlapping with Protection; here understood as recognition of identity / importance / belonging to a story]</p>	<p>Evaluate a broader spectrum of cultural heritage to be valued, in concert with other actors in the cultural sectors, in order to be attractive to different audiences. (Polo staff)</p> <p>The collaboration of local artisans belonging to different professions also in workshops with the involvement of different actors should be considered. In the case of the bookbinding and book restoration workshops for adults, users came back and spread the word; the requests have been numerous over time. The same (indeed to a greater extent) happened with the workshops</p>

	dedicated to books and writers' media and aimed at school children. (Inserra)
<p>VISUAL ATTRACTIVENESS</p> <p>Overlapping with Protection. Aesthetic improvement, removal of causes of degrade should be considered in protection. Here understood in the same way indicated at the previous point.</p>	
<p>IDENTITY</p> <p>(Ambiguities:</p> <p>enhancement of the identity / specificity of the heritage, or characterization / positioning of the structure</p> <p>acknowledge of the importance of the history or city-branding / changement the image of the city / region to make it attractive for tourists)</p>	<p>A definition of identity should be given. As for the case of the Polo, we have both a single and multiple identity, also for the services offered not only for the organizations involved. Polo del 900 can be seen as a congress and event center, as well as a place of heritage protection. Identity is a delicate issue. (Polo staff)</p>
<p>REMEMBRANCE / MEMORY</p> <p>(Especially understood as interculturality, shared memory, plurality of stories, underrepresented cultures)</p>	<p>Forgotten stories: recovery of the memory of the place, of contacts with the city, Sicily and the world. To enhance cultural transfer, we should use simple languages, suitable for various types of public: academics, children, families, foreigners. Memory is a complex matter; it is necessary to continuously dig deep and never miss an opportunity to do so. I don't know, how to measure it: perhaps with the number of participants in the initiatives, loyalty of an audience, sharing of</p>

	<p>activities. Also production of informative material (brochures, etc.) and scientific publications of a popular nature (Inserra)</p> <p>There are underrepresented cultural areas. I see a potential in helping to build a shared memory. Polo del 900 can be a place of learning and cultural mediation. We need a place for dialogue, not at the service of neutralizing differences. Contributions of cultures not represented, for a cultural production and ideas... If the Polo acted as a simple “landlord” (of the 22 cultural organisations), it should be better to close it. (Mazzocchi)</p> <p>Cultural integration and interculturaly are not so obvious. Polo del 900 opens a reasoning regarding the rights of others, who are often mistreated. In this way it qualifies the cultural policy of a city. (Polo Board)</p> <p>The most mammoth effort we are trying to make (even at the statutory level it has been included as a mission) is to interpret the present through the tools of the past through the sources, through the heritage. Making this heritage accessible to give the public the tools for awareness and interpretation of reality. (Polo staff)</p> <p>We try to identify how many people belong to groups that usually do not use the archives. For example: how many under-35 people use the archives. (Polo staff)</p>
<p>AESHETICS & IMAGES / SYMBOLS</p>	
<p>EXPERIENCE VALUE / FEE- LINGS / RITUALS</p>	<p>Preserving the memory includes an attempt to favor the expressive autonomy and cultural activity of organizations that are strongly representative of the religious tradition. (Polo staff)</p> <p>There is a relationship of gift in which the story becomes a part of building relationships. How these stories impact the person in a one-to-one relationship, treated as</p>

	<p>a subject? Are 120 people in Turin many or are they few? It doesn't matter that, but how important it was for each of them. (Rete italiana di cultura popolare)</p>
<p>NEW NARRATIVES / NEW RITUALS</p>	<p>Knowing how to tell is a specific activity. Social channels, drama activities can intercept different audiences. We need differentiated channels and tools for different audiences: publishing, social media, art. The sense of place and the new methods of storytelling are, in my opinion, among the aspects that best distinguish the cultural activities of Officine, also in a scientific sense, which show the maturity reached by the founders and members, and which give added value to all the rest. I don't know how to measure it: perhaps the frequency of social media consultation, response and interaction to posts, relationship between virtual visits and real visits. Also printed publications. (Inserra)</p> <p>We are "anthropologists". 'Co-design' is one of the main tools of community activation and has become a new ritual for the citizens concerned. Rituals form communities: to be there every Monday, every day, every week matters. (Rete italiana di cultura popolare)</p> <p>After how long does the "new ritual" introduced by the Project start to become part of your daily life? ratio engaged / adopted at 1 month, 3/6 months, 1/2/3 year (s) (Persico-Iaconesi)</p> <p>You have to think carefully about how you use the stories. Today everything is storytelling, from the consumer items to the family. We cannot exploit the stories that are given to us, especially if you interact with social discomfort. (Rete italiana di cultura popolare)</p> <p>Approaching the arts through interconnection of languages should be supported. (Generattiva)</p>

5 - PROSPERITY	Do the initiatives contribute to creating good employment and generating economic well-being?
EMPLOYMENT	
REAL ESTATE VALUE	
LOCAL PRODUCTION	<p>Doing cultural business (artistic craftsmanship) is difficult. The numbers don't add up (Inserra).</p> <p>Our objects have a meaning, a story. Instead, there are so many junk products. Sometimes the tourists do not understand the value of handmade products. Our production is entirely handmade, unique. When one piece of art breaks, you are sorry because it has a soul. We earn little, we work a lot, but we like to do our job. (Maninterra)</p> <p>The involvement of local providers of unique services and products and showcases of handicrafts and practical activities related to the artefacts can create a network of people/services/unique artefacts. As such, it creates a bond of collaboration, friendship, esteem and solidarity that give us hope for future and wider initiatives. (Inserra)</p>
CULTURAL EXPENDITURE	<p>Polo del 900 is an institution focused on free accessibility. It cannot be compared to a large festival or an international museum producing a strong economic impact on the territorial context. The access to the Polo is completely free, and we are committed to pursue this aspect in terms of hours of access compared to the services: there was an investment, because in any case it is extra hours of staff that are covered. (Polo staff)</p> <p>Gratuity is important. Cultural expenditures can be challenging for a family, in competition with other needs. Museums should be open for free on Sundays. (Maninterra)</p>

	<p>Gratuity is a "luxury" that the Polo has been able to afford. You could charge for the use of some "attractive" spaces, but gratuity is a fundamental element. (Mazzocchi).</p>
TOURISM EXPENDITURE	
FUNDING/FINANCIAL RETURN/ECONOMIC VALUE OF THE CULTURAL HERITAGE	<p>Our ambition is: 2/3 public financing and 1/3 autonomous financing. (Polo Board)</p> <p>European funds. Here we have to work harder. (Polo Board)</p> <p>Donations are a positive sign that the university enhance its assets. If someone gives, it means that trust has been built (Barone)</p> <p>Culture has been receiving fewer funds, or with monstrous delay. We work with tenders and try to intercept resources. Private companies (eg Lavazza, in the Aurora district) invest in community engagement. The "Community Lodge" initiative has a commercial part (proximity services, tariffed, with subscription and the possibility of joining to be entitled to some services). And having interlocutors like Lavazza is essential as they can for example subscribe as a benefit for their employees, which translate into sustainability for us. (Rete italiana di cultura popolare)</p> <p>All tenders require that bidders show how they are pursuing economic sustainability, but the aims of the third sector conflict with the objective of economic income. The national Operational Programme (European funds) insisted on "sustainability". How can I be sustainable, if I make a dormitory? (Rete italiana di cultura popolare)</p>
CONTINUITY, understood as the ability to generate initiatives, scalability, replicability, sustainability over time.	<p>The "integrated design" of interventions in cultural heritage should be conceived as investments that are part of a sustainable process, not as something added to all the ordinary task you already do. Otherwise, once</p>

	<p>prototyped, you do not have the strength to make it structural, and therefore you don't replicate it, you don't develop it, etc.. Every now and then we should be self-critical. (D'Ambrosio).</p> <p>Empowerment of young people was one the objectives. The fact that people involved into the young board created an association, a social enterprise, has a great value. In the distance, it was in our thoughts. We said to ourselves: it would be nice if this group of boys, at a certain point, set up on their own (Alessandro Bollo).</p>
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<p>6 - ATTRACTIVENESS</p>	<p>Do the initiatives contribute to making the site more appealing? Are you conducting specific activities (communication, marketing...) useful to attract investors, inhabitants, tourists, companies?</p>
<p>ATTRACTING INVESTORS</p>	<p>A recurring theme is the distribution/redistribution of public funding among the organisations. in the draft-model, we propose an indicator highlighting this aspect, from the point of view of the beneficiaries: ratio between the total sum of public investments per year and the number of beneficiaries (Generattiva)</p>
<p>ATTRACTING INHABITANTS</p>	
<p>ATTRACTING TOURISTS</p>	<p>I was hoping for Unesco in Catania: it was a quality label. But then there was no policy that led citizens by the hand. Montalbano (a famous tv-series) did more than Unesco. I don't even know where the sites are, there are no signs, no plates. Antico corso have fancy nightlife and restaurants, but it's not a place of knowledge. There was an attempt to put Sicilian Unesco cities on the network, but everything has stopped. A</p>

	communication plan is missing. (Antico Corso popular committee)
Attracting debate, curiosity, public discourse, attention of local/regional/national administrators...	We also evaluate the impacts with respect to the press: how much they capture the interest and are disseminated in the local press (Barone)

7 - INNOVATION	Do the initiatives contribute to making steps forward, with respect to the initial situation, in the field of business, technology, organization? Are you conducting innovative actions (i.e. digitalization) to amplify the impact in the four domains?
CREATIVE ECONOMY / START-UPS / INNOVATIVE TOOLS	<p>It looks as if this seed has flourished. Other students participate from other schools. Other organizations of architects and engineers want to manage the museum. Our department would like to set up other small “<i>Officine Culturali</i>”. There is a very high demand. So, if there was any way to activate it. (Santagati)</p> <p>Three calls were made, for the creation of a group of young people, who reached 160 people, of which 20-30 were strongly passionate about the cultural center and the projects carried out. From this seed, Generattiva was born, and became a social enterprise. (Generattiva).</p>
SOCIAL ECONOMY	
SCIENCE FOR HERITAGE	
DIGITALIZATION	The Pole is equipped with a platform made applying AI. There are paths built by communication agencies. Thematic itineraries were produced together with the

	<p>archivists. Developments can be made on the semantics of the data, for example conceiving a single point of entry with plethora of materials from different subjects. Technological convergence is very important. Eventually, the Polo platform succeeded. At odds, the Region's parallel project has experienced different fates. If we want to make people passionate, we have to make them curious, get them in contact. Otherwise, it remains for specialists and not for the vast majority of curious people (Mazzocchi)</p> <p>I recommend using reasonably open formats designed for the long-term and then produce content derived from what is really done, using data as a source. (Mazzocchi)</p> <p>All places of culture should have a high-level digital infrastructure. In urban areas, where conditions are favourable, it is a must. (Mazzocchi)</p> <p>Covid-19 pandemic has generated a demand for new skills. Just when people thought they knew how to make plans, Covid-19 made it necessary to rethink the methods or forms again, in order not to disappear. Digital in a non-emergency but structural way means acquiring mastery of languages, ranging from self-produced live streaming to a change of languages and times. (D'Ambrosio)</p> <p>Going digital also means new skills on measurement: 150 people connected to a live stream, is it good? As Polo we have begun to experiment with new ways, we have bought the means, we are training people to know what to do with those means. Starting from emergency, opportunities have opened up. (D'Ambrosio)</p> <p>The impact of the initiative with the Polo, for our organization, was excellent:</p> <ul style="list-style-type: none"> - creation of technological systems and conceptualizations that have also been used in other contracts and
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	<p>research, at the Italian institutional level, ministerial calls and European and international opportunities.</p> <ul style="list-style-type: none"> - positioning in communication at the national level. - creation, monitoring and analysis of case studies and related data, which have fueled various other researches. - verification of the effectiveness of training, communication and planning strategies for participatory processes that use AI as a social and cultural agent, which have become the knowledge heritage of our centre. <p>Paradoxically, it seems to us that our partners of the Polo have enjoyed fewer impacts and benefits. The whys should be analysed, and we have not yet done so. What we can say is that at the moment this initiative has had fundamental impacts for our centre - for example, becoming the model for the concept of Community Artificial Intelligence that the following year we experimented with in the Artificial Intelligence of the Torpignattara neighborhood thanks to a announcement of the MIBACT) - more than for the Polo, where it stopped at the initial prototype. (Persico)</p>
<p>ADAPTIVE RE-USE / HERITAGE-LED REGENERATION</p>	
<p><i>Growth of the skills of organizations that manage cultural sites and promote cultural activities.</i></p>	<p><i>Polo is a pinnacle of innovation (compared to other similar situations outside): it is not an accelerator of start-ups, but rather a force that is able to compensate the delay of a sector that has been static for too long. The Polo is capable of setting winning processes in motion: internal organization (as the practice of human resources exchange create osmosis of skills), growth of competencies, and growth of managerial skills. Culture of organization and the economics of organization, information, innovation: our focus was not only on</i></p>

	<p><i>cultural design, but also on the hardware that is able to support it. (Aloia)</i></p> <p><i>My idea as a delegate is that we need to aim for projects that can bring external resources rather than internal resources. I know OC just hired other staff units. It testifies a path of growth in which multidisciplinary approach is very important. (Barone)</i></p> <p><i>I am convinced of the goodness of the Polo and I became a donor. By themselves, partner institutions struggled and were not very visible, while merging into a single initiative created synergies, with new and refurbished facilities. This means that the investments are able to support a large number of activities with a reasonable contribution. The organizational model of cultural institutions needs renewal (for now, indeed, it hinders it. We need to be able to get involved with our baggage, but we need that people who work there acquire new skills. It is mandatory to be sustainable because you have people who are able to act and produce good jobs. (D'Ambrosio)</i></p> <p><i>The whole training package has been transferred to Officine: it has become generative. They were ready for absorbing such skills. In Officine there is good quality, organization, division of duties. A strong group has been created, able to move on their own legs (Inserra)</i></p>
<p><i>Against innovation as a purpose "per se". In favor of innovation as a means for stabilization, resilience and robustness. In favor of supporting services that are useful in themselves, not necessarily innovative.</i></p>	<p><i>Decision-making processes "in fits and starts" are most critical. Institutional responses are delayed or are governed by short-term logic. (Bjelogrlic - Save the children)</i></p> <p><i>If the pandemic had hit already unstable project, it would have had worse consequences. Staying in the Polo gave "resilience", solidity and perspective. It allowed feel safe and to lay the foundations for future activities. (Mazzocchi)</i></p> <p><i>A recurring key word is innovation, but I actually offer a service of social value. How much you improve yourself</i></p>

	<p><i>is a first impact, and the first indicator is how you affect the well-being of the people you interact with. It is a 360-degree wellbeing. (Rete italiana di cultura popolare)</i></p>
<p><i>Ability to self-assess progress. Obligation of financial statements / monitoring / reports. Organization of competences / structures.</i></p>	<p><i>External assessment matters. Especially if it is a judgment that has no further interests. We are happy when we receive feedback from the outside. But institutions are generally not interested in this kind of assessment, and no rigorous research has been made on the matter. (Polo Board)</i></p> <p><i>The areas of evaluation need to be problematized. Institutions have become acquainted with being assessed. Though, a tool like SoPHIA can make them more active within the evaluation process. It can foster a participatory approach to the issues of evaluation, and therefore also help them for internal policies (Polo Board)</i></p> <p><i>We have a technical committee, with a coordinator for the “third mission” of the University (the missions are: research, teaching and interacting with the society), an administrative, a student representative. We evaluate our results and projects. We foresee monitoring activities in the partnership, so they must be carried out. But the theme of means-ends is important. Staff skills should be constantly updated. There is a great commitment in this direction. (Barone)</i></p>
<p><i>Innovation of languages as a tool for engagement, access, intergenerationality</i></p>	<p><i>With respect to languages, we made attempt to use more tools, methodologies, languages of innovation. I am thinking of the We Are Müesli, Wer ist Wer experience, which allowed us to deal with complex issues, such as the wall, the east, the Soviet Union with a game language. (Polo Board)</i></p>

8 - PROTECTION	This theme encompasses two distinct aspects. Do the initiatives contribute to the conservation of cultural heritage? Do the initiatives contribute to addressing the environmental challenge, both in material terms and in raising awareness?
PROTECTION AGAINST ENVIRONMENTAL RISKS	
PROTECTION AGAINST HUMAN RELATED RISKS	
CONSERVATION	<i>Polo del 900 works both on bibliographic and archival heritage and on the immaterial sphere of values and memory, constitutional values of the Resistance to which our republican tradition refers. (Polo staff)</i>
CLIMATE ADAPTION	
GREENER ECONOMY	<p><i>There are opportunities for fertile synergy between activities in the field of cultural heritage and green innovation. The University is the leader partner of 15 companies in a project of production of materials for restoration using waste materials. The production is made at room temperature with CO2 abatement, and we are using that materials in restoration activities.</i></p> <p><i>We want to make the public participate in the restoration activities, showing them to the visitor and, above all, to schools. These multidisciplinary activities should be transferred to schools: study of the production process, geo-engineering study. All this is part of the UniCT project which brings together different skills. (Barone)</i></p>

<p><i>Recovery of abandoned spaces / institutions in difficulty</i></p>	<p><i>The Polo has turned two criticalities into opportunities: abandoned place and institutions in difficulty. (Polo Board)</i></p> <p><i>Disused public spaces generate a great debate. The Municipality discusses a lot about these public spaces, but we call the associations that deal with arts-culture without really having a place. And we make a statement that involved an invitation for consultation tables for a disused hospital. This means working for the territory. (Compagnia delle Opere)</i></p> <p><i>It was abandoned, treated like garbage. When we entered, we thought about how to get him out of oblivion. We fantasized about the underground city. Yet, no one really owned it, so there was no one to talk to. Then, the State gave it in concession. And now, since July we have been looking for funding to open. (Antico Corso popular committee)</i></p> <p><i>The initial idea was born around the need to "merge assets", to intervene on inadequate locations, to recover space for growth. From there, it turned into an integrated project. From spaces to projects. (D'Ambrosio)</i></p>
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<p>9 – STRONG/GLOBAL PARTNERSHIP</p>	<p>Do the initiatives promote stronger partnerships? Do the initiatives generate new projects?</p>
<p>HERITAGE & CULTURAL COOPERATIONS</p>	<p>Create palimpsest with more things. For example, performing arts and knowledge. Promote dialogue between disciplines. (Rete italiana di cultura Popolare)</p>
<p>COOPERATION ACROSS DISCIPLINES</p>	<p>The "ability to generate ideas / projects" is still weak. We need new tools (i.e. social network), new ideas and approaches, more synergies on tools. Engage new, younger actors. (Polo Board)</p>
<p>COOPERATION ACROSS POLICY AREAS</p>	<p>We want to build a wider network, to give breath to our image. After our effort, the other cultural institutions in the city have</p>

<p>COOPERATION BETWEEN PRI- VATE & PUBLIC SECTORS</p>	<p>identified a coordinating person with whom we speak. (Polo Board)</p> <p>The biggest challenge we face, albeit for a short time in a structural way, is to make projects enabling osmosis. This is the reason why the Polo has worked on the engagement of young people and activated projects in that direction. (Polo staff)</p> <p>What works is the "co-design": Officine takes care of the 'core' of the project. We guarantee the mediation and the method. If Officine acted alone, it would be weaker. (Bjelogrlic - Save the children).</p> <p>We need internationalization. We are missing in European planning. A reality like the Polo must go out of the city, to make itself known. There is a lot to do, with other realities. (D'Ambrosio)</p> <p>We have been trying to create a network for some time. In the monastery there is a museum and an archive. We would like to network both locally and regionally and we are accrediting national minimum quality standards for museums. In addition, we participated in a technical committee with the Sicily Region and municipalities. There is a desire to bring together skills and resources also in the cultural field. (Barone)</p> <p>We also network with other very distant contexts. For example, we participated at a proposal about the violence of minors made by doctor and psychologists. Association of professional doctors and University organized a traveling exhibition and seminar activities also for teachers. We have involved superintendents, museums. Everyone responded quickly. This activity requires commitment. But we really believe in networking. (Barone)</p> <p>Small businesses can be partners in complex projects. We have broader goals, than just profit. It is a great activity, which gives meaning to what we do, for us and for people. And it fosters our willing to make investments. (Inserra)</p> <p>Networking between companies might be a good idea. Rejuvenating and bringing new models, and perhaps this is also one of Officine's strengths. This attitude to create a network is certainly something that should be strengthened. Organisations such as</p>
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	<p>Confartigianato, CNA, have little relevance in the cultural field. They are not present or getting older. There are no aggregators/incubators of small businesses in the cultural field. (Inserra)</p>
<p><i>BUILDING PARTNERSHIPS WITH CULTURAL ORGANIZATIONS/BODIES to get a scale effect and create networks.</i></p>	<p><i>Thanks to the Polo, the impact of the activity of cultural institutions has multiplied: opening hours, the consistency of library/archival funds. A year after the opening, the figures shot up skyrocketed: libraries gathered (the increase of admission is 800%). There is an external ecosystem (Turin museums, open Tours), there is a Community of practices: ICOM (Adele Compagna), Federculture. But there is a low habit of working together, even some steps forward (Archaeological of Naples, strategic plan) were made. I believe in collaborations, rather than in large-scale (national, international) unitary projects. (Mazzocchi)</i></p>
<p><i>BUILDING PARTNERSHIPS WITH THE LOCAL CONTEXT</i></p>	<p><i>The co-planning is animated by very heterogeneous subjects. Differences are one of the most interesting aspects of our job. Yet, it is necessary to maintain an internal equilibrium, with an action of mediation (Ottino)</i></p> <p><i>I have the perception, but I have no data on what we can do with our neighbours. We have reached the city; we are going to do the same at the regional scale. With the neighbour it is hard work. Why should I decide to go and see what is happening at the Polo? We're not quite hooked yet. The Polo has to go to other people's homes. Polo is in the city-centre, but close to neighbourhoods that are not so well-off. When I think of the neighbours I also think of associations, shopkeepers. We set a concession of spaces, but we've not captured this ferment which can be translated into cultural activities. Here, we can do something more: resources, economic opportunities, but also planning together. There have been some experiments, but it is hard to keep them in the long run. (D'Ambrosio)</i></p>