



ESPON PROJECT 1.3.3 – THE ROLE AND SPATIAL EFFECTS
OF CULTURAL HERITAGE AND IDENTITY (2004-2006)

*“Mapping the Dynamics of European Culture: Pressure and
Opportunities from the European Enlargement”*

By the
DYNAMO
TRANS-NATIONAL GROUP

FIRST INTERIM REPORT

EXECUTIVE SUMMARY

The goal of the first interim report produced in the context of the ESPON Project 1.3.3. “*The Role and the Spatial Effects of Cultural Heritage and Identity (2004-2006)*” is first of all to explore the principal methodological challenges that the objectives defined in the Terms of Reference of the project. These challenges were addressed during the Kick-Off meeting by the project partners in and the first meeting of the Scientific Committee, both held in Venice the 20th and 21th of December 2004, and have led to a series of concrete, operational decisions that will influence the way the database will be constructed, both with respect to the choice of the relevant indicators as well as to the way in which they will be expressed.

These decisions are shared in this progress report and they regard first of all the representation of dynamism inherent to cultural heritage and the concept of cultural heritage itself.

In coherence with the objectives of the ESPON 1.3.3 project, rather than on a “static definition”, the DYNAMO TPG focuses on the spatial effects (expressions) of cultural heritage and the dynamic interrelations between cultural heritage and identity and social and economic development trends.

Heritage can be conceived alternatively as a documentation of the past, a symbolic representation of the culture of a community (not only reflecting past history), or aesthetic value embodied in physical and intangible expressions of a culture. Moreover, there is a functional side of any definition that invests the valuation process. Heritage can either be valued for maintaining its original function, or be appreciated when it is able to flexibly adapt to new functions, and in this case, it should be evaluated whether “revitalisation processes” which provided the heritage with new uses have any sense in the light of the original function.

The importance and potentials of culture for territorial development need to be studied. Following Auclair (in Gravari-Barbas & Violier, 2003:95-ff.), cultural heritage is analysed in this study as an element of dynamism of the territory («La culture qui réveille les territoires »):

- a tool to promote territorial identity ...;
- an element of distinction of the territory used by local communities.

Examples are given by Graham et al. (1998), who speak of “contested heritage” reflecting the idea that culture may mean different things for different groups (hence the attempts to “appropriate” of the heritage and the need for careful and history-aware planning practices) and by Moreno et al. (2004) who focus on regional products (the so-called *produits du terroir*) as “material cultural heritage”.

The ambition of DYNAMO is thus not to make an inventory of European heritage elements, but rather to highlight their spatial expressions and effects and the existing or potential territorial coherence on a regional or local scale level, mapping the geographical aspects that are actually strengthening regional identities and networks.

This will be compiled in a list of regional indicators of the European cultural heritage and identity reflecting elements such as heritage availability, concentration and diversity, spatial patterns at the local and cross-regional level, local embeddedness of intangible heritage assets, pressures on and potential for development of heritage, and the governance structure of the heritage.

The DYNAMO TGP project will take into consideration different dimensions regarding the presence, dynamics and spatial effects of the cultural heritage and identity of European regions.

The notion of cultural heritage and identity considered in the ESPON 1.3.3 project is articulated in four categories with different conceptual and spatial characteristics.

1. Tangible cultural heritage (tangible heritage and sites; sites with historical identity; movable heritage assets);
2. Intangible cultural heritage;
3. Cultural heritage entities;
4. Cultural activities: places for cultural expression, organisation and furthering.

The data collection will focus on indicators built from parameters of existence and change. Parameters are quantitative and qualitative observation allowing the “ordering” of the territory and thus the identification of regional typologies from the elaboration of different ordering criteria.

Indicators will cover aspects regarding the supply, the demand and the spatial organisation of cultural heritage.

Parameter data will be collected at different spatial scales covering the whole NUTS III regional delimitation; and possibly at different time periods to represent the past dynamics of the presence and “use” of the heritage assets.

The development of the parameters’ grid is made more sophisticated by taking into consideration further elements regarding the nature of cultural heritage resources:

- The location characteristics of the cultural heritage elements;
- The past and present function of CH elements (accessibility, function);
- The ownership and management status;
- The classification or evaluation of CH elements according to past, present and potential symbolic value.

The issue of the territorial cohesion of cultural heritage assets is then addressed, considering the following multiple “dimensions” of the interconnection between different “objects” or carriers of meaning: *hardware* (the infrastructural system), *software* (images and actual uses), *orgware* (organizational networks) and *shareware* (partnerships that support the process of development).

These elements are compiled in a framework or model used to analyse the territorial expressions of cultural heritage and identity.

The collection of relevant parameters faces substantial practical constraints which need to be addressed consistently. These regard the availability of data and their format at national and regional level; the degree of harmonisation between different national and regional data sets; their use for spatial/geo analysis; and the congruence between cultural identities and territorial entities.

Data collection and the compilation of indicators will be conducted in various stages within the second work-package. The second work-package of ESPON 1.3.3 project will be conducted in stages.

- In the **first stage** a meta-data base will be compiled to illustrate the diversity of regional situation as far as the availability, comparability and geo-referentiation of heritage data is concerned, and to guide the next practical steps of the data collection.
- In the **second stage** the data base for the project will be compiled, using available European, national, regional sources (when available).
- In the **third stage** the data will be elaborated in indicators of existence and significance of the cultural heritage and identity, and national or regional reports and maps will be prepared.
- In the **fourth stage** further dimensions regarding the territorial cohesion of cultural heritage will be taken into consideration, exploring “hardware”, “software”, “orgware” and “shareware” measures for a limited number of countries in which data are available, and for a limited number of heritage dimensions with regard to which this information is

meaningful. Such data will be elaborated in indicators and integrated in the national or regional reports.

- In the **fifth and last stage** there will be an attempt to “homogenize” the data and indicators at the EU25+2 level, selecting heritage measures independent from regional differences in enlisting criteria. European maps will be produced and illustrated.

Other activities carried out in this stage will include the cross-analysis of indicators compiled in this group with data and indicators elaborated in other ESPON projects.

The study area is “Europe of the 27” plus neighbouring countries Norway and Switzerland. Following the TOR, the TPG focuses on regions rather than on countries, when it comes to analysing territorial expressions of CH. Country profiles are an intermediate stage of analysis “zooming in” from NUTS I to NUTS II and III levels; this allows a first recognition of regional differences within countries with homogeneous enlisting and valuation criteria. Each European country will be profiled (with a level of analysis depending on the availability of information, which can be scarce in countries not covered by the project partners). In specific cases where there are large regional differences in enlisting criteria and in data management, regional rather than national profiles will be produced. A meta-database providing information on data availability and accessibility, formats, and sources is currently being compiled by the partners in the project. An incomplete table has been included in annex 3 of the first interim report.

The DYNAMO TPG has decided to use the ArcView platform and to use the shapefile system provided by the ESPON Data Base managers.

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1. APPROACH TO CULTURAL HERITAGE AND IDENTITY

1.1. The background of ESPON 1.3.3

With the ESPON 2006 Programme, and by addressing an enlarged EU territory and larger territorial entities, the Commission and the Member States expect to have at their disposal:

- a diagnosis of the principal territorial trends at EU scale as well as the difficulties and potentialities within the European territory as a whole;
- a cartographic picture of the major territorial disparities and of their respective intensity;
- a number of territorial indicators and typologies assisting a setting of European priorities for a balanced and polycentric enlarged European territory;
- some integrated tools and appropriate instruments (databases, indicators, methodologies for territorial impact analysis and systematic spatial analyses) to improve the spatial co-ordination of sector policies.

Research and studies on spatial development and planning, at the national, regional and local levels, are to a large extent already available, although only covering a small part of the European territory. However these are largely non harmonised and the focus on cultural heritage and identity is generally neglected.

ESDP is a new platform to include cultural heritage issues into European planning practices. In an effort to provide support to a territorial dimension in policy development for an enlarging European Union, it seeks for cultural (planning) policies that may best contribute as a factor of **territorial cohesion among European Regions**.

The ESPON project 1.3.3 is intended as a support tool to develop a consistent methodology of analysis of the cultural heritage of European regions as an object of planning. The first step of the DYNAMO Trans-national Project Group (TPG) in this direction will be to select a **meaningful list of components of cultural heritage and identity**, building upon existing, practicable and measurable categories. These should be relevant categories taking into account the availability and comparability of data at Community level. The next step is to **define territorial indicators** for mapping cultural aspects covering the European territory.

In this preliminary report, we wish to ground the selection of heritage categories firmly on the scope and objectives of this project and on accepted notions of cultural heritage and identity.

1.2. Access points

Culture counts. There is today widespread acknowledgement of the ethical value of the heritage, which can be seen to shape a number of human practices (from travel to pilgrimage, from heritage stewardship to environmental protectionism) and to elicit a number of policy responses at various levels. However, both at European government level and at the local (especially city) level, there is today recognition that culture has *strong economic implications* for the development of a territory.

Much research on the economics and geography of culture has been opportunity-driven. Tourism, and cultural tourism in particular, has unsurprisingly been the main focus. Cultural tourism is possibly the most immediate strategy to make the heritage “rentable”. On the other hand, the threats determined by excessive tourist pressure on the cultural assets have been (and to a large extent still are) an “emergency” for many European regions all through the 1980s and 1990s, causing fundamental revisions in common thinking and strategic attitudes towards tourism development. Established destinations like Venice, Toledo, Rhodos, Sintra, Salzburg, the Loire Valley, or world heritage sites in the “new Europe” like Český Krumlov, Pécs, Cracow, Tallinn, Paphos are regularly flooded with visitors without any sensible long-term benefit being brought to the host community. Furthermore, a multiplication of occasions occurs in which the very integrity and symbolic significance of such heritage assets is under threat.

The rationale for cultural landscapes comes from the Council of Europe’s European Landscape Convention and UNESCO’s ‘Man and Biosphere’ program. A list of arguments quoted to justify preservation of cultural landscapes is provided in the final SPESP 1.7 document at p. 18. The ESPON work carried out by the Venice team on built cultural heritage bases the reasons to protect heritage on two layers of significance: an “implicit” significance for symbolic and aesthetic reasons (heritage as a reflection of a people’s identity and as a marker of human history), and an “explicit” or functional significance which has to do with the necessity to preserve the “quality” of the heritage in order for economic development strategies based on its use to be long-term sustainable. **Cultural landscapes and built heritage need to be protected and their utilisation enhanced not only because they are valuable markers of human history, but also for general development to be sustainable.**

To address the dilemmas posed by tourism development in heritage cities, a stream of research has been carried out by the main contractor Ca’ Foscari University of Venice and other partners under the aegis of UNESCO-ROSTE during the 1990s (Van der Borg and Gotti 1995; van der Borg 1996; Russo 2000; Russo et al. 2001; Russo 2002). The “Alternative Tourist Routes in Cities of Art” and “Tourism Management in Heritage Cities” projects, both conducted in a partnership with the EURICUR organisation at the Erasmus University of Rotterdam, established in operational terms the value of heritage as a resource for cities and small historical towns, which may promote tourism as a strategy for local economic development based on local assets, seeking to optimize the levels of pressure of tourism under the constraint of viable socio-economic development. Widely-used tourism management tools such as the *tourist carrying capacity* (Van der Borg 1993; Canestrelli and Costa 1991; Lindberg et al. 1997) and *tourism area life-cycle* (Butler 1980; Martin and Uysal 1990; Russo 2004) have been extended to encompass the most evident relations between the tourism development patterns in a city and the possibility to bring forward the conditions for sustainable growth. Their operationalisation in a network of European “heritage cities” has allowed to refine practices and processes of urban policy, and to identify a number of best practices — as well as worst case scenarios — that are currently widely used as a benchmark in tourism studies, among which Venice, Bruges, Salzburg, York, Granada, Nazareth, etc.

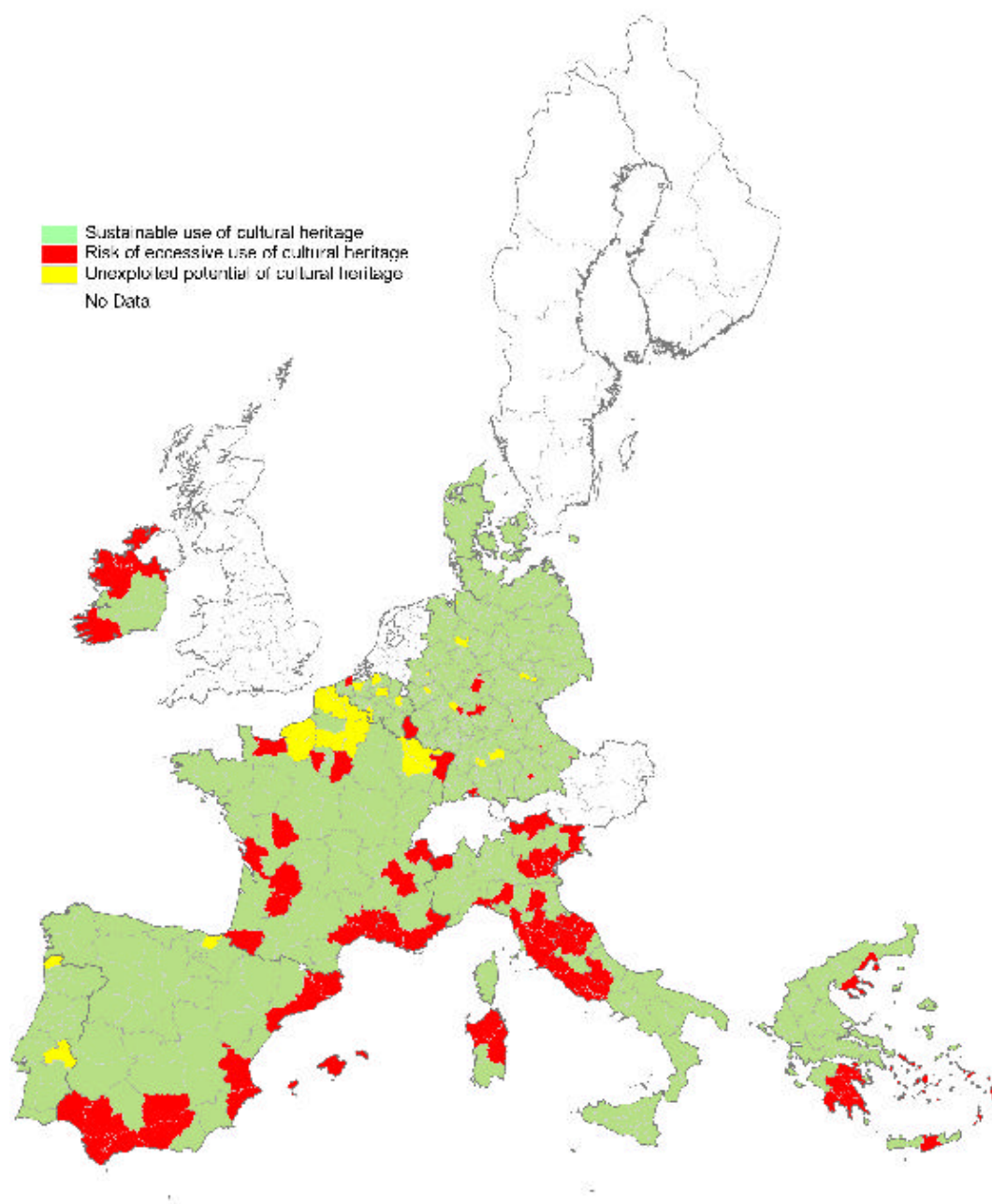


Fig. 1 – The “sustainable use” of the European Cultural heritage as produced by Group 1.7 of SPESP

Governance issues have been also dealt with, developing the concept of *heritage stakeholdership* as the community of interest which can guarantee the (re)production of culture in a given territory. This concept, which hints at notion of *social* and *intellectual capital* of a community, has marked spatial and economic features and is significantly dynamic in nature. It is assumed that heritage stakeholdership is tied to the development cycle activated by tourism in a region, which may ultimately result in unsustainable changes. **This principle informed, among other things, the work carried out by the Working Group on “Built Heritage” in SPESP 1.7:** That study set out to simplify the relation between heritage and territory identifying “crisis areas” (at NUTS III level) where

the tourism development of a given territory was subject to “unbalances”: either an excessive pressure threatening to harm cultural assets, or an insufficient capacity to put to proper value the concentration of heritage assets in one area. As a consequence of the erosion in their stakeholdership base, a territory would not generate the resources needed for heritage preservation, and in the long term it is subject to dangers of “simplification” and loss. These principle resulted in the construction of an European “map of sustainability” for the use of the cultural heritage (Fig. 1). The map illustrates at NUTS III level and for old Europe-15 which regions make the “best” out of their cultural endowment from the point of view of a good balance between attractiveness and pressure levels (in green); which ones are subject to possibly unsustainable pressure levels compared with their size and population (in red); and which ones can enhance their profile as tourist destinations, expecting benefits for the local resources (in yellow).

1.3. European enlargement

This study moves from a specific context: the intertwined dynamics of globalisation and the renewed interest for the local. The European enlargement is an illustration of these forces at work, and the main pretext for this study: new member states generate new economic, social and physical pressures on the European cultural assets, but at the same time contribute to a redefinition and a re-focalisation of the very concepts of culture and identity.

In May 2004, 15 new countries have joined the European Union, and other two are going to join in 2007. The new countries represent not only an addendum of 74 million new citizens and a territory of some 738,000 km², but also numberless languages, dialects and ethnic groups, and a remarkable total of 49 sites in UNESCO’s World Heritage List (plus 16 in Bulgaria and Romania and 11 in neighbouring Norway and Switzerland), which add up to the 240 existing in the EU-15 territory.

What does enlargement mean in term of valorisation and conservation of the cultural heritage of Europe, and what is the impact of an extension of the “cultural boundaries” of Europe for economic and social development? The two issues are closely related.

- More *cultural complexity* at the local, regional and pan-continental level: Europe, and each of its territories, will be richer in cultural resources: more attractive, more interesting, more “contestable”.
- More opportunities for *cultural identification* for European communities: the enlargement toward neighbouring countries re-brings in the European community traces of the heritage of its citizens, who have the opportunity of re-discovering their past traditions and languages.
- More room for *cultural planning*: the enlarged “scale” of the cultural resources of Europe, in terms of landscapes and intangible heritage, means that more possibilities are given to integrate development strategies based on the recognition and valorisation of culture *across territories*.
- Additional *impulses to human mobility*, both driven by cultural consumption (tourism), and a result of a wider availability of cultural intangible elements (a “safer” migration, higher levels of quality of life in selected locations, the attractiveness of cultural production milieus, etc.).

Face to these interesting trends, lies the threat that economically backwards regions will be tempted to “fill the gap” that divides them from the richer regions by abusing the cultural resources, for instance investing in a “bite and run” model of tourism development with little consideration for the necessity to conserve the resources when compared with large short-term receipts. With unemployment levels in the entering countries almost double than that of EU 15, these countries are only partially to blame if they can’t – alone – control the development of a tourism industry which is ever more global and hence less constrainable by regional policy frameworks. Examples where the heritage has been partly sacrificed in change of a possibility to earn ‘easy money’ are already abundant. Prague, Cracow, Tallinn are examples of cities where the models of use of the heritage have entered in conflict with the present and future needs of the local population. Whole regions such as Buchovina in Rumania or the Baltic coast are undergoing profound social and economic transformations that put in peril a fragile and largely intangible heritage.

Other dangers come from the loss of “stakeholdership” for heritage and culture in general which result from migration and added ethnic complexity; from the possibility of conflict in the “recognition” of heritage¹ ; and from the new physical pressures that a larger, more complex Europe poses to irreproducible assets in terms of infrastructure development and pollution levels.

Clearly, a larger Europe could be a challenge but a larger and institutionally stronger Europe could also be a way to come to terms with it: in terms of regulation for the conservation and promotion of the heritage, and because in it there may flourish “networks of knowledge” which reinforce the capacity of each member region to address and manage emerging issues.

The EU enlargement is indeed changing the political context of cultural development and policies, but it remains to be understood how this change is actually affecting (or being affected by) the cultural components: exchanges, processes and dynamics. Countries and regional boundaries are now more permeable, disclosing new areas of intensive cultural interaction and possible dangers from excessive use. On the other hand, it is acknowledged that barriers of other than institutional type (social, economic, technological, spatial) still remain erected diminishing the development potential of and through culture.

Specific forms of heritage, tangible and intangible, as well as the cultural identity of regions are likely to either be in peril or given new value and development potential by the accession to the European Community and an integrated European market.

Though generally it is too early for recognition of any new trend, the following are speculations based on the extrapolation of the observed processes and changes, as well as on possibilities arising from the EU regulations:

Threats

1. Fast modernisation of rural lands and the deepening of a market oriented farming – thus vanishing of the traditional way of living
2. Economy-based utilisation of building and sites – changing the character of the sites and loosening the continuity with the past
3. Commercialization of behaviour – disappearance of the sense of traditional customs and arising of “the artificial landscape in the cellophane”

¹ Graham, B., G.J. Ashworth, and J.E. Tunbridge (1998), *A Geography of Heritage: Power, Culture and Economy*. Arnold, London.

4. Deeper stratification of the society – losers will become poorer, leaving little chances to cultivate all variety of traditional customs (although with cultivation of very traditional way of life in a very basic, truncated form)

Opportunities

1. Because of EU regulations, many locally (regionally) produced goods (and their trademarks) must be registered. This can strengthen local (regional) identity.
2. Agro-environmental EU programmes can conserve and protect traditional rural landscape.
3. Subsidies from EU sources can be useful for cultural undertakings (revalorization, new object with cultural meaning, special events).
4. Some EU standards can be useful for developing of local (ethical) societies.
5. New member states' adhesion to EU opens the country for tourist movement from the Western part of Europe – but threat see 3.

1.4. Conceptualisation of cultural heritage and identity

Heritage includes by definition cultural and natural heritage (Jafari, 2003: 275-277). In this project a common approach to cultural heritage (CH) is sought for, thus excluding natural heritage, but including cultural landscapes that result from the cumulative superimposition of territorial habitats.

While it is difficult to come to a single objective definition of cultural heritage, nevertheless consensus is sought for one that fits consistently the approach and the focus of this study.

There are at least two ways of approaching the cultural heritage (CH) and identity of Europe, which can be conceived as extremes in a continuum (Fig. 2) which goes from the conceptualisation of heritage as (a) a static set of features of the territory to (b) cultural identity as both the result and the engine of the social and economic dynamics of communities in the space. Between these extremes we can place official definitions of cultural heritage that are given in international treaties and endorsed by organisations, some of them mostly dealing with the preservation and promotion of culture, and thus focusing on *property*, closer to (a), others concerned with the importance of culture as a driver for socio-economic prosperity and integration, and thus more focusing on the *function* of heritage, closer to (b).

More oriented to the first is the Venice Charter, a milestone for the modern conservation movement, which was adopted by the International Council on Monuments and Sites (ICOMOS) in 1956 when it was set up, and then published in 1966. The Venice Charter stresses the importance of setting, respect for the original fabric, precise documentation of any intervention, the significance of contributions from all periods to the building's character, and the maintenance of historic buildings for a socially useful purpose. The Charter outlines the basic doctrine of what is now accepted to be an appropriate approach to dealing with historic buildings.

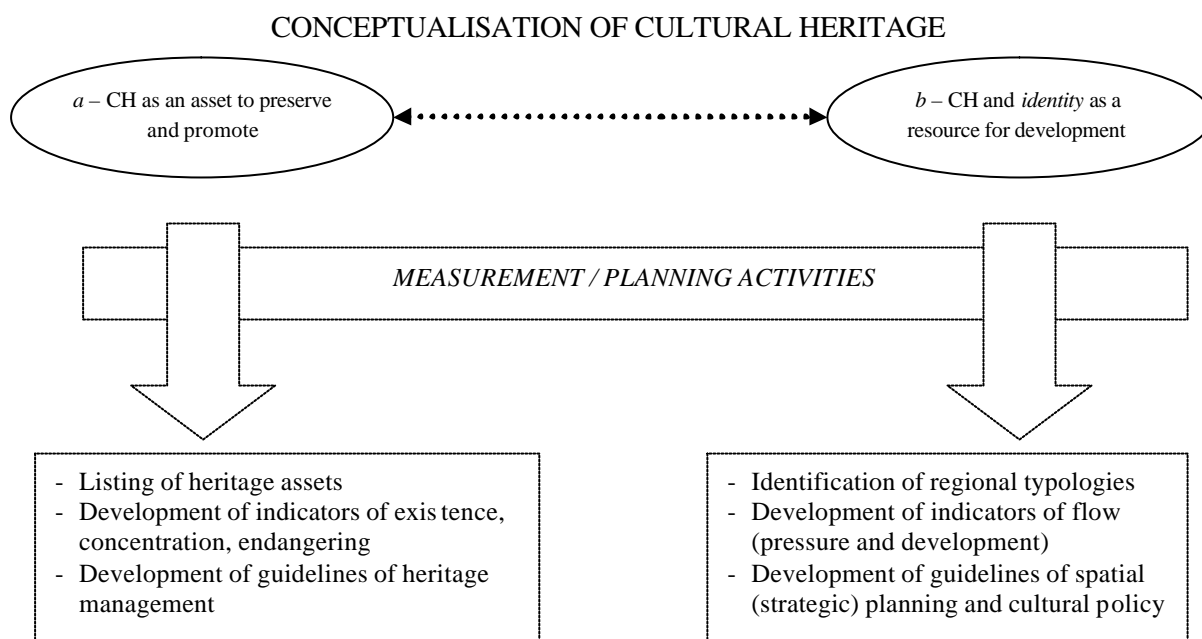


Fig. 2 – Conceptualisation and operationalisation of cultural heritage

The UNESCO World Heritage List considers cultural heritage as « ... containing all the signs that document the activities and achievements of human beings over time» (Feilden and Jokilheto 1998:11); though it recognises cultural heritage as a broad concept relevant to the development of contemporary society, it focuses on heritage as a “product of history” and an “asset”. UNESCO (United Nations Educational Scientific and Cultural Organisation) defines heritage as « ... the product and witness of the different traditions and of the spiritual achievements of the past and . . . thus an essential element in the personality of peoples» (Davison 1991).

Another significant subdivision is that between *tangible* heritage, including cultural assets and cultural and natural landscapes, and *intangible* heritage, which focuses on immaterial expressions of the culture, traditions and *skills* of a community². Whatever the type of heritage, the conceptualisation of cultural heritage as an asset, and conversely of cultural landscapes as a superimposition of various cultural and historical features identifying a delimited area, leads to the recognition of spatial features, impacts, and development potentials that can be traced in the territory and therefore be mapped.

A fundamental question remains whether heritage is property (“things”), or a social, intellectual, and spiritual inheritance. Human actions, our ideas, customs and knowledge, are arguably the most important aspects of heritage. Cultural resource managers seek to

² The Convention for the Safeguarding of the Intangible Cultural Heritage defines the intangible cultural heritage as the practices, representations, expressions, as well as the knowledge and skills, that communities, groups and, in some cases, individuals recognise as part of their cultural heritage. It is sometimes called living cultural heritage, and is manifested *inter alia* in the following domains: (i) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (ii) performing arts; (iii) social practices, rituals and festive events; (iv) knowledge and practices concerning nature and the universe; (v) traditional craftsmanship. (www.unesco.org).

understand and conserve these aspects through work on landscapes, places, structures, artefacts, and archives, and through work with individuals and the community (Davison 2000; Aplin 2002). Moving from the field of collection to that of policy and planning, the declaration following UNESCO's World Conference on Cultural Policies (Mexico, 1982) could be quoted, stating that "... culture consists of all distinctive, spiritual and material, intellectual and emotional features which characterise a society or social group".

The conceptualisation of cultural heritage and identity endorsed in this study needs to cover this diversity and at the same time to reflect the objectives of the project, shaping the analytic approach adopted in further stages ("identification of regional typologies").

1.5. The dynamics and diversity of the cultural heritage

Our primary research goal is to analyse how "cultural heritage" — in any sense we wish to define it — can be used as a resource to produce some positive outcomes in terms of economy and the society, and which kind of spatial planning arrangement enables a "sustainable exploitation" of the heritage resources. This objective needs the development of a new "knowledge base" which is somewhat different from what is normally requested in heritage studies. DYNAMO does not engage with regional geography in old sense of compiling encyclopaedic data and developing in a statistical cartographic exercise *per se*.

A key issue instead is to gather information that help substantiate the notion of *dynamics* of the cultural heritage. This could mean that the historical process of formation of the heritage and/or the current development trends are considered, trying to derive some forecasts for the future. There are, however, conceptual and practical difficulties with any of these approaches: a research into the past risks to have to deal with identity issues (what was Europe then, and what is it now), current trends have to deal with speculations about the direction of the interrelations between culture and development, and forecasts for the future clash against the widely recognised lack of "models" of cultural development.

In any case, this TPG agrees that cultural heritage has a "process nature", and this aspect is central in this study. The activities of creation, reproduction and preservation or destruction of the heritage assets are deeply embedded in the social and economic transformation of a territory and in its cultural identity. The very process of *elicitation* of the heritage — what *is* heritage — reflects what we value or reject in our present surroundings, and anticipate for the future (Davison 1991). This means that to the extent that heritage is what is treasured from our past, this act of valuation is determined by the way in which the society (or parts of it) puts itself in relation with its history, its environment, its symbols and the other fellow citizens. Thus, *cultural identity* comes to the fore: the focus is not heritage assets as such, but on societies as "users" and "stewards" of the heritage.

On result of this way of looking at cultural assets is that the activity of preserving and promoting cultural heritage and identity is seen to have both ethical and spatial implications, because it invests the models of organisation of the society and its "use" of the environmental assets. Monitoring and planning for these activities requires not only the mere listing of objects produced by past actions, but extends to the full comprehension of the production and reproduction of cultural value in the contemporary society. The objective of spatial planning changes from a *passive* activity of regulation of the use of the space in order not to interfere with the process of preservation of the heritage assets, to an *active* (and more complex) activity of promotion of the developments in a territory (economic growth, social development and integration) through the valuation and furthering of its cultural features and historical landmarks.

The following statements are standpoints of this approach:

- a) CH is a renewable resource, although to a limited extent, because it does not just “exist” out there, but is continuously being (re-)produced and (re-)elaborated; for instance by ESPON 1.3.3, which aims among other things at the development of a Europe-wide conceptualisation and mapping of cultural heritage issues.
- b) CH is a phenomenon of social organization: it is based on social practices. Cultural value is produced through cultural/social practices. As such, CH is intimately linked to the civil society and participation in civic activities.
- c) There are *subjects* that are active agents in producing CH, and *objects* that are the outcomes of the activities of the agents. The two interact in the manner described by Giddens.

In this context, we are dealing with the most powerful discourses about European heritage. The cultural diversity in the 27 nation-states, but even more on the regional level, is so high that a clearly defined focus is essential for a study that has the ambition to go beyond an inventory and description of diversities.

The “European heritage”, generally associated to the South and Central European culture — architectural monuments, arts, literature — is a hegemonic representation. There are different voices of minority cultures, producing a cacophony that may be hard to describe. National and regional cultures can be variations on this theme, possibly in conflict with the European tradition. Also the material conditions vary: e.g. in Northern Europe there are vibrant cultures and traditions, but few expressions of tangible heritage due the circumstance (itself a feature of cultural identity) that the main building material has been wood. Thus it is not uncontroversial that this project would support the idea of cultural heritage as a concentration of cultural heritage values of “core Europe”. It could be difficult to propose universal definitions of cultural value, as problems may arise from different national classifications and incompatible value systems.

However, if mapping all “valuable old buildings” in Europe is meaningless, because “valuable and old” could mean very different things in different parts of EU, it is possible and interesting to look at resource allocation for the conservation and restoration of these objects. To further emphasise the dynamic aspects of cultural heritage, visitor numbers and usage of these objects should also be considered.

1.6. From “concepts” of heritage to operationalisations

The activities of mapping the dynamics of the heritage, its interrelations with social and economic trends, and the identification of regional typologies on which to base planning policy guidelines are far more complex than the mere recollection of the existence of heritage assets in the space (and the observation of “endangering elements”), because they involve:

- a) not just the consideration of separate tangible features of the space (points, lines and small surfaces) but also the *composition* of different tangible and intangible features over a territory or a *landscape structure*, in terms of concentration (clusters and itineraries), and superimposition (diversity and homogeneity), which may cross over regional boundaries;

- b) not just a recognition of heritage assets (and their combinations) in the regions where they are located, but the identification of areas of impact which may again transverse regional boundaries (functional entities);
- c) not just a recognition of features regarding the asset itself but the combined evaluation of these and socio-economic as well as organisational variables, which do not have specific spatial features (e.g. they do not have an “address”), providing indications of “embeddedness” (the degree to which heritage valuation is taken over by the local community and its different groupings), and “cultural capacity” (the capacity of the local population to reproduce and make accessible the heritage and its value, or to produce new heritage).

The recollection and mapping of static cultural heritage features in the space is to be seen as a *first step* of this more wide-spanning approach, and this is already a problematic issue as the relevant data are hardly available in a harmonised format over the European territory of EU 25+2. Furthermore, the complexity of combining data with punctual spatial connotations (heritage assets) and non-georeferenced data — or information only loosely associated to specific locations — (intangible cultural features, socio-economic trends) can be very high and haphazard the simplicity and user-friendliness of the project output. This complexity is well illustrated by the notion of cultural landscapes. Following the Council of Europe’s European Landscape Convention, cultural landscapes should be analysed not as neither separate points, or administrative regions — indeed a new regionalization should emerge from the project.

To reduce the complexity of the study, **cultural heritage and identity without physical markers or carriers or artefacts (no marked spatial ‘presence’) should not be the central focus of this study.** As an example, the revival of traditional and /or endangered languages in Europe, like Celtic languages in the United Kingdom and other European countries, and Fries in the NL, is important in terms of regional identity building, but this cultural dynamism has limited physical effects or expressions, except from signboards and commercialised off-springs of this revival; books, music, films, tourist attractions (called “material culture” by Moreno & al. 2004).

Thus, the cartographic part of the project (Work Package 2) will focus eminently on

- the mapping of elements of cultural heritage (CH) and cultural identity (CI) (which implies geo coding – data with geographical references).
- CH elements with ‘visible or measurable’ spatial aspects and effects only

However, **intangible forms of cultural heritage are not to be excluded from the study.** Following the TOR for the ESPON 1.3.3 project, our project proposal set forward to map and analyse also the spatial effects of immaterial heritage (religions, languages, traditions) and material culture (clusters of culture-based goods, education, etc.). This can be done adopting different levels of analysis which narrow the focus from the general collection of data on physical assets in NUTS III regions to the “juxtaposition” with territorial elements (introducing complex cultural landscapes), and/or from the spatial analysis of (dis)continuities and dynamics of intangible characteristics of the territory over regional boundaries.

It is nevertheless necessary to be realistic on the possibility of obtaining a full evaluation of the role and spatial effects of cultural heritage and identity in this project, and to at least define a “path” leading from the development of some first approximation, both feasible

with the existing data resources and conceptually innovative and significant, to the development of guidelines for spatial planning which also include the identification of key knowledge to be collected by the competent European institutions.

In coherence with the objectives of the ESPON 1.3.3 project, rather than on a “static definition”, the DYNAMO TGP focuses on the spatial effects (expressions) of cultural heritage and the dynamic interrelations between cultural heritage and identity and social and economic development trends.

Heritage can be conceived alternatively as a documentation of the past, a symbolic representation of the culture of a community (not only reflecting past history), or aesthetic value embodied in physical and intangible expressions of a culture. Moreover, there is a functional side of any definition that invests the valuation process. Heritage can either be valued for maintaining its original function, or be appreciated when it is able to flexibly adapt to new functions, and in this case, it should be evaluated whether “revitalisation processes” which provided the heritage with new uses have any sense in the light of the original function.

The importance and potentials of culture for territorial development need to be studied. Following Auclair (in Gravari-Barbas & Violier, 2003:95-ff.), cultural heritage is analysed in this study as an element of dynamism of the territory («La culture qui réveille les territoires »):

- a tool to promote territorial identity ...
- an element of distinction of the territory used by local communities.

Examples are given by Graham et al. (1998), who speak of “contested heritage” reflecting the idea that culture may mean different things for different groups (hence the attempts to “appropriate” of the heritage and the need for careful and history-aware planning practices) and by Moreno et al. (2004) who focus on regional products (produits du terroir) as “material cultural heritage”.

The ambition of DYNAMO is thus not to make an inventory of European heritage elements, but rather to highlight their spatial expressions and effects and the existing or potential territorial coherence on a regional or local scale level, mapping the geographical aspects that are actually strengthening regional identities and networks.

This will be compiled in a list of regional indicators of the European cultural heritage and identity reflecting elements such as heritage availability, concentration and diversity, spatial patterns at the local and cross-regional level, local embeddedness of intangible heritage assets, pressures on and potential for development of heritage, and the governance structure of the heritage.

2. DATA SET AND INDICATORS OF CULTURAL HERITAGE AND IDENTITY

2.1. Categories of cultural heritage and identity

We propose to subdivide cultural heritage and identity into different categories which can be distinguished for the type of spatial effects that they generate.

A. TANGIBLE CULTURAL HERITAGE

The tangible heritage includes “immovable” assets like monuments, buildings, sites and townscapes; these cannot be “moved” or reproduced outside of their actual location without changing their symbolic, aesthetic and economic value. They can also be enjoyed only in the actual place where they have been originally erected, though interpretation centres may partly “delocalise” the heritage experience. Almost all of them have “addresses”, or anyway can be traced back quite easily to a physical location. They may or may not retain their original function; they may or may not be publicly owned or accessible. Access to heritage assets that are the object of conservation measures may be totally or partially restrained.

These assets have marked spatial characteristics because they are an immobile, structural element of the territory. They generate “flows”, mostly physical flows of visitors and users, and possibly also financial flows from their economic exploitation.

The movable heritage generally consists of *objects* that are the product of human skills and have symbolic and/or aesthetic value. Among these, art objects that generally form collections (stored in private houses, galleries, museums, warehouses, etc.) and other culture-based goods which do not have aesthetic value but a cultural value that exceed their mere economic value. Tangible but “movable” heritage assets do not have an “address” because they can be transferred to different places than the one in which they were physically created; yet most of them are stored in collections and thus acquire a “physical” location (though not permanent: museums and galleries can be moved and their collections transferred). They have spatial impacts because they generate flows and because they can be “moved” or “grouped” in strategic locations.

The territorial expressions of tangible cultural resources will highlight the possibilities and the tensions that inevitably arise with the management of local or regional CH in the political context of an enlarged EU where competing values, expectations and objectives can often collide, but also offer new opportunities for knowledge transfer, strategic alliances, networking and sharing.

The following categories of tangible cultural heritage are considered in ESPON 1.3.3:

A 1 Cultural Heritage Sites

A 1 1 Monuments and Sites

A 1 2 Religious Buildings

A 1 3 Architectural Ensembles

A 1 4 Archaeological Sites

A 1 5 Historic Townscapes

A 1 6 Industrial Heritage

A 2 Man-made sites with specific significance (historical identity)

A 2 1 Parks and Gardens

A 2 2 Places of memory

A 2 3 Sights

A 3 Movable heritage

A 3 1 Art objects and collections (in galleries, museums, private houses, etc.)

B. INTANGIBLE CULTURAL HERITAGE

Intangible heritage assets do not have a “physical” address. They are immaterial cultural expressions of a territory, of a community or of different communities insisting on the same regions, of its economic and social history. They thus provide a “symbolic” backbone for the very recognition of the physical cultural markers of the heritage: without the personal, subjective capacities to understand, learn, further culture — which are highly dependent on the intangible networks of knowledge and transmission of values — we would not recognise monuments and objects of art as such. Intangible heritage is culture in motion, is the knowledge base that allows cultural heritage to be “manufactured” or new cultural productions to be performed, it is the manifestation of a community’s use of the cultural assets of the territory.

The territory is replete with symbolic heritage elements, which may be as diverse as the multiple manifestations of a lifestyle. However, there are good reasons to be selective when it comes to including these type of CH elements in the study. In fact, intangible heritage assets are the hardest to connect to a precise physical location, and the most complex to evaluate as far as spatial effects are concerned.

Languages, religions, traditions, celebrations discriminate the way in which most resources that we recognise as “our culture” are evaluated. Cultural events impinge (to varying degrees) on the cultural identity of the territory where they are organised, and reflect a local interest in the furthering and dissemination of cultural symbolic elements; and on the other hand are strongly rooted into the local economic networks, like tourism, travel, infrastructure development. Events are an exemplary illustration of how culture can be used as a lever for economic development and regional dynamism. It remains to see how events can be “mapped” and “valued”, or attributed a spatial effect.

The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible*, *traceable*, and *measurable*. Religions, ethnic and language compositions are “qualities” of a given territory; they can only be evaluated in their spatial effects when they are connected with other analytic categories. Intangible heritage and cultural events are “attractors” and hence they may generate physical and economic flows.

In this category we then choose to consider the following:

B Intangible heritage

B 1 religions, and more specifically the share of followers of any given religion or cult in a region³

B 2 ethnic groups and minorities which are present in a territory

B 3 the languages and dialects spoken

B 4 the existence of (registered) intangible heritage assets (celebrations, traditions, expressions of popular

³ The TPG is aware that worship practices go beyond traditions and cultural practices. For instance, each nation or region has different traditions for Christmas, but they are all part of the same religion. Treating them as one category would not reflect an underlying diversity.

culture and identity), as defined by the UNESCO convention on intangible heritage

B 5 cultural manifestations and events

C. CULTURAL HERITAGE ENTITIES

This can be conceived as the result of the superimposition of different heritage assets on a territory and/or the composition of different (more or less homogeneous) heritage markers in the space. Art cities, “cultural districts” and other types of cultural landscapes can be included in this category, like cultural routes which may extend well over regional boundaries to determine an element of integration and cohesion between regions of Europe.

This category focuses on the interaction of different cultural elements and on their spatial pattern. There is no physical address but rather an induced “delimitation” of a territory coming from the recognition of a “common cultural element” over the physical space.

In this category we also include the territory delimited by the production of culture-based goods. Specialised handicrafts (artistic glass, jewellery, textile production and fashion) and the so-called “*produits du terroir*” (food and wine, herbs, thermal treatments, etc.) may not be “inherited” from the past but so are the skills and social networks which enable their production. They are thus part of the **material cultural heritage** of a territory (More ot at., 2004): the expression of localised know-how and *savoir vivre* that contribute to the identity of a certain territory and lifestyle. *Produits du terroir* and other culture-based goods have physically identifiable production locations (cultural production districts, as defined by Santagata 2004) and remain symbolically attached to this location (e.g. Delft’s blue porcelain, DOC wines), though they are normally commercialised and circulated. However, cultural production districts or clusters have a precise physical extension, a strong local embedding as peculiar forms of organisation of the economy and the society of an area, and an economic impact deriving from their nature of export assets.

The spatial analysis of these **clusters** (which may extend over regional borders and/or be markedly concentrated into urban areas) is important both for the full comprehension of the territorial patterns of cultural heritage dynamism and for the development of spatial planning guidelines aiming at boosting the cultural industries as a key strategic sector for European regions. A possible discriminator for cultural production clusters which have recognition and are likely to produce spatial effects is to take into consideration only those material cultural products which are regulated by a *collective property right or trademark*.

D Cultural heritage entities or cultural landscapes

- D 1 Sites containing several or all above mentioned categories: art cities, regions, cultural complexes
- D 2 Cultural Routes
- D 3 Clusters of culture-based products

D. CULTURAL ACTIVITIES (PLACES FOR CULTURAL EXPRESSION, ORGANISATION AND TRANSMISSION)

In this category we include places, institutions, organisations which are not to be considered as cultural heritage per se but reflect the “will” of a community to further, share and promote their cultural heritage, thus defining their identity. They need to be considered in this analysis in the moment in which the choice has been done to consider the “dynamics” of the heritage as the key analytic category and to analyse heritage not as an isolated field but as an element of the territory, affecting and being affected by the main socio-economic currents of Europe, among which are new forms of mobility, citizenship, education, governance. Places for cultural expression are those in which cultural resources which cannot be “physically” traceable to acquire a spatial setting (performing arts companies and productions as opposed to music, ballet and opera houses), and where contemporary cultural expressions “accumulate” according to coherent historical approaches rooted in the culture of the place, forming repertoires, and are disseminated to the public, producing new or strengthening old identities. The inclusion of educational assets highlights that culture need to be taught, researched and systemised in order to become part of a social system; and the inclusion of cultural organisations underlines that culture gets “embedded”, or “appropriated” by the society in varying forms.

In this light it is also useful to take into consideration the so-called creative industries, which assume interest at least from three points of view: (i) as (increasingly important) job generators, and hence examples of interrelations between culture and economic development; (ii) as elements of “continuity” in the production of new culture and symbolic meaning; (iii) and as “concentrations” of cultural dynamics in specific locations, and therefore producing spatial effects. Other elements are significant, which are at the centre of recent cultural studies, such as the tendency which characterises the new cultural production sectors or “creative industries” to be at the same highly “centric” in regional systems (Heilbrun 1992; Dziembowska-Kowalska and Funck 2000) — and therefore at the core of economic regeneration efforts — and strongly embedded into trans-national networks, and thus of paramount importance not only as job generators but also as “bridges” (Castells) towards the new organisation of the world economy that we know as “global”.

In short, in this category we assist to the creation of the heritage and to the capacity to transmit it and defend it. It has marked spatial effects because “places” generate flows (for instance, audiences to performances or students flowing in a place and enhancing its social capital) and networks within and over territories.

In this category we consider:

D Cultural activities: places for cultural expression, organisation and transmission

- D 1 Theatres, operas, musical venues, cinemas
- D 2 Higher education institutions, libraries
- D 3 National and regional archives
- D 4 Cultural organisations (associations)
- D 5 Creative industries (jobs)

2.2. Structure of indicators

A key issue in this project is indeed the identification of *Cultural Heritage and Identity elements and parameters* in EU27+2, based on the CH categories illustrated above, and on the analysis of patterns and processes as introduced in the previous sections.

The description of the European territory according to various dimensions allows a recognition of the richness, diversity and spatial patterns of heritage and identity, providing a new formidable tool for the development of a pan-European framework for spatial planning based on the hypothesis of cultural assets as building blocks of a balanced, sustainable Europe.

However, this TPG's ambition is not only to map diversity, but to understand the *dynamics* which underlie the creation and reproduction of the cultural assets of Europe. This implies a consensus on **parameters of change**, as suggested by the project subtitle "*Pressure and Opportunities from the European Enlargement*".

Ideally, the development of indicators should cover all the concerns of the ESPON 1.3.3 project:

- a- the description of European regions' richness, diversity, and homogeneity with specific types of cultural heritage and identity
- b- the identification of areas of pressure and development potential from the intersection of cultural landscapes with recent socio-economic trends
- c- the development of a policy framework for culture within the ESDP, through the understanding of the extent of cultural impacts and of the organisational arrangements regarding culture.

Indicators are normally subdivided into quantitative and qualitative indicators. **Quantitative indicators** of the heritage should be conceived as *ratios*, (e.g. registered cultural assets per sq. km, visitors per museum in a region, etc.). The composition of two or more quantitative measures in one indicator allows the "measurement" (and to some extent the "ordering") of the territory according to specific dimensions.

The most interesting for this study are:

- cultural richness (presence, and density of cultural heritage assets, possibly subdivided by type, in a region);
- use and demand for the heritage assets (actual visitors, potential demand basin calculated on the basis of access potentials);
- superimposition of cultural elements (co-existence and diversity of cultural elements in a region);
- cultural policy (e.g. public investments for cultural assets);
- pressure and development potential of culture in a region (from the combined analysis of cultural and non-cultural measures, such as tourism, education, industry data).

Qualitative indicators describe the observation of a certain quality regarding the heritage (e.g. existence of superimposition between different types of cultural identity, for instance languages; information on heritage ownership structure; etc.). Qualitative indicators do not allow the "ordering" of regions and should be used in combination with other quantitative

indicators. They may be used, for instance, as “control variables” to understand more clearly the context and differentiate among regions where different levels of the qualitative indicators are observed.

The variables composed in ratios of quantitative indicators can reflect different aspects of concern for this study. It is conceptually useful to differentiate between:

Supply indicators: these are the easiest to understand, because they are based on objective dimensions. Supply can reflect the existence and location of “one” cultural asset in the space (possibly informing on the “physical extension” of the asset for use and planning purposes) or of a certain intangible cultural quality. They can be further differentiated for value levels, that is, heritage assets can be ordered according to value principles and given different weights when compiled into a regional measure.

Demand indicators: demand (actual or potential) indicators need to be based on supply indicators, but introduce the issue of the “use” of the asset. They have a higher degree of ambiguity because they are dependent on estimates and management practices (for instance, 100,000 people may visit an art city and produce different levels of environmental damage according to the quality of the signposting, or transport and parking facilities, or complementary facilities). Thus, demand indicators need to be evaluated in combination with qualitative indicators which are not always available at the level of a single asset or immediately to compose at the regional level.

Spatial indicators indicate the existence of a spatial pattern (continuity, connection between places, fragmentation, linearity) in the observation of a given (cultural) feature. A regional analysis of the location patterns of CH elements can be the instrument to detect possible cross border cultural linkages and opportunities for the construction of cultural networks:

- **Physical networks:** places of cultural interest (buildings, sites, artefacts, landscapes,) interconnected by a road, path or waterway. Sometimes the location along an axis is the generic factor of the cultural network
- **Functional networks:** uses and users ... complement / support, functional clustering,
- **Administrative and organisational networks:** strategic alliances, collaborations, partnerships
- **Symbolic networks:** intangible CH elements.

Any indicator chosen and the supporting data necessary should be calculated and elaborated reflecting issues of:

- **Scale.** The same indicator can be developed at the narrower scale and at higher levels.
- **Development in time.** The construction of time series with regards to the indicators allows to monitor changes and transformation processes occurred in the past and to forecast the approximate impact of future European development trends.

2.3. Parameters of cultural heritage and identity

In this section we investigate further what parameters of cultural heritage and identity should be taken into consideration in order to describe effectively the diversity and dynamics of the European heritage.

i. location characteristics of CH elements

Measures applied to these dimensions need to be in concordance with previous approaches to landscape studies, as Eiden, 2001: 4-92:

1. INDICATORS OF LANDSCAPE FEATURES

1.1. Indicators of composition

1.2. Indicators of configuration

1.3. Indicators of natural elements

1.4. Indicators of historical cultural assets

1.5. Indicators of contemporary cultural assets

2. INDICATORS OF VISUAL AND AESTHETIC VALUES

3. INDICATORS OF LANDSCAPE PROTECTION

3.1. Indicators of protection of natural assets

3.2. Indicators of protection of cultural assets

Our project focuses on indicators of cultural assets (1.4, 1.5); partly on indicators of composition and configuration (1.1, 1.2); and on indicators of protection of cultural assets (3.2). Examples of indicators so obtained include:

- *Number and status of point features,*
- *Length of linear features,*
- *Surface of aerial features,*

ii. The past and present function of CH elements

Key elements in this categorisation may be:

- Accessibility to the public (following Fladmark, 2000, the heritage site is a witness of the past with the function of diffusing educational information to visitors) vs. no public access (the heritage site used for private activities such as offices or housing). Historic buildings and other heritage sites open to the public can be 'used' as resources to develop a tourist function. Historic landscapes potentially hold tourist or recreational opportunities; the options are different, so are the scale and the management issues.
- Changed vs. non original functions

iii. Ownership and management status

The role of public authorities and private partners in the development and management of CH elements is a key issue which should not be neglected in this study. The differences among the 27 countries concerning ownership, privatisation, guidelines for preservation, restriction in uses, partnership in development projects, etc., are an illustration of the diversity of cultural heritage in Europe and reflect the differences in cultural identity.

iv. Classification of CH elements using their past, present and potential symbolic value

This qualitative parameter, also to be traced in regional territorial identity, reflects the *extent to which* the artefacts, buildings, sites, landscapes:

- are used as landmarks in the image building of a region or a place
- are appreciated as an icon “with a story”
- used as key elements in the process of regional identity building.

v. Other categories that need to be studied separately

- World Heritage Sites/buildings/landscapes/artefacts (cf. lists of UNESCO, reports of ICOMOS, ICOS, etc.)
- Archaeological sites (criterion: public accessibility? Presence of a visitor centre?)
- Memory landscapes such as battlefields and their visitor centres (the step is easily made towards intangible heritage)
- Religious heritage (and pilgrimage)
- Cultural routes, in fact most interesting spatial expressions of linkages between CH elements (tangible and intangible).

These categories represent a *contextualisation* of different tangible and intangible heritage categories and therefore are difficult to be referred to as a specific heritage category. Yet being trans-national and related to a specific historically based issue, they need to be represented.

2.4. Indicators of territorial cohesion of cultural heritage

The territorial dimension in policy development is a key issue in the context of an enlarging European Union. The TPG shares the belief that within the new Europe the nation-states, still being well defined as territorial administrative entities, are giving up some of their political importance and cultural coherence.

At the same time, regional entities are (re)building their cultural identity and are (re)discovering, or even (re)valorising their history and their “typical habitats”. According to the French scientist Paul Vidal de la Blache (1845-1918), “history and habitat” are the basis of cultural heritage and eventually of a revival of regionalism in Europe (De Pater & al, 2002 p 80). The territorial cohesion of cultural resources is thus a multidimensional issue which involves:

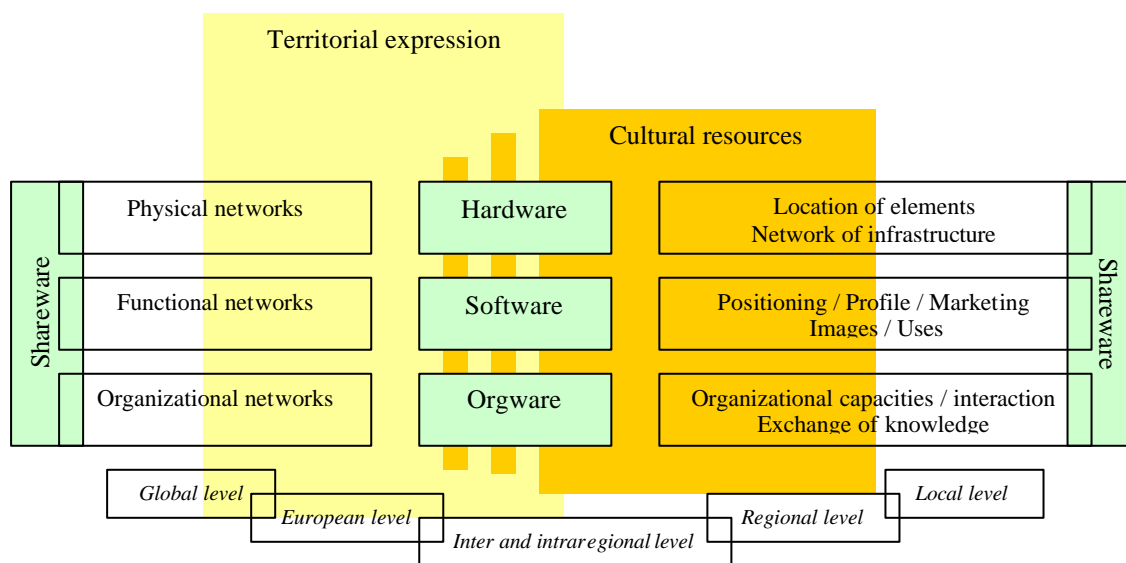
- The presence of built heritage as a *carrier* of heritage. As a rule, the location pattern of built heritage and artefacts and the endogenous cultural industry is determined by history and habitat characteristics.
- The physical linkages between these carriers of cultural elements can be seen as the *hardware* (the infrastructural system).
- The images and actual uses and users of CH elements, the positioning and commodification of cultural elements can be seen as the *software* of the CH system, changeable and more flexible than hardware, sensitive to temporal changes in tastes and values.

- The *orgware* (organizational networks) refers to the ways local communities, regional authorities or national organisations are preserving and managing CH.
- Gradually it has become clear that the territorial development of CH and CI is very much dependent on the partnerships that support the process of development. The concept of *shareware* has recently been introduced to refer to this new contextual variable: *Sharing culture for the future* (Fig. 3).

Local and regional authorities and industries, the inter- and intra regional networks and alliances at the level of the infrastructure form the *hardware* of CH. The positioning of the CI of territories in the EU context– images and regional marketing is the **software** of the system and a most crucial and manageable aspect. The organizational capacity in terms of policies, human resources and knowledge, of public and private alliances, of stakeholders' interaction forms the **orgware**.

The cohesion and dynamics of cultural heritage elements strongly depends on the **shareware** or the capacity to develop territorial identities. This can be studied at different scale levels. The option of this study is to focus on the regional and local level (for pragmatic reasons, such as data availability).

Fig. 3 - Model for Analysing Territorial Expressions of Cultural Resources



Source: Kramer, M., Jansen-Verbeke, M., 2004, EU- European Committee of the Regions

2.5. Limitations

Our project, and specifically the attempt to “measure” and map the cultural dimensions of the territories of Europe, face a number of constraints and limitations, some obvious, some less so, which the DYNAMO TGP will have to deal with.

Data issues

There are different types of constraints that affect the TGP's search for a common European database on cultural heritage and the compilation of indicators necessary for this study.

a. unavailability of data

Culture is a field in which data collection is less advanced than in other sectors of territorial studies. One glimpse at any European data base reveals that data on cultural assets are simply not collected and data about cultural production and consumption (e.g. the Habitat data base on cities) are collected at a highly fragmented and inconsistent level.

Cultural heritage has poor data bases in most European countries. The information on heritage commonly reflects traditional approaches to the issue of "conservation". It is often collected at a national level by ministries of culture or monuments offices and registers, sometimes disregarding regional typologies. Most of the times data are not collected or available in electronic format. The focus on conservation sometimes shadows the necessity to collect "use" statistics; data on visitors at museums and art performances are regularly collected but the same cannot be said for art cities, monuments and other heritage places which are freely accessible.

Intangible heritage assets are difficult to grasp and even more difficult to count, register or delimit. Information on minorities, languages and religions may come from census. Cultural production sectors are in no better position. Though the leisure economy (including culture) is booming all over, very few statistical data have been collected so far, at least in most countries.

b. harmonisation / comparability problems (i) within regions (ii) across regions

Even when they are collected and available in electronic format, data on heritage assets available by national and regional agencies inevitably suffer from discrepancies in the collection method, in the evaluation principles, in the exhaustiveness of the collection, in the types of information that are collected and the format. Because of these discrepancies, the objective of obtaining an harmonious European cultural heritage data base is not practicable to say the least. While it is clearly not the scope of this project to indicate national guidelines for data collection, nor to compile data bases of missing data, the TGP will provide exhaustive information on the state of data availability on each country and compile indicators based on the collection and elaboration of available information.

c. feasibility in terms of geo-data

The feasibility in terms of available geo-data needs to be taken into account as well. Since our focus is primarily spatial, parameters related to patterns and processes with geographical coordinates and territorial markers need to be collected:

- i. **location** of CH and the environmental context,
- ii. **spatial implications** and effects of the past and present function of CH (use and users)
- iii. **dynamics of functional changes** (market-driven and/or outcome of policy)
- iv. **changing symbolism** (landmarks, appreciation, use and users, etc ..)

The search for quantitative and comparable parameters about patterns (i, ii) and processes (iii, iv) can be supported by some selected qualitative data (symbolic values, appreciation, valorisation ...).

Congruence / incongruence between cultural identities and territorial entities

This issue of congruence is not the main objective of this study but we might face problems in identifying boundaries / territories of cultural identities; communities & habitat, history and heritage and even more current changes in the geographical patterns.

Meta data archive

The difficulty of finding, harmonising and data in this project demands that a complete **meta data archive** providing information on the availability and quality of data available for each category of the data collection is built for each country, highlighting also the regional detail available and the possibly to explore the time-dimension.

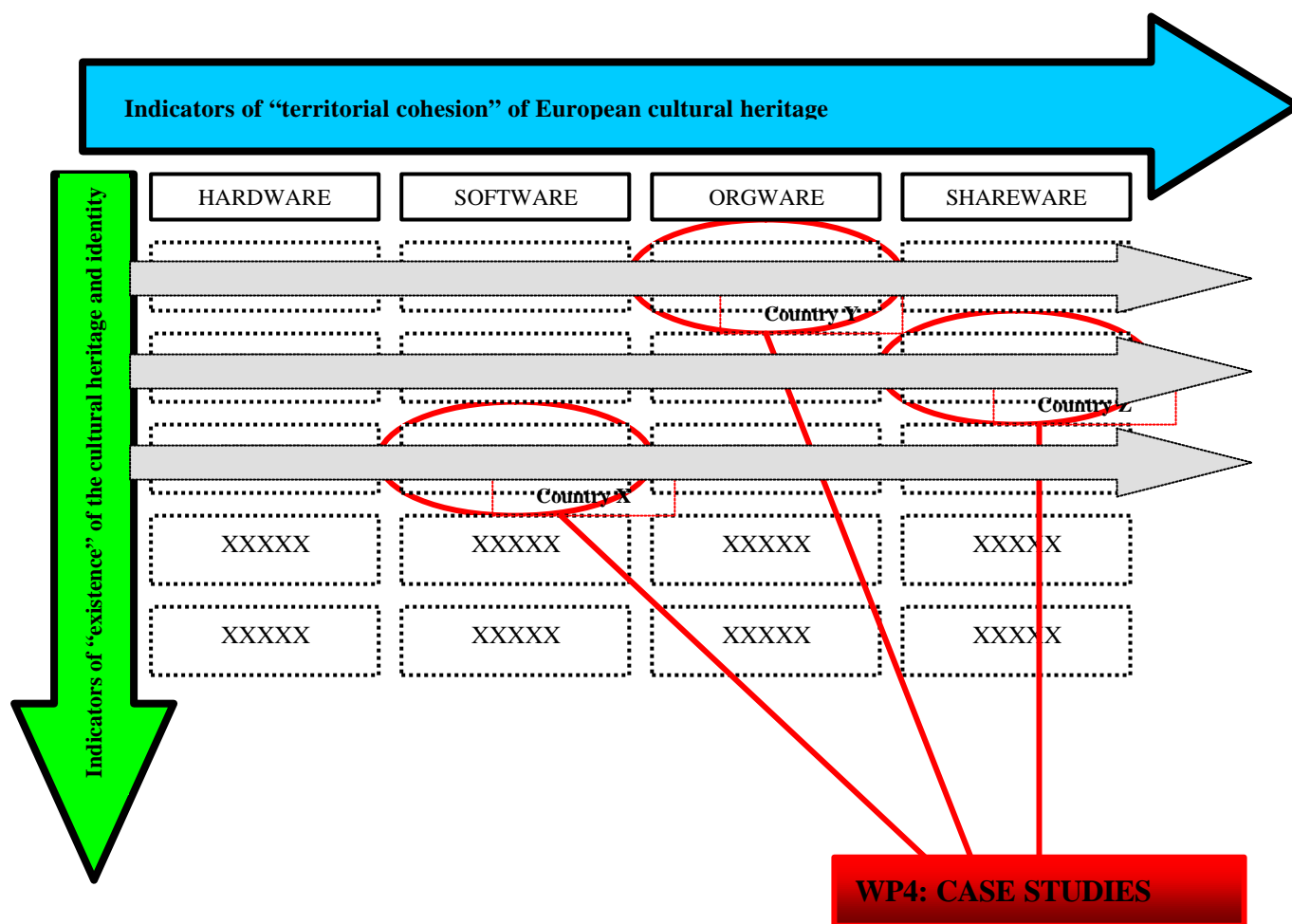
3. CONSENSUS ON DATA COLLECTION PROCESS AND METHODOLOGY

The second work-package of ESPON 1.3.3 project will be conducted in stages.

- In the **first stage** a meta-data base will be compiled to illustrate the diversity of regional situation as far as the availability, comparability and geo-referentiation of heritage data is concerned, and to guide the next practical steps of the data collection.
- In the **second stage** the data base for the project will be compiled, using available European, national, regional sources (when available).
- In the **third stage** the data will be elaborated in indicators of existence and significance of the cultural heritage and identity, and national or regional reports and maps will be prepared.
- In the **fourth stage** further dimensions regarding the territorial cohesion of cultural heritage will be taken into consideration, exploring “hardware”, “software”, “orgware” and “shareware” measures for a limited number of countries in which data are available, and for a limited number of heritage dimensions with regard to which this information is meaningful. Such data will be elaborated in indicators and integrated in the national or regional reports.
- In the **fifth and last stage** there will be an attempt to “homogenize” the data and indicators at the EU25+2 level, selecting heritage measures independent from regional differences in enlisting criteria. European maps will be produced and illustrated.

The resulting structure of the activities carried out in WP2 is illustrated in Fig. 1. After compiling the meta-data base, data will be collected in 27 European countries regarding the existence and concentration of the cultural heritage (green arrow on the left side of Fig. 4).

Fig. 4 – Structure of analysis in ESPON 1.3.3



A tentative list of indicators could be so constituted:

A. Indicators of tangible cultural heritage

- No. of listed cultural heritage assets (in different categories) per region (where available, weighs should be used to signal relevance and the co-presence of different stylistic/architectural elements within the same site or object).
- Density of listed cultural heritage assets per square km

B. Indicators of intangible heritage

- No. of listed intangible cultural heritage assets (in different categories) per region (where available, weighs should be used to signal relevance and the co-presence of different/diverse heritage elements within the same site or object)
- Ethnic / religious / language diversity (concentration indexes)
- No. of recurrent cultural events / festivals / celebrations organised in one year
- Large events (Expo's, ECC, etc.) organised in last 10 years

C. Indicators of heritage entities or landscapes

- No. and density of art cities and heritage sites (complexes where more heritage categories are found)
- No. of protected and non protected cultural landscapes and extension over total regional space
- Existence of "cultural routes" and "cultural regions" extending over regional borders
- No. of cultural production clusters / protected collective trademark on regional products

D. Indicators of cultural activity

- No. and density of theatres, ballet/opera houses, cinema screens
- No. and density of higher education institutions (establishments, students in cultural faculties)
- No. and density of regional archives and libraries
- No. and density of registered cultural organisations and membership
- No. of jobs in the creative industries

The elaboration of these indicators at the EU 27 level (if possible) will deliver an approximated description of the European diversity as far as the location and significance of cultural heritage in its widest notion is concerned, and will constitute the backbone for the identification of regional typologies in WorkPackage 3.

Country profiles will be produced to illustrate first such diversity at national level (between different macro-regions (NUTS II) and regions (NUTS III)). In a later stage an attempt will be done to harmonise the heritage data in order to produce comparable regional indicators at the pan-European level.

In the next stage, we turn to explore the concept of "regional cohesion" of cultural heritage, by taking into consideration indicators that illustrate the "hard", "soft", "organisational" and "partnership" relationships generated by heritage resources in the space.

This is going to be an exploratory study that because of its nature has no pretence to cover the whole European territory or any category of cultural heritage. For a selected number of countries where relevant data are already available, and for selected heritage categories, an in-depth analysis will be carried out (blue arrow in Fig. 4) along dimensions as the following:

- Number of visitors to heritage assets and visitor / resident ratios (pressure index) in art cities and heritage sites
- Visitor / kmq ratios (stress index) in art cities and heritage sites
- Original functions of the asset
- Number of visitors and local participants to events
- Accessibility of heritage assets and events
- Number of hotel rooms
- Visitor expenditure / jobs in the tourist industry
- Existence of marketing plans and practices (e.g. no. of websites providing online booking) for cultural regions
- Governance structure of cultural activities
- Amount and sources of funding for cultural activities

The information deriving from the elaboration of such data and the illustration of European diversity through the production of maps through the use of these indicators will be the first step towards the construction of European guidelines in WorkPackage 5.

In the following box, an illustration of this stage of analysis is provided for the case of museums.

Museums are a category of 'Tangible Cultural Heritage' where apparently there is less discussion about definitions and their cultural and educational role, albeit that definitions, status and actual social function can differ from one country to another.

According to ICOM⁴: A museum is a non-profit making, permanent institution, in the service of society and its development, and open to the public, which acquires, conserves researches, communicates and exhibits, for the purpose of study, education, enjoyment, material evidence of man and his environment (Ambrose & Paine, 1993).

Definition problems arise with the new types of museums;

- The 'not for profit' status is now questioned in view of the national cultural sponsoring policies, the international competition between top museums for collections and exhibitions and the various forms of Public–Private Partnership / Ownership / Management.
- New forms – often market driven – are being developed such as open air museums, museum parks, heritage theme parks, cultural theme parks, recreation parks with cultural themes, eco museums, visitor centres, maritime parks, exhibitions in churches and castles, etc.

As a rule, museums are regarded as physical carriers (containers) of heritage, therefore tangible (artefacts and their interpretation). The emphasis can be on the original and authentic built heritage, the artefacts or on the story and interpretation for which purpose reproductions are displayed.

In the context of global culture dynamics, the discussion is now focused on the role of museums in the booming business of cultural tourism and as icons of cultural identity.

In recent years, it has become popular to laud museums for their role in creating, shaping and sustaining culture ... it is now stridently claimed that museums define a nation's identity, contribute to a nation's pride and play a role in shaping a nation's culture (Bradburne 2000).

In the context of the ESPON project is not our task to study museum management issues, but rather to understand their actual and potential role in **structuring cultural spaces and flows**:

- Museums as settings with a cultural mission, settings with aesthetical, historical, scientific or social value for 'past, present and future generations',
- Museums are assigned a dynamic role in many urban and industrial revitalisation projects,
- Museum as a 'best option' for the re-use of heritage buildings,
- Museums as landmarks in the local and regional marketing.

The mission of museums as non-profit making or 'not for profit' institutions in the service of society and society's development and their status as cultural mediators varies. Actually the public–private partnership of museums in ownership of buildings & collections and/or in management has now become an important issue in this booming cultural industry.

MUSEUM parameters:

Hardware – infrastructure – tangible (Input for the study of spatial effects & *physical networks*)

- Location coordinates:
- Surface: building / site area
- Architectural characteristics of the building
 - Period: modern – historical
 - Vernacular
 - Scale

⁴ ICOM International Council of Museums

▫ Original function

- Interior: Type of collections / artefacts / exhibitions
- Immediate surroundings: Supporting facilities – synergies (e.g., museum quarter, historical core area, etc)

Software – significance- landmark/ icon - *functional networks*

- Link with local culture?
- Icon for local / regional cultural identity (* in guidebooks for cultural visits)
- Public accessibility arrangements
- Functional mix (sightseeing, meetings, catering, accommodation, etc)
- Number of visitors
- Ranking in the regional / local list of landmarks (source: website / promotion material / books)
- Number of employees (fte / voluntary)
- Economic spin off

Orgware – status - *organisational networks*

- Status of World Heritage Site
- Enlisted among protected / conserved monuments
- Partner in a chain (example: Guggenheim)
- Public / private ownership
- Public / private management
- Public / private financing
- Public/private uses & users

Shareware - Alliances & *knowledge networks*

- Network of stakeholders
- Inter-sectoral & Intra-sectoral
- Intraregional: In the local / regional networks for destination development & marketing
- Interregional & international networks
- Museums are not cultural islands, but imbedded in a place and a community. Analysis of links with:
 - Festivals & events
 - Handicrafts (material culture) & cultural enterprises
 - Gastronomy & culinary traditions (*produits du terroir*)
 - Folklore, lifestyles & customs, religion

Analogous analytic developments are going to be attempted in selected countries for the following cultural heritage categories:

- Monuments
- Cultural events
- Expressions of minority cultures.

A restricted number of combinations of regions / types of heritage / regional cohesion information will be further explored through the use of case studies in Workpackage 4.

Other activities carried out in this stage will include the cross-analysis of indicators compiled in this group with data and indicators elaborated in other ESPON projects. The links between territorial development and the economic and social development can be highlighted. Promising information could come from the joint analysis of the cultural heritage of European regions with the following (to name a few) ongoing or completed projects/data sets:

- ESPON Project 1.2.1 (“Transport Services and Networks: Territorial Trends and Basic Supply of Infrastructure for Territorial Cohesion”)

- ESPON Project 1.3.1 (“The Spatial Effects and Management of Natural and Technological Hazards in General and in Relation to Climate Change”)
- ESPON Project 3.3 (“Territorial Dimension of the Lisbon/Gothenburg Process”)

4. GEOGRAPHIC LEVEL OF ANALYSIS AND TECHNICAL ISSUES

4.1. Geographic level of analysis

The **study area** is “Europe of the 27” plus neighbouring countries Norway and Switzerland. Following the TOR, the TPG focuses on **regions** rather than on countries, when it comes to analysing territorial expressions of CH.

The fact has nevertheless to be taken into account that there is little “systemic” homogeneity between regions of Europe, even within the same national entities; which to some extent hampers the possibility of a pan-European analysis of trends and patterns regarding the cultural heritage. More practically, we stress the fact that information on the cultural heritage are not collected systematically.

The construction of spatial indicators for culture (cultural heritage) can be done on different scale levels: the scale level not only depends on the objectives of the study, but also, and perhaps mainly, on the availability of data and / or the feasibility of data collection.

It is in principle possible to collect data, produce country profiles and engage in a European analysis maintaining the NUTS III detail level, though the TPG will also collect data at NUTS II level. Maps will reproduce this dual level of analysis. The meta data base under construction will allow an early recognition of the possible detail of the analysis in each of the 29 countries.

Country profiles are an intermediate stage of analysis “zooming in” from NUTS I to NUTS II and III levels; this allows a first recognition of regional differences within countries with homogeneous enlisting and valuation criteria. Each European country will be profiled (with a level of analysis depending on the availability of information, which can be scarce in countries not covered by the project partners). In specific cases where are large regional differences in enlisting criteria and in data management, regional rather than national profiles will be produced⁵.

The step to a pan-European analysis recognising differences between NUTS III regions throughout Europe needs to take into account these methodological differences and deal with them, for instance adopting narrowed classifications of heritage enabling an international comparison (e.g. tourist guides).

Narrower levels of analysis are also taken into consideration, especially at the stage of the “horizontal” data analysis as introduced in Fig. 2 (blue arrow). Explorations of the territorial cohesion of cultural resources can be carried out at level of NUTS IV or even V (municipality, district), and so will case studies.

This focus allows to reconnect and join the TPG’s analytic effort with the **urban** level, which is at the centre of important aspects of the ESPON project and ESDP, recognising

⁵ In the case of Spain, for instance, heritage data are normally collected at the level of autonomous communities (NUTS II) and enlisting criteria between autonomous communities differ considerably; therefore a choice will be done to focus on one community (e.g. Catalonia) and to provide details and analyse diversity within this community at the provincial (NUTS III) level.

the importance of urban areas and polycentric urban systems as concentrations of cultural resources and critical nodes in their promotion and development. The TPG could take into consideration Large Functional Urban Regions are defined on the basis on NUTS III.

4.2. Technical issues regarding the construction and management of a cultural heritage data base

The collected data can be on different scale levels, but can be aggregated to the same scale level based on joining of tables (spreadsheet, statistical software) or spatial join (GIS). To do this one needs a clear system of clear key variables, ID's (demo in PowerPoint). Localizing of phenomena in a GIS is only possible with appropriate reference files. Commonly data on NUTS levels are distributed by private firms, in polygon tables or shape files.

A more precise localization (street level, address level) can pose problems in some cases, because it requires complicated, precise and mostly very costly reference files (e.g. Flanders: GIS Flanders is working on a reference file on parcel level, free for the national institutions and governments, but NOT for universities).

The choice of the aggregation level to work on for data collection-, -processing and – mapping depends on the spatial scale on which indicators of cultural heritage and cultural identity are to be built. Combinations are possible; e.g. to analyze cultural resources or potentials on the national level by aggregation of data on the level of the municipality (or NUTS-level). However to study the spatial effects of culture in cities — urban regions — a more exact localized approach is necessary.

The DYNAMO TPG decides to use the ArcView platform and to use the shapefile system provided by the ESPON Data Base managers.

5. DATA SOURCES

A meta-database providing information on data availability and accessibility, formats, and sources is currently being compiled by the partners in the project. An incomplete table has been included in annex 3.

Cultural heritage data will be collected at the level of national and regional registries, guides and catalogues.

Socio-economic data necessary for the construction of indicators will be collected using as much as possible the ESPON data base. Other sources include European data bases such as EUROSTAT; CORINE; and data banks such as HABITAT, ESPRID, the EUROPEAN HERITAGE NETWORK.

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ANNEX 1 – Information about kick-off meeting of the TPG DYNAMO

KICK-OFF MEETING ESPON 1.3.3 - VENICE, 20 AND 21 DECEMBER 2004

Location: FACULTY OF ECONOMICS, UNIVERSITY CA'FOSCARI OF Venice. Department of Economics, San Giobbe 873, Cannaregio, Room 7

Agenda:

Sunday 19 December:

Get together and dinner

Monday 20 December

10.00-11.00 welcome and presentation of project partners and scientific committee

coffee break

11.15-12.30 presentation of the ESPON project framework

- Concept, Deliverables, - Activities and work-packages

light lunch offered by LP

14.00-17.00 First project stage: methodology, data sources and consensus on concepts

17.15-18.00 Planning of the activities and time-table

20.30 dinner offered by VeniceCards SpA

Tuesday 21 December

9.00-11.00 Individual Contracts and Administrative Procedures

coffee break

11.30-13.30 First meeting of the scientific committee

Lunch offered by LP

List of participants:

PARTNERS		Person	Days permanence in Venice
LP	Ca' Foscari University of Venice	J. Van der Borg	based in Venice
		I. Cecchini	based in Venice
		D. Cecchin	20/12
PP1	Ernst-Moritz-Arndt Universität Greifswald	M. Rulle	19-22/12
		J. Hartlieb	19-22/12

PP2	EURICUR	A. Russo	5-26/12
PP3	KU Leuven	M. Jansen-Verbeke	19-21/12
		E. Lievois	19-21/12
		A. Diekman	19-21/12
PP4	Univesitat Autònoma de Barcelona	G. Priestley	19-22/12
		F. Romagosa	18-20/12
		M. Friel	19-21/12
PP5	Nottingham Business School	M. Shackley	19-21/12
PP6	University of Thessaly, Volos	D. Papathanassiou-Zuhrt	19-21/12
		?	19-21/12
PP7	Universidade de Coimbra	F. Amorim	18-21/12
		J.P. Barbosa Mello	18-21/12
PP8	University of Copenhagen	C. Wichmann Matthiessen	19-21/12
PP9	Polish Academy of Sciences	M. Kowalski	19-22/12
		J. Solon	19-22/12
PP10	University of Joensuu	P. Kokkonen	19-21/12
PP11	University of Pardubice	J. Capek	19-21/12
		J. Lacina	19-21/12

ANNEX 2 – SCHEDULE OF ACTIVITIES WORK-PACKAGE 1

01/11/2004: Official project start-up

5/11/2004: First new lead partners' meeting with ESPON CU in Brussels, attended by Van der Borg (LP) and Russo (PP2)

21/11/2004: ESPON lead partners' seminar in Brussels (LP – Van der Borg participated)

1/11 – 1/12: project preparation, budgeting, administrative issues

1/12 – 19/12: preparation of first meeting and discussion materials, via e-mail forum and physical presence of Van der Borg, Cecchini (LP) and Russo (PP2) in Venice.

19-21/12: first meeting of the TPG and meeting of the scientific committee

21/12: partners' contracting started by LP

22/12-7/1: collection of contributions and redaction of first interim report by Russo (PP2)

ANNEX 3 – META-DATABASE [in preparation]


Legenda:


① Data available (unknown/irrelevant regional specification)

① Data available (NUTS I level)

② Data available (NUTS II level)

③ Data available (NUTS III level)

 Georeferenced data available

 Georeferenced data already obtained

? no information available

N see note

V various sources

Country meta-database

		data collected by:		PP1 (TOUR Greifswald)			PP2 (Euricur Rotterdam)		PP3 (KUL Leuven)			PP4 (UAB Barcelona)			PP5 (NBS Nottingham)	
HERITAGE CATEGORIES		PARAMETERS		Germany	Switzerland	Hungary	Netherlands	Belgium	France	Luxembourg	Spain ¹	Catalonia	Romania	UK	Ireland	
A	Tangible cultural heritage															
A	1 Cultural Heritage Sites							①VN ¹			②VN ¹	①V				
A	1 1 Monuments and Sites	No. and location	①V	①									①V	③	③	
A	1 2 Religious Buildings	No. and location	①	①									①V	③	③	
A	1 3 Architectural Ensembles	No. and location	①V	①									①V	③	③	
A	1 4 Archaeological Sites	No. and location	?	①		③							①V	③	③	
A	1 5 Historic Townscapes	No. and location	①V	①									①V	③	③	
A	1 6 Industrial Heritage	No. and location	①V	①										③	③	
A	2 Man-made sites with specific significance (historical identity)							①VN ¹			②VN ¹	①V				
A	2 1 Parks and Gardens	No. and location											①V	③	③	
A	2 2 Places of memory	No. and location											①V	③	③	
A	2 3 Sights	No. and location	①V	①									①V	③	③	
A	3 Movable cultural heritage							①VN ¹			②VN ¹	①V				
A	3 1 Museum and gallery collections	No. and location	①	①									①V	③	③	
B	Intangible cultural heritage															
B	1 religions, and more specifically the share of followers of any given religion or cult in a region	Existence of different religious groups, religious activities, and Concentration index	①V	①							①		①	①	①	
B	2 ethnic groups and minorities which are present in a territory	Existence of ethnic minorities and concentration index	①V	①							①		①	①	①	
B	3 languages and dialects spoken	Existence of language groups and concentration index	①V	①							①		①	①	①	
B	4 Registered intangible heritage assets (celebrations, traditions, expressions of popular culture and identity), as defined by the UNESCO convention on intangible heritage	No. and location									②	③	①	①	①	
B	5 cultural manifestations and events	No. and location										③	①V	①	①	
C	Cultural heritage entities (landscapes?)															
C	1 Sites containing several or all above mentioned categories (cultural landscapes?)	No., location, extension	①V	①										①	①	
C	2 Cultural Routes	No., location, extension											①	①	①	
C	3 Clusters of culture-based products (as defined by Santagata 2003)	No. of registered trademarks and location	①V	①								③	①	①	①	
D	Places for cultural expression, organisation and nurturing															
D	1 Theatres, operas, musical venues, cinemas	No. and location	①V	①							①V	②	①V	①	①	
D	2 Higher education institutions, libraries	No., location, no. of faculties	①V	①							①V	②	①V	①	①	
D	3 National and regional archives	No. and location	①V	①							①V	②	①V	①	①	
D	4 Cultural organisations (associations)	No., location, membership	①V	①							①V	②	①V	①	①	
D	5 Jobs in creative industries	No. in each industry										②		①	①	
NOTES																

¹Vectorised data available for Wallonia.

²Spain has 17 autonomous communities each collecting their own data on heritage. Here a detail is provided on Catalonia.

Country meta-database

		data collected by:		PP6 (ENPL Volos)			PP7 (IERU Coimbra)			PP8 (GI-DK Copenhagen)			PP9 (IGSO Poland)			PP10 (SKK Joensuu)		PP11 (PAR Pardubice)					
HERITAGE CATEGORIES		PARAMETERS		Greece	Cyprus	Bulgaria	Portugal	Slovenia	Malta	Denmark	Sweden	Norway	Poland	Lithuania	Latvia	Finland	Estonia	Czech Rep.	Slovakia				
A Tangible cultural heritage																							
A	1 Cultural Heritage Sites																						
A	1 1 Monuments and Sites	No. and location																					
A	1 2 Religious Buildings	No. and location																					
A	1 3 Architectural Ensembles	No. and location																					
A	1 4 Archaeological Sites	No. and location																					
A	1 5 Historic Townscapes	No. and location																					
A	1 6 Industrial Heritage	No. and location																					
A	2 Man-made sites with specific significance (historical identity)																						
A	2 1 Parks and Gardens	No. and location																					
A	2 2 Places of memory	No. and location																					
A	2 3 Sights	No. and location																					
A	3 Movable cultural heritage																						
A	3 1 Museum and gallery collections	No. and location																					
B Intangible cultural heritage																							
B	1 religions, and more specifically the share of followers of any given religion or cult in a region	Existence of different religious groups, religious activities, and Concentration Index																					
B	2 ethnic groups and minorities which are present in a territory	Existence of ethnic minorities and concentration index																					
B	3 languages and dialects spoken	Existence of language groups and concentration index																					
B	4 Registered intangible heritage assets (celebrations, traditions, expressions of popular culture and identity), as defined by the UNESCO convention on intangible heritage	No. and location																					
B	5 cultural manifestations and events	No. and location																					
C Cultural heritage entities (landscapes?)																							
C	1 Sites containing several or all above mentioned categories (cultural landscapes?)	No., location, extension																					
C	2 Cultural Routes	No., location, extension																					
C	3 Clusters of culture-based products (as defined by Santagata 2003)	No. of registered trademarks and location																					
D Places for cultural expression, organisation and funhering																							
D	1 Theatres, operas, musical venues, cinemas	No. and location																					
D	2 Higher education institutions, libraries	No., location, no. of faculties																					
D	3 National and regional archives	No. and location																					
D	4 Cultural organisations (associations)	No., location, membership																					
D	5 Jobs in creative industries	No. in each industry																					
NOTES																							

¹72 (including almost all cities of size) out of 268 Danish municipalities have published an atlas of cultural environments.

¹ Geo-when and only in part

