

ESPON project 1.3.3  
The Role and Spatial Effects of  
Cultural Heritage and Identity  
(2004-2006)

**Executive Summary**

**DYNAMO**  
*TRANS-NATIONAL GROUP*

Lead Partner: Ca' Foscari University, Venice, Italy







### 1. The Background of the ESPON project 1.3.3

The European space finds itself in a moment of profound change. On one hand it is adapting to the challenges that are inherent to the global, post-industrial economy. A shift from traditional manufacturing towards innovative and service oriented activities, the relocation of economic activities to countries where inputs, in particular labor, are cheaper, an ageing population in combination with growing in migration from non-member countries have an immediate impact on the Europe of Regions. On the other hand, the extension of the European Union towards the East inevitably triggers complex and Europe-wide processes of social, economic and territorial reorganization.

In this context, this project has found evidence for believing that the role of Cultural Heritage and Identity (CHI) may very well become a crucial one. First of all, cultural heritage and identity are assets that are putting Europe in pole position with respect to the rest of the world, offering all European regions, no one excluded, unique social and economic development opportunities. They are important inputs for the creative industry and the tourist industry, two of the most important (the second already employs more than 10% of the global workforce) and dynamic sectors of the post-industrial economy. Furthermore, cultural assets are typically place products that can not be separated nor moved from the regions they are located in. This makes these economic activities, that may be flourishing thanks to the presence of CHI, strictly bound to that location and impossible to re-localize. Thirdly, many cultural assets and traditions are not only points of reference for the local populations but for Europeans as such. Finally, in a Europe that is pursuing cohesion and competitiveness contemporarily, CHI forms sort of a natural bridge between two (apparently) not always compatible objectives. This means that CHI should become *a cornerstone of European territorial policy*.

Notwithstanding this belief, the cultural policy of the European Union is very much a *stealth* one, hidden in regional and sector policies that deal with it in an indirect and implicit way, often lacking the necessary coordination among them to reach the critical mass that makes them truly effective. The Trans-National Project Group (TPG) believes that the time is ripe for the implementation of an explicit European Regional Cultural Policy. A policy that should be aiming at using CH wisely, which means that is ought to give top priority to on the one hand encouraging the use of CHI in those regions that are not yet turning this asset in a social and economic development potential and on the other safeguard CHI in those regions that risk to compromise the (long term) integrity of the asset and hence the development potential by exposing them to an excessive use pressure.

In order to formulate concrete territorial cultural policies, the analysis of the supply and the use of CHI in the European Union is of fundamental importance. With respect to other ESPON projects, that could limit themselves to the mere reading

and interpretation of available Europe-wide (already an awkward task), the ESPON 1.3.3 was aware from the beginning that it had to start from scratch and construct such a data-base as good and quick as it could. In other words, the CHI project was not about reading a book but rather about writing and reading it. Although the progress that has been made is, according to the TPG, substantial, further work needs to be done. In fact, one of the principal policy recommendation is to use the analysis that is presented in this report as a building block for the construction of a European Cultural Heritage Observatory, an observatory that provides constant and consistent inputs for an explicit European policy regarding one of its most precious assets, namely that of cultural heritage and identity.

## 2. Objectives and organisation of the ESPON project 1.3.3

As was mentioned before, the ESDP document mentions the necessity 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, the challenge of ESDP was looking for (planning) policies, and cultural policies were just one of the policies considered, that might contribute to the achievement of more territorial cohesion among European Regions. More recently, competitiveness and sustainability, as a synthesis of cohesion and competition, were added as explicit dimensions of a European territorial policy.

The ESPON project 1.3.3 tries to meet such challenge, producing an analytic toolkit for analysis of the role and spatial effects of the cultural heritage and identity of European regions, and of the integration of CHI in European planning.

The first step the TPG took in this direction has been to select a meaningful list of components of cultural heritage and identity, building upon existing, practicable and measurable categories. Subsequently, territorial indicators for mapping cultural aspects covering the European territory are defined and calculated in the EU27+2 space, and a regional typology is developed according to different methods of multivariate analysis of such indicators. Finally, this information is integrated with evidence coming from a wide number of case studies to yield policy objectives and recommendations for ESDP, at the European, regional and, whenever possible, local scale.

The absence of a Europe-wide database – that exists for many other different sectors of analysis in the ESPON programme – was acknowledged to be absent in the case of cultural resources from the moment the proposal to ESPON was formulated. The Lead Partner, the University Ca'Foscari of Venice, in fact, took up to built right from the start an extensive network of partner universities and research institutes (Ernst-Moritz-Arndt Universität Greifswald, Germany; European Institute for Comparative Urban Research (EURICUR), Rotterdam, The Netherlands; Katholieke Universiteit Leuven, Belgium; Universitat Autònoma de Barcelona,

Spain; Nottingham Business School, United Kingdom; University of Thessaly, Volos, Greece; Universidade de Coimbra, Portugal; University of Copenhagen, Denmark; Polish Academy of Sciences, Warsaw, Poland; Savonlinna Institute for Regional Development and Research, University of Joensuu, Finland; University of Pardubice, Czech Republic; and the Institut National de Recherche sur les Transports et leur Sécurité – INRETS, subcontractor of KUL) each to be responsible for the gathering of national and regional statistics for a limited number of countries.

The network of partners proved to be of crucial importance for the progression that has been made in understanding the presence and the use of cultural heritage in a Europe of regions. The complexity of the network, however, also meant that considerable efforts had to be invested in the coordination and the streamlining of the activities that the partners had to develop. The absence of coordination would surely have compromised the quality of the data-set, especially in terms of comparability of the information, an issue that has proved to be awkward in itself, as will become clear in the report. A substantial effort has been dedicated to the discussion of theoretical issues, definitions and methods of data compilation. Although this “democratic” way of proceeding gave to many the impression that deadlines could never be met, it proved to be essential for the creation of a reliable data-base and forms the basis of the analysis that otherwise would have been meaningless.

Three features of the TPG management proved to be of importance in particular. The first was the importance given to the partner meetings in Venice, Rotterdam and Barcelona, that paved the way for the homogenous approach regarding information and its use that characterizes the 1.3.3 programme. The presence of members of the ESPON CU in Rotterdam and the final meeting in Venice was also much appreciated (and should be standard procedure in all ESPON projects). Secondly, the TPG has been structured in a hierarchical way in the sense that the Lead Partner has been assisted by the Universities of Barcelona, Leuven and Rotterdam for specific management tasks. Thirdly, the inputs provided by the Scientific Committee meetings that were organised in occasion of the TPG meetings helped to impose clear standards and procedure.

### 3. Theoretical framework of the project

The ESPON project 1.3.3 builds upon the rationale of previous project experience within ESDP (Study Programme for European Spatial Planning – SPESP, group 1.7 “cultural assets and cultural landscapes”) and on other key documents like the Council of Europe’s European Landscape Convention and UNESCO’s ‘Man and Biosphere’ program. According to these access points, 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.

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, Rhodes, 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.

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

Governance issues have been also dealt with, developing the concept of *heritage stakeholderhood* 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 stakeholderhood is tied to the development cycle activated by tourism in a region, which may ultimately result in unsustainable changes. 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.

One of the main pretext for this study has been the enlargement of Europe: 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 fact, in May 2004, 10 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 km<sup>2</sup>, but also numberless languages, dialects and ethnic groups, as well as a remarkable total of 49 sites in UNESCO's World Heritage List (an increase of more than 20% on the previous figure in EU15), which add up to the 240 existing in the EU-15 territory. Within them, hundreds of regions, characterised by different cultures, languages, and systems of belief even within the same country.

The project addressed the issue what enlargement means in term of valorisation and conservation of the cultural heritage of European regions, 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.

- Increased *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 and coordination potential 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 trends, there is a tangible 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 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 heritage (Graham *et al.* 1998); 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 further expansion of 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.

It may be argued that the identification of a "European culture" and of its inner diversity gives the opportunity to translate the abstract concept of Europe into a cohesive political entity. Europe is indeed represented by a complex of institutions, ideas and expectations, habits and feelings, moods, memories and prospects that form a "glue" binding Europeans together. We can therefore strengthen the "European civic society" sharing such ideas and values. At the same time, the European culture and history represent significant bases for the political integration. That is why cultural landscapes and built heritage should be protected and valorised as valuable markers of our common identity. The idea of European cultural space cannot be defined in opposition to national cultures, as it is represented by the variety of numerous national and regional cultures; but a stratification of the European space according to "potentials" from - or threats to - cultural heritage and identity may be a powerful input in the search for greater cohesion and permeability between European regions.

*The territorial dimension in policy development is indeed 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.*

In coherence with the objectives of the ESPON project 1.3.3, rather than on a "static definition" and an inventory approach to heritage resources, the TPG has focused on the spatial effects (expressions) of cultural heritage and on the dynamic interrelations between cultural heritage and identity and social and economic development trends.

However, there are a number of semantic problems in defining heritage in the necessary operational terms. First, the conceptualisation of heritage either as (a) a static set of features of the territory, or (b) cultural identity as both the result and the engine of the social and economic dynamics of communities in the space. Between these two extremes one 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).

Secondly, as the project deals with the spatial effects of the heritage, it is methodologically very difficult to attach a *spatial dimension* to intangible cultural features and to account for the complexity from the superimposition of different cultural element on the space, which led the TPG to reduce the "dimensions" of culture to a selected number of measurable categories which can be reconnected to a NUTS III spatial level. This approach is based on the notion that cultural heritage has a "process nature": 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 following statements are standpoints of this approach:

- Cultural heritage 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.
- Cultural heritage 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.
- There are *subjects* that are active agents in producing Cultural heritage, and *objects* that are the outcomes of the activities of the agents. The two interact in the manner described by Giddens (1984).

#### 4. Classification and measurement of CHI components

Cultural heritage and identity components have been conceptually subdivided into different *categories* which can be distinguished for the type of spatial effects that they generate. Data have been collected regarding:

##### *A – MONUMENTS*

Historical buildings (churches, palaces and castles, old mansions, bridges, fountains, etc.) and sites (caves, archaeological remains, battlefields, etc.) 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. Most countries do have national or regional registers of the cultural heritage, subdivided by typology, that are normally available on the web or in geo-referenced format on request.

##### *B – PROTECTED CULTURAL LANDSCAPES AND CONJUNCTS*

This category focuses on the interaction of different cultural elements and on their spatial pattern. These assets have composite nature and occupy a large area in the space, so that it is not possible to pinpoint them to an exact location. Rather than a physical address, they involve a “delimitation” of a territory from the recognition of a “common cultural element” over the physical space. They are subject to different levels of protection. Data have been collected on entries in national lists.

##### *C – MUSEUMS AND GALLERIES*

This category includes collections of movable tangible heritage and focuses on their “institutionalisation” in a man-made exhibition space (museum or gallery) which also has value as a place for furthering, interpretation and dynamisation of a specific cultural theme or identity of a place. They have spatial impacts because they generate flows and because they can be “moved” or “grouped” in strategic locations.

##### *D – EVENTS*

Intangible heritage assets are immaterial 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. Cultural events may be conceived as an explicitation of the cultural idiosyncrasy of a territory, stretching in range from the celebration of traditional folklore to the increasing multiculturalism of metropolitan cities. Only those events with certain characteristics which stress their “spatial effect” and their connection with the local cultural identity, and these criteria have been followed in whatever case it was possible to operate such discrimination



## *E - CULTURAL DIVERSITY*

Languages, religions, ethnic groupings, social structures are expression of the local identity. The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible, traceable, and measurable*. The key idea here has been to rank regions according to the *cultural diversity* - which may have positive (a larger development potential from hybridisation of capacities) as well as negative (a diluted identity) connotations. Information on the classification of the residents of a region per nationality and ethnic descent, have been considered.

## *F - CULTURAL PROFESSIONALS*

A dynamic conceptualisation of cultural heritage needs to address the capacity of people to "use" the cultural heritage of a territory in order to generate revenues. A large share of population employed in cultural industries is an element that gives substance to the concept of dynamic heritage: either because they allow its communication and transmission, or because they re-elaborate and discuss its symbolic value, generating new cultural meanings. Yet to measure the "creative" intensity of a regional economic system it was decided instead to count people having "cultural" or creative professions independently from the sector of activity in which they are employed. This calculus involves a delimitation of professions (according to a selection of ISCO-88 codes) to be considered "creative", which has been derived from other EU financed studies on the matter<sup>1</sup>.

## *G - CULTURAL INFRASTRUCTURE AND ORGANISATIONS*

This category includes elements which contribute to the forwarding and transmission of the heritage: institutions and 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; namely theatres, cinemas and public libraries. These assets have marked spatial effects because they generate flows (for instance, audiences to performances or students flowing in a place and enhancing its social capital) and networks within and over territories.

## *H - INTELLECTUAL CAPITAL*

The TPG has also looked at the social side of heritage, taking into consideration the "intellectual capital" of the region, that is the extension of the "capacities" on which the region can count to further its heritage and identity or, else, to dynamise it and valorise it. A region with outstanding cultural features (good universities, high

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<sup>1</sup> LEG project "CULTURAL STATISTICS IN THE EU", EUROSTAT Working Paper *Population and social conditions* 3/ 2000/E/N° 1; and the EURO CULT21 project available on-line <http://www.eurocult21.org/>.

levels of quality of life, aesthetically inspiring and well-preserved landscapes) is capable of attracting the top skilled workers and the best creative talents; on the other hand, these contribute to further growth and diversity of the cultural fabric of the region. Data have been collected on number of graduates in higher education institutions and population over 15 in a region with high attainment level.

### *I - CULTURAL EXCELLENCE*

Aside from these categories, other data regarding “cultural excellence” of Europe have been collected. These data regard cultural components classified uniformly over the EU territory as part of networks of excellence in specific fields of cultural activity. Data collection at this level is bound to offer a “benchmark” in order to distinguish the “quality” of the data collected from various data sources and provide additional information regarding the spatial distribution of development potentials in the EU27+2 territory. Data have been collected on:

- Theatres belonging to the European Theatre Convention (ETC)
- Opera companies belonging to the network Opera Europa
- Museums that are members of ICOM
- Cities that have been European Capitals of Culture (1985-2008)
- Film festivals listed in two main portals, <http://www.eurofilmfest.org> and <http://www.filmfestivals.com>
- UNESCO World Heritage Sites, subdivided by type (prehistoric relicts, ancient ruins, ancient to medieval monuments, town, town centres, villages, religious buildings, secular buildings, technical constructions, cultural landscapes).

## 5. Indicators of CHI

Information in different heritage *categories* of need to be composed with other information in order to produce *spatial indicators*, that is, measures which allow a significant measurement and ranking of the space according to different aspects of interest for this project, and namely the type of spatial effects that they are likely to produce.

Spatial indicators should be conceived as *ratios*; 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:

- PRESENCE of heritage assets (in absolute numbers)
- DENSITY of heritage assets (assets per kmq)

- POTENTIAL USE PRESSURE FROM LOCAL RESIDENTS AND VISITORS
- AVAILABILITY OF CULTURAL INFRASTRUCTURE (n. of theatres, cinema screens, public libraries per 1,000 inhabitants)

Other spatial indicators refer to the characteristics of the population:

- CULTURAL PROFESSIONALS IN WORKFORCE
- INTELLECTUAL CAPITAL
- DIVERSITY of population according to nationality or ethnic groupings.

It is also conceptually useful to differentiate between:

**Supply indicators.** Density indicators are the most adequate to represent supply because they reveal the existence of a concentration of resources which are likely to be at the core of a “supply system” of culture. 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.

**Demand indicators:** use pressure indicators (albeit potential) partly reflect the existence (supply) of the heritage, but introduce the issue of its “use”. They have a higher degree of ambiguity because they are dependent on assumptions, estimates and management practices. Thus, they need to be evaluated in combination with qualitative indicators which are not always available at the level of a single asset or at the regional level; these aspects will be investigated at case study level.

**Structural indicators:** indicators like population diversity, the availability of cultural infrastructure, the orientation to creativity of the local society and the intellectual capital present in a region illustrate the potential to engage in processes of cultural production and reproduction, which is at the basis of a cultural dynamics. Thus, a territory under-endowed in heritage resources but strong in human capital and quality of life aspects has better chances to valorise and “use” its resources than “culturally rich” territories which are poor in structural conditions.

The resulting structure of the indicators is illustrated in Figure 1. For every indicator for which there is sufficient area coverage, maps have been built, at NUTS III level. The NUTS II level has been used as an alternative only in case that the coverage at NUTS III level proved to be insufficient.

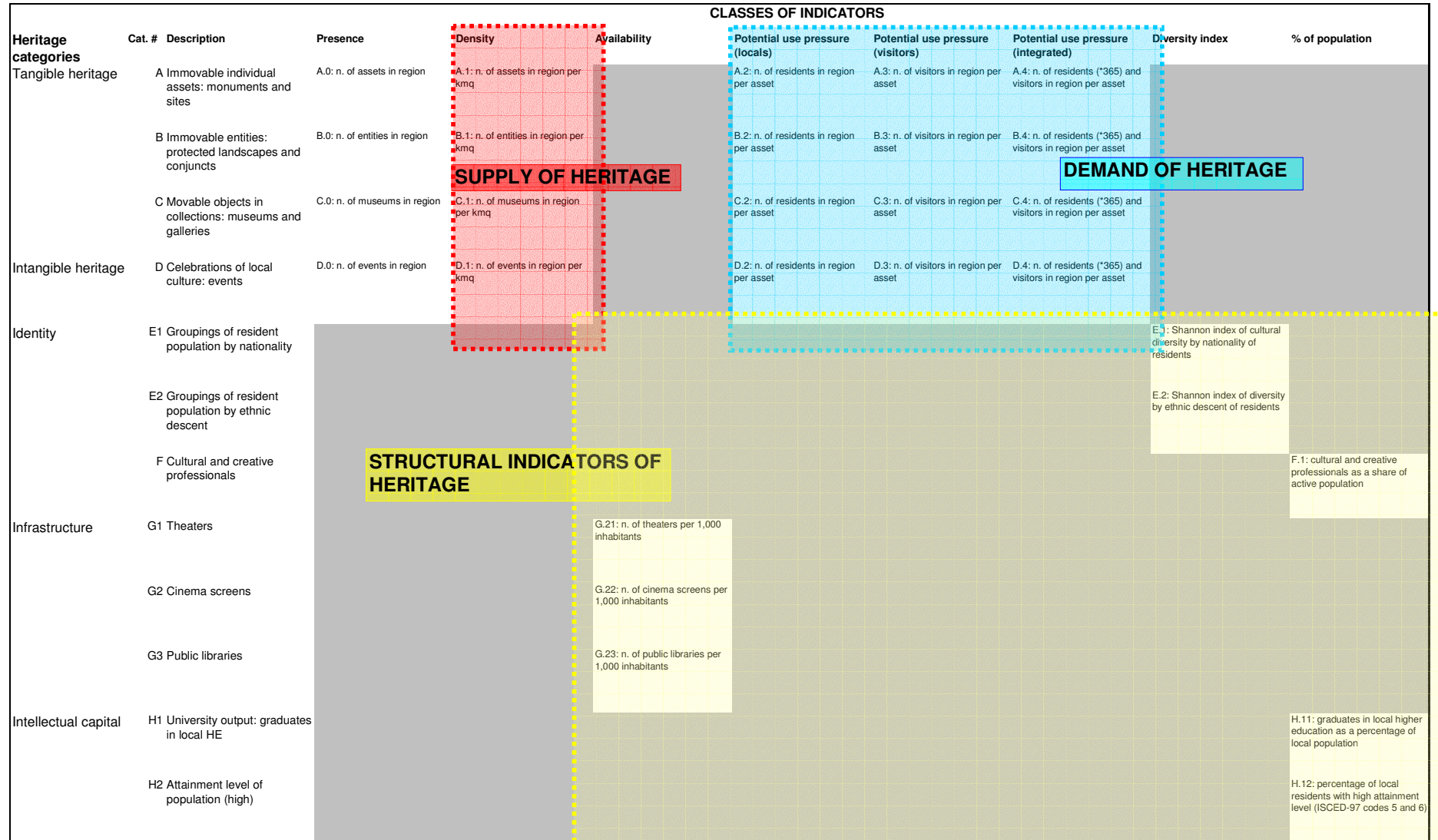
Thus, 20 “descriptive” maps (12 at NUTS III level and 8 at NUTS II level, are delivered plus 2 maps of “cultural excellence” based on categories  $I_1$ - $I_6$ . Whenever the regional cover of collected data has not been complete, the data has not been used to compile maps but only as a reference in the elaboration.

It should be stressed that in some cases the representations of the phenomena captured by the use of one or more indicators is only approximated due to the large dishomogeneity in the nature and structure of the collected data among regions,

which is only partly eliminated by smoothing techniques and the recurrence to complementary data sources.

A further warning to the reader regards the variation of reference years for data used to construct the same map. The consequences of this shortcoming remain limited. In effect, the analysis has a distinct structural rather than a dynamic character and therefore it can safely be assumed that in a limited time span these structural features are only marginally influenced by differences in the years of reference of the information used for the analysis.

**Figure 1 Structure of indicators**



## 6. Key descriptive maps based on indicators of CHI

The sheer number of heritage assets in a region allows an overview of the distribution and localisation of cultural assets in Europe. The map in Figure 2, though, represents rather an illustration of existing structural inconsistencies and lack of homogeneity in data sources than proof of regional differences in the endowment with CHI, tending to over-represent regions where the (public) protection and listing of the heritage assets is more exhaustive (and efficient), as is the case in Sweden. On the contrary, countries that, though full of riches, have to be more selective in their efforts or have to leave more to the private sector (Italy and Greece above all) are evidently penalised in this representation.

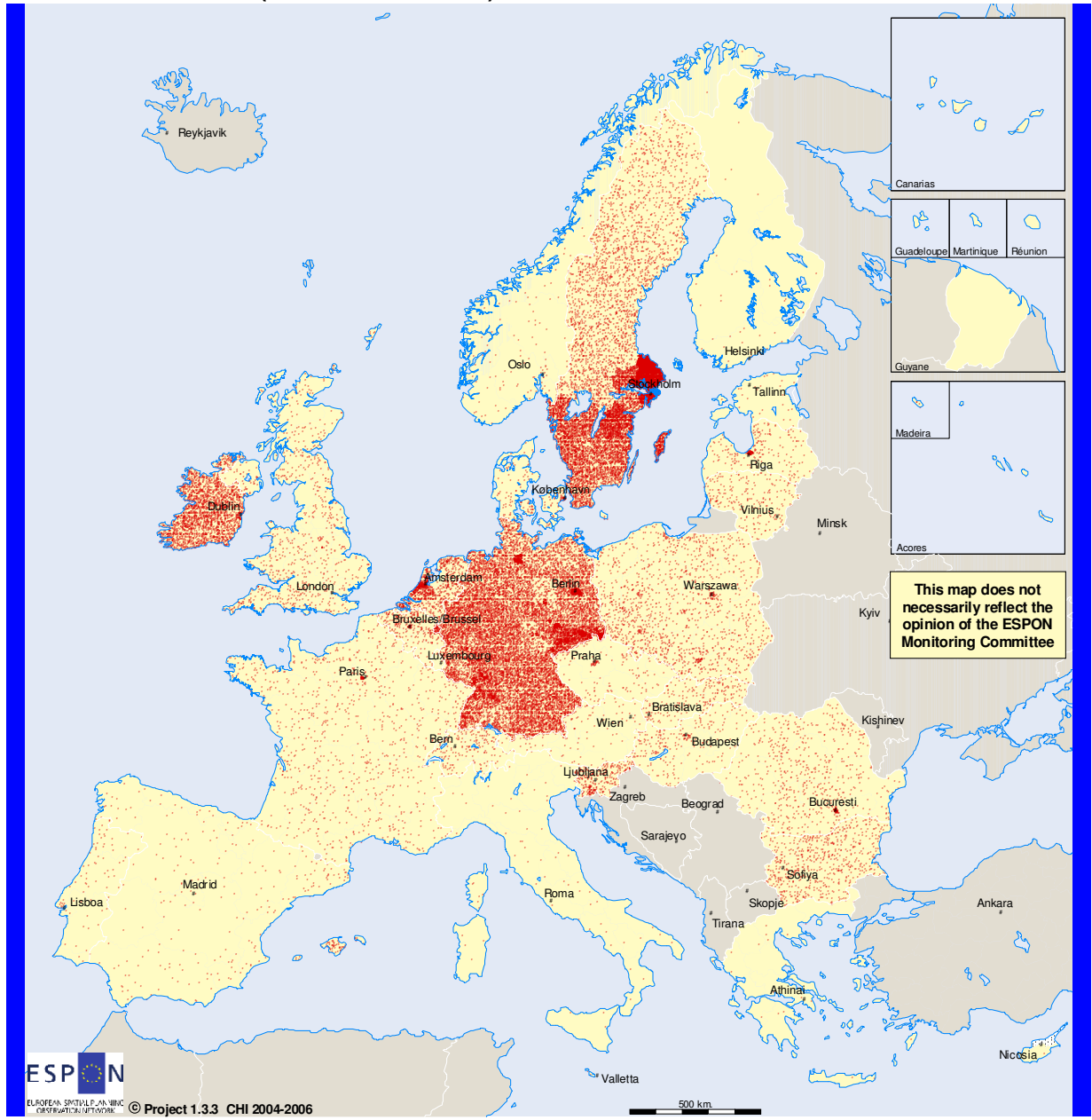
Secondly, from this first map emerges a second problem that is linked to the use of indicators that merely count the number of objects in regions, a problem common to all ESPON projects. Due to the difference in the extension of NUTS III (as measured for example in km<sup>2</sup>), countries with smaller NUTS III areas (e.g. Germany) result structurally under-represents regions (since the probability that small regions are endowed with CHI is small) while countries with larger NUTS III areas are obviously well represented (since the probability that small regions are endowed with CHI is large).

The first bias can only be eliminated through a substantial revision of the database itself. The TPG utilised the averages values and distribution of data collected in occasion of the SPESP project by group 1.7 "cultural assets and natural landscapes" to calibrate the absolute values in "outlier" countries (Italy, Greece, Sweden) in ESPON 1.3.3. A new indicator A<sup>0</sup> is thus created, using the corrected database. The result can be observed in Fig. 3.

The second bias (variation of area extension) is eliminated by producing a map of densities as captured by indicator A.1. The resulting map is presented in Figure 4. The concentration of protected heritage assets in space could be considered (with darker coloured regions characterised by "high" values and lighter coloured regions by "low" values) a proxy of the *attractiveness* of the region, under the assumption that the higher the number of resources that can be found in proximity of a certain point, the larger economic potential for development from tourism but also from other forms of valorisation of local culture: education, heritage industry, creative industry; these all need a "spatial critical mass" to attract the investments and infrastructure that is needed for development.

**Figure 2 Map of Europe based on indicator A.0**

**Presence of monuments (unsmoothed database)**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

ESPON  
EUROPEAN SPATIAL AND ECONOMIC OBSERVATORY NETWORK  
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- 1 Dot = 1 - 50 monuments
- Yellow square = Espón space
- Grey square = non Espón space

**Indicator in database 1.3.3 - A.0**

**Algorithm.-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

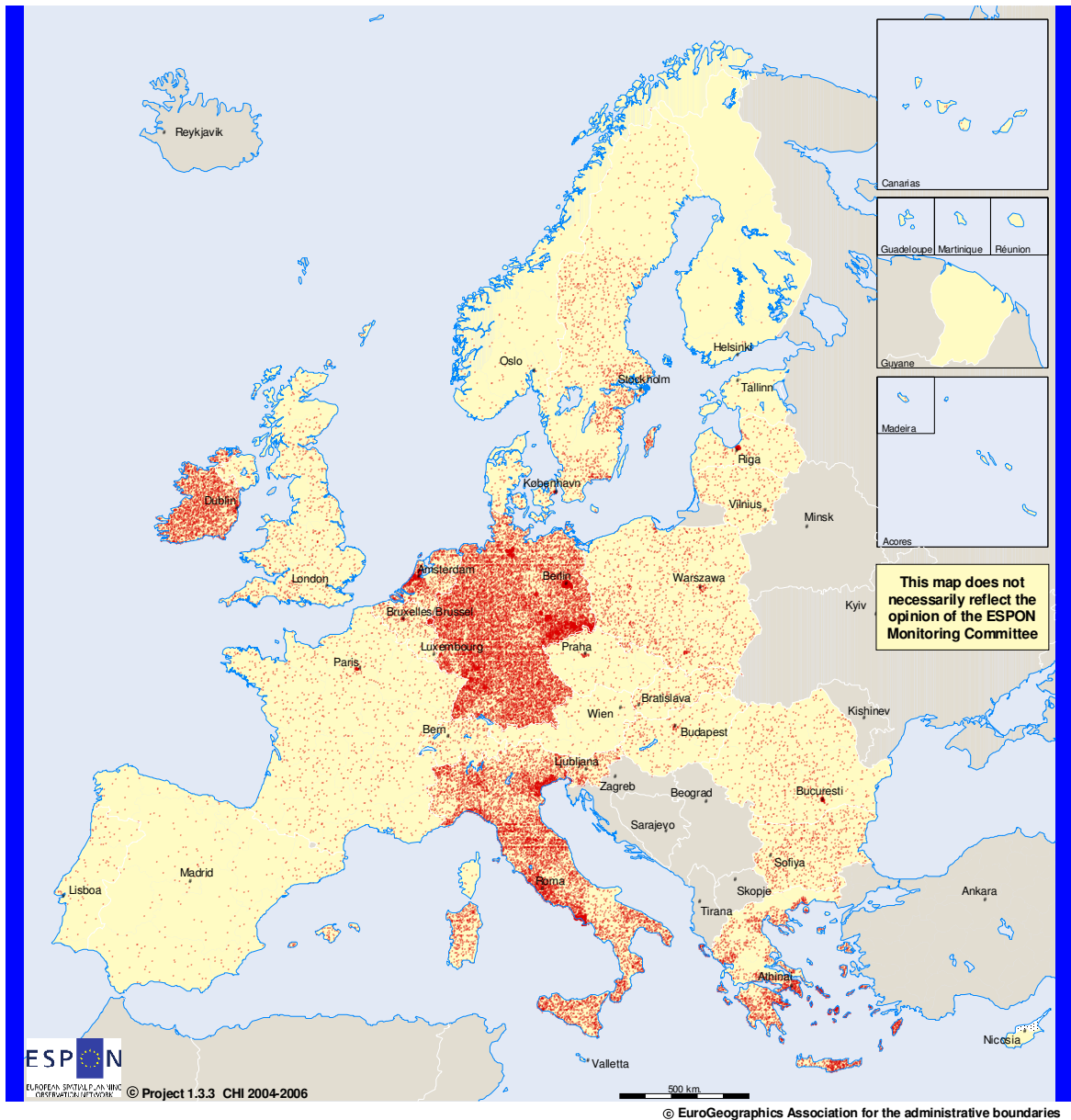
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
FR, GR, IT, LT, LU, PL: 2003;  
BE (Flanders), CY: 2002; CH: 1995.

**Figure 3 Map of Europe based on indicator A.0° (A.0 dataset calibrated according to the SPESP database of cultural attractions)**

**Presence of monuments, corrected database**



- 1 Dot = 1 - 50 monuments
- Espon space
- non Espon space

**Indicator in database 1.3.3 - A.0**

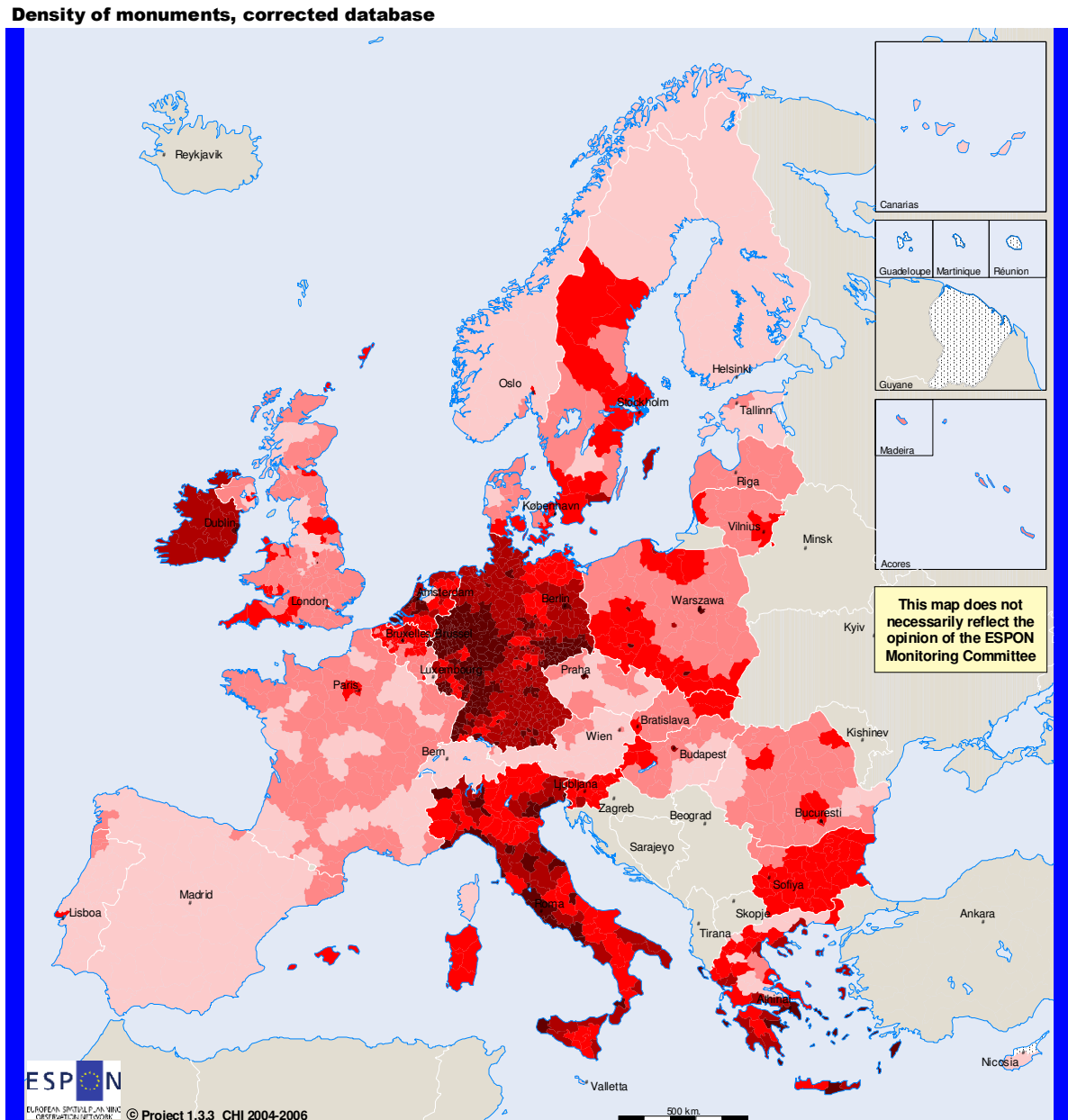
**Algorithm.-**  
N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**  
AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
FR, GR, IT, LT, LU, PL: 2003;  
BE (Flanders), CY: 2002; CH: 1995.



**Figure 4 Map of Europe based on indicator A.1**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 - A<sup>1</sup>**

**Algorithm.-**

N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure) per square Km.

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Area data: 2005 (source EUROSTAT)

The map reveals that – structural inconsistencies aside – European heritage is concentrated, broadly speaking, in a relatively limited number of regions; again coastal regions emerge, as well as metropolitan areas.

Diversity in foreign nationalities within a region (heritage category E<sub>1</sub>) reflects the exploding human mobility that characterises contemporary societies, with increasing shares of non-nationals inhabiting regions and especially the largest European metropolitan areas, as temporary workers, students, retired people, refugees and migrants seeking a new nationality, and also global elites of transient urban dwellers, generating what Martinotti calls “fourth generation metropolis” which are sustainable to the extent that they accommodate such diversity and use it to position themselves in global networks. The emerging map of cultural diversity of European regions is illustrated in Figure 5.

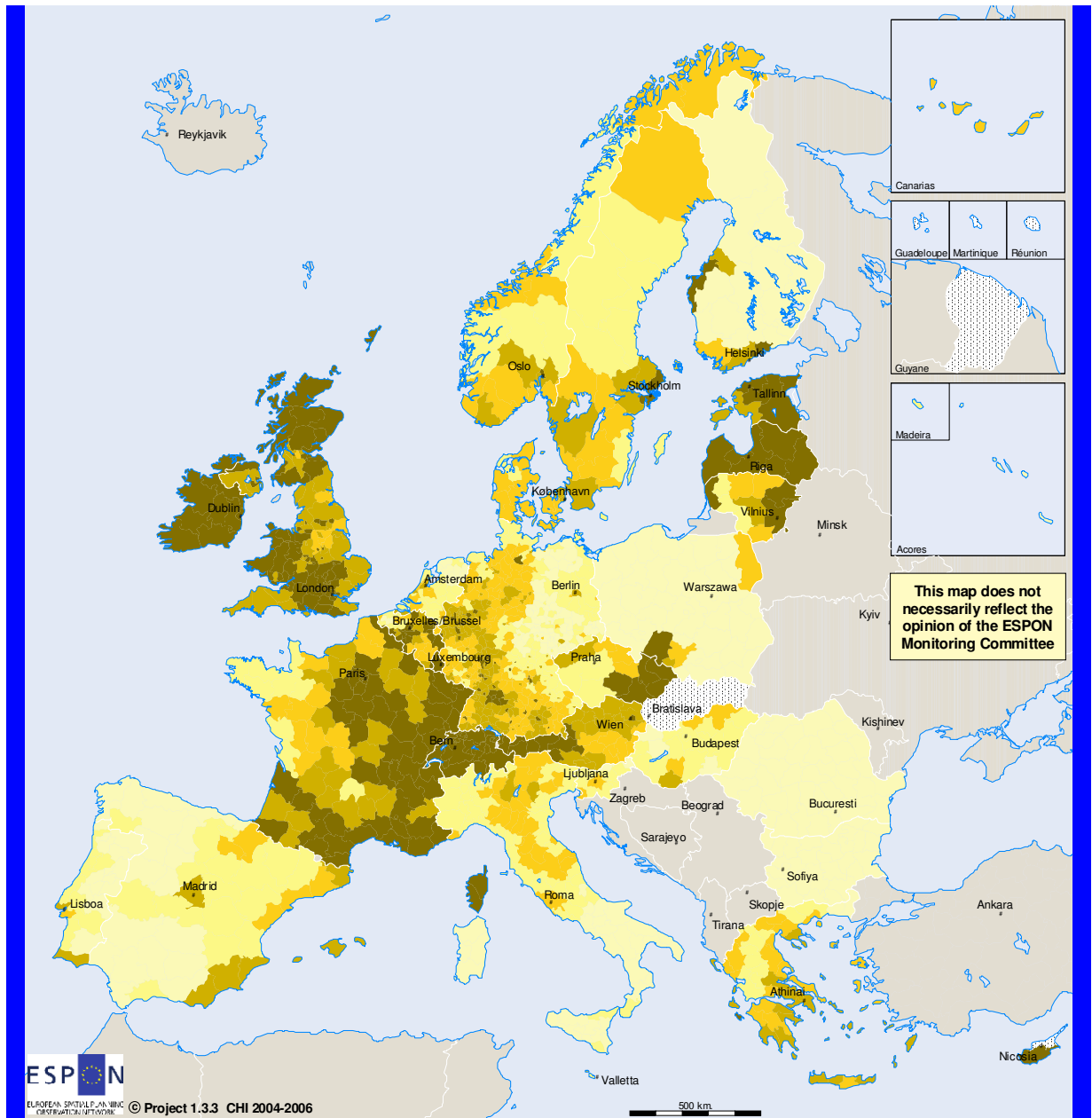
The map highlights which regions are more “open” to foreign nationalities and reflect very closely the pressures at the borders of Europe as well as the new destination countries which receive the highest number of foreigners. It is quite surprising to see that as a legacy of the national complexity of former USSR. It is also interesting to note the high level of diversity in Europe’s most important financial and political hubs, in border regions, as well as in the “pleasure peripheries” (Spanish coasts, Southern France, Tuscany) which increasingly attract retired people and foreigners in search of a lifestyle change.

The share of local workers (active population) engaging in cultural professions is an indication of how “embedded” culture is in local production systems, and as such, of its importance as an axis of economic development, but also of diversification and social inclusion. The data from the most recent Labour Force Survey (2005) are only available at NUTS II level. The corresponding map in Figure 6 illustrates in which regions and countries culture is more intensively used as source of material development.

The map highlights the importance of cultural employment in large cities, especially in Central-Northern Europe (but also in Madrid, Vienna, Rome), but also in countries which have characterised themselves with the high degree of “creativity” – or the capacity to elaborate cultural values into knowledge-based industries, like Finland (telecom), Sweden (design, electronics), the Netherlands (media, publishing), Switzerland (design, architecture). Surprising is the emergence of a number of particularly active creative clusters in the new member countries, especially in the South-East.

**Figure 5 Map of Europe based on indicator E.1**

**Diversity of population by foreign nationality**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

ESPON  
EUROPEAN SPATIAL PLANNING OBSERVATION NETWORK  
© Project 1.3.3 CHI 2004-2006

© EuroGeographics Association for the administrative boundaries

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - E.1**

**Algorithm.-**

Shannon index of diversity for resident population, grouped into autochthonous population and 9 most numerous foreign national groups

**Source and other metadata information:**

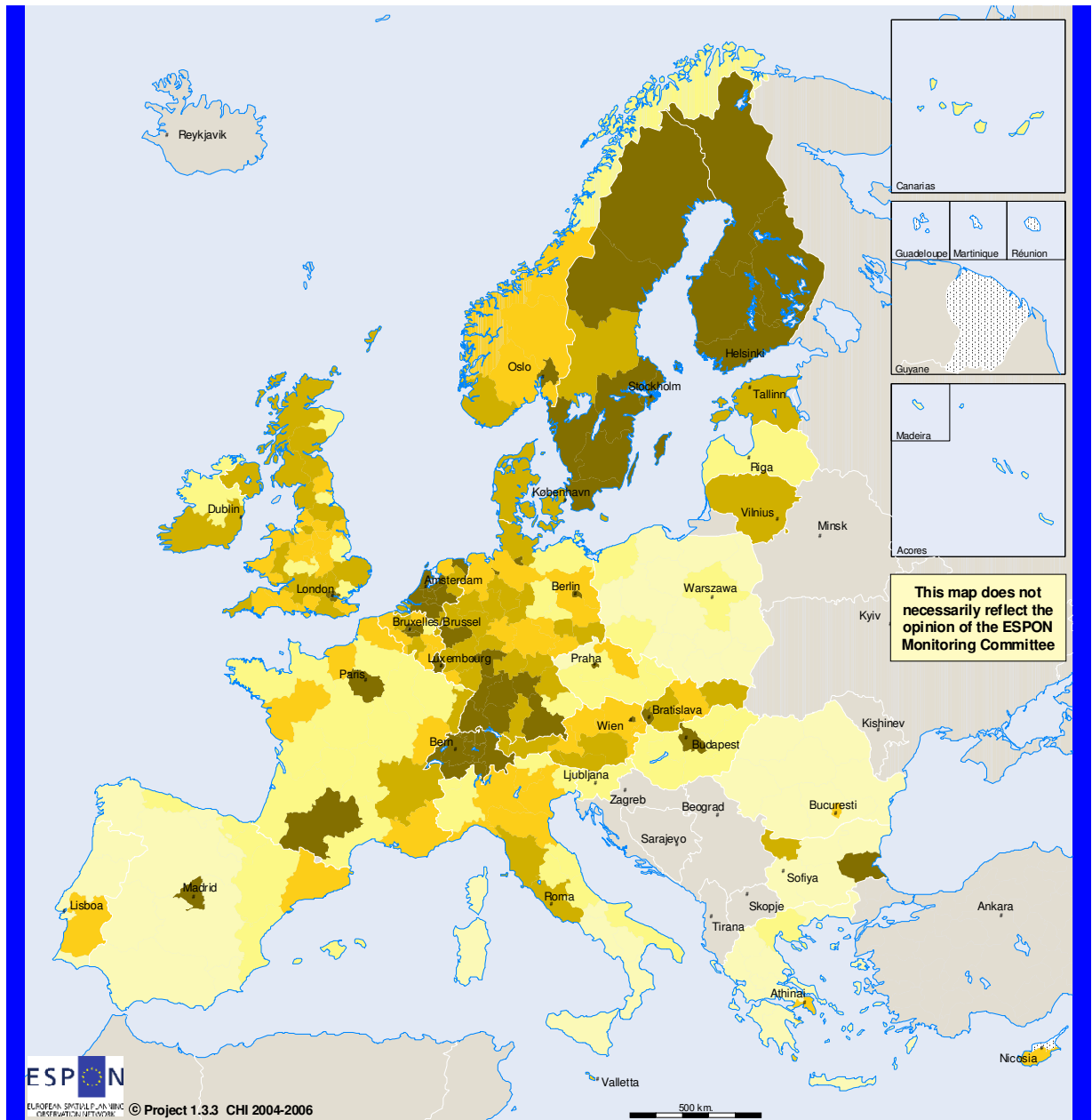
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

CH, DK, NO, SE: 2005; BG, FI, RO: 2004; BE, DE: 2003; IE, PL, SI: 2002; AT, CZ, EE, ES, GR, HU, IT, LT, LU, NL, PT, UK: 2001; LV: 2000; FR: 1999; MT: 1995; SK: not available to the TPG.

**Figure 6 Map of Europe based on indicator F.1**

**Culture-related jobs as a share of local active population**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - F.1**

**Algorithm.-**

Number of workers with cultural and creative professions as a percentage of active population in 2001

**Source and other metadata information:**

Labour Force Survey, years 2000-2004. Selection of ISCO-88 professional categories (see 1.3.3 final report for detailed procedure). Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

**Reference year:**

2001-2004 (average values).  
Active population data: 2001 (EUROSTAT)

## 7. Regional typologies

In coherence with the objectives of the project, the TPG has focused in Work Package 3 on the spatial effects (expressions) of cultural heritage, and on correspondent stratifications of the European space through the production of regional typologies.

In synthesis, the main information on the project output in terms of performance indicators and maps produced is provided in Table 1 below.

**Table 1 Performance indicators developed in ESPON project 1.3.3 as from priority 1**

No. of spatial indicators developed	
- in total	30
covering	
- the EU territory	30
- more than the EU territory	
No. of spatial indicators applied	22
- in total	22
covering	
- the EU territory	22
- more than the EU territory	
No of spatial concepts defined	3 <ul style="list-style-type: none"> <li>• <i>potential demand or use pressure</i></li> <li>• <i>supply</i></li> <li>• <i>cultural orientation (8 classes)</i></li> </ul>
No of spatial typologies tested	3
No of EU maps produced	52
No of ESDP policy options addressed in that field	5 <ul style="list-style-type: none"> <li>• <i>Urban-rural relationships</i></li> <li>• <i>Polycentric development</i></li> <li>• <i>Territorial cohesion</i></li> <li>• <i>Competitiveness versus subsidiarity</i></li> <li>• <i>Wise use of cultural heritage</i></li> </ul>

After experimentation, the TPG has decided to exclude the use of cluster or factor analysis for the development of regional typologies; in fact, the incompleteness of the database produced trivial results. For this reason, the TPG has looked for “second best” methods to achieve a stratification of the European territory according to different aspects of interest to this project.

“A priori” labels are established, capturing different aspects and impacts of culture. Through the identification and the “loading” of the indicators in the database that influence such labels, they can be manipulated into complex indices, and the regions ranked accordingly. Of course, this technique is less solid than advanced statistical techniques like those proposed above; yet it has the indubitable advantages of simplicity and “interpretability”.

#### - *Demand and supply of cultural heritage*

A first analytic approach to the construction of regional typologies considers the supply of cultural resources and potential demand.

A composite “supply indicator” was built including only the aspects of culture that are more explicitly identifiable as supply, therefore only indicators A to D (heritage, protected landscapes, museum and events), and especially considering density, as concentration in space increases the chances that individual resources are integrated – functionally and in the perception of potential users – as a supply system. The mapping of “potential demand” follows the same ranking procedure. The indicators considered are potential use pressure by tourists and locals at NUTS II level, at which tourist data are available.

The next step in this analysis regards the “match” between (potential) demand and supply; this finally yields a subdivision the territory into “categories” which are affected by different problems, to which adequate solutions can be proposed. Each point in the resulting scatterplot corresponds to a couplet of values of potential demand and supply of heritage in that region. Ignoring points that are too close to the origin to be significantly different from a “normal” situation<sup>2</sup>, we focus on the points that lie above a critical threshold of 0.75 times the standard deviation.

The resulting map is shown in Figure 7. Regions coloured in pale yellow are those which are in relative balance. Green areas are those where high demand goes together with high supply, generating a potential for sophisticated strategies of heritage valorisation (among them are Vienna, Muenster, Liguria, Malta and Inner London). Ochre areas need better valorisation of their assets (among them are Brussels, Antwerp, Prague, Berlin, and most Dutch metropolitan regions. Pink areas

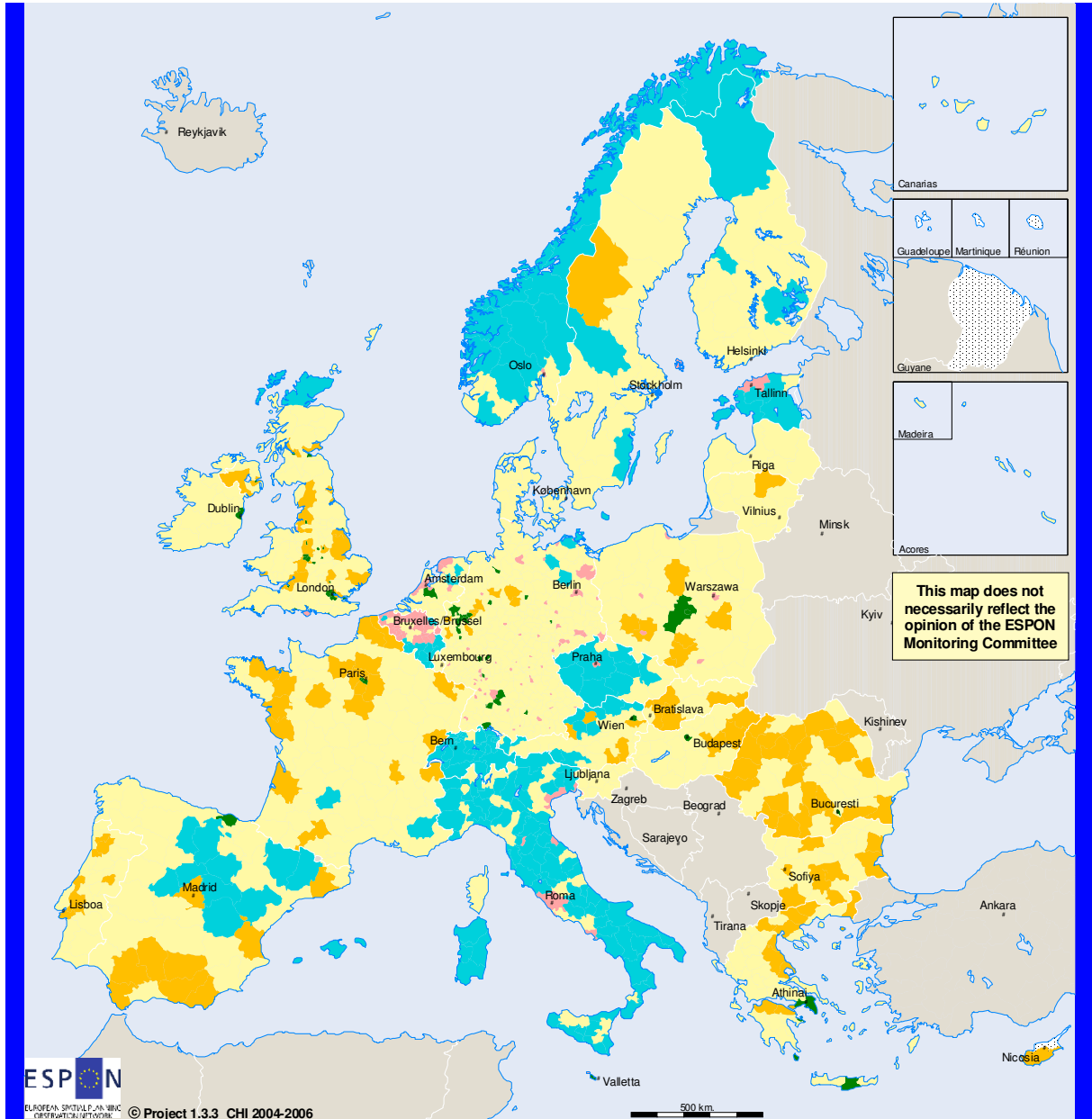
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<sup>2</sup> The pale yellow area includes regions for which the normalised squares of x and y is inferior to 1.5 times the standard deviation for each variable, or  $P^2+S^2 < 1.5^2$  where P: potential demand of heritage, or  $A^0.4+B.4+C.4+D.4$ , and S: supply of heritage, or  $A^0.1+B.1+C.1+D.1$ , where A, .., D have been all normalised to mean: 0 and variance: 1.

are the ones more "at risk" from excessive pressure and need careful conservation and diversification of culture. Among them, are the regions of the most important European "star destinations" (Venice, Florence, Salzburg), plus Greater Manchester, Cyprus, Schleswig-Holstein). Finally light blue areas need to generate more cultural resources to become more attractive. In this region we find some Eastern-European regions especially in Bulgaria, Romania and Poland. This stratification offers immediate policy indications especially in terms of coordinated tourism management and conservation across Europe.

**Figure 7** Classification of NUTS II regions according to unbalances between potential demand and supply of heritage resources, critical threshold  $0.75 * st. dev.$

**BALANCE IN USE PRESSURE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low; S high (4)
- Normal values
- no data
- non Espo space

- Categories:**
- 1.- High density of cultural resources, high potential use pressure from local residents.
  - 2.- Low density of cultural resources, low potential use pressure from local residents.
  - 3.- Low density of cultural resources, low potential use pressure from local residents.
  - 4.- Low density of cultural resources, high potential use pressure from local residents.
- Normal values.-  $P^2 + S^2 \leq 0.75^2$

**Indicator in database 1.3.3.-**  
Elaboration on indicators: A<sup>2</sup>.1;B.1;C.1; D.1;A<sup>2</sup>.2; B.2;C.2;D.2

**Algorithm.-**  
High and low values based on values larger than 0.75 times the standard deviation for demand and supply.

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**  
(see reference years of base indicators)



### - *Functions of culture*

The construction of a regional typology based on the relative strength or specialisation of each region according to the various cultural components considered in this study is made more interesting by combining various indicators to highlight more general "functional aspects" of culture. These may be compared but not ordered: one function is not necessarily "inferior" to another (but generates different territorial effects). At the same time, they allow the ordering of region according to each specialisation: one region can be over- or under-endowed in relation to one particular specialisation, and at the same time in relation to others, achieving a multiple specialisation or "excellence" in culture.

Cultural heritage and identity components are thus rearranged according to their relevance with regard to three "functions" or specialisations:

- The **conservation** of culture: culture as an asset – tangible or intangible - with ethic value and carrier of local identity, which needs to be defended against territorial and market trends which compromise the stability of its provision.
- The **production** of culture: culture as a "commodity" which needs to be (re)produced not only to reconstitute the cultural capital which is one key component of contemporary social and economic development and which is continuously wasted due to its idiosyncratic nature, but also (and increasingly so) as a source of economic development insofar it is embedded in production processes (creative industries and other knowledge-intensive economic sectors).
- The **valorisation** of culture: culture as a set of social norms and capacities which enrich the local communities and that may be used by the latter to "make themselves known" to the other communities in order to establish good relations for social and economic exchange.

To achieve an ordering of the regions according to each of the specialisations considered and their combinations, it is assumed that each of the cultural components, measured through the use of indicators A to H, has specific effects on any of the specialisations. Subsequently, a procedure is established to rank the scores of each region in more indicators according to the relative specialisation that it achieves in the three areas; and the scores achieved in the three functions of culture can be combined, and a regional typology is produced according to the score achieved in the triplet "Conservation-Production-Valorisation". The consideration of the functions for which regions achieve a high score yields a classification, ranging from *multi-specialised* regions to *non-specialised* regions, and all intermediate possibilities (tagged in various ways).

In Fig. 8, the results from the partition at NUTS II level are illustrated. Undoubtedly, the situation described by the map is patchy and reflects the methodological difficulties implicit in the aggregation of different indexes. Nevertheless certain patterns emerge. The excellence category (CPV) includes most large urban areas or Europe (plus a certain number of “surprising” outsiders such as Highlands, Estonia, Aragon), CP (reproductionist) regions include many secondary cities in the respective national systems, CV (classroom) regions include mostly rural areas, PV (craftshops) region include many (post)-industrial cities, C regions again secondary heritage-rich urban centres and rural areas, P regions smaller production clusters, and finally V regions include mostly coastal tourism destinations.

The implicit policy implications following this subdivision of the European territory is that any region should aim at becoming a “multi-specialised region” in the terms described here, thus, enhancing the functional specialisations for which it is lagging. Hence, *reproductionist* regions should better valorise their heritage and cultural assets, for instance through a more explicit tourist orientation, or improving their accessibility; *classroom* regions should be more focused on empowering local communities to revitalise the cycle of cultural production; *craftshop* regions should be more careful about the conservation of heritage assets, which is the base for a sustainable valorisation of the same. And so forth in various combinations.

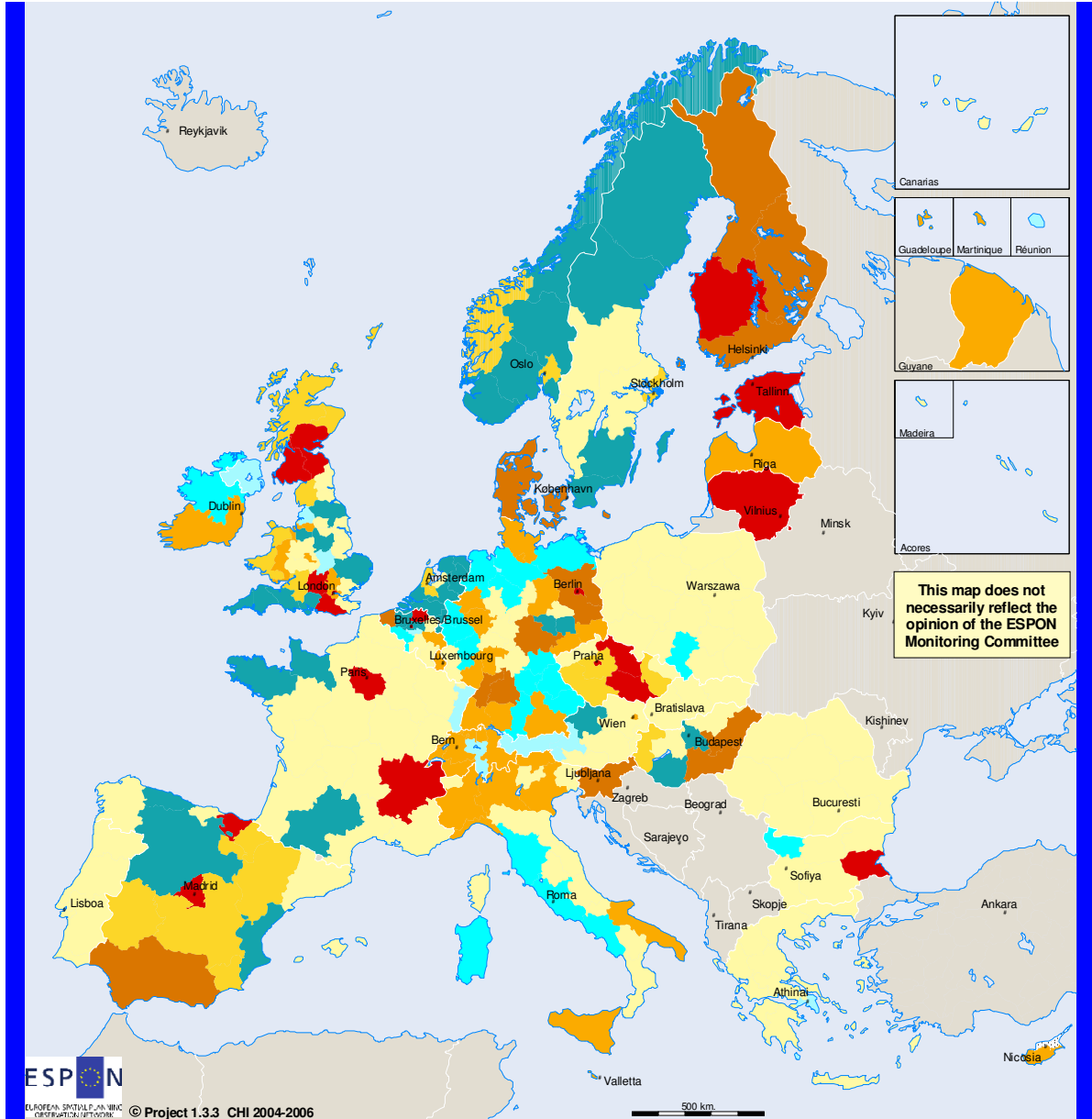
To conclude, a double regional typology has been produced.

The first jointly examines (potential) demand for cultural assets with their supply, subdividing the EU27+2 territory into regions characterised by different relations between excess or lack of potential demand and excess or lack of supply, which would benefit from a better joint management of demand and supply systems.

The second addresses functional specialisations of culture and orders EU27+2 regions according to their relative scores in each of these specialisations and to joint multiple specialisations.

**Figure 8 Map of EU27+2 (NUTS II) according to the regional classification "conservation-production-valorisation" (CPV).**

**COMPOSITE ORIENTATION OF CULTURE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

**Algorithm.-**  
7 categories:  
 CPV.- High level of orientation to conservation, production and valorization  
 CP.- High level of orientation to conservation and production  
 PV.- High level of orientation to production and valorization  
 CV.- High level of orientation to conservation and valorization  
 C.- High level of orientation to conservation  
 P.- High level of orientation to production  
 V.- High level of orientation to valorization  
 0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3 -**  
Elaboration on selected indicators (see detailed methodology in Final Report)  
  
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II  
  
**Reference year:**  
(see reference years of base indicators)

## 8. Culture and other features of the ESPON space

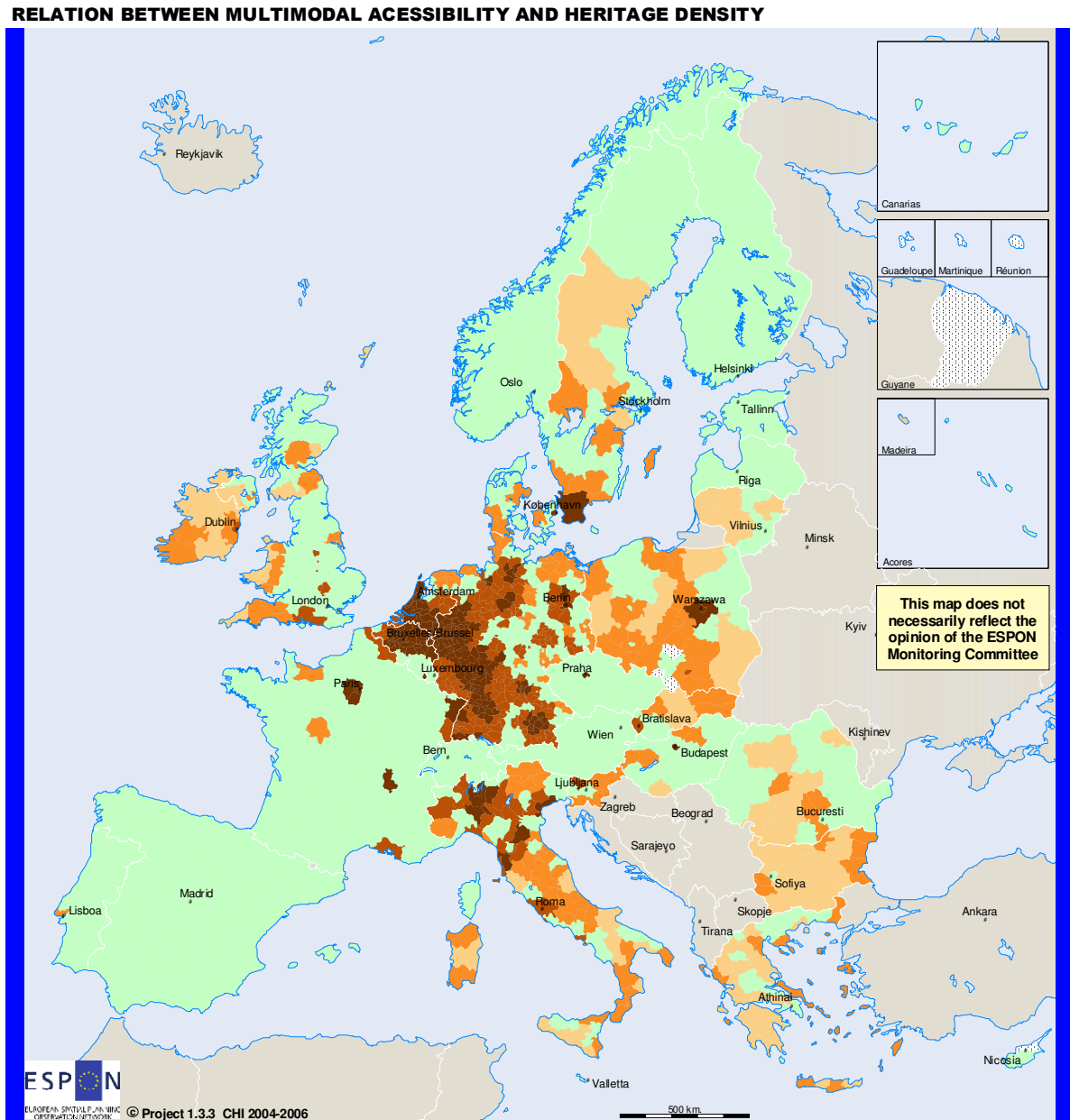
Finally, the basic cultural indicators of ESPON project 1.3.3 – and their composition into more “complex” indexes leading to regional typologies – are cross-analysed with data and typologies developed by other ESPON projects. The objective is to test whether there are significant interrelations between the two, which may be explained by regional development theories, and possibly lead to integrated policy frameworks. The regional territory is stratified accordingly, and the regional stratification mapped to highlight areas of “outstanding” interrelation between culture and other aspects considered by the ESPON programme. The most interesting maps derived from this experiment are presented below.

The map in Figure 9 charts the endowment of cultural heritage against accessibility as measured by ESPON project 1.2.1. Accessibility is classified in five categories (1: very low to 5: very high) and in each such category, areas with an above-normal level density of tangible heritage assets are highlighted. Among highly inaccessible NUTS III areas which enjoy a large supply of tangible heritage assets are, among others, the Bulgarian capital Sofia, the West of Ireland, Larissa, Ragusa, Torun, Cluj, South West Wales; at a slightly higher level of accessibility (but still low) we find Rostock, Aarhus, the Calvados region, Siena, Lodz, Devon. Regions with a very high accessibility and an endangered supply of tangible heritage are Bruxelles, Heidelberg, Copenhagen, Paris, Budapest, Utrecht and Pisa, among others.

Next, issues of culture and economic development are considered, focusing, among other things, on lagging regions. The analysis of data shows that both fixed elements of the cultural supply of a territory, like the density of tangible heritage, and “mobile” elements like the density of museums, events, cultural infrastructure, cultural employment, intellectual capital and diversity are lowest in lagging regions and highest in non-lagging regions, indicating that - to some extent - initial regional disparities in the provision of culture may have produced larger differences. “Potentially lagging regions” have in some cases (conjuncts, events, cultural infrastructure, and university output) a relatively larger availability of cultural resources than non-lagging regions, indicating that regional disparities may be recovered by valorising these assets and using it more explicitly as pillar of economic development policies.

To identify which regions could most benefit from the existing supply of tangible and intangible heritage, we map lagging and potentially lagging regions which enjoy an average to high supply of heritage (SUPPLY variable from the regional typology introduced above).

**Figure 9 Accessibility and density of heritage assets in NUTS III regions**



- Very high accessibility (5)
- High accessibility (4)
- Low accessibility (2)
- Very low accessibility (1)
- Other values (0)
- no data
- non Espon space

**Indicator in database 1.3.3 -**

Elaboration on indicators: A<sup>2</sup>.1 (ESPON 1.3.3) and AcME01N3 (Potential accessibility multimodal, ESPON space = 100) (ESPON 1.2.1)

**Algorithm.-**

- 5: very high accessibility, high density of tangible heritage
- 4: high accessibility, high density of tangible heritage
- 2: low accessibility, high density of tangible heritage
- 1: very low accessibility, high density of tangible heritage
- 0: other values

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Source of accessibility data: ESPON project 1.2.1. Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III.

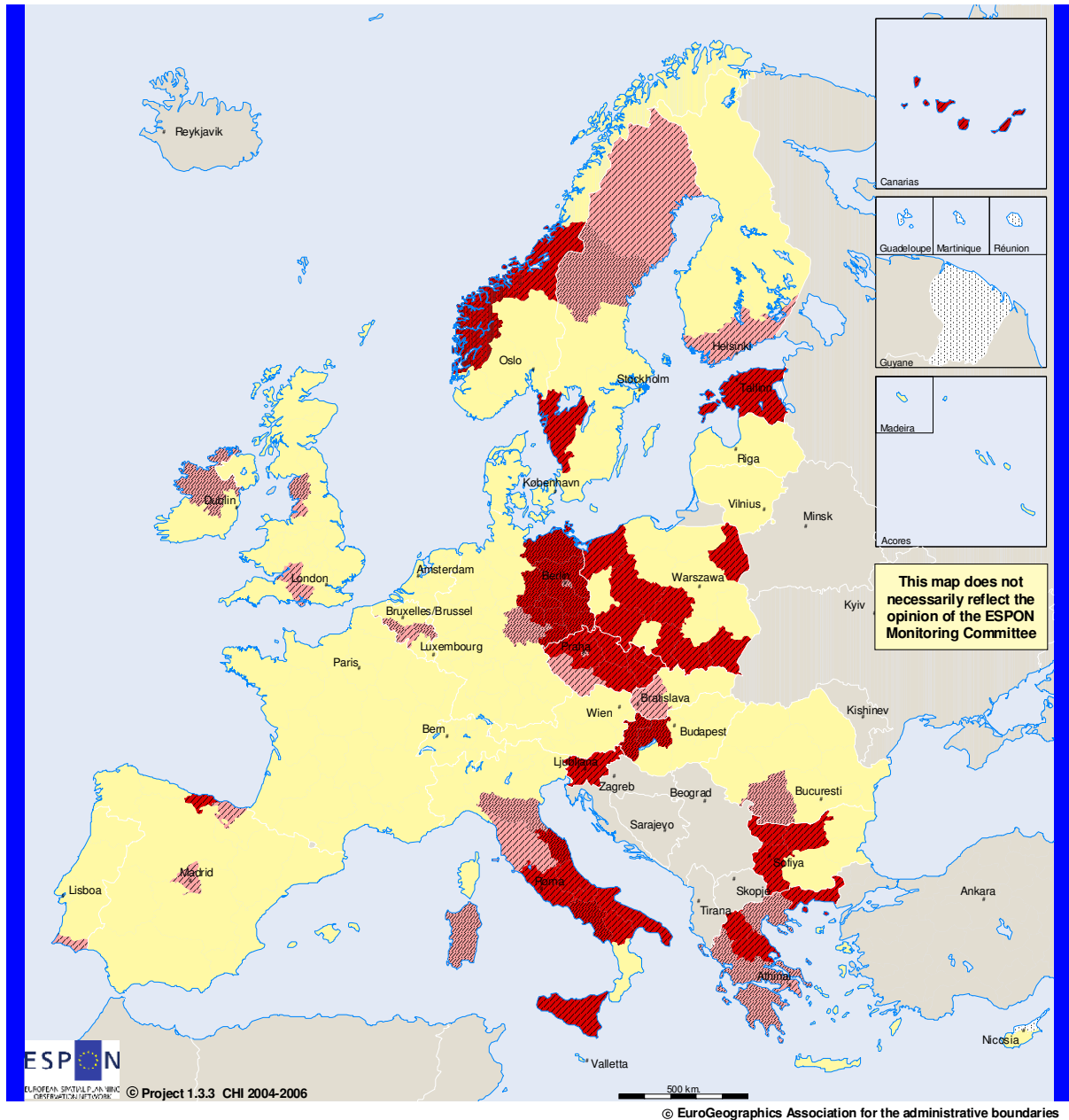
**Reference year:**

(see reference years of base indicators)

The resulting territorial classification is mapped in Figure 10. Only the “extreme” regions in the relation between the two variables (high or average supply of heritage, lagging or potentially lagging regions) are mapped; all the other combinations are attributed a uniform colour (yellow). Among the regions with a higher “potential for culture-based regeneration” emerging from this exercise, the map points out, among others, most Eastern Germany regions and Southern Italian regions like Campania. Though with a lower supply level, the map also highlights that there is potential for regions like Moravia, Estonia, Slovenia (the whole countries are NUTS II regions), Cantabria, Puglia, Sicily, and most Southern-Poland regions. Some “potentially lagging regions” also have good chances of recovering by better using their cultural potential: among regions with a high supply of heritage we find Prague, Berlin, Liege, the Cumbria region, the Peloponnesus region and Sardinia. In the same position but with a lesser but important endowments of heritage are the Basque Countries, Tuscany, the region of Bratislava, Algarve and Northern Sweden.

**Figure 10 Lagging NUTS II regions and levels of cultural supply**

**RELATION BETWEEN TYPOLOGY OF LAGGING REGIONS AND CULTURAL SUPPLY**



- lagging regions, high supply of heritage (1)
- potentially lagging regions, high supply of heritage (2)
- lagging regions, average supply of heritage (3)
- potentially lagging regions, average supply of heritage (4)
- other regions (0)
- no data
- non espon space

**Indicator in database 1.3.3 -**  
 Elaboration on indicators: A<sup>9</sup>.1, B.1, C.1, D.1  
 (ESPON 1.3.3) and LagR00N3 (ESPON 2.1/3.1)

**Algorithm.-**  
 Variable "supply of heritage" based on the elaboration of indicators A<sup>9</sup>.1, B.1, C.1, D.1. "High" and "average" levels of supply of heritage based on first and second tertiles of the distribution.

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

## 9. Case Studies

It has often been mentioned in the reports produced in the context of the ESPON project 1.3.3 that Europe's cultural heritage is not just an accumulation of tangible assets that needs to be conserved, but an important element of identity building and dynamism of the territory. This fundamental idea is inspired by three paradigms:

- The 'Attraction paradigm': the most visible impact of cultural heritage on territorial identity lies in its potentials as a resource for the development of tourism products, not for export, but for importing tourists. This clearly explains the many references in this study and in the case studies to the role of cultural heritage in the tourism dynamics of places and regions;
- The 'Dissemination paradigm': the idea is that the presence of cultural heritage creates a favorable climate for the creation of new cultural goods and services, even empowers the forces to explore new cultural goods that can be 'sold' outside the territory. This is linked with capacity building in terms of transmitting local know-how and proceeding from production to marketing. Even an explanation for the distinct creativity in valorizing USP can result from this paradigm;
- The 'Territorial paradigm': the most important credo of this project is the actual contribution of cultural activities to local and regional development. Relevant factors are supposed to be found in the spatial concentration of cultural heritage elements and the capacity to produce and disseminate values and reference points. Cultural assets are seen as a social capital, incentives for social integration and above all as business opportunities.

In order to complement the maps and the analyses of the previous work-packages twenty case studies were included in this final report. They are not only meant to be an integration of the 'mechanical' but Europe-wide analysis, but can also be considered as examples of the many explorative and in-depth studies (methodological, analytical and empirical) that may result from this brand new and innovative data base on cultural heritage assets in Europe.

The added value of case studies lies in the capacity to focus on the specific areas and issues such as the understanding of cultural dynamics, new methods for mapping and analysing geographical differences, identification of new policy issues at an intra- and interregional level or national level in the new EU context. The interpretation of spatial patterns in cultural aspects, at an inter-regional or intra-regional level, is a research track that has so far been little explored, due to a general lack of geo-referenced data.



Several case studies were carried out in an urban context (Venice, Ghent, Dutch cities, Portuguese cities) focussing on the role of cultural heritage and cultural policies in the urban dynamics. The interest in a regional study of cultural heritage assets and management issues mainly comes from the partners in the new member countries such as Czech Republic, Slovakia, Romania, and Rhodos (Greece). A more thematic approach has been chosen for the study of the economic impact of the Anglican cathedrals in England and the development of a cultural route in Spain, connecting the clusters of Jewish heritage. As an example of the development of a cultural economy, there is the case study on Bolzano. The focus is on the intangible heritage of linguistic and ethnic groups and on the specific threats in the eastern border regions of Poland, Lithuania and Latvia. Within the wide range of cultural activities, much attention has been paid to the social and economic impact of cultural events; the opera festival of Savonlinna in Finland, the Jazz festival in Marciac–France and the “Night of Taranta” in Italy. Only one case study addressed methodological problems in comparing national data.

The link between conservation, production and diffusion issues have been studied referring to the regional data on cultural indicators and other contextual variables that have been produced in the preceding parts of the programme.

Worth mentioning explicitly is the fact that conservation is seen in most case studies as a process of decision-making and priorities about cultural heritage (tangible and intangible), about the importance of cultural assets and the carriers of local or regional identities. The main purpose is to sustain territorial uniqueness and to benefit from the market trends in cultural tourism. The consequences of decisions on conservation priorities might imbalance the local or regional system, by inducing more mobility and hence increase use pressure. The impact of interfering with the existing territorial coherence must be anticipated and balanced against the cost and benefits.

In most cases economic development is the argument, so this needs to be assessed in terms of added cultural capital and leverage impact for the production processes of creative industries and other knowledge-intensive economic sectors.

## 10. Policy recommendations and suggestions for further research

Cultural heritage may constitute one key stabilising factor for the social past and the collective memory of our society while, on the other hand, culture and the cultural heritage themselves are subject to changes. It is necessary to ensure that future generations may continue to benefit from the stabilising effect. However, the emphasis on “being there” instead of on “being used” has sometimes led to a conservative, passive attitude towards heritage conservation. Progress and heritage use, on the one hand, and heritage conservation on the other, are often regarded as incompatible. Gradual changes in this attitude have been observed. Lately, a

new vision regarding heritage conservation emerged, in which the presence of heritage alone is not sufficient, but heritage itself becomes a major impulse for social and economic progress, progress from which heritage itself benefits.

Several new international conventions and programmes, including the ESDP, that address the issue of cultural heritage explicitly respond to these juxtapositions by stating that the "wise" use of heritage ought to be promoted. By wise use they understand: use the many opportunities cultural heritage offers, while respecting the ethical aspects of heritage. The heritage is closely connected to the place where it is located and the local community. Making the heritage accessible and recognisable to the wider public provides huge opportunities of enrichment, such as community awareness and cohesion, social-economic regeneration for deprived areas, employment in the lowest sectors of the job market, image improvement of the place. The revenue generated through the use of the heritage is a major means to finance the up-grading and the conservation of the heritage itself, and can be redistributed to improve the socio-economic conditions of the community.

Currently, the European cultural policy is very much a stealth policy, in the sense that specific actions regarding cultural development and cultural heritage are but a very small piece of a much larger amount of actions that are hidden in the different sectoral and spatial policies that are *indirectly* addressing cultural aspects. Moreover, the presence of an explicit regional dimension in cultural policies as such is rather weak.

The European Union's involvement in a common cultural policy is regulated by article 151 of the Treaty of Amsterdam that was adopted in 1997. This article clearly states that "the Community shall contribute to the flowering of the cultures of member states", co-operating actively with all the member states, third countries and other competent organisations in the sphere of culture, in particular the Council of Europe. The broad aims of these actions concern, on one hand, *bringing the common cultural heritage to the fore*, and, on the other, *respect and promote the diversity of its cultures*.

In fact, the principal programmes developed by the European Commission that are directly addressing cultural development of Europe are two: *Culture2000* and the *European Capitals of Culture* Programme.

The *Culture2000* programme gathers the *Raffaello* (heritage), *Arianna* (literature) and *Caleidoscopio* (arts production) programmes. The programme was originally implemented for the 2000-2004 period but was extended and expanded for until 2007. The budget grew from approximately 200 million per year to 408 million per year in 2007. The aims of this programme were: acceleration of the construction of a united Europe; acceleration of the process of globalization; acceleration of the entrance in the information society; creation of occupation and enforcing social cohesion and integration; stimulating economic development.

The attention for culture in the European Commission as such has been rather marginal when confronted with other parts of European policy and considering the importance of cultural heritage for a Europe of regions. In 2007, approximately 1 Euro per inhabitant will be spend on explicit, direct cultural policies which is far below the average spending of the single member states. In fact, the Culture 2007 programme partially corrects some of the flaws in the programme. These flaws were principally (a) a difficulty in creating synergies with other organisations that deal with cultural development (not only the Council of Europe and UNESCO, organisation that will be dealt with hereafter), (b) a marginal and fragmented budget, and (c) too many objectives that were pursued contemporarily.

The European Capitals of Culture Programme runs successfully since 1985, the year that Athens became the first Capital of Culture. Following the suggestions made by the Committee of Regions, the selection of cities has been modified in order to allow the new member states to express a cultural capital as rapidly as possible. In fact, between 2009 and 2018 two capitals will be selected, one from the old member states and one from the new member states, according to a precise calendar. Moreover, *Decision 1419/1999/EC* allows for third countries to forward candidates that might be designated as Cultural Capitals. The eagerness and interest of cities to become Capital of Culture is often explained by social-economic motives as much as by cultural motives. Cases such as Glasgow (1990), Lisbon (1994) and Lille (2004) are perfect illustrations of the philosophy that this project has been trying to emphasise: cultural and regional development, if properly managed, are walking hand in hand.

Other initiatives in the field of culture (arts rather than cultural heritage) regard the mobility of artists (for example the European Border Breakers Awards for musicians or the CIMET programme for performing artists, in particular dancers) and the European presence at art fairs, book fairs and film festivals.

A first important step towards the formulation of a spatial dimension in a European cultural policy that strives for sustainability has been made by ESPON 1.3.3. In fact, the European regions have been classified according to the sustainability of CHI use, distinguishing regions for which the use of heritage may not be sustainable, regions where this use is indeed sustainable and, finally, the regions that are not using the potentials cultural assets fully. Following the basic philosophy of the ESPON 1.3.3 project, a distinction was made between regions where *social and economic development potentials may be lost because of insufficient use of heritage* and regions that *may suffer from an excessive pressure on their cities, sites and monuments*. In the first type of regions further development of the use of cultural assets should be aiming at internalising the benefits of the presence of cultural heritage further; in the second type emphasis needs to be laid on controlling accessibility to heritage. This distinction has been used consistently to

develop **two families** of regional cultural policies that can be sustained on local, regional, national and European level.

A) *Policies that Aim at Valorising Heritage:*

- all European member states possess a multitude of cultural treasures and are rich of cultural assets. There are no exceptions and the potential are especially relevant for the lagging regions of Europe. These **assets should be raised productive by deliberate policies**. Examples of these policies are the construction of a creative cluster around the heritage, the development of cultural tourism and the valorisation of the assets with respect to the local population;
- cultural heritage and cultural landscapes are basic conditions for the development of **creative industries**, the potential powerhouses of the post-industrial economy similar to what the textile and steel industries were for the industrial economy. Regional policies should favour the creation of the conditions of the growth of the creative industry;
- adopt policies that aim at **internalising the positive effects** of cultural development policies. The *spill-over* of the positive effects make it harder to autonomously sustain cultural investments. Hence, **Territorial Impact Assessments** should be dealing explicitly with the spatial distribution of impacts;
- social and economic marginality may lead to **cultural de-pauperisation**. On one hand social and economic decline may help to erode the financial basis that is necessary to maintain heritage. On the other, loss of identity and erosion of heritage undermines the competitive position of the region and hence may lead to social and economic decline. This vicious circle may be broking by valorisation of cultural assets;
- **transport policies** should stimulate the accessibility of heritage there where use is insufficient, for example by implementing Park & Ride schemes and public transport reserved for visitors, and investments should be made in the application of **ITC** in guaranteeing and managing access, not only from a physical point of view;
- accessibility heritage and hence the use of it may also be improved by stimulating the creation of **heritage systems**. These heritage systems may be a direct result of an art-historic interpretation of the European territory;
- the **involvement of private partners and non-governmental organisations** in the maintenance and the "*mise en valeur*" of cultural heritage and landscapes should be encouraged by offering specific financial incentives and by implementing tax incentives.

B) *Policies that Aim at Conserving Cultural Heritage:*

- all the traditional investment schemes regarding the physical maintenance of cultural heritage should be accompanied by a **sound strategy related to the use** of the conserved objects; examples may be public offices, libraries, exposition space, student housing;
- the **development of cultural tourism brings about both benefits and huge, often underestimated costs**. These effects can only become visible if systematic **Territorial Impact Assessments** are being executed. More should therefore be done to limit the damages that tourism may generate. Examples of *Visitor management policies* that are based on the *analysis of the carrying capacity* should be studied and implemented;
- **tax incentives** should make it easier for private parties to engage in conservation;
- **social housing policies and urban regeneration policies** may help to sustain conservation of cultural heritage;
- **multicultural and multi-ethnic societies provide positive impulses** to regions that strive for social and economic development and should be explicitly perceived as such in regional policies;
- cultural landscapes and the earlier mentioned systems of cultural heritage **do not respect administrative boundaries** at all. The opportunities for cross-border, trans-national and interregional programmes and development projects should be captured by local and regional authorities with enthusiasm and promoted by the European Union;
- Europe presents a limited number of cultural clusters, of **cultural hotspots**, that may well become the continent's post-industrial growth poles. These clusters should be nurtured with care;
- **cultural excellence and regional competitiveness are strictly interrelated**. Policies that enhance cultural excellence and cultural innovation therefore improve the region's overall competitiveness;
- **specifically developed education schemes**, also those developed on a local level, favour the understanding of culture and stimulates cultural participation.

Cultural heritage protection, planning and policies should not be seen separately. Rather they should be integrated in other aspects of planning like economic or traffic development and treated with a mixed instrument tool case and by professionals from different fields.

Although an integration of findings and policies on an EU-wide level is desirable and necessary, a focus on local and regional decisions and measures should not be forgotten for two reasons: first of all, it is on local or regional level, where the cultural development takes place. All actions in this context give the cultural landscapes their regional identity and intrinsic value. A second reason is that most measures only work when accepted by and done in co-operation with people that live and work there; without the commitment of all stakeholders, the concerned actions will not prove to be successful on the long term.

All discussions about policy options should recognise that the final decision about the direction in which cultural heritage will evolve should be taken in agreement with the locals and their bottom-up visions. The involvement of the different representatives of the stakeholder groups is of the utmost importance to make interventions last in time.

Last but not least, the project has shown that a European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies is urgently needed. The starting point of such an Observatory as far as cultural heritage is concerned should be the methodological discussion and the meta-data base. Apart of laying a sound basis for a Europe-wide information system on cultural landscapes and cultural heritage, the Observatory should be able to supply reliable information on cultural policies on regional, national and community level. It could contain information regarding best practices, be engaged in benchmarking as far as cultural policy is concerned, and deliver information on sensitive issues such as the way property rights are managed, the way cultural development is funded and how cultural development relates to regional change,

The European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies should be a joint-venture of (at least) the European Union, UNESCO (that has already started to work on a cultural observatory) and the Council of Europe. Other potential partners may be organisations like ICOMOS and ICROM. In any case, to play an effective role in policy making and to oversee and control the way article 151 of the Amsterdam Treaty is implemented, an *independent* status of the Observatory is an absolute must.

Apart of the construction of an observatory, a number of additional and yet interrelated suggestions for further research were provided. First of all, attention in research should be paid to the development of a set of clear definitions of immaterial cultural heritage and in particular the concept of identity, avoiding politically sensitive issues. Secondly, the social dimension of heritage dimension needs to be researched further; ESPON 1.3.3 especially focuses on the economic dimension. In particular, the involvement of non-institutional stakeholders (among which voluntary organisations) and the costs and the benefits of their involvement in heritage conservation and use are hardly addressed in theoretical and empirical

studies and, hence, in policy documents. Finally, next to a structural static analysis that has been proposed in the 1.3.3 programme, a more dynamic analysis is needed. Questions such as how cultural heritage accumulates and concentrates in space, whether it is richness that facilitates this accumulation or accumulation facilitating richness, how long it takes before the effectiveness of heritage policies can be measured after their implementation, may give insight in the causality of the processes that determine the development and use of cultural heritage. The earlier mentioned observatory is a basic condition for such research.

ESPON project 1.3.3  
The Role and Spatial Effects of  
Cultural Heritage and Identity  
(2004-2006)

**Scientific Summary**

**DYNAMO**  
*TRANS-NATIONAL GROUP*

Lead Partner: Ca' Foscari University, Venice, Italy







## 1. The Background of the ESPON project 1.3.3

The European space finds itself in a moment of profound change. On one hand it is adapting to the challenges that are inherent to the global, post-industrial economy. A shift from traditional manufacturing towards innovative and service oriented activities, the relocation of economic activities to countries where inputs, in particular labor, are cheaper, an ageing population in combination with growing immigration from non-member countries have tangible impacts on the Europe of Regions. On the other hand, the eastward extension of the European Union inevitably triggers complex processes of social, economic and territorial restructuring.

In this context, this project is based on the belief – and found evidence of that – that the role of Cultural Heritage and Identity (CHI) may be a crucial one to steer these processes in desired directions. First of all, cultural heritage and identity are assets that are putting Europe in top position with respect to the rest of the world, offering all European regions, no one excluded, unique social and economic development opportunities. They are also important inputs for the creative industry and the tourist industry, two of the most important (the second already employs more than 10% of the global workforce) and dynamic sectors of the post-industrial economy. Furthermore, cultural assets are typically place products that can not be separated nor moved from the regions they are located in. This makes these economic activities, which may be flourishing thanks to the presence of CHI, strictly bound to that location and impossible to re-localize. Thirdly, many cultural assets and traditions are not only points of reference for the local populations but for Europeans as such. Finally, in a Europe that is pursuing simultaneously cohesion and competitiveness, CHI forms a sort of natural bridge between two seemingly incompatible objectives. This means that CHI ought to become *a cornerstone of European territorial policy*.

Notwithstanding this belief, the cultural policy of the European Union is very much a *stealth* one, hidden in regional and sector policies that deal with it in an indirect and implicit way, often lacking the necessary coordination among them to reach the critical mass that makes them truly effective. The Trans-National Project Group (TPG) believes that the time is ripe for the implementation of an explicit European Regional Cultural Policy. A policy that should be aiming at using CH wisely, which means that it ought to give top priority to – on the one hand – encouraging a better valorization of CHI in those regions that are not yet turning this asset in a social and economic development potential, and on the other, safeguard CHI in those regions that risk to compromise the (long term) integrity of the asset and hence the development potential by exposing them to excessive economic and social pressures.

In order to formulate concrete territorial cultural policies, the analysis of the supply and of the use of CHI in the European Union is of fundamental importance. With respect to other ESPON projects, that could limit themselves to the reading and interpretation of available Europe-wide (already an awkward task), the TPG of ESPON 1.3.3 was aware from the beginning that it had to start from scratch and build a Europe-wide inventory of cultural resources as well as a data base which could “measure” their territorial effects, as quick as it could. In other words, the CHI project was not about reading a book but rather about writing it and then reading it. Although the progress that has been made is, according to the TPG, substantial, further work needs to be done. In fact, one of the principal policy recommendation is to use the analysis that is presented in this report as a building block for the construction of a European Cultural Heritage Observatory, an observatory that provides constant and consistent inputs for an explicit European policy regarding one of its most precious assets, namely that of cultural heritage and identity.

## 2. Objectives and organisation of the ESPON project 1.3.3

As was mentioned before, the ESDP document mentions the necessity 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, the challenge of ESDP was looking for (planning) policies, and cultural policies were just one of the policies considered, that might contribute to the achievement of more territorial cohesion among European Regions. More recently, competitiveness and sustainability, as a synthesis of cohesion and competition, were added as explicit dimensions of a European territorial policy.

The ESPON project 1.3.3 tried to meet such challenge, producing an analytic toolkit for analysis of the role and spatial effects of the cultural heritage and identity of European regions, and of the integration of CHI in European planning.

The first step the TPG took in this direction has been to select a meaningful list of components of cultural heritage and identity, building upon existing, practicable and measurable categories. Subsequently, territorial indicators for mapping cultural aspects covering the European territory are defined and calculated in the EU27+2 space, and a regional typology is developed according to different methods of multivariate analysis of such indicators. Finally, this information is integrated with evidence coming from a wide number of case studies to yield policy objectives and recommendations for ESDP, at the European, regional and, whenever possible, local scale.

The absence of a Europe-wide database – that exists for many other different sectors of analysis in the ESPON programme – was acknowledged to be absent in the case of cultural resources from the moment the proposal to ESPON was

formulated. The Lead Partner, the University Ca'Foscari of Venice, in fact, took up to built right from the start an extensive network of partner universities and research institutes (Ernst-Moritz-Arndt Universität Greifswald, Germany; European Institute for Comparative Urban Research (EURICUR), Rotterdam, The Netherlands; Katholieke Universiteit Leuven, Belgium; Universitat Autònoma de Barcelona, Spain; Nottingham Business School, United Kingdom; University of Thessaly, Volos, Greece; Universidade de Coimbra, Portugal; University of Copenhagen, Denmark; Polish Academy of Sciences, Warsaw, Poland; Savonlinna Institute for Regional Development and Research, University of Joensuu, Finland; University of Pardubice, Czech Republic; and the Institut National de Recherche sur les Transports et leur Sécurité – INRETS, subcontractor of KUL) each to be responsible for the gathering of national and regional statistics for a limited number of countries.

The network of partners proved to be of crucial importance for the progression that has been made in understanding the presence and the use of cultural heritage in a Europe of regions. The complexity of the network, however, also meant that considerable efforts had to be invested in the coordination and the streamlining of the activities that the partners had to develop. The absence of coordination would surely have compromised the quality of the data-set, especially in terms of comparability of the information, an issue that has proved to be awkward in itself, as will become clear in the report. A substantial effort has been dedicated to the discussion of theoretical issues, definitions and methods of data compilation. Although this "democratic" way of proceeding gave to many the impression that deadlines could never be met, it proved to be essential for the creation of a reliable data-base and forms the basis of the analysis that otherwise would have been meaningless.

Three features of the TPG management proved to be of importance in particular. The first was the importance given to the partner meetings in Venice, Rotterdam and Barcelona, that paved the way for the homogenous approach regarding information and its use that characterizes the 1.3.3 programme. The presence of members of the ESPON CU in Rotterdam and the final meeting in Venice was also much appreciated (and should be standard procedure in all ESPON projects). Secondly, the TPG has been structured in a hierarchal way in the sense that the Lead Partner has been assisted by the Universities of Barcelona, Leuven and Rotterdam for specific management tasks. Thirdly, the inputs provided by the Scientific Committee meetings that were organised in occasion of the TPG meetings helped to impose clear standards and procedures.

### 3. Conceptualisation of Cultural Heritage and Identity

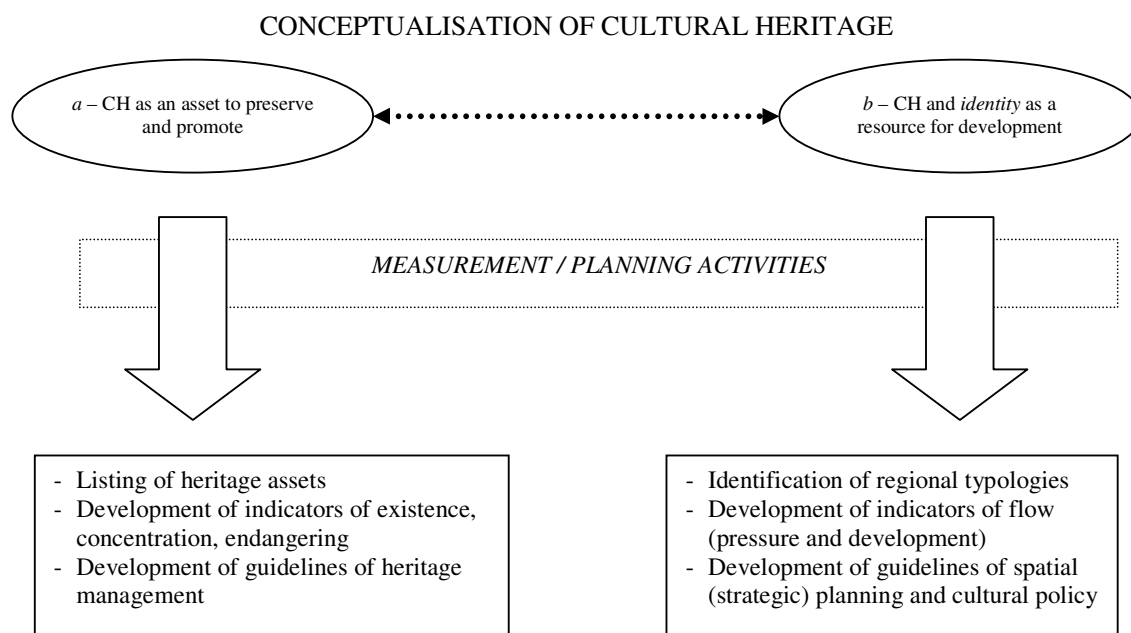
Heritage includes by definition cultural and natural heritage (Jafari, 2003: 275-277). In this project a common approach to cultural heritage (CH) is sought for,

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. 1) 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).

**Fig. 1 – Conceptualisation and operationalisation of cultural heritage**



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.

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 Jokilhto 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 community<sup>1</sup>. 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.

The conceptualisation of cultural heritage and identity endorsed in this study was needed 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”).

An important research goal was to analyse how “cultural heritage” 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.

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<sup>1</sup> 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](http://www.unesco.org)).

The TPG did not engage with regional geography in old sense of compiling encyclopaedic data and developing in a statistical cartographic exercise per se; instead, the key issue was to gather information that helps 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, the TPG agreed that cultural heritage has a “process nature”, and this aspect obtained a central position 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 asses, 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. [ref]...

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.

In this light, 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-geo-referenced 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.

Following the TOR for the ESPON 1.3.3 project, procedures were devised to 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 was 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.

#### 4. Limitations and data issues

There are different types of constraints that have affected the TPG's quest for the construction of a common European database on cultural heritage and the construction and the analysis of indicators that are necessary to fulfil the objectives that were posed in the ESPON 1.3.3 programme.

##### 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 at that level and that data about cultural production and consumption (e.g. the Habitat data base on cities) are collected at a highly fragmented and inconsistent level. The lack of a Europe-wide database on cultural heritage has been solved by creating an extensive TPG and assigning to the different partners the task to collect national statistics.

Moreover, 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 collectable 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 a harmonious

European cultural heritage data base by aggregating national data bases is an awkward task, 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 TPG has provided 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 has primarily been spatial or territorial, parameters related to patterns and processes with geographical coordinates and territorial markers were 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 ...). Moreover, case studies were added to integrate the findings.

Although solving the issue of congruence was not the main objective of this study, the elimination of the inconsistencies that potentially compromise the quality of the (policy) has been dealt with explicitly. The inconsistencies between country data can be eliminated only up to a certain extent. They cannot be illustrated in the metadata base, which does not include an area for the discussion of inclusion criteria, but deserve a further effort of comparative analysis of the differing listing criteria from country to country.

However, there are two ways to tackle the question. The first is to use the information of the differing national levels of heritage listing and protection as additional "policy" information regarding the way in which individual countries deal with their cultural resources. The second is to make the dataset across borders comparable – so allowing spatial analysis – through the use of smoothing techniques.

The methods that were considered are:

- Using national average-centred data to eliminate the “country effect” and only consider within-country variations of indicators disregarding variations among countries. This approach has its merits, because overall variation of cultural variables is one of the key aspects of this study, and allows an appraisal, for instance, of cultural phenomena associated with border or capital regions.<sup>2</sup>
- Weighing methods as indicated by the MC’s response to the TIR (using as weighs homogeneous counts, like entries in the World Heritage List), or alternative and more sophisticated methods of cross-border calibration as proposed by our Danish partner (which is the object of one of the case studies included in Annex 3);
- Use of unconventional data sources to integrate or elaborate imperfect datasets (e.g. tourist guides, national websites, etc.). In particular the TPG has decided, for the sake of simplicity, to recur to an data base originally collected by the LP for the SPESP project (group 1.7 “cultural assets and landscapes”) to calibrate the imperfect dataset obtained especially in Italy, Greece (too few entries) and Sweden (too many entries).

## 5. Data categories and indicators

In the database, Cultural heritage and identity components have been conceptually subdivided into different categories which can be distinguished for the type of spatial effects that they generate. The following categories were identified:

### *A – MONUMENTS*

Historical buildings (churches, palaces and castles, old mansions, bridges, fountains, etc.) and sites (caves, archaeological remains, battlefields, etc.) 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. Most countries do have national or regional registers of the cultural heritage, subdivided by typology, that are normally available on the web or in geo-referenced format on request.

### *B – PROTECTED CULTURAL LANDSCAPES AND CONJUNCTS*

This category focuses on the interaction of different cultural elements and on their spatial pattern. These assets have composite nature and occupy a large area in the

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<sup>2</sup> Following this approach, a “normalised” data based on national means and standard deviations has been built parallel to the basic one, producing “smoothed” maps. However, the elimination of the country effect and the representation power of the maps so obtain has been negatively evaluated by the MC so this approach to smoothing has been dropped eventually.

space, so that it is not possible to pinpoint them to an exact location. Rather than a physical address, they involve a "delimitation" of a territory from the recognition of a "common cultural element" over the physical space. They are subject to different levels of protection. Data have been collected on entries in national lists.

#### *C - MUSEUMS AND GALLERIES*

This category includes collections of movable tangible heritage and focuses on their "institutionalisation" in a man-made exhibition space (museum or gallery) which also has value as a place for furthering, interpretation and dynamisation of a specific cultural theme or identity of a place. They have spatial impacts because they generate flows and because they can be "moved" or "grouped" in strategic locations.

#### *D - EVENTS*

Intangible heritage assets are immaterial 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. Cultural events may be conceived as an explicitation of the cultural idiosyncrasy of a territory, stretching in range from the celebration of traditional folklore to the increasing multiculturalism of metropolitan cities. Only those events with certain characteristics which stress their "spatial effect" and their connection with the local cultural identity, and these criteria have been followed in whatever case it was possible to operate such discrimination

#### *E - CULTURAL DIVERSITY*

Languages, religions, ethnic groupings, social structures are expression of the local identity. The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible*, *traceable*, and *measurable*. The key idea here has been to rank regions according to the *cultural diversity* - which may have positive (a larger development potential from hybridisation of capacities) as well as negative (a diluted identity) connotations. Information on the classification of the residents of a region per nationality and ethnic descent, have been considered.

#### *F - CULTURAL PROFESSIONALS*

A dynamic conceptualisation of cultural heritage needs to address the capacity of people to "use" the cultural heritage of a territory in order to generate revenues. A large share of population employed in cultural industries is an element that gives substance to the concept of dynamic heritage: either because they allow its communication and transmission, or because they re-elaborate and discuss its symbolic value, generating new cultural meanings. Yet to measure the "creative"

intensity of a regional economic system it was decided instead to count people having "cultural" or creative professions independently from the sector of activity in which they are employed. This calculus involves a delimitation of professions (according to a selection of ISCO-88 codes) to be considered "creative", which has been derived from other EU financed studies on the matter<sup>3</sup>.

#### *G - CULTURAL INFRASTRUCTURE AND ORGANISATIONS*

This category includes elements which contribute to the forwarding and transmission of the heritage: institutions and 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; namely theatres, cinemas and public libraries. These assets have marked spatial effects because they generate flows (for instance, audiences to performances or students flowing in a place and enhancing its social capital) and networks within and over territories.

#### *H - INTELLECTUAL CAPITAL*

The TPG has also looked at the social side of heritage, taking into consideration the "intellectual capital" of the region, that is the extension of the "capacities" on which the region can count to further its heritage and identity or, else, to dynamise it and valorise it. A region with outstanding cultural features (good universities, high levels of quality of life, aesthetically inspiring and well-preserved landscapes) is capable of attracting the top skilled workers and the best creative talents; on the other hand, these contribute to further growth and diversity of the cultural fabric of the region. Data have been collected on number of graduates in higher education institutions and population over 15 in a region with high attainment level.

#### *I - CULTURAL EXCELLENCE*

Aside from these categories, other data regarding "cultural excellence" of Europe have been collected. These data regard cultural components classified uniformly over the EU territory as part of networks of excellence in specific fields of cultural activity. Data collection at this level is bound to offer a "benchmark" in order to distinguish the "quality" of the data collected from various data sources and provide additional information regarding the spatial distribution of development potentials in the EU27+2 territory. Data have been collected on:

- Theatres belonging to the European Theatre Convention (ETC)
- Opera companies belonging to the network Opera Europa

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<sup>3</sup> LEG project "CULTURAL STATISTICS IN THE EU", EUROSTAT Working Paper *Population and social conditions* 3/ 2000/E/N° 1; and the EURO CULT21 project available on-line <http://www.eurocult21.org/>.

- Museums that are members of ICOM
- Cities that have been European Capitals of Culture (1985-2008)
- Film festivals listed in two main portals, <http://www.eurofilmfest.org> and <http://www.filmfestivals.com>
- UNESCO World Heritage Sites, subdivided by type (prehistoric relicts, ancient ruins, ancient to medieval monuments, town, town centres, villages, religious buildings, secular buildings, technical constructions, cultural landscapes).

Information in different heritage categories of need to be composed with other information in order to produce spatial indicators, that is, measures which allow a significant measurement and ranking of the space according to different aspects of interest for this project, and namely the type of spatial effects that they are likely to produce.

*Spatial indicators* should be conceived as ratios; 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:

- PRESENCE of heritage assets (in absolute numbers)
- DENSITY of heritage assets (assets per kmq)
- POTENTIAL USE PRESSURE FROM LOCAL RESIDENTS AND VISITORS
- AVAILABILITY OF CULTURAL INFRASTRUCTURE (n. of theatres, cinema screens, public libraries per 1,000 inhabitants)

Other spatial indicators refer to the characteristics of the population:

- CULTURAL PROFESSIONALS IN WORKFORCE
- INTELLECTUAL CAPITAL
- DIVERSITY of population according to nationality or ethnic groupings.

It is also conceptually useful to differentiate between:

*Supply indicators.* Density indicators are the most adequate to represent supply because they reveal the existence of a concentration of resources which are likely to be at the core of a "supply system" of culture. 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.

*Demand indicators:* use pressure indicators (albeit potential) partly reflect the existence (supply) of the heritage, but introduce the issue of its "use". They have a

higher degree of ambiguity because they are dependent on assumptions, estimates and management practices. Thus, they need to be evaluated in combination with qualitative indicators which are not always available at the level of a single asset or at the regional level; these aspects will be investigated at case study level.

*Structural indicators:* indicators like population diversity, the availability of cultural infrastructure, the orientation to creativity of the local society and the intellectual capital present in a region illustrate the potential to engage in processes of cultural production and reproduction, which is at the basis of a cultural dynamics. Thus, a territory under-endowed in heritage resources but strong in human capital and quality of life aspects has better chances to valorise and “use” its resources than “culturally rich” territories which are poor in structural conditions.

The figure 2 below illustrates the structure of the system of indicators that has been constructed in the context of the programme.

**Figure 2 Structure of indicators**

Heritage categories	Cat. #	Description	Presence	CLASSES OF INDICATORS						
				Density	Availability	Potential use pressure (locals)	Potential use pressure (visitors)	Potential use pressure (integrated)	Diversity index	% of population
Tangible heritage	A	Immovable individual assets: monuments and sites	A.0: n. of assets in region	A.1: n. of assets in region per kmq		A.2: n. of residents in region per asset	A.3: n. of visitors in region per asset	A.4: n. of residents (*365) and visitors in region per asset		
	B	Immovable entities: protected landscapes and conjuncts	B.0: n. of entities in region	B.1: n. of entities in region per kmq		B.2: n. of residents in region per asset	B.3: n. of visitors in region per asset	B.4: n. of residents (*365) and visitors in region per asset		
	C	Movable objects in collections: museums and galleries	C.0: n. of museums in region	C.1: n. of museums in region per kmq		C.2: n. of residents in region per asset	C.3: n. of visitors in region per asset	C.4: n. of residents (*365) and visitors in region per asset		
Intangible heritage	D	Celebrations of local culture: events	D.0: n. of events in region	D.1: n. of events in region per kmq		D.2: n. of residents in region per asset	D.3: n. of visitors in region per asset	D.4: n. of residents (*365) and visitors in region per asset		
Identity	E1	Groupings of resident population by nationality							E.1: Shannon index of cultural diversity by nationality of residents	
	E2	Groupings of resident population by ethnic descent							E.2: Shannon index of diversity by ethnic descent of residents	
	F	Cultural and creative professionals								F.1: cultural and creative professionals as a share of active population
Infrastructure	G1	Theaters			G.21: n. of theaters per 1,000 inhabitants					
	G2	Cinema screens			G.22: n. of cinema screens per 1,000 inhabitants					
	G3	Public libraries			G.23: n. of public libraries per 1,000 inhabitants					
Intellectual capital	H1	University output: graduates in local HE								H.11: graduates in local higher education as a percentage of local population
	H2	Attainment level of population (high)								H.12: percentage of local residents with high attainment level (ISCED-97 codes 5 and 6)

**SUPPLY OF HERITAGE**

**DEMAND OF HERITAGE**

**STRUCTURAL INDICATORS OF HERITAGE**



## 6. Construction of the database and indicators

The study area foreseen by ESPON is "Europe of the 27" plus the neighbouring countries Norway and Switzerland. Following the TOR for the 1.3.3 programme, the TPG has, when it comes to analysing territorial expressions of CH, focused on regions rather than on countries.

As was mentioned various times, there is little "systemic" homogeneity between regions of Europe, even within the same national entities; which to some extent has hampered the possibility of a pan-European analysis of trends and patterns regarding the cultural heritage. More practically, the fact that information on the cultural heritage is not collected systematically led us to the recommendation to facilitate the construction of a European Observatory for Cultural heritage and Identity that may actually build upon the efforts of the TPG 1.3.3.

Obviously, the construction of spatial indicators for culture (cultural heritage) can be done on different territorial levels: this 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 there are large regional differences in enlisting criteria and in data management, regional rather than national profiles will be produced<sup>4</sup>.

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).

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<sup>4</sup> 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.

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 allowed us relating the TPG's analytic effort to the urban level, which is at the centre of important aspects of the ESPON project and ESDP, recognising 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.

Localizing of phenomena (for instance, in a GIS format) 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.

**Table 1 Ranking of regions according to national average values of selected indicators (normalised values on EU means and standard deviations) and main dataset statistics**

	A.0	A.0	A.1	A.2	B.0	B.1	B.2	C.0	C.1	C.2	D.0	D.1	D.2	G.21	G.22	G.23	H.11	H.12	E.1	E.2	
SE	4.9164	IE	6.0815	DE	0.5422	CY	4.6046	EE	7.2128	MT	19.793	RO	1.5252	CZ	4.8064	MT	1.8788	IT	2.0959	CZ	3.9147
IE	2.1907	IT	1.8852	NL	0.2549	MT	1.8578	FI	5.5616	EE	0.5653	IT	1.0058	CY	1.9154	UK	0.5203	SK	1.3566	IE	5.5092
DE	0.0534	SE	0.8836	IE	0.1763	UK	1.0714	MT	4.6168	BE	0.5403	IE	0.6411	EE	1.3282	NL	0.374	GR	0.6695	PL	2.3477
PL	0.0344	GR	0.5544	IT	0.1467	FI	0.386	SI	0.815	FI	0.4204	DE	0.6095	HU	1.2391	BE	0.3608	PL	0.4884	EE	2.287
PL	-0.009	DE	0.1746	DK	0.0455	AT	0.2923	FR	0.2329	SI	0.3371	HU	0.4854	CH	1.1108	CZ	0.3182	FR	0.187	LU	1.0838
NL	-0.035	LV	0.1199	GR	-0.06	CZ	0.215	BE	0.1935	NL	0.2952	BG	0.1353	ES	0.5856	DE	0.2425	PT	0.0903	ES	0.6236
SI	-0.041	PL	-0.004	SI	-0.211	ES	0.1949	CY	0.19	ES	0.1997	LV	0.0389	NL	0.5654	DK	0.0669	SE	0.0477	SE	0.5691
SK	-0.047	NL	-0.078	PL	0.298	PT	0.1639	SE	0.1892	UK	0.0492	LT	0.0085	MT	0.5523	HU	-0.112	RO	-0.04	CY	0.4227
LT	-0.065	SI	-0.097	BE	-0.301	LU	0.1476	NL	0.107	FR	-0.023	SK	-0.128	IE	0.5195	ES	-0.212	SI	-0.054	BE	0.2805
BG	-0.067	SK	-0.113	RO	-0.341	EE	-0.004	NO	0.0871	AT	-0.069	DK	-0.128	LU	0.3426	PL	-0.239	LT	-0.066	NO	0.0521
RO	-0.126	LT	-0.165	SE	-0.348	FR	-0.043	CH	0.0325	CY	-0.074	UK	-0.149	BE	0.2536	AT	-0.254	BG	-0.086	DK	-0.003
DK	-0.135	BG	-0.172	BG	-0.378	BE	-0.09	ES	-0.037	NO	-0.083	PL	-0.15	LV	0.1958	LU	-0.282	UK	-0.108	CH	-0.107
FR	-0.167	HU	-0.412	HU	-0.396	CZ	-0.385	NO	-0.111	AT	-0.08	PL	-0.089	ES	-0.281	DK	0.0385	CY	-0.283	ES	-0.195
CZ	-0.171	DK	-0.412	CZ	-0.385	NO	-0.111	AT	-0.08	PL	-0.089	ES	-0.281	DK	0.0385	CY	-0.283	ES	-0.195	RO	-0.168
CH	-0.184	FR	-0.458	SK	0.397	CH	-0.142	PL	-0.132	CZ	-0.094	CZ	-0.3	FI	-0.009	IE	-0.321	DK	-0.258	AT	-0.187
BE	-0.192	CZ	-0.47	LT	-0.413	SK	-0.148	UK	-0.147	SE	-0.094	AT	-0.327	AT	-0.038	PT	-0.347	LU	-0.29	NL	-0.233
NO	-0.195	CH	-0.508	UK	0.415	PL	-0.15	LU	-0.167	PT	-0.102	BE	-0.334	DE	-0.087	EE	-0.35	IE	-0.291	FR	-0.235
ES	-0.196	BE	-0.531	LV	0.429	NL	-0.154	SK	-0.17	LU	-0.103	NO	-0.372	PL	-0.088	NO	-0.363	NO	-0.302	DE	-0.278
UK	-0.197	NO	-0.539	ES	0.446	DK	-0.154	PT	-0.187	SK	-0.116	GR	-0.372	NO	-0.14	SI	-0.4	FI	-0.317	UK	-0.3
EE	-0.198	ES	-0.543	PT	0.451	BG	-0.187	DK	-0.214	HU	-0.117	NL	-0.378	FR	-0.228	BG	-0.406	NL	-0.319	IT	-0.363
LU	-0.216	UK	-0.544	NO	0.453	LT	-0.189	LV	0.218	IT	-0.12	FR	-0.388	SE	-0.272	FI	-0.413	DE	-0.345	BG	0.3
PT	-0.219	EE	-0.549	LU	0.453	LV	-0.194	LT	-0.225	DE	-0.123	CY	-0.393	LT	-0.281	SK	-0.419	CY	-0.366	GR	GR
AT	-0.222	LU	-0.599	MT	0.455	DE	-0.199	HU	-0.229	BG	-0.123	CH	-0.397	BG	-0.433	LT	-0.426	HU	-0.368	LT	LT
IE	-0.226	PT	-0.607	AT	-0.457	SE	-0.202	IT	-0.23	IE	-0.123	SE	-0.413	PT	-0.433	IT	-0.426	BE	-0.381	LV	LV
CY	-0.232	AT	-0.616	EE	-0.459	SI	-0.203	BG	-0.234	LT	-0.123	SI	-0.434	SK	-0.437	LV	-0.429	EE	-0.426	MT	MT
MT	-0.233	FI	-0.627	CH	0.466	IT	-0.204	IE	-0.239	LV	-0.125	EE	-0.441	SI	-0.61	SE	-0.433	CH	-0.441	PT	PT
IT	-0.234	CY	-0.646	FI	0.466	GR	-0.211	RO	-0.241	CH	-0.125	FI	-0.441	IT	-0.671	GR	-0.437	MT	-0.442	SI	SI
GR	-0.234	MT	-0.649	CY	-0.468	IE	-0.212	DE	-0.25	RO	-0.125	MT	-0.441	GR	-0.756	CH	-0.443	CZ	-0.457	SK	SK
Dataset Statistics																					
N	1324	1324	1324	1297	1324	1324	893	1324	1324	1283	1148	1148	820	1322	835	1324	953	484	1316	259	
(no data or non ex. values)	0	0	0	0	0	0	431	0	0	41	176	176	504	2	489	0	371	840	8	1065	
Mean	1487.6	1441	1.3854	2273.2	44.462	0.0313	81687	16.465	0.0232	41800	12.213	0.012	110491	0.0103	0.0487	0.0984	0.0197	0.1097	0.2618	0.4084	
Median	426	708.5	0.447	383.22	4	0.0014	22933	12	0.007	20699	2	0.001	59250	0.0045	0.0379	0.0524	0.0012	0.1017	0.217	0.3544	
Standard dev.	6350.3	2210.6	2.9565	10388	176.54	0.2471	184769	19.074	0.0509	78057	30.253	0.049	186105	0.0189	0.0428	0.135	0.1538	0.0756	0.2138	0.2857	
Asymmetry	17.006	4.6524	8.5451	14.435	8.6478	16.441	9.907	4.7422	6.0123	7.0126	4.8869	10.358	7.0375	5.4459	1.2039	2.995	28.925	4.9288	1.7798	1.1652	

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 TPG decided to use the ArcView platform and to use the shapefile system provided by the ESPON Data Base managers. The SABE cartographic base for these units has been used. The boundaries have been updated, but it should be noted that in the most recent version for Poland, the digital precision of the divisions is different from that of the general base and has been incorporated through the modification of the latter.

In Table 1, we have ranked countries for each “core” indicators (NUTS III) according to the normalised values<sup>5</sup>. The same kind of analysis conducted at NUTS II level does not change this picture substantially.

The first columns of the Table reveals substantial dishomogeneity among national datasets, especially for what regards cultural assets whose definition basically depends on national interpretation and regulatory regimes, such as the heritage and landscapes.

In the case of tangible heritage (indicator A.0) this dishomogeneity risked to haphazard the whole consistency and significance of the analysis. Thus, a correction or smoothing of the data was needed at least with regard to countries which presented themselves as evident outliers, that is, whose representation as far as the data coming from national registers are concerned is clearly incompatible with the whole picture.

This smoothing operation was carried out in the following: the counts obtained from national monuments’ registers in “outlier regions” (Sweden, Italy, Greece) have been substituted with the “star-weighed” counts obtained from the tourist guides used in SPESP 1.7 (each star obtained by a monument or site counting as one), and normalised by multiplication around the overall means obtained in ESPON 1.3.3<sup>6</sup>.

Thus,

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<sup>5</sup> In this table and in the remainder of the report, all the indicators based on the “A” dataset are constructed from the smoothed “A<sup>0</sup>” dataset.

<sup>6</sup> Only in one case, this smoothing technique caused one region which originally exhibited a very high count (NUTS region SE091, Jönköpings Län, with 25,374 monuments and sites censused by the county authority) to fall to zero, as in the original SPESP count there were no historical “attractions” censused and the normalisation did not produce any change to that effect. It should be stressed that in a certain number of cases in Italy and Greece, regions that had originally zero values (no entries in national registers) have assumed positive values (of A<sup>0</sup>.0 and consequently A<sup>0</sup>.2) after smoothing. The general picture, however, was not touched by the various transformations that were described before.

$$x^*_E = \hat{x}_S \cdot \bar{x}_E,$$

where

$x^*_E$  = smoothed ESPON 1.3.3 dataset

$\hat{x}_S$  = normalised SPESP 1.7 weighed data

$\bar{x}_E$  = average ESPON 1.3.3 value.

## 7. Regional typologies

The data allowed the TPG to define distinct regional typologies that responded to the research questions defined in the TOR. After experimentation and consultation with the experts of the Coordination Unit, the TPG has decided to exclude the use of cluster or factor analysis for the development of regional typologies; in fact, the incompleteness of the database produced in a number of cases rather trivial results. For this reason, the TPG has looked for “second best” methods to achieve a stratification of the European territory.

“A priori” labels were established, capturing different aspects and impacts of culture as were described in section 4 of this summary. Through the identification and the “loading” of the indicators in the database that influence such labels, they can be manipulated into complex indices, and the regions ranked accordingly. Of course, this technique is less solid than advanced statistical techniques like those proposed above; yet it has the indubitable advantages of simplicity and “interpretability”, which makes its use for policy purposes extremely effective.

### *First Typology: Demand and supply of cultural heritage*

A first analytic approach to the construction of regional typologies considers the supply of cultural resources and potential demand.

A composite “supply indicator” was built including only the aspects of culture that are more explicitly identifiable as supply, therefore only indicators A to D (heritage, protected landscapes, museum and events), and especially considering density (A.1, ... , D.1), as concentration in space increases the chances that individual resources are integrated – functionally and in the perception of potential users – as a supply system. The mapping of “potential demand” follows the same ranking procedure. The indicators considered are potential use pressure (A.3, ... , D.3) by tourists at NUTS II level (at which tourist data are available), considering that especially tourism pressure is “manageable” leading to an immediately comprehensible policy scheme.

The last step in this analysis regarded the “match” between (potential) demand and supply; this finally led to a subdivision the territory into

“categories” which are affected by different problems, to which adequate solutions can be proposed. Each point in the resulting scatterplot corresponds to a couplet of values of potential demand and supply of heritage in that region.

Technically the four indicators used in each algorithm for supply (S) and potential demand (P) have been normalised, added and then re-normalised so as to generate a Cartesian space for bi-dimensional ranking. Ignoring points that are too close to the origin to be significantly different from a “normal” situation, we focussed on the points that lie above a critical threshold of 0.75 times the standard deviation (the sum of squares of the scores for S and P should be larger than  $0.75^2$ ). The regions positioned outside the “normal” area are then classified according to the scatterplot quadrant to which they belong.

### *Second Typology: Functions of culture*

The construction of a regional typology based on the relative strength or specialisation of each region according to the various cultural components considered in this study is made more interesting by combining various indicators to highlight more general “functional aspects” of culture. These may be compared but not ordered: one function is not necessarily “inferior” to another (but generates different territorial effects). At the same time, they allow the ordering of region according to each specialisation: one region can be over- or under-endowed in relation to one particular specialisation, and at the same time in relation to others, achieving a multiple specialisation or “excellence” in culture.

Cultural heritage and identity components are thus rearranged according to their relevance with regard to three “functions” or specialisations:

- The **conservation** of culture: culture as an asset – tangible or intangible - with ethic value and carrier of local identity, which needs to be defended against territorial and market trends which compromise the stability of its provision.
- The **production** of culture: culture as a “commodity” which needs to be (re)produced not only to reconstitute the cultural capital which is one key component of contemporary social and economic development and which is continuously wasted due to its idiosyncratic nature, but also (and increasingly so) as a source of economic development insofar it is embedded in production processes (creative industries and other knowledge-intensive economic sectors).

- The **valorisation** of culture: culture as a set of social norms and capacities which enrich the local communities and that may be used by the latter to “make themselves known” to the other communities in order to establish good relations for social and economic exchange.

To achieve an ordering of the regions according to each of the specialisations considered and their combinations, it is assumed that each of the cultural components, measured through the use of indicators A to H, has specific effects on any of the specialisations. After careful analysis, the following algorithms have been used to rank regions according to the three specialisations at NUTS III level:

- *Conservation*: A2-, B0+, B2-, C0+, C1+, D0-, E1-, G21+, G23+
- *Production*: A0+, A2+, B0+, B2+, C0+, C1+, C2+, D0+, D1+, D2+, E1+, E2+, G21
- *Valorisation*: A0+, A3+, B0+, B3+ C0+, C1+, C3+, D0+, D1+, D2+, D3+, E1+, G21+, G22+, G23+

At NUTS II level it is possible to consider other indicators, and the following algorithms have been used:

- *Conservation*: A2-, B0+, B4-, C0+, C1+, D0-, E1-, G21\*+, G23\*+, H12+
- *Production*: A0+, A4+, B0+, B4+, C0+, C1+, C4+, D0+, D1+, D2+, E1+, E2+, G21+, H11+, H12+, F1
- *Valorisation*: A0+, A4+, B0+, B4+ C0+, C1+, C4+, D0+, D1+, D4+, E1+, G21+, G22+, G23+, H11+

The procedure assigns to each indicator score a scale value based on its position in the distribution. The scores obtained by European regions as far as the three specialisations of culture are concerned, are normalised and mapped.

Subsequently, a procedure was established to rank the scores of each region in more indicators according to the relative specialisation that it achieves in the three areas; and the scores achieved in the three functions of culture have been combined, and a regional typology is produced according to the score achieved in the triplet “Conservation-Production-Valorisation”. The consideration of the functions for which regions achieve a high score yields a

classification, ranging from *multi-specialised* regions to *non-specialised* regions, and all intermediate possibilities (tagged in various ways).

### *Third Typology: mutual influence of culture and social-economic trends of Europe*

Last but not least, the basic cultural indicators of ESPON project 1.3.3 were cross-analysed with data and typologies developed by other ESPON projects. This resulted in a series of maps that illustrate the importance for heritage for competitiveness, for the level of economic development, the location of heritage at risk of natural and industrial hazards and so on.

Some key results from this exercise could be mentioned:

- The intrinsic influence of “urbanity” in the cultural endowment
- The use already done of cultural infrastructure to reduce within-country socioeconomic disparities between core and peripheral regions
- The existing potential for development through culture of regions lagging behind or potentially lagging behind
- The existence of a risk for the integrity of the heritage
- The ambiguous causal relation between cultural capital and economic capital: cultural skills go where development opportunities are, with place-bound assets counterfeiting this relation

After selecting “interesting” combinations of ESPON 1.3.3 indicators and categories with other indicators and categories available from the ESPON data-navigator (through an analysis of correlations), the procedure followed has been generally to produce scatterplots between “our” indicators and the others exactly as in the case of the First Spatial category analysed above and to classify regions accordingly.

## 8. The Role of the Case Studies in the Project

It has often been mentioned in the reports produced in the context of the ESPON project 1.3.3 that Europe’s cultural heritage is not just an accumulation of tangible assets that needs to be conserved, but an important element of identity building and dynamism of the territory. This fundamental idea is inspired by three paradigms:

- The 'Attraction paradigm': the most visible impact of cultural heritage on territorial identity lies in its potentials as a resource for the development of tourism products, not for export, but for importing tourists. This clearly explains the many references in this study and in the case studies to the role of cultural heritage in the tourism dynamics of places and regions;
- The 'Dissemination paradigm': the idea is that the presence of cultural heritage creates a favorable climate for the creation of new cultural goods and services, even empowers the forces to explore new cultural goods that can be 'sold' outside the territory. This is linked with capacity building in terms of transmitting local know-how and proceeding from production to marketing. Even an explanation for the distinct creativity in valorizing USP can result from this paradigm;
- The 'Territorial paradigm': the most important credo of this project is the actual contribution of cultural activities to local and regional development. Relevant factors are supposed to be found in the spatial concentration of cultural heritage elements and the capacity to produce and disseminate values and reference points. Cultural assets are seen as a social capital, incentives for social integration and above all as business opportunities.

In order to integrate the descriptive and statistical analysis, twenty case studies were included in this final report. They are not only meant to be an integration of the 'mechanical' but Europe-wide analysis, but can also be considered as examples of the many explorative and in-depth studies (methodological, analytical and empirical) that may result from this brand new innovative data base on cultural heritage assets in Europe.

The added value of case studies lies in the capacity to focus on the specific areas and issues such as the understanding of cultural dynamics, new methods for mapping and analysing geographical differences, identification of new policy issues at an intra- and interregional level or national level in the new EU context. The interpretation of spatial patterns in cultural aspects, at an inter-regional or intra-regional level, is a research track that has so far been little explored, due to a general lack of geo-referenced data.

Several case studies were carried out in an urban context (Venice, Ghent, Dutch cities, Portuguese cities) focussing on the role of cultural heritage and cultural policies in the urban dynamics. The interest in a regional study of cultural heritage assets and management issues mainly comes from the



partners in the new member countries such as Czech Republic, Slovakia, Romania, and Rhodos (Greece). A more thematic approach has been chosen for the study of the economic impact of the Anglican cathedrals in England and the development of a cultural route in Spain, connecting the clusters of Jewish heritage. As an example of the development of a cultural economy, there is the case study on Bolzano. The focus is on the intangible heritage of linguistic and ethnic groups and on the specific threats in the eastern border regions of Poland, Lituania and Latvia. Within the wide range of cultural activities, much attention has been paid to the social and economic impact of cultural events; the opera festival of Savonlinna in Finland, the Jazz festival in Marciac–France and the “Night of Taranta” in Italy. Only one case study addressed methodological problems in comparing national data.

The link between conservation, production and diffusion issues have been studied referring to the regional data on cultural indicators and other contextual variables that have been produced in the preceding parts of the programme.

Worth mentioning explicitly is the fact that conservation is seen in most case studies as a process of decision-making and priorities about cultural heritage (tangible and intangible), about the importance of cultural assets and the carriers of local or regional identities. The main purpose is to sustain territorial uniqueness and to benefit from the market trends in cultural tourism. The consequences of decisions on conservation priorities might imbalance the local or regional system, by inducing more mobility and hence increase use pressure. The impact of interfering with the existing territorial coherence must be anticipated and balanced against the cost and benefits.

In most cases economic development is the argument, so this needs to be assessed in terms of added cultural capital and leverage impact for the production processes of creative industries and other knowledge-intensive economic sectors.

## 9. Suggestions for further research

The project has clearly shown that a European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies is urgently needed. The starting point of such an Observatory as far as cultural heritage is concerned should be the methodological discussion and the meta-data base. Apart of laying a sound basis for a Europe-wide information system on cultural landscapes and cultural heritage, the Observatory should be able to supply reliable information on cultural policies on regional, national and community

level. It could contain information regarding best practices, be engaged in benchmarking as far as cultural policy is concerned, and deliver information on sensitive issues such as the way property rights are managed, the way cultural development is funded and how cultural development relates to regional change,

The European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies should be a joint-venture of (at least) the European Union, UNESCO (that has already started to work on a cultural observatory) and the Council of Europe. Other potential partners may be organisations like ICOMOS and ICROM. In any case, to play an effective role in policy making and to oversee and control the way article 151 of the Amsterdam Treaty is implemented, an independent status of the Observatory is an absolute must.

Apart of the construction of an observatory, a number of additional and yet interrelated suggestions for further research were provided. First of all, attention in research should be paid to the development of a set of clear definitions of immaterial cultural heritage and in particular the concept of identity, avoiding politically sensitive issues. Secondly, the social dimension of heritage dimension needs to be researched further; ESPON 1.3.3 especially focuses on the economic dimension. In particular, the involvement of non-institutional stakeholders (among which voluntary organisations) and the costs and the benefits of their involvement in heritage conservation and use are hardly addressed in theoretical and empirical studies and, hence, in policy documents. Finally, next to a structural static analysis that has been proposed in the 1.3.3 programme, a more dynamic analysis is needed. Questions such as how cultural heritage accumulates and concentrates in space, whether it is richness that facilitates this accumulation or accumulation facilitating richness, how long it takes before the effectiveness of heritage policies can be measured after their implementation, may give insight in the causality of the processes that determine the development and use of cultural heritage. The earlier mentioned observatory is a basic condition for such research.

ESPON project 1.3.3  
The Role and Spatial Effects of  
Cultural Heritage and Identity  
(2004-2006)

**FINAL REPORT**

**DYNAMO**  
*TRANS-NATIONAL GROUP*

Lead Partner: Ca' Foscari University, Venice, Italy





ESPON project 1.3.3 - The  
Role and Spatial Effects of  
Cultural Heritage and  
Identity (2004-2006)

This report presents the final results of a research project conducted within the framework of the ESPON 2000-2006 programme, partly financed through the INTERREG programme.

The partnership behind the ESPON programme consists of the EU Commission and the Member States of the EU27, plus Norway and Switzerland. Each partner is represented in the ESPON Monitoring Committee.

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## Preface

The European regions find themselves in a moment of profound change. On one hand they are trying to adapt to the challenges that are inherent to the global, post-industrial economy. A shift from traditional manufacturing towards innovative and service oriented activities, the relocation of economic activities to countries where inputs, in particular labor, are cheaper, an ageing population in combination with growing in migration from non-member countries have an immediate impact on the Europe of Regions. On the other hand, the extension of the European Union towards the East inevitably triggers complex and Europe-wide processes of social, economic and territorial reorganization.

In this context, the role of Cultural Heritage and Identity (CHI) may very well become a very crucial one. First of all, cultural heritage and identity are assets that are putting Europe in pole position with respect to the rest of the world, offering all European regions, no one excluded, unique social and economic development opportunities. They are important inputs for the creative industry and the tourist industry, two of the most important (the second already employs more than 10% of the global workforce) and dynamic sectors of the post-industrial economy. Moreover, cultural assets are typical place products that can not be separated nor moved from the regions they are located in. This makes such economic activities, which may be flourishing thanks to the presence of CHI, strictly bound to that location and impossible to re-localize. Thirdly, many cultural assets and traditions are not only points of reference for the local populations but for Europeans as such. Finally, in a Europe that is pursuing cohesion and competitiveness contemporarily, CHI may very well become a sort of a natural bridge between two (apparently) not always compatible objectives. In short, CHI is both the basic input for a region's competitiveness and in the same time the glue that keeps the society together.

This means that CHI, in accordance to its importance as asset for economic and social change, should become *one of the most strategic dimensions* of a modern European territorial policy.

Notwithstanding this belief, the cultural policy of the European Union is very much a *stealth* one, hidden in regional and sector policies that deal with it in an indirect and implicit way, often lacking the necessary coordination among them to reach the critical mass that makes them truly effective. The TPG believes that the time is ripe for the implementation of an explicit European Regional Cultural Policy. A policy that should be aiming at using CH wisely, which means that is ought to give top priority to on the one hand encouraging the use of CHI in those regions that are not yet turning this asset in a social and economic development potential and on the other safeguard CHI in those regions that risk to compromise the (long term)

integrity of the asset and hence the development potential by exposing them to an excessive use pressure.

In order to formulate concrete territorial cultural policies, an analysis of the supply and the use of CHI in the European Union is of fundamental importance. With respect to other ESPON projects, that could limit themselves to the mere reading and interpretation of available Europe-wide (already an awkward task), the ESPON 1.3.3 was aware from the beginning that it had to start from scratch and construct such a data-base as good and quick as it could. In other words, the CHI project was not about reading a book but rather about writing and reading it. Although the progress that has been made is, according to the TPG, substantial, further work needs to be done. In fact, one of the principal policy recommendation is to use the analysis that is presented in this report as a building block for the construction of a European Cultural Heritage Observatory, an observatory that provides constant and consistent inputs for an explicit European policy regarding one of its most precious assets, namely that of cultural heritage and identity.

This Final Report summarizes the principal achievements of the TPG of the ESPON 1.3.3 project. Although it is the result of close and intense collaboration between the partners that have formed the TPG, the report has been produced under the general coordination of Jan van der Borg of the Università Ca'Foscari di Venezia (Lead Partner), Antonio Russo of EURICUR, and Myriam Jansen-Verbeke of the Katholieke Universiteit Leuven. Isabella Cecchini of the Università Ca'Foscari di Venezia has contributed to the editing of the volume. Jordi Duch of the Universitat Autònoma of Barcelona is the author of the maps that have been included in the report.



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**ANNEX 1: Complete Map Collection**

**ANNEX 2: Meta-Database (general and regional)**

**ANNEX 3: Complete Collection of Case Studies**

## ESPON PROJECT 1.3.3: Executive summary

### 1. The Background of the ESPON project 1.3.3

The European space finds itself in a moment of profound change. On one hand it is adapting to the challenges that are inherent to the global, post-industrial economy. A shift from traditional manufacturing towards innovative and service oriented activities, the relocation of economic activities to countries where inputs, in particular labor, are cheaper, an ageing population in combination with growing in migration from non-member countries have an immediate impact on the Europe of Regions. On the other hand, the extension of the European Union towards the East inevitably triggers complex and Europe-wide processes of social, economic and territorial reorganization.

In this context, this project has found evidence for believing that the role of Cultural Heritage and Identity (CHI) may very well become a crucial one. First of all, cultural heritage and identity are assets that are putting Europe in pole position with respect to the rest of the world, offering all European regions, no one excluded, unique social and economic development opportunities. They are important inputs for the creative industry and the tourist industry, two of the most important (the second already employs more than 10% of the global workforce) and dynamic sectors of the post-industrial economy. Furthermore, cultural assets are typically place products that can not be separated nor moved from the regions they are located in. This makes these economic activities, that may be flourishing thanks to the presence of CHI, strictly bound to that location and impossible to re-localize. Thirdly, many cultural assets and traditions are not only points of reference for the local populations but for Europeans as such. Finally, in a Europe that is pursuing cohesion and competitiveness contemporarily, CHI forms sort of a natural bridge between two (apparently) not always compatible objectives. This means that CHI should become *a cornerstone of European territorial policy*.

Notwithstanding this belief, the cultural policy of the European Union is very much a *stealth* one, hidden in regional and sector policies that deal with it in an indirect and implicit way, often lacking the necessary coordination among them to reach the critical mass that makes them truly effective. The Trans-National Project Group (TPG) believes that the time is ripe for the implementation of an explicit European Regional Cultural Policy. A policy that should be aiming at using CH wisely, which means that is ought to give top priority to on the one hand encouraging the use of CHI in those regions that are not yet turning this asset in a social and economic development potential and on the other safeguard CHI in those regions that risk to compromise the (long term) integrity of the asset and hence the development potential by exposing them to an excessive use pressure.

In order to formulate concrete territorial cultural policies, the analysis of the supply and the use of CHI in the European Union is of fundamental importance. With respect to other ESPON projects, that could limit themselves to the mere reading and interpretation of available Europe-wide (already an awkward task), the ESPON 1.3.3 was aware from the beginning that it had to start from scratch and construct such a data-base as good and quick as it could. In other words, the CHI project was not about reading a book but rather about writing and reading it. Although the progress that has been made is, according to the TPG, substantial, further work needs to be done. In fact, one of the principal policy recommendation is to use the analysis that is presented in this report as a building block for the construction of a European Cultural Heritage Observatory, an observatory that provides constant and consistent inputs for an explicit European policy regarding one of its most precious assets, namely that of cultural heritage and identity.

## 2. Objectives and organisation of the ESPON project 1.3.3

As was mentioned before, the ESDP document mentions the necessity 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, the challenge of ESDP was looking for (planning) policies, and cultural policies were just one of the policies considered, that might contribute to the achievement of more territorial cohesion among European Regions. More recently, competitiveness and sustainability, as a synthesis of cohesion and competition, were added as explicit dimensions of a European territorial policy.

The ESPON project 1.3.3 tries to meet such challenge, producing an analytic toolkit for analysis of the role and spatial effects of the cultural heritage and identity of European regions, and of the integration of CHI in European planning.

The first step the TPG took in this direction has been to select a meaningful list of components of cultural heritage and identity, building upon existing, practicable and measurable categories. Subsequently, territorial indicators for mapping cultural aspects covering the European territory are defined and calculated in the EU27+2 space, and a regional typology is developed according to different methods of multivariate analysis of such indicators. Finally, this information is integrated with evidence coming from a wide number of case studies to yield policy objectives and recommendations for ESDP, at the European, regional and, whenever possible, local scale.

The absence of a Europe-wide database – that exists for many other different sectors of analysis in the ESPON programme – was acknowledged to be absent in the case of cultural resources from the moment the proposal to ESPON was formulated. The Lead Partner, the University Ca'Foscari of Venice, in fact, took up to built right from the start an extensive network of partner universities and



research institutes(Ernst-Moritz-Arndt Universität Greifswald, Germany; European Institute for Comparative Urban Research (EURICUR), Rotterdam, The Netherlands; Katholieke Universiteit Leuven, Belgium; Universitat Autònoma de Barcelona, Spain; Nottingham Business School, United Kingdom; University of Thessaly, Volos, Greece; Universidade de Coimbra, Portugal; University of Copenhagen, Denmark; Polish Academy of Sciences, Warsaw, Poland; Savonlinna Institute for Regional Development and Research, University of Joensuu, Finland; University of Pardubice, Czech Republic; and the Institut National de Recherche sur les Transports et leur Sécurité – INRETS, subcontractor of KUL) each to be responsible for the gathering of national and regional statistics for a limited number of countries.

The network of partners proved to be of crucial importance for the progression that has been made in understanding the presence and the use of cultural heritage in a Europe of regions. The complexity of the network, however, also meant that considerable efforts had to be invested in the coordination and the streamlining of the activities that the partners had to develop. The absence of coordination would surely have compromised the quality of the data-set, especially in terms of comparability of the information, an issue that has proved to be awkward in itself, as will become clear in the report. A substantial effort has been dedicated to the discussion of theoretical issues, definitions and methods of data compilation. Although this “democratic” way of proceeding gave to many the impression that deadlines could never be met, it proved to be essential for the creation of a reliable data-base and forms the basis of the analysis that otherwise would have been meaningless.

Three features of the TPG management proved to be of importance in particular. The first was the importance given to the partner meetings in Venice, Rotterdam and Barcelona, that paved the way for the homogenous approach regarding information and its use that characterizes the 1.3.3 programme. The presence of members of the ESPON CU in Rotterdam and the final meeting in Venice was also much appreciated (and should be standard procedure in all ESPON projects). Secondly, the TPG has been structured in a hierarchical way in the sense that the Lead Partner has been assisted by the Universities of Barcelona, Leuven and Rotterdam for specific management tasks. Thirdly, the inputs provided by the Scientific Committee meetings that were organised in occasion of the TPG meetings helped to impose clear standards and procedure.

### 3. Theoretical framework of the project

The ESPON project 1.3.3 builds upon the rationale of previous project experience within ESDP (Study Programme for European Spatial Planning – SPESP, group 1.7 “cultural assets and cultural landscapes”) and on other key documents like the Council of Europe’s European Landscape Convention and UNESCO’s ‘Man and

Biosphere' program. According to these access points, 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.

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.

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

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. 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.

One of the main pretext for this study has been the enlargement of Europe: 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 fact, in May 2004, 10 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 kmq, but also numberless languages, dialects and ethnic groups, as well as a remarkable total of 49 sites in UNESCO's World Heritage List (an increase of more than 20% on the previous figure in EU15), which add up to the 240 existing in the EU-15 territory. Within them, hundreds of regions, characterised by different cultures, languages, and systems of belief even within the same country.

The project addressed the issue what enlargement means in term of valorisation and conservation of the cultural heritage of European regions, 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.

- Increased *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 and coordination potential 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 trends, there is a tangible 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 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 heritage (Graham *et al.* 1998); 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 further expansion of 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.

It may be argued that the identification of a “European culture” and of its inner diversity gives the opportunity to translate the abstract concept of Europe into a cohesive political entity. Europe is indeed represented by a complex of institutions, ideas and expectations, habits and feelings, moods, memories and prospects that form a “glue” binding Europeans together. We can therefore strengthen the “European civic society” sharing such ideas and values. At the same time, the European culture and history represent significant bases for the political integration. That is why cultural landscapes and built heritage should be protected and valorised as valuable markers of our common identity. The idea of European cultural space cannot be defined in opposition to national cultures, as it is represented by the variety of numerous national and regional cultures; but a stratification of the European space according to “potentials” from - or threats to - cultural heritage and identity may be a powerful input in the search for greater cohesion and permeability between European regions.

*The territorial dimension in policy development is indeed 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.*

In coherence with the objectives of the ESPON project 1.3.3, rather than on a "static definition" and an inventory approach to heritage resources, the TPG has focused on the spatial effects (expressions) of cultural heritage and on the dynamic interrelations between cultural heritage and identity and social and economic development trends.

However, there are a number of semantic problems in defining heritage in the necessary operational terms. First, the conceptualisation of heritage either as (a) a static set of features of the territory, or (b) cultural identity as both the result and the engine of the social and economic dynamics of communities in the space. Between these two extremes one 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).

Secondly, as the project deals with the spatial effects of the heritage, it is methodologically very difficult to attach a *spatial dimension* to intangible cultural features and to account for the complexity from the superimposition of different cultural element on the space, which led the TPG to reduce the "dimensions" of culture to a selected number of measurable categories which can be reconnected to a NUTS III spatial level. This approach is based on the notion that cultural heritage has a "process nature": 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 following statements are standpoints of this approach:

- Cultural heritage 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.
- Cultural heritage 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.
- There are *subjects* that are active agents in producing Cultural heritage, and *objects* that are the outcomes of the activities of the agents. The two interact in the manner described by Giddens (1984).

#### 4. Classification and measurement of CHI components

Cultural heritage and identity components have been conceptually subdivided into different *categories* which can be distinguished for the type of spatial effects that they generate. Data have been collected regarding:

##### *A – MONUMENTS*

Historical buildings (churches, palaces and castles, old mansions, bridges, fountains, etc.) and sites (caves, archaeological remains, battlefields, etc.) 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. Most countries do have national or regional registers of the cultural heritage, subdivided by typology, that are normally available on the web or in geo-referenced format on request.

##### *B – PROTECTED CULTURAL LANDSCAPES AND CONJUNCTS*

This category focuses on the interaction of different cultural elements and on their spatial pattern. These assets have composite nature and occupy a large area in the space, so that it is not possible to pinpoint them to an exact location. Rather than a physical address, they involve a “delimitation” of a territory from the recognition of a “common cultural element” over the physical space. They are subject to different levels of protection. Data have been collected on entries in national lists.

##### *C – MUSEUMS AND GALLERIES*

This category includes collections of movable tangible heritage and focuses on their “institutionalisation” in a man-made exhibition space (museum or gallery) which also has value as a place for furthering, interpretation and dynamisation of a specific cultural theme or identity of a place. They have spatial impacts because they generate flows and because they can be “moved” or “grouped” in strategic locations.

##### *D – EVENTS*

Intangible heritage assets are immaterial 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. Cultural events may be conceived as an explicitation of the cultural idiosyncrasy of a territory, stretching in range from the celebration of traditional folklore to the increasing multiculturalism of metropolitan cities. Only those events with certain characteristics which stress their “spatial effect” and their connection with the local cultural identity, and these criteria have been followed in whatever case it was possible to operate such discrimination

## *E - CULTURAL DIVERSITY*

Languages, religions, ethnic groupings, social structures are expression of the local identity. The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible, traceable, and measurable*. The key idea here has been to rank regions according to the *cultural diversity* - which may have positive (a larger development potential from hybridisation of capacities) as well as negative (a diluted identity) connotations. Information on the classification of the residents of a region per nationality and ethnic descent, have been considered.

## *F - CULTURAL PROFESSIONALS*

A dynamic conceptualisation of cultural heritage needs to address the capacity of people to "use" the cultural heritage of a territory in order to generate revenues. A large share of population employed in cultural industries is an element that gives substance to the concept of dynamic heritage: either because they allow its communication and transmission, or because they re-elaborate and discuss its symbolic value, generating new cultural meanings. Yet to measure the "creative" intensity of a regional economic system it was decided instead to count people having "cultural" or creative professions independently from the sector of activity in which they are employed. This calculus involves a delimitation of professions (according to a selection of ISCO-88 codes) to be considered "creative", which has been derived from other EU financed studies on the matter<sup>1</sup>.

## *G - CULTURAL INFRASTRUCTURE AND ORGANISATIONS*

This category includes elements which contribute to the forwarding and transmission of the heritage: institutions and 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; namely theatres, cinemas and public libraries. These assets have marked spatial effects because they generate flows (for instance, audiences to performances or students flowing in a place and enhancing its social capital) and networks within and over territories.

## *H - INTELLECTUAL CAPITAL*

The TPG has also looked at the social side of heritage, taking into consideration the "intellectual capital" of the region, that is the extension of the "capacities" on which the region can count to further its heritage and identity or, else, to dynamise it and valorise it. A region with outstanding cultural features (good universities, high

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<sup>1</sup> LEG project "CULTURAL STATISTICS IN THE EU", EUROSTAT Working Paper *Population and social conditions* 3/ 2000/E/N° 1; and the EURO CULT21 project available on-line <http://www.eurocult21.org/>.

levels of quality of life, aesthetically inspiring and well-preserved landscapes) is capable of attracting the top skilled workers and the best creative talents; on the other hand, these contribute to further growth and diversity of the cultural fabric of the region. Data have been collected on number of graduates in higher education institutions and population over 15 in a region with high attainment level.

### *I - CULTURAL EXCELLENCE*

Aside from these categories, other data regarding "cultural excellence" of Europe have been collected. These data regard cultural components classified uniformly over the EU territory as part of networks of excellence in specific fields of cultural activity. Data collection at this level is bound to offer a "benchmark" in order to distinguish the "quality" of the data collected from various data sources and provide additional information regarding the spatial distribution of development potentials in the EU27+2 territory. Data have been collected on:

- Theatres belonging to the European Theatre Convention (ETC)
- Opera companies belonging to the network Opera Europa
- Museums that are members of ICOM
- Cities that have been European Capitals of Culture (1985-2008)
- Film festivals listed in two main portals, <http://www.eurofilmfest.org> and <http://www.filmfestivals.com>
- UNESCO World Heritage Sites, subdivided by type (prehistoric relicts, ancient ruins, ancient to medieval monuments, town, town centres, villages, religious buildings, secular buildings, technical constructions, cultural landscapes).

## 5. Indicators of CHI

Information in different heritage *categories* of need to be composed with other information in order to produce *spatial indicators*, that is, measures which allow a significant measurement and ranking of the space according to different aspects of interest for this project, and namely the type of spatial effects that they are likely to produce.

Spatial indicators should be conceived as *ratios*; 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:

- PRESENCE of heritage assets (in absolute numbers)
- DENSITY of heritage assets (assets per kmq)



- POTENTIAL USE PRESSURE FROM LOCAL RESIDENTS AND VISITORS
- AVAILABILITY OF CULTURAL INFRASTRUCTURE (n. of theatres, cinema screens, public libraries per 1,000 inhabitants)

Other spatial indicators refer to the characteristics of the population:

- CULTURAL PROFESSIONALS IN WORKFORCE
- INTELLECTUAL CAPITAL
- DIVERSITY of population according to nationality or ethnic groupings.

It is also conceptually useful to differentiate between:

**Supply indicators.** Density indicators are the most adequate to represent supply because they reveal the existence of a concentration of resources which are likely to be at the core of a “supply system” of culture. 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.

**Demand indicators:** use pressure indicators (albeit potential) partly reflect the existence (supply) of the heritage, but introduce the issue of its “use”. They have a higher degree of ambiguity because they are dependent on assumptions, estimates and management practices. Thus, they need to be evaluated in combination with qualitative indicators which are not always available at the level of a single asset or at the regional level; these aspects will be investigated at case study level.

**Structural indicators:** indicators like population diversity, the availability of cultural infrastructure, the orientation to creativity of the local society and the intellectual capital present in a region illustrate the potential to engage in processes of cultural production and reproduction, which is at the basis of a cultural dynamics. Thus, a territory under-endowed in heritage resources but strong in human capital and quality of life aspects has better chances to valorise and “use” its resources than “culturally rich” territories which are poor in structural conditions.

The resulting structure of the indicators is illustrated in Figure 1. For every indicator for which there is sufficient area coverage, maps have been built, at NUTS III level. The NUTS II level has been used as an alternative only in case that the coverage at NUTS III level proved to be insufficient.

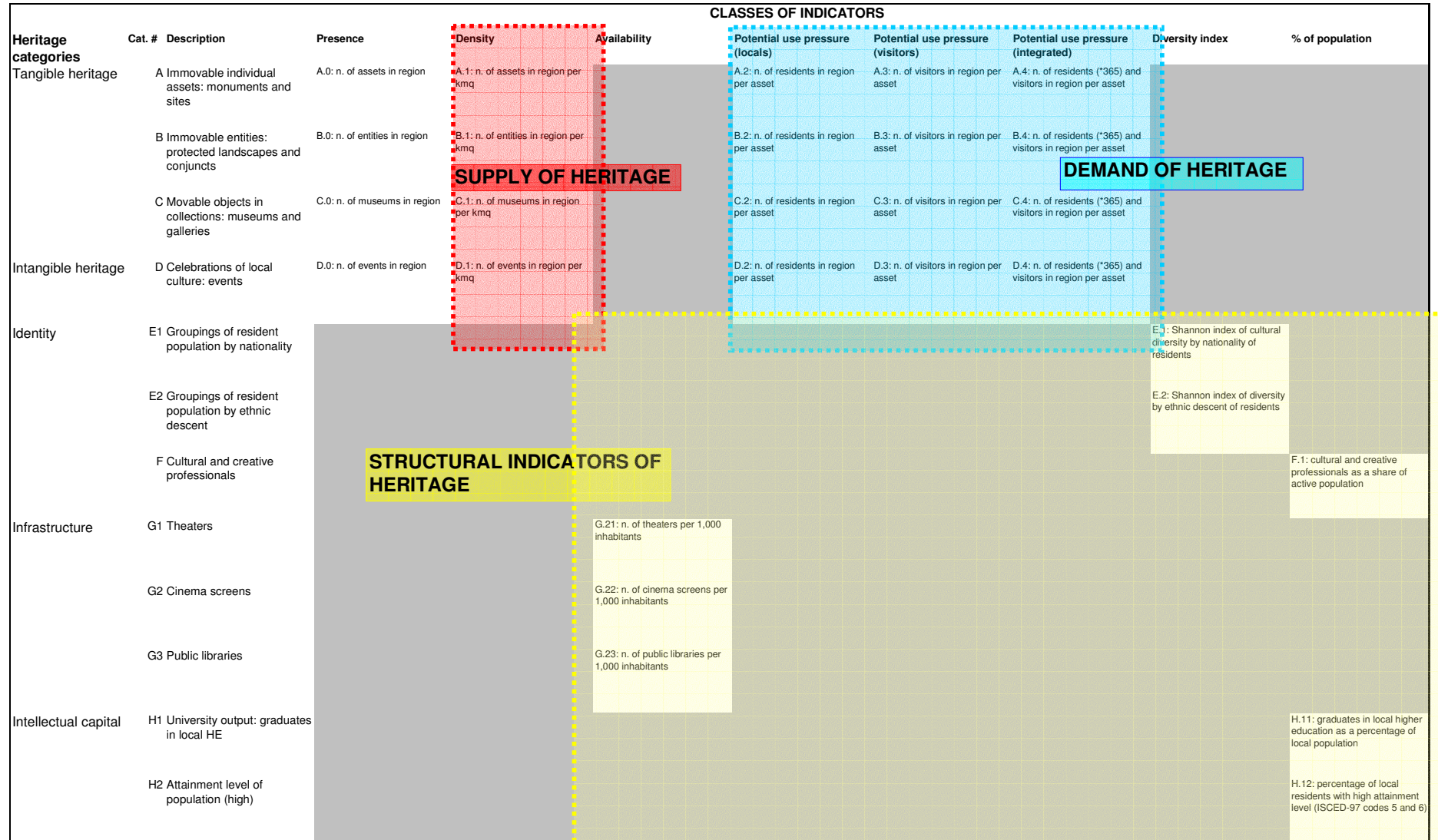
Thus, 20 “descriptive” maps (12 at NUTS III level and 8 at NUTS II level, are delivered plus 2 maps of “cultural excellence” based on categories  $I_1$ - $I_6$ . Whenever the regional cover of collected data has not been complete, the data has not been used to compile maps but only as a reference in the elaboration.

It should be stressed that in some cases the representations of the phenomena captured by the use of one or more indicators is only approximated due to the large dishomogeneity in the nature and structure of the collected data among regions,

which is only partly eliminated by smoothing techniques and the recurrence to complementary data sources.

A further warning to the reader regards the variation of reference years for data used to construct the same map. The consequences of this shortcoming remain limited. In effect, the analysis has a distinct structural rather than a dynamic character and therefore it can safely be assumed that in a limited time span these structural features are only marginally influenced by differences in the years of reference of the information used for the analysis.

**Figure 1 Structure of indicators**



## 6. Key descriptive maps based on indicators of CHI

The sheer number of heritage assets in a region allows an overview of the distribution and localisation of cultural assets in Europe. The map in Figure 2, though, represents rather an illustration of existing structural inconsistencies and lack of homogeneity in data sources than proof of regional differences in the endowment with CHI, tending to over-represent regions where the (public) protection and listing of the heritage assets is more exhaustive (and efficient), as is the case in Sweden. On the contrary, countries that, though full of riches, have to be more selective in their efforts or have to leave more to the private sector (Italy and Greece above all) are evidently penalised in this representation.

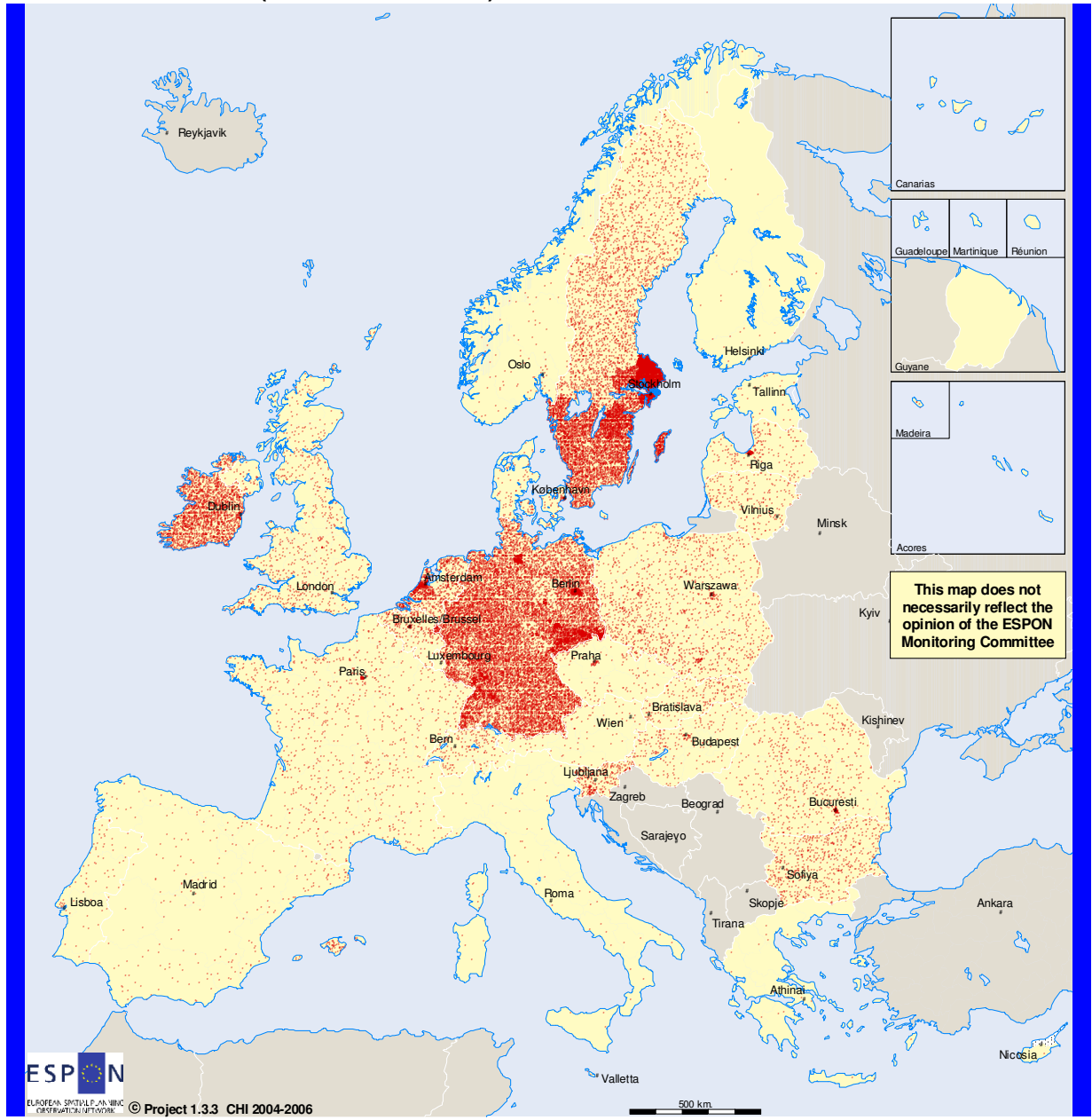
Secondly, from this first map emerges a second problem that is linked to the use of indicators that merely count the number of objects in regions, a problem common to all ESPON projects. Due to the difference in the extension of NUTS III (as measured for example in km<sup>2</sup>), countries with smaller NUTS III areas (e.g. Germany) result structurally under-represents regions (since the probability that small regions are endowed with CHI is small) while countries with larger NUTS III areas are obviously well represented (since the probability that small regions are endowed with CHI is large).

The first bias can only be eliminated through a substantial revision of the database itself. The TPG utilised the averages values and distribution of data collected in occasion of the SPESP project by group 1.7 "cultural assets and natural landscapes" to calibrate the absolute values in "outlier" countries (Italy, Greece, Sweden) in ESPON 1.3.3. A new indicator A<sup>0</sup> is thus created, using the corrected database. The result can be observed in Fig. 3.

The second bias (variation of area extension) is eliminated by producing a map of densities as captured by indicator A.1. The resulting map is presented in Figure 4. The concentration of protected heritage assets in space could be considered (with darker coloured regions characterised by "high" values and lighter coloured regions by "low" values) a proxy of the *attractiveness* of the region, under the assumption that the higher the number of resources that can be found in proximity of a certain point, the larger economic potential for development from tourism but also from other forms of valorisation of local culture: education, heritage industry, creative industry; these all need a "spatial critical mass" to attract the investments and infrastructure that is needed for development.

**Figure 2 Map of Europe based on indicator A.0**

**Presence of monuments (unsmoothed database)**



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- 1 Dot = 1 - 50 monuments
- Yellow square = Espson space
- Grey square = non Espson space

**Indicator in database 1.3.3 - A.0**

**Algorithm.-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

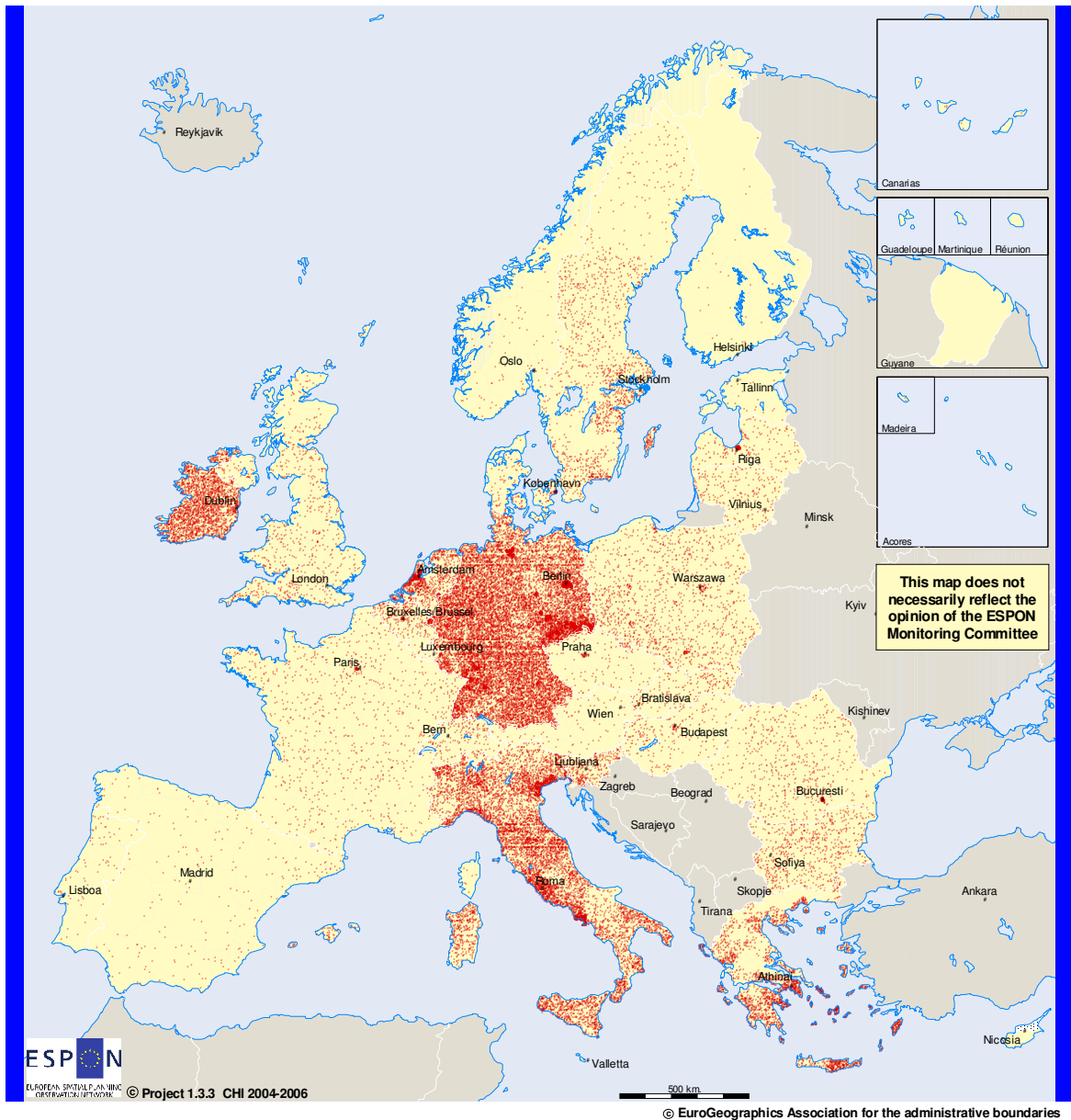
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
FR, GR, IT, LT, LU, PL: 2003;  
BE (Flanders), CY: 2002; CH: 1995.

**Figure 3 Map of Europe based on indicator A.0° (A.0 dataset calibrated according to the SPESP database of cultural attractions)**

**Presence of monuments, corrected database**



- 1 Dot = 1 - 50 monuments
- Espon space
- non Espon space

**Indicator in database 1.3.3.- A.0**

**Algorithm.-**

N. of registered monuments and sites in national lists, absolute number

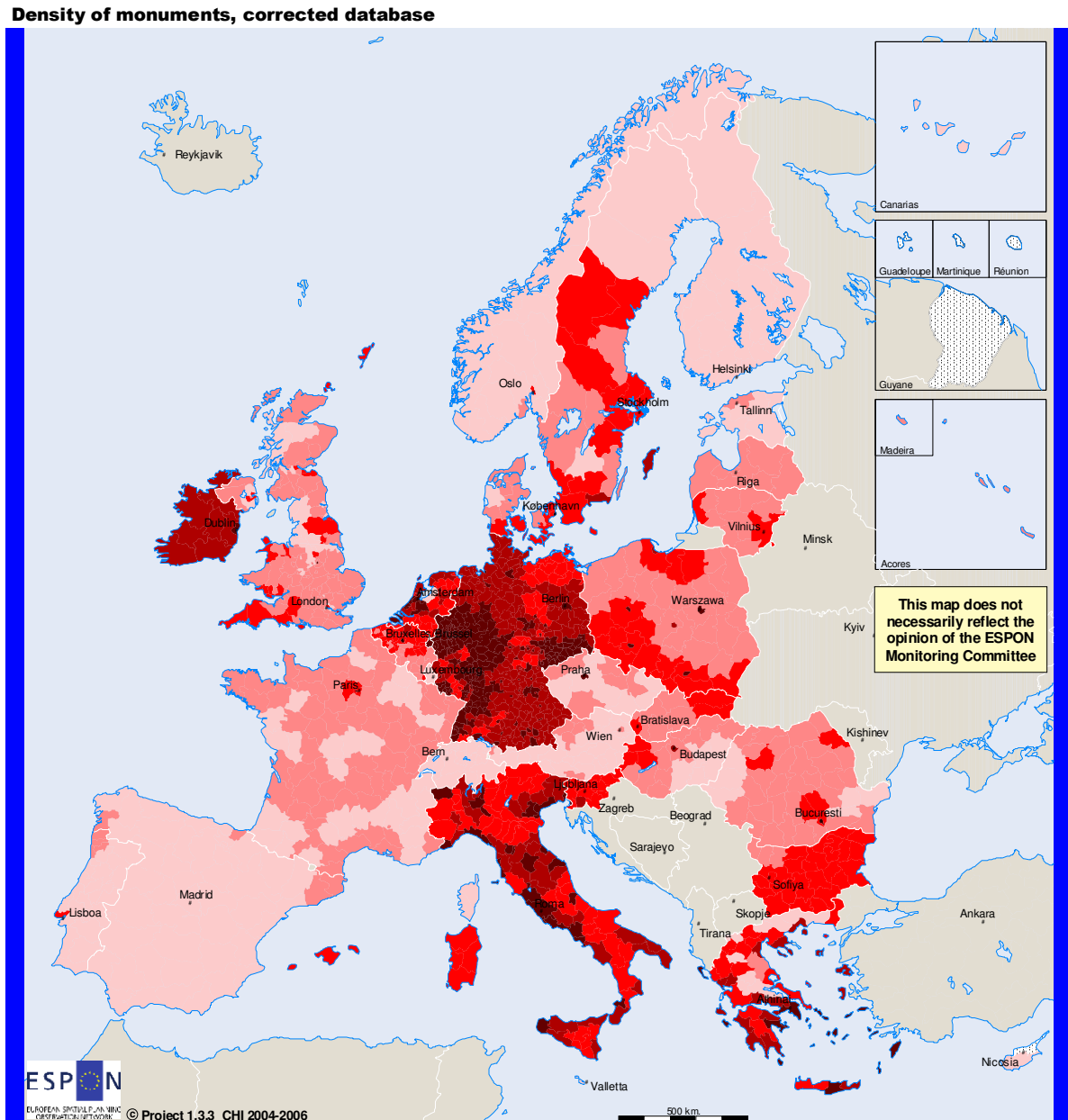
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003;  
 BE (Flanders), CY: 2002; CH: 1995.

**Figure 4 Map of Europe based on indicator A.1**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 - A<sup>1</sup>**

**Algorithm.-**

N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure) per square Km.

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Area data: 2005 (source EUROSTAT)

The map reveals that – structural inconsistencies aside – European heritage is concentrated, broadly speaking, in a relatively limited number of regions; again coastal regions emerge, as well as metropolitan areas.

Diversity in foreign nationalities within a region (heritage category E<sub>1</sub>) reflects the exploding human mobility that characterises contemporary societies, with increasing shares of non-nationals inhabiting regions and especially the largest European metropolitan areas, as temporary workers, students, retired people, refugees and migrants seeking a new nationality, and also global elites of transient urban dwellers, generating what Martinotti calls “fourth generation metropolis” which are sustainable to the extent that they accommodate such diversity and use it to position themselves in global networks. The emerging map of cultural diversity of European regions is illustrated in Figure 5.

The map highlights which regions are more “open” to foreign nationalities and reflect very closely the pressures at the borders of Europe as well as the new destination countries which receive the highest number of foreigners. It is quite surprising to see that as a legacy of the national complexity of former USSR. It is also interesting to note the high level of diversity in Europe’s most important financial and political hubs, in border regions, as well as in the “pleasure peripheries” (Spanish coasts, Southern France, Tuscany) which increasingly attract retired people and foreigners in search of a lifestyle change.

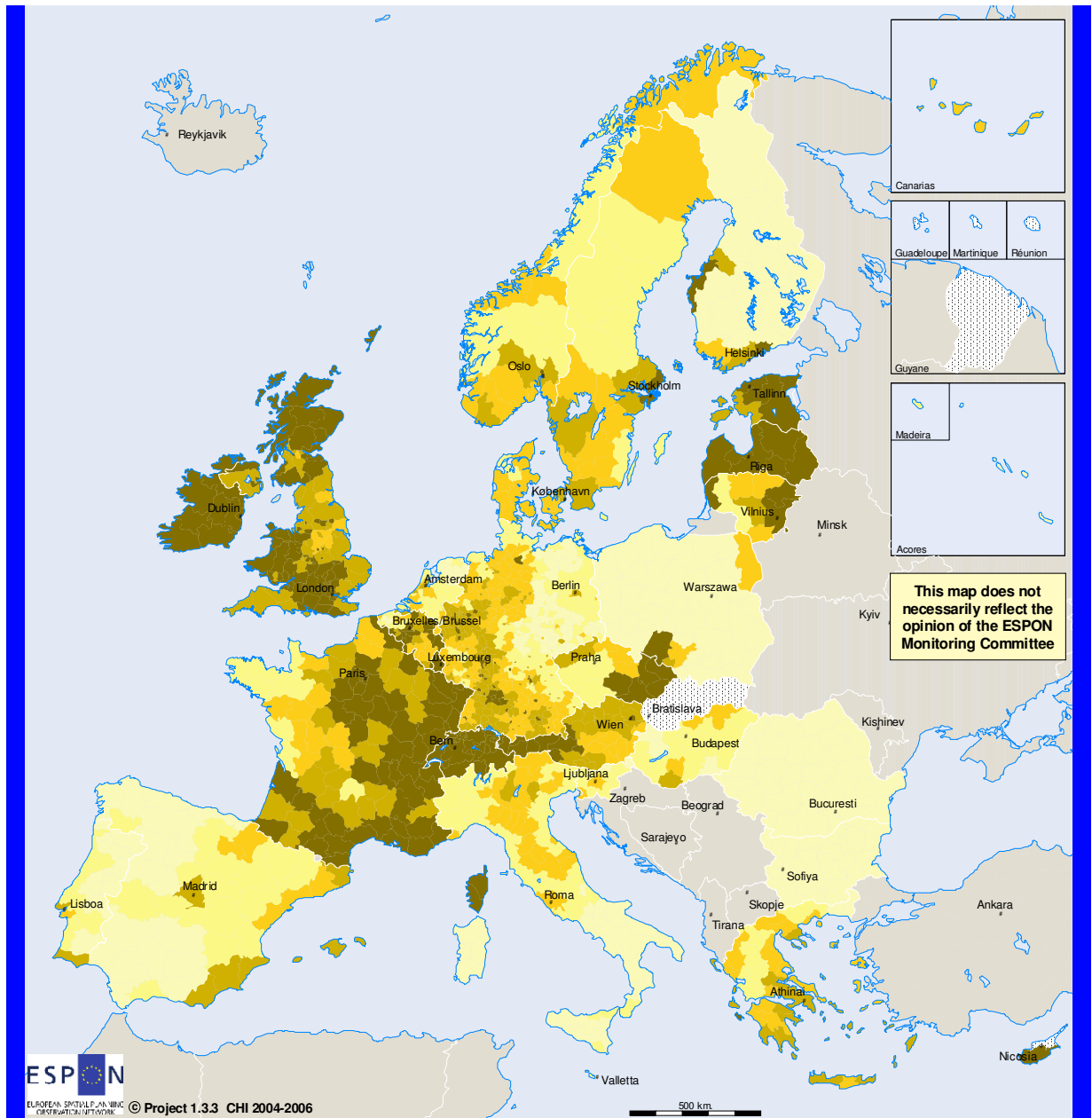
The share of local workers (active population) engaging in cultural professions is an indication of how “embedded” culture is in local production systems, and as such, of its importance as an axis of economic development, but also of diversification and social inclusion. The data from the most recent Labour Force Survey (2005) are only available at NUTS II level. The corresponding map in Figure 6 illustrates in which regions and countries culture is more intensively used as source of material development.

The map highlights the importance of cultural employment in large cities, especially in Central-Northern Europe (but also in Madrid, Vienna, Rome), but also in countries which have characterised themselves with the high degree of “creativity” – or the capacity to elaborate cultural values into knowledge-based industries, like Finland (telecom), Sweden (design, electronics), the Netherlands (media, publishing), Switzerland (design, architecture). Surprising is the emergence of a number of particularly active creative clusters in the new member countries, especially in the South-East.



**Figure 5 Map of Europe based on indicator E.1**

**Diversity of population by foreign nationality**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - E.1**

**Algorithm.-**

Shannon index of diversity for resident population, grouped into autochthonous population and 9 most numerous foreign national groups

**Source and other metadata information:**

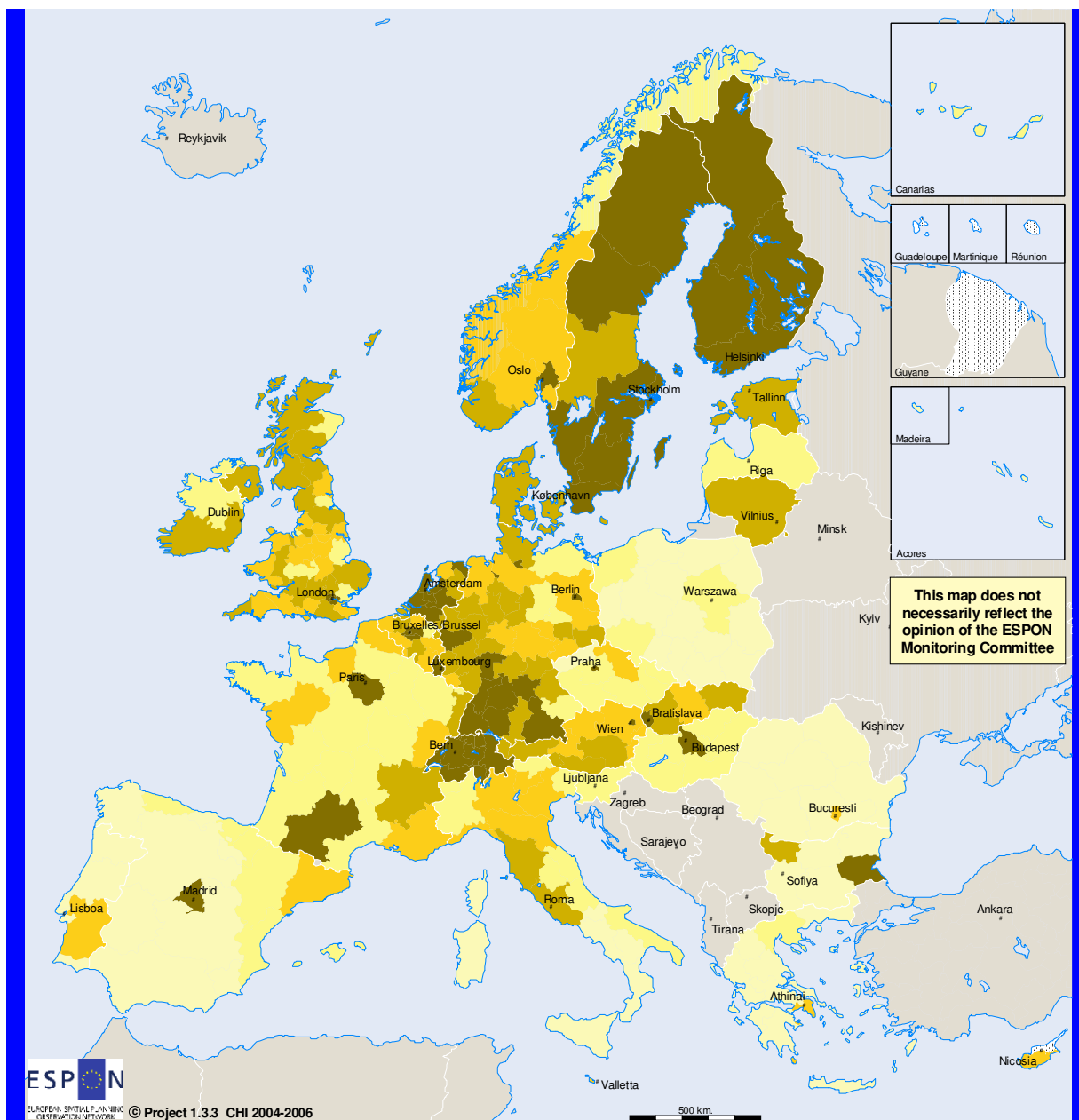
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

CH, DK, NO, SE: 2005; BG, FI, RO: 2004; BE, DE: 2003; IE, PL, SI: 2002; AT, CZ, EE, ES, GR, HU, IT, LT, LU, NL, PT, UK: 2001; LV: 2000; FR: 1999; MT: 1995; SK: not available to the TPG.

**Figure 6 Map of Europe based on indicator F.1**

**Culture-related jobs as a share of local active population**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - F.1**

**Algorithm.-**

Number of workers with cultural and creative professions as a percentage of active population in 2001

**Source and other metadata information:**

Labour Force Survey, years 2000-2004. Selection of ISCO-88 professional categories (see 1.3.3 final report for detailed procedure). Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

**Reference year:**

2001-2004 (average values).  
Active population data: 2001 (EUROSTAT)

## 7. Regional typologies

In coherence with the objectives of the project, the TPG has focused in Work Package 3 on the spatial effects (expressions) of cultural heritage, and on correspondent stratifications of the European space through the production of regional typologies.

In synthesis, the main information on the project output in terms of performance indicators and maps produced is provided in Table 1 below.

**Table 1 Performance indicators developed in ESPON project 1.3.3 as from priority 1**

No. of spatial indicators developed	
- in total	30
covering	
- the EU territory	30
- more than the EU territory	
No. of spatial indicators applied	22
- in total	22
covering	
- the EU territory	22
- more than the EU territory	
No of spatial concepts defined	3 <ul style="list-style-type: none"> <li>• <i>potential demand or use pressure</i></li> <li>• <i>supply</i></li> <li>• <i>cultural orientation (8 classes)</i></li> </ul>
No of spatial typologies tested	3
No of EU maps produced	52
No of ESDP policy options addressed in that field	5 <ul style="list-style-type: none"> <li>• <i>Urban-rural relationships</i></li> <li>• <i>Polycentric development</i></li> <li>• <i>Territorial cohesion</i></li> <li>• <i>Competitiveness versus subsidiarity</i></li> <li>• <i>Wise use of cultural heritage</i></li> </ul>

After experimentation, the TPG has decided to exclude the use of cluster or factor analysis for the development of regional typologies; in fact, the incompleteness of the database produced trivial results. For this reason, the TPG has looked for “second best” methods to achieve a stratification of the European territory according to different aspects of interest to this project.

“A priori” labels are established, capturing different aspects and impacts of culture. Through the identification and the “loading” of the indicators in the database that influence such labels, they can be manipulated into complex indices, and the regions ranked accordingly. Of course, this technique is less solid than advanced statistical techniques like those proposed above; yet it has the indubitable advantages of simplicity and “interpretability”.

#### - *Demand and supply of cultural heritage*

A first analytic approach to the construction of regional typologies considers the supply of cultural resources and potential demand.

A composite “supply indicator” was built including only the aspects of culture that are more explicitly identifiable as supply, therefore only indicators A to D (heritage, protected landscapes, museum and events), and especially considering density, as concentration in space increases the chances that individual resources are integrated – functionally and in the perception of potential users – as a supply system. The mapping of “potential demand” follows the same ranking procedure. The indicators considered are potential use pressure by tourists and locals at NUTS II level, at which tourist data are available.

The next step in this analysis regards the “match” between (potential) demand and supply; this finally yields a subdivision the territory into “categories” which are affected by different problems, to which adequate solutions can be proposed. Each point in the resulting scatterplot corresponds to a couplet of values of potential demand and supply of heritage in that region. Ignoring points that are too close to the origin to be significantly different from a “normal” situation<sup>2</sup>, we focus on the points that lie above a critical threshold of 0.75 times the standard deviation.

The resulting map is shown in Figure 7. Regions coloured in pale yellow are those which are in relative balance. Green areas are those where high demand goes together with high supply, generating a potential for sophisticated strategies of heritage valorisation (among them are Vienna, Muenster, Liguria, Malta and Inner London). Ochre areas need better valorisation of their assets (among them are Brussels, Antwerp, Prague, Berlin, and most Dutch metropolitan regions. Pink areas

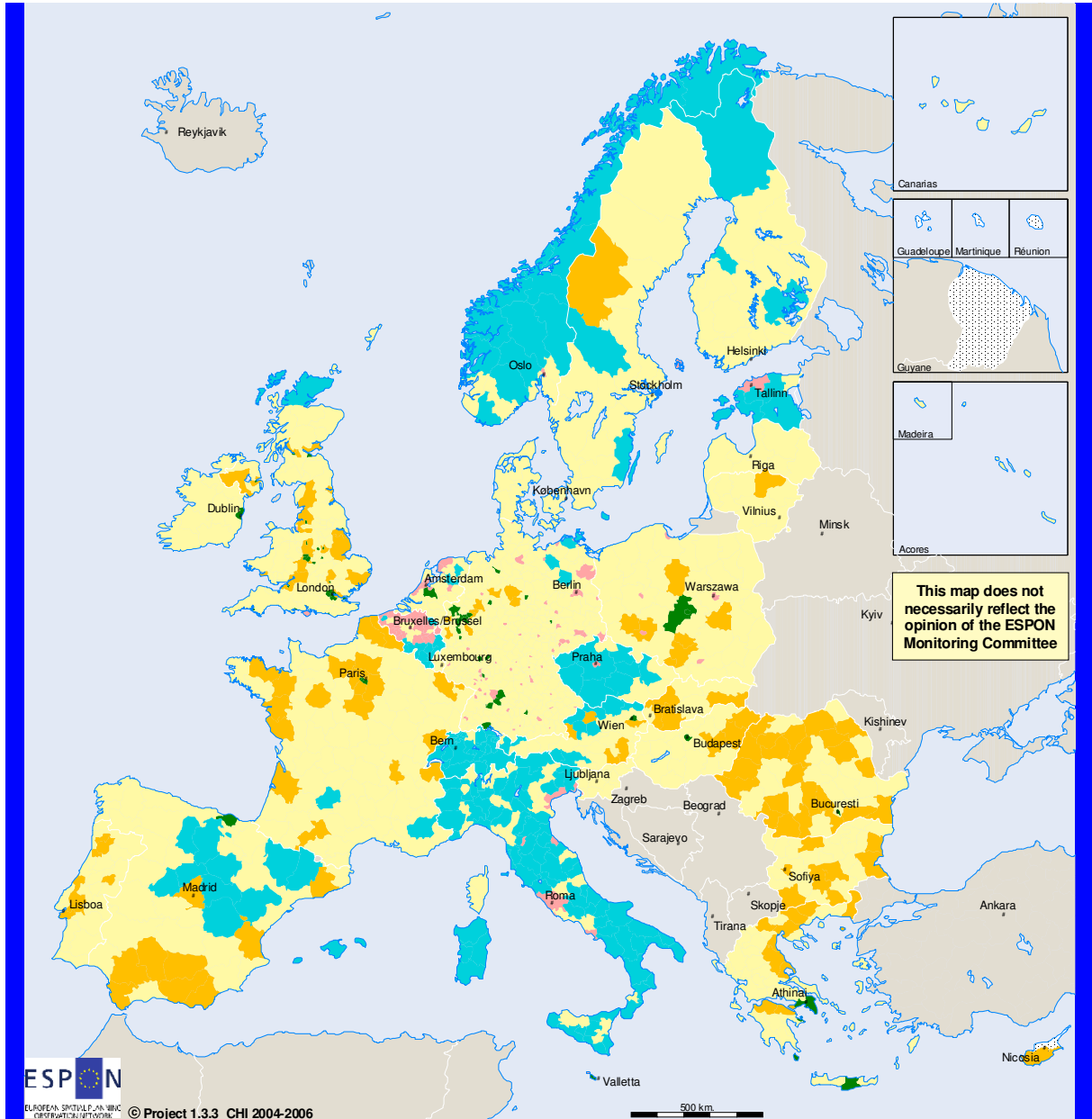
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<sup>2</sup> The pale yellow area includes regions for which the normalised squares of x and y is inferior to 1.5 times the standard deviation for each variable, or  $P^2+S^2<1.5^2$  where P: potential demand of heritage, or  $A^0.4+B.4+C.4+D.4$ , and S: supply of heritage, or  $A^0.1+B.1+C.1+D.1$ , where A, .., D have been all normalised to mean: 0 and variance: 1.

are the ones more "at risk" from excessive pressure and need careful conservation and diversification of culture. Among them, are the regions of the most important European "star destinations" (Venice, Florence, Salzburg), plus Greater Manchester, Cyprus, Schleswig-Holstein). Finally light blue areas need to generate more cultural resources to become more attractive. In this region we find some Eastern-European regions especially in Bulgaria, Romania and Poland. This stratification offers immediate policy indications especially in terms of coordinated tourism management and conservation across Europe.

**Figure 7** Classification of NUTS II regions according to unbalances between potential demand and supply of heritage resources, critical threshold  $0.75 * st. dev.$

**BALANCE IN USE PRESSURE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low; S high (4)
- Normal values
- no data
- non Espon space

**Categories:**

- 1.- High density of cultural resources, high potential use pressure from local residents.
  - 2.- Low density of cultural resources, low potential use pressure from local residents.
  - 3.- Low density of cultural resources, low potential use pressure from local residents.
  - 4.- Low density of cultural resources, high potential use pressure from local residents.
- Normal values.-  $P^2 + S^2 \leq 0.75^2$

**Indicator in database 1.3.3.-**

Elaboration on indicators: A<sup>2</sup>.1;B.1;C.1; D.1;A<sup>2</sup>.2; B.2;C.2;D.2

**Algorithm.-**

High and low values based on values larger than 0.75 times the standard deviation for demand and supply.

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

(see reference years of base indicators)

### - *Functions of culture*

The construction of a regional typology based on the relative strength or specialisation of each region according to the various cultural components considered in this study is made more interesting by combining various indicators to highlight more general "functional aspects" of culture. These may be compared but not ordered: one function is not necessarily "inferior" to another (but generates different territorial effects). At the same time, they allow the ordering of region according to each specialisation: one region can be over- or under-endowed in relation to one particular specialisation, and at the same time in relation to others, achieving a multiple specialisation or "excellence" in culture.

Cultural heritage and identity components are thus rearranged according to their relevance with regard to three "functions" or specialisations:

- The **conservation** of culture: culture as an asset – tangible or intangible - with ethic value and carrier of local identity, which needs to be defended against territorial and market trends which compromise the stability of its provision.
- The **production** of culture: culture as a "commodity" which needs to be (re)produced not only to reconstitute the cultural capital which is one key component of contemporary social and economic development and which is continuously wasted due to its idiosyncratic nature, but also (and increasingly so) as a source of economic development insofar it is embedded in production processes (creative industries and other knowledge-intensive economic sectors).
- The **valorisation** of culture: culture as a set of social norms and capacities which enrich the local communities and that may be used by the latter to "make themselves known" to the other communities in order to establish good relations for social and economic exchange.

To achieve an ordering of the regions according to each of the specialisations considered and their combinations, it is assumed that each of the cultural components, measured through the use of indicators A to H, has specific effects on any of the specialisations. Subsequently, a procedure is established to rank the scores of each region in more indicators according to the relative specialisation that it achieves in the three areas; and the scores achieved in the three functions of culture can be combined, and a regional typology is produced according to the score achieved in the triplet "Conservation-Production-Valorisation". The consideration of the functions for which regions achieve a high score yields a classification, ranging from *multi-specialised* regions to *non-specialised* regions, and all intermediate possibilities (tagged in various ways).

In Fig. 8, the results from the partition at NUTS II level are illustrated. Undoubtedly, the situation described by the map is patchy and reflects the methodological difficulties implicit in the aggregation of different indexes. Nevertheless certain patterns emerge. The excellence category (CPV) includes most large urban areas or Europe (plus a certain number of “surprising” outsiders such as Highlands, Estonia, Aragon), CP (reproductionist) regions include many secondary cities in the respective national systems, CV (classroom) regions include mostly rural areas, PV (craftshops) region include many (post)-industrial cities, C regions again secondary heritage-rich urban centres and rural areas, P regions smaller production clusters, and finally V regions include mostly coastal tourism destinations.

The implicit policy implications following this subdivision of the European territory is that any region should aim at becoming a “multi-specialised region” in the terms described here, thus, enhancing the functional specialisations for which it is lagging. Hence, *reproductionist* regions should better valorise their heritage and cultural assets, for instance through a more explicit tourist orientation, or improving their accessibility; *classroom* regions should be more focused on empowering local communities to revitalise the cycle of cultural production; *craftshop* regions should be more careful about the conservation of heritage assets, which is the base for a sustainable valorisation of the same. And so forth in various combinations.

To conclude, a double regional typology has been produced.

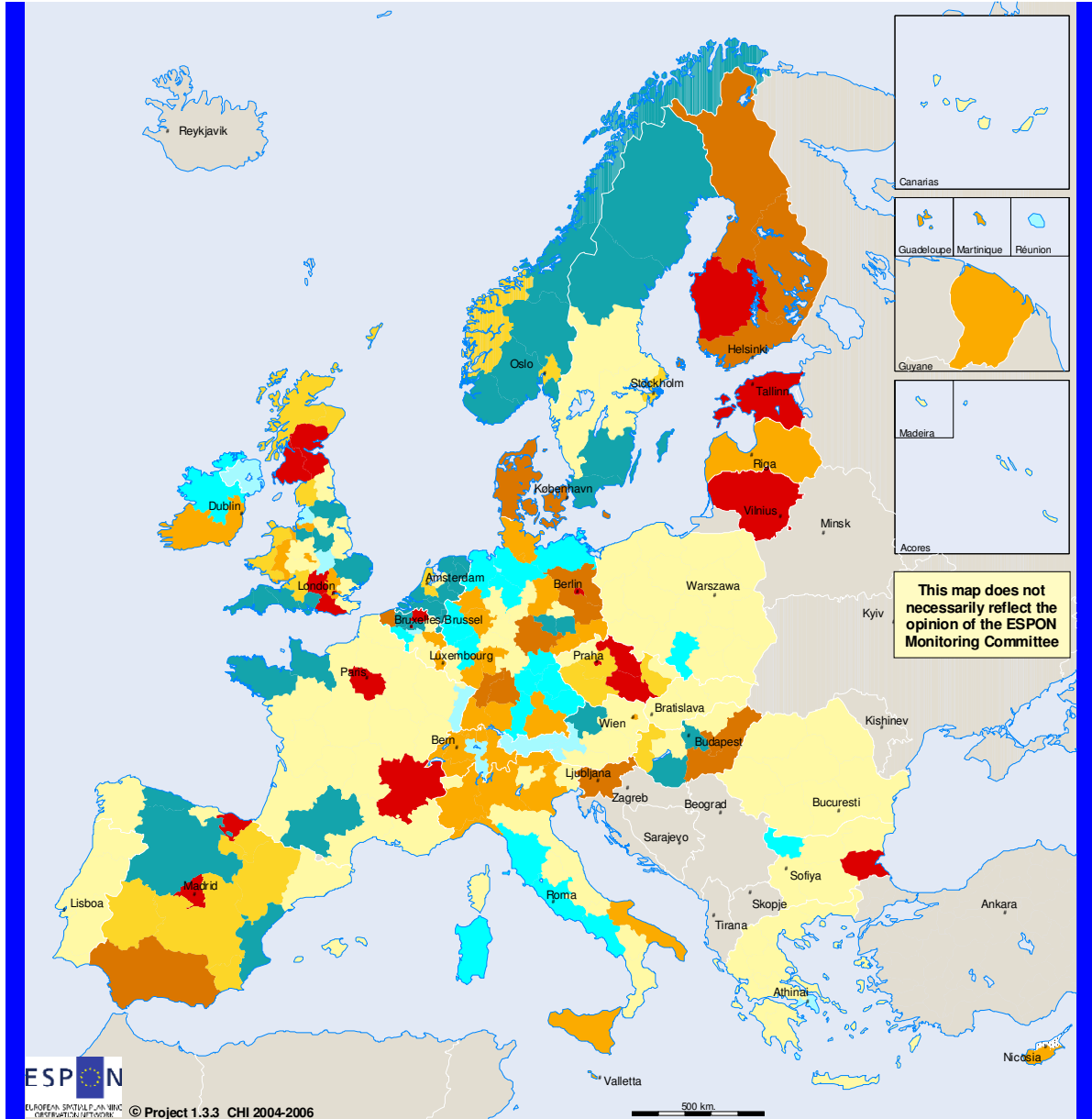
The first jointly examines (potential) demand for cultural assets with their supply, subdividing the EU27+2 territory into regions characterised by different relations between excess or lack of potential demand and excess or lack of supply, which would benefit from a better joint management of demand and supply systems.

The second addresses functional specialisations of culture and orders EU27+2 regions according to their relative scores in each of these specialisations and to joint multiple specialisations.



**Figure 8 Map of EU27+2 (NUTS II) according to the regional classification "conservation-production-valorisation" (CPV).**

**COMPOSITE ORIENTATION OF CULTURE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

**Algorithm.-**  
7 categories:  
 CPV.- High level of orientation to conservation, production and valorization  
 CP.- High level of orientation to conservation and production  
 PV.- High level of orientation to production and valorization  
 CV.- High level of orientation to conservation and valorization  
 C.- High level of orientation to conservation  
 P.- High level of orientation to production  
 V.- High level of orientation to valorization  
 0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3 -**  
Elaboration on selected indicators (see detailed methodology in Final Report)  
  
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II  
  
**Reference year:**  
(see reference years of base indicators)

## 8. Culture and other features of the ESPON space

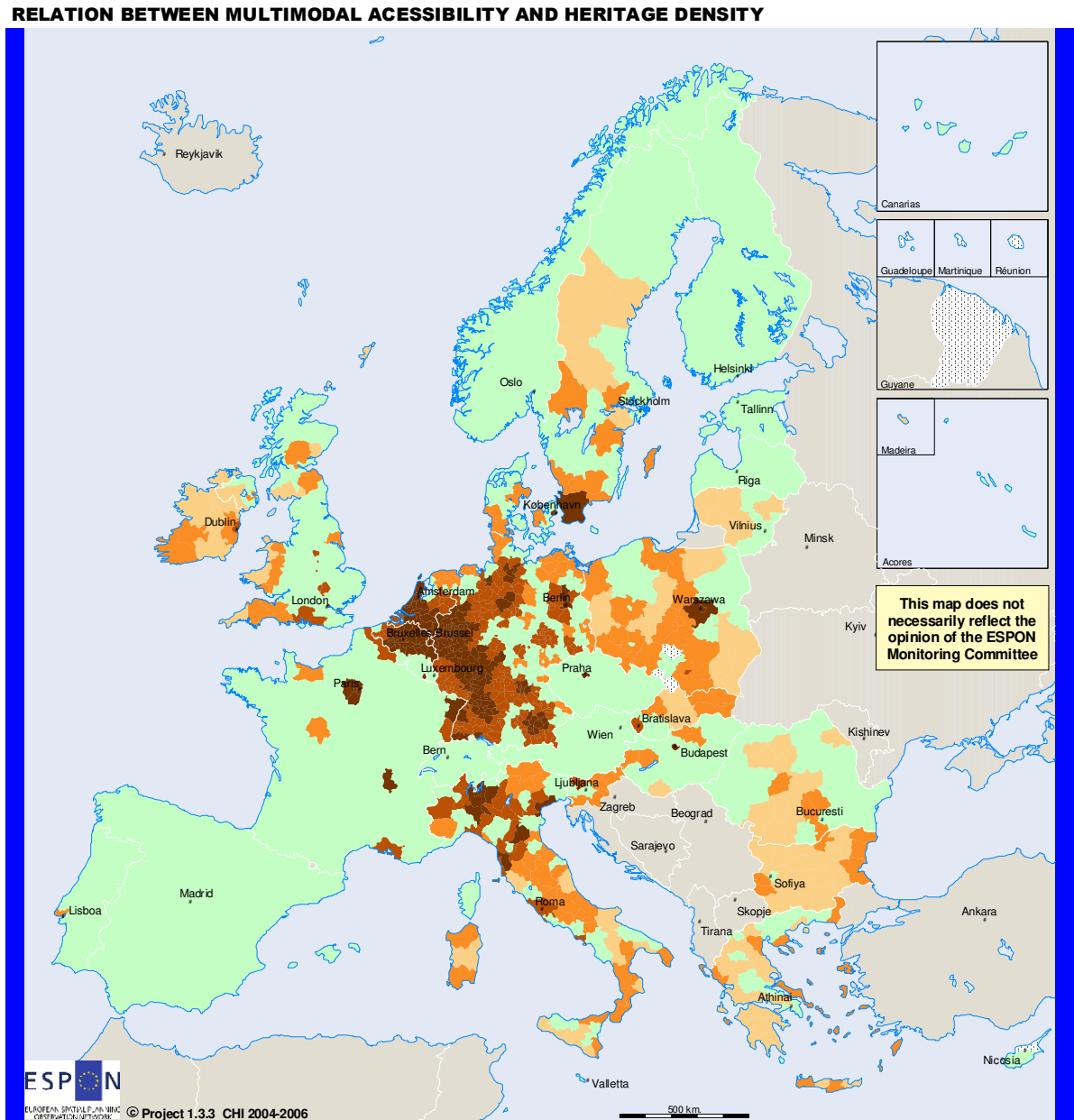
Finally, the basic cultural indicators of ESPON project 1.3.3 – and their composition into more “complex” indexes leading to regional typologies – are cross-analysed with data and typologies developed by other ESPON projects. The objective is to test whether there are significant interrelations between the two, which may be explained by regional development theories, and possibly lead to integrated policy frameworks. The regional territory is stratified accordingly, and the regional stratification mapped to highlight areas of “outstanding” interrelation between culture and other aspects considered by the ESPON programme. The most interesting maps derived from this experiment are presented below.

The map in Figure 9 charts the endowment of cultural heritage against accessibility as measured by ESPON project 1.2.1. Accessibility is classified in five categories (1: very low to 5: very high) and in each such category, areas with an above-normal level density of tangible heritage assets are highlighted. Among highly inaccessible NUTS III areas which enjoy a large supply of tangible heritage assets are, among others, the Bulgarian capital Sofia, the West of Ireland, Larissa, Ragusa, Torun, Cluj, South West Wales; at a slightly higher level of accessibility (but still low) we find Rostock, Aarhus, the Calvados region, Siena, Lodz, Devon. Regions with a very high accessibility and an endangered supply of tangible heritage are Bruxelles, Heidelberg, Copenhagen, Paris, Budapest, Utrecht and Pisa, among others.

Next, issues of culture and economic development are considered, focusing, among other things, on lagging regions. The analysis of data shows that both fixed elements of the cultural supply of a territory, like the density of tangible heritage, and “mobile” elements like the density of museums, events, cultural infrastructure, cultural employment, intellectual capital and diversity are lowest in lagging regions and highest in non-lagging regions, indicating that - to some extent - initial regional disparities in the provision of culture may have produced larger differences. “Potentially lagging regions” have in some cases (conjuncts, events, cultural infrastructure, and university output) a relatively larger availability of cultural resources than non-lagging regions, indicating that regional disparities may be recovered by valorising these assets and using it more explicitly as pillar of economic development policies.

To identify which regions could most benefit from the existing supply of tangible and intangible heritage, we map lagging and potentially lagging regions which enjoy an average to high supply of heritage (SUPPLY variable from the regional typology introduced above).

**Figure 9 Accessibility and density of heritage assets in NUTS III regions**



**Indicator in database 1.3.3 -**

Elaboration on indicators: A<sup>2</sup>.1 (ESPON 1.3.3) and AcME01N3 (Potential accessibility multimodal, ESPON space = 100) (ESPON 1.2.1)

**Algorithm -**

- 5: very high accessibility, high density of tangible heritage
- 4: high accessibility, high density of tangible heritage
- 2: low accessibility, high density of tangible heritage
- 1: very low accessibility, high density of tangible heritage
- 0: other values

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Source of accessibility data: ESPON project 1.2.1. Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III.

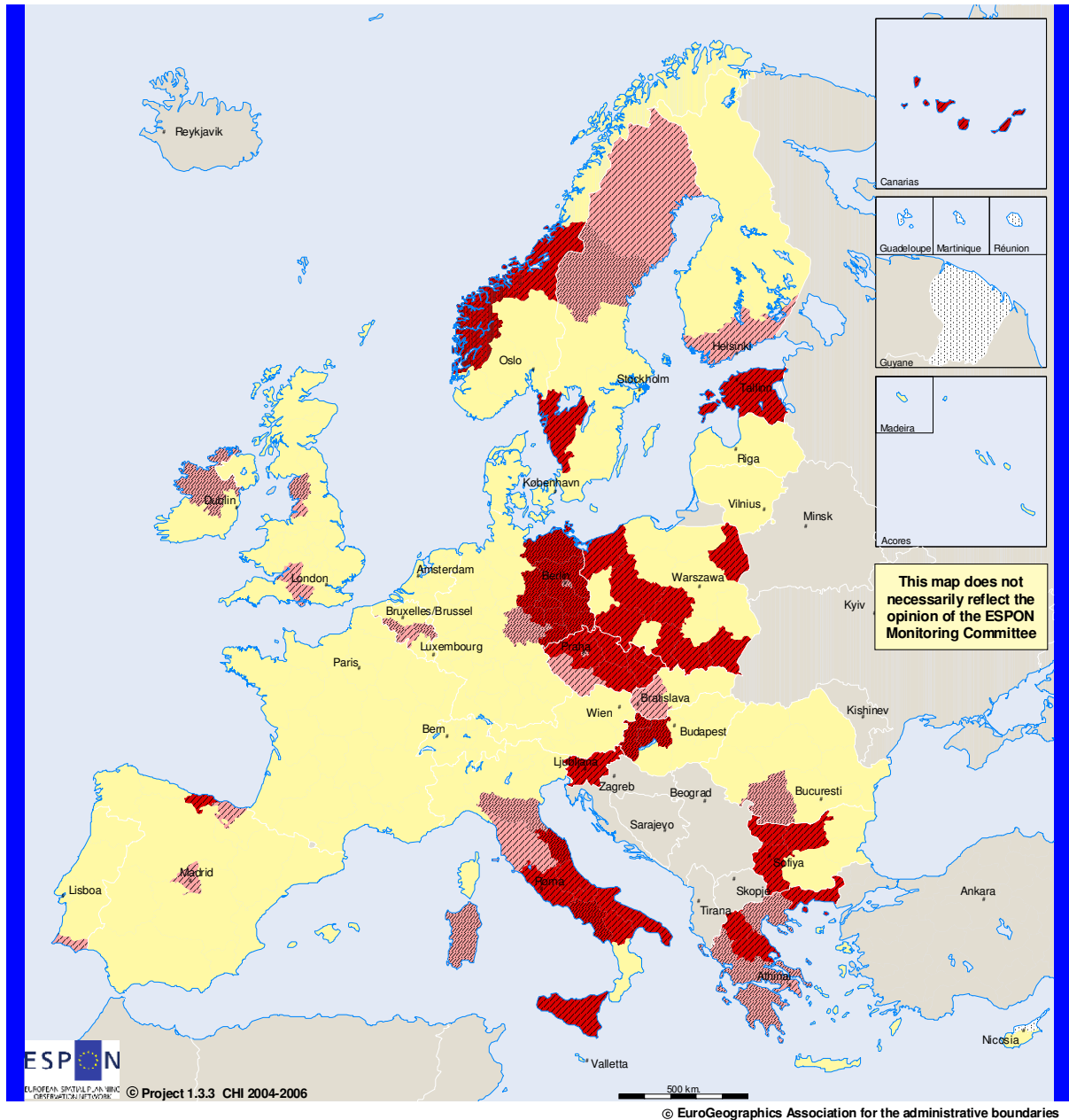
**Reference year:**

(see reference years of base indicators)

The resulting territorial classification is mapped in Figure 10. Only the “extreme” regions in the relation between the two variables (high or average supply of heritage, lagging or potentially lagging regions) are mapped; all the other combinations are attributed a uniform colour (yellow). Among the regions with a higher “potential for culture-based regeneration” emerging from this exercise, the map points out, among others, most Eastern Germany regions and Southern Italian regions like Campania. Though with a lower supply level, the map also highlights that there is potential for regions like Moravia, Estonia, Slovenia (the whole countries are NUTS II regions), Cantabria, Puglia, Sicily, and most Southern-Poland regions. Some “potentially lagging regions” also have good chances of recovering by better using their cultural potential: among regions with a high supply of heritage we find Prague, Berlin, Liege, the Cumbria region, the Peloponnesus region and Sardinia. In the same position but with a lesser but important endowments of heritage are the Basque Countries, Tuscany, the region of Bratislava, Algarve and Northern Sweden.

**Figure 10 Lagging NUTS II regions and levels of cultural supply**

**RELATION BETWEEN TYPOLOGY OF LAGGING REGIONS AND CULTURAL SUPPLY**



- lagging regions, high supply of heritage (1)
- potentially lagging regions, high supply of heritage (2)
- lagging regions, average supply of heritage (3)
- potentially lagging regions, average supply of heritage (4)
- other regions (0)
- no data
- non espon space

**Indicator in database 1.3.3 -**  
 Elaboration on indicators: A<sup>9</sup>.1, B.1, C.1, D.1  
 (ESPON 1.3.3) and LagR00N3 (ESPON 2.1/3.1)

**Algorithm.-**  
 Variable "supply of heritage" based on the elaboration of indicators A<sup>9</sup>.1, B.1, C.1, D.1. "High" and "average" levels of supply of heritage based on first and second tertiles of the distribution.

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

## 9. Case Studies

It has often been mentioned in the reports produced in the context of the ESPON project 1.3.3 that Europe's cultural heritage is not just an accumulation of tangible assets that needs to be conserved, but an important element of identity building and dynamism of the territory. This fundamental idea is inspired by three paradigms:

- The 'Attraction paradigm': the most visible impact of cultural heritage on territorial identity lies in its potentials as a resource for the development of tourism products, not for export, but for importing tourists. This clearly explains the many references in this study and in the case studies to the role of cultural heritage in the tourism dynamics of places and regions;
- The 'Dissemination paradigm': the idea is that the presence of cultural heritage creates a favorable climate for the creation of new cultural goods and services, even empowers the forces to explore new cultural goods that can be 'sold' outside the territory. This is linked with capacity building in terms of transmitting local know-how and proceeding from production to marketing. Even an explanation for the distinct creativity in valorizing USP can result from this paradigm;
- The 'Territorial paradigm': the most important credo of this project is the actual contribution of cultural activities to local and regional development. Relevant factors are supposed to be found in the spatial concentration of cultural heritage elements and the capacity to produce and disseminate values and reference points. Cultural assets are seen as a social capital, incentives for social integration and above all as business opportunities.

In order to complement the maps and the analyses of the previous work-packages twenty case studies were included in this final report. They are not only meant to be an integration of the 'mechanical' but Europe-wide analysis, but can also be considered as examples of the many explorative and in-depth studies (methodological, analytical and empirical) that may result from this brand new and innovative data base on cultural heritage assets in Europe.

The added value of case studies lies in the capacity to focus on the specific areas and issues such as the understanding of cultural dynamics, new methods for mapping and analysing geographical differences, identification of new policy issues at an intra- and interregional level or national level in the new EU context. The interpretation of spatial patterns in cultural aspects, at an inter-regional or intra-regional level, is a research track that has so far been little explored, due to a general lack of geo-referenced data.

Several case studies were carried out in an urban context (Venice, Ghent, Dutch cities, Portuguese cities) focussing on the role of cultural heritage and cultural policies in the urban dynamics. The interest in a regional study of cultural heritage assets and management issues mainly comes from the partners in the new member countries such as Czech Republic, Slovakia, Romania, and Rhodos (Greece). A more thematic approach has been chosen for the study of the economic impact of the Anglican cathedrals in England and the development of a cultural route in Spain, connecting the clusters of Jewish heritage. As an example of the development of a cultural economy, there is the case study on Bolzano. The focus is on the intangible heritage of linguistic and ethnic groups and on the specific threats in the eastern border regions of Poland, Lithuania and Latvia. Within the wide range of cultural activities, much attention has been paid to the social and economic impact of cultural events; the opera festival of Savonlinna in Finland, the Jazz festival in Marciac–France and the “Night of Taranta” in Italy. Only one case study addressed methodological problems in comparing national data.

The link between conservation, production and diffusion issues have been studied referring to the regional data on cultural indicators and other contextual variables that have been produced in the preceding parts of the programme.

Worth mentioning explicitly is the fact that conservation is seen in most case studies as a process of decision-making and priorities about cultural heritage (tangible and intangible), about the importance of cultural assets and the carriers of local or regional identities. The main purpose is to sustain territorial uniqueness and to benefit from the market trends in cultural tourism. The consequences of decisions on conservation priorities might imbalance the local or regional system, by inducing more mobility and hence increase use pressure. The impact of interfering with the existing territorial coherence must be anticipated and balanced against the cost and benefits.

In most cases economic development is the argument, so this needs to be assessed in terms of added cultural capital and leverage impact for the production processes of creative industries and other knowledge-intensive economic sectors.

## 10. Policy recommendations and suggestions for further research

Cultural heritage may constitute one key stabilising factor for the social past and the collective memory of our society while, on the other hand, culture and the cultural heritage themselves are subject to changes. It is necessary to ensure that future generations may continue to benefit from the stabilising effect. However, the emphasis on “being there” instead of on “being used” has sometimes led to a conservative, passive attitude towards heritage conservation. Progress and heritage use, on the one hand, and heritage conservation on the other, are often regarded as incompatible. Gradual changes in this attitude have been observed. Lately, a

new vision regarding heritage conservation emerged, in which the presence of heritage alone is not sufficient, but heritage itself becomes a major impulse for social and economic progress, progress from which heritage itself benefits.

Several new international conventions and programmes, including the ESDP, that address the issue of cultural heritage explicitly respond to these juxtapositions by stating that the "wise" use of heritage ought to be promoted. By wise use they understand: use the many opportunities cultural heritage offers, while respecting the ethical aspects of heritage. The heritage is closely connected to the place where it is located and the local community. Making the heritage accessible and recognisable to the wider public provides huge opportunities of enrichment, such as community awareness and cohesion, social-economic regeneration for deprived areas, employment in the lowest sectors of the job market, image improvement of the place. The revenue generated through the use of the heritage is a major means to finance the up-grading and the conservation of the heritage itself, and can be redistributed to improve the socio-economic conditions of the community.

Currently, the European cultural policy is very much a stealth policy, in the sense that specific actions regarding cultural development and cultural heritage are but a very small piece of a much larger amount of actions that are hidden in the different sectoral and spatial policies that are *indirectly* addressing cultural aspects. Moreover, the presence of an explicit regional dimension in cultural policies as such is rather weak.

The European Union's involvement in a common cultural policy is regulated by article 151 of the Treaty of Amsterdam that was adopted in 1997. This article clearly states that "the Community shall contribute to the flowering of the cultures of member states", co-operating actively with all the member states, third countries and other competent organisations in the sphere of culture, in particular the Council of Europe. The broad aims of these actions concern, on one hand, *bringing the common cultural heritage to the fore*, and, on the other, *respect and promote the diversity of its cultures*.

In fact, the principal programmes developed by the European Commission that are directly addressing cultural development of Europe are two: *Culture2000* and the *European Capitals of Culture* Programme.

The *Culture2000* programme gathers the *Raffaello* (heritage), *Arianna* (literature) and *Caleidoscopio* (arts production) programmes. The programme was originally implemented for the 2000-2004 period but was extended and expanded for until 2007. The budget grew from approximately 200 million per year to 408 million per year in 2007. The aims of this programme were: acceleration of the construction of a united Europe; acceleration of the process of globalization; acceleration of the entrance in the information society; creation of occupation and enforcing social cohesion and integration; stimulating economic development.



The attention for culture in the European Commission as such has been rather marginal when confronted with other parts of European policy and considering the importance of cultural heritage for a Europe of regions. In 2007, approximately 1 Euro per inhabitant will be spend on explicit, direct cultural policies which is far below the average spending of the single member states. In fact, the Culture 2007 programme partially corrects some of the flaws in the programme. These flaws were principally (a) a difficulty in creating synergies with other organisations that deal with cultural development (not only the Council of Europe and UNESCO, organisation that will be dealt with hereafter), (b) a marginal and fragmented budget, and (c) too many objectives that were pursued contemporarily.

The European Capitals of Culture Programme runs successfully since 1985, the year that Athens became the first Capital of Culture. Following the suggestions made by the Committee of Regions, the selection of cities has been modified in order to allow the new member states to express a cultural capital as rapidly as possible. In fact, between 2009 and 2018 two capitals will be selected, one from the old member states and one from the new member states, according to a precise calendar. Moreover, *Decision 1419/1999/EC* allows for third countries to forward candidates that might be designated as Cultural Capitals. The eagerness and interest of cities to become Capital of Culture is often explained by social-economic motives as much as by cultural motives. Cases such as Glasgow (1990), Lisbon (1994) and Lille (2004) are perfect illustrations of the philosophy that this project has been trying to emphasise: cultural and regional development, if properly managed, are walking hand in hand.

Other initiatives in the field of culture (arts rather than cultural heritage) regard the mobility of artists (for example the European Border Breakers Awards for musicians or the CIMET programme for performing artists, in particular dancers) and the European presence at art fairs, book fairs and film festivals.

A first important step towards the formulation of a spatial dimension in a European cultural policy that strives for sustainability has been made by ESPON 1.3.3. In fact, the European regions have been classified according to the sustainability of CHI use, distinguishing regions for which the use of heritage may not be sustainable, regions where this use is indeed sustainable and, finally, the regions that are not using the potentials cultural assets fully. Following the basic philosophy of the ESPON 1.3.3 project, a distinction was made between regions where *social and economic development potentials may be lost because of insufficient use of heritage* and regions that *may suffer from an excessive pressure on their cities, sites and monuments*. In the first type of regions further development of the use of cultural assets should be aiming at internalising the benefits of the presence of cultural heritage further; in the second type emphasis needs to be laid on controlling accessibility to heritage. This distinction has been used consistently to

develop **two families** of regional cultural policies that can be sustained on local, regional, national and European level.

A) *Policies that Aim at Valorising Heritage:*

- all European member states possess a multitude of cultural treasures and are rich of cultural assets. There are no exceptions and the potential are especially relevant for the lagging regions of Europe. These **assets should be raised productive by deliberate policies**. Examples of these policies are the construction of a creative cluster around the heritage, the development of cultural tourism and the valorisation of the assets with respect to the local population;
- cultural heritage and cultural landscapes are basic conditions for the development of **creative industries**, the potential powerhouses of the post-industrial economy similar to what the textile and steel industries were for the industrial economy. Regional policies should favour the creation of the conditions of the growth of the creative industry;
- adopt policies that aim at **internalising the positive effects** of cultural development policies. The *spill-over* of the positive effects make it harder to autonomously sustain cultural investments. Hence, **Territorial Impact Assessments** should be dealing explicitly with the spatial distribution of impacts;
- social and economic marginality may lead to **cultural de-pauperisation**. On one hand social and economic decline may help to erode the financial basis that is necessary to maintain heritage. On the other, loss of identity and erosion of heritage undermines the competitive position of the region and hence may lead to social and economic decline. This vicious circle may be broking by valorisation of cultural assets;
- **transport policies** should stimulate the accessibility of heritage there where use is insufficient, for example by implementing Park & Ride schemes and public transport reserved for visitors, and investments should be made in the application of **ITC** in guaranteeing and managing access, not only from a physical point of view;
- accessibility heritage and hence the use of it may also be improved by stimulating the creation of **heritage systems**. These heritage systems may be a direct result of an art-historic interpretation of the European territory;
- the **involvement of private partners and non-governmental organisations** in the maintenance and the "*mise en valeur*" of cultural heritage and landscapes should be encouraged by offering specific financial incentives and by implementing tax incentives.

B) *Policies that Aim at Conserving Cultural Heritage:*

- all the traditional investment schemes regarding the physical maintenance of cultural heritage should be accompanied by a **sound strategy related to the use** of the conserved objects; examples may be public offices, libraries, exposition space, student housing;
- the **development of cultural tourism brings about both benefits and huge, often underestimated costs**. These effects can only become visible if systematic **Territorial Impact Assessments** are being executed. More should therefore be done to limit the damages that tourism may generate. Examples of *Visitor management policies* that are based on the *analysis of the carrying capacity* should be studied and implemented;
- **tax incentives** should make it easier for private parties to engage in conservation;
- **social housing policies and urban regeneration policies** may help to sustain conservation of cultural heritage;
- **multicultural and multi-ethnic societies provide positive impulses** to regions that strive for social and economic development and should be explicitly perceived as such in regional policies;
- cultural landscapes and the earlier mentioned systems of cultural heritage **do not respect administrative boundaries** at all. The opportunities for cross-border, trans-national and interregional programmes and development projects should be captured by local and regional authorities with enthusiasm and promoted by the European Union;
- Europe presents a limited number of cultural clusters, of **cultural hotspots**, that may well become the continent's post-industrial growth poles. These clusters should be nurtured with care;
- **cultural excellence and regional competitiveness are strictly interrelated**. Policies that enhance cultural excellence and cultural innovation therefore improve the region's overall competitiveness;
- **specifically developed education schemes**, also those developed on a local level, favour the understanding of culture and stimulates cultural participation.

Cultural heritage protection, planning and policies should not be seen separately. Rather they should be integrated in other aspects of planning like economic or traffic development and treated with a mixed instrument tool case and by professionals from different fields.

Although an integration of findings and policies on an EU-wide level is desirable and necessary, a focus on local and regional decisions and measures should not be forgotten for two reasons: first of all, it is on local or regional level, where the cultural development takes place. All actions in this context give the cultural landscapes their regional identity and intrinsic value. A second reason is that most measures only work when accepted by and done in co-operation with people that live and work there; without the commitment of all stakeholders, the concerned actions will not prove to be successful on the long term.

All discussions about policy options should recognise that the final decision about the direction in which cultural heritage will evolve should be taken in agreement with the locals and their bottom-up visions. The involvement of the different representatives of the stakeholder groups is of the utmost importance to make interventions last in time.

Last but not least, the project has shown that a European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies is urgently needed. The starting point of such an Observatory as far as cultural heritage is concerned should be the methodological discussion and the meta-data base. Apart of laying a sound basis for a Europe-wide information system on cultural landscapes and cultural heritage, the Observatory should be able to supply reliable information on cultural policies on regional, national and community level. It could contain information regarding best practices, be engaged in benchmarking as far as cultural policy is concerned, and deliver information on sensitive issues such as the way property rights are managed, the way cultural development is funded and how cultural development relates to regional change,

The European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies should be a joint-venture of (at least) the European Union, UNESCO (that has already started to work on a cultural observatory) and the Council of Europe. Other potential partners may be organisations like ICOMOS and ICROM. In any case, to play an effective role in policy making and to oversee and control the way article 151 of the Amsterdam Treaty is implemented, an *independent* status of the Observatory is an absolute must.

Apart of the construction of an observatory, a number of additional and yet interrelated suggestions for further research were provided. First of all, attention in research should be paid to the development of a set of clear definitions of immaterial cultural heritage and in particular the concept of identity, avoiding politically sensitive issues. Secondly, the social dimension of heritage dimension needs to be researched further; ESPON 1.3.3 especially focuses on the economic dimension. In particular, the involvement of non-institutional stakeholders (among which voluntary organisations) and the costs and the benefits of their involvement in heritage conservation and use are hardly addressed in theoretical and empirical

studies and, hence, in policy documents. Finally, next to a structural static analysis that has been proposed in the 1.3.3 programme, a more dynamic analysis is needed. Questions such as how cultural heritage accumulates and concentrates in space, whether it is richness that facilitates this accumulation or accumulation facilitating richness, how long it takes before the effectiveness of heritage policies can be measured after their implementation, may give insight in the causality of the processes that determine the development and use of cultural heritage. The earlier mentioned observatory is a basic condition for such research.

# **1 Approach to cultural heritage and identity: state and pressures, restrictions and potentials**

## **1.1 The background and objectives 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.

The ESDP document mentions the necessity 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 tries to meet such challenge, producing an analytic toolkit for analysis of the role and spatial effects of the cultural heritage and identity of European regions, and of the integration of CHI in European planning.

The first step the TPG took in this direction has been to select a meaningful list of components of cultural heritage and identity, building upon existing, practicable and measurable categories. Subsequently, territorial indicators for mapping cultural aspects covering the European territory are defined and calculated in the EU27+2 space, and a regional typology is developed according to different methods of multivariate analysis of such indicators. Finally, this information is integrated with evidence coming from a wide number of case studies to yield policy objectives and

recommendations for ESDP, at the European, regional and, whenever possible, local scale.

The absence of a Europe-wide database – that exists for many other different sectors of analysis in the ESPON programme – was acknowledged to be absent in the case of cultural resources from the moment the proposal to ESPON was formulated. The Lead Partner, the University Ca’Foscari of Venice, in fact, took up to built right from the start an extensive network of partner universities, each to be responsible for the gathering of national and regional statistics for a limited number of countries.

The network of partners proved to be of crucial importance for the progression that has been made in understanding the presence and the use of cultural heritage in a Europe of regions. The complexity of the network, however, also meant that considerable efforts had to be invested in the coordination and the streamlining of the activities that the partners had to develop. The absence of coordination would surely have compromised the quality of the data-set, especially in terms of comparability of the information, an issue that has proved to be awkward in itself, as will become clear in the report. A substantial effort has been dedicated to the discussion of theoretical issues, definitions and methods of data compilation. Although this “democratic” way of proceeding gave to many the impression that deadlines could never be met, it proved to be essential for the creation of a reliable data-base and forms the basis of the analysis that otherwise would have been meaningless.

Three features of the TPG management proved to be of importance in particular. The first was the importance given to the partner meetings in Venice, Rotterdam and Barcelona, that paved the way for the homogenous approach regarding information and its use that characterizes the 1.3.3 programme. The presence of members of the ESPON CU in Rotterdam and the final meeting in Venice was also much appreciated (and should be standard procedure in all ESPON projects). Secondly, the TPG has been structured in a hierarchal way in the sense that the Lead Partner has been assisted by the Universities of Barcelona, Leuven and Rotterdam for specific management tasks. Thirdly, the inputs provided by the Scientific Committee meetings that were organised in occasion of the TPG meetings helped to impose clear standards and procedure.

## **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.

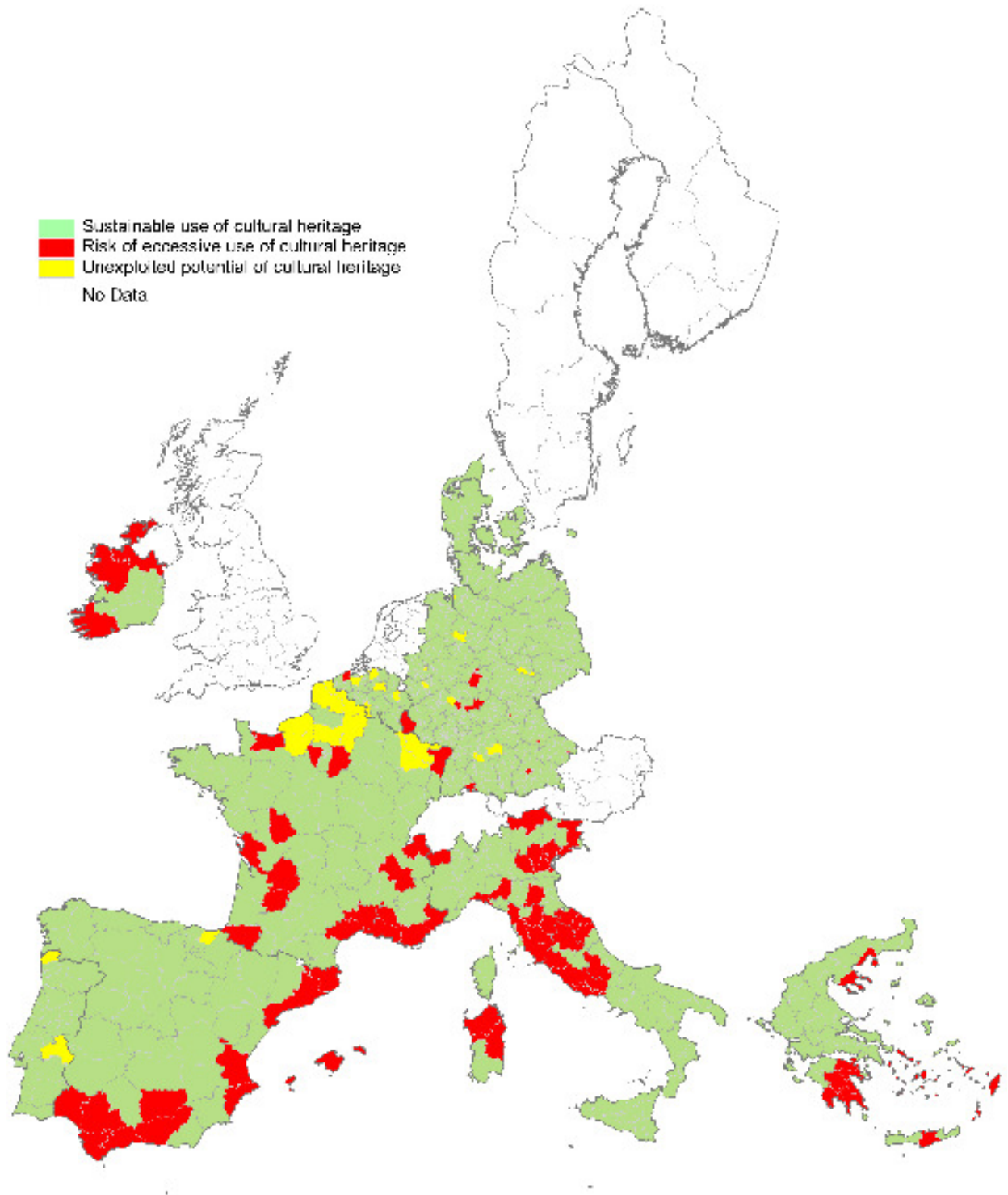
The rationale for cultural landscapes comes from the Council of Europe's European Landscape Convention and UNESCO's 'Man and Biosphere' program. A list of arguments quoted to justify preservation of cultural landscapes is provided in the final SPESP 1.7 document at p. 18. The ESPON work carried out by 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.

**Figure 11 The “sustainable use” of the European Cultural heritage as produced by Group 1.7 of SPESP**



Governance issues were also dealt with, developing the concept of *heritage stakeholder* 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. This principle resulted in the construction of a European "map of sustainability" for the use of the cultural heritage (Fig. 11)<sup>3</sup>. 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 more benefits for the local resources (in yellow).

### **1.3 European enlargement and integration issues**

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, 10 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

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<sup>3</sup> This map was built using a simplified data base including weighed counts of tangible heritage resources as gauged by tourist guides (assigning 1 point for each "star") and standard population, housing and area data from EUROSTAT (census 1991). The final tripartition in "green", "yellow" and "red" areas is based on the distribution quartiles of three indicators: heritage density (weighed scores by sq.km.), tourist pressure levels (overnight stays / resident population), and tourism orientation of the economy (tourist beds / total n. of housing). "Red" areas have a high heritage density and high tourist pressure levels; "yellow areas", face to a high concentration of heritage, have either low levels of tourism pressure or a low level of tourism-orientation of the local economy (benefits from tourism not being internalised in the local economy, which may be the symptom of a "cut and run" model of tourism development based on excursionism); "green" areas have the right amount of tourism pressure and tourist-orientation of the economy for their resource offer, high or low.

million new citizens and a territory of some 738,000 kmq, but also numberless languages, dialects and ethnic groups, as well as 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 represent an increase of more than 20% on the previous figure in EU15 (superior to the population increase). Within them, hundreds of regions, characterised by different cultures, languages, and systems of belief even within the same country.

What does enlargement mean in term of valorisation and conservation of the cultural heritage of European regions, 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.

- Increased *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 and coordination potential 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 trends, there is a tangible 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

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 heritage (Graham *et al.* 1998); 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 further expansion of 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, and 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

- Fast modernisation of rural lands and the deepening of a market oriented farming – thus vanishing of the traditional way of living
- Economy-based utilisation of building and sites – changing the character of the sites and loosening the continuity with the past
- Commercialization of behaviour – disappearance of the sense of traditional customs and arising of artificial landscapes and social practices

- 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

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

It may be argued that the identification of a "European culture" and of its inner diversity gives the opportunity to translate the abstract concept of Europe into a cohesive political entity. Europe is indeed represented by a complex of institutions, ideas and expectations, habits and feelings, moods, memories and prospects that form a "glue" binding Europeans together. We can therefore strengthen the "European civic society" sharing such ideas and values. At the same time, the cultures of Europe and its history represent significant bases for the political integration. That is why cultural landscapes and built heritage should be protected and valorised as valuable markers of our common identity. The idea of European cultural space cannot be defined in opposition to national cultures, as it is represented by the variety of numerous national and regional cultures; but a stratification of the European space according to "potentials" from - or threats to - cultural heritage and identity may be a powerful input in the search for greater cohesion and permeability between European regions.

## 2 Indicators of cultural heritage and identity: definitions and concept

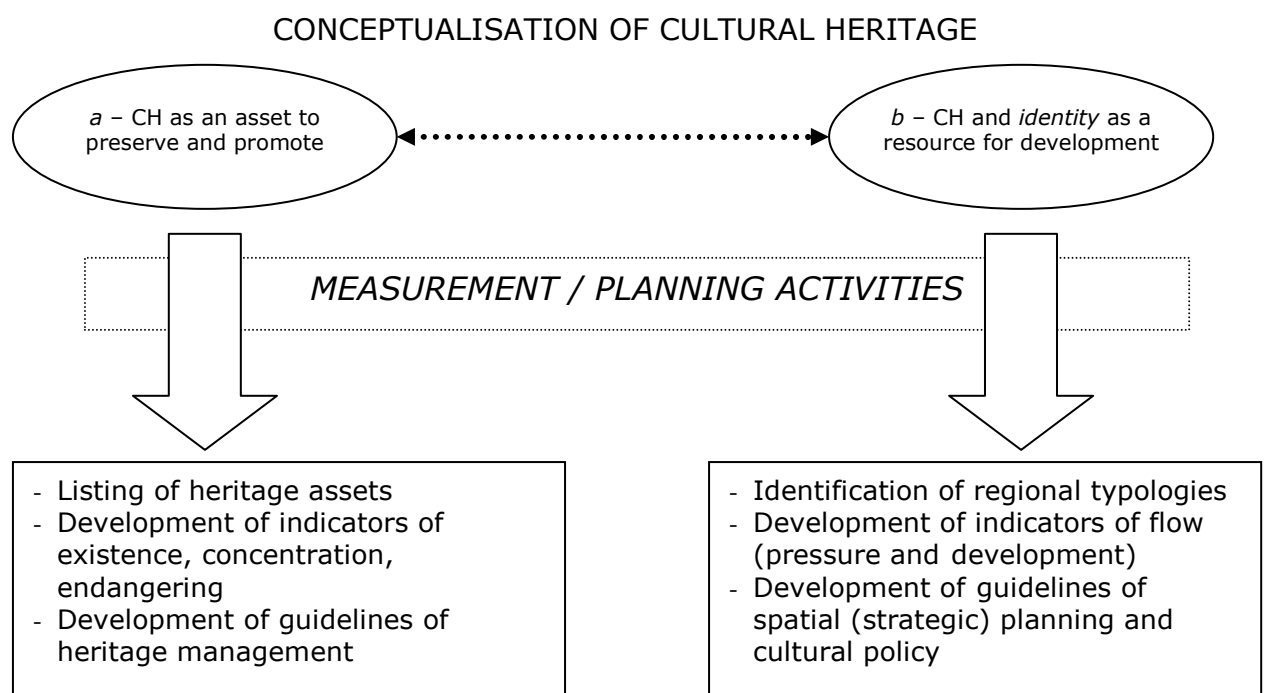
### 2.1 Conceptualisation of cultural heritage and identity

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. 12) 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).

**Figure 12** Conceptualisation and operationalisation of cultural heritage



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.

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 Jokilhetto 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 community<sup>4</sup>. 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 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

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<sup>4</sup> 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](http://www.unesco.org)).



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").

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 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:

- 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;
- 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);
- 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).

## 2.2 The dynamics and diversity of the cultural heritage

Our primary research goal has been to analyse how “cultural heritage” — in any sense one could define it — can be used as a *resource* to produce some positive outcomes in local and global terms, 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 found in heritage studies. The TPG’s specific intention was not to engage with regional geography in old sense of compiling encyclopaedic data and developing in a statistical cartographic exercise per se.

A key challenge, instead, was 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 it is 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 has reached a consensus on the notion that cultural heritage has a “process nature”: this aspect is central to 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 — deciding *what is* heritage — reflects what we value or reject in our present surroundings, and what we 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 the character on communities as “users” and “stewards” of the heritage.

One 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:

- Cultural heritage 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.
- Cultural heritage 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.
- There are subjects that are active agents in producing Cultural heritage, and objects that are the outcomes of the activities of the agents. The two interact in the manner described by Giddens (1984).

In this context, we are dealing with the most powerful discourses about European heritage. The “European heritage”, generally associated to the tangible or “built” expressions of South and Central European culture — architectural monuments, arts, literature — is to some extent 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 values as problems may arise from different national classifications (which would however be revelatory!) 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, or at the activities and events that are inspired by intangible heritage and on turn make this explicit (and rentable). To further emphasise the dynamic aspects of cultural heritage, an attempt to consider visitor numbers and usage of these objects has been done, though at case study level only.

The potential of culture for territorial development needs further elaboration. 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 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 strongly dependent on the structure of partnership that supports the process of development. The concept of *shareware* has recently been introduced to refer to this new contextual variable: *Sharing culture for the future*.

**Figure 13 Model for Analysing Territorial Expressions of Cultural Resources.** Source: Kramer, M., Jansen-Verbeke, M., 2004, EU- European Committee of the Regions.

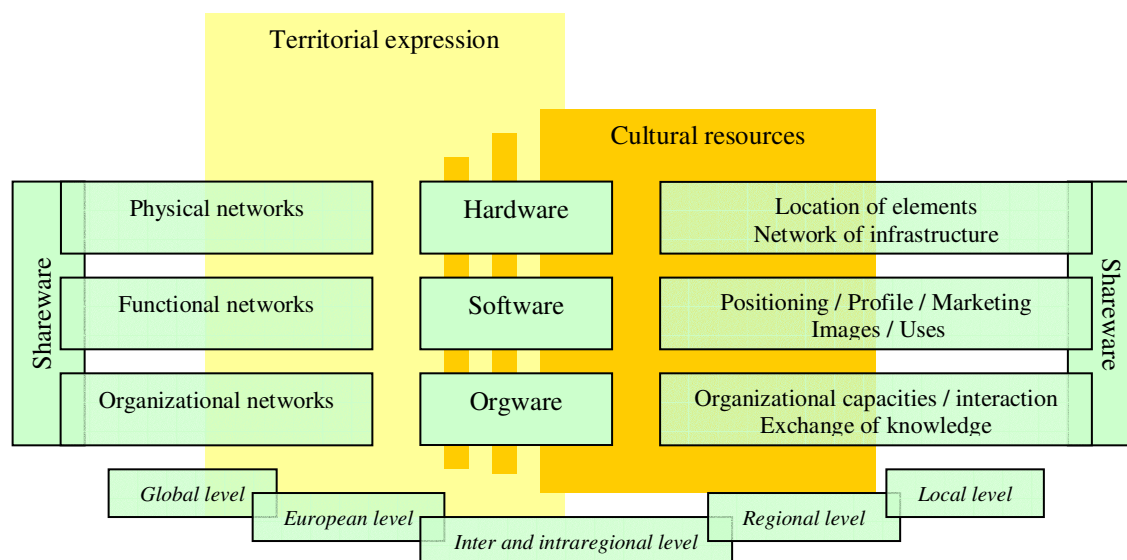


Figure 13 illustrates the multidimensionality in the relation between cultural resources and their territorial expression. Local and regional authorities and industries, the inter- and intra regional networks and alliances at the level of the infrastructure form the *hardware* of CH. The positioning 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 stakeholder 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).

### 2.3 From “concepts” of heritage to an operational approach to measurement

As stated above, the ambition of the ESPON 1.3.3 TPG has not been to make a mere 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 has led to the development of

a grill of “cultural attributes” of the territory – and on indicators based on them – to be expressed through datasets in all European regions.

In spite of the dynamic focus of this study, the recollection and mapping of static cultural heritage features in the space is to be seen as a first step, and this is already a problematic issue as the relevant data are hardly available in a harmonised format over the European territory of EU27+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 assets (including expression of identity) without physical markers or carriers or artefacts (no marked spatial ‘presence’) has not been 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).

However, intangible forms of cultural heritage have not been excluded from the study. Following the TOR for the ESPON 1.3.3 project, our project proposal set forward to analyse also the spatial effects of immaterial heritage (activities, institutions, languages, ethnicity religions) and material culture (culture-related professions, education, etc.). This could 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. The immaterial heritage aspects has been developed mainly through case studies.

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.

A key issue in this project is indeed the identification of *Cultural Heritage and Identity components*. The description of the European territory according to various dimensions allows the 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.

## **2.4 Categories of cultural heritage and identity**

Cultural heritage and identity components have been conceptually subdivided into different **categories** which can be distinguished for the type of spatial effects that they generate.

### **A – MONUMENTS**

Tangible heritage includes three categories of assets. The first – category 1 in our database – includes individual immovable tangible heritage assets that can be exactly located in spatial coordinates: monuments, religious buildings, caves, ancient walls, and archaeological remains, as listed in national or regional registers of protected heritage. These portions of heritage can 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. Most countries do have national or regional registers of the cultural heritage, subdivided by typology, that are normally available on the web or in geo-referenced format on request. Listings of *protected* assets have an additional “normative” dimension which refers to their status. However, most such listings do not specify the degree of protection (which is regulated by national laws) or the “quality” of the assets, which would yield a number of useful indications for this study: the “attractiveness” of the asset and of the territory where it is located, its role as a herald and flagship for the region, its history and its community.

Data have been collected on:

**A<sub>1</sub>: presence of assets** (n. of listings in each NUTS region)

**A<sub>2</sub>: n. of visitors** (registered paying and non-paying visitors to listed assets in each NUTS region).

**A<sub>3</sub>: visitable areas in square meters**

#### **A<sub>4</sub>: number of opening days in year.**

In practice, in most countries only data regarding A<sub>1</sub> were available and have been collected; the other data resulted very difficult to find or to compare across countries, so that they have been utilised at case study level only. Thus, in the database we only include a category A meaning “number of monuments and sites”.

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.

### **B – PROTECTED CULTURAL LANDSCAPES AND CONJUNCTS**

Amongst *tangible cultural heritage*, immovable composite tangible heritage entities are included, like: art cities, archaeological sites, places of memory, parks and gardens, historical conjuncts, protected landscapes and cultural routes. All these elements have one thing in common: they involve a “delimitation” of a territory from the recognition of a “common cultural element” over the physical space, gaining symbolic and aesthetic relevance from their *composite* nature, including disparate physical, intangible and aesthetic elements in a wide space which is also a significant aspect of the entity. Their spatial extension may be limited to a monumental street or square including different buildings with a homogenous style or rather the superimposition of disparate architectural elements, or extend over regional and even national boundaries to determine an element of integration and cohesion between regions of Europe.

The most interesting aspect as far as conjuncts and landscapes are concerned in the scope of this study is indeed the *interaction* of different cultural elements and on their spatial pattern. They are therefore characterised by the superimposition of different heritage assets on a territory and/or the composition of different (more or less homogeneous) heritage markers in the space.

Listings of protected assets and landscapes have an additional “normative” dimension which refers to their status. However, most such listings do not specify the degree of protection (which is regulated by national laws) or the “quality” of the assets, which would yield a number of useful indications for this study: the “attractiveness” of the asset and of the territory where it is located, its role as a herald and flagship for the region, its history and its community. Some national listings of protected landscapes do discriminate for the level of protection.

Data have been collected on:

**B<sub>1</sub>: presence of assets** (n. of listings in each NUTS region)



**B<sub>2</sub>: n. of visitors** (registered paying and non-paying visitors to listed assets in each NUTS region)

**B<sub>3</sub>: visitable areas** (in sq. m.)

**B<sub>4</sub>: number of opening days in year** (as a share of total year-days).

In practice, in most countries only data B<sub>1</sub> were available and have been collected, leaving to the TPG the other incomplete datasets for case study exploration. Thus, in the database we only include a category B meaning “number of protected cultural landscapes and conjuncts”.

### **C – MUSEUMS AND GALLERIES**

This category includes collections of *movable tangible heritage* and focuses on their “institutionalisation” in a man-made exhibition space (museum or gallery) which also has value as a place for furthering, interpretation and dynamisation of a specific cultural theme or identity of a place. The *movable tangible 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.

Data have been collected on:

**C<sub>1</sub>: presence of museums and galleries** (n. of listings in each NUTS III region)

**C<sub>2</sub>: n. of visitors** (registered paying and non-paying visitors to listed museums and galleries in each NUTS III region)

**C<sub>3</sub>: visitable areas** (in sq. m.)

**C<sub>4</sub>: number of opening days in year** (as a share of total year-days).

In practice, in most countries only data  $C_1$  were available and have been collected. The other information have been collected in a limited number of countries and will be included in a more advanced stage of the analysis regarding the “use” and “development potential” of the heritage through case studies. Thus, in the database we only include a category “C” meaning “number of museums and galleries”.

## **D - EVENTS**

Intangible heritage assets do not have a “physical” address, though they can be associated to a location, or better to a *cultural landscape*. They are immaterial 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.

First we selected the *cultural events*, an explicitation of the cultural idiosyncrasy of a territory, stretching in range from the celebration of traditional folklore to the increasing multiculturalism of metropolitan cities. 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 thus an exemplary illustration of how be culture can be used as a lever for economic development and regional dynamism.

It was decided to include in the database only those events with certain characteristics which stress their “spatial effect” and their connection with the local cultural identity, and these criteria have been followed in whatever case it was possible to operate such discrimination. The criteria are: i) restricted location in time and space (excluding events that take place over the whole national territory or NUTS II, and that have a limited duration in time not exceeding one year); ii) consolidated organisational structure (excluding one-off and itinerating events and instead including only those events that are organised every year in the same

place); iii) connection with a localised “cultural theme” which can be a reflection of local history, local knowledge, or local economic culture. Data have been collected on:

**D<sub>1</sub>: presence of events** (n. of listings selected for each NUTS region)

**D<sub>2</sub>: n. of visitors** (registered paying and non-paying visitors to selected events in each NUTS region)

**D<sub>3</sub>: total days of programming in one year** (each event is “weighed” for its duration in days).

**D<sub>4</sub>: local attendants** (visitors that are local residents).

In practice, in most countries only data D<sub>1</sub> were available and have been collected, leaving the others for case study exploration. Thus, in the database we only include a category D meaning “number of cultural events”.

## ***E – CULTURAL DIVERSITY***

Languages, religions, ethnic groupings, social structures are expression of the local identity and discriminate the way in which most resources that we recognise as “our culture” are valued. The selection criterion for these assets should be the existence of spatial expressions and effects, which need to be *visible*, *traceable*, and *measurable*. While intangible heritage and cultural events are “attractors” and hence they may generate physical and economic flows, 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. The key idea here has been to rank regions according to the *cultural diversity* - which may have positive (a larger development potential from hybridisation of capacities) as well as negative (a diluted identity) connotations. Information on the classification of the residents of a region per nationality, ethnic descent, religion and language have been considered.

Data have been collected on:

**E<sub>1</sub>: Number of foreign nationals registered in population census** (9 most numerous groups, including allochthonous residents, plus a residual category).

**E<sub>2</sub>: Number of residents belonging to an ethnic grouping or minority** as reported in population census (9 most numerous groups plus one residual category).

**E<sub>3</sub>: Number of residents professing a given religious belief** as registered in population census (9 most numerous groups plus one residual category).

**E<sub>4</sub>: Number of residents by language commonly used**, as registered in population census (9 most numerous groups plus one residual category).

In practice, in most countries only data  $E_1$  (and to a lesser degree  $E_2$ , as some countries do not divulge information of the ethnic descent of the population) were available and have been collected; the analysis of other categories at national or cross-border scale have been limited to case study explorations.

## ***F - CULTURAL PROFESSIONALS***

The dynamic conceptualisation of cultural heritage also regards the capacity of people to “use” the cultural heritage of a territory in order to generate revenues. This can happen either directly, that is, through activities which aim at the production or reproduction of cultural experiences (the so-called cultural industries); or indirectly, through the re-elaboration of cultural features of the territory (visual, symbolic or embedded in social structures) into production processes which are not necessarily valuable from an “ethical” point of view or artistic, though maintaining an aesthetic value (the so-called creative industries, including architecture, media, filmmaking, research, software development, design, etc.). A large share of population employed in such industries is an element that gives substance to the concept of dynamic heritage: either because they allow its communication and transmission, or because they re-elaborate and discuss its symbolic value, generating new cultural meanings.

Creative industries, in particular, 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 1996) towards the new organisation of the world economy that we know as “global”.

It should however be recognised that in post-modern forms of organisation of the economy and of the society, cultural and creative activities are embedded, transversally, in most production processes; and conversely, creative production processes also need the contribution of non-creative professions (e.g. human resources managers, clerks, janitors, etc. in a film-making company). Thus to measure the “creative” intensity of a regional economic system it makes little sense

to merely cense *firms*; in this project we chose instead to count *people* having “cultural” or creative professions independently from the sector of activity in which they are employed. In simple terms, we looked at ISCO codes rather than at NACE categories. This calculus involves a delimitation of professions to be considered “creative”. The methodology for this delimitation is by no means simple, for theoretical and practical reasons. Pragmatically, the TPG looked at other EU projects focusing on culture and creative industries<sup>5</sup>. In Table 2, we report the professions considered within the listing of professions included in the ISCO-88 classification system<sup>6</sup>. The estimated total number of workers so classified is grouped in the category F.

**Table 2 ISCO-88 categories of culture-oriented professions considered in this study**

**ISCO SELECTED 5-digits**

1210-2	managers of cultural enterprises and institutions
1229-1	Production and operations managers not elsewhere classified
1319-2	managers of small enterprises in cultural activities ( cinemas, theatres, art galleries...)
2131*	Computer systems designers and analysts
2132*	Computer programmers
2139*	Computing professionals not elsewhere classified
2141-0	Architects, town and traffic planners
2310-1	art teachers (higher education)
2320-1	art teachers (secondary education)
2431*	Archivists and curators
2432-1	librarians
2442-1	Sociologists, anthropologists and related professionals
2444*	Philologists, translators
2451*	Authors, journalists and other writers
2452*	Sculptors, painters and related artists
2453*	Composers, musicians and singers
2454*	Choreographers and dancers
2455*	Film, stage and related actors and directors
3131*	Photographers and image and sound equipment operators
3429-1	Agents and promoters related to cultural activities
3460-1	Cultural animator
3471*	Decorators and commercial designers
3472*	Radio, television and other announcers
3473*	Street, night club and related musicians, singers and dancers
3474*	Clowns, magicians, acrobats and related associate professionals

<sup>5</sup> And specifically to the LEG project “CULTURAL STATISTICS IN THE EU”, EUROSTAT Working Paper *Population and social conditions* 3/ 2000/E/N° 1.; and to the final report of the EURO CULT21 project AVAILABLE ON-LINE <http://www.eurocult21.org/>.

<sup>6</sup> The main source considered for these data is the most recent European Labour Force survey, which nevertheless returns only values at NUTS II level. Whenever individual national data sources at NUTS III were available, they have been included in the database but only the NUTS II database is complete for the whole EU27+2 cover.

- 3480\* Religious associate professionals
- 5113-5 Travel guides
- 5210-4 Fashion and other models
- 7311\* Precision-instrument makers and repairers
- 7312\* Musical instrument makers and tuners
- 7313\* Jewellery and precious-metal workers
- 7321\* Abrasive wheel formers, potters and related workers
- 7322\* Glass makers, cutters, grinders and finishers
- 7323\* Glass engravers and etchers
- 7324\* Glass, ceramics and related decorative painters
- 7331\* Handicraft workers in wood and related materials
- 7332\* Handicraft workers in textile, leather and related materials
- 7341\* Compositors, typesetters and related workers
- 7342\* Stereotypers and electrotypers
- 7343\* Printing engravers and etchers
- 7344\* Photographic and related workers
- 7345\* Bookbinders and related workers
- 7346\* Silk-screen, block and textile printers

## ***G - CULTURAL INFRASTRUCTURE AND ORGANISATIONS***

This category includes 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. Their inclusion reflects the orientation of this project to consider the “dynamics” of the heritage, that is, its relation with the community, the modes of appropriation of it that are available to local citizens. 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. We also chose to include cultural infrastructure oriented to forms of popular culture, like cinema; and public libraries as an element of “capacitation” of the local community. Ideally, the latter information would have to be weighed by the dimension of the library (big libraries counting more than small ones), but again this “supply” information is not generally available.

In short, this category captures elements which contribute to the forwarding and transmission of the heritage. 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.

Data have been collected on:

**G<sub>1.1</sub>: number of theatres** and any other commercial venues built on purpose or adapted to host performing arts

**G<sub>2.1</sub>: number of cinema screens**

**G<sub>3.1</sub>: number of public libraries**

**G<sub>1.2</sub>: attendance of visitors to theatre performances**

**G<sub>2.2</sub>: cinema goers (tickets sold)**

**G<sub>3.2</sub>: visitors to public libraries**

Most countries only publish information regarding G<sub>11</sub>, G<sub>12</sub>, and G<sub>13</sub> and data collection has been limited to these categories (called G.1, G.2 and G.3 in the rest of the work); the other information have been used at case study level.

## ***H - INTELLECTUAL CAPITAL***

If the previous category has to do with the infrastructural conditions for cultural development of a territory, we also look at the social or human conditions, taking into consideration a cultural heritage category of "intellectual capital" of the region, that is the extension of the "capacities" on which the region can count to further its heritage and identity or, else, to dynamise it and valorise it. As with many other issues of this project, to be explored in further depth in the third part of the Final Report, the causation between capacity and place is bi-univocal and this double tier is an increasable recurrent element of post-industrial, post-modern social organisations. A region with outstanding cultural features (good universities, high levels of quality of life, aesthetically inspiring and well-preserved landscapes) is capable of attracting the top skilled workers and the best creative talents; on the other hand, these contribute to further growth and diversity of the cultural fabric of the region.

In our project, this category includes a measure of the intangible cultural skills produced or present in a specific region. Data have been collected on:

**H<sub>1</sub>: number of graduates in higher education institutions** of a given region.

**H<sub>2</sub>: population over 15 in a region with high attainment level** (category "high" in LFS corresponding to attainment levels 5-6 in ISCO-88 classification).

**H<sub>3</sub>: the "cultural output" in terms of published ISBN.**

In practice, in most countries H<sub>2</sub> data (and to a lesser degree H<sub>1</sub> data) were the only available; thus we consider only these categories in the rest of the work.

## ***I - CULTURAL EXCELLENCE***

Aside from these categories, other data regarding "cultural excellence" of Europe have been collected. These data regard cultural components classified uniformly

over the EU territory as part of networks of excellence in specific fields of cultural activity. Data collection at this level is bound to offer a “benchmark” in order to distinguish the “quality” of the data collected from various data sources and provide additional information regarding the spatial distribution of development potentials in the EU27+2 territory. Data have been collected on:

**I<sub>1</sub>: theatres belonging to the European Theatre Convention (ETC)**

**I<sub>2</sub>: opera companies belonging to the network Opera Europa**

**I<sub>3</sub>: museums members of ICOM**

**I<sub>4</sub>: cities that have been European Capitals of Culture (1985-2008)**

**I<sub>5</sub>: Film festivals listed in two main portals**, <http://www.eurofilmfest.org> and <http://www.filmfestivals.com>

**I<sub>6</sub>: UNESCO World Heritage Sites, subdivided by type** (prehistoric relicts, ancient ruins, ancient to medieval monuments, town, town centres, villages, religious buildings, secular buildings, technical constructions, cultural landscapes).

The final list of collected data is provided in Table 3.

## **2.5 Indicators of cultural heritage and identity: methodology and structure**

### 2.5.1 Classes of indicators

The development of indicators based on these components is bound to cover all the concerns of the ESPON 1.3.3 project:

- the description of European regions’ richness, diversity, and homogeneity with specific types of cultural heritage and identity
- the identification of areas of pressure and development potential from the intersection of cultural landscapes with recent socio-economic trends
- 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.

In order to evaluate such issues, information in different heritage **categories** need to be composed with other information in order to produce **spatial indicators**, that is, measures which allow a significant measurement and ranking of the space according to different aspects of interest for this project, and namely the type of spatial effects that they are likely to produce.

When reference is done to physical attributes of the territory, that is, the number of tangible assets or activities that can be found on a given region (hence we refer to



heritage categories A, B, C, D, and the infrastructure categories G), **spatial indicators** 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:

- PRESENCE of heritage assets (in absolute numbers)
- DENSITY of heritage assets (assets per kmq)
- POTENTIAL USE PRESSURE FROM LOCAL USERS on heritage assets (n. of residents per asset). It must be stressed that this indicator estimated "potential" demand: not all local users (or visitors in the following cases) will make effective use of the heritage assets. The information on actual visits, as said above, is often missing or inconsistent among countries. Yet potential use pressure is a proxy (areas with a larger potential use pressure are likely to have the highest effective use pressure) and moreover define a "potential" phenomena with interesting policy implications: areas with a large potential demand per asset but with a low level of supply may expect positive returns from the expansion of their cultural supply; areas with low potential demand and large supply can expect positive returns from an increase in accessibility or quality of life; etc.
- POTENTIAL USE PRESSURE FROM VISITORS on heritage assets (n. of tourist arrivals per asset, on the assumption that visitors to a region will visit a specific asset only one time during the course of their stay)
- COMPOSITE POTENTIAL USE PRESSURE FROM LOCAL RESIDENTS AND VISITORS ( $[n. \text{ of tourist arrivals} + \text{local residents} * 365]$ ) per asset, on the hypothesis that local residents who reside in a place all year have a chance of visiting an asset that is 365 times higher than that of a visitor who is in the place only for a limited number of days)
- AVAILABILITY OF CULTURAL INFRASTRUCTURE (n. of theatres, cinema screens, public libraries per 1,000 inhabitants)

Other spatial indicators refer to the characteristics of the population:

- CULTURAL PROFESSIONALS IN WORKFORCE (n. of workers with cultural professions as a percentage of all active population); this indicator can be conceived as a proxy of the "orientation to creativity of the local society"

- INTELLECTUAL CAPITAL (n. of university graduates and n. of citizens with high attainment levels<sup>7</sup> as a percentage of local population)
- DIVERSITY of population according to nationality or ethnic groupings. In this case, a *Shannon index of diversity* is calculated according to the following algorithm, where the total population is divided in the 9 most numerous groupings and a 10<sup>th</sup> residual group including all other population groups.

$$E = \sum_i [(p_i / P) \ln(p_i / P)], \quad i: 1 \rightarrow 10; p_i = \text{population group } i, P = \text{total population}$$

The E index can be calculated for groupings relative to nationality (thus only counting for foreigners) or for ethnic groups, when the latter information is available, and assumes values ranging from zero (min. diversity) to infinite (max diversity).

Excluding indicators that have not been calculated in practice for lack of data availability, the resulting structure of the indicators is illustrated in Figure 14. These spatial indicators 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. Density indicators are the most adequate to represent supply because they reveal the existence of a concentration of resources which are likely to be at the core of a “supply system” of culture. Moreover the composition of a map which stratifies the European regional space according to supply may reveal the existence of spatial patterns (continuity, connection between places, fragmentation, linearity) in the distribution 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

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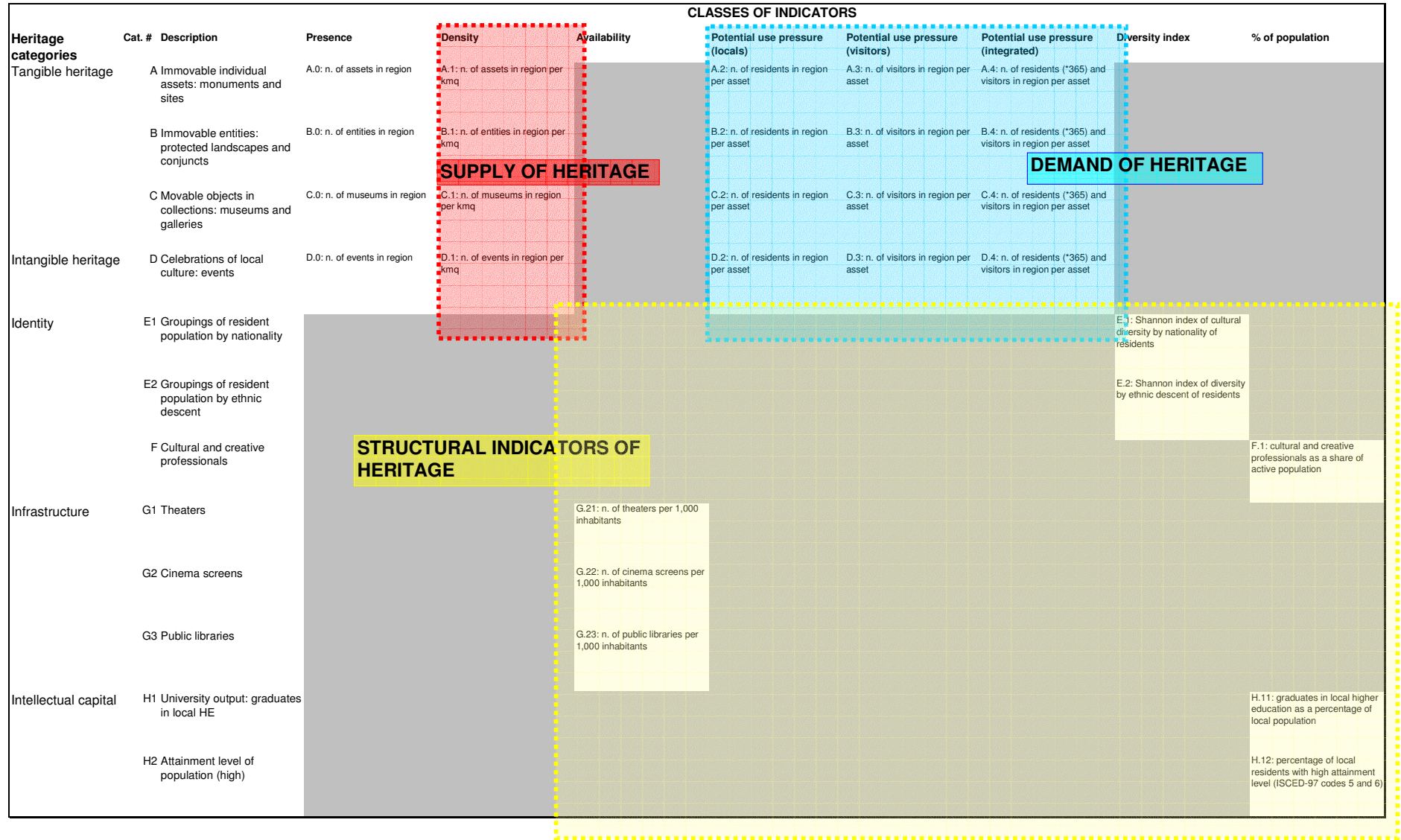
<sup>7</sup> It is meant residents censused with attainment levels in categories 5 (university graduates) or 6 (postgraduates) in ISCED-97 labour force classifications.

- **Functional networks:** uses and users, complement / support, functional clustering,
- **Administrative and organisational networks:** strategic alliances, collaborations, partnerships
- **Symbolic networks:** intangible CH elements.

**Demand indicators:** use pressure indicators (albeit potential) partly reflect the existence (supply) of the heritage, but introduce the issue of its “use”. They have a higher degree of ambiguity because they are dependent on assumptions (the likeliness that the dweller in a territory, permanent or transient, will visit the asset), estimates and management practices (for instance, 100,000 people may visit an art city and produce completely 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 at the regional level; these aspects will be investigated at case study level.

**Structural indicators:** indicators like population diversity, the availability of cultural infrastructure, the orientation to creativity of the local society and the intellectual capital present in a region escape a functional classification into static categories of demand and supply. Rather, they illustrate the “capacity” of the territory, its structural potential to engage in processes of cultural production and reproduction, which is at the basis of a cultural dynamics. Thus, a territory under-endowed in heritage resources but strong in human capital and quality of life aspects has better chances to valorise and “use” its resources than “culturally rich” territories which are poor in structural conditions.

**Figure 14 Structure of indicators**



## 2.6 Limitations

Our project, and specifically the attempt to “measure” and map the cultural dimensions of the territories of Europe, faces a number of constraints and limitations, some obvious, some less so, which the TPG has had to deal with.

### 2.6.1 Data issues

Regarding data issues, different types of constraints exist affecting the development of a 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 or printed 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 a harmonious European cultural heritage data base is not practicable to say the least. While it is not the main objective of this project to provide national guidelines for data collection, nor to compile data bases of data that are currently unavailable, the TPG has collected exhaustive information on the state of data availability on each

country and compiled indicators based on the collection and elaboration of available information only.

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, and these mainly regard the *location* of CH and its environmental context, as well as the *spatial implications* and effects of the past and present function of CH (use and users). Other spatially relevant issues such as the *dynamics of functional changes* (market-driven and/or outcome of policy) and the *changing symbolism* (landmarks, appreciation, use and users, etc ..) can be only approached at case study level.

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

## 2.6.2 Congruence / incongruence between cultural identities and territorial entities

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

## 2.6.3 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.

## 2.6.4 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 also collected data at NUTS II level. Maps will reproduce this dual level of analysis. The meta data base allows 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 there are large regional differences in enlisting criteria and in data management, regional rather than national profiles will be produced<sup>8</sup>.

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. 12 (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 reconnecting the TPG’s analytic effort on the urban level, which is at the centre of important aspects of the ESPON project and ESDP, recognising 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.

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<sup>8</sup> 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.

### 2.6.5 Methodological issues in data collection and comparability

The stage of collecting raw data regarding the European heritage resources has been as arguably the most difficult of our research, because data sources on heritage, its use and its spatial patterns are possibly the most underdeveloped part of the European data base that we are trying to consolidate. Data are in part not available (which in some cases means that the TPG compiled data lists from scratch), or collected with largely diverging methodologies between countries and sometimes even between regions within the same country. Moreover, there are relevant difficulties regarding the interpretation of notions such as “presence” and “use” of the heritage that the partners tried to overcome by a sensible choice of indicators.

The full comparability between data in different countries (and in some cases between regions within the same country) is affected for the following reasons:

1. inconsistency in the methodological structure of the regional sources
2. mis-specification of the data included in a dataset.
3. inconsistent spatial representation

Ad 1., this is especially a problem for the data series associated with categories A (monuments and sites) and B (conjuncts), for which listing criteria and data availability differ hugely across countries. On the other hand, it was not possible to consider alternative data sources, which would lack the completeness and the objectiveness in listing criteria which is appropriate in this study.

The extent of such inconsistencies can be easily verified by an exercise of comparing the average scores of the indicators A and B in different countries, exhibiting very high values, for instance, of tangible cultural densities in countries like Sweden, the Netherlands, and Ireland, and very low values in Italy, Greece and Portugal (see Table 5). Such inconsistencies may affect substantially the effectiveness and meaningfulness of data analysis.

In principle, the inconsistencies between country data can be eliminated only up to a certain extent. They cannot be illustrated in the metadata base, which does not include an area for the discussion of inclusion criteria, but deserve a further effort of comparative analysis of the differing listing criteria from country to country.

However, there are two ways to tackle the question. The first is to use the information of the differing national levels of heritage listing and protection as additional “policy” information regarding the way in which individual countries deal with their cultural resources. The second is to make the dataset across borders comparable – so allowing spatial analysis – through the use of *smoothing techniques*.



The methods considered are:

- Using national average-centred data to eliminate the “country effect” and only consider within-country variations of indicators disregarding variations among countries. This approach has its merits, because overall variation of cultural variables is one of the key aspects of this study, and allows an appraisal, for instance, of cultural phenomena associated with border or capital regions.<sup>9</sup>
- Weighing methods as indicated by the MC’s response to the TIR (using as weighs homogeneous counts, like entries in the World Heritage List), or alternative and more sophisticated methods of cross-border calibration as proposed by our Danish partner (which is the object of one of the case studies included in Annex 3);
- Use of unconventional data sources to integrate or elaborate imperfect datasets (e.g. tourist guides, national websites, etc.). In particular the TPG has decided, for the sake of simplicity, to recur to an data base originally collected by the LP for the SPESP project (group 1.7 “cultural assets and landscapes”) to calibrate the imperfect dataset obtained especially in Italy, Greece (too few entries) and Sweden (too many entries).

Ad 2., data series may be inconsistent due to the difficulty of discriminating the information included in a data source. For instance, with reference to category C (museums and galleries), in one country the museum listings considered may include all museums, while in another only public museums or national museums, and it may be difficult to disentangle or integrate the source information in order to achieve cross-border comparability due to the way in which source data are presented or made available to the PPs. The same problems could be found in relation to D (cultural events), G (cultural infrastructure) and H (intellectual capital). This inconsistency could only be eliminated to the extent that it has been possible to manipulate or integrate the data sources (e.g. national listings of museums, regional events agendas) so as to streamline the information across countries.

Ad 3., the difference in the spatial configuration may affect the full comprehension of cross-border differences. This problem is particularly evident with Germany, where the surface of NUTS III areas is so small that the relative data are systematically diminished in absolute indicators (indicators \*.0) and indicators of

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<sup>9</sup> Following this approach, a “normalised” data based on national means and standard deviations has been built parallel to the basic one, producing “smoothed” maps. However, the elimination of the country effect and the representation power of the maps so obtain has been negatively evaluated by the MC so this approach to smoothing has been dropped eventually.

geographical concentration (indicators \*.1). It cannot be eliminated at this stage of the project but the ESPON 1.3.3 trusts that a method of regional reclassification, currently under study in the ESPON network, will eliminate the problem.

#### 2.6.6 Recommendations to the reader

In any case, at all times, and especially when confronted with data series and maps built on the indicators which suffer the most from comparability and homogeneity problems, should the reader consider that this study represent a preliminary effort to represent the stratification and diversity of the European cultural heritage and now certainly the final word on the topic. The diversity of sources and of the reference years included in the datasets and correspondent maps can be observed in the maps and in the regional metadata information included as annexes to this Final Report.

In some cases like the ones mentioned before (indicators of categories "A" and "B" and indicator categories built on these) the properties exhibited by the datasets and the derived maps indicate clearly that rather than with a faithful representation of the phenomena which are the main object of this study the reader is faced with a representation of the diversity in approaches and capabilities of the different national states as far as the inventory and protection of their heritage resources is concerned, and – to a lesser degree – of the capacity of this TPG to collect disparate information and integrate them in a data collection exercise which has necessarily limited dimensions. This places a high demand on the reader – he has to be able to discern at any time what is an "objective" representation of the cultural phenomena analysed and what is methodological bias. Consequently the TPG feels the urge to guide the reader in this effort and this is done through comments and warnings that accompany much of the present work.

#### 2.6.7 Technical issues

Localizing of phenomena (for instance, in a GIS format) 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.

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 TPG

decided to use the ArcView platform and to use the shapefile system provided by the ESPON Data Base managers. The SABE cartographic base for these units has been used. The boundaries have been updated, but it should be noted that in the most recent version for Poland, the digital precision of the divisions is different from that of the general base and has been incorporated through the modification of the latter.

## **2.7 Data collection and calculation of indicators**

Four types of data have been utilised to represent the differentiation of the European space with regard to cultural heritage and identity at NUTS III or NUTS II level.

### *GENERAL DATA*

Data extracted from the official EU statistics, referring to aspects that are not directly related to this study. These include: surface area, population, active population, etc. These data are usually used in combination with specific cultural variables to derive data such as densities, pressure, indexes, etc.

### *SPATIAL DATA*

This data group is obtained from direct cartographic and spatial observation and, as in the case of the first group, do not consist of specifically cultural elements. They include coastal regions, frontier zones, urban areas, etc. Such data behave as independent variables, and their interest is derived from the possibility of combining them with other ESPON data to establish classifications, typologies and conclusions in which territorial variables are of some significance. They are normally included in the ESPON shapefile specifications.

### *COLLECTED DATA (ESPON 1.3.3 HERITAGE CATEGORIES)*

These refer to the cultural heritage components A-I illustrated in the previous section. These data have been collected by the various ESPON research groups during the first stage of the project (Workpackage 2). They are the most important block, as they constitute the statistical base for all subsequent calculations.

In some cases they present problems of incompleteness, heterogeneity, lack of uniformity of the sources, variable thematic detail and updating, which, as a result, sometimes give rise to considerable differences at regional and national scale. Comparability problems and possible solutions will be discussed below. Their sources are heterogeneous (official statistics, national and regional listings, tourist guides, websites, etc.). In Table 3 the final list of general, spatial and collected data considered in ESPON 1.3.3 is illustrated.

**Table 3 Full list of data variables included in this study**

<b>Series (navigation code):</b>	<b>Caption</b>	<b>Source:</b>	<b>Spatial level</b>
<b>GENERAL and SPATIAL DATA</b>			
<b>country</b>	NUTS 0 (country)	NUTS nomenclature	
<b>NUTS_2</b>	NUTS_2 code	NUTS nomenclature	
<b>NUTSIII</b>	Shapefile NUTS code for NUTS III	ESPON shapefile	
<b>NAME_N3_03</b>	NUTS III regional nomenclature 2003	EUROSTAT	
<b>NAME_N2_03</b>	NUTS II regional nomenclature 2003	EUROSTAT	
<b>AREA_SQ</b>	Surface in square kilometres	EUROSTAT Regional statistics [total area of the regions; total area of the regions - non EU countries]	NUTSII, NUTSIII
<b>POP_00</b>	Annual average population in 2000 (1,000)	EUROSTAT Regional statistics [Annual average population by sex; Annual average population by sex - Non-EU25 countries]	NUTSII, NUTSIII
<b>POP_01</b>	Annual average population in 2001 (1,000)	EUROSTAT Regional statistics [Annual average population by sex; Annual average population by sex - Non-EU25 countries]	NUTSII, NUTSIII
<b>POP_03</b>	Annual average population in 2003 (1,000)	EUROSTAT Regional statistics [Annual average population by sex; Annual average population by sex - Non-EU25 countries]	NUTSII
<b>ACT_POP_01</b>	Economically active population in 2001 (1,000)	EUROSTAT Regional statistics [Economically active population by sex and age, at NUTS levels 1, 2 and 3 - EU 25 (1000); Economically active population by sex and age, at NUTS levels 1, 2 and 3 - Non-EU25 Countries (1000)]	NUTSII, NUTSIII
<b>ACT_POP_03</b>	Economically active population in 2003 (1,000)	EUROSTAT Regional statistics [Economically active population by sex and age, at NUTS levels 1, 2 and 3 - EU 25 (1000); Economically active population by sex and age, at NUTS levels 1, 2 and 3 - Non-EU25 Countries (1000)]	NUTSII, NUTSIII
<b>SQ_KM</b>	Surface in square kilometers	ESPON Shapefile polygons algorithm	
<b>STAYS_01</b>	Overnight stays in all accommodation types (domestic and foreign visitors), year 2001	EUROSTAT Regional statistics [tourism]	NUTS II

<b>STAYS_03</b>	Overnight stays in all accommodation types (domestic and foreign visitors), year 2003	EUROSTAT Regional statistics [tourism]	NUTS II
<b>ARR_01</b>	Tourist arrivals by domestic and foreign visitors, year 2001	EUROSTAT Regional statistics [tourism]	NUTS II
<b>ARR_03</b>	Tourist arrivals by domestic and foreign visitors, year 2003	EUROSTAT Regional statistics [tourism]	NUTS II
<b>COLLECTED DATA</b>			
<b>A</b>	Listed monuments; number of entries in national lists	Various national listings and other sources. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>B</b>	Listed historical and architectural conjuncts, cultural landscapes; number of entries in national lists	Various national listings and other sources. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>C</b>	Number of museums in national & regional lists	Various national listings and other sources. See Regional Metadata in Annex 2 in Annex	NUTS II, NUTS III
<b>D</b>	Cultural events; number of entries in national and regional agendas	Various national websites and other sources. See Regional Metadata in Annex 2 in Annex	NUTS II, NUTS III
<b>E1</b>	Shannon index of diversity of population according to foreign nationality of residents	National census statistics. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>E2</b>	Shannon index of diversity of population according to ethnic classification of residents	National census statistics and other sources. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>F</b>	Number of workers with cultural profession according to LABOUR FORCE SURVEY (ISCO-88, 3- and 4-digit)	Labour force survey data 2000-2004.	NUTS II
<b>G1</b>	Number of theatres	Various national sources and cultural statistics. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>G2</b>	Number of cinema screens	Various national sources and cultural statistics. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>G3</b>	Number of public libraries	Various national sources and cultural statistics. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>H1</b>	Graduates in local Higher Education	Various national sources and regional statistics. See Regional Metadata in Annex 2	NUTS II, NUTS III
<b>H2</b>	Residents with high educational attainment level (ISCED-97 categories 5-6)	Labour force survey data. See Regional Metadata in Annex 2	NUTS II, NUTS III

### *DERIVED DATA (INDICATORS)*

This group of data is obtained from the previous categories by converting them into indicators of presence, density, pressure, national or regional averages, and other indices. Such data serve as basic dimensions in the definition of regional typologies and classifications to be identified in this study.

The selection of indicators finally derived from collected data has been based on a number of criteria:

- 1. meaningfulness:** only those numerical transformations are likely to have physical and economic sense in the evaluation of spatial differentiation and impact of culture are taken into consideration. For instance, tangible assets are seen as an area-dependent component of culture (though it is sensible to expect a higher concentration of assets in urban areas) and therefore a density indicator is built as a asset per km<sup>2</sup> ratio. On the other hand, cinema screens or theatres are ostensibly a population-dependent variable and a density indicator is expressed meaningfully as a asset per 1,000 inhabitants ratio.
- 2. data availability.** Cultural components for which no systematic record exists (e.g. religious practice) have been excluded from the data collection, and will be examined at a different scale within the case studies of Workpackage 4.
- 3. widest possible coverage.** Cultural components have been selected and considered in the construction of the final grill of indicators only when they provided a large enough coverage of the EU27+2 territory. In cases in which switching to a NUTS II classification would produce a far wider cover of the EU territory than what was possible at NUTS III, the former spatial level has been considered. Datasets relative to countries in which data were only available at NUTS II level, have been regionalised to achieve the best possible description of the EU territory.

As far as the time reference is concerned, there is some flexibility in the database due to the lack of homogeneity of the sources used. That is considered acceptable to the extent that most cultural data, and especially those on heritage, exhibit only long-term dynamics, so that comparing regional indicators referring to different years does not represent an excessively biased representation of the EU space. Obviously other data included in the database are more time-sensitive (events, scholarisation rates, diversity by foreign population, etc.) and differences among countries may affect the consistency of the analysis, however the TPG stresses the availability of such data within a time range which is nevertheless not exceeding 5-6 years (2000-present time) for the various variables used to build the indicators.

General data (population, active population) have been normally referred to the year of the latest census of the population included in EUROSTAT (2001), and so is

with tourist data. In any case, the data analysis is carried out at a cross-sectional level; diachronic variations of one or more data series is only analysed at the level of individual case studies.

Following (Table 4) is an illustration of the final grill of indicators included in the dataset, their structure, the theoretical postulate justifying their inclusion and synthetic metadata information. More complete metadata information on a country-by-country basis is provided in the third part of Annex 2.

**Table 4 Derived data: indicators of cultural heritage and identity**

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>A.0</b>	Presence of monuments	A	NUTS II, NUTS III	Illustrates the spatial distribution of protected tangible cultural assets	The spatial distribution of cultural assets provides a first approximation of the local tangible resources
<b>A.1</b>	Density of monuments	A / area_sq	NUTS II, NUTS III	Illustrates spatial concentration	Larger spatial concentration determines a higher level of development potential based on tourism and culture
<b>A.2</b>	Potential use pressure on monuments by local residents	pop_01 / A	NUTS II, NUTS III	Illustrates the local population potentially served by one given monument	Different levels of potential pressure require adequate management responses. Low pressure levels demand more promotion and enhanced accessibility; high pressure levels call for site management and conservation
<b>A.3</b>	Potential use pressure on monuments by tourists	arr_01 / A	NUTS II	Illustrates the visitor population potentially served by one given monument	Different levels of potential pressure from tourism require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals



<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>A.4</b>	Composite potential use pressure on monuments by tourists and residents	$(arr\_01 + pop\_01 * 365) / A$	NUTS II	Illustrates the total population potentially served by one given monument	Different levels of total potential pressure require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>B.0</b>	Presence of protected heritage conjuncts and cultural landscapes	B	NUTS II, NUTS III	Illustrates the spatial distribution of heritage conjuncts and cultural landscapes	The spatial distribution of heritage conjuncts and cultural landscapes provides a first approximation of the territories which enjoy a high level of protection
<b>B.1</b>	Density of protected heritage conjuncts and cultural landscapes	B / area	NUTS II, NUTS III	Illustrates spatial concentration of heritage conjuncts and cultural landscapes	Larger spatial concentration of heritage conjuncts and cultural landscapes determines a higher level of development potential based on tourism and culture
<b>B.2</b>	Potential use pressure on protected heritage conjuncts and cultural landscapes by local residents	$pop\_01 / B$	NUTS II, NUTS III	Illustrates the local population potentially served by one given protected heritage conjunct or cultural landscape	Different levels of potential pressure on heritage conjuncts and cultural landscapes require adequate management responses. Low pressure levels demand more promotion and enhanced accessibility; high pressure levels call for site management and conservation

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>B.3</b>	Potential use pressure on protected heritage conjuncts and cultural landscapes by tourists	$arr\_01 / B$	NUTS II	Illustrates the visitor population potentially served by one given protected heritage conjunct or cultural landscape	Different levels of potential pressure on heritage conjuncts and cultural landscapes from tourism require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>B.4</b>	Composite potential use pressure on protected heritage conjuncts and cultural landscapes by tourists and residents	$(arr\_01 + pop\_01 * 365) / B$	NUTS II	Illustrates the total population potentially served by one given protected heritage conjunct or cultural landscape	Different levels of total potential pressure on heritage conjuncts and cultural landscapes require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>C.0</b>	Presence of museums	C	NUTS II, NUTS III	Illustrates the spatial distribution of listed museums	The spatial distribution of museums is a first approximation of man-made heritage movable objects which provide an educational function to the local population and can be used as a development asset through tourist valorisation and other cultural activities
<b>C.1</b>	Density of museums	$C / area$	NUTS II, NUTS III	Illustrates spatial concentration	Larger spatial concentration of museums determines a higher level of development potential based on tourism and culture

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>C.2</b>	Potential use pressure on museums by local residents	pop_01 / C	NUTS II, NUTS III	Illustrates the local population potentially served by a museum	Different levels of potential pressure require adequate management responses. Low pressure levels demand more promotion and enhanced accessibility; high pressure levels call for site management and a more articulated collection development on the territory
<b>C.3</b>	Potential use pressure on museums by tourists	arr_01 / C	NUTS II	Illustrates the visitor population potentially served by a museum	Different levels of potential pressure from tourism require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>C.4</b>	Composite potential use pressure on museums by tourists and residents	(arr_01+pop_01*365) / C	NUTS II	Illustrates the total population potentially served by a museum	Different levels of total potential pressure require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>D.0</b>	Presence of events	D	NUTS II, NUTS III	Illustrates the spatial distribution of cultural events	The spatial distribution of cultural events is a first approximation of human activities which provide culture-based leisure to the local and visiting population and can be used as a development asset through tourist valorisation
<b>D.1</b>	Density of events	D / area	NUTS II, NUTS III	Illustrates spatial concentration of cultural events	Larger spatial concentration of events determines a higher level of development potential based on tourism

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>D.2</b>	Potential use pressure on events by local residents	pop_01 / D	NUTS II, NUTS III	Illustrates the local population potentially served by a cultural event	Different levels of potential pressure require adequate management responses. Low pressure levels demand more promotion and enhanced accessibility; high pressure levels call for site management and coordination between different events and other components of culture
<b>D.3</b>	Potential use pressure on events by tourists	arr_01 / D	NUTS II	Illustrates the visitor population potentially served by a cultural event	Different levels of potential pressure from tourism require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management , also in order to avoid access conflicts with locals
<b>C.4</b>	Composite potential use pressure on events by tourists and residents	(arr_01+pop_01*365) / D	NUTS II	Illustrates the total population potentially served by a event	Different levels of total potential pressure require differentiated management responses. Low pressure levels demand more promotion and accessibility; high pressure levels call for site management and conservation, also in order to avoid access conflicts with locals
<b>E.1</b>	Diversity of population per nationality Shannon index on foreign population groups	$E_1$	NUTS II, NUTS III	Describes the degree of diversity of the local population when foreign nationalities are considered	A high level of diversity requires solid institutions for integration but is also an asset for economic development based on variety and international orientation
<b>E.2</b>	Shannon index of diversity of population according to ethnic classification of residents	$E_2$	NUTS II, NUTS III	Describes the degree of diversity of the local population when ethnic groups are considered	A high level of diversity requires solid institutions for integration but is also an asset for economic development based on diversity in skills

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>F.1</b>	N. of cultural jobs ISCO-88 as a share of local active population	$F / APOP\_01$	NUTS II	Describes the importance of culture as a development field and the orientation to culture of the local job market	A high level of culture-related jobs in the local economic structure reveals fruitful potential for culture-based economic development
<b>G.21</b>	Theatres per 1,000 inhabitants	$G_1 * 1,000 / pop\_01$	NUTS II, NUTS III	Illustrates the availability of theatre services to local population	High availability of amenities to the local population indicates greater levels of quality of life and a higher chance to attract human capital and financial resources
<b>G.22</b>	Cinema screens per 1,000 inhabitants	$G_2 * 1,000 / pop\_01$	NUTS II, NUTS III	Illustrates the availability of cinema services to local population	High availability of amenities to the local population indicates greater levels of quality of life and a higher chance to attract human capital and financial resources
<b>G.23</b>	Libraries per 1,000 inhabitants	$G_3 * 1,000 / pop\_01$	NUTS II, NUTS III	Illustrates the availability of library services to local population	High availability of amenities to the local population indicates greater levels of quality of life and a higher chance to attract human capital and financial resources
<b>H.11</b>	Graduates in local HE as a percentage of local population	$8.a / pop\_01$	NUTS III	Describes the human capital trained locally and is a determinant of development potential	High levels of higher-education output (measured by comparing it with the resident population) boost the chances to root economic development in local knowledge

<b>DATA NAVIGATOR</b>	<b>Description of variable</b>	<b>Algorithm</b> (ref. to list of GENERAL and COLLECTED data)	<b>Spatial level</b>	<b>Theoretical postulate</b>	<b>Policy relevance</b>
<b>H.12</b>	Residents with high educational attainment level per 100 inhabitants	$8.b * 100 / pop\_01$	NUTS II	Describes the education level of the local population and is a qualification of the social capital as a determinant of development	High levels of attainment of the local population indicate a higher capacity to elaborate local culture and generate local-resource based economic development

## 2.8 Regional cover of datasets

The situation with the availability of data in the 1.3.3 project is rather different from that of other ESPON projects, as very few standardised European data bases regarding the components of cultural heritage and identity exist, and less so providing regional detail at NUTS III or even NUTS II level. Consequently, the collection of data has been carried out by each individual partner county by country. In some cases, data sources were different also within one same country, for instance data on cultural activities in strongly decentralised states like Belgium, Germany or Spain are maintained by regional governments. Availability of cultural data has not found to be especially difficult in new member states.

According to the indications of the ESPON CU the ESPON 1.3.3 TPG aims at the production of a number as large as possible of complete maps representing the various indicators identified in the project as key expressions or determinants of the spatial effects of cultural heritage and identity.

It should be noted that wide regional cover is also a precondition for effective statistical analysis leading to the identification of regional typologies developed in WorkPackage 3 of this project.

The largest regional cover, with value obtained for more than 90% of the NUTS III regions of EU27+2, has been obtained for indicators A (presence, density and potential use pressure of monuments and sites), B (presence, density and potential use pressure of protected landscapes), C (presence, density and potential use pressure of museums and galleries), G.23 (n. of public libraries per 1,000 inhabitants).

Reverting to NUTS II regional detail, a regional cover superior to 98% has been obtained for indicator F (percentage of cultural and creative jobs on total employees, data are not available at NUTS III level) and H.12 (Graduates in local HE per 1,000 inhabitants), while indicators D (presence, density and potential use pressure of cultural events), E.1 (Shannon index of diversity for residents grouped by foreign nationalities), G.21 (n. of theatres per 1,000 inhabitants), G.22 (n. of cinema screens per 1,000 inhabitants) and H.11 (Residents with high educational attainment level per 1,000 inhabitants) achieve regional cover rates above 69%. It should be noted that as data regarding tourism (ARR\_01) and jobs in the cultural industries were only available at NUTS II level the relative indicators A.3, B.3, C.3, D.3 and F.1 have only been calculated for this territorial level. Regarding variable 8.b (levels of attainment of the resident population) it was also available at NUTS II level through the Labour Force Survey, and though in some countries the NUTS III data were available we have chosen to keep the NUTS II level as the representation space for indicators H.02 and H.12 as the one with the widest coverage. Finally, the last set of indicators of "cultural excellence" has not been collected on a country

As argued above, a plurality of sources had to be necessarily used to complete the dataset (see Annex 2).

Substantial problems have been found with indicators D (presence, density and potential use pressure of cultural events) due to the non-homogeneity of the diffusion of this information encountered in different countries; with E.2 (Shannon diversity index of residents groups by ethnic affiliation) due to the differing diffusion policies for this information encountered at national level.

The situation country by country can be gauged from Figure 15 below, which is a synthetic illustration of the final data cover in each country (grouped by main indicator groups A-H) at the time of writing the present report (31.05.2006).

The most critical situation is encountered in Slovakia. It should be stressed that the TPG partners have repeatedly got in touch with the ECP to obtain missing data, with variable results.

In order to increase regional cover rates for as large a number of indicators as possible and possibly to complete a fair number of maps, a number of actions will be taken.

- Further data requests to ECPs (using new contact provided by ESPON CU for Bulgaria, Slovakia and Portugal)
- Regionalisation of data that are only available on a national or NUTS I or II level.
- Use of unconventional data sources to integrate missing or imperfect datasets (e.g. tourist guides, national websites, etc.)

On the basis of the finalised collection, the TPG delivers 20 “descriptive” maps (12 at NUTS III level and 8 at NUTS II level), plus a map of “cultural excellence” based on categories I<sub>1</sub>-I<sub>6</sub>.

Whenever the regional cover of any given dataset has not been completed, that dataset is not represent with a map but has nevertheless been used as a reference in the elaboration.

**Figure 15 State of completion of the dataset for ESPON 1.3.3 project, by indicators and countries**

*Legenda:*

data available 31/5		Data not available
Available NUTS III	Available NUTS II and regionalised	



indic.	AT	BE	BG	CH	CY	CZ	DE	DK	EE
A.0-A.1-A.2									
A.3-A.4									
B.0-B.1-B.2									
B.3-B.4									
C.0-C.1-C.2									
C.3-C.4									
D.0-D.1-D.2									
D.3-D.4									
E.1									
E.2									
F.1									
G.21									
G.22									
G.23									
H.11									
H.12									

indic.	ES	FI	FR	GR	HU	IE	IT	LT	LU	LV
A.0-A.1-A.2										
A.3-A.4										
B.0-B.1-B.2										
B.3-B.4										
C.0-C.1-C.2										
C.3-C.4										
D.0-D.1-D.2										
D.3-D.4										
E.1										
E.2										
F.1										
G.21										
G.22										
G.23										
H.11										
H.12										

indic.	MT	NL	NO	PL	PT	RO	SE	SI	SK	UK
A.0-A.1-A.2										
A.3-A.4										
B.0-B.1-B.2										
B.3-B.4										
C.0-C.1-C.2										
C.3-C.4										
D.0-D.1-D.2										
D.3-D.4										
E.1										
E.2										
F.1										
G.21										
G.22										
G.23										
H.11										
H.12										

## 2.9 Analysis of collected data

A first interesting piece of information comes from the comparison of the statistical properties of the various distributions on a **country by country** basis; this is given in Table 5.

**Outliers** (cases with a particularly *high* value of the indicator, given the one-tailed shape of the distributions) can be of two different types:

- large values generated by “errors”, or methodological peculiarities in the original data sources: for instance all vales in Sweden or the Netherlands when indicators “A” are considered (listed tangible heritage assets) are very high because in those country a great deal of assets are registered and protected, and are low in Italy of Greece because there national heritage registers are much more selective or compiled according to different criteria regarding “value”.
- large values generated by abnormal relations between collected data and general and territorial features used in the calculation algorithms: for instance values of “A” indicators, like assets per sq. km. or n. of inhabitants per asset are very high in cities like Paris or Copenhagen because there is a great deal of registered assets in a NUTS III territory which is very small and densely populated.

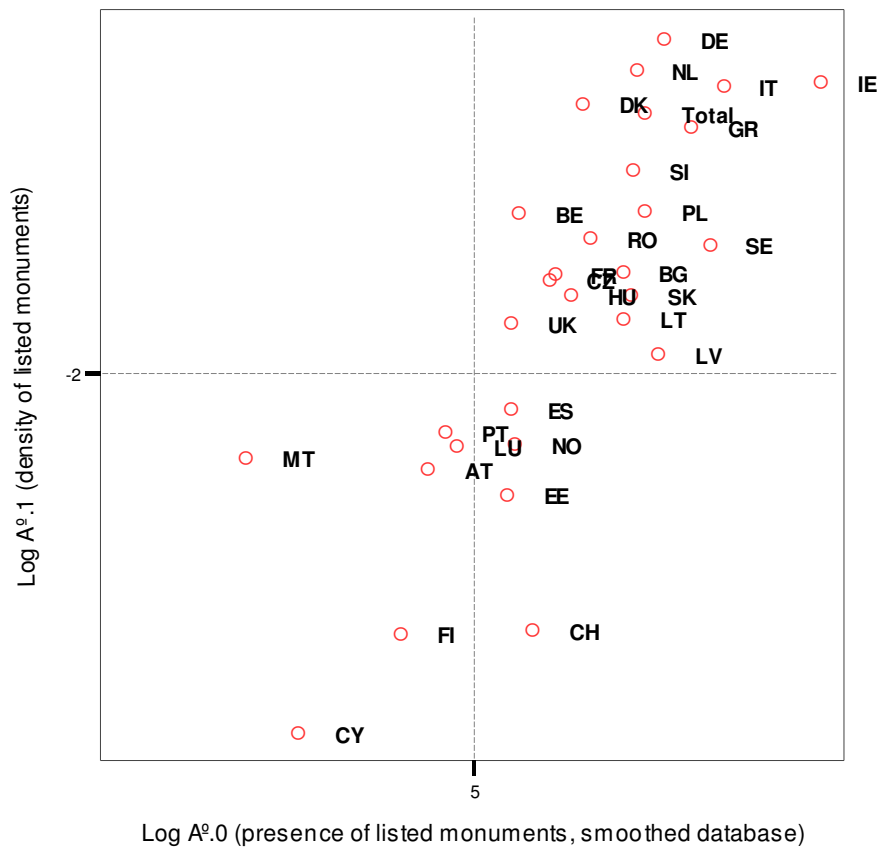
On account of this ambivalence, the treatment of outliers should have been evaluated case by case. To avoid subjective judgements a choice has been taken to leave them in the dataset and they almost in every case fall in the fifth (highest) category of the distribution.

A comparison of the average values in the data series regarding the tangible immovable heritage (indicators A and B) allows a greater comprehension of the structure of the data set. Figure 16 shows a scatterplot of values of the means of indicators  $A^{0.0}$  and  $A^{0.1}$  by country, in logarithmic scale<sup>10</sup>.

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<sup>10</sup> The “A<sup>0</sup>” symbol refers to a smoothing procedure operated on the “A” dataset; the smoothing method and rationale will be illustrated below.

**Figure 16 Indicators A<sup>0.0</sup>, A<sup>0.1</sup>: scatterplot of national means, logarithmic scale**



Roughly, the EU27+2 countries could be subdivided in three groups. In the third quadrant (closer to origin), there are countries that list an “abnormally small” number of cultural heritage assets in absolute (X axis) and compared to their size (Y axis). When indicators A.0 and A.1 are charted, Greece and Italy fall in this category: three countries where one would expect to find an exceptionally large number of listed assets. After the smoothing procedure described further on, the outlier effect for Greece and Italy is eliminated. In Figure 16, which charted the smoothed indicators A<sup>0.0</sup> and A.1, now includes in this first group a number of countries with few listed monuments in absolute terms and relative to their size: among them are Cyprus, Finland, Malta, Austria, Portugal and Luxembourg. In the first quadrant, farthest from the origin, there are countries that list an “abnormally high” number of cultural heritage assets both in absolute and relative terms. Sweden lists a great deal of assets, and is to be considered an outlier. After the smoothing procedure, Sweden shows to have many assets in absolute terms, but so many if density is considered. Instead, the first quadrant includes Germany, Holland, Denmark, Ireland (other outliers which are subject to a “good register” effect) as well as Greece and Italy and many other countries. The countries which fall within the fourth quadrant have a

“normal” listing behaviour; we can see that Spain, Norway, Estonia and Switzerland list a fair number of assets, but not excessive when compared to their sizes.

This is a clear indication of how “structurally diverse” is the dataset for listed monuments and sites (“A” indicators), a diversity which largely stems from a large methodological difference in the criteria used for listing protected assets and in the extension of the national registers. Thus, **a first important output of this study would be to establish European guidelines for the listing of protected assets, and eventually, to come up with a EU-27 register of protected assets respecting homogeneous listing criteria, possibly discriminating according to the degree of protection.**

**Figure 17 Indicators C.0, C.1: scatterplot of national means, logarithmic scale**

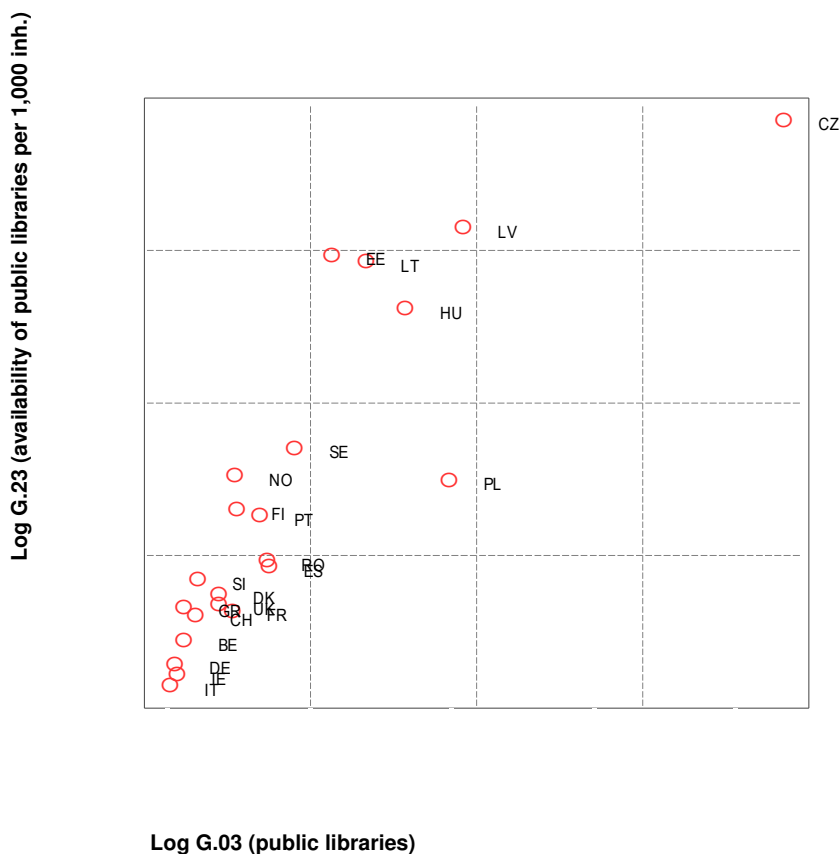


The same exercise could be repeated with the other indicators in our data grid and the results compared. While “B” indicators – again depending on the structure of national registers and protection laws — reproduce by and large with the subdivision illustrated in Figure 16, other data series which are compiled according to more standardised

criteria (thus eliminating the methodological noise) are expected to behave differently. For instance, the data on museums (Figure 17) present an unexpectedly different profile of data on heritage, with one country (Czech Republic) listing an abnormally large number of museums, and other countries (France, Denmark, Germany) also listing a lot of museums compared to the size of their NUTS III regions. The opposite is found for Italy and Greece; but also Lithuania, Sweden, Latvia and Switzerland have a low density of museums in spite of the high absolute numbers.

How could this result be interpreted? Certainly the methodological bias holds also in this case; for instance, the data series of Italy and Greece only consider national museums, which are the ones listed by the Ministry of Culture, while the data on museums owned by other layers of government, like the important municipal museums, or the private collections, are not included. However, the distribution on C.0 over the whole sample is much less skewed than A.0, which means that the methodological differences are less pronounced (they return, however, when densities are considered). Instead, it should be noted that to a larger extent than with the heritage, the number of museums depends on cultural policy – one country may be more active than another in the effort to build and fund museums as a way to present their culture. Thus, in this case structural differences are the genuine reflection of a cultural differentiation.

**Figure 18 Indicators G.03, G.23: scatterplot of national means, logarithmic scale**





## 2.10 Descriptive maps of cultural heritage and identity

In this section we present the first results from the representation of the European territory through the use of the cultural indicators A-H (plus cultural excellence maps) and the descriptive analysis of the data series utilised. After introducing some methodological issues in the construction of maps and a first general overview of the data series, the most interesting maps and the data series on which they are based are synthetically commented.

### 2.10.1 Methodological issues in mapping and recommendations to the reader

For every indicator for which there is complete area coverage, maps have been built, preferably at NUTS III level, and at NUTS II level as an alternative when cover at NUTS III was insufficient.

It should be stressed again that in some cases the representations of the phenomena captured by the use of one or more indicators is only approximated due to the substantial lack of homogeneity in the nature and structure of the collected data among regions, which is only partly eliminated by smoothing techniques and the recurrence to complementary data sources. A further warning to the reader regards differing reference years for data used to construct the same map, which is not regarded as a major fault due to the cross-section nature of most variables used and to the limited range of years used globally.

Regions with data that are *missing*<sup>12</sup> are tagged as “no data” in the maps and they are coloured in a different way from regions where values exist and they are nil; the latter are always included in the lowest distribution category. *Non-existent values* (indicators whose denominator is zero) are tagged “no values” and are assigned a further different colour: that only regards the maps based on potential use pressure indicators, whereas the value of the basic indicators used as denominators (A<sup>0.0</sup>, B<sup>0.0</sup>, C<sup>0.0</sup>, D<sup>0.0</sup>) is zero.

All maps displaying “absolute” numbers (indicators A<sup>0.0</sup>, B<sup>0.0</sup>, C<sup>0.0</sup>, D<sup>0.0</sup>) are in clouds of points (as from the NGP), while all other maps displaying composite indices are in five classes of colours, based on distribution quintiles.

A selection of such maps that are deemed “interesting” by the TPG is presented and commented in the following sections. The full collection of maps is presented in Annex 1.

### 2.10.2 Tangible cultural heritage resources (Indicators A)

The sheer number of heritage assets in a region allows an overview of the distribution and localisation of cultural assets in Europe. The map in Figure 19 map can hardly provide immediate policy indications, but it illustrates the “cultural complexity” of a

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<sup>12</sup> That is only the case of E.1 data for Slovakia.

given territory and of specific cultural environments delimited by administrative boundaries. It reveals a certain concentration of the heritage in large cities, islands and coastal regions, and in the central-eastern part of Europe, though this information should be handled with care.

The map provides high values for the artistic and historical nations like Italy, Ireland, Greece, Germany, Poland and lesser values for the others.

Germany had a institutional history very similar to Italy, with an empire broken in many little states during the early modern age and the independence reached in 1871. The breaking in many states, like in Italy, favoured the building of monuments and the artistic prosperity. The German Renaissance was a result of German artists who had travelled to Italy to learn more and become inspired by the Renaissance movement, like Durer, Holbein, etc.

In Ireland there are many ancient and religious Gaelic monuments. Despite its importance, the superficial visitor may be disappointed with what he sees. In sites like Tara there are no signs of regal past, nor impressive remains, only simple earthworks. But there are many megalithic monuments on the hill, and lots of historic and legendary events are connected to this place.

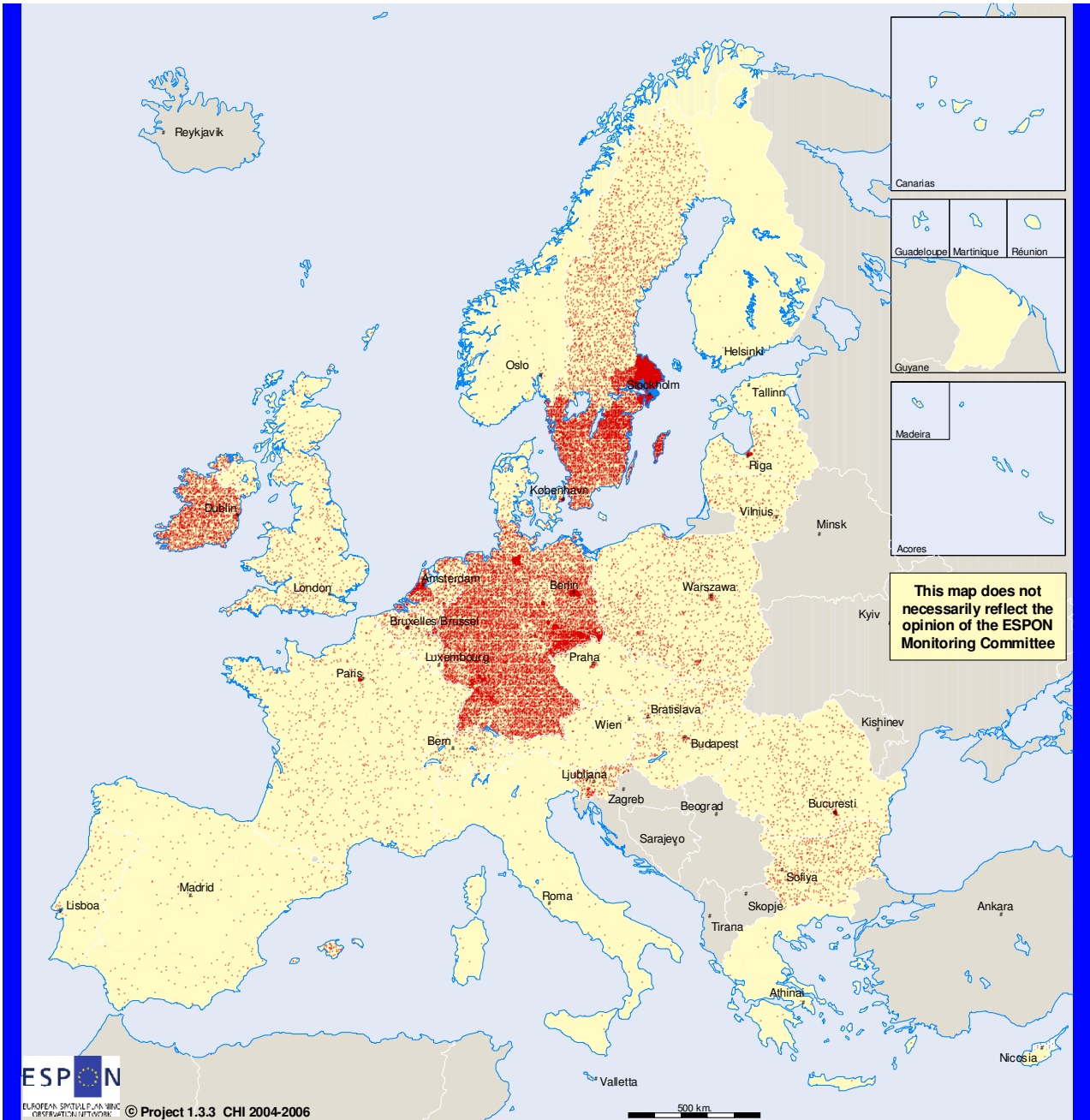
In Poland a number of ancient edifices have survived: castles, churches, and stately homes, sometimes unique in the regional or European context. Some of them have been painstakingly restored (the Wawel), or completely reconstructed after being destroyed in the Second World War (the Old Town and Royal Castle in Warsaw, the Old Towns of Gdańsk and Wrocław). Kraków ranks among the best preserved Gothic and Renaissance urban complexes in Europe.

Lesser the presence of monuments in the other nations, where the "national" culture was more developed in modern age, like France and Spain, while Greece benefits by his ancient ruins of before Christianisation.



**Figure 19 Map of Europe based on indicator A.0**

**Presence of monuments (unsmoothed database)**



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**Indicator in database 1.3.3 - A.0**

**Algorithm-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003;  
 BE (Flanders), CY: 2002; CH: 1995.

- 1 Dot = 1 - 50 monuments
- Espoon space
- non Espoon space

This representation, yet, is largely biased in two directions: the structural inconsistencies in data sources (as well as methodological errors in data collection) discussed in the previous section, which tends to over-represent regions where the protection and listing of the heritage assets is more exhaustive (and efficient). In the meetings of ESPON project 1.3.3, it was frequently discussed how this map rather than the distribution of heritage in Europe illustrates the different countries' budget in heritage registers. Countries that, though full of riches, are less active on this front (Italy and Greece above all) result penalised in this representation, while Sweden tends to be overrepresented; and the difference in the NUTS III extension, which at least in principle should under-represent regions with smaller NUTS III areas as the presence of heritage assets is arguably an area-related variable.

The first bias can only be eliminated through a revision of the database. As mentioned above, the TPG utilised the averages values and distribution of data collected in occasion of the SPESP project by group 1.7 "cultural assets and natural landscapes" to calibrate the absolute values in "outlier" countries (Italy, Greece, Sweden) in ESPON 1.3.3.<sup>13</sup> A new indicator  $A^0$  is thus created, using the corrected or smoothed database. The result can be observed in Fig. 20.

Compared to the previous one, the map in Figure 3 offers a more reasonable description of the distribution of the cultural heritage over the European territory, especially reflecting the importance of Italy and Greece. Other aspects, however, suggest that smoothing and recalibrating techniques, if not a thorough process of harmonised registration of the tangible cultural assets of Europe among regions, should be implemented. For instance, the over representation of Germany, Ireland and the Netherlands (a consequence, paradoxically, of *efficient* systems of heritage inventorying) should be smoothed out, especially considering neighbouring countries with similar cultural histories.

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<sup>13</sup> This smoothing operation was carried out in the following: the counts obtained from national monuments' registers in "outlier regions" (Sweden, Italy, Greece) have been substituted with the "star-weighted" counts obtained from the tourist guides used in SPESP 1.7 (each star obtained by a monument or site counting as one), and normalised by multiplication around the overall means obtained in ESPON 1.3.3.

Thus,

$$x^*_E = \hat{x}_S \cdot \bar{x}_E,$$

where

$x^*_E$  = smoothed ESPON 1.3.3 dataset

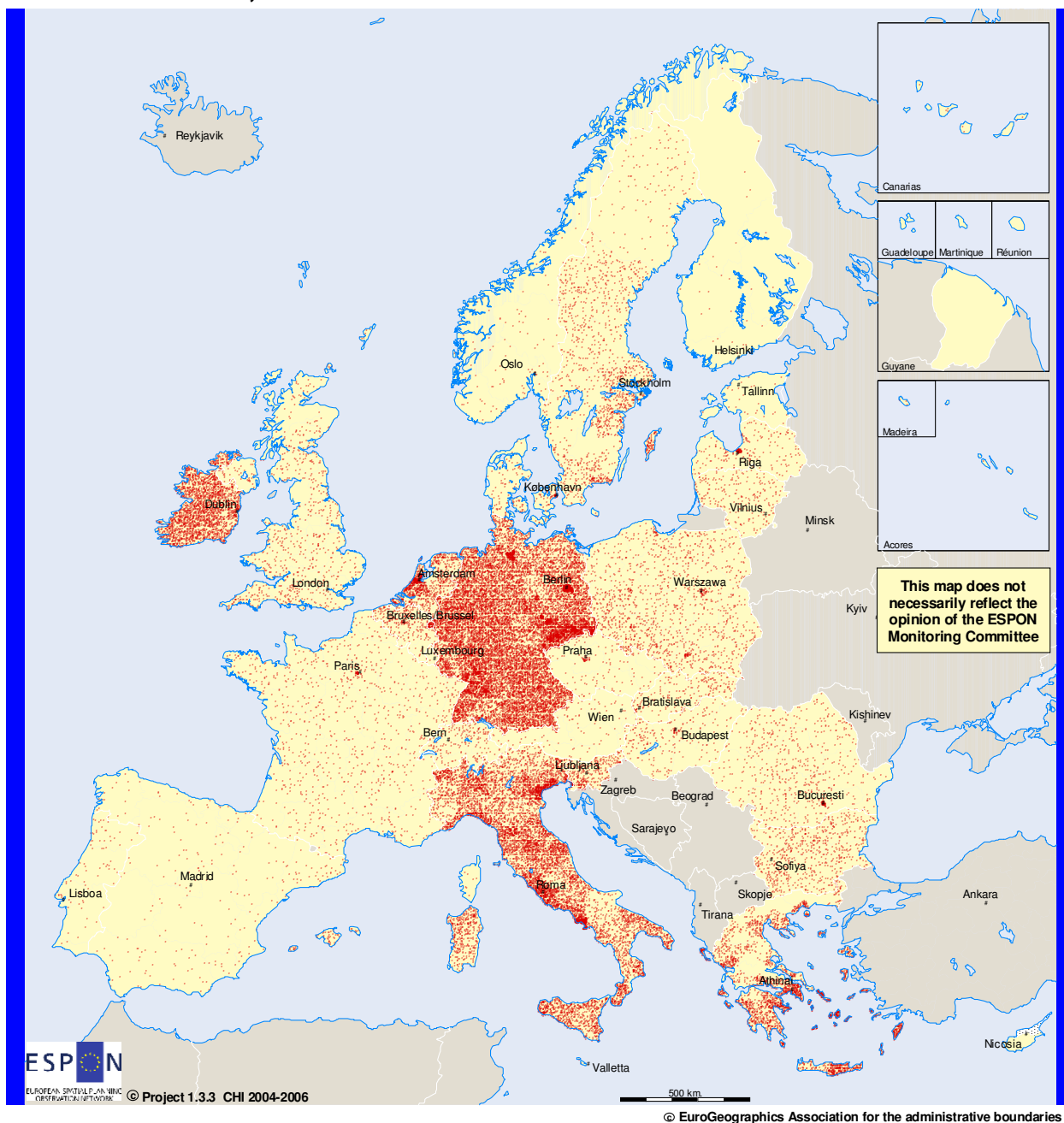
$\hat{x}_S$  = normalised SPESP 1.7 weighed data

$\bar{x}_E$  = average ESPON 1.3.3 value.

Only in one case, this smoothing technique caused one region which originally exhibited a very high count (NUTS region SE091, Jönköpings Län, with 25374 monuments and sites censused by the county authority) to fall to zero, as in the original SPESP count there were no historical "attractions" censused and the normalisation did not produce any change to that effect. It should be stressed that in a certain number of cases in Italy and Greece, regions that had originally zero values (no entries in national registers) have assumed positive values (of  $A^0.0$  and consequently  $A^0.2$ ) after smoothing.

**Figure 20 Map of Europe based on indicator A.0<sup>o</sup> (A.0 dataset calibrated according to the SPESP database of cultural attractions)**

**Presence of monuments, corrected database**



- 1 Dot = 1 - 50 monuments
- Espon space
- non Espon space

**Indicator in database 1.3.3 - A.0**

**Algorithm.-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003;  
 BE (Flanders), CY: 2002; CH: 1995.

However, at this stage of the project, the TPG decided not to deepen the elaboration of data in that sense in order to produce a mapping of heritage resources with a correct balance between “reasonability” and the “objectivity” of the data used, leaving normative recommendations regarding the inventorying of data to later stages of the ESPON programme.

The second bias (variation of area extension) is eliminated by producing a map of densities as captured by indicator A.1. The resulting map is presented in Figure 21.

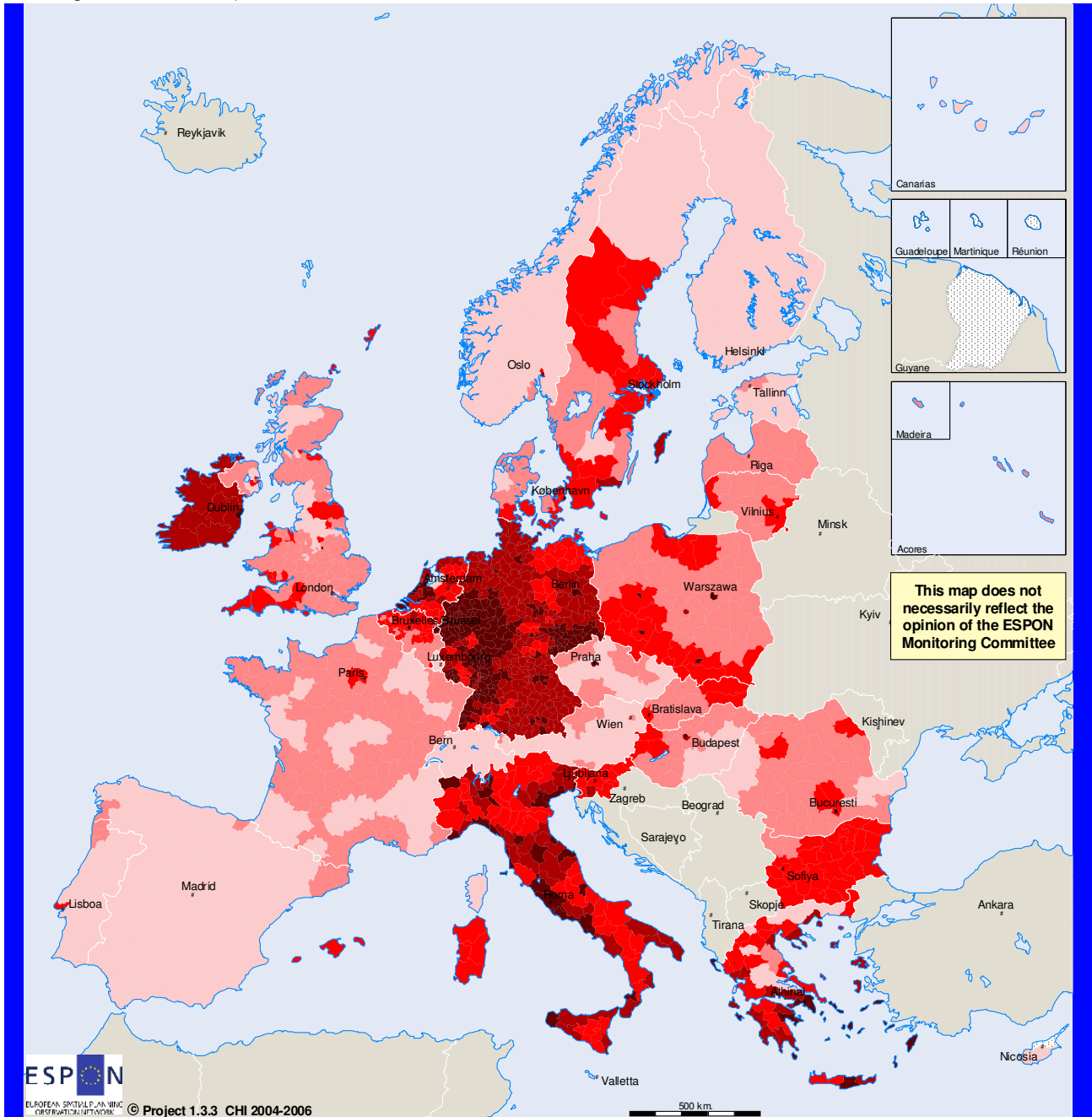
The concentration of protected heritage assets in space could be considered (with darker coloured regions characterised by “high” values and lighter coloured regions by “low” values) a proxy of the *attractiveness* of the region, under the assumption that the higher the number of resources that can be found in proximity of a certain point, the larger economic potential for development from tourism but also from other forms of valorisation of local culture: education, heritage industry, creative industry; these all need a “spatial critical mass” to attract the investments and infrastructure that is needed for development.

The density of monuments on the territory shows an important gap between Germany and Italy on the one hand and other nations on the other. The greater density on Italian and German territory is tied with the institutional history of these two countries. In the middle age the Germany was broken in several states, with a different artistic and cultural politic and the presence of a court. During the reign of Maximilian I, from 1493 to 1519, the emperor tried to reform the Empire: an Imperial Supreme Court (Reichskammergericht) was established, imperial taxes were levied, the power of the Imperial Diet (Reichstag) was increased. The reforms were, however, frustrated by the continued territorial fragmentation of the Empire.

A similar issue applies in Italy, but with a much greater development during the Renaissance, in early modern age. The Renaissance ideals first spread from Florence to the neighbouring states of Tuscany such as Siena and Lucca. The Tuscan culture soon became the model for all the states of Northern Italy, and the Tuscan variety came to predominate throughout the region, in Lombardy, Venice and Naples. The breaking of the territory favoured here the artistic collaboration and the competition between courts and cities, while the political background of the so-called “Communal period” during late Middle Age favoured the spread of several cities in competition one with another, and consequently the use of architecture as a mean of marking power and influence on a territory, making a greater density of actual heritage.

**Figure 21 Map of Europe based on indicator A.1**

**Density of monuments, corrected database**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>0</sup>.1**

**Algorithm.-**

N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure) per square Km.

**Source and other metadata information:**

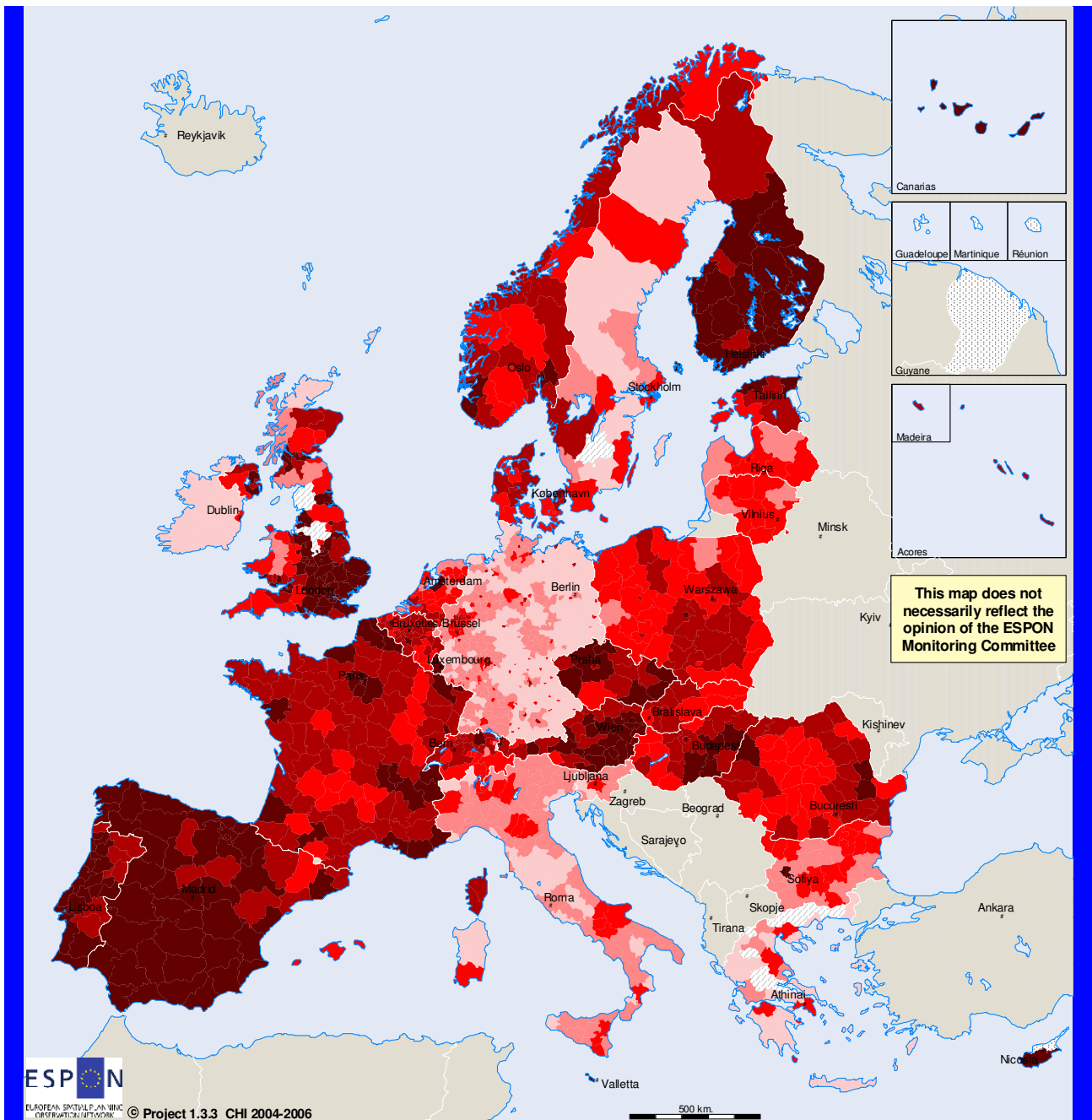
Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Area data: 2005 (source EUROSTAT)

**Figure 22 Map of Europe based on indicator A.2**

**Potential use pressure on monuments from local population, corrected database**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>o</sup>.2**

**Algorithm.-**

RATIO population 2001 / N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure)

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT.

Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Population data: 2001 (source EUROSTAT)

The map reveals that – structural inconsistencies aside – the heritage is concentrated in a relatively low number of regions; again coastal regions emerge, as well as metropolitan areas.

The next information regarding the “potential user basin” of heritage assets considers the number of local inhabitants in each region and divides them by the assets (indicator A.2); this is the local “demand basin” for heritage resources at any given moment in time and can be interpreted in two opposite ways: first, it represents the “ease of access” to culture of the local population, a positive fact. However, high values of this indicator could be given a negative interpretation: the demand basin for individual assets of limited capacity is high and it might generate congestion in the use of the resources and threats to their preservation. Hence, the ideal situation conservation-wise is that of “median” values, but this presents a typical trade-off with the issue of availability and therefore diffusion and production of culture, which will be addressed later.

The map in Fig. 22 reveals regions where listed heritage assets are potentially accessible to a large number of people but also subject to a potentially heavier pressure (in darker colours), and areas where the local demand basin is lighter (lighter colours).<sup>14</sup>

The pressure is largest in Spain, Finland, Portugal, Austria, high in France, while it is lower in Italy and Germany (where the density of monuments is very high). In fact, a greater density of monuments means a lesser pressure on these by the local population. It could result counter-intuitive that sparsely-populated regions like Central Spain, Finland or Norway have a high level of potential user pressure, but that essentially depends on the distribution of registered assets (arguably an area-dependent variable), which is far more skewed than that of population density. As a result, though there is in principle an inverse relation between the number of monuments in a region and the potential use pressure, this does not necessarily hold when potential use pressures are plotted against population densities.

Potential use pressure is possibly more relevant if referred to visitors. Unfortunately we only can count on EUROSTAT visitor data series at NUTS II level and it is not possible to distinguish between tourists and simple excursionists (this could be the object of a case study). It should be pointed out that a double trade-off presents when tourist pressure on monuments are considered: first areas subject to a large tourist pressure can “sell better” their heritage and “export” their cultural image to be known in the world, with important inducted impacts on economic development. On the other hand, large tourist pressure (which is arguable more “intrusive” and potentially more concentrated than the pressure from the local residents) could be disruptive for listed monuments and sites if it is not properly managed. The second

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<sup>14</sup> The region of SE091 (Jönköpings Län) displays a “no values” symbol as a result of the smoothing technique applied, which returns a value of zero for the number of monuments (A<sup>0.0</sup>) and produces a non-existent value for the A<sup>0.2</sup> ratio indicator. The other regions in this map showing a “no values” symbol (all in Greece and the United Kingdom) also have original zero values for the A.0 indicator.



trade-off is between host and guests access to the resources: a large tourist pressure is good for “production” and “diffusion” effects of culture but risks to impede access to the local population because of congestion and rising indirect costs (prices, stress, loss of authenticity) which is likely to have a negative effect on the cycle of cultural production and on the very economic development opportunities. We will come back on these effects later.

The map of “potential tourist pressure” is presented in Figure 23. The map reveals very clearly what are the main tourist destination regions in Europe (coloured darker), as well as the areas which could develop a stronger tourist industry counting on available heritage assets (coloured lighter).

Tourist pressure is larger, in particular, in Spain and Finland, and this may be attributed eminently to sparse populations face to a strong tourist demand.

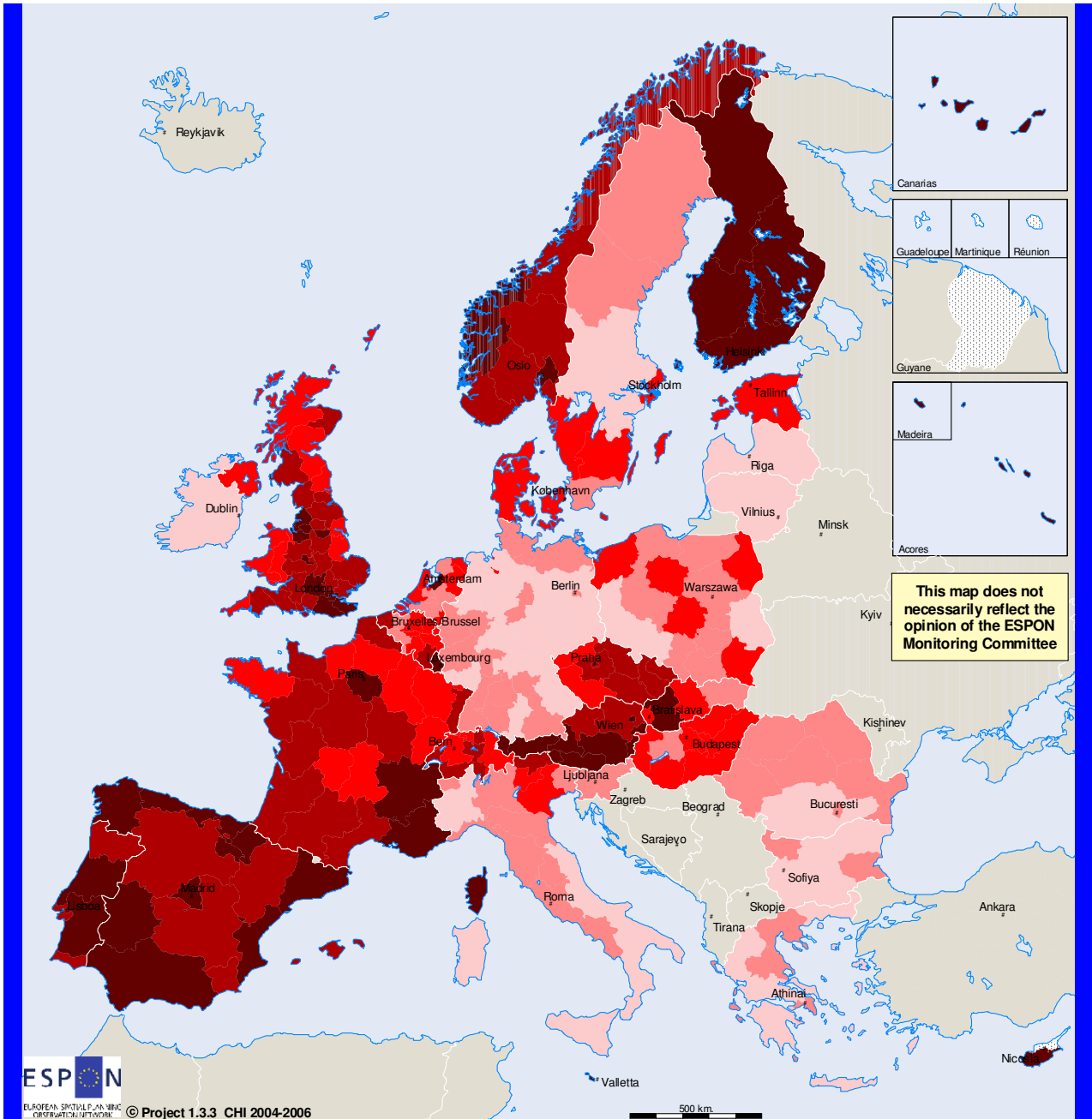
It should be pointed out again that potential pressure approximates but does not necessarily corresponds with *effective* pressures, whose representation demands complete data on levels of visitation at monuments and sites (possibly discriminating between local and non-local visitors). This, unfortunately, is available only in a very limited number of countries. Hence, though heritage in culture-rich coastal areas may be under threat, it should be considered that the propensity of a vacationer to visit cultural assets is in principle lower than that of a cultural tourist visiting a city or a historical region. This argument stresses that *site and destination management* is the key “hidden” variable in this representation, depending to which large tourist pressures can be a positive or a negative thing.

Finally, we produce a map of composite potential use pressure from tourist and visitors in Figure 24. This map as argued above is based on the assumption of an equal likeliness that, in any give day, every visitor has the same chances than a local resident to pay a visit to a heritage attraction. Unrealistic as it may be – visitors have per definition a higher propensity an a higher time budget for leisure than normal residents - this assumption is completely neutral so that it offers a description of a sort of “maximum level of hazard” on heritage assets from the existing demand basin in a region.



**Figure 23 Map of Europe based on indicator A.3**

**Potential use pressure on monuments from visitors, corrected database**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>3</sup>.3**

**Algorithm-**

RATIO tourist arrivals 2001 / N. of registered monuments and sites in national lists

**Source and other metadata information:**

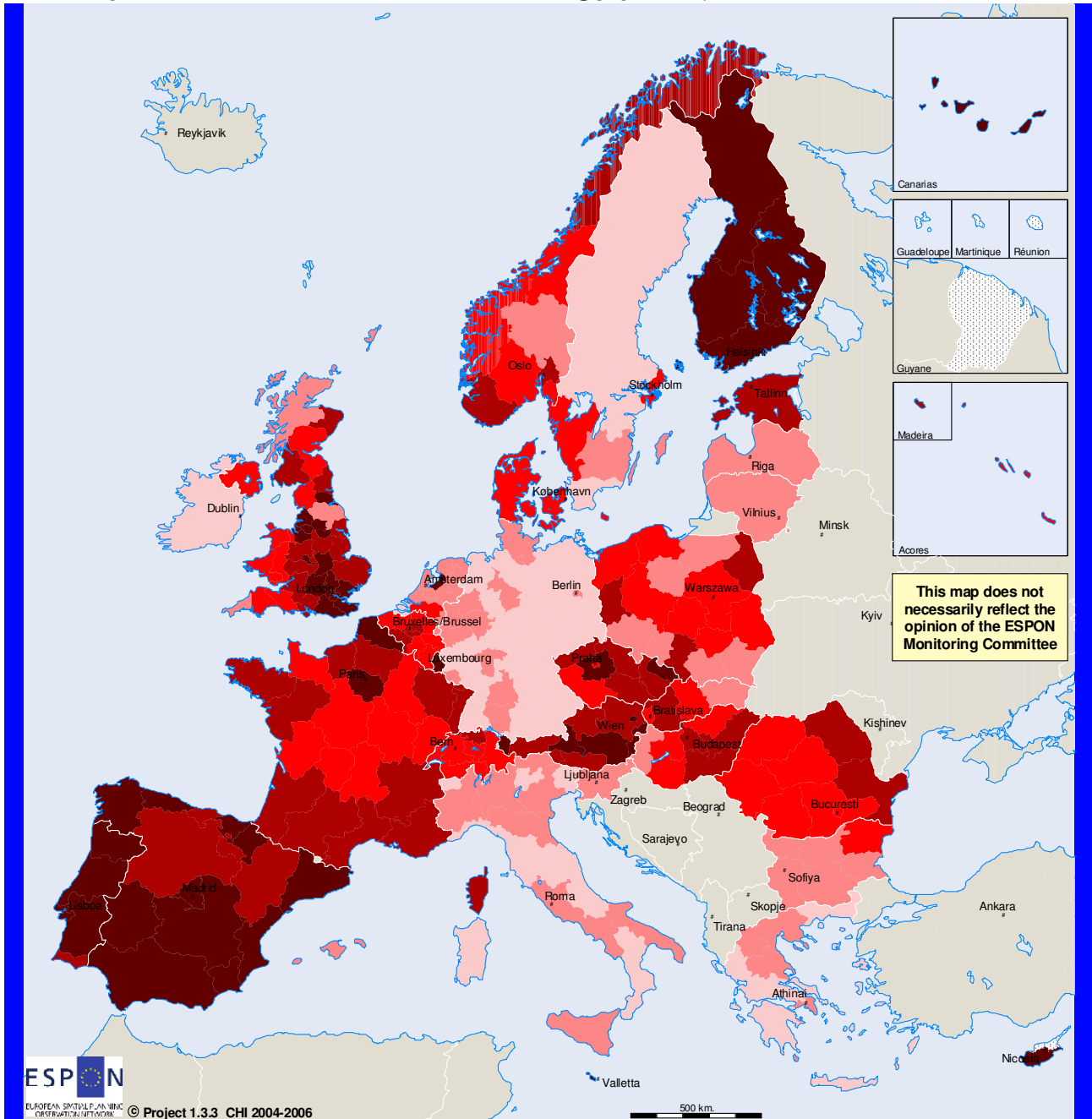
Various sources. See regional metadata (Annex Final Report). Tourist arrivals data source EUROSTAT. Whenever the EUROSTAT arrivals data in year 2001 was not available, year 2003 has been used. NUTS II

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

**Figure 24 Map of Europe based on indicator A.4**

**Total use pressure on monuments from resident + visiting population, corrected database**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

Indicator in database 1.3.3 - A<sup>0</sup>.4

**Algorithm.-**

Ratio (tourist arrivals 2001 + 365\*resident population 2001) / N. of registered monuments and sites in national lists

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population and tourist arrivals data sources EUROSTAT. NUTS II

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Population data: 2001 (source EUROSTAT).  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

### 2.10.3 Heritage conjuncts and protected cultural landscapes (Indicators B)

The representation of the distribution of cultural landscape elements in EU is not dissimilar from that of monuments and sites: the listing logic is similar and the distributions of the two components of culture largely coincide. The only conceptually different element stands in spatial effects. In fact, protected conjuncts and landscapes assume that an area is "protected" in its integrity, which presupposes a different, more mediated relation between cultural endowment and opportunities for economic development and has specific implications in terms of site management. Cultural landscape is defined as the human-modified environment, including fields, houses, churches, highways, planted forests, and mines. The physical environment retains a central significance, as a medium for human cultures.

In Norway, protection of cultural environment (according to section 20 of the Cultural Heritage Act) is subject to a complicated procedure, ending with a decision by the King in Council. Since this provision of the Act entered into force in 1993, procedures have been started for 12 different cultural environments. So far, these procedures have been completed for four cultural environments, and they have now received legal protection.

In England and Wales the Government decided to protect the cultural landscapes by giving them special status in 1949. Areas with extensive fine and varied landscapes became Areas of Outstanding Natural Beauty (AONB). AONBs are classified globally as Category 5 landscapes. In Europe, 7.1% of countryside is in Category 5, covering 360,000 sq kms (which equals 1.5 times the size of the UK). AONBs now number 41 and cover 18% of countryside. Together with National Parks they account for around 25% of the countryside. In the Countryside and Rights of Way Act (CROW) Act 2000, the Government confirmed that AONBs were equal in importance in landscape and planning policy status to that of National Parks.

In Sweden the cultural landscapes are protected on national level with the Environmental Code that covers also large areas. Each sector's legislation has special regulations for the cultural heritage apart from the above mentioned legislation. Since the 1970s, the Heritage sector participates in the National Physical Planning, and the sector comprises about 1400 areas of national importance, protected by the Environmental Code (and including cultural landscapes).

In Italy there aren't many protected cultural landscapes despite the very recent "Map of Risk" depicted on the entire Italian territory, aiming at mapping potentially risk areas for earthquakes and similar; the few protected landscapes, like the "Cinque Terre" in Liguria, represents a good single solution in a difficult situation, but not the rule. The unique and diverse cultural land/seascape of wine-growing terraces and fishing villages has been created and maintained over centuries. Only since the 1970s have terraces been abandoned, creating adverse impacts on this complex integrated system, including the collapse of many dry stonewalls and, consequently, landslides that have been severe. The World Heritage inscription and the consequent international recognition gave a boost to people's pride in their heritage and their

territorial identity as well as to tourism and increased value of local products; the designation brought direct economic benefits to the local people and attracted international funding including support from the World Monuments Fund for terrace restoration and re-use, but still did not receive a particular importance from central government.

We now focus directly on densities and user pressures. In Figure 25 the map of Europe is constructed according to Indicator B.1.

Compared with the one based on A<sup>0.1</sup>, it can be noted how certain countries like Finland, Estonia, Slovenia, Belgium and the Netherlands have relatively more of the protected landscapes, which could be explained by the complex nature of cultural heritage, not necessarily embodied in individual monuments and sites, but more rather the result of the local superimposition of many different elements, some of which of intangible nature.

Benelux has a long history of protection of environment, culture and cultural landscapes. The 1960-70 decade were in the Netherlands a time of great social and cultural changes. Such as rapid *ontzuiling* (literally: depillarisation), a term that describes the decay of the old divisions along class and religious lines (which had led to things like separate education and separate TV broadcasts for Catholics, Protestants, socialists and liberals). Young people, and students in particular, rejected traditional conventions, and pushed for change in matters like women's rights, sexuality, disarmament and environmental issues. By then, protection of culture meant protection of environment.

In Finland, the valorisation of the landscape is accompanied and strengthens that of culture in general terms. Protected landscapes and cultural landscapes share much common ground: both are focused on landscapes where human relationships with the natural environment over time define their essential character. In protected landscapes, the natural environment, biodiversity conservation, and ecosystem integrity have been the primary emphases. In contrast, the emphasis in cultural landscapes has been on human history, continuity of cultural traditions, and social values and aspirations. Yet in spite of the strong dichotomous tradition, recent experience has demonstrated that in many landscapes the natural and cultural heritage is inextricably bound together and that the conservation approach could benefit from more integration.

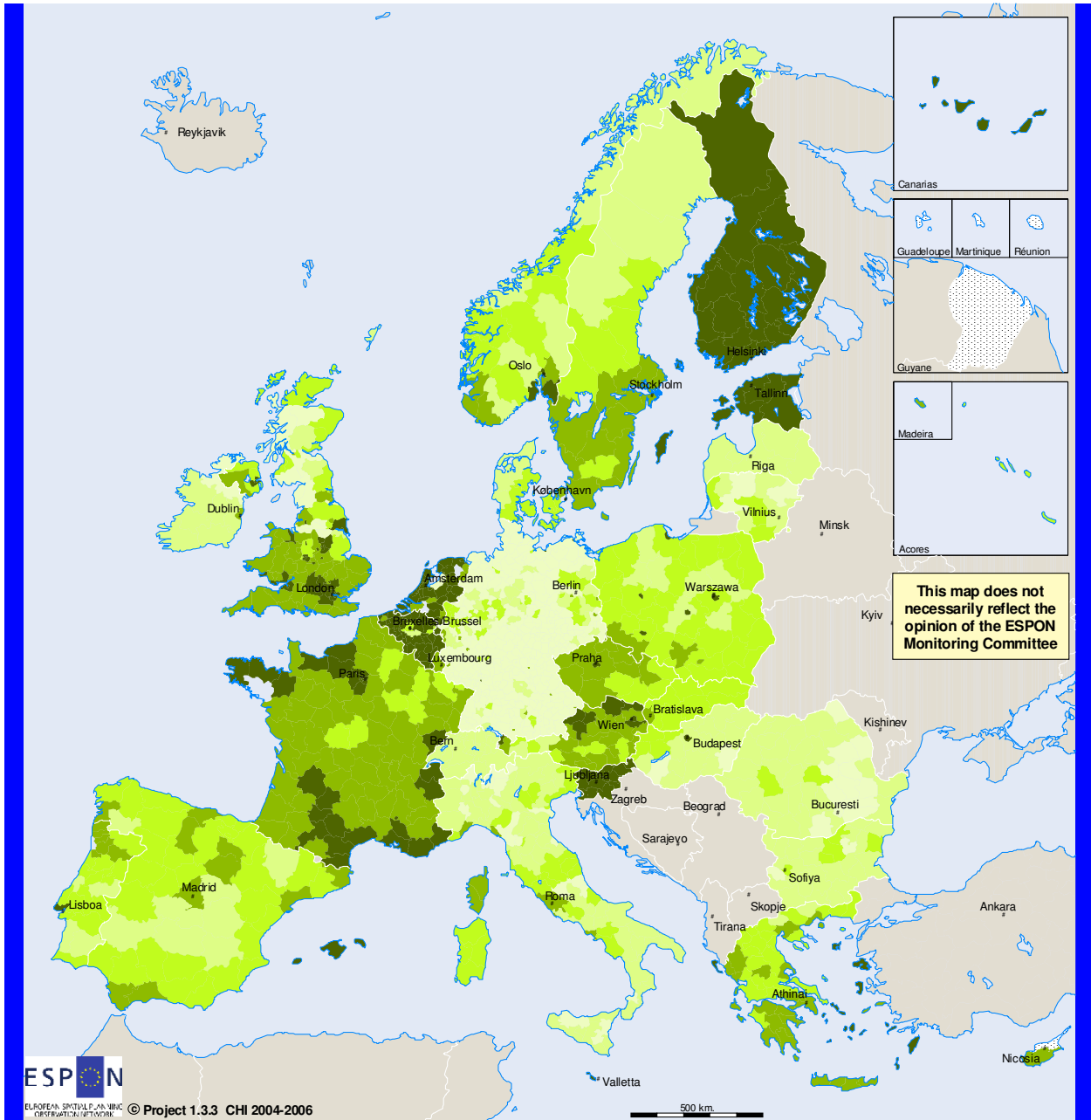
The map of total potential user pressure on conjuncts and landscapes (Fig. 26) reveals the area in which there is a potentially larger conflict between opportunities for production of heritage-based cultural services and the diffusion of cultural content, and the preservation of the symbolic and physical features of the protected areas.

The total use pressure on the cultural protected landscapes has similar values. South-east Europe (Hungary, Romania, Bulgaria), in particular, shows high tourist values. Romania, for example, still claims regions that seem bastions of a medieval past long since lost elsewhere, with majestic castles and medieval towns.

The other maps derived from heritage category B can be seen in the Annex 1.

**Figure 25 Map of Europe based on indicator B.1**

**Density of protected cultural landscapes and heritage conjuncts**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - B.1**

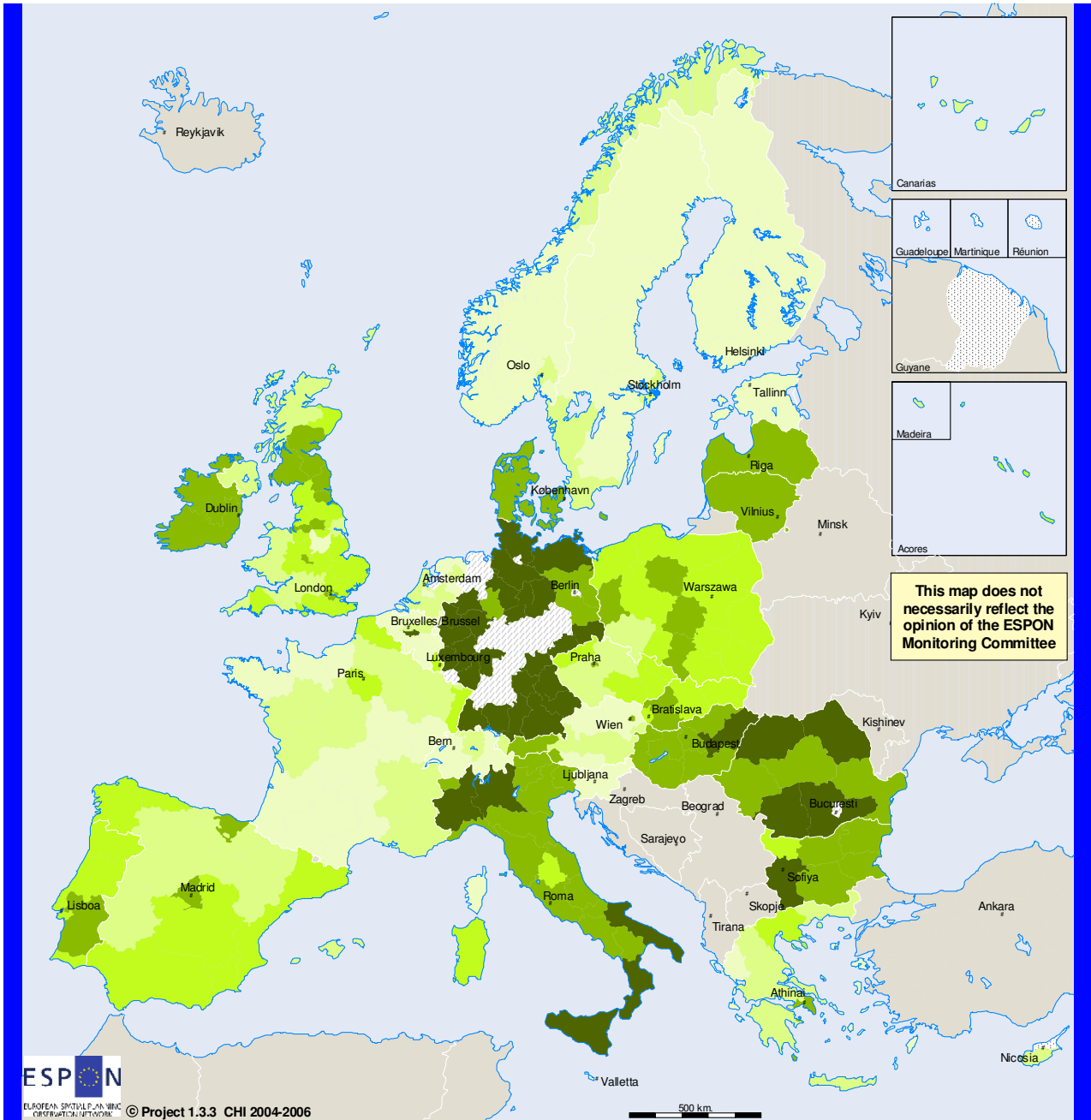
**Algorithm.-**  
N. of protected conjuncts and landscapes in national lists per square Km.

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**  
AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002  
Area data: 2005 (source EUROSTAT)

**Figure 26 Map of Europe based on indicator B.4**

**Total use pressure on protected cultural landscapes and heritage conjuncts from resident and visiting population**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - B.4**

**Algorithm-**  
 $RATIO = \frac{\text{tourist arrivals 2001} + 365 \times \text{resident population 2001}}{N. \text{ of protected conjuncts and landscapes in national lists}}$

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report).  
 Population and tourist arrivals data sources EUROSTAT.  
 NUTS II

**Reference year:**  
 AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002.  
 Population data: 2001 (source EUROSTAT).  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

#### 2.10.4 Movable tangible heritage: Museums and galleries (Indicators C)

Museums and galleries are “collections of movable heritage objects”. Their nature as cultural assets is semantically complex: they reflect the past history of art, science, labour, and in general the social identity of a place or nation; but they extend to contemporary expressions of artistic creativity and taste.

The first museum in Europe was the British Museum in London, founded in 1753 and opened to the public in 1759. The specialised art museum is considered a fairly modern invention, the first being the Hermitage in St. Petersburg established in 1764. The Louvre was also established in same century, in 1793, soon after the French Revolution when the royal treasures were declared for the common people. The Uffizi gallery in Florence had been opened to visitors on request since the 16th century (as the Statuario Marciano in Venice) and in 1765 it was officially opened to the public. The Czartoryski Museum in Kraków was established in 1796 by Princess Izabela Czartoryska. These few examples are the highest part of a movement in removing art collections from the private domain of aristocracy and the wealthy into the public sphere, where they were seen as sites for educating the masses in taste and cultural refinement, that nevertheless was expanded only after the Napoleonic pilling (for instance in Italy), and exploded in XIXth century. Europe can therefore be considered as the birthplace of modern museums, and their uniform diffusion on the territory follows naturally.

A concentration of collections in one region (Figure 27) both captures the complexity of the local cultural identity, and reflects the cultural policy of a region; that is, the decision to “institutionalise” culture as embodied in art and other objects and themes, and to offer it to public display. Impact-wise, concentrations of museums in a region indicate a large provision of cultural services and educational opportunities for the local and transient population, which indirectly enhances the development opportunities. Moreover, museums are one of the strongest tourist attractions, and leverage visitor expenditure which boosts the economic performance of a place. Therefore, a higher concentration of museums is by all means a positive occurrence which may turn out to have spatial effects in terms of attraction of resources and development impacts. It should be mentioned that even with museums the issue of the compatibility between “tourist use” and “local use” is something to be assessed; however in the case of museums, the “size” is not given, access can easily be controlled, and protection is of a different nature, which means that if pressures and congestions present, they do not automatically affect the value of the object, and moreover, in the medium term, capacity can be relaxed to meet exceeding demand levels (extension of the collection and construction of other museums).

Museums data series are also affected by a “country error” due to the different criteria observed in listing museums across countries<sup>15</sup> (and even regions within one country where there is large regional autonomy), although to a lesser extent than

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<sup>15</sup> The low number of museums in Italy and Greece derives to a smaller list of national museums, confronted with the civic and local museums, quite many in Italy.

monuments. Germany, which scores high in heritage densities, has also a large number of museums, and so do Britain and Belgium, but again this may be the reflection of a more comprehensive method for listing museums (see Metadata information in Annex 2). Unsurprisingly, the map shows that museums are concentrated in the most urbanised areas, as they are typically part of the "urban infrastructure".

It should be remarked that Germany during the XIX century witnessed the emergence of two conventions that marked the modern era: the political concept of the public sphere and the doctrine of aesthetic autonomy. This is also an ultimate embodiment of Enlightenment political culture, a response to a crisis in the institution idealized by Jürgen Habermas as the bourgeois public sphere. For the German philosopher, building a museum means building a community, who debated the current social context of the museum institution, stressing the transformations linked to the new economic role of the museum and the difficulties of coping with the range of demands made on museum professionals today. The notion of "building community" is particularly relevant to museums, underlining the importance of their social role and recalling the definition of the museum as a permanent institution in the service of society and its development.

However, the composite potential user pressure map (Figure 28) gives the impression that this tendency is less than proportional, that is, large urban areas are the ones in which there are more inhabitants (and tourists) per museums; which would hint at national policies aiming at "dispersing" the offer of museums in peripheral, less populated regions. This issue could be explored more in depth using diachronic series (not available) and museums capacities (here large and small museums are treated in the same way), but this will only be possible on a case study basis.

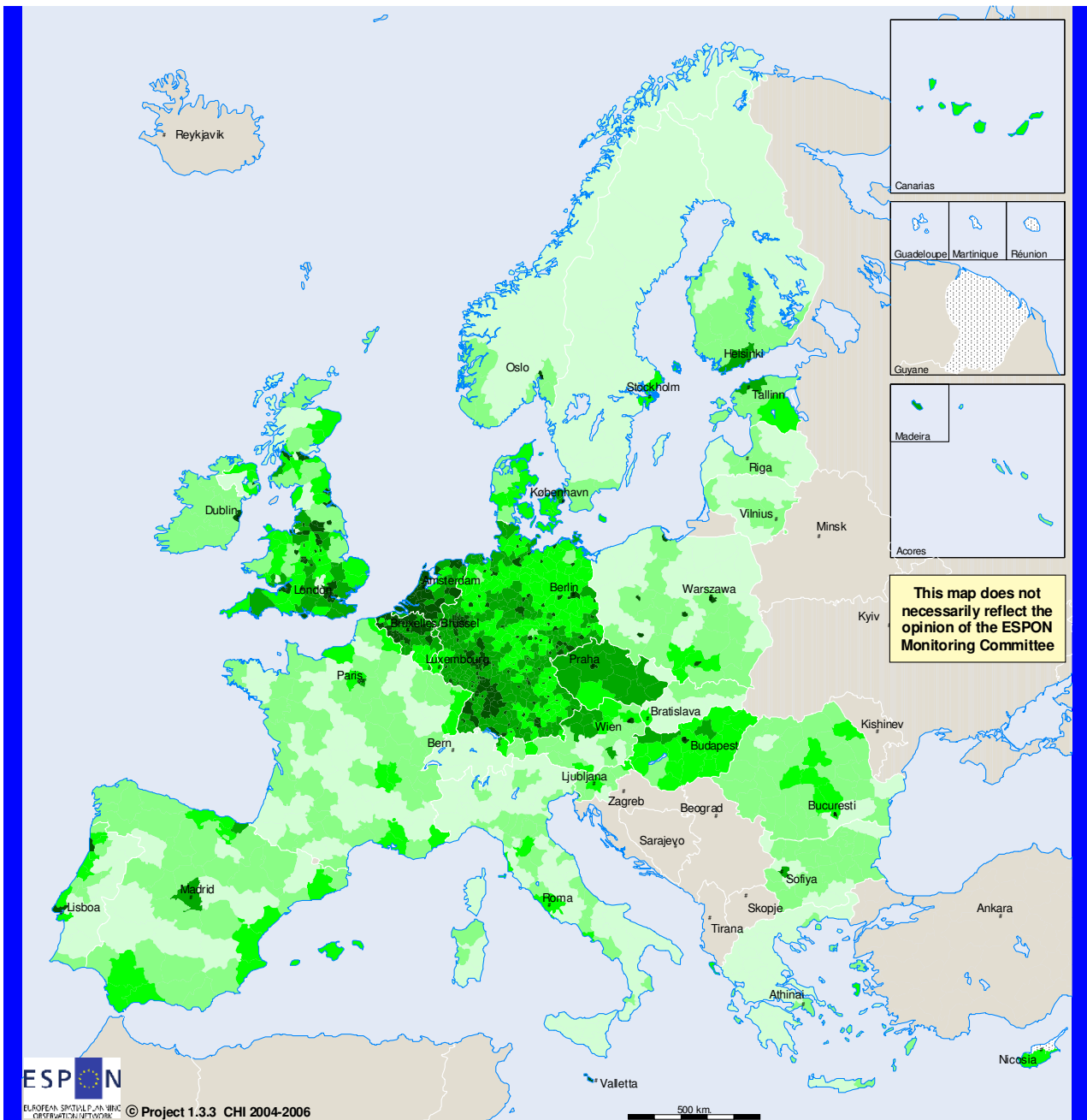
Different potential user pressures have subtle policy implications: few potential users per museum means that the quality of visits is high but also that museums could achieve better economic results. "Efficiency" data should therefore also be taken into consideration to complement this information.

The potential use pressure on the museums shows areas with a great density of museums, like Italy, Greece, France and the Scandinavian nations, where there's a politic of creating national museums rooted in XIX century. The "musealization" is there used as precise cultural policy.



**Figure 27 Map of Europe based on indicator C.1**

**Density of museums**



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EUROPEAN SPATIAL AND ECONOMIC OBSERVATORY  
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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 - C.1**

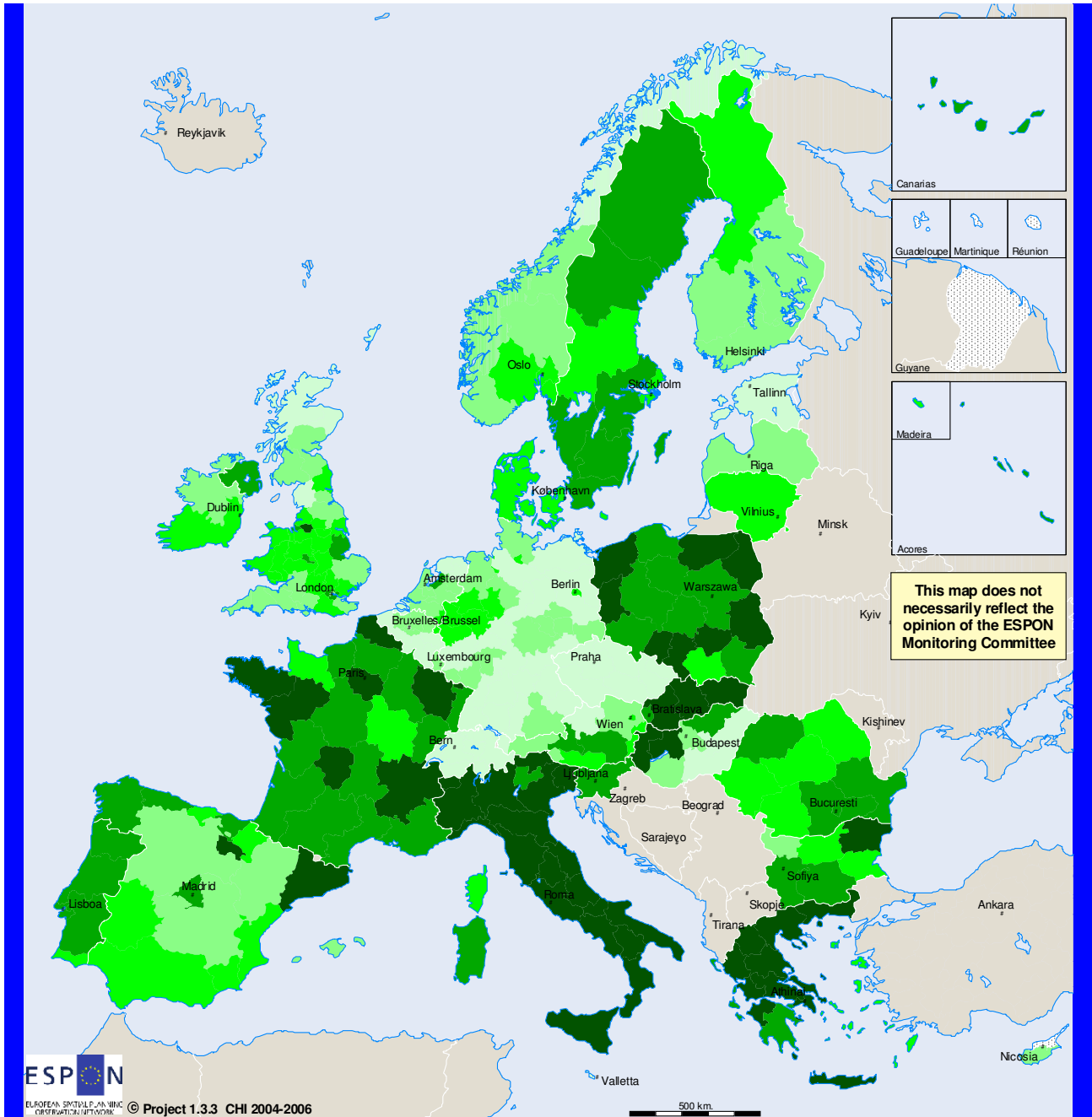
**Algorithm.-**  
N. of registered museums in national lists per square Km.

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
Area data from ESPON shapefile information. NUTS III

**Reference year:**  
BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Area data: 2005 (source EUROSTAT)

**Figure 28 Map of Europe based on indicator C.4**

**Total use pressure on museums from resident + visiting population**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - C.4**

**Algorithm.-**  
 $RATIO = \frac{\text{tourist arrivals 2001} + 365 * \text{resident population 2001}}{\text{N. of registered museums in national lists}}$

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report).  
 Population and tourist arrivals data sources EUROSTAT.  
 NUTS II

**Reference year:**  
 BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000.  
 Population data: 2001 (source EUROSTAT).  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

### 2.10.5 Intangible heritage: cultural events (Indicators D)

Cultural events are “intangible” expression of the cultural heritage and identity of a place insofar as they represent occasions in which local culture, lifestyles and traditions are celebrated and can be experienced. Events are held more or less everywhere in Europe and the cultural motives are varying in intensity and focus, so events included in the data set have been roughly selected according to their relevance for this study, as argued in section 2.

Their intangible aspect is the cultural theme, but then of course the events give rise to a wide number of tangible goods and services or in other words produce an impact on the local community. A high concentration of events in a region indicates a local complexity of cultural values to be celebrated, but also other subtler aspects of importance for this study, as the degree of endorsement of such values by the community, and the capacity to link immaterial values to material goods and services, which is typical of entrepreneurial societies. Events are also tourist attractions, especially when they are unique manifestations of the local culture or artistic history; hence concentrations of events in a particular place represent added potential for tourism development.

This map is not presented as datasets were incomplete in some countries. In any case the resulting incomplete map is affected by methodological inconsistencies (less pronounced than in the case of monuments because it affects simultaneously various countries and regions, so the “noise” is uniformly distributed). The analysis of data allows to recognise that the great offer of events in regions with a high level of tourist activity (wherein the causal direction between the two phenomena needs to be interpreted: is a large provision of events attracting more tourists, or are events organised in regions where they can expect to attract a large tourist demand? We leave the answer to the case study treatment), in coastal areas, and in and around capital cities. It is also quite interesting to note that many regions rich in tangible heritage present an offer of events which is under-dimensioned with respect to the local potential demand.

### 2.10.6 Cultural diversity of population (Indicators E)

Two data series have been collected (the only aspects of cultural diversity for which streamlined data exist at sufficient regional detail): data on foreign nationals and data on ethnic minorities. These two aspects of social and cultural diversity have different (and to some extent complementary) bearings on development and planning issues. The latter (heritage category  $E_2$ ) regards the sphere of identity, reflecting the complex composition of a society whose diversity can be a historical legacy (e.g. Indian and Caribbean communities in the UK, Indonesians in the Netherlands, etc.) or the result of geopolitical proximity (e.g. Hungarians in Romania, Germans in Poland, etc.). Such idiosyncrasies in the ethnic mix of a region can be seen as “heritage” to defend the sake of social cohesion and of “asset” to promote for local distinction. High scores in diversity with respect to ethnic composition indicates mostly a “pressure area” for

development and high scores with respect to foreign nationalities may indicate phenomena as complex as a “threat” to cultural identity, a social issue, and a high potential for development, which means that the resulting maps should be read very carefully in association with other indicators and regional typologies produced in ESPON. However, because of the insufficient cover in data collection obtained with indicator E.2 the corresponding map is not provided; an analysis of ethnic diversity in specific regions and its implications for spatial planning will be conducted at the level of case study.

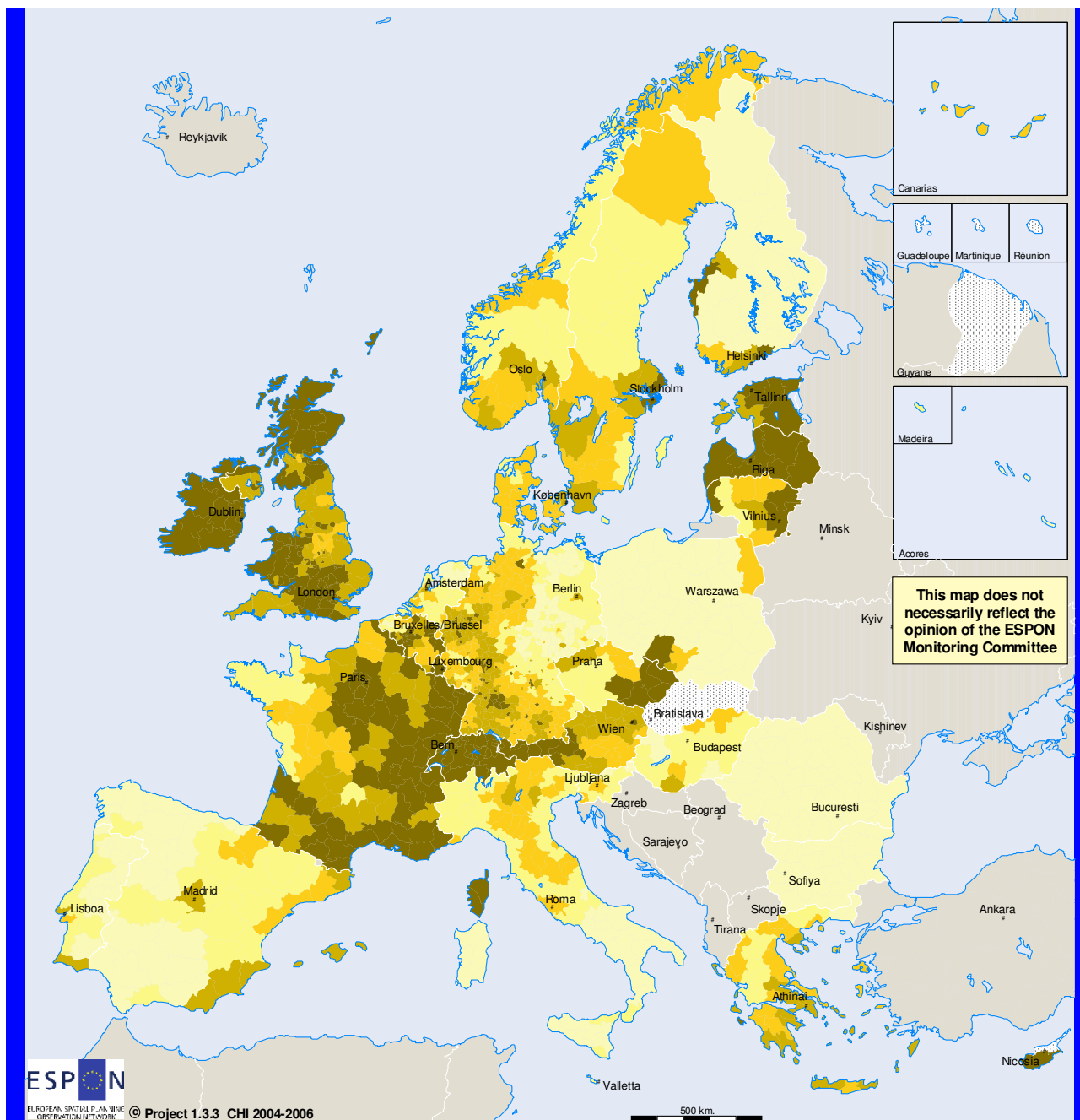
The former aspect, related to heritage category  $E_1$ , reflects the exploding human mobility that characterises contemporary societies, with increasing shares of non-nationals inhabiting regions and especially the largest European metropolitan areas, as temporary workers, students, retired people, refugees and migrants seeking a new nationality, and also global elites of transient urban dwellers. Of course greater attention is paid to migrants from less developed countries, presumably the largest group and the one with the most pronounced social impacts, to the point that, though recognising its ineluctability and necessity, increased diversity at this level is generally seen as an occurrence to regulate and constrain. However the other “transient” foreign populations should not be neglected, public opinion tends to have a more benign judgement which is often accompanied by action to *foster* and *accommodate* diversity, as it is commonly believed that at that level an internationalised social structure is the carrier of enlarged development opportunities and cultural dynamism. All these groups, indeed, are bearers of cultural change: foreigners introduce new lifestyles, languages, religious beliefs and value systems in the autochthonous societies, overlapping on existing social textures and generating what Martinotti (1993) calls “fourth generation metropolis” (a concept that could be easily extended to smaller scale settlements) which are sustainable to the extent that they accommodate such diversity and use it to position themselves in global networks. The corresponding map is illustrated in Figure 29. <sup>16</sup>

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<sup>16</sup> The data relative to the Slovakian regions are missing as it was not possible to gather this information from existent data sources, in spite of the assistance received by the Slovakian ECP.

**Figure 29 Map of Europe based on indicator E.1**

**Diversity of population by foreign nationality**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - E.1**

**Algorithm.-** Shannon index of diversity for resident population, grouped into autochthonous population and 9 most numerous foreign national groups

**Source and other metadata information:** Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:** CH, DK, NO, SE: 2005; BG, FI, RO: 2004; BE, DE: 2003; IE, PL, SI: 2002; AT, CZ, EE, ES, GR, HU, IT, LT, LU, NL, PT, UK: 2001; LV: 2000; FR: 1999; MT: 1995; SK: not available to the TPG.

The map highlights which regions are more “open” to foreign nationalities and reflect very closely the pressures at the borders of Europe as well as the new destination countries which receive the highest number of foreigners. It is quite surprising to see that as a legacy of the national complexity of former USSR. Baltic countries are among the ones with the highest level of diversity. It is also interesting to note the high level of diversity in Europe’s most important financial and political hubs, in border regions, as well as in the “pleasure peripheries” (Spanish coasts, Southern France, Tuscany) which increasingly attract retired people and foreigners in search of a lifestyle change.

#### 2.10.7 Cultural professions (indicators F)

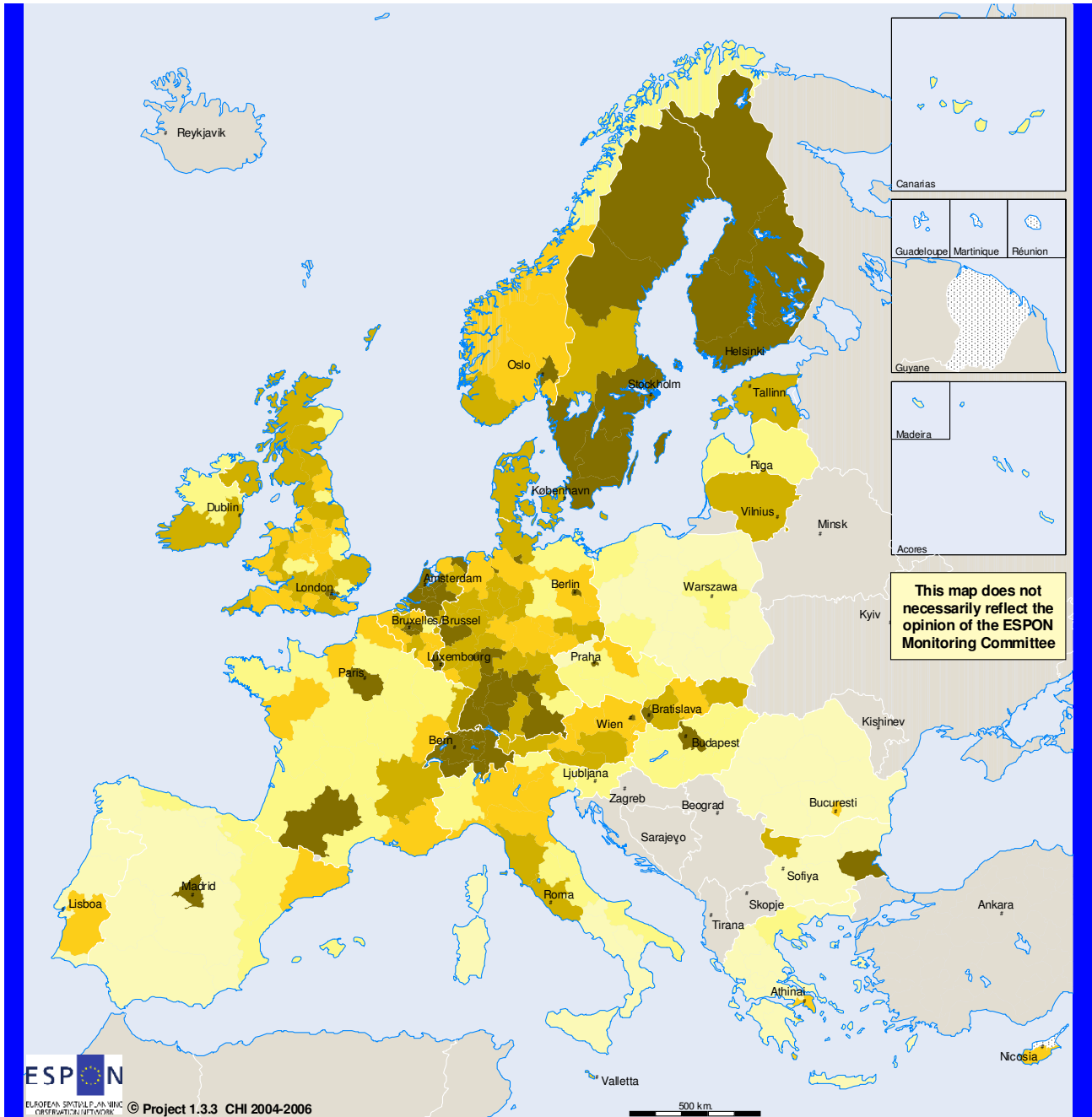
Workers with cultural professions can be divided in two subgroups: those who are employed or entrepreneurs in various sectors of the cultural industries, and those who have culture-oriented tasks in other industries. The share of local workers (active population) engaging in cultural professions is an indication of how “embedded” culture is in local production systems, and as such, of its importance as an axis of economic development, but also of diversification and social inclusion.

The data from the most recent Labour Force Survey (2005) are only available at NUTS II level. The corresponding map in Figure 30 illustrates in which regions and countries culture is better used as source of material development.

The map highlights the importance of cultural employment in large cities, especially in Central-Northern Europe (but also in Madrid, Vienna, Rome), but also in countries which have characterised themselves with the high degree of “creativity” – or the capacity to elaborate cultural values into knowledge-based industries, like Finland (telecom), Sweden (design, electronics), the Netherlands (media, publishing), Switzerland (design, architecture).

**Figure 30 Map of Europe based on indicator F.1**

**Culture-related jobs as a share of local active population**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espson space

**Indicator in database 1.3.3 - F.1**

**Algorithm.-**

Number of workers with cultural and creative professions as a percentage of active population in 2001

**Source and other metadata information:**

Labour Force Survey, years 2000-2004. Selection of ISCO-88 professional categories (see 1.3.3 final report for detailed procedure). Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

**Reference year:**

2001-2004 (average values).  
Active population data: 2001 (EUROSTAT)

This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

### 2.10.8 Cultural infrastructure (indicators G)

This cultural component, rather than mere physical infrastructure, is bound to reflect the availability of cultural services to the local population. We have chosen three highly representative forms of cultural consumption roughly reflecting “high culture” (theatres), popular culture (cinema screens), and educational opportunities (libraries).

These services are generally population-related: the number of facilities provided depends on local demand (though a more complex analysis should consider area-based services to reflect the capacity of government to expose peripheral, scarcely populated areas to abundant cultural provisions). However, indicator G.22 was dropped because of insufficient area cover; it has been included in the analysis of part 3 of this report. Hence, indicators G.21 and G.23 (availability of the theatres and public libraries per 1,000 inhabitants) have been primarily considered and the three resulting maps are illustrated in Figures 31 and 32.

The distribution of theatres (Figure 31) is rather uneven, and relatively concentrated in the more densely populated areas, with notable exceptions (Spain, France, Sweden, Finland).

Theatre is probably the type of performing art for which England is best known. Theatrical performance emerged during the Middle Ages, and the national funding of theatre has a long history. Contemporary theatre began to take place in 19th century, due to the Industrial Revolution: many classes of people moved into the cities and theatre began to bring oneself up-to-date. In 1820, candles and oil lamps were replaced by gas lights in many 19th century theatres. The opening of the Savoy Theatre in London, 1881, was the first stage lit by electricity. The amount spent by Regional Arts Boards (RABs) on various companies in the last ten years is very high and a large amount of money has gone to producing theatres across the country.

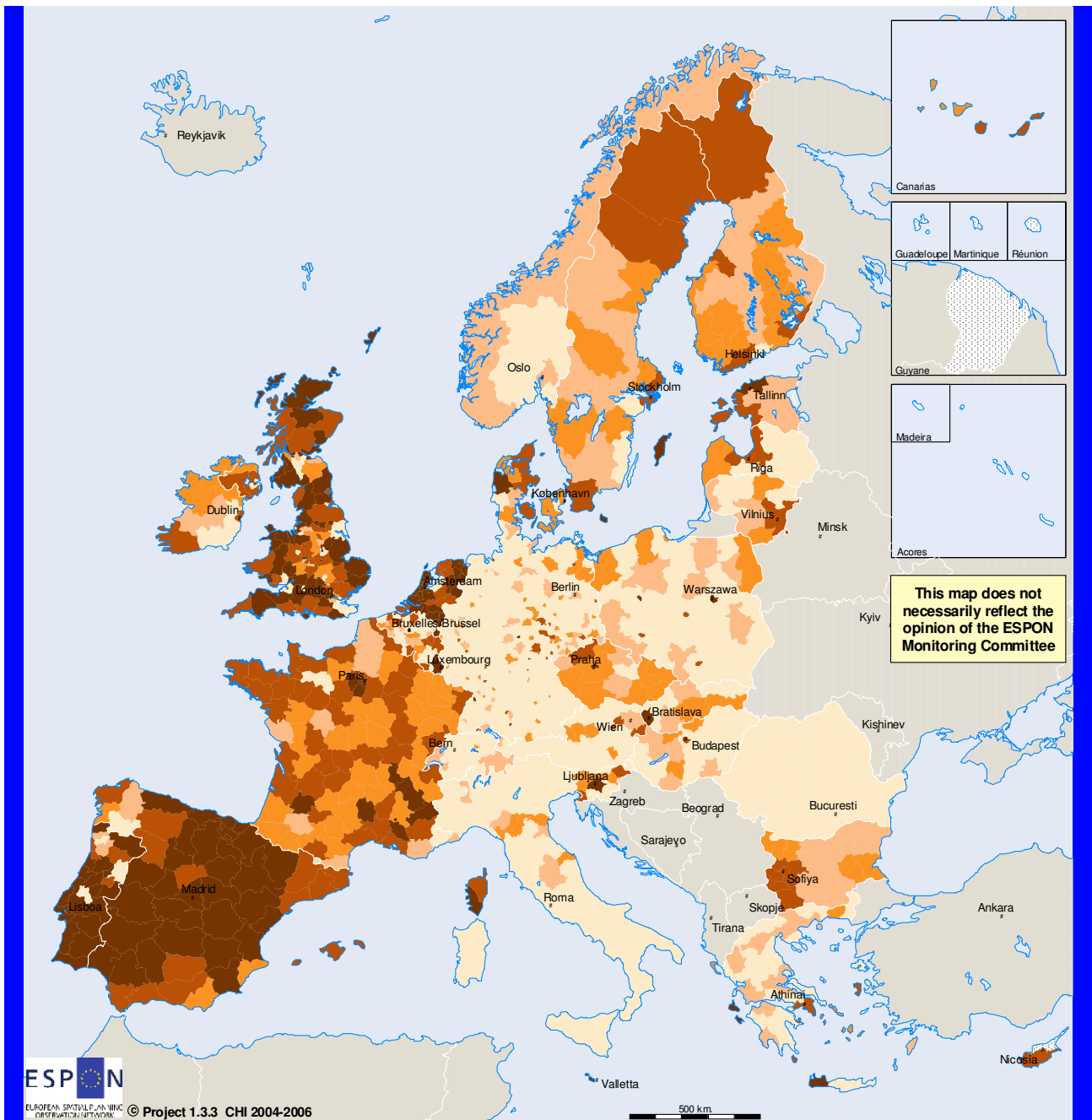
Also Spain and France have a long tradition in theatre, that received financings by the State long their history. France's political position as the most powerful nation in Europe during the reign of Louis XIV was reflected in the pre-eminence French theatre attained in the 17th century; greatest dramatists emerged during this period, like Pierre Corneille, Racine, Molière.

The passion (and financings and interest of the State) for the theatre was born in Spain in 17th century too, with the plays of Lope de Vega and Calderon de la Barca. But formerly yet by the year 1500 Spain had come to the end of the long contest with the Moors, which had lasted for more than seven centuries. The enemy, leaving the country, bequeathed to the Spanish a wealth of learning and culture. On the whole we can suggest that the theatre is now more developed where there was in early modern age a precocious process of state-building, like in Spain, France and United Kingdom, while even in nations where there existed a theatrical industry, like in Italy during the late Renaissance and in 17th century, the national theatre fell behind.



**Figure 31 Map of Europe based on indicator G.21**

**Availability of theatres**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

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 EUROPEAN SPATIAL AND MARINE OBSERVATORY  
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© EuroGeographics Association for the administrative boundaries

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - G.21**

**Algorithm.-**

Number of theatres per 1,000 residents

**Source and other metadata information:**

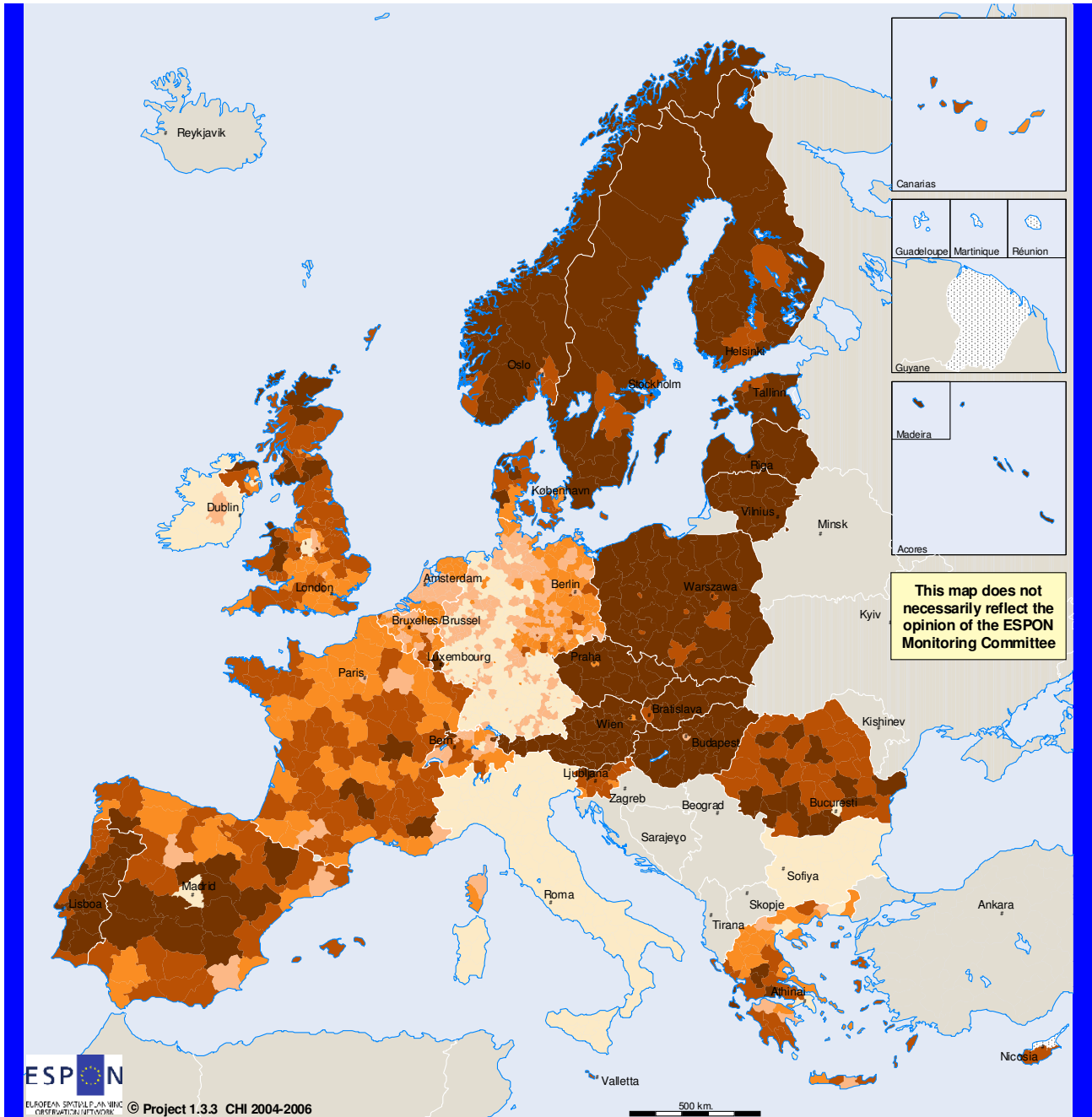
Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

EE, LU: 2006; CZ, DE, DK, ES, GR, IE, NO, SE: 2005; AT, BG, FR, IT, SK: 2004; HU, LT, LV, NL, PL, UK: 2003; CY, RO, SI: 2002; BE: 2001; CH: 2002-2003; MT: 1997-2000, 2003-2005; FI: vv.yy.; PT: not specified. Population data: 2001 (EUROSTAT)

**Figure 32 Map of Europe based on indicator G.23**

**Availability of public libraries**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non EspoN space

**Indicator in database 1.3.3 - G.23**

**Algorithm.-**

Number of public libraries per 1,000 residents

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

DK, NO, SE: 2006; CZ, ES, IE, LU: 2005; AT, BG, FR, SK: 2004; CY, DE, EE, FI, GR, HU, IT, LT, LV, NL, PL, UK: 2003; CH, PT, RO, SI: 2002; BE: 2001; MT: 1997-2000, 2003-2005. Population data: 2001 (EUROSTAT)

Regarding public libraries, it should be recalled how the foundation of the modern public library system in the United Kingdom was the Public Libraries Act 1850, that enables town councils to establish public libraries and museums. In 1892 a Bill was introduced into the House of Commons by Sir John Lubbock, to amend and consolidate the public libraries Acts for England and Wales, which had, by that time, become numerous, and involved and increased the State control of public libraries. There were several other acts passed during the mid-eighteen-seventies, which worked in conjunction with the library legislation and put pressure on local and central government to provide social, cultural and leisure facilities. Legislation relating to county, education boards and municipal government all contained clauses directly related to libraries and associated areas of public recreation.

To the contrary, Sweden got its first library law in 1996, after a long debate on the issue of cooperation between university-libraries and public libraries, and between smaller libraries in neighbouring communities, who will work together in community. The Swedish government, nevertheless, has always subsidized experimental work to promote cooperation between communities alliances in building public libraries. The libraries have been nationalized, while at the same time they never before had as many visitors and had such an advanced position as nowadays. In today's Sweden the library is the last open institution, where everyone is welcome without any demands of membership.

In France an effort from the State is present only for the last four decades. Since the 1970s, efforts have focused on the building of modern libraries, the recruitment of qualified personnel and the development of innovative events. Network consisting of public institutions (schools, hospitals, prisons, barracks...) and private institutions (associations, company staff associations...) has developed, involving new readerships.

In Figure 32, public libraries appear to be distributed independently from the city rank, as expected. Availability of public libraries shows high values in Scandinavia and East Europe, and in Spain, France and United Kingdom (where libraries are considered an essential part since great importance is seen on an educated and literate population), average in Germany and Greece and very low in Italy and Ireland.

The large per capita provision of library services in Eastern European countries should also be noted, arguably a legacy of the socialist regimes (and the same may hold for social-democrat Scandinavian countries). A twofold interpretation of high scores presents again: few users (a high score of G.23) per library means that people have better access (but then the dimension of the libraries or of the collections should also be considered in this calculus), or may indicate "inefficiency" in the provision of library services. It should however be remembered that the data reflect the availability of a physical asset and not its physical or organisational dimension; it is reasonable to expect that in large cities, libraries would be larger and much more endowed than peripheral libraries.

### 2.10.9 Intellectual capital (indicators H)

The last component of culture considered is that of "intellectual capital", an indication of the capacity of a place to elaborate cultural values and information and transfer them to all areas of human life: economic activity, peaceful conviviality, mutual discovery, sophistication of taste, etc. Two measures of intellectual capital have been considered: the number of graduates produced by local cultural institutions (a measure of the "output" of local higher education) and the number of residents with high educational attainment in education (which is only available from the Labour Force Survey of 2005 at NUTS II level). After dropping the first series because of insufficient data cover we are left with the map of high attainment levels as a share of the local populations in Figure 33. The resulting map is a good representation of the distribution of highly skilled human resources Europe-wide, with an emphasis on major cities but other interesting highlights in Lithuania (the fastest growing EU member), Norway, Scotland, and in "cultural" and rich regions like Catalunya and Belgium.

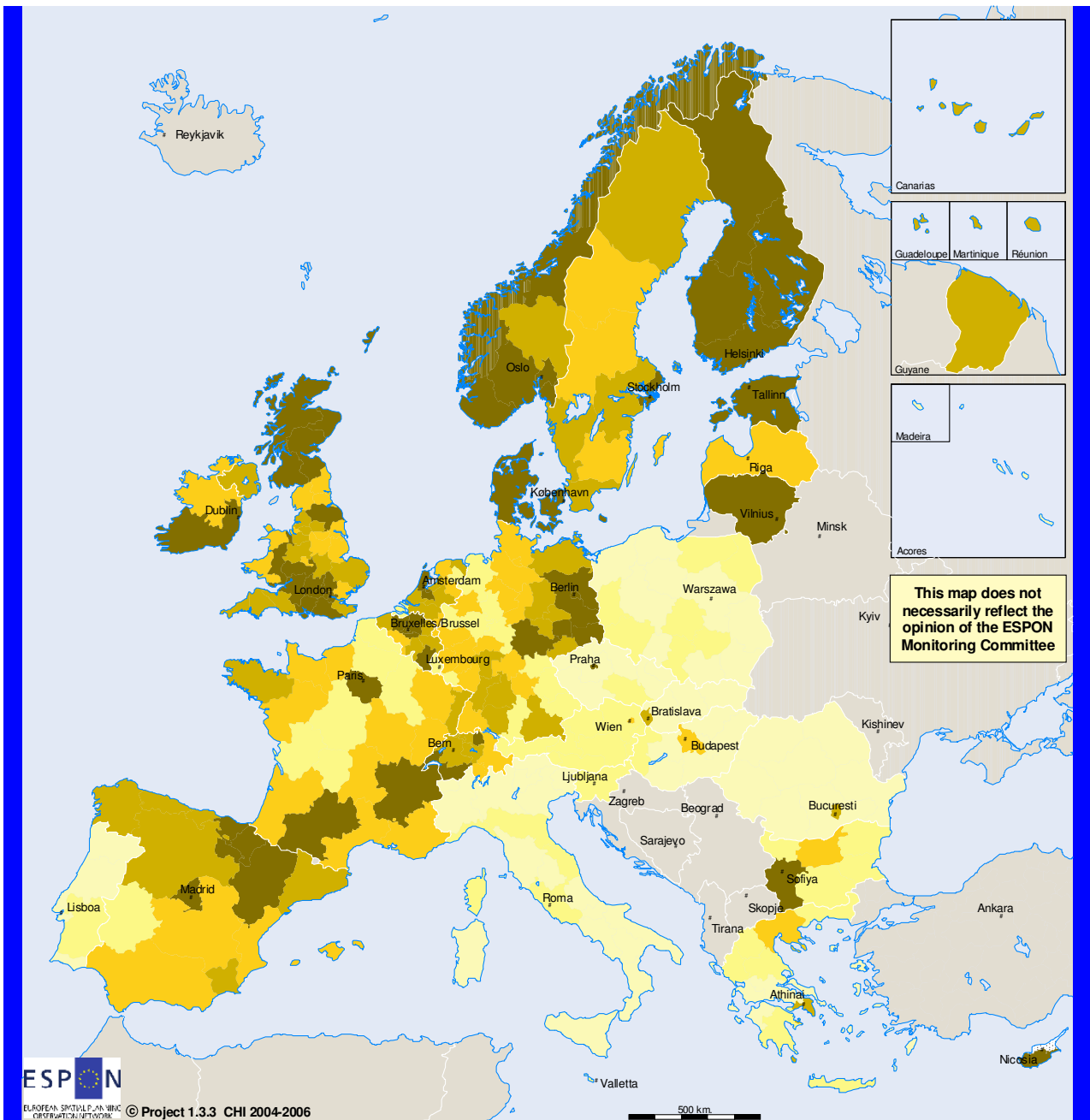
Despite the gradual reduction of educational disparities over the past 30 years, there is still a large gap in educational attainment levels between these countries and the rest of the Union. In particular, in the former a large proportion of the population aged 25 to 59 has only a low education level, i.e. no educational qualifications beyond compulsory schooling (1999: 75% in Portugal, some 65% in Spain and around half in Greece and Ireland). The same is true for Italy, where more than half of those in this age group have low education.

By contrast, in the three Nordic countries, Belgium and the UK, more than a quarter of those aged 25 to 59 has a high (or tertiary) level of educational attainment (university degree or the equivalent). On average across OECD countries, half of today's young adults now enter universities or other institutions offering similar qualifications at some stage during their life. An average 32% complete a first university-level degree, but this ranges from less than 20% in Austria, the Czech Republic, Germany and Switzerland to 45% in Finland. Enrolment in tertiary education, which covers both university-level education and high-level vocational programmes, increased between 1995 and 2002 by more than 50% in the Czech Republic, Greece, Hungary, Iceland, and Poland, and still by more than 20% in Finland, Ireland, Portugal, Spain, Sweden and the United Kingdom. Austria, France and Germany are the only countries which did not see increases, mainly because rising enrolment rates could not make up for the demographic decline in these countries. The difference in unemployment rates between those with differing levels of education is very marked in the Czech Republic, Hungary, Poland and Slovakia, where those with a low educational attainment level are up to 7 times more likely to be unemployed than those with a high attainment.

In Greece, Spain and Italy, in particular, as well as in most of the candidate countries, however, a significant number of young people aged 25 to 34 with a high level of education have difficulty finding a job after completing their studies, which contrasts sharply with the position of older people with similar qualifications.

**Figure 33 Map of Europe based on indicator H.12**

**Attainment level of local population**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - H.12**

**Algorithm-**  
Share of resident population with high attainment levels

**Source and other metadata information:**  
Labour Force Survey, years 2000-2004 (5th and 6th categories; Sweden data also including category 4).  
Population data source EUROSTAT.  
Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

**Reference year:**  
2004. Population data: 2001 (EUROSTAT)

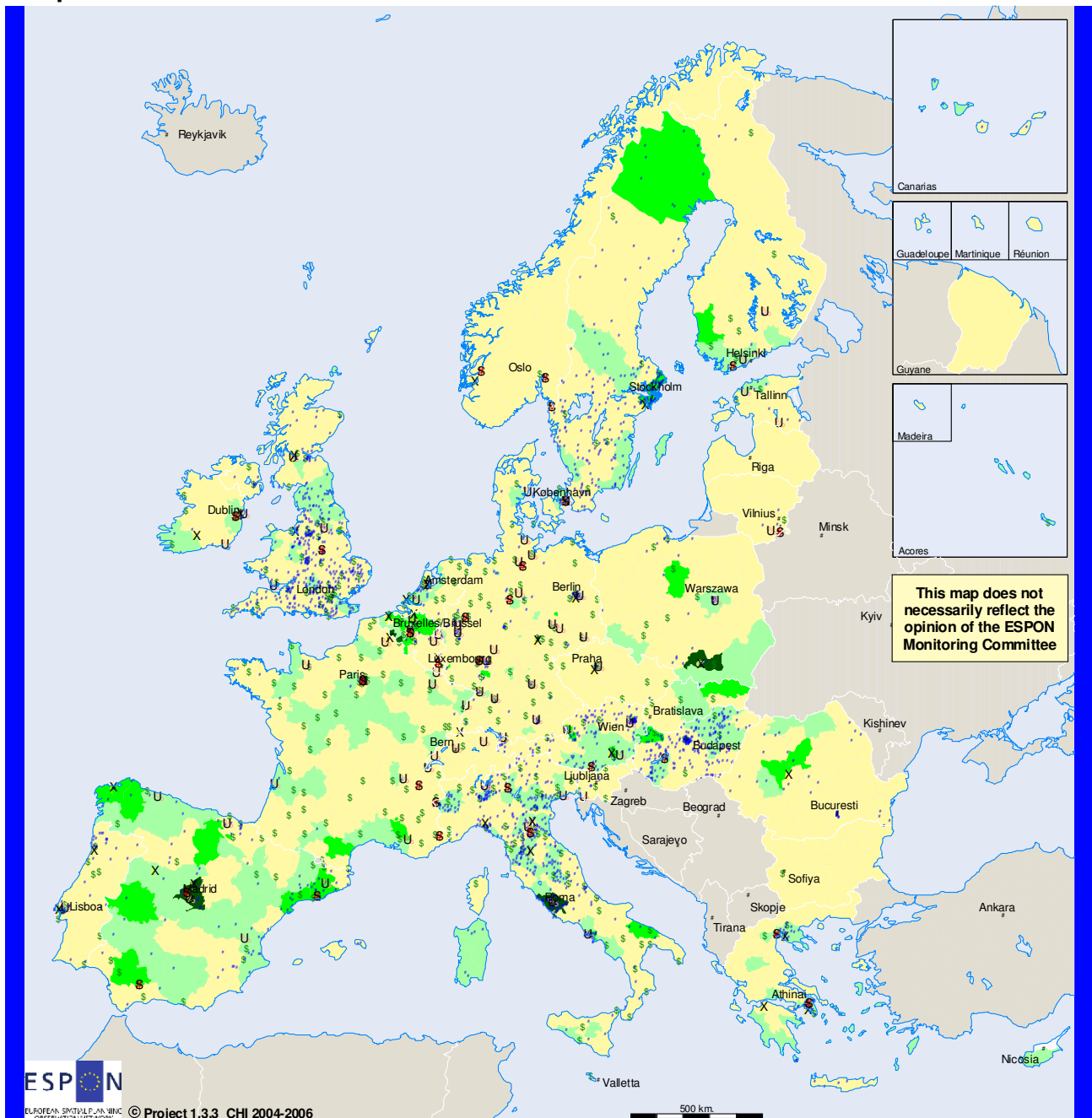
#### 2.10.10 Map of cultural excellence

Finally, we present in Figure 34 one more descriptive map which has been composed by considering only those portions of the cultural heritage supply of Europe which have some sort of “recognised” status, either including one or more UNESCO World Heritage Sites (regions coloured in green in the map) or including cultural institutions and events which, being part of international networks, are supposedly of international profile and notoriety. In this category (marked in various symbols in the map we include theatres belonging to the European Theatre Convention, opera companies belonging to the Opera Europa network, cities that have been or will be European Capitals of Culture in 1985-2008, and film-festivals which are part of two major European cinema festival circuits.

The emerging map could be used as a benchmark to evaluate how correspondent to a “truthful” representation of the distribution of cultural asset is the one given in the maps of tangible and intangible heritage like Figure 10 in this chapter or other maps provided in the Annex 1.

**Figure 34 Networks of excellence of the European heritage**

**European cultural excellence networks**



- Ⓢ Cat. A: Theatres belonging to the European Theatre Convention.
- Cat. B: Museums members of ICOM.
- U Cat. C: Opera Companies members of Opera Europa.
- X Cat. D: European Capitals for Culture 1985-2008.
- Ⓢ Cat. E: Film festival associated to the European film Festival association.
- 1 World Heritage Sites from UNESCO List
- 2 World Heritage Sites from UNESCO List
- 3 - 5 World Heritage Sites from UNESCO List
- Espon space
- non Espon space

© EuroGeographics Association for the administrative boundaries

**Source and other metadata information.-**  
<http://www.etc-centre.org/home.asp>;  
<http://icom.museum/vlmp/>;  
<http://www.europeanmuseumguide.com/>;  
[WWW.MUSEUMLAND.COM](http://www.museumland.com/);  
<http://vhosting1.telvia.it/amcnet/museumland/nationslist.php>;  
<http://www.opera-europa.org/view.asp?id=168>;  
[http://europa.eu.int/comm/culture/eac/other\\_actions/cap\\_europ/cap\\_eu\\_en.html](http://europa.eu.int/comm/culture/eac/other_actions/cap_europ/cap_eu_en.html);  
<http://www.eurofilmfest.org/ecff/festivals/index.html>;  
<http://www.filmfestivals.com/ffs/search2.shtml>

**Reference year:**  
cross-section data 2006

### 3 Regional typologies

In coherence with the objectives of the project, the TPG has focused in Workpackage 3 on the spatial effects (expressions) of cultural heritage, and on correspondent stratifications of the European space through the production of regional typologies.

#### 3.1 Classification methodology

The simplest method to classify regions is to use the indicator classes emerging from the maps presented in the previous sections. In that way a stratification of regions is obtained according to their endowment in the various aspects of cultural heritage considered: from tangible assets and entities to the availability of museums and other cultural facilities, their cultural diversity, etc. The drawback of this method is that it produces a wide variety of classes (five for every indicator utilised in the mapping exercise) but it offers little immediate insight on how to “combine” and interpret these categories in order to address issues of regional impacts and cultural differentiation; it is thus a rather sterile input for spatial policy and planning. Furthermore, it neglects the information collected on other indicators for which the database is not complete but for which the territorial cover is actually rather large, like events (indicators “D.\*”), cinema screens (indicators G.\*2), ethnic diversity (indicators E.2), intellectual output (H.\*1), etc.

More sophisticated in the analysis may nevertheless be achieved. Two directions have been explored by the TPG:

- a. *integration of more indicators in more complex indices.* This technique is based on the identification of wider issues or “functions” of culture; it elaborates a framework to pass from scores achieved by regions according to simple indicators, to a more complex positioning regarding a set of them.
- b. *cross-analysis of ESPON 1.3.3 indicators and other territorial and socio-economic features.* The combination of “scores” achieved by regions with respect to selected cultural components and socio-economic and territorial indicators and typologies developed by other ESPON projects may yield interesting indication on how culture interrelates (at the local or general European level) with the main features and trends of the European space, identifying areas for integration of culture into planning.

With reference to *a*, the strength of multivariate statistical techniques for the analysis of regional data lies in the possibility to identify elaborated “groupings” of regions. Relevant cultural components may be selected according to the research model. This approach generates regional categories with specific spatial configurations, which are of interest in the perspective of the project. The spatial patterns allow for some geopolitical interpretations and reflections, such as the problem of heritage protection in Southern-European and the coastal regions. The analysis of spatial patterns also



opens innovative views on territorial delimitations and on cross-border communalities of particular cultural aspects.

The two most promising techniques of this type for building regional typologies are *cluster analysis* and *factor analysis*. In fact there is also the possibility to use the results of the factor analysis (*factor scores*) to perform a cluster analysis. In that case, the cluster analysis may result in a classification of the data set or a typology, which can be described with variables that are mutually independent. This method would be real added value to this project when the factors can easily be interpreted, that is, when the outcome of "groupings" makes immediate sense.

However, the issue of missing values is a specific problem in the application of multivariate analysis on the data of ESPON 1.3.3. Missing data are already a problem in the univariate analysis on the indicators (missing values are blank spots on the map). The incompleteness of the dataset creates even more problems in a multivariate analysis. If a factor analysis is conducted with five variables (e.g. monuments, sites, museums, theatres, events), the observation is deleted from the analysis when at least one missing value occurs for one of the five variables.

An example can be given with the Dutch dataset, in which no data on theatres are included. As a consequence, even if data are obtained for all the other variables, when the attribute of theatres is included in the multivariate analysis, this area (country) will be deleted from the analysis and excluded from the map. Moreover, the "nation" effect due to inhomogeneous the datasets alters the immediate "interpretability" of the factors.

For this reason the TPG has decided to exclude the use of cluster or factor analysis for the development of regional typologies, and to recur to a simplified analytic method. However, an exploration of the outcomes of applying advanced statistical techniques to a complete and homogeneous dataset (that of Belgium) will be given as a "methodological case study" in the Annex 3, indicating a possible way for future research. For this reason, the TPG has looked for "second best" methods to achieve a stratification of the European territory according to different aspects of interest to this project.

While the philosophy of factor and cluster analysis is that the "output" in terms of groupings of variables and spatial patterns is not known beforehand, the approach could be reversed. "A priori" labels may instead be established, capturing different aspects and impacts of culture. Through the identification and the "loading" of the indicators in the database that influence such labels, they can be manipulated into complex indices, and the regions tanked accordingly. Of course, this technique is less solid than advanced statistical techniques like those proposed above; yet it has the indubitable advantages of simplicity and "interpretability".

### 3.2 Demand and supply of culture: balances and unbalances

A first analytic approach to the construction of regional typologies considers the supply of cultural resources and demand determinants.

A composite "supply indicator" (*S*) can be built including only the aspects of culture that are more explicitly identifiable as *supply*, therefore only indicators A to D (heritage, protected landscapes, museum and events), and especially considering *density* (indicators \*.1), as concentration in space increases the chances that individual resources are integrated – functionally and in the perception of potential users – as a *supply system*. To do this, the scores received by regions (NUTS II and NUTS III) in indicators A<sup>0.1</sup>, B.1, C.1, D.1 have been normalised, so as to make them commensurable, added, and the aggregated score re-ranked in three categories (High, Average, Low). The results are mapped in Figure 35. The shape of the distribution appears to be biased: there are relatively few regions with "low" levels of supply. The situation of Germany is affected by small NUTS size.

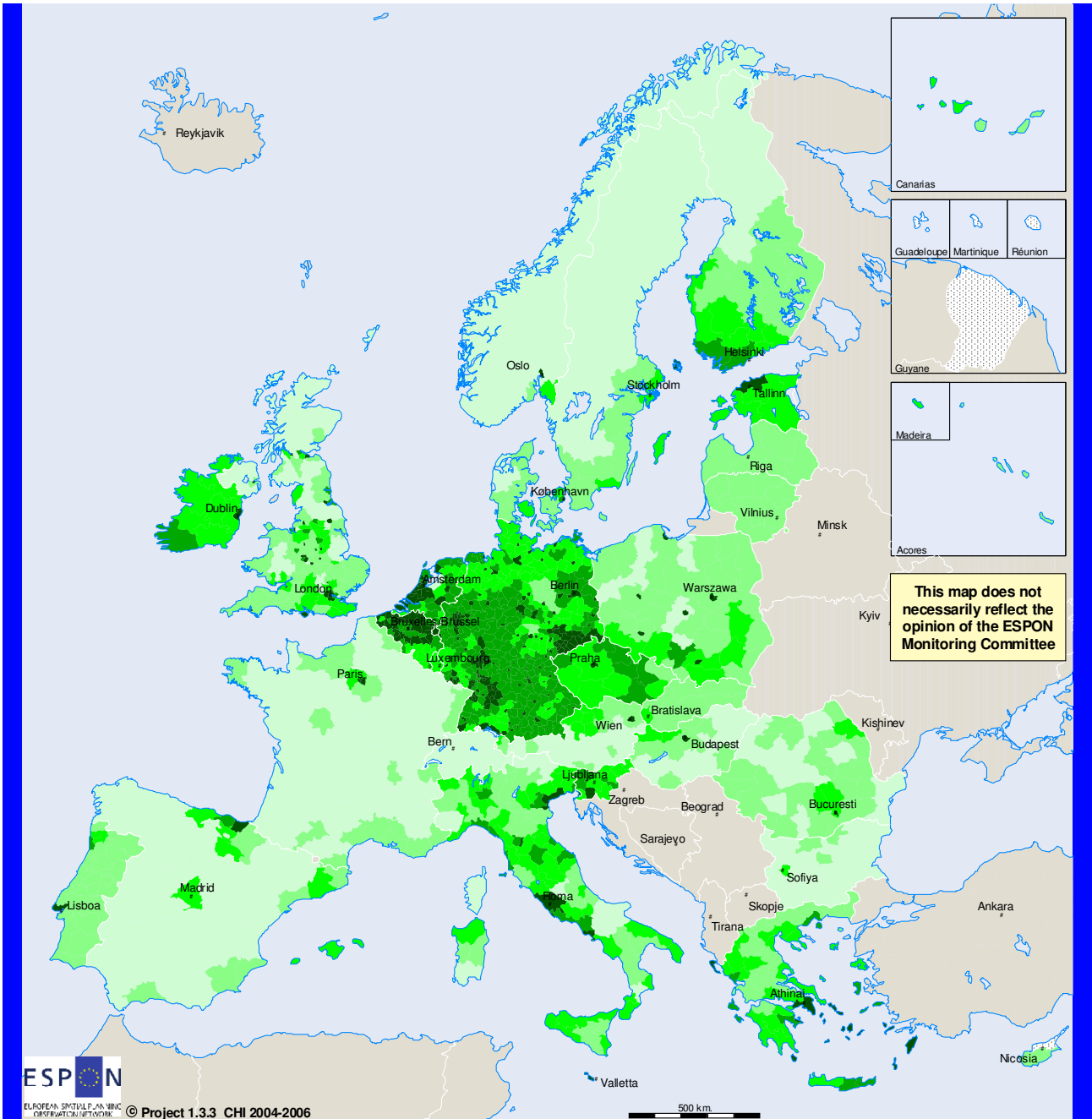
Two poles emerge as distinct "cultural supply systems" in Europe, one centred on Western Europe and spanning from Holland and Southern England to France and Italy, and another centred on Northern-Central Europe and spanning Scandinavia, Poland, Eastern Germany, Check Republic and Hungary.

The mapping of *potential use pressure* (*P*) follows the same ranking procedure. The indicators considered are potential use pressure by local residents on listed assets (same categories as above) at NUTS III level (thus, indicators A<sup>0.2</sup>, B.2, C.2 and D.2) and potential use pressure by tourists *and* locals at NUTS II level, at which tourist data are available (A<sup>0.4</sup>, B.4, C.4, D.4). Use pressure is only *potential* because the data on effective uses are generally not available; in this way *potential demand basins* are defined, of which effective demand is obviously a dependent variable.

The resulting maps are displayed in Figures 36 (NUTS III) and 37 (NUTS II). The distribution is smoother than in the case of supply, and it is obviously associated to population distribution. The coastal regions of Europe emerge as the ones with higher potential pressure levels; and this trend is exacerbated when potential tourist pressure is also considered as in Fig. 37.

**Figure 35 Supply of cultural assets in NUTS III regions of Europe**

**INTEGRATED SUPPLY OF HERITAGE ASSETS**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>o</sup>.1, B.1, C.1, D.1

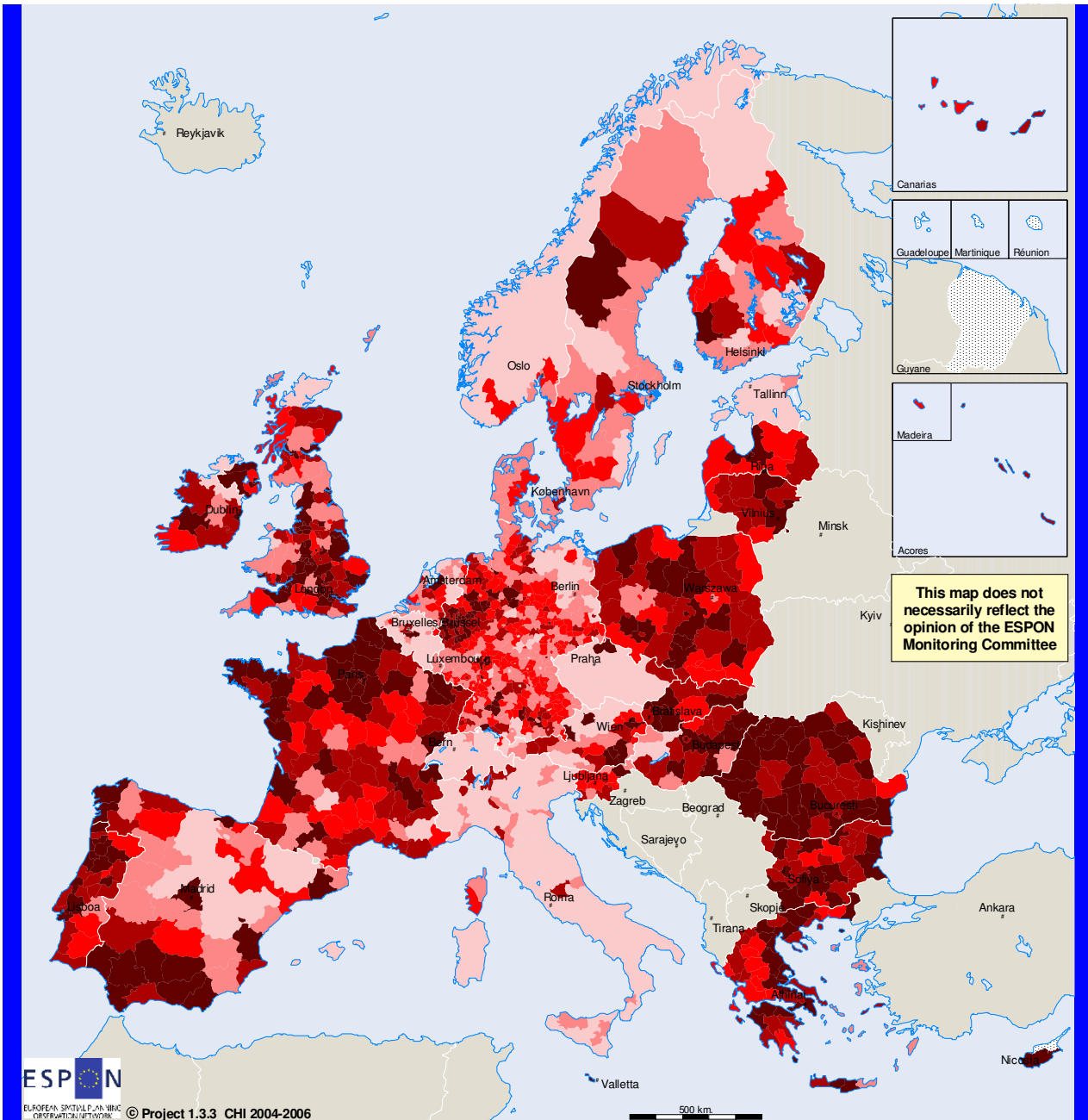
**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
NUTS III

**Reference year:**  
(see reference years of base indicators)

**Figure 36 Potential demand pressure on cultural assets by local residents in NUTS III regions of Europe**

**INTEGRATED POTENTIAL DEMAND OF HERITAGE ASSETS**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>2</sup>.2, B.2, C.2, D.2

**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
NUTS III

**Reference year:**  
(see reference years of base indicators)

At NUTS III level we can easily recognise the areas in which large populations insist over system of local resources, generating strong use pressures. The analysis at NUTS II level is more interesting because while residents' use of the resources is in principle predictable and stable, the use done by tourists is less predictable and depends on user profiles (thus, we would not expect all sea vacationers in Spanish coasts to turn into cultural visitors during their stay), and is also sharply seasonal. Moreover, is not naturally bounded by the size of the local population as it happens with residents: in principle, potential demand for a world-famous art city like Venice can surpass largely the "social size" of the territory. Finally, it is crucially affected by factors such as accessibility. The resulting map in Figure 37 does highlight areas where existing tourist activity could become a threat for the heritage resources, like Mediterranean coasts, art cities and European capitals.

The next step in this analysis regards the "match" between (potential) demand or use pressure and supply; this will finally yield a subdivision the territory into "categories" which are affected by different problems, to which adequate solutions can be proposed. We recall here the initial assumption of this study that a sustainable use of the heritage depends on a "balanced relation" between economic uses and preservation of the resources, and that, instead, both over-exploitation and under-exploitation are dangerous: the former because it might lead to the physical or symbolic destruction of the assets, the second because it neglects the integration of the asset into a process of economic valorisation of the territory, reducing the chances that it will be maintained for the future generations.

Our investigation will now be limited to the more interesting NUTS II level of analysis. Policy-wise it is useful to "isolate" the pressure from residents from that of visitors. In fact while it can be argued that the former have a structural and ethical relation with the local resources, being a sort of "independent variable" in the problem of conserving or valorising the heritage assets, heritage management policies have to address more specifically the visitor issue, limiting or facilitating visitor use through local planning and marketing. Thus tourism management – at local but also at interregional scale – emerges as one of the "policy dimensions" for enhanced regional cohesion and sustainable development.

In the following we produce a partition of the two "derived" datasets of potential use pressure (based on classes of the dataset obtained as the sum of indicators A<sup>0.3</sup>, B.3, C.3 and D.3), and supply (defined as above) in four quadrants.

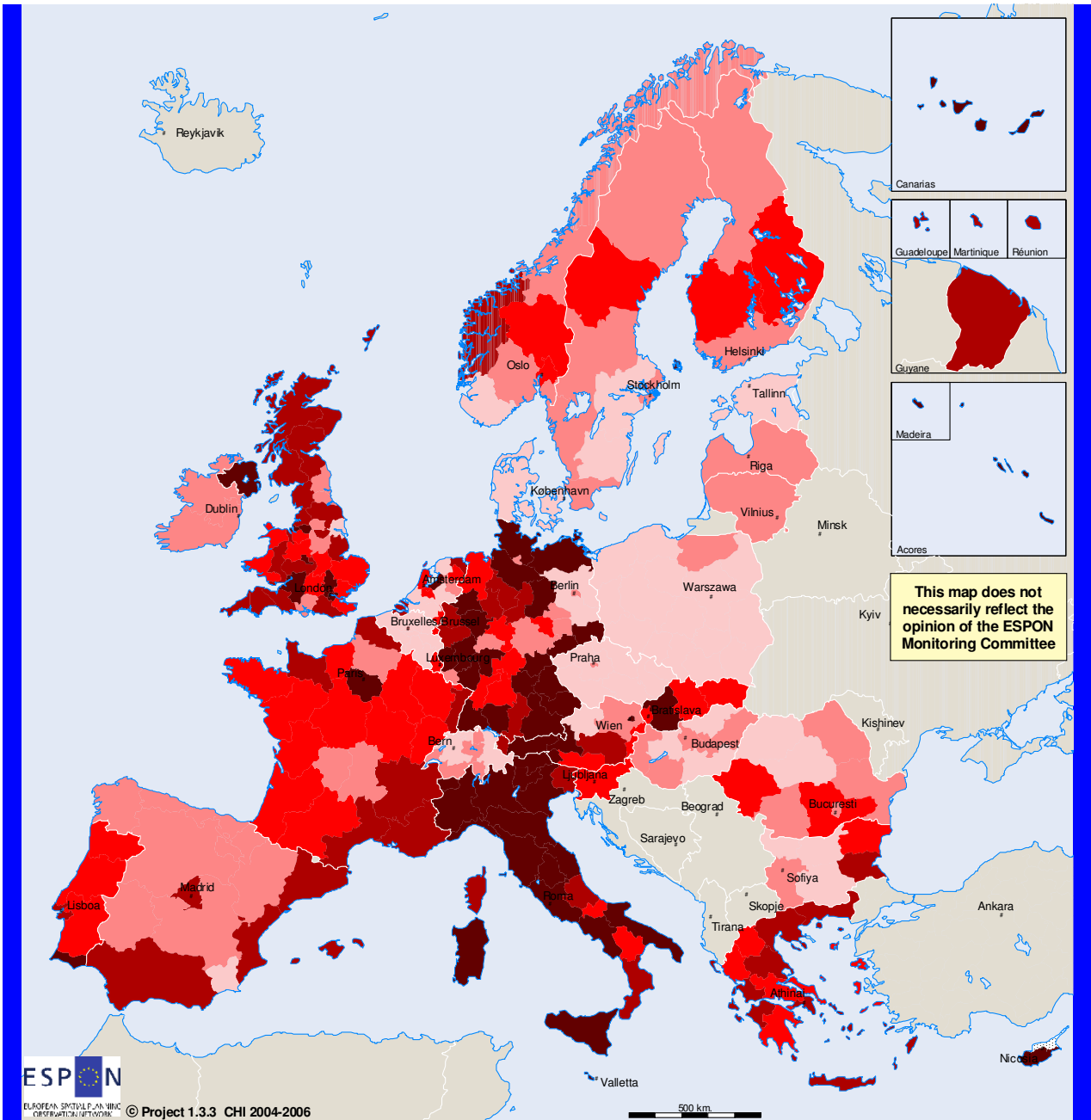
Each point in the resulting scatterplot corresponds to a couplet of values of potential demand and supply of heritage in that region. Ignoring points that are too close to the origin to be significantly different from a "normal" situation<sup>17</sup>, we focus on the points that lie outside the grey area and in each of the four quadrants in Fig. 38.

---

<sup>17</sup> The pale yellow area includes regions for which the normalised squares of x and y is inferior to 1.5 times the standard deviation for each variable, or  $P^2+S^2 < 1.5^2$  where P: potential demand of heritage, or  $A^{0.4}+B.4+C.4+D.4$ , and S: supply of heritage, or  $A^{0.1}+B.1+C.1+D.1$ , where A, .., D have been all normalised to mean: 0 and variance: 1.

**Figure 37 Potential demand of cultural assets by local population and visitors in NUTS II regions of Europe**

**INTEGRATED POTENTIAL DEMAND OF HERITAGE ASSETS**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

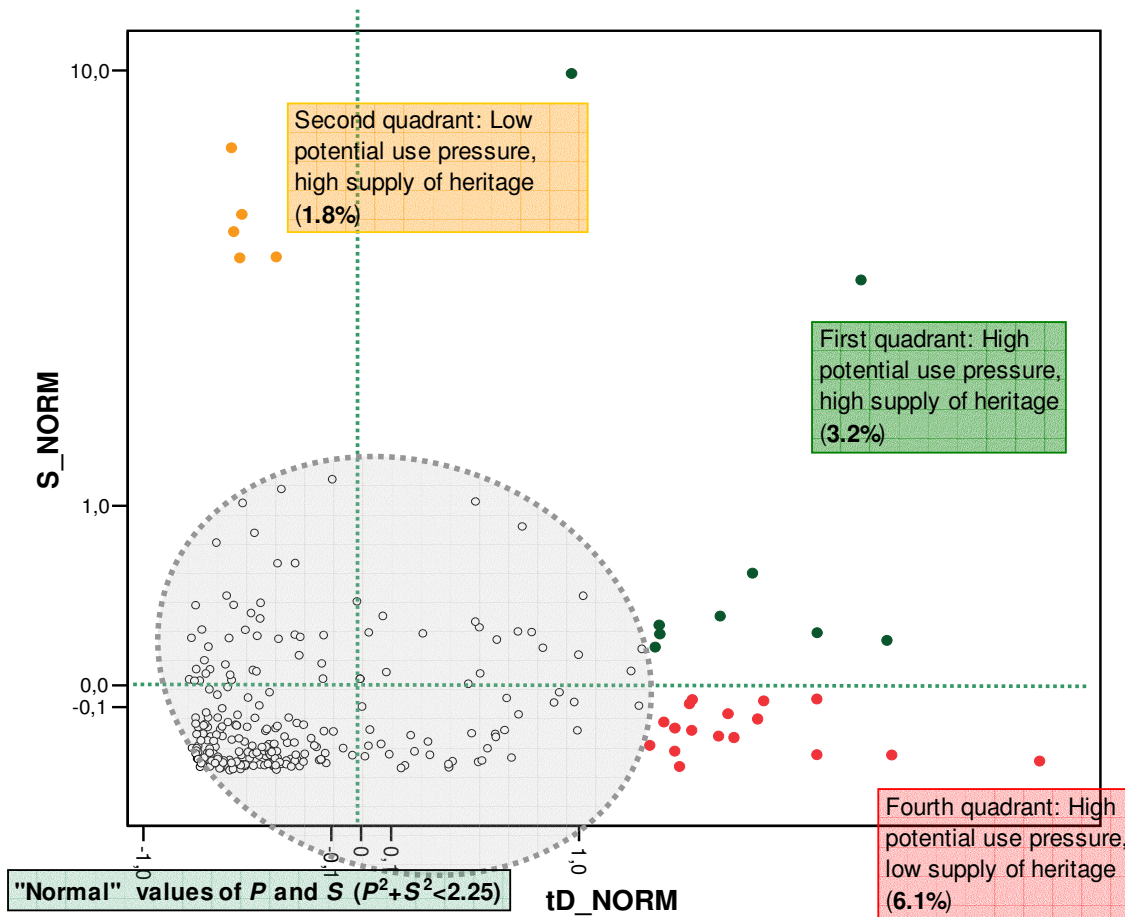
**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>o</sup>.4, B.4, C.4, D.4

**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
NUTS II

**Reference year:**  
(see reference years of base indicators)

**Figure 38 Unbalances between potential demand and supply, critical threshold  $1.5 \cdot \text{st. dev.}$**  tD\_NORM: normalised potential use pressure heritage and cultural assets from visitors (based on indicators A<sup>0.3</sup>, B.3, C.3, D.3). S\_NORM: normalised density of heritage and cultural assets (based on indicators A<sup>0.1</sup>, B.1, C.1, D.1).

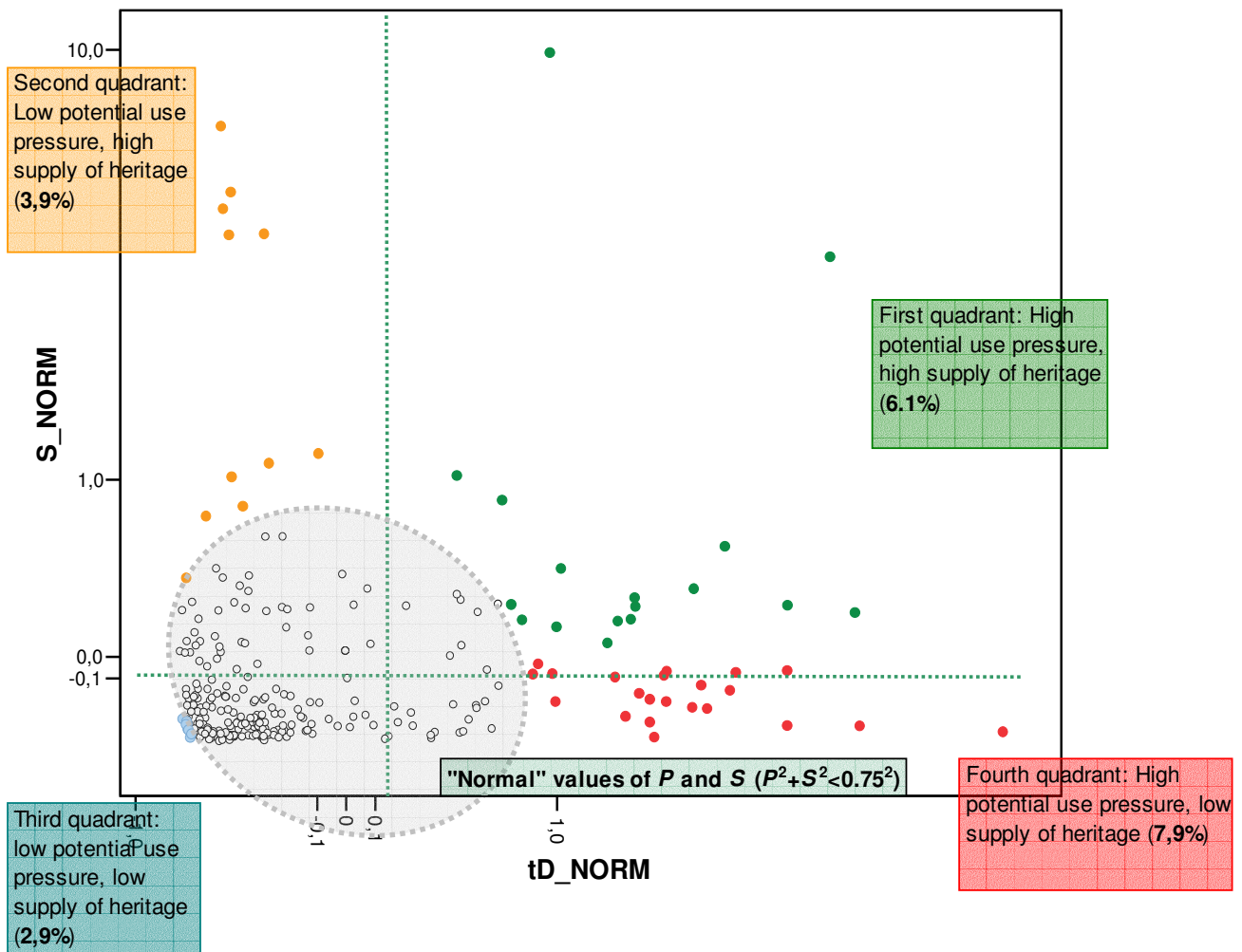


This scatter highlights that the vast majority of values lie within the grey areas, and the real exceptions are only a few. In the first quadrant (high  $P$ , high  $S$ ) we find among other the regions of Vienna, Muenster, Liguria, Malta, and Inner London. These highly touristic regions are subject to a very high demand pressure on their abundant heritage resources; thus they are areas of "risk" in the conservation of the heritage but also areas where the production of heritage-related services is more viable. In the second quadrant (low  $P$ , high  $S$ ) are regions where demand pressure is relatively low face to abundant heritage assets; thus, there is potential for an improved "mise en valeur" of the heritage. Among them we recognise Bruxelles, Prague, Berlin, Hamburg. While in the third quadrant (low  $P$ , low  $S$ ) there are no regions, the fourth (high  $P$ , low  $S$ ) picks regions where potential demand pressure is very high but supply is scarce, determining a real "risk" for the preservation of the existing heritage, which should in part be eased through "hard" management, thus limiting access to sites, and in part through the promotion of new cultural assets (for instance, performing arts) offering a larger palette of products for the local and foreign users. In this

situation are among others Salzburg, Cyprus, Greater Manchester, and many Italian regions among which Piemonte, Lombardia, Tuscany and Veneto.

Clearly, lowering the "critical threshold" alters this picture. The resulting scatterplot (using a threshold for the grey area of 0.75 times the standard deviation) is illustrated in Figure 39. More regions are included among the "abnormal" in the relation between potential demand and supply, and another group of regions emerges in the third quadrant, displaying low levels of potential demand and low levels of supply; in these regions the issue is not the preservation of the heritage but rather the generation of new cultural assets and values that may become the brand of the area and attract more potential users.

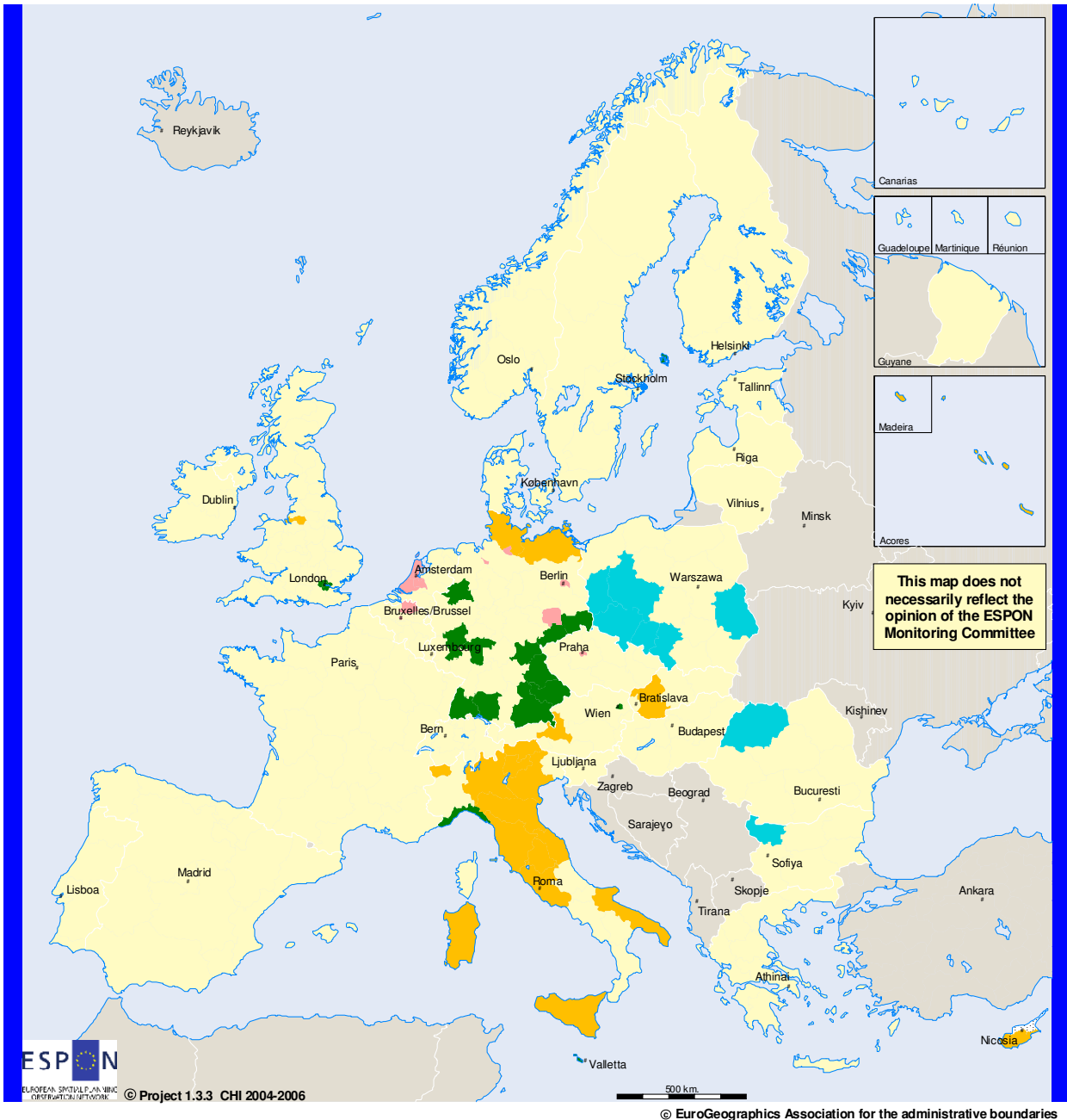
**Figure 39 Unbalances between potential demand and supply, critical threshold  $0.75 * \text{st. dev.}$  Authors: J. Duch and A.P. Russo.** tD\_NORM: normalised potential use pressure heritage and cultural assets from visitors (based on indicators A<sup>0.3</sup>, B.3, C.3, D.3). S\_NORM: normalised density of heritage and cultural assets (based on indicators A<sup>0.1</sup>, B.1, C.1, D.1).





**Figure 40** Classification of NUTS II regions according to unbalances between potential demand and supply of heritage resources, critical threshold  $0.75 \cdot \text{st. dev.}$ .

**BALANCE IN USE PRESSURE**



- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low; S high (4)
- Normal values
- no data
- non Espon space

**Categories:**

- 1.- High density of cultural resources, high potential use pressure from local residents and visitors.
  - 2.- Low density of cultural resources, low potential use pressure from local residents and visitors.
  - 3.- Low density of cultural resources, low potential use pressure from local residents and visitors.
  - 4.- Low density of cultural resources, high potential use pressure from local residents and visitors.
- Normal values.-  $P^2 + S^2 \leq 0.75^2$

**Indicator in database 1.3.3 .-**

Elaboration on indicators: A<sup>2</sup>.1;B.1;C.1; D.1;A<sup>2</sup>.3; B.3;C.3;D.3

**Algorithm.-**

High and low values based on values larger than 0.75 times the standard deviation for demand and supply.

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**

(see reference years of base indicators)

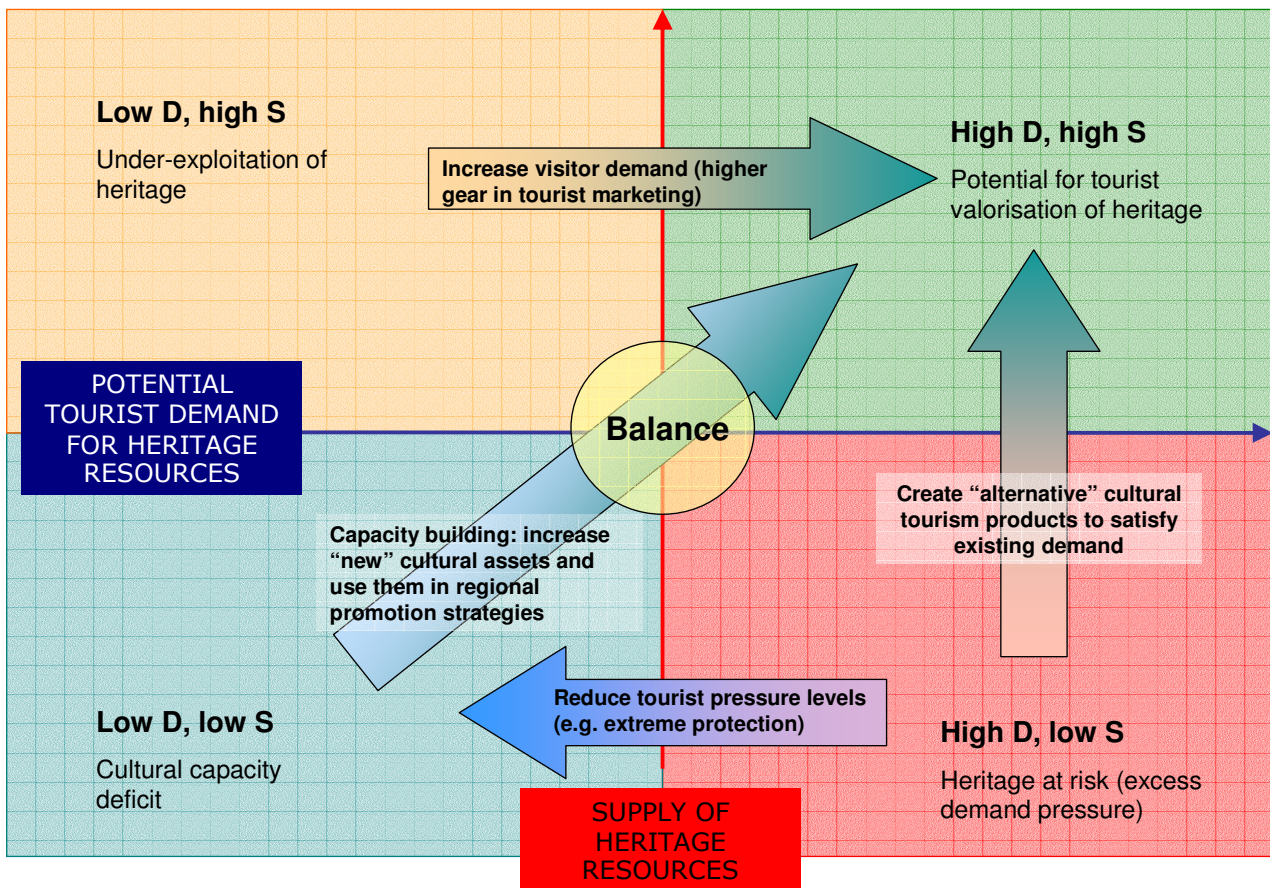
The resulting map at NUTS II level is shown in Figure 40. Regions coloured in pale yellow, falling into the grey area of the scatterplot, are in relative balance. Green areas are those where high potential demand goes together with high supply, generating a potential for sophisticated strategies of heritage valorisation (among them are the regions of Vienna, Muenster, Liguria, Malta and Inner London). Ochre areas need better valorisation of their assets (among them are Brussels, Antwerp, Prague, Berlin, and most Dutch metropolitan regions).

Pink areas are the ones more "at risk" from excessive potential use pressure and need careful conservation and diversification of culture. Among them, are the regions of the most important European "star destinations" (regions of Venice, Florence, Salzburg), plus Greater Manchester, Cyprus, Schleswig-Holstein). Finally light blue areas need to generate more cultural resources to become more attractive. In this region we find some Eastern-European regions especially in Bulgaria, Romania and Poland.

It is worth noting that due to the different methodology followed in data collection this map does not necessarily coincide with the map elaborated by the SPESP 1.7 project reported in Fig. 11 of the present report, which was nevertheless based on common assumptions regarding the "balanced" use of the heritage between demand pressures generated by tourists and benefits to the local economy. In any case it can be seen that areas at risk approximately coincide, in spite of the 5-year hiatus between the first exercise and the second (which is not surprising, given the development of tourism in Europe and the Mediterranean in this period), though it can be argued the map of Fig. 40 adds scope and complexity to that analysis.

The policy options at hand for regions that find themselves in "critical" positions are illustrated in the following diagram. While in principle all regions would want to find themselves in a "safe" situation (pale yellow area) or rather in a potentially rentable position (green area), each would have to act in a different way depending on their initial position. Starting with areas at risk (pink region, fourth quadrant), there are two ways to improve the existing situation: either keeping effective tourist pressure to a minimum, through "hard" tourist management (restrictions to access, high entrance tickets, "museification" of the heritage) or through policies to match potential demand with a wider palette of culture-related products like events, performing arts, etc.

Regions coloured in ochre (second quadrant) need to better market and program their cultural supply in order to attract more visitors and make their heritage supply rentable. Finally, "blue" areas (third quadrant) need to act on both sides, investing in culture as a means to define a regional identity and attract more visitors.



Furthermore, it should be noted how cross-border cooperation may lead to a more balanced and sustainable tourist use of the European territory. In section 3.4, the map of culture-oriented INTERREG cooperation programs regarding culture will be matched with the previous information to check which regions in different countries could exchange resources and share strategies to improve their respective positions.

### 3.3 Functions of culture

The construction of a regional typology based on the relative strength or specialisation or each region according to the various cultural components considered in this study could be made more interesting by combining various indicators to highlight more general “functional aspects” of culture. This approach is consistent with the analytic methodology described above according to which multivariate statistical techniques like factor analysis are used to simplify the dataset, reducing the number of components considered to a few statistically significant dimensions. However, it was pointed out that factor analysis foresees no preconceived hypothesis on data clustering; the number of resulting factors cannot be foreseen prior to the experiment, and the results need to be interpreted, that is, “labels” need to be attached to the resulting groupings of variables.

Such labels have to be meaningful and expendable in the context of this study and of the general concepts set out by the ToR and discussed in the FIR. They by and large

correspond to *specialisations*, or “functions” in the provision and fruition of culture at the local level, which can be compared but not ordered: one function is not necessarily “inferior” to another (but generates different territorial effects). At the same time, they allow the ordering of region according to each specialisation: one region can be over- or under-endowed in relation to one particular specialisation, and at the same time in relation to others, achieving a multiple specialisation or “excellence” in culture.

It is therefore proposed that cultural heritage and identity components, as described by the list of indicators calculated in our study, are rearranged according to their relevance with regard to three “functions” or specialisations:

- A. The **conservation** of culture: culture as an asset – tangible or intangible - with ethic value and carrier of local identity, which needs to be defended against territorial and market trends which compromise the stability of its provision.
- B. The **production** of culture: culture as a “commodity” which needs to be (re)produced not only to reconstitute the cultural capital which is one key component of contemporary social and economic development and which is continuously wasted due to its idiosyncratic nature, but also (and increasingly so) as a source of economic development insofar it is embedded in production processes (creative industries and other knowledge-intensive economic sectors).
- C. The **valorisation** of culture: culture as a set of social norms and capacities which enrich the local communities and that may be used by the latter to “make themselves known” to the other communities in order to establish good relations for social and economic exchange. Thus culture is about “educating” the local community (so that we can get to know more about ourselves and our identity, and about the “others” and their values) as well as about “educating” the others, or developing and establishing an image, a brand (so that they can get to know more about us).

There are obvious interrelations between any two these specialisations – regions that are rich in heritage dispose of more solid “input” for culture-based production, and they have a relatively easier task in diffusion; regions which are strong at producing culture, may “export it” relatively easier – but it is useful to keep them conceptually separated.

To achieve an ordering of the regions according to each of the specialisations considered and their combinations, it is assumed that each of the cultural components, measured through the use of indicators A to H, has specific effects on any of the specialisations. These are illustrated in Table 6. Such effects could be approximated by attributing a “positive” or a “negative” sign. Subsequently a procedure may be established to rank the scores of each region in more indicators according to the relative specialisation that it achieves in the three areas.

**Table 6 Interrelations between indicators A-H and specialisations of culture**

Indicators:	Conservation	Production	Valorisation
A.0	(=) the sign is ambiguous: when there's a lot of heritage in a region, the level of awareness for heritage conservation may be higher but at the same time regions with scarcer resources are more keen in preserving what they have	(+) a higher provision of heritage means a larger availability of "input" for heritage-based goods and services	(+) a higher provision of heritage means a larger capacity to brand the region and make local culture known, and also a stronger basis for education and self-awareness
A.1	As above	As above	As above
A.2	(—) more potential use pressure on monuments means higher efforts to preserve the heritage are needed	(+) higher levels of potential local demand means more possibilities for successful production of heritage-based goods and services	(=) no particular effects on diffusion from larger potential user pressures
A.3	(—) more potential tourist pressure on monuments means higher efforts to preserve the heritage are needed	(+) higher levels of potential tourist demand means more possibilities for successful production of heritage-based goods and services	(+) larger potential tourist demand means a higher "exposure" of local heritage as a means to diffuse the cultural brand of the region
B.0	(+): when there's a lot of protected cultural landscapes in a region, it is relatively easier to conserve it	(+) a higher provision of protected cultural landscapes means a larger availability of "input" for heritage-based goods and services	(+) a higher provision of protected cultural landscapes means a larger capacity to brand the region and make local culture known, and also a stronger basis for education and self-awareness
B.1	As above	As above	As above
B.2	(—) more potential use pressure on protected cultural landscapes means higher efforts to preserve them are needed	(+) higher levels of potential local demand means more possibilities for successful production of heritage-based goods and services	(=) no particular effects on diffusion from larger potential user pressures
B.3	(—) more potential tourist pressure on protected cultural landscapes means higher efforts to preserve the heritage are needed	(+) higher levels of potential tourist demand means more possibilities for successful production of heritage-based goods and services	(+) larger potential tourist demand means a higher "exposure" of local protected cultural landscapes as a means to diffuse the cultural brand of the region
C.0	(+) museums stands for conservation of heritage and identity	(+) there are a lot of filiere effects from museum production	(+) museums make heritage and identity known and understandable
C.1	(+) as above	(+)as above	(+)as above
C.2	(=) large potential user pressure does not normally interfere with heritage conservation in museums	(+) a positive demand effect can be expected	(=) as museums have fixed capacity, larger potential demand does not affect the likeliness of dissemination
C.3	(=) as above	(+) as above	(+) many tourists in the area means higher chances that the heritage is known
C.5	(—) a heavily visited museum needs more resources to grant preservation	(+) a heavily visited museums activates more ancillary services	(+) a heavily visited museums has a larger impact on diffusion
D.0	(=) events could stimulate conservation but on the other	(+) events activate filiere effects	(+) events make local heritage

	hand they may have no sensible impact on conservation		known
D.1	(=) as above	(+) as above	(+) as above
D.2	(=) no effects expected	(+) a positive demand effect can be expected	(+) higher chances of diffusion of local content
D.3	(—) large potential tourist pressure could be threat to the preservation of the integrity of the heritage because of commodification	(+) a positive demand effect can be expected	(+) higher chances of diffusion of local content
D.5	(—) higher chances of destruction of the resources	(+) more tourist services activated	(+) higher impacts in terms of diffusion
E.1	(—) erosion of traditional culture from “dilution” of typical cultural climate	(+) more complex production capacity	(+) larger international networks
E.2	(=) ethnic diversity can be part of local heritage but does not affect clearly the opportunities for conservation	(+) diversity as resource for cultural production	(=) no sensible effects
F.1	(=) no sensible effects	(+) larger cultural production capacity	(=) no sensible effects
G.21	(+) a larger availability of theatre services may preserve a cultural tradition	(+) filiere effects activated (e.g. recordings, multimedia production)	(+) a cultural tradition is made known to the general public
G.22	(=) no sensible effects	(=) no sensible effects as mostly production and consumption of cinema are spatially disconnected	(+) cinema can be a vector of cultural development and awareness
G.23	(+) public libraries generate awareness of the local cultural tradition and foster stakeholdership	(=) no sensible effects	(+) public libraries are primary foundations of cultural diffusion
H.11	(=) no sensible effects	(+) a higher intellectual production capacity of the local HEI means more sophisticated and valuable production networks and a better job market	(+) graduates in a region become vectors for the diffusion of local culture and knowledge
H.12	(+) more educated residents are readier to stand in favour of the conservation of local heritage and identity	(+) higher capacity to produce culture and associated services	(=) no sensible effects

After careful analysis, the following algorithms have been used to rank regions according to the three specialisations at NUTS III level:

- *Conservation*: A2-, B0+, B2-, C0+, C1+, D0-, E1-, G21+, G23+
- *Production*: A0+, A2+, B0+, B2+, C0+, C1+, C2+, D0+, D1+, D2+, E1+, E2+, G21
- *Valorisation*: A0+, A3+, B0+, B3+ C0+, C1+, C3+, D0+, D1+, D2+, D3+, E1+, G21+, G22+, G23+

At NUTS II level it is possible to consider other indicators, and the following algorithms have been used:

- *Conservation*: A2-, B0+, B4-, C0+, C1+, D0-, E1-, G21\*+, G23\*+, H12+
- *Production*: A0+, A4+, B0+, B4+, C0+, C1+, C4+, D0+, D1+, D2+, E1+, E2+, G21+, H11+, H12+, F1
- *Valorisation*: A0+, A4+, B0+, B4+ C0+, C1+, C4+, D0+, D1+, D4+, E1+, G21+, G22+, G23+, H11+

The procedure assigns to each indicator score a scale value based on its position in the distribution. The scores obtained by European regions as far as the three specialisations of culture are concerned, are normalised and mapped in the following Figures 41-43. We include here the NUTS II maps based on a larger number of indicators (the relative NUTS III reductions can be seen in Annex 1)

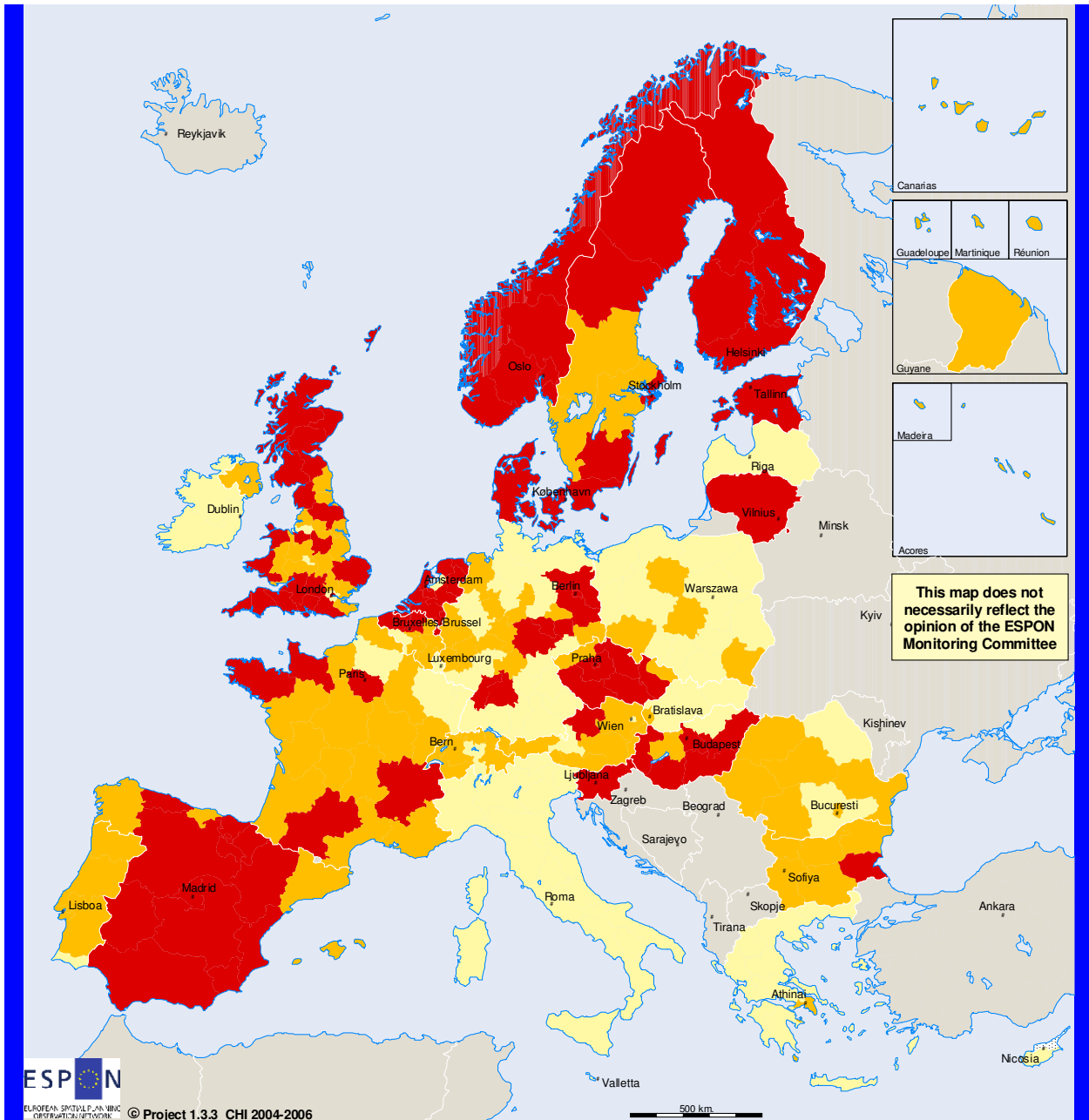
In Fig. 41 we are faced with high values of the specialisation in conservation especially where there is a high availability of heritage resources and use pressure is looser. Conversely, a "low" degree of specialisation in conservation affects those areas which are subject to high use pressure levels. As a general pattern, the specialisation in conservation is higher in rural areas.

In Fig. 42 we can see that especially urban areas have a higher propensity to cultural production, with notable exceptions in Southern Italy, South-Central Spain, Finland and Ireland. The picture that emerges is of a high capacity to produce new culture and to elaborate traditional cultural values and skills into new products and services. This capacity seems concentrated in a few "production-oriented" regions of coastal Spain and France, Northern France, Southern England, and the Scania corridor between Denmark and Sweden; other regions in new member countries like Hungary and Romania make it to this map.

Finally, the map in Fig. 43 regards the capacity to "valorise" cultural values through visitor experiences and a repertoire of cultural performances and events. The map highlights regions in countries with an established cultural image, like the Mediterranean and Atlantic coasts of Spain, France, Central Italy, the metropolitan regions in the Netherlands, and the UK, plus "outsiders" like Sweden, Ireland, Finland, Hungary and Cyprus.

**Figure 41 Specialisation in conservation of cultural heritage. Combined indicator scores obtained by NUTS II regions.**

**ORIENTATION TO CONSERVATION**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- High
- Average
- Low
- no data
- non Espo space

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**Indicator in database 1.3.3 -**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

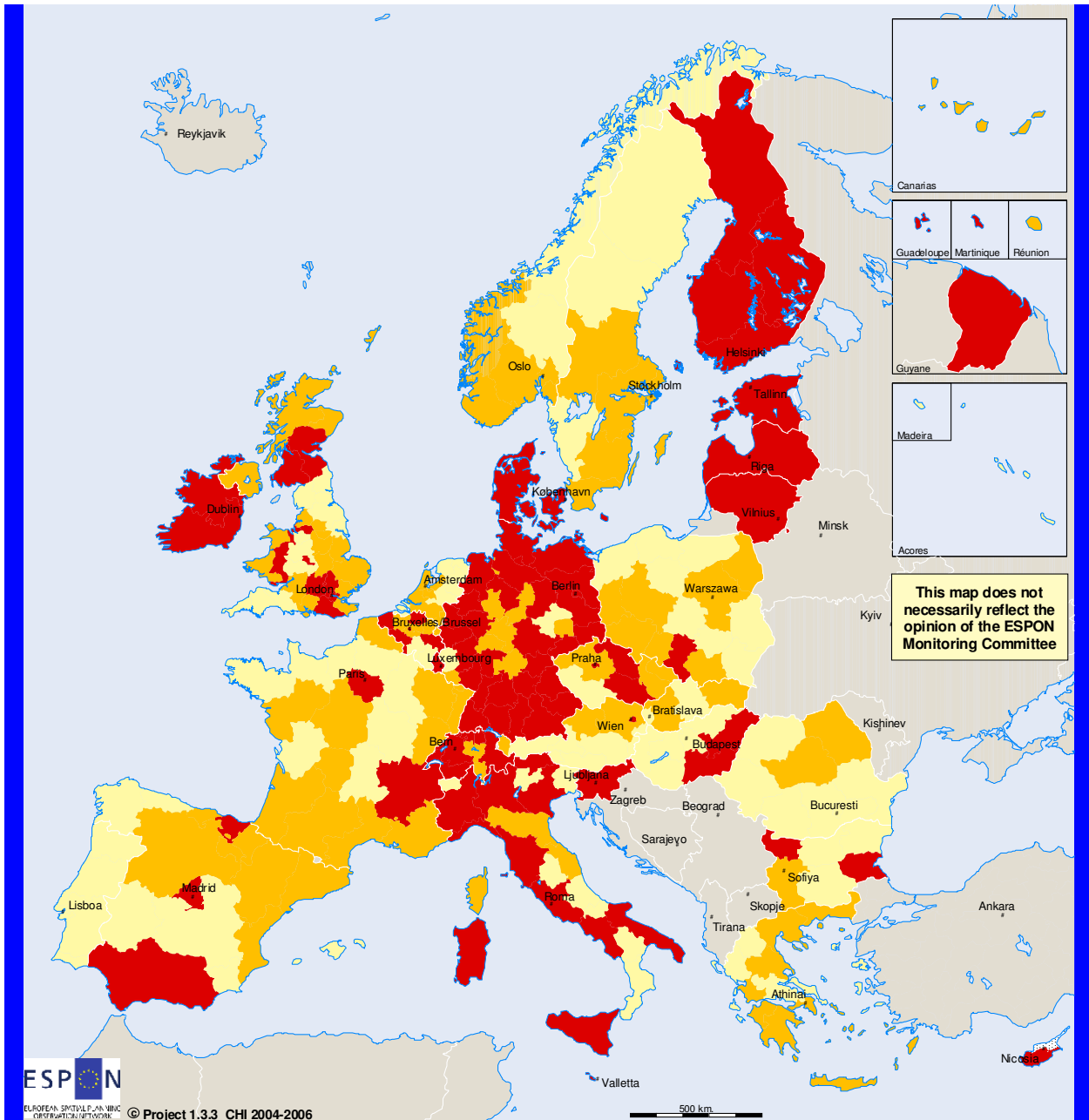
**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)



**Figure 42 Specialisation in production of cultural heritage. Combined indicator scores obtained by NUTS II regions.**

**ORIENTATION TO PRODUCTION**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

© EuroGeographics Association for the administrative boundaries

- High
- Average
- Low
- no data
- non Espo space

**Indicator in database 1.3.3 -**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

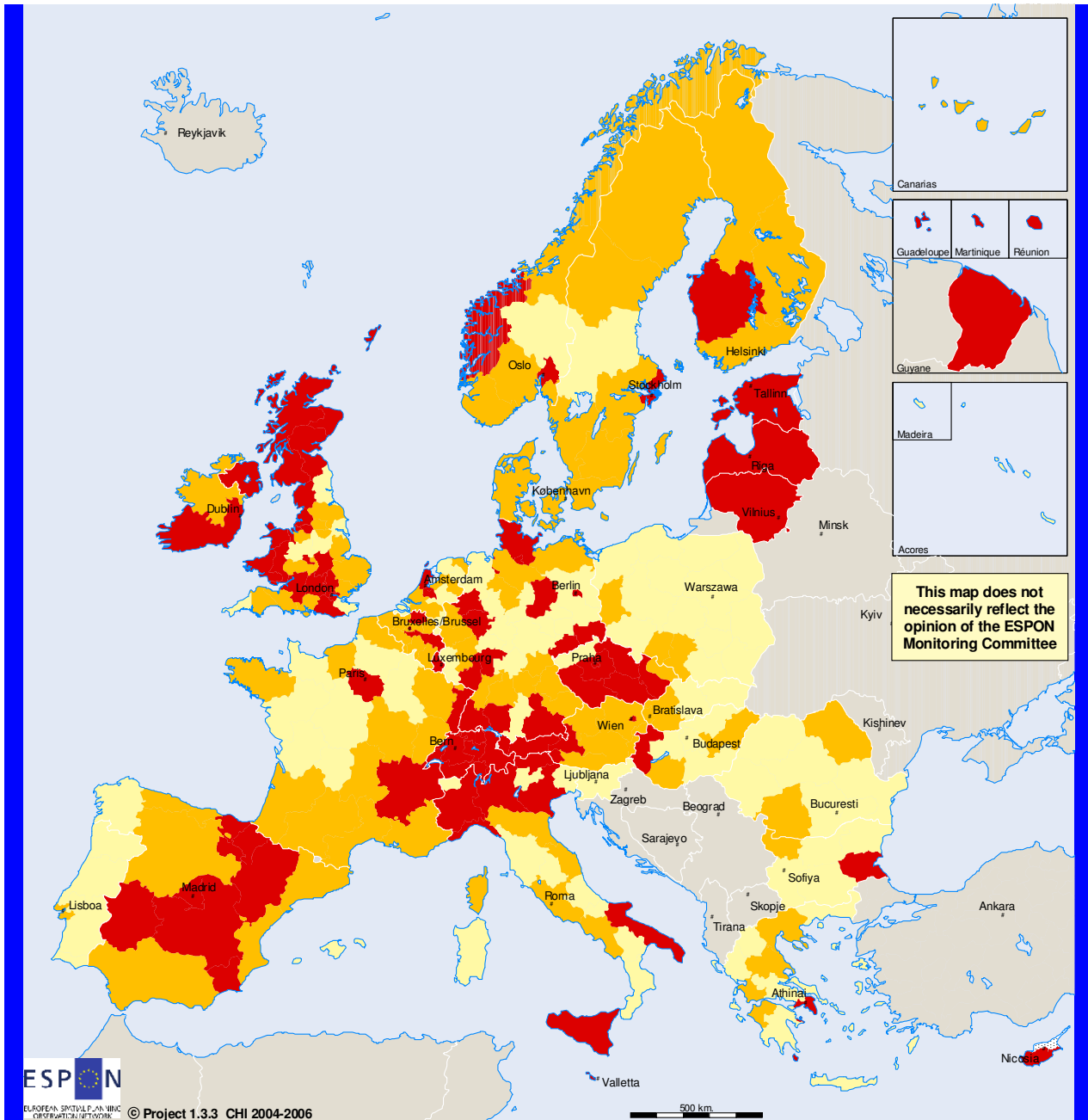
**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

**Figure 43 Specialisation in valorisation of cultural heritage. Combined indicator scores obtained by NUTS III regions.**

**ORIENTATION TO VALORIZATION**



- High
- Average
- Low
- no data
- non Espon space

**Indicator in database 1.3.3 -**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

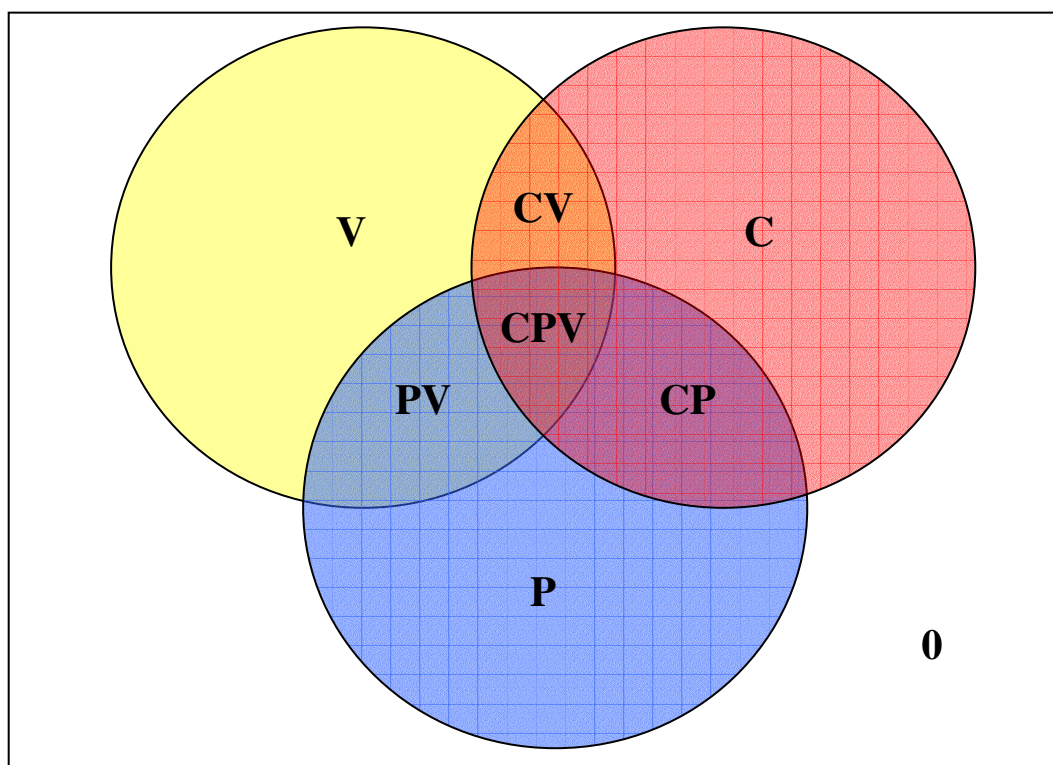
**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

Successively, the scores achieved in the three functions of culture can be combined, and a regional typology is produced according to the score achieved in the triplet "Conservation-Production-Valorisation". Groupings are built looking at the specialisations for which regions achieve a high score. In this way, each region could fall in one of the eight areas "or "types" illustrated in the diagram of Figure 44 below, which also offers ready-to-use policy implications.

**Figure 44** Classification scheme of European regions according to a combination of the scores achieved in three different functions of culture



**Legenda:**

**C** - Specialisation in Conservation (high rank in "conservation" effects, low or average values in "production" and "diffusion" effects)

**P** - Specialisation in Production (high rank in "production" effects, low or average values in "diffusion" and "conservation" effects)

**V** - Specialisation in Valorisation (high rank in "valorisation" effects, low or average values in "production" and "conservation" effects)

**CP** - Specialisation in Conservation and Production (high rank in "production" and "conservation" effects, low or average values in "diffusion" effects)

**CV** - Specialisation in Conservation and Valorisation (high rank in "diffusion" and "conservation" effects, low or average values in "production" effects)

**PV** - Specialisation in Valorisation and Production (high rank in "valorisation" and "production" effects, low or average values in "conservation" effects)

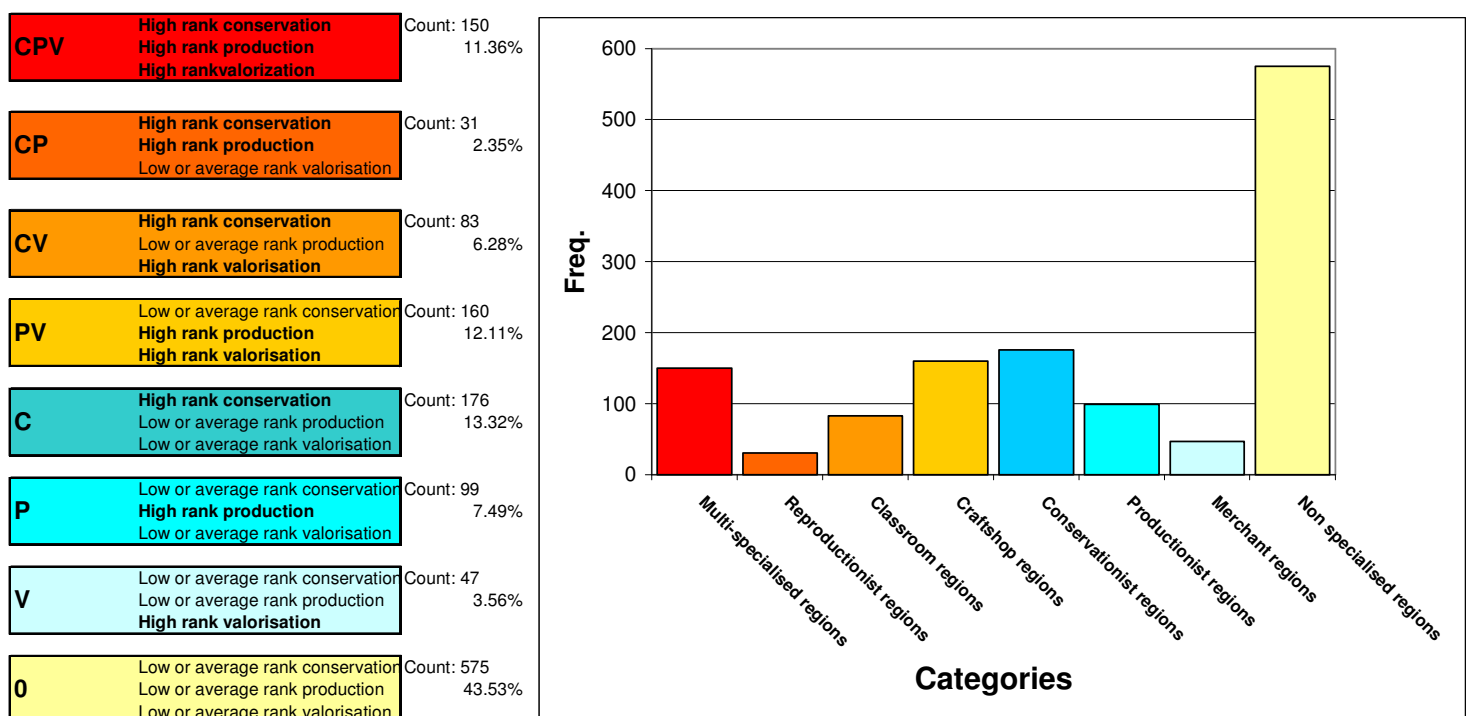
**CPV** - Specialisation in Production, Conservation and Valorisation (high rank in "valorisation", "production" and "conservation" effects)

**O** – no specific specialisation (low or average values in "valorisation", "production" and "conservation" effects)

- Regions that fall in the **C** area could be called **conservationist**: They don't have particular problems in the preservation of their possibly rich heritage, because of lower-than-average user pressures, and in addition this task may be facilitated by other factors (which could be added to the analysis), like large public budgets and low accessibility. However, they lag behind in the generation of value from the management of the heritage and they do not "use" this cultural strength to promote their territory or to foster education in the community. They should therefore enhance the "market-orientation" of heritage and embed it more firmly in educational and promotional flows information.
- Regions that fall in the **P** area are creative regions where culture is recognised as a value generator, though their cultural heritage and identity may be in peril – which could result in a short life-cycle of the cultural industries and in an excessive exposure to global trends – and again they do not "use" their cultural strength to promote their territory or to foster education in the community. They should be more careful to preserve and promote their heritage making it become a spearhead of education and revitalisation policies. They may be labelled **productionist**.
- Regions that fall in the **V** area are very good at "selling" their cultural image and have solid cultural transmission mechanisms but they have problems in preserving their heritage and in producing new culture. They should focus their cultural policy on the closer "embeddedness" of "cultural window" functions in the local cultural fabric and develop forms of entrepreneurial activity making the best out of it. They are tagged **merchant**.
- Overlap regions combine in obvious ways. **CP** areas can preserve their heritage and are good at producing new culture but their educational or promotional function is underdeveloped. They are called here "**reproductionist**".
- **CV** areas do preserve their culture and diffuse it, but they are not effective in generating value from its elaboration in creative goods and services. They will be labelled as "**classroom**" regions).
- The **PV** area designates regions which are good at producing and diffusing culture, but where heritage and identity are at stake. We tag them "**craftshops**".
- Finally, regions falling in the **CPV** area are strong in all three areas of specialization of culture and their position is so to say sustainable; they are labelled here **multi-specialised** regions.
- Regions which only display low or average value in all three specialisations of culture, are to be named **culturally non-specialised**.

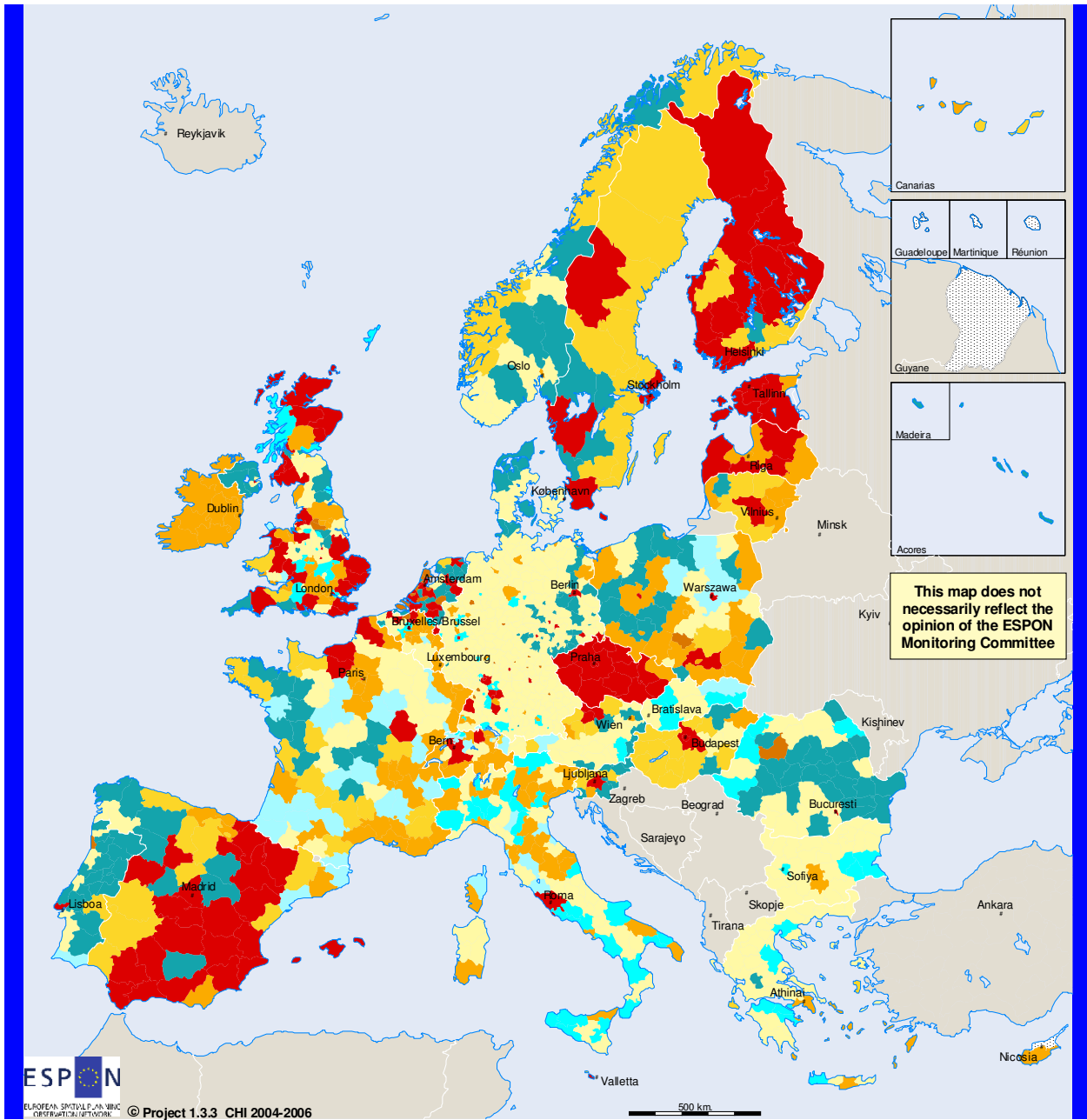
Having tagged all NUTS III regions according to this classification, the subdivision of the dataset illustrated in Figure 45 is obtained. While non-specialised regions are as expected the most numerous group in the dataset (44%), excellence regions are as many as the 11.4% of the total number of NUTS III regions. Regions that are specialised in only one “function” of culture are around a quarter of the dataset, with a prevalence of specialisations in conservation (13.2%). Finally it should be noted that only a few regions (2.4%) excel in conservation and production, two functions that seem to be at opposite extremes. The EU27+2 territory is stratified accordingly as in the map of Figure 46.

**Figure 45 Regional classification according to combined ranking of cultural specialisations. Statistical information**



**Figure 46 Map of EU27+2 (NUTS III) according to the regional classification "conservation-production-valorisation" (CPV).**

**COMPOSITE ORIENTATION OF CULTURE**



- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

**Algorithm.-**  
7 categories:  
CPV.- High level of orientation to conservation, production and valorization  
CP.- High level of orientation to conservation and production  
PV.- High level of orientation to production and valorization  
CV.- High level of orientation to conservation and valorization  
C.- High level of orientation to conservation  
P.- High level of orientation to production  
V.- High level of orientation to valorization  
0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3 -**  
Elaboration on selected indicators (see detailed methodology in Final Report)

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**  
(see reference years of base indicators)

Among *Multi-Specialised* regions, we find most national capital cities (with the only notable exceptions of Vienna, Oslo, Dublin, Sofia, Vilnius and Bratislava) and a number of regional capitals that are renown and less known art and cultural centres, like Rotterdam, Linz, Bruges, Zurich, Sevilla, Dresden, Krakow, Lille, Belfast.

Among *Reproductionists*, there are a number of interesting "secondary" metropolitan regions like Karlsruhe, Arnhem/Nijmegen, Porto, Cluj, Bradford, and Bournemouth.

Among *Classroom* regions, a number of rural territories with a notable cultural specialisation: Innsbruck, Asturias, Calvados, Dordogne, Chios, Győr-Moson-Sopron, Noord-Friesland, Uppsala, Gotland, Somerset.

Among *Craftshops*, we find the missing national capitals and a number of large national centres which being subject to high tourist pressure fail to be completely specialised in conservation: Salzburg, Charleroi, Plovdiv, Genève, Cyprus, Munich, Frankfurt, Köln, Barcelona, Gironde (Bordeaux), Loire, Attica, Torino, Milano, Venezia, Firenze, Klaipeda, Luxembourg, Riga, Lodz, Gdansk-Gdynia-Sopot, Leeds, Birmingham, Oxfordshire, Edinburgh, and Glasgow.

Among *Conservationists*, we find secondary urban centres and rural regions with abundant heritage assets like Klagenfurt-Villach, Trier, La Coruña, Vendée, Delft, Wrocław, Central and South Alentejo, Constanta, Jönköping, Durham, and rural Northern Ireland.

Among *Productionist* regions we find a national capital, Sofia, and urban centres which have specialised in cultural production, like Konstanz, Wiesbaden, Thessaloniki, Bolzano, Palermo, Kosice, Greater Manchester and Coventry.

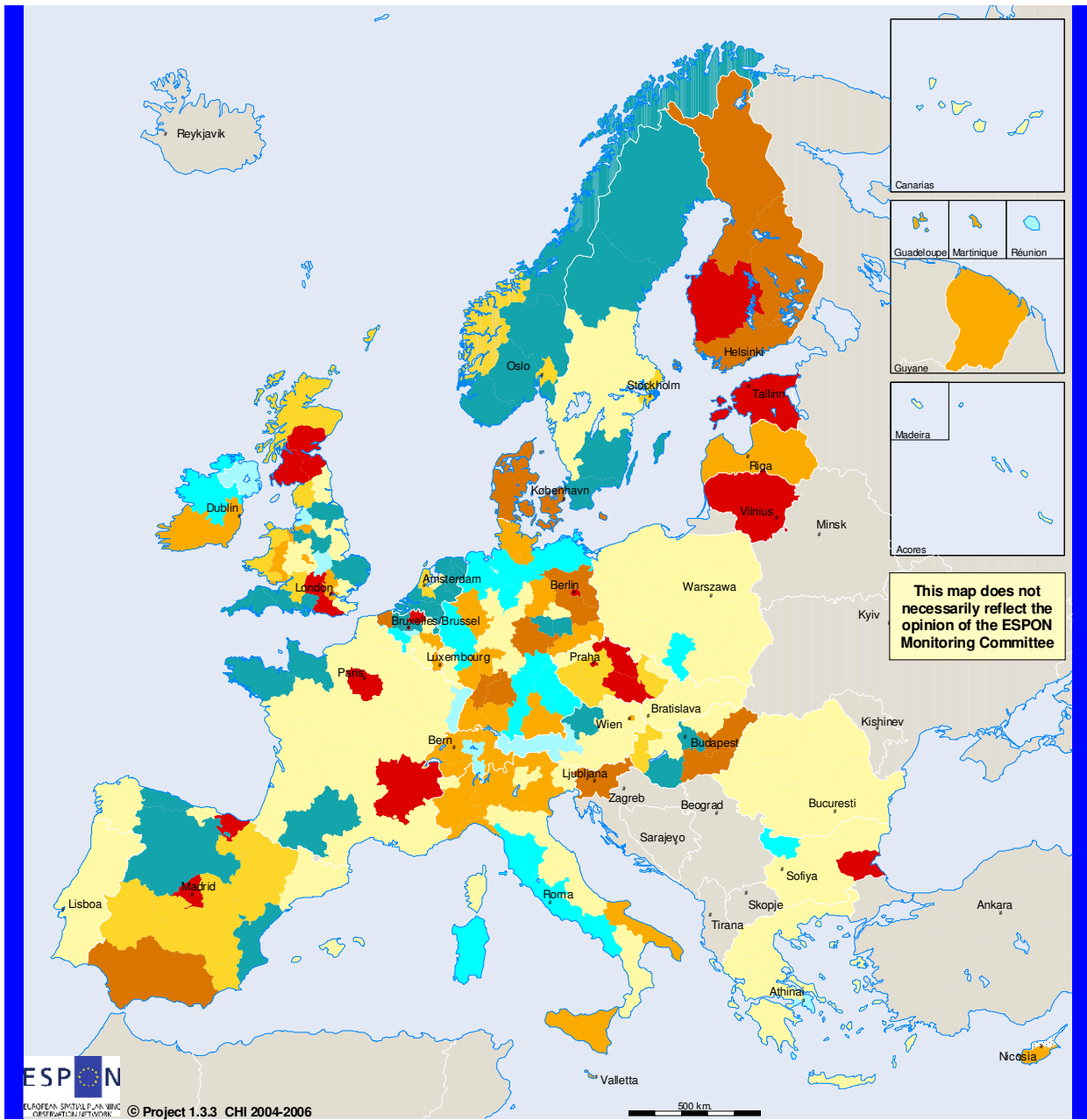
Finally among *Merchant* regions we find regions with a distinctively tourist orientation like Luzern, Tarragona, Savoie, Siena, Torun, and Algarve.

In Fig. 47, the results from the same partition at NUTS II level are illustrated. Supposedly, this latter map is more representative, albeit at a grosser scale, as (potential) tourist use of the resources and the importance of cultural industries are two key elements of the classification proposed. Table 7 includes a selection of outstanding NUTS II regions falling into each category.

The implicit policy implications following this subdivision of the European territory is, clearly, that any region should aim at becoming a "multi-specialised region" in the terms described here, thus, enhancing the functional specialisations for which it is lagging. Hence, *reproductionist* regions should better valorise their heritage and cultural assets, for instance through a more explicit tourist orientation, or improving their accessibility; *classroom* regions should be more focused on empowering local communities to revitalise the cycle of cultural production; *craftshop* regions should be more careful about the conservation of heritage assets, which is the base for a sustainable valorisation of the same. And so forth in various combinations.

**Figure 47 Map of EU27+2 (NUTS II) according to the regional classification "conservation-production-valorisation" (CPV).**

**COMPOSITE ORIENTATION OF CULTURE**



ESPON  
EUROPEAN SPATIAL AND  
DEVELOPMENT OBSERVATORY  
© Project 1.3.3 CHI 2004-2006

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- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

**Algorithm.-**  
7 categories:

- CPV.- High level of orientation to conservation, production and valorization
- CP.- High level of orientation to conservation and production
- PV.- High level of orientation to production and valorization
- CV.- High level of orientation to conservation and valorization
- C.- High level of orientation to conservation
- P.- High level of orientation to production
- V.- High level of orientation to valorization
- 0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3.-**

Elaboration on selected indicators  
(see detailed methodology in Final Report)

**Source and other metadata information:**

Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**

(see reference years of base indicators)



**Table 7 Selection of NUTS II regions included in the eight CPV categories**

Multi-specialised (CPV)	Bruxelles Prague Stuttgart Karlsruhe Berlin Estonia Aragon Southern Finland Eastern Hungary North Holland Inner London Scottish Highlands and Islands
Reproductionists (CP)	Northern Austria South Holland South Western Scotland
Classrooms (CV)	Strední Cechy Andalusia Azores Slovenia
Craftshops (PV)	Vienna South West Bulgaria (Sofia) Zurich Cyprus Hamburg Catalonia Ile de France (Paris) Attica Southern and Eastern Ireland (Dublin) Lombardia Veneto Sicilia Lithuania Luxembourg Latvia Malta Greater Manchester
Conservationists (C)	Kärnten Düsseldorf Bretagne Campania Utrecht Central Portugal Stockholm Devon Northern Ireland
Productionists (P)	Antwerp Köln Thessaly Piedmont Leicestershire, Rutland and Northamptonshire

	Eastern Scotland (Edinburgh)
Merchant (V)	Salzburg Canarias Corse Toscana Lazio Algarve
Non-specialised (0)	Western Flanders Central Switzerland Hannover Galicia Alsace Peloponnesus Marche Oslo Reg. Lodz Reg. Lisbon Reg. Bucharest Reg. Bratislava Reg. Kent

To conclude, a double regional typology has been produced.

The first jointly examines (potential) demand for cultural assets with their supply, subdividing the EU27+2 territory into regions characterised by different relations between excess or lack of potential demand and excess or lack of supply, which would benefit from a better joint management of demand and supply systems.

The second addresses functional specialisations of culture and orders EU27+2 regions according to their relative scores in each of these specialisations and to joint multiple specialisations.

The advantage of such “simple” methods of exploratory analysis is that they are easy to understand and can be used straightforwardly as an input for policy. The disadvantage, however, is that the results are sometimes interpreted in an excessively simplistic way, and they may not reflect the complex multidimensionality of the problem at hand; moreover they are highly dependent on a priori assumptions on the effects of the indicators on the specialisations of culture, illustrated in Table 6.

Further information on the project output in terms of performance indicators and maps produced is provided in Table 13 at the end of this section.

### **3.4 Culture and other territorial features of the ESPON space**

In this section, the basic cultural indicators of ESPON project 1.3.3 – and their composition into more “complex” indexes leading to regional typologies – are cross-analysed with data and typologies developed by other ESPON projects.

The objective is to test whether there are significant interrelations between the two, which may be explained by regional development theories, and possibly lead to

integrated policy frameworks. The regional territory is stratified accordingly, and the regional stratification mapped to highlight areas of “outstanding” interrelation between culture and other aspects considered by the ESPON programme. Each area of analysis is complemented by a synthetic policy-oriented prescription, which is then developed in the wider context of this project in the Fifth Part of this report.

Faced with a very wide research field (as wide as the output from up to twenty ESPON projects is), the choice has been done to cross-analyse our dataset with a selection of indicators which promise to be interestingly related with culture, and only in cases in which a first correlation test has revealed significant correlation at least for a part of the dataset. As a general rule, correlation and regional patterns are clearer and more interesting to comment upon at NUTS III than at NUTS II level, and it has been decided to restrict the analysis accordingly at the NUTS II level. However, not all ESPON indicators are delivered at the NUTS II level, so in some cases an exception will be made. A synthetic illustration of the results is presented here.

### 3.4.1 Geo-Political Patterns

#### *Coasts and borders*

How do the geographical and geopolitical configurations of the territory influence the main cultural variables? Two aspects are considered first: the coastal position of regions and their position at the national border. The average values of a selected group of indicators in each coast and border class is illustrated in Table 8.

**Table 8 Average values of cultural indicators for categories of regions according to coasts and borders, NUTS III. Source: ESPON database and ESPON 1.3.3**

<i>Average values of indicators for coastal regions, NUTS III</i>								
<b>COA03N3: coastal regions (NUTS III)</b>	<b>A<sup>0.1</sup></b>	<b>B.1</b>	<b>C.1</b>	<b>D.1</b>	<b>G.21*</b>	<b>G.22*</b>	<b>G.23*</b>	<b>E.1</b>
Non coastal regions	1.579	0.018	0.024	0.012	0.008	0.049	0.094	0.257
Coastal regions	0.920	0.064	0.023	0.012	0.015	0.048	0.101	0.276
<b>BOR03N3: border regions (NUTS II)</b>	<b>A<sup>0.1</sup></b>	<b>B.1</b>	<b>C.1</b>	<b>D.1</b>	<b>G.21*</b>	<b>G.22*</b>	<b>G.23*</b>	<b>E.1</b>
Non border regions	1.565	0.032	0.028	0.014	0.011	0.048	0.074	0.263
Border regions	0.903	0.031	0.011	0.006	0.008	0.051	0.156	0.259

At NUTS III level, coastal and border regions have a significant and positive correlation with the density of all tangible heritage variables (indicators A<sup>0.1</sup>, B.1, C.1). Coastal regions have more theatres per inhabitant (probably a reflection of their attractiveness for tourism, which enlarges the demand for leisure and culture); they also have more libraries per inhabitant, a more educated workforce and a higher density of local university graduations. Border regions tend to have more libraries (a possible reflection of their peripherality), and clearly a larger degree of diversity in terms of national composition of the resident population. At NUTS II level these

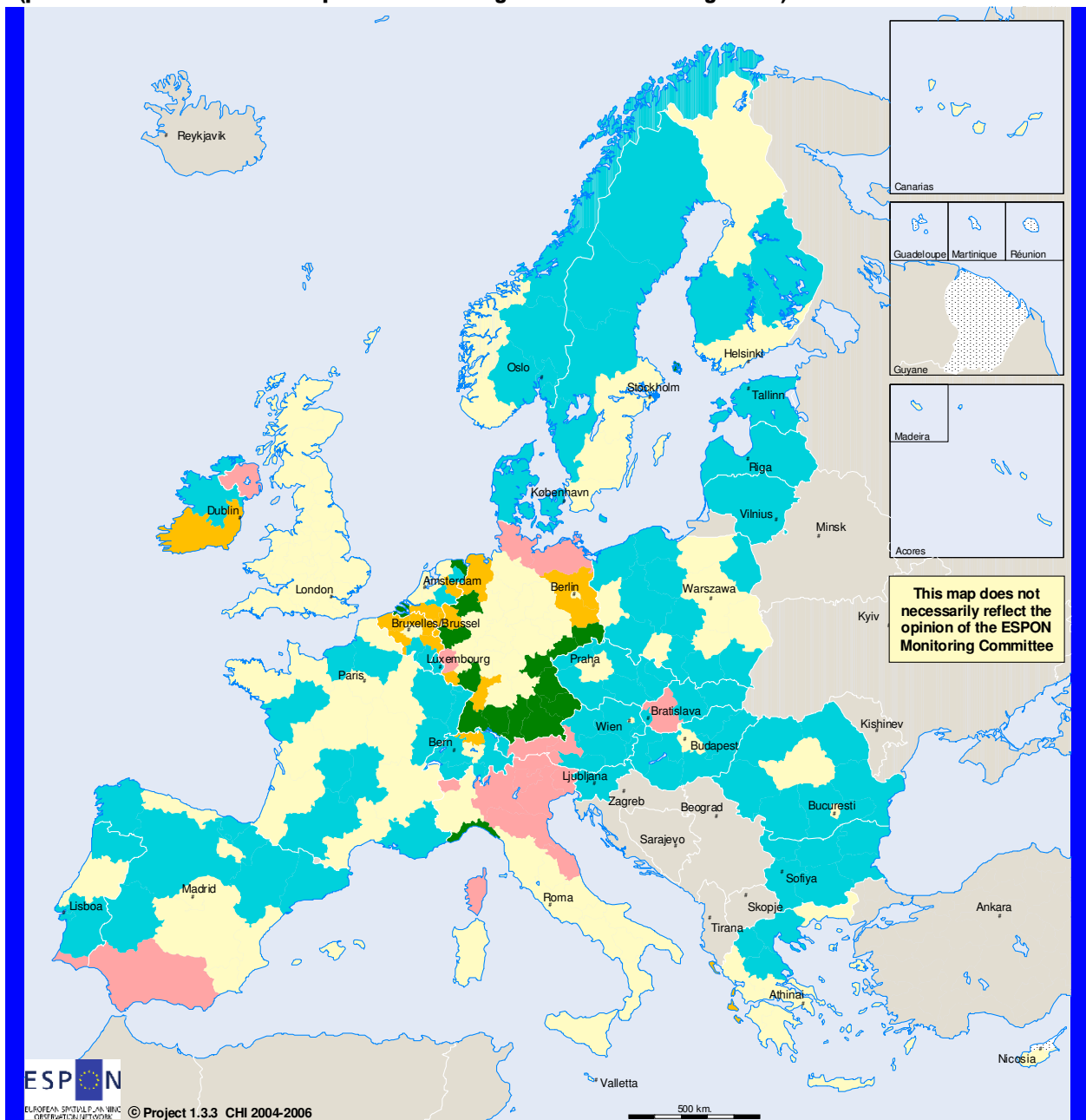
relation get diluted. NUTS II coastal regions do have a larger availability of educated human capital, while this tends to be less abundant in border (peripheral?) regions.

Cross-border regions receive a strong focus in regional cohesion programmes of the EU, and indeed a number of INTERREG programs focus on culture ("management of cultural landscapes and cultural heritage, development of tourism; code 8888). One immediate area for stronger cooperation could be tourism in the light of what has been observed in the first section of this chapter, where the European territory has been stratified into areas with a different match between potential tourist demand and potential supply of culture. The resulting map in Figure 48 highlights border areas and their classification in terms of the "balance" in supply and potential demand of heritage from Section 3.2.

The map suggests that there is potential for an improved management of visitors in various cross-border regions characterised by opposite situations. For instance, the regions of North-Eastern Italy are "at risk" from excessive tourist pressure, while neighbouring regions of Austria and Slovenia could benefit from a larger tourist demand for their cultural assets. The same pattern is observed at the Northern German-Polish border, at the Danish-German border, and at the Eastern Belgian border with Luxembourg and Germany. In all these cases, forms of cultural promotion, like the development of cultural festivals, could be organised jointly so as to redistribute tourist pressure across these areas. In all the cases mentioned but the last one, INTERREG programs dedicated to culture ("management of cultural landscapes and cultural heritage, development of tourism"), are already being carried out (this information comes from ESPON project 2.4.2, BBR). Other such areas for cooperation emerge at the Czech-German and Austrian-German borders, at the northern Dutch border with Germany, and at the coastal Italian border with France; in all these cases, demand management could lead to an ease of pressure from more congested to less congested areas.

**Figure 48 Cross-border regions and potential for cooperation**

**CROSS-BORDER DIFFERENTIALS IN BALANCE BETWEEN USE PRESSURE AND SUPPLY OF HERITAGE  
(potential for cross-border cooperation in heritage and tourism management)**



- Non-border region or "normal" values of potential use pressure and supply of heritage
- High density of cultural resources, high potential use pressure from local residents and visitors (1)
- High density of cultural resources, low potential use pressure from local residents and visitors (2)
- Low density of cultural resources, low potential use pressure from local residents and visitors (3)
- Low density of cultural resources, high potential use pressure from local residents and visitors (4)
- no data
- non Espon space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>0</sup>.1; B.1; C.1; D.1; A<sup>0</sup>.3; B.3; C.3; D.3 and data from code 8888 of INTERREG programmes in ESPON database

**Algorithm.-**  
5 Classes . High and low values based on values larger than 0.75 times the standard deviation for demand and supply.  
Normal values:  $P^2 + S^2 < 0.75^2$

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

### *Culture and regional settlement structures*

The relation between the provision and complexity of culture and the structure of urbanisation in the regions of Europe is explored next. This analysis is based on the assumption that urbanisation may be positively correlated with most cultural-supply variables. In fact, through ages, and in particular since the end of the middle-ages, the most important works of art of Europe, the most influential circles of creative thinking, the best schools and universities, and the flourishing of cultural trends and languages, have been closely associated with cities, their power, and their economic strength. Furthermore, cultural services and cultural capital are strongholds of the “renaissance of cities” in the age of the knowledge economy, in which urbanisation factors are strongly related with immaterial features of the territory as quality of life and cultural excellence. It is thus not surprising that as of today, the cultural heritage of most nations – especially in Europe – is concentrated in cities, and that most cultural talents and organisations are attracted by urban locations in a self-feeding cycle of development (for a further exploration of a culture-oriented economic development model of European cities, see the case study of four Dutch cities in Part Four and in the Annex 3).

Though data are not available for cultural employment growth in EU cities, we can use data from the ESPON database to verify that there is a positive correlation (0.32) between population density and the percentage of cultural occupations in NUTS II regions. Yet the association of urbanisation with cultural complexity can also be observed at more complex levels. Indeed, cross-correlation between cultural indicators (density of cultural assets) and the “degree of urbanity” as captured by indicator ReRuCN3 (*Relative rurality based on national classifications, NUTS III, 1985-2001*, elaborated by ESPON project 3.1.), is also positive and significant at 0.34. The average values of the cultural indicators per category of ReRuCN3 are illustrated in Table 9.

The Table shows a sharp decrease in the values of some indicators passing from the first (urban) to the second (composite) category of rurality (indicators A<sup>0</sup>.1, B.1, C.1, D.1, H.12, E.1), while the opposite occurs in the case of cultural variables that are population related, like the “G” indicators (cultural infrastructure) and H.11, indicating a possible “higher level of quality of life” (including the offer of higher education) in areas with a moderate degree of urbanisation. The opposite trend is observed passing to the highest level of rurality; heritage indicators go up, intellectual capital goes down, while the other indicators do not appear to change sensibly.

**Table 9 Average values of cultural indicators for categories of rurality, NUTS III.**  
**Source: ESPON database and ESPON 1.3.3**

<i>Average values of indicators for each category of relative rurality</i>										
<i>Relative rurality: share of rural population, index country average=100</i>	A <sup>9</sup> .1	B.1	C.1	D.1	G.21*	G.22*	G.23*	H.11*	H.12*	E.1
< 90 low (urban)	2.303	0.039	0.044	0.022	0.009	0.057	0.049	0.013	0.135	0.309
90-110 medium (composite)	0.528	0.020	0.005	0.003	0.010	0.044	0.132	0.138	0.106	0.230
>110 high (rural)	0.716	0.026	0.007	0.003	0.011	0.045	0.131	0.015	0.096	0.226

In Table 10, we provide the average value of selected cultural indicators at NUTS II level for each one of the six basic types of settlement structure defined by population density and situation regarding centres, as produced by the ESPON Project 3.1. The table reveals a clear trend for higher values of the indicators (density of cultural resources, share of cultural occupations, diversity, cultural facilities and intellectual capital) matching with more polarised urbanisation structures and a higher population density.

It must be noted that the same analysis conducted at NUTS III level produces more ambiguous results. The correlation coefficient between the value of ESPON 1.3.3 indicators and settlement structure types is positive, seeming to indicate that cultural density and other indicators increase rather than decreasing at lower density levels and flatter urbanisation structures. Indeed, Table 10 shows the average values of the indicators for each settlement structure at NUTS III level. In this case the Settyp99N3 series is grouped into nine categories.

**Table 10 Average values of cultural indicators for regional settlement structure types, NUTS II. Source: ESPON database and ESPON 1.3.3**

<i>Average values of indicators for each settlement structure type</i>										
<i>Settlement structure type (Settyp99N2)</i>	A <sup>9</sup> .1	C.1	D.1	F.1	G.21*	G.22*	G.23*	H.11*	H.12*	E.1
1: very densely populated with large centres	2.049	0.068	0.045	0.064	0.016	0.040	0.044	0.029	0.129	0.428
2: very densely populated without large centres	1.051	0.010	0.006	0.049	0.013	0.060	0.091	0.014	0.115	0.286
3: densely populated with large centres	0.908	0.019	0.032	0.051	0.012	0.043	0.082	0.011	0.115	0.323
4: densely populated without large centres	0.603	0.009	0.007	0.039	0.008	0.049	0.197	0.008	0.086	0.253
5: less densely populated with centres	0.261	0.008	0.004	0.039	0.014	0.054	0.153	0.028	0.096	0.286
6: less densely populated without centres	0.446	0.002	0.002	0.038	0.015	0.051	0.176	0.033	0.087	0.239

The values of the indicators are seen to be decreasing again with the urbanisation structure at level NUTS III (Table 11), being higher when large centres are present in densely populated regions and decreasing with urban size (categories 1 to 3), which

reinforces the argument about higher cultural complexity in cities, but the sign trend when population density is lower is not univocous (categories 4 to 6 and 7 to 9).

**Table 11 Average values of cultural indicators for regional settlement structure types, NUTS III. Source: ESPON database and ESPON 1.3.3**

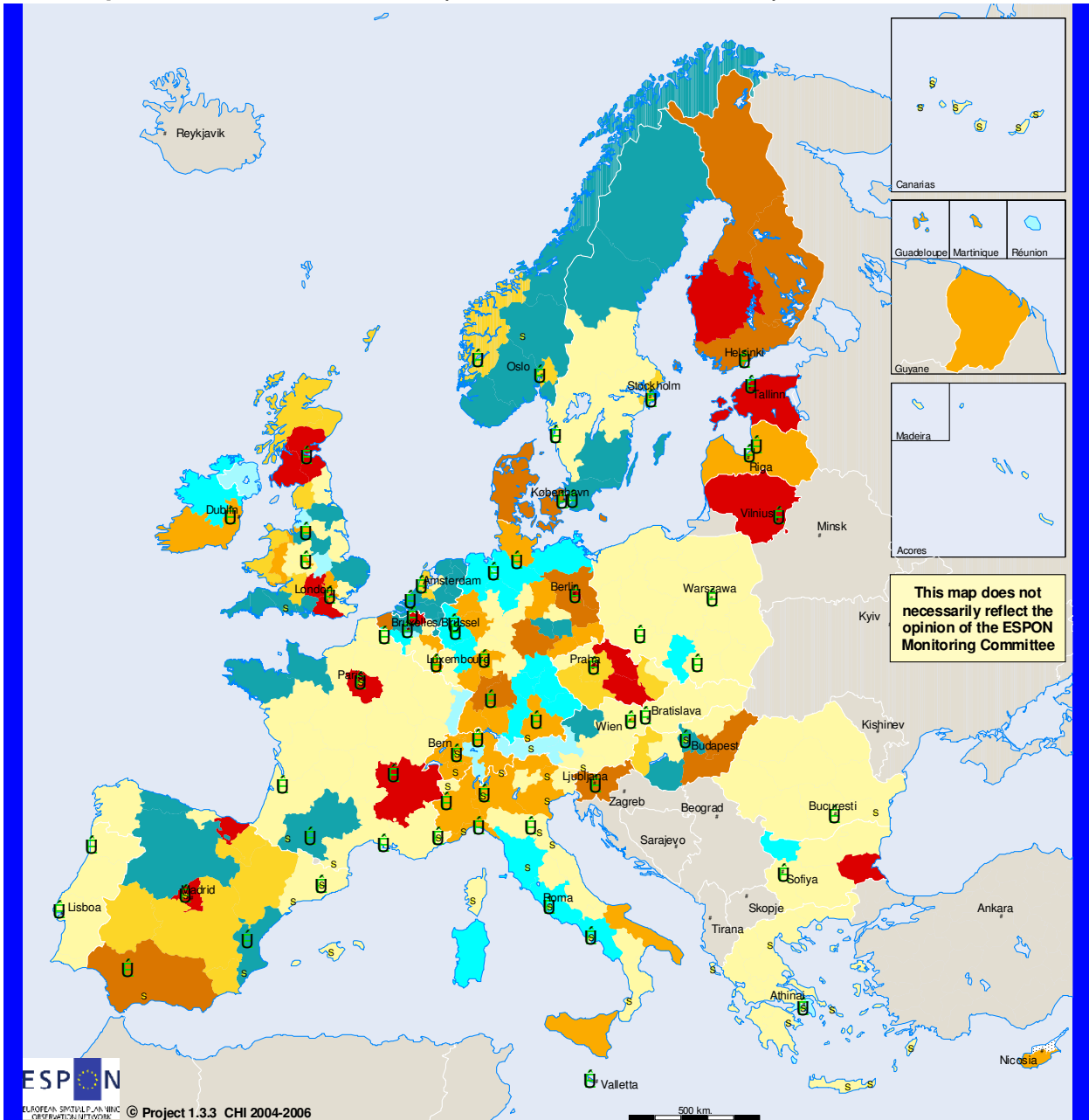
Settlement structure type (Settyp99N3)	Average values of indicators for each settlement structure type									
	A <sup>9</sup> .1	B.1	C.1	D.1	G.21*	G.22*	G.23*	H.11*	H.12*	E.1
1: very densely populated with large centres	3.206	0.103	0.099	0.055	0.017	0.053	0.052	0.045	0.163	0.397
2: very densely populated with average centres	2.377	0.029	0.039	0.008	0.011	0.032	0.041	0.013	0.132	0.368
3: very densely populated without large centres	2.026	0.007	0.011	0.002	0.006	0.067	0.037	0.003	0.119	0.218
4: averagely populated with large centres	1.143	0.003	0.006	0.002	0.007	0.073	0.062	0.005	0.114	0.210
5: averagely populated with average centres	2.168	0.087	0.046	0.024	0.014	0.050	0.077	0.028	0.121	0.331
6: averagely populated without large centres	1.915	0.045	0.037	0.015	0.008	0.032	0.043	0.004	0.140	0.278
7: sparsely populated with large centres	1.052	0.004	0.009	0.003	0.006	0.049	0.094	0.004	0.096	0.212
8: sparsely populated with average centres	0.623	0.089	0.028	0.041	0.010	0.063	0.091	0.019	0.084	0.293
9: sparsely populated without large centres	0.426	0.015	0.003	0.003	0.012	0.048	0.178	0.047	0.090	0.222

In Figure 49, the map of MEGAs (international and global cities) identified by ESPON project 1.1.1., plus the cities with an “international” or “global” tourist orientation identified by the same project, has been superimposed to the map of cultural specialisations at NUTS III level to verify the existence of a coherent pattern between urbanisation, tourist orientation and the “functional specialisation” in culture.



**Figure 49 Cultural specialisations of NUTS III regions and MEGA / "tourist stars" cities (ESPON project 1.1.1.).**

**Cultural specialisations and FUR structure (MEGA and "tourism stars" cities)**



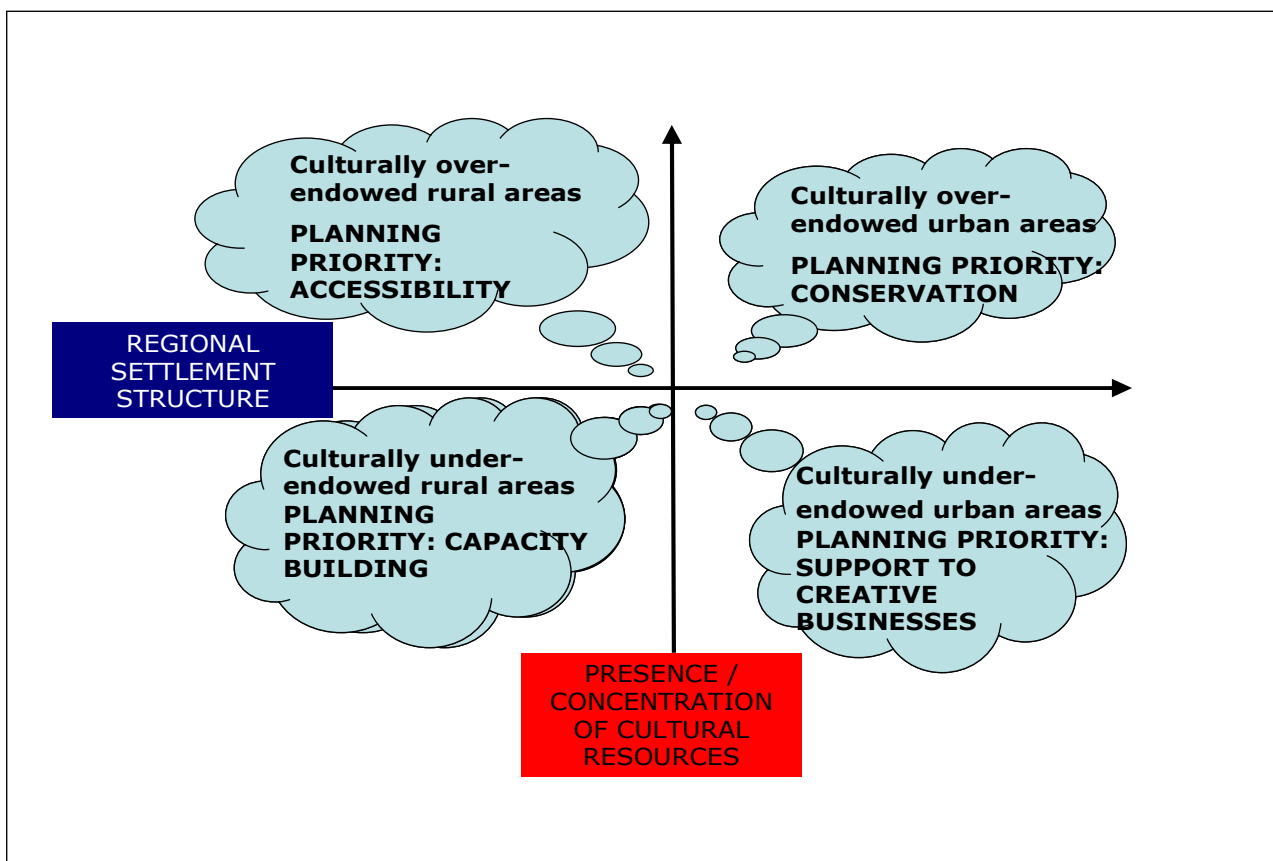
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- s Global and international tourism attraction cities
- U MEGA (urban overall typologies cat. 3)
- Red Multi-specialised regions (CPV)
- Orange Reproductionist (CP)
- Yellow Craftshops (PV)
- Light Yellow Classrooms (CV)
- Teal Conservationists (C)
- Cyan Productionists (P)
- Light Blue Merchant regions (V)
- Pale Yellow Non-specialised regions (0)
- Grey Dotted no data
- Light Grey non espon space

**Algorithm.-**  
7 categories:  
CPV.- High level of orientation to conservation, production and valorization  
CP.- High level of orientation to conservation and production  
PV.- High level of orientation to production and valorization  
CV.- High level of orientation to conservation and valorization  
C.- High level of orientation to conservation  
P.- High level of orientation to production  
V.- High level of orientation to valorization  
0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3.-**  
Elaboration on selected indicators (see detailed methodology in Final Report) and ESPON project 1.1.1.  
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
Urban typologies from ESPON project 1.1.1. NUTS II  
**Reference year:**  
(see reference years of base indicators)

To conclude, a combination of policies may be proposed to address the issue of a better use of the heritage assets in the light of the settlement model. This is illustrated in the following diagram. Culturally over-endowed urbanised areas have to protect their cultural resources, which constitute one of the elements that make up the identity of the place, in addition to supporting the generation of new culture, a typical feature of post-industrial cities. For instance, the protection and valorisation of the industrial heritage, which is an accepted strategy in Northern Europe while is still under debate in southern and Mediterranean Europe (e.g. Barcelona, Milan) may prove a very good policy to generate city images and create new places for cultural production in an inspiring setting. In culturally over-endowed rural areas the main issue is how to facilitate cultural consumption face to thin demand basins, therefore, improving accessibility is a key policy which nevertheless faces the usual constraints characterising rural and peripheral areas. The organisation of dedicated cultural routes or itineraries, like the one promoted by the Council of Europe, may be the key to recuperate from this point of view face to more accessible areas.



Culturally under-endowed urban areas are not to be intended here as lacking resources in absolute terms, but only looking at heritage elements. Here the key challenge is how to make the best of human creative and organisation resources to generate more cultural activity, and exploit the large local market to make them rentable. This is precisely what many de-industrialising northern European cities have done, notably the British cities, but also the Dutch and German former industrial

capitals like Rotterdam or Dortmund. Again, Mediterranean cities have a delay in this sense and will have to replicate that model, adapting to the Southern European contexts. Finally, rural areas with below-average cultural resources need to enhance their cultural capacity, for instance through education and the settlement of “cultural catalysts” in these areas, like museums, events, or universities, and in this way start a cycle of development based on a more explicit use of cultural as an element of regional cohesion. Good examples from Finland, Spain, and Italy can be provided where such strategies have obtained interesting results.

### *Culture and accessibility*

One key condition for the valorisation of localised resources like culture is accessibility. This argument extends to various aspects: accessibility is a crucial determinant of tourist demand, and affects the location choices of the intellectual capital, that tends to flee out of peripheral areas into more centric regions. On the other hand, lack of accessibility has a clear influence on the conservation of local culture (remote regions are those which more easily maintain local traditions and idiosyncrasies). Hence, there is a trade off associated to remoteness: less accessible tourist regions may be the most interesting to travel to, but the hardest (or more expensive) to reach. On the other hand, a high and positive correlation can be observed between multimodal accessibility (from the ESPON database<sup>18</sup>) and the concentration of cultural resources, which can be explained with the “urban” nature of heritage resources (large cities being more accessible than surrounding areas within national borders), and with the irregular pattern of historical remains in peripheral regions of Europe. Accessibility data are only provided at NUTS III level, which practically impedes further elaborations of interesting issues such as the test of the hypothesis of a strong correlation (and existing spatial pattern) between accessibility and intellectual capital.

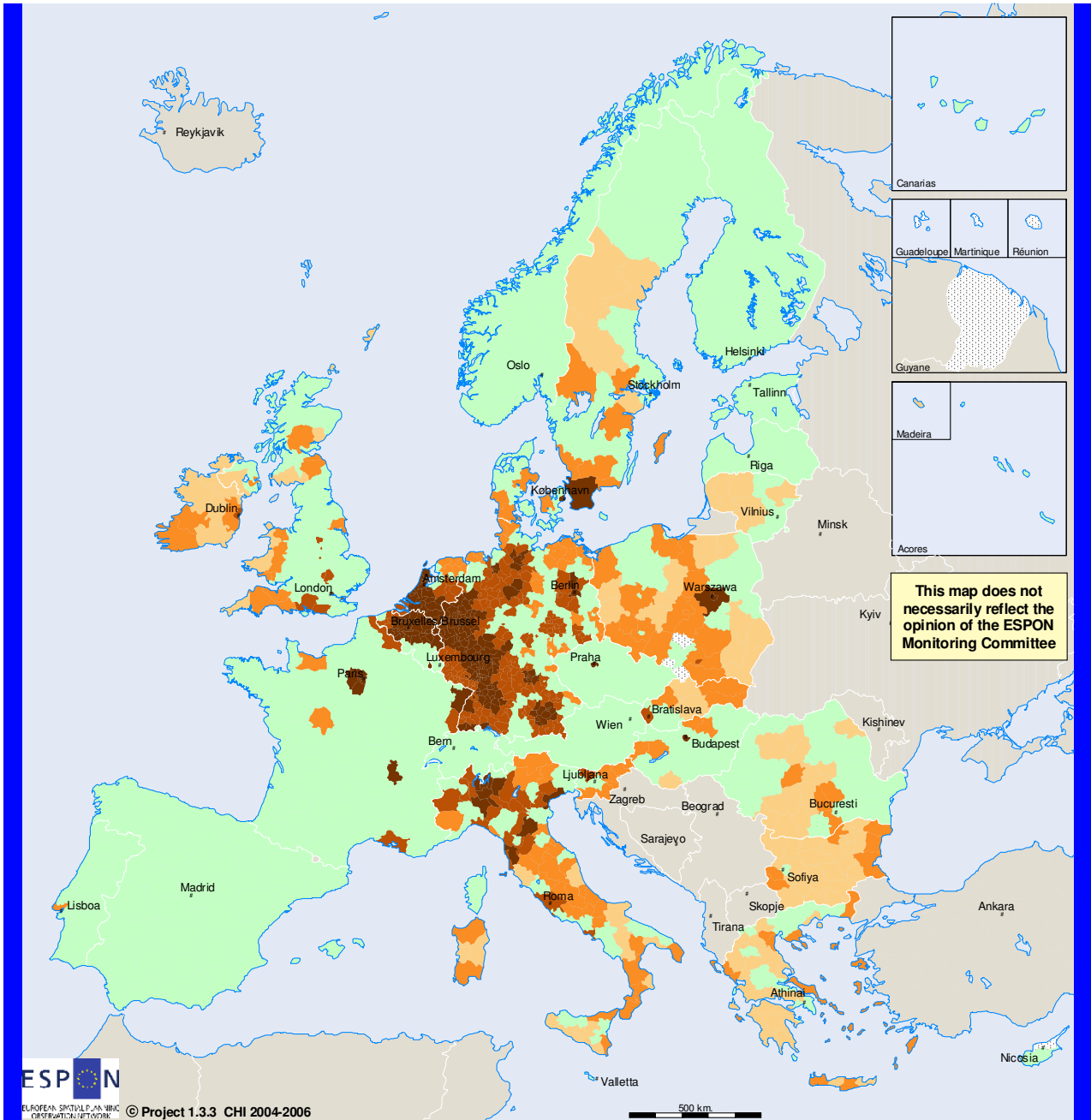
Nevertheless we wish to map those territories in which lack of accessibility is matched by a high density of cultural resources, offering potential for tourist exploitation (on condition that accessibility will be improved in the future). The opposite information is given by areas which enjoy a very high accessibility, which means that the potential for an excessive level of stress on the heritage is higher. For this we have subdivided accessibility in five categories (1: very low to 5: very high) and in each such category, we highlight areas with an above-normal level density of tangible heritage assets (first percentile of distribution of indicator A<sup>0</sup>.1). The outcome is presented in the map in Figure 50.

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<sup>18</sup> Indicator AcME01N3: Potential accessibility multimodal, ESPON space = 100, NUTS III, year 2001. ESPON project 1.2.1, Authors: Spiekermann & Wegener, Urban and Regional Research (S&W).

**Figure 50 Accessibility and density of heritage assets in NUTS III regions.**

**RELATION BETWEEN MULTIMODAL ACCESSIBILITY AND HERITAGE DENSITY**



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- Very high accessibility (5)
- High accessibility (4)
- Low accessibility (2)
- Very low accessibility (1)
- Other values (0)
- no data
- non Espo space

**Indicator in database 1.3.3 -**

Elaboration on indicators: A<sup>2</sup>.1 (ESPON 1.3.3) and AcME01N3 (Potential accessibility multimodal, ESPON space = 100) (ESPON 1.2.1)

**Algorithm -**

- 5: very high accessibility, high density of tangible heritage
- 4: high accessibility, high density of tangible heritage
- 2: low accessibility, high density of tangible heritage
- 1: very low accessibility, high density of tangible heritage
- 0: other values

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Source of accessibility data: ESPON project 1.2.1. Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III.

**Reference year:**

(see reference years of base indicators)

Among highly inaccessible NUTS III areas which enjoy a large supply of tangible heritage assets are, among others, the Bulgarian capital Sofia, the West of Ireland, Larissa, Ragusa, Torun, Cluj, South West Wales; at a slightly higher level of accessibility (but still low) we find Rostock, Aarhus, the Calvados region, Siena, Lodz, Devon. Regions with a very high accessibility and an endangered supply of tangible heritage are Bruxelles, Heidelberg, Copenhagen, Paris, Budapest, Utrecht and Pisa, among others.

### *Culture and environmental risk*

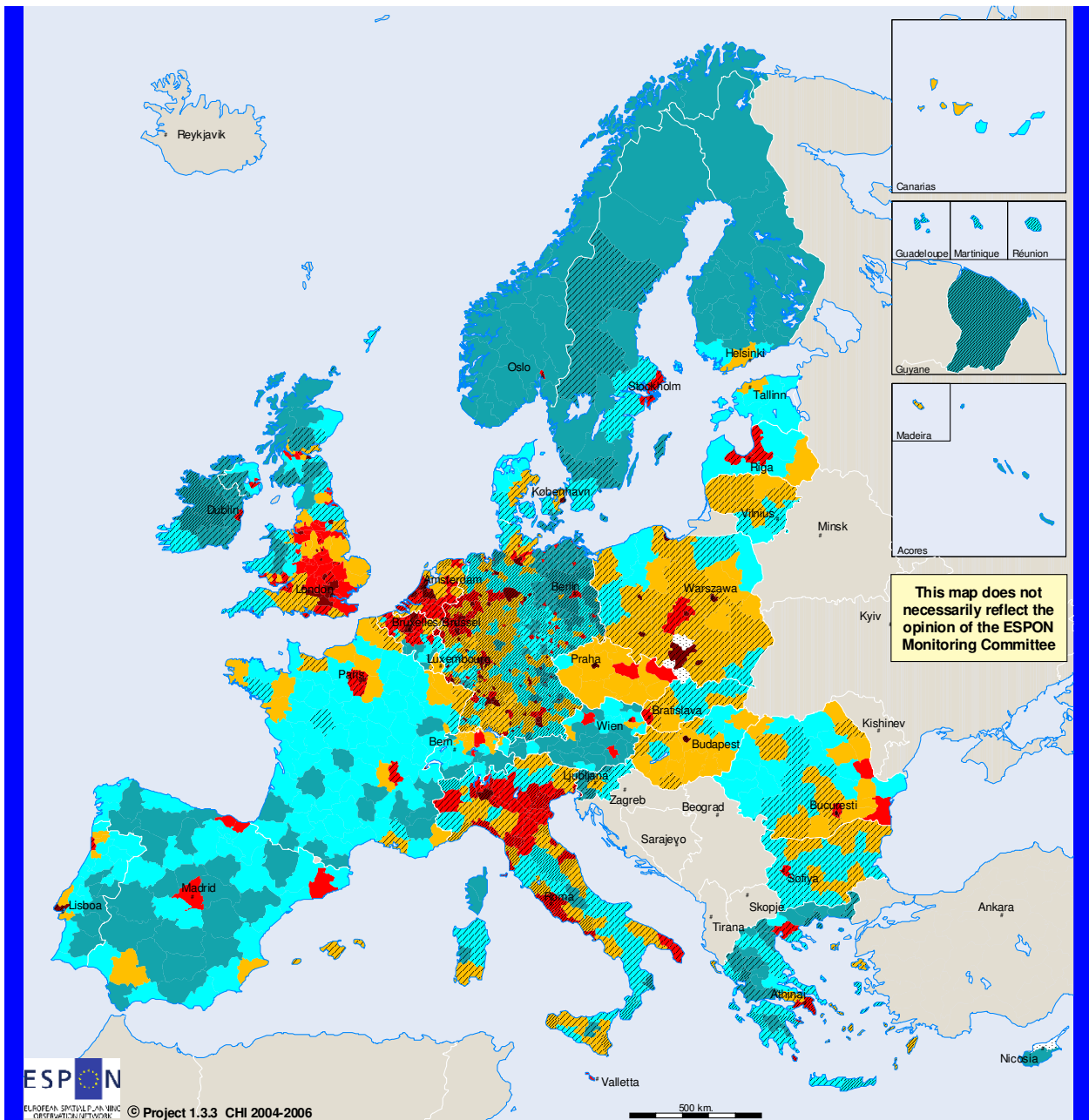
Physical planning has to take into consideration the "vulnerability" of tangible heritage assets, which are typically irreproducible and highly place-specific, context-dependent assets. ESPON project 1.3.1<sup>19</sup> identifies five vulnerability classes (1: very low to 5: very high). We wish to cross this information with the density of monuments and sites (indicator A<sup>0</sup>.1), the most "at risk" of all heritage assets considered in this study. This is classified in three categories; we therefore obtain 15 categories, which are charted in the map of Figure 51. It can be seen in this map that some of the most important European capitals and largest cities, like Paris, Prague, Amsterdam and Milan fall in the first category (very high integrated vulnerability / high density of tangible heritage resources): in these cities, artistic treasures and cultural landmarks are exposed to the highest risks. In the subsequent category we find important cultural centres like Berlin, Weimar, Venice, Rome, Naples and Maastricht: for these city-regions, face to a high concentration of heritage vulnerability is only slightly lower. Between regions with a very low to low vulnerability and yet a high density of heritage, there are Regensburg, Bayreuth, Perugia, and West Ireland.

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<sup>19</sup> VUL\_CLASS: Integrated vulnerability of Europe, NUTS III. Source of data: CURS. Origin of data: "Population density 1999 and GDP 2000 Eurostat, Fragmented natural areas CLC90 EEA, National GDP 2003 Eurostat". ESPON project 1.3.1, author S. Kumpulainen.

**Figure 51 Integrated vulnerability and density of heritage assets in NUTS III regions**

**RELATION BETWEEN CLASSES OF VULNERABILITY AND HERITAGE DENSITY**



- Very low vulnerability (1, 2, 3)
- Low vulnerability (4, 5, 6)
- Moderate vulnerability (7, 8, 9)
- High vulnerability (10, 11, 12)
- Very high vulnerability (13, 14, 15)
- Low heritage density
- Average heritage density
- High heritage density
- no data
- non Espo space

**Indicator in database 1.3.3.-**  
Elaboration on indicators: A<sup>o</sup>.1 (ESPON 1.3.3) and VUL CLASS (ESPON 1.3.1)

**Algorithm.-**  
15 Classes:  
- 1, 2, 3: very low vulnerability, low to high A<sup>o</sup>.1.  
- 4, 5, 6: low vulnerability, low to high A<sup>o</sup>.1.  
- 7, 8, 9: moderate vulnerability, low to high A<sup>o</sup>.1.  
- 10, 11, 12: high vulnerability, low to high A<sup>o</sup>.1.  
- 13, 14, 15: very high vulnerability, low to high A<sup>o</sup>.1

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
Source of vulnerability data: ESPON project 1.3.1.  
Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III

**Reference year:**  
(see reference years of base indicators)

### 3.4.2 Culture, Economic Development and Regional Competitiveness

Culture, in its various aspects, can be seen both as a precondition and an effect of economic development. On one hand, culturally rich regions have more resources for economic development, and this trend is more pronounced in the current dominant economic paradigm in which cultural and leisure consumption are main economic drivers. On the other hand, intangible cultural resources are partly mobile (e.g. creative talent, institutions, cultural minorities, etc.) and affected by economic development; especially cultural capacities and infrastructure tend to cluster where economic development is more successful, because there are opportunities for personal development and a larger market for culture-related products, generating a self-reinforcing cycle<sup>20</sup> of development based on cultural “excellence” which may lead to widening, rather than reducing, regional disparities. In this context, intraregional (e.g. national) policy may intervene and lead to more balanced opportunities; for instance, keeping a critical mass of cultural capacities, infrastructure and events in peripheral and rural regions, or protecting and valorising the “fixed” elements of the cultural supply: tangible heritage resources but also identity, languages, etc. Moreover interregional (European policy, e.g. INTERREG programs) can reduce the “fleeing” of cultural resources from lagging to excelling regions.

In this section we wish to test the assumptions formulated above by exploring further the associations between cultural indicators and selected indicators of cultural performance as available in the ESPON database.

First, we wish to obtain evidence of interregional disparity in the field of culture between lagging and non-lagging regions, cross-analysing selected cultural indicators with the LagRO<sup>21</sup> indicators, which subdivide the European territory in three categories: 1) lagging, 2) potentially-lagging, and 3) non-lagging regions.

The average values of the indicators for each regional category at NUTS II level are described in Table 12.

**Table 12 Average values of cultural indicators for typologies of lagging regions, NUTS II. Source: ESPON database and ESPON 1.3.3**

<i>Average values of indicators for each category of lagging region, NUTS II</i>											
<i>LagRO0N2: Typology of lagging regions (NUTS II)</i>	<i>A<sup>o</sup>.1</i>	<i>B.1</i>	<i>C.1</i>	<i>D.1</i>	<i>F.1</i>	<i>G.21*</i>	<i>G.22*</i>	<i>G.23*</i>	<i>H.11*</i>	<i>H.12*</i>	<i>E.1</i>
1 - Lagging regions	0.583	0.057	0.009	0.007	0.030	0.009	0.039	0.189	0.022	0.085	0.168
2 - Potentially lagging regions	0.851	0.103	0.018	0.061	0.042	0.020	0.059	0.117	0.031	0.103	0.263
3 - Non-lagging regions	0.957	0.047	0.024	0.009	0.057	0.013	0.051	0.086	0.015	0.115	0.377

<sup>20</sup> Cf. the case study of culture-oriented economic development in large Dutch cities in the Annex.

<sup>21</sup> Typology of lagging regions, NUTS II-3, year 2000, ESPON projects 2.1.1/3.1, authors Spangenberg, M.; Schmidt-Seiwert, V., Heidbrink, I.

The information on lagging regions can be benchmarked against selected cultural variables. For instance, the correlation<sup>22</sup> between the categories of lagging regions and the share of workers with cultural professions is high and positive, meaning that passing from a lagging regions (cat. 1) to a potentially lagging regions (cat. 2) and to a non-lagging region (cat. 3), the share of cultural workers increases. This identifies a clear relation between a “specialisation in production” in culture and a good performance of the economy. Again, the causation is circular and ambiguous: cultural professionals are likely to settle in regions and especially cities with a strong post-fordist economic profile but this reinforces these very regions increasing the local human resources pool, playing against increased regional cohesion.

Table 12 shows that both fixed elements of the cultural supply of a territory, like the density of tangible heritage, and “mobile” elements like the density of museums, events, cultural infrastructure, cultural employment, intellectual capital and diversity are lowest in lagging regions and highest in non-lagging regions, indicating that - to some extent - initial regional disparities in the provision of culture may have produced larger differences. It should also be noted that “potentially lagging regions” have in some cases (conjuncts, events, cultural infrastructure, and university output) a relatively larger availability of cultural resources than non-lagging regions, indicating that regional disparities may be recovered by valorising these assets and using it more explicitly as pillar of economic development policies. The same results are found when the analysis is performed at NUTS III level; only the potential for valorisation of cultural assets emerges as even stronger. For instance, the availability of skilled human capital formed in presumably small “university cities” in lagging regions, which normally flees into large cities and labour markets after the completion of studies, if kept in place through well-designed educational and career development policies, could raise the profile of such regions structurally.

Cultural resources may be a driver for economic restructuring in lagging regions, through the generation of jobs and economic specialisation in intangible production sectors. To identify which regions could most benefit from the existing supply of tangible and intangible heritage, we map lagging and potentially lagging regions which enjoy an average to high supply of heritage (SUPPLY variable from the regional typology introduced above).

The resulting territorial classification is mapped in Figure 52. Only the “extreme” regions in the relation between the two variables (high or average supply of heritage, lagging or potentially lagging regions) are mapped; all the other combinations are attributed a uniform colour (yellow). Among the regions with a higher “potential for culture-based regeneration” emerging from this exercise, the map points out, among others, most Eastern Germany regions and Southern Italian regions like Campania. Though with a lower supply level, the map also highlights that there is potential for regions like Moravia, Estonia, Slovenia (the whole countries are NUTS II regions), Cantabria, Puglia, Sicily, and most Southern-Poland regions.

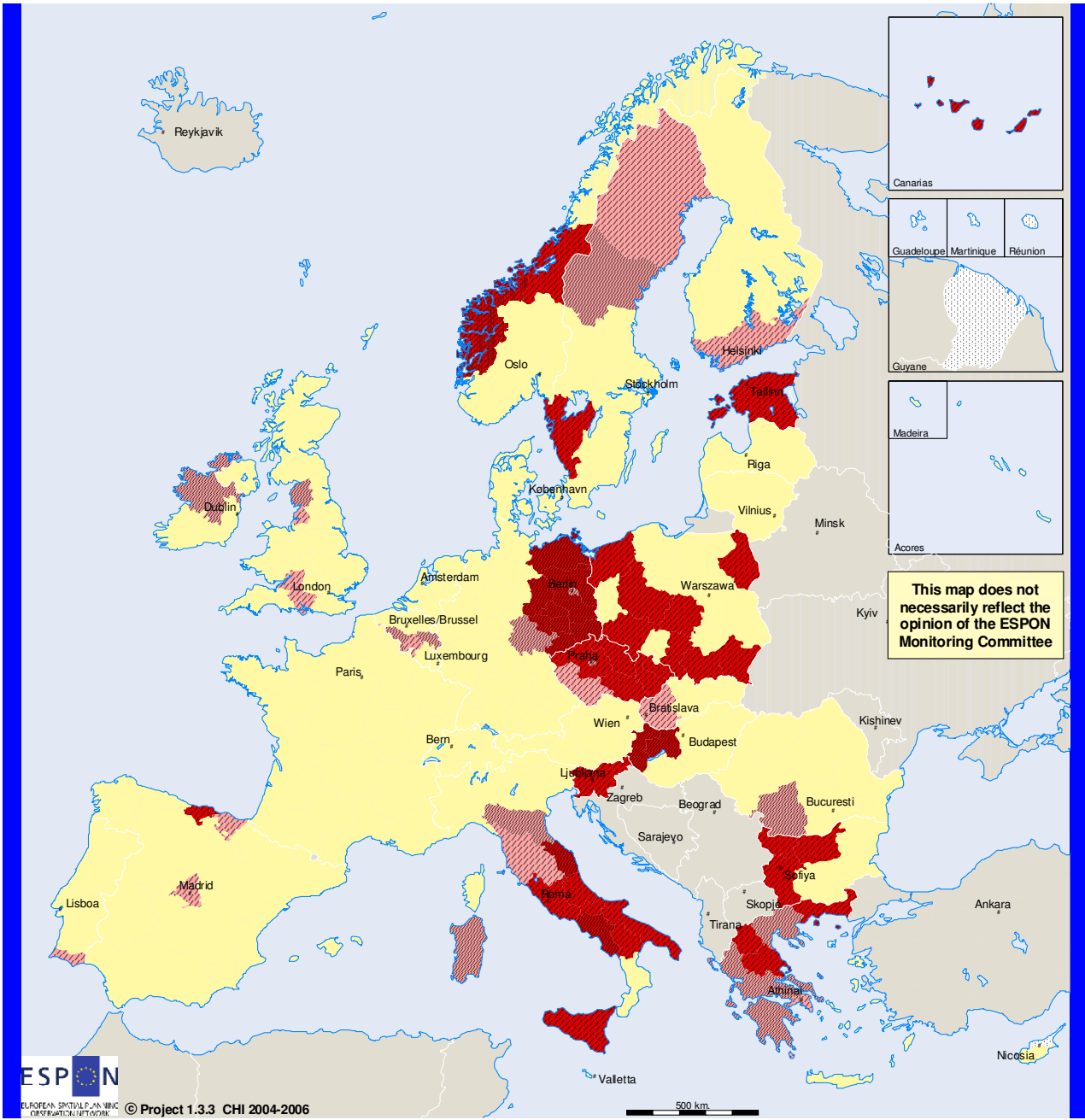
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<sup>22</sup> The Spearman’s Rho non-parametric coefficient was used.



**Figure 52 Lagging NUTS II regions and levels of cultural supply**

**RELATION BETWEEN TYPOLOGY OF LAGGING REGIONS AND CULTURAL SUPPLY**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- lagging regions, high supply of heritage (1)
- potentially lagging regions, high supply of heritage (2)
- lagging regions, average supply of heritage (3)
- potentially lagging regions, average supply of heritage (4)
- other regions (0)
- no data
- non espon space

**Indicator in database 1.3.3 -**  
 Elaboration on indicators: A<sup>2</sup>.1, B.1, C.1, D.1  
 (ESPON 1.3.3) and LagR00N3 (ESPON 2.1/3.1)

**Algorithm.-**  
 Variable "supply of heritage" based on the elaboration of indicators A<sup>2</sup>.1, B.1, C.1, D.1. "High" and "average" levels of supply of heritage based on first and second tertiles of the distribution.

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

Some potentially lagging regions also have good chances of recovering by better using their cultural potential: among regions with a high supply of heritage we find Prague, Berlin, Liege, the Cumbria region, the Peloponnesus region and Sardinia. In the same position but with a lesser but important endowments of heritage are the Basque Countries, Tuscany, the region of Bratislava, Algarve and the northern Sweden.

Next we proceed to analyse the relation of cultural indicators and per capita GNP. The GDP00EHN3 indicator in the ESPON database<sup>23</sup> was used. At NUTS II level, this variable is positively and significantly correlated with A<sup>0</sup>.1, B.3, C.1, F.1, G.22, G.23, H.12, E.1. In other words, richer regions have a larger provision of tangible cultural assets, museums, cinemas and libraries; there is a higher potential for tourist valorisation of protected landscapes; a higher provision on intellectual capital and a larger cultural diversity. At NUTS III level, the positive association also extends to the density of events (D.1), and theatres (G.21). While this is not entirely surprising in terms of the circular relation between culture and economic development for the reasons seen above, the implications are far-fetching and will be discussed further.

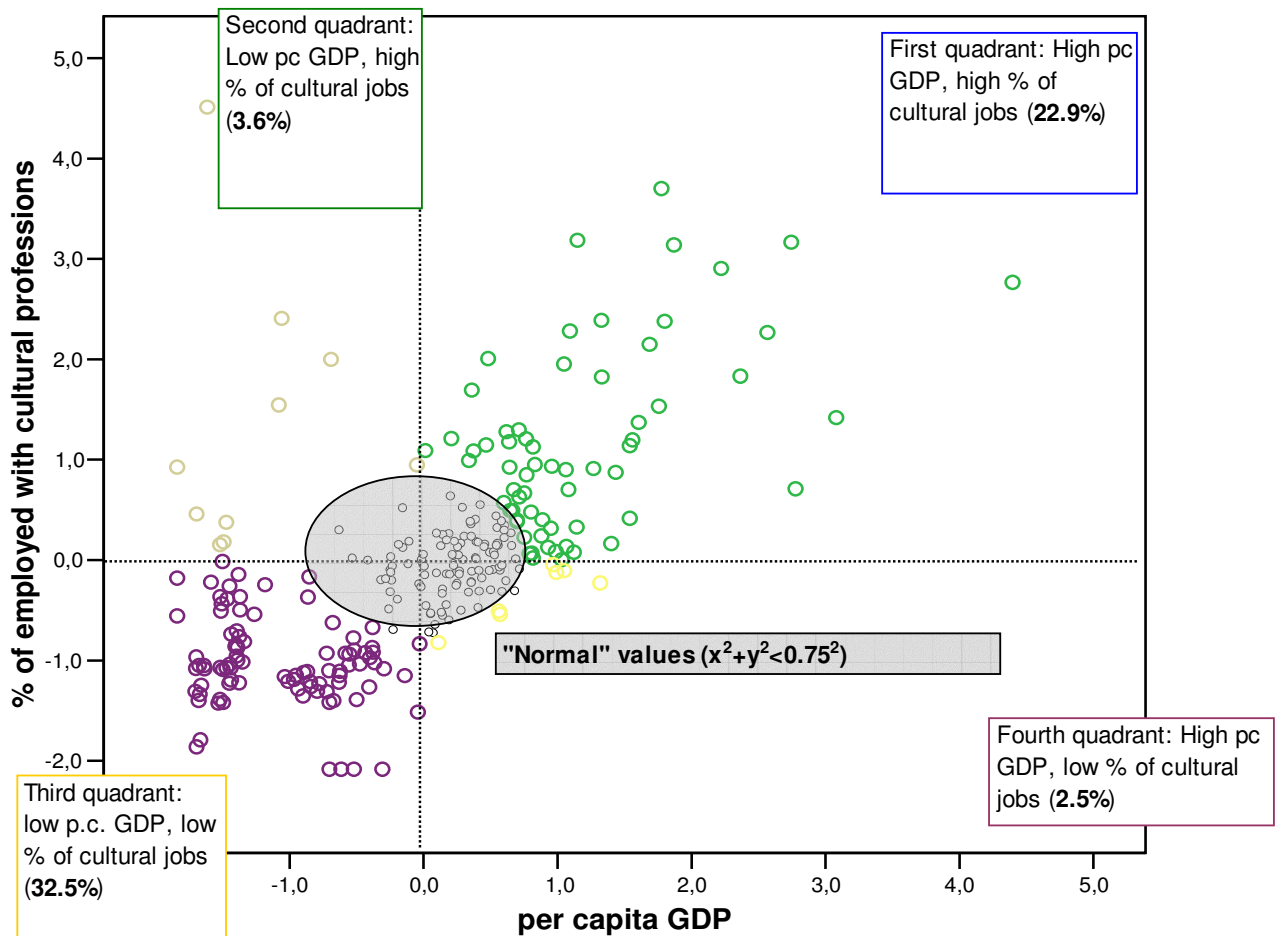
Some of these correlations are analyse in further depth. First the relation between p.c. GNP and the number of cultural jobs is taken into consideration, at NUTS II level. There is linear correlation between the percentage of cultural jobs of active population and GDP (Pearson corr. coefficient = 0.65). The residuals from the regression analysis show that the biggest negative residuals (observed GDP is not as high as the proportion of creative jobs would suggest) are in the regions from Eastern Europe. The largest positive residuals (observed GDP higher than the proportion of creative jobs would suggest) are typical of urbanised metropolitan regions of Western Europe.

Charting the dispersion of values (Figure 53) produces a categorisation based on the association between p.c GDP and cultural jobs which has immediate implications for policy. The emerging regional pattern is mapped in Figure 54. We ignore again the grey region in which couples of values are too close to the origin for their association to be significant (sum of normalised squares inferior to 0.75 times the standard deviation per each variable). The first quadrant (high p.c. GDP; high share of cultural professions) is spearheaded by large metropolitan regions and national capitals such as Inner London, Brussels, Luxemburg, among others. While there are almost no regions in the fourth quadrant (all regions with high levels of pc GDP also have above-average percentages of employed with cultural professions), in the second quadrant emerges a small group of regions with lower-than-average pc GDP levels face to higher-than-average shares of cultural professions.

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<sup>23</sup> Gross Domestic Product: Euro per inhabitant, NUTS II/3, year 2000, collected by BBR/Nordregio using Eurostat – Regio data. ESPON project 3.1, authors J. Bublys, V. Schmidt-Seiwert, E. Gløersen.

**Figure 53 Scatterplot of per capita GDP and percentage of employed with cultural professions, NUTS II regions**

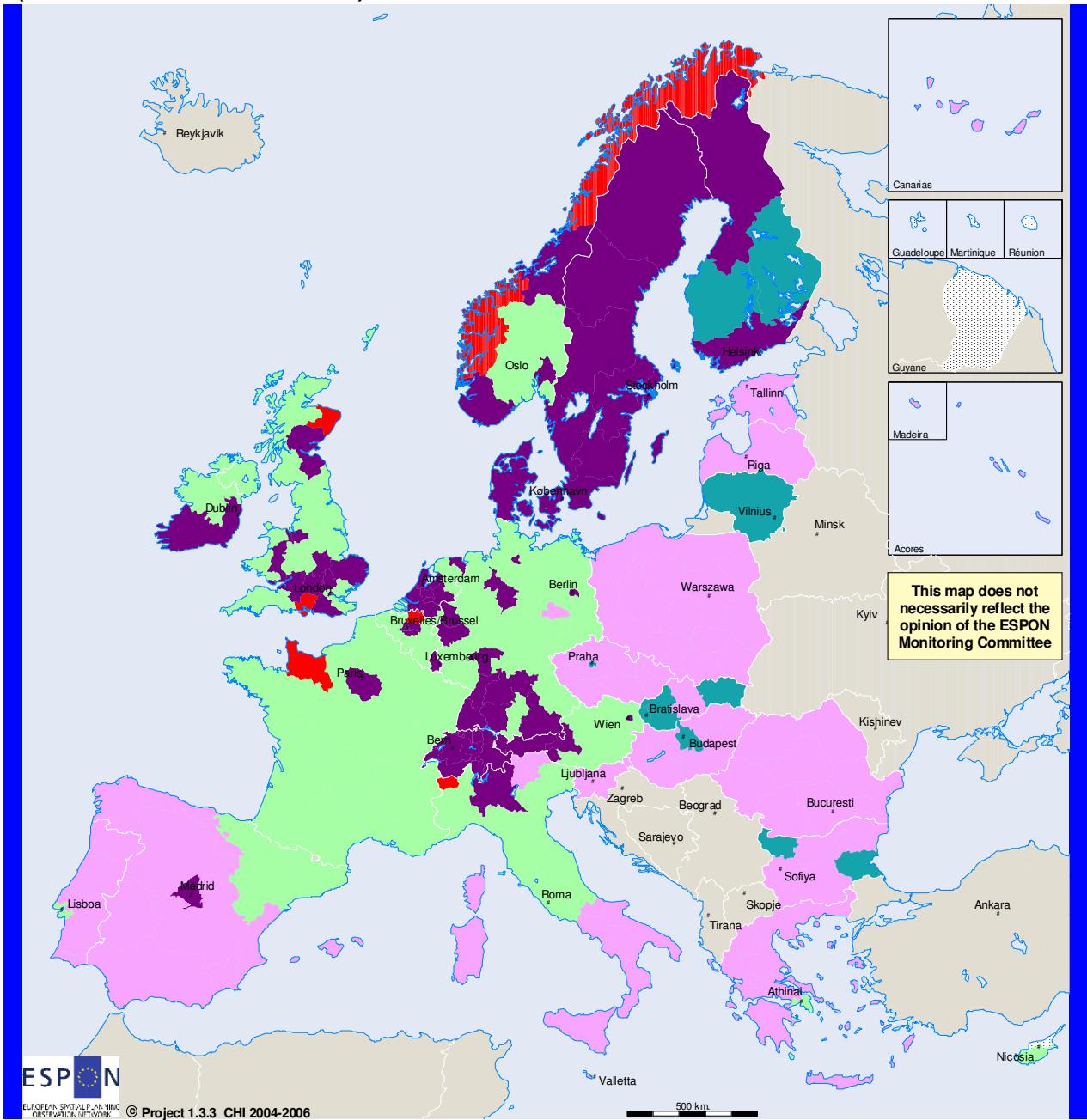


In the third quadrant, including regions with below-par p.c. GDP levels and shares of employed with cultural professions, a group of predominantly Eastern European regions can be seen as a separate group, disconnected from the general trend. Whether this implies different methods of defining cultural jobs, or an altogether different structure in the relation of the two variables, which could be a legacy of a different political regime, would need further inquiry.

The observed linear correlation between creative jobs and GDP is the result of a logical association of the two, that is, more creative jobs generate more GDP. This is by no means a self-evident assumption; it may as well be the other way round if it is proved that creative jobs are unstable and badly paid (but the existent literature – for instance, the works by Richard Florida – points out that this is less and less the case, at least in the most developed countries).

**Figure 54 Relation between per capita GDP and share of workers with cultural professions**

**RELATION BETWEEN PER CAPITA GDP AND CULTURAL EMPLOYMENT**  
(critical values above 0.75\*st.dev.)



- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: F.1 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
X: normalised per capita GDP.  
Y: normalised F.1 indicator  
0.-  $X^2 + Y^2 < 0.75 * \text{st.dev}$   
1.- X "high", Y "high"  
2.- X "low", Y "high"  
3.- X "low", Y "low"  
4.- X "high", Y "low"

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

It becomes then possible to propose different policy recommendation for regions positioned in each of the four quadrants:

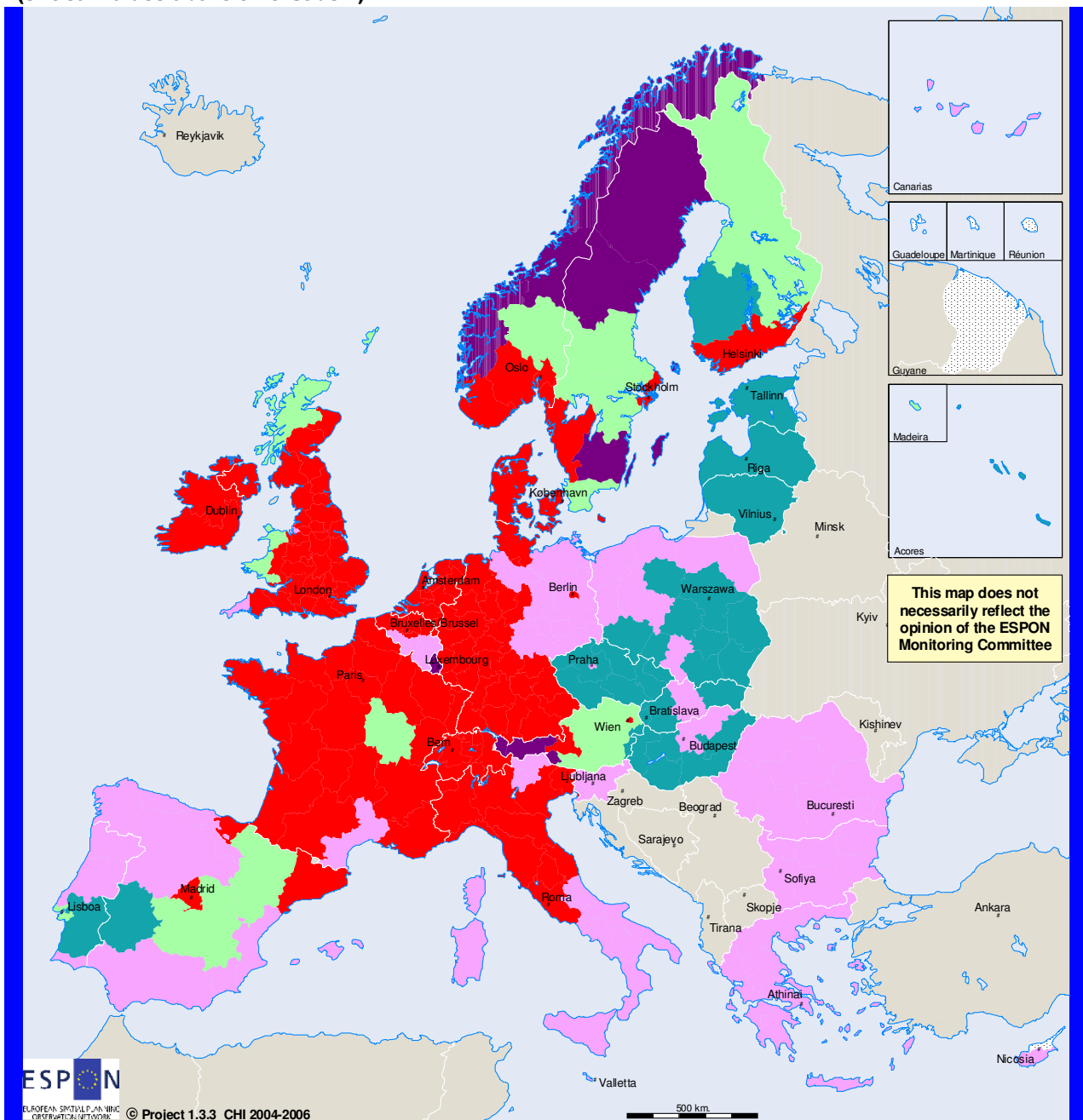
1. Maintenance of the situation, provision for sustainability
2. If meaningful, support to creative businesses in order to generate extra value to the production that already contributes to high GDP
3. Fostering of creative jobs should be encouraged to generate more GDP
4. Creating circumstances in which existing creative jobs can generate more value

Similar analyses can be performed considering other aspects of culture. Next, the relation of per capita GDP with cultural infrastructure is considered, and more specifically the number of libraries per 1,000 inhabitants. The availability of library services is closely related with a high level of quality of life but also with the existence of culture-oriented policy: it can be the result of a national programme directed at reducing regional disparities and fostering personal development in more peripheral regions or less densely populated regions where social networks are looser. In fact, the correlation is negative (- 0.37) and significant, indicating that primarily, library services are used as a social support in cases of economic backwardness.

A partition of the dataset in four quadrants (and the correspondent territorial partition as mapped in Figure 55) as performed before returns abnormally high values of per capita GDP and availability of library services (normalised sum of squares higher than 0.75 times the standard deviation) in Tirol and Vorarlberg in Austria, the whole Grand-ducat of Luxembourg, and various peripheral Norwegian and Swedish regions. Low levels of p.c. GDP and a high provision of libraries is found, among others, in most Czech, Slovakian, Hungarian and Polish regions, in Estonia, Extremadura, Länsi Finland, and Azores; that is, peripheral regions and regions in economic transition where the State provides above-norm cultural facilities as a factor of regional development and cohesions. What has been so far is not surprising at all. The other two quadrants offer more interesting indications. In the fourth quadrant, a number of regions, among which the metropolitan regions of all the largest European cities and Capitals, plus remarkably some of the fastest growing regions in national economies (Veneto, Utrecht, Southern Ireland, Rhone-Alpes, Bayern, etc.) have high levels of GNP but cannot provide cultural services to the community at the sufficient scale and quantity, resulting in a danger of socially-weak development. Finally, a substantial number of economically weak regions haven't addressed an important social issue like personal cultural development providing below-average library services to their communities: among them all Bulgarian, Slovenian and Greece regions, Prague, many regions in Eastern Wallonia (Belgium), many regions in South-Eastern and North-Western Spain among which Galicia and Andalusia, Attica, the whole Southern and insular Italy, Corse, and Cornwall.

**Figure 55 Per capita GDP and availability of libraries**

**RELATION BETWEEN PER CAPITA GDP AND AVAILABILITY OF LIBRARIES**  
(critical values above 0.75\*st.dev.)



- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espon space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: G.23 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
X: normalised per capita GDP.  
Y: normalised G.23 indicator  
0-  $X^2 + Y^2 < 0.75^2 \text{st.dev}$   
1- X "high", Y "high"  
2- X "low", Y "high"  
3- X "low", Y "low"  
4- X "high", Y "low"

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

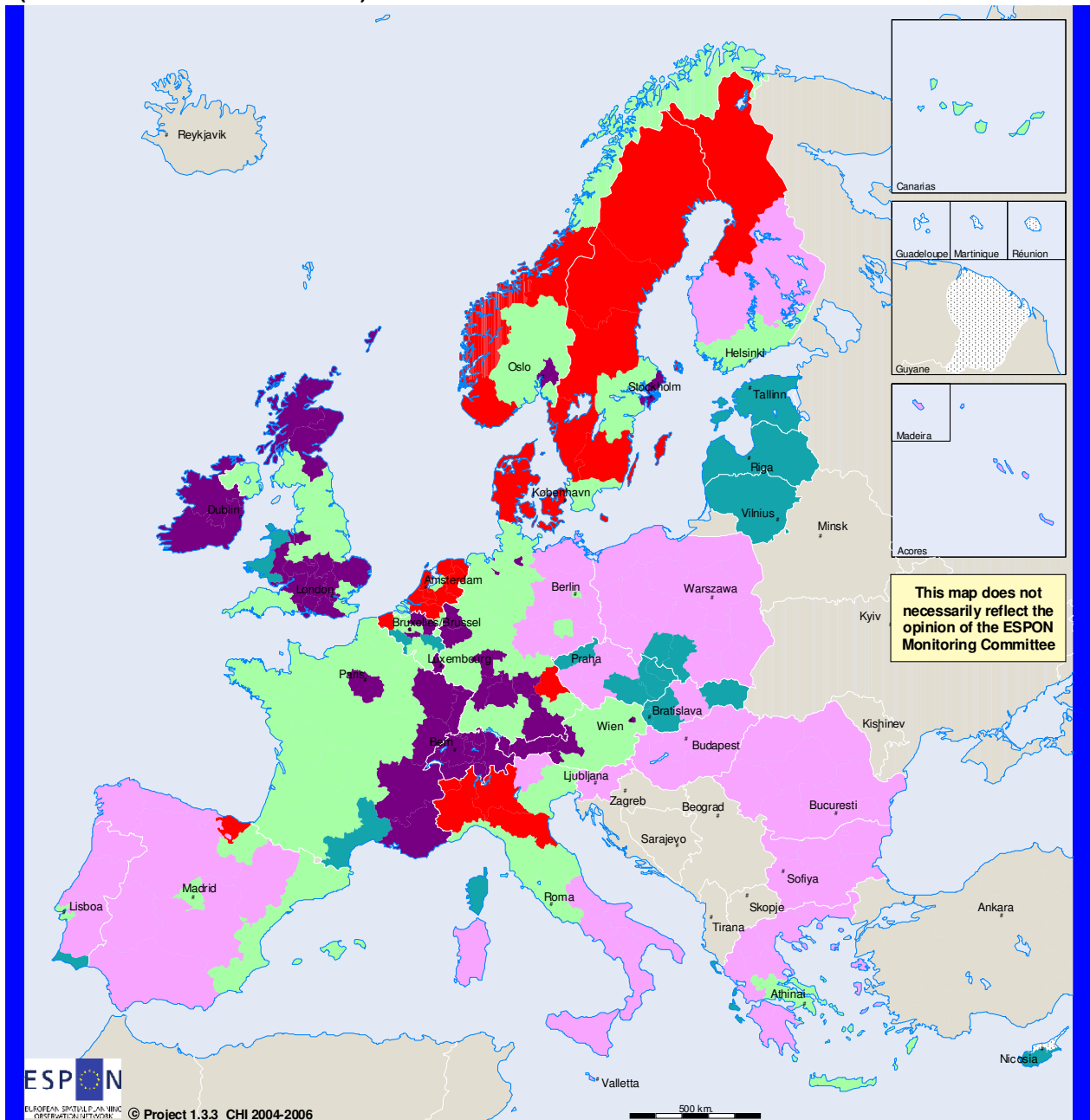
**Reference year:**  
(see reference years of base indicators)

The next cross-analysis regards an intangible element of cultural identity, diversity in relation to foreign nationalities, which is matched with per capita GDP to test the hypothesis of a link between the two variables. Indeed, more diverse regions are remarkably richer: cross-correlation is significant at 0.56. The reasons, already discussed elsewhere in this report, have to be traced in the relation that there is between diversity and settlement structure, with foreigners clustering in the more densely populated, richest (and therefore plentiful of opportunities) regions; but there's another "implicit" aspects of this relation which can be related to the emerging knowledge-economy paradigm, again very much associated to urbanism, stating that greater cultural diversity leads to higher chances of creative inputs being fuelled into the local economic climate in terms of social mobility and innovativeness. The results are mapped in Figure 56.

Regions exhibiting above-norm diversity and GDP, as expected, are the largest regional and national metropolitan areas and capital cities, plus, among others, a minor number of less densely populated regions without large centres, like Salzburg, Tirol And Vorarlberg in Austria, Suisse Orientale and Ticino in Switzerland, Lorraine and Franche-Comte in France, Border, Midland And Western and Southern And Eastern Ireland, North Eastern Scotland and the Highlands And Islands. In the opposite situation are regions with lower-than-average GDP and diversity: among them, are Prague, Bulgaria, Hungary, Romania, Poland and Greece (whole countries), rural Spain, and southern Italy. The picture gets more intriguing in the other quadrants. Denmark, Western Flanders, The Basque Countries, Piemonte, Lombardia and Emilia-Romagna in Italy, and most Dutch, Swedish and Norwegian regions, are rich but can't attract many foreigners, which may be a symptom of a certain "peripherality" of their economies; on the other hand, Hainaut, Liege, Cyprus, Estonia, Languedoc-Roussillon, Corse, Lithuania, Latvia, the Silesian region of Poland, Algarve, Bratislava and West Wales among others, are weak regions which nevertheless exhibit a large diversity of population as far as nationalities are concerned.

**Figure 56 Per capita GDP and diversity of population per foreign nationality**

**RELATION BETWEEN PER CAPITA GDP AND DIVERSITY OF POPULATION  
(critical values above 0.75\*st.dev.)**



© EuroGeographics Association for the administrative boundaries

- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

**Indicator in database 1.3.3 .-**  
Elaboration on indicators: E.1 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
X: normalised per capita GDP.  
Y: normalised E.1 indicator  
0.-  $X^2 + Y^2 < 0.75 \cdot \text{st.dev}$   
1.- X "high", Y "high"  
2.- X "low", Y "high"  
3.- X "low", Y "low"  
4.- X "high", Y "low"

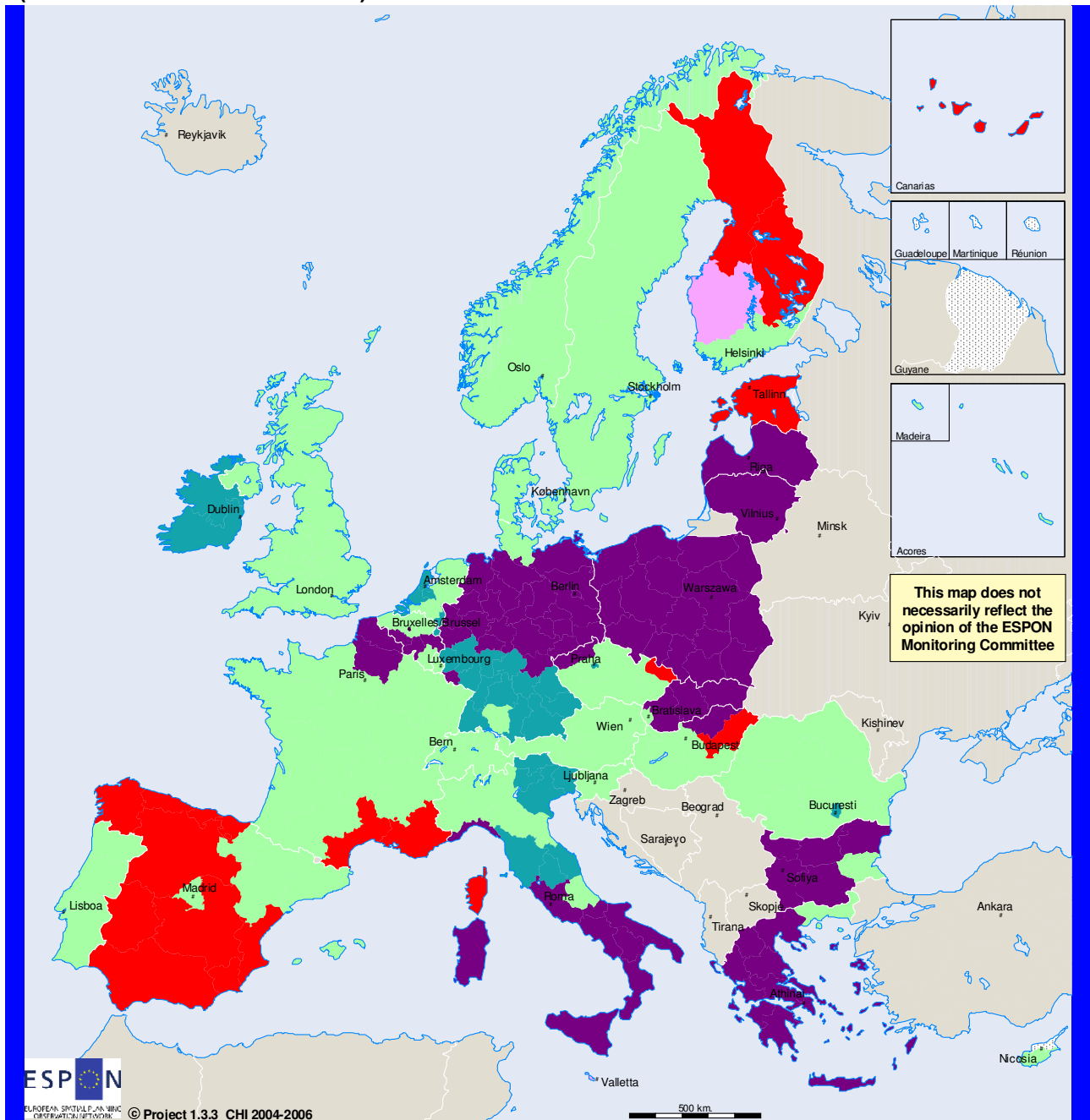
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)



**Figure 57 Unemployment and density of tangible heritage**

**RELATION BETWEEN UNEMPLOYMENT AND DENSITY OF TANGIBLE HERITAGE**  
(critical values above 0.75\*st.dev.)



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

**Indicator in database 1.3.3.-**  
Elaboration on indicators: A\*.1 (ESPON 1.3.3) and UNRT01N3 (ESPON 3.1)

**Algorithm.-**

- X: normalised unemployment rate.
- Y: normalised A\*.1 indicator
- 0.-  $X^2 + Y^2 < 0.75 * \text{st.dev}$
- 1.- X "high", Y "high"
- 2.- X "low", Y "high"
- 3.- X "low", Y "low"
- 4.- X "high", Y "low"

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

Next, the relation between unemployment and the density of tangible cultural assets is considered. This relation is interesting because it says something on the capacity of local economies to put to value available assets and generate forms of employment from them. However, the correlation is statistically insignificant indicating that regional situations are highly different and so the contextual reasons for this relation. The four groups are presented in the map of Figure 57. Above-normal levels of unemployment and scarce endowment of cultural heritage (A<sup>0</sup>.1), as well as low unemployment and high density of cultural heritage are therefore to be seen as relatively “normal” relations. In the first group (fourth quadrant) are among others Estonia, Galicia, Andalusia, Northern Finland, Provence-Alpes-Cote d'Azur; in the second (second quadrant) we find, among others, Prague, Stuttgart, Trier, Veneto, Toscana, Utrecht, North and South Holland, and the region of Bucharest. The two “dissonant” quadrants are in this case the first (high unemployment / high density of heritage), in which we find Bruxelles, Eastern Germany, Picardie, Nord-pas-de-Calais, Attica, Lazio and Southern, Lithuania, Latvia, Poland, almost all Bulgaria, and Slovenia, and the third, which have low levels of unemployment but also a low endowment of heritage. In this latter group we only find Western Finland and Malta. The former group is clearly the most interesting for heritage valorisation strategies.

Finally, we take into consideration an aggregated index of *regional competitiveness*, which measures the approximation of EU regions to the objectives set by the Lisbon Strategy document. Higher values of the index<sup>24</sup> correspond to a better global positioning of European regions, taking into account aspects such as purchasing parity, employment, capital expenditure in R&D, poverty, environmental quality, etc.

**Table 13 Correlations between selected cultural indicators and competitiveness index, NUTS II. Source: ESPON database and ESPON 1.3.3**

General competitiveness indicator	Selected cultural indicators, NUTS II										
	A <sup>0</sup> .1	B.1	C.1	D.1	F.1	G.21*	G.22*	G.23*	H.11*	H.12*	E.1
Spearman's Rho corr. Coeff.	,033	,172(**)	,402(**)	,302(**)	,567(**)	,009	-,009	,131(*)	-,245(**)	,179(**)	,265(**)

<sup>24</sup> The index is the result of the elaboration and aggregation of 14 other indicators relative to aspects of the Lisbon Strategy (GDP as Purchasing Power Parities per inhabitant, employed persons aged 15-64, youth education attainment level, gross domestic expenditure on research and development (GERD) as % of GDP, comparative price levels of final consumption by private households, gross fixed capital formation by the private sector as a percentage of GDP, share of persons with an equivalised disposable income below the risk-of-poverty threshold, total long-term unemployed, regional coefficient of variation of the rate of unemployment, percentage change since base year and targets according to Kyoto Protocol, gross inland consumption of energy, index of freight transport volume) calculated by ESPON Project 3.3, authors CURS (Helsinki University of Technology); data provided by Mr Tomas Hanell.

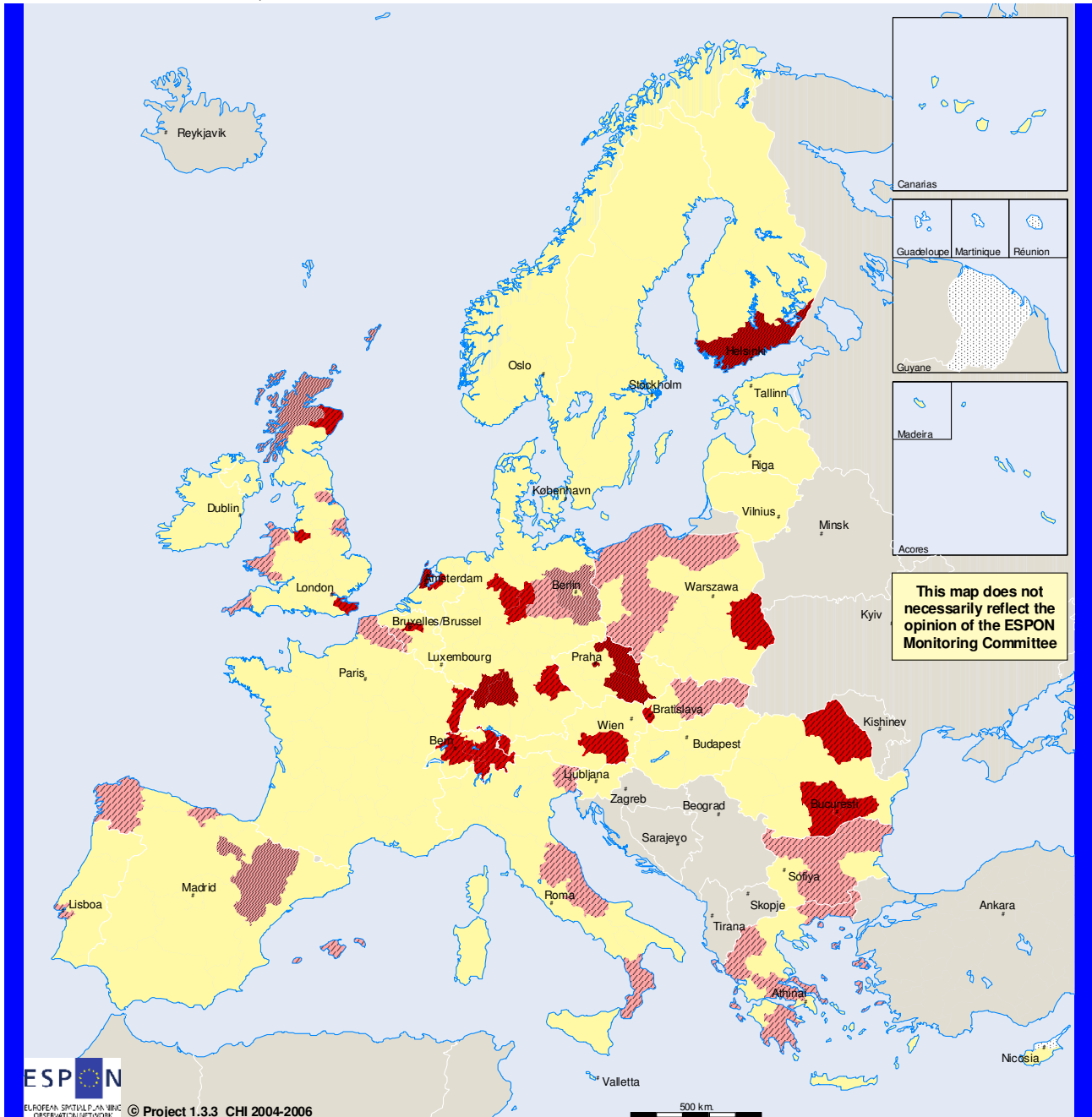
Table 13 illustrates how the index interrelates with the main cultural variables in this study. More competitive regions seem to have a higher provision of protected cultural landscapes, museums, events, libraries; a higher number of cultural professionals among workers; a lesser number of graduates (this relation needs further investigation) but a higher quality of human capital per level of attainment; and a higher diversity as far as residents' nationalities are concerned.

To analyse possible spatial patterns in these results, we subdivide the EU space in five regional categories, including regions which score "high" in the distribution percentile, and those which score "low", against their rank as "culturally specialised" regions ("*multi-specialised regions*" in the regional typology developed in section 3.2, meaning a high degree of specialisation in any of the three functional specialisations of culture considered; conservation, production and valorisation) or of lack of specialisation ("*non-specialised regions*"). Regions which do not fall in any of these groups are re-grouped into a residual category. A map is built accordingly in Figure 58.

In the first category (cultural excellence, high competitiveness according to Lisbon Strategy objectives) we find, among others, Bruxelles, Prague, Stuttgart, Karlsruhe, the Finnish region of Etelä-Suomi, and Northern Holland (the region of Amsterdam). In the second (lack of cultural specialisation, high competitiveness) are among others Steirmark in Austria, the Flemish Brabant, Eastern Switzerland, Hannover, Alsace, the Bucarest Region, the Bratislava Region, and North Eastern Scotland. In the third category (cultural excellence, low competitiveness) we find among others Brandenburg, Aragon, Inner London, and the Scottish Highlands and islands. Finally, in the fourth category (lack of cultural specialisation, low competitiveness) are among others the Belgian region of Hainaut, the whole Bulgarian country, Magdeburg, Galicia, Nord-pas-de-Calais (the region of Lille), Peloponnesus, Friuli-Venezia Giulia, the Lisbon region, and Tees Valley and Durham in the UK.

**Figure 58 Relation between regional competitiveness and cultural specialisation**

**RELATION BETWEEN REGIONAL COMPETITIVENESS ACCORDING TO LISBON STRATEGY OBJECTIVES, AND CULTURAL EXCELLENCE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

- high competitiveness, cultural excellence (1)
- high competitiveness, culturally non-specialised (2)
- low competitiveness, cultural excellence (3)
- low competitiveness, culturally non-specialised (4)
- other regions (4)
- no data
- non Espon space

**Indicator in database 1.3.3.-**

Elaboration on regional typologies of cultural orientation (various indicators ESPON 1.3.3) and Synthetic index of approximation to Lisbon Strategy Objectives, ESPON project 3.3

**Algorithm- 5 Classes**

- 1: high competitiveness, cultural excellence
- 2: high competitiveness, culturally non-specialised
- 3: low competitiveness, cultural excellence
- 4: low competitiveness, culturally non-specialised
- 0: other regions

**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). The source of synthetic index of approximation to Lisbon Strategy is ESPON project 3.3 (elaboration and aggregation of 14 other indicators relative to aspects of the Lisbon Strategy). Author: CURS (Helsinki University of Technology). NUTS II

**Reference year:**

(see reference years of base indicators)

In synthesis, the main information on the project output in terms of performance indicators and maps produced is provided in Table 14 below.

**Table 14 Performance indicators developed in ESPON project 1.3.3 as from priority 1**

No. of spatial indicators developed	
- in total	30
covering	
- the EU territory	30
- more than the EU territory	
No. of spatial indicators applied	22
- in total	22
covering	
- the EU territory	22
- more than the EU territory	
No of spatial concepts defined	3 <ul style="list-style-type: none"> <li>• <i>potential demand or use pressure</i></li> <li>• <i>supply</i></li> <li>• <i>cultural orientation (8 classes)</i></li> </ul>
No of spatial typologies tested	3
No of EU maps produced	52
No of ESDP policy options addressed in that field	5 <ul style="list-style-type: none"> <li>• <i>Urban-rural relationships</i></li> <li>• <i>Polycentric development</i></li> <li>• <i>Territorial cohesion</i></li> <li>• <i>Competitiveness versus subsidiarity</i></li> <li>• <i>Wise use of cultural heritage</i></li> </ul>

## 4 Case studies

### 4.1 Introduction

The assumption that the cultural heritage of Europe is not just an accumulation of tangible assets to be conserved (and mapped), but an element of identity building and dynamism of the territory is inspired by three paradigms<sup>25</sup>:

**The 'Attraction paradigm'**: The most visible impact of cultural heritage on territorial identity lies in its potentials as a resource for the development of tourism products, not for export, but for importing tourists. This clearly explains the many references in this study and in the case studies to the role of cultural heritage in the tourism dynamics of places and regions.

**The 'Dissemination paradigm'**: The idea is that the presence of cultural heritage creates a favourable climate for the creation of new cultural goods and services, even empowers the forces to explore new cultural goods that can be 'sold' outside the territory. This is linked with capacity building in terms of transmitting local know-how and proceeding from production to marketing. Even an explanation for the distinct creativity in valorising USP can result from this paradigm.

**The 'Territorial paradigm'**: The most important credo of this project is the actual contribution of cultural activities to local and regional development. Relevant factors are supposed to be found in the spatial concentration of cultural heritage elements and the capacity to produce and disseminate values and reference points. Cultural assets are seen as a social capital, incentives for social integration and above all as business opportunities.

The common target is to understand the interactive process of conservation, production and dissemination of cultural heritage from these three perspectives.

This European study about the role of cultural heritage in the regional dynamics requires tools and data to read the process of building cultural capital on heritage resources. Therefore the identification and valorisation of the cultural heritage is crucial in this process of developing an integrated regional planning that enhances the cohesion within an enlarged European Union.

Mapping the spatial expressions and effects of heritage assets and the indications of territorial coherence (existing or potential) at the regional and local scale, is the main contribution of this project. However, the richness of data and the multitude of "interesting" phenomena emerging from EU mapping and spatial analyses could not be fully valorised in the limited time space budget of this ESPON 1.3.3. Project. Therefore a first round of case studies is included in this final report, to be considered as examples of the many explorative studies, methodological, analytical and

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<sup>25</sup> Inspired by X. Greffe, paper presented at the ESPON workshop Barcelona, 2005

empirical, which could result from this new data base on cultural heritage assets in Europe.

## 4.2 Objectives of the case studies

The idea to invest in case studies that could cover some of the most prominent research questions in the context of this project was challenging for the partners in the project. In this way some knowledge gaps could be identified and new methods for spatial analysis of cultural indicators could be explored.

The added value of case studies lies in the capacity to focus on the specific areas and issues such as

- Conceptualisation and understanding of cultural dynamics
- New methods for mapping and analysing geographical differences
- Identification of new policy issues at an intra- and interregional level or national level in the new EU context

One first key objective was to explain more in depth the regional variations emerging in the series of maps on cultural indicators. Which geographical, historical or political factors explain the regional diversity in Europe, or within countries and regions?

*EXPLAIN regional variations:*

- *Clustering: why is one indicator or a group of indicators remarkably high in a cluster of regions?*
- *Dispersion: why is one indicator or a group of indicators remarkably low in a cluster of regions?*

The interpretation of spatial patterns in cultural aspects, at an inter-regional or intra-regional level, is a research track that has so far been little explored, due to a general lack of geo-referenced data. New perspectives can now be explored about the territorial identity of border regions, the concentration of cultural dynamics in urban regions, the tourismification of regions, cities or coastal zones, etc.

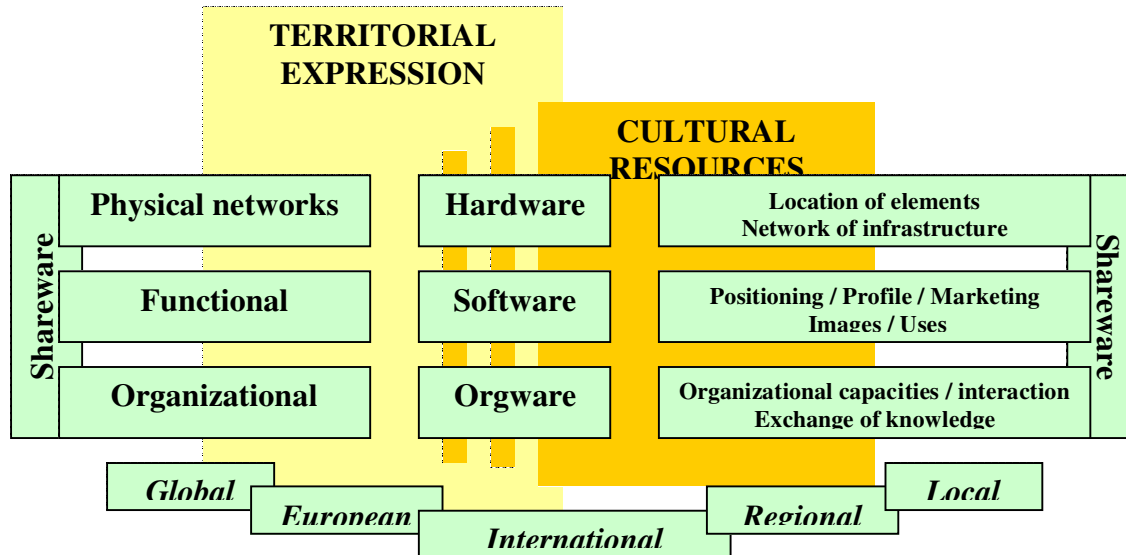
The link between conservation, production and diffusion issues can be studied in reference to the regional data on cultural indicators and other contextual variables. This opens new insights on territorial coherence, identity and dynamics.

\* Conservation of the hardware

\*\* Production of the software

\*\*\* Managing the orgware

\*\*\*\* Exploring and developing networks 'shareware' "



Taking into account the availability of a series of cultural indicators (at NUTS III or NUTS II level) an analytical approach to concepts such as territorial coherence and territorial clustering is on the agenda.

The process of territorial clustering is based on clear proximity advantages for cultural production, such as sharing customers, human resources and costs. Networking (physical, functional and organizational) creates an entrepreneurial climate and hence more business opportunities. Sharing risks and developing collective strategies is part of this dynamic scenario. The study of territorial cohesion and intra-regional dynamics is a critical success factor for all integrated destination management and marketing.

The geographical location of heritage elements, cultural facilities and cultural activities is a key factor in defining the potential synergy and creating an environment with an inviting range of activities (TOS <sup>26</sup>). Territorial clusters function as districts of creativity at different scale levels. This can be the case in an inner urban setting<sup>27</sup>, an urban or regional context<sup>28</sup>.

The case studies were also intended to cover critical issues concerning methods of spatial analysis and comparative interpretations of regional patterns.

<sup>26</sup> TOS : Tourist Opportunity Spectrum

<sup>27</sup> cfr. Example of Museumdistricts inWien, Rotterdam, Bonn, etc

<sup>28</sup> cfr. Example cultural route in Europe (See case study 6. X Jewish heritage in Spain )



### **4.3 Consensus in the case studies**

Although the case studies are diverging in focus and approach they share some common assumptions, such as

Cultural heritage is a main component

In the conservation or strengthening of territorial identities

In the process of creating and developing cultural activities

In the building of a grass rooted cultural economy

In the production of a tourism setting and in creating tourism products

From the reading of the maps on cultural indicators in Europe it became clear to what extent the orientation of territories differs in terms of

Protection and conservation of cultural heritage

Creativity and production of new cultural products

Diffusion and dynamics of the cultural economy

Conservation is seen as a process of decision-making and priorities about cultural heritage (tangible and intangible), about the importance of cultural assets and the carriers of local or regional identities. The main purpose is to sustain territorial uniqueness and to benefit from the market trends in cultural tourism.

The consequences of decisions on conservation priorities might imbalance the local or regional system, by inducing more mobility –flows of visitors- and increase use pressure. The impact of interfering with the existing territorial coherence must be anticipated and balanced against the cost and benefits. In most cases economic development is the argument, so this needs to be assessed in terms of added cultural capital and leverage impact for the production processes of creative industries and other knowledge-intensive economic sectors.

### **4.4 Range of the case studies: focus & approach<sup>29</sup>**

The choice of a case study, by each of the partners, was made before the final datasets on cultural indicators in the EU were available, or the discussion on the regional typology (analytical methods and interpretations) ongoing. This fact explains the choices made, not really on the frontline of this new research track, but related to the initial discussions about data and metadata, about spatial analysis methods, about patterns and processes at different scale levels.

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<sup>29</sup> cfr. 6. 7 Case study index

Several case studies were carried out in an urban context (Venice, Ghent, Dutch cities, Portuguese cities) focussing on the role of cultural heritage and cultural policies in the context of urban dynamics.

The interest in a regional study of cultural heritage assets and management issues comes mainly from the partners in the new European Union countries, including those on the Czech Republic, Slovakia, the Baltic Countries, and Romania.

A more thematic approach has been chosen for the study of the economic impact of Anglican cathedral visitation in England and the development of a cultural route in Spain, connecting the clusters of Jewish heritage.

Since the ESPON 1.3.3 project was unable to map the importance of intangible heritage in the process of territorial identity building and cultural dynamics, for reasons explained in the discussion on data and metadata, the few case studies dealing with intangible heritage are a most valuable contribution. As an example of the development of a multicultural economy, there is the case study on Bolzano (Italy). The focus is on the intangible heritage of linguistic and ethnic groups (Switzerland, the Sorbs in Germany) and on the interrelations of minority groups specific threats in the eastern border regions of Poland, Lithuania and Latvia.

Within the wide range of cultural activities, much attention has been paid to the social and economic impact of cultural events: the opera festival of Savonlinna in Finland, the Jazz festival in Marciac, France and the night of Taranta in Italy.

Only one case study, the first, addressed methodological problems by comparing national data, pinpointing some of the problems involved in interpreting data from different countries.

The detailed descriptive analyses included in many of the case studies draw attention to the immense cultural variety present in Europe. They are The case studies tend to be descriptive and perhaps less innovative in terms of methodology and analytical results, but inspiring in terms of highlighting unique situations of cultural heritage management (problems and solutions), local and regional dynamics.

#### **4.5 Policy issues emerging from the case studies**

Considering the limited number of case studies here included and the divergence in focus and approach, there is an equal divergence in policy issues addressed. Specific policy issues raised and/or recommendations in each of the case studies can be found below (4.7).

It is impossible to reproduce a complete list of all the policy issues addressed in the 19 case studies; only a summary of some key headlines is included here.

#### **11. Local and Interregional Level**

Propose new CHI valorisation actions (local, cross-border, linear, networks)

Potential for socio-economic development from better valorisation of local CHI

Potential for reducing regional disparities from cross-border cooperation in homogeneous cultural matters

Potential for constructing thematic networks and routes, and estimation of their impacts

## 12. Cultural Policy Issues

Strengthening conservation policies (for tangible heritage) needs to be a first concern, but much emphasis is laid on consolidating the financial support for cultural heritage assets, intangible heritage in particular.

The time seems right to redefine the priorities in cultural policies in order to promote social inclusion, community development and regional economic development in particular.

## 13. Tourism Policy Issues

Based on a more comprehensive definition of cultural heritage, the territorial potentials could be re-assessed, taking into account the quantity of cultural assets but the strength of territorial clusters, the mix of heritage assets, the support of cultural facilities and activities.

Strategies to enhance the territorial coherence and the process of clustering need to be developed based on a physical, economic and social rationale.

## 14. Cultural Events - towards an integrated event policy

Events are clearly appreciated as impulses for maintaining or reviving cultural identities of communities and places and as opportunities to create or renovate local and regional networks. In addition they are incentives for innovative entrepreneurship in the cultural economy, and also vehicles for enhancing tolerance and understanding and fostering an integration process.

The high expectations concerning the economic impact of events and the leverage function for the cultural economy need to be balanced against the pressure on carrying capacity and sustainable development.

In addition, many events depending on public funding enter into a highly competitive arena, whilst the private sector is becoming more cautious and risk avoiding. A policy to selectively support flagship projects and those with a sustainable regional impact can be supported. The question of giving priority to grass rooted cultural core products and resources remains a point of discussion, which is closely linked to the tourism potentials and economic spin-offs on a regional scale level.

## 15. EU LEVEL

The findings of the case studies reinforce the general call for developing policy-supporting tools in the field of cultural heritage conservation, production and diffusion. There definitely is a need for consensus on definitions and categories of cultural

indicators, and also to make available updated, valid and comparable geo-referenced data files on a selection of cultural indicators.

The publication of an EU atlas on cultural dynamics should be seen as part of a monitoring system on the cultural dynamics in Europe. The proposal of the constitution of a European observatory on cultural dynamics is indeed one of the key inputs that the ESPON 1.3.3 project may offer to the EU

The mission statement of such an observatory would include

Maintaining the balance between conservation and innovation

Managing interregional mobility, including the exodus from culturally deprived areas, etc, etc.

From the limited input of the case studies, it can be concluded that the data on cultural indicators, now available, allow for many more interesting interpretations of cultural heritage as a resource for

Territorial identity - conservation and revival

Cultural creativity - production and innovation

Tourism dynamics - diffusion

**The results of the regional typology open a field of study that is bound to shed new light on the role of cultural heritage in regional dynamics and discrepancies.**

## 4.6 Case study index

### Methodological issues

National Boundaries

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National Boundaries : examples of data differences and calibration

*PP8: C. W. Matthiessen,  
L. Møller-Jensen, L.  
Winters, C. Andersen*

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### Urban studies on cultural heritage & policies

Venice

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Cultural attractions and visitor market in the region of Venice

*PP2: A.P. Russo*

## Ghent

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Cultural icons in the urban touristscape: case study of Ghent, Belgium *PP3: M. Jansen-Verbeke, E. Lievois*

## Dutch cities

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Urban cultural industries and economic development: the case study of four Dutch cities *PP2: A.P. Russo, J. van der Borgh*

## Portuguese cities

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The role of local governments in cultural promotion *PP7: J.P. Barbosa de Melo, F. Amorim;*

## **Regional studies on cultural heritage and development**

### Rhodes

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Historic preservation under an innovative policy umbrella, an integrated coastal zone management activity: case study of Rhodes *PP6: H. Coccossis, A. Collovini*

### Pardubice

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Disparity between cultural heritage and tourist flows within the Pardubice Region *PP11: J. Capek, K. Lacina, P. Fabián, S. Brychtova, J. Komarkova, I. Mandysova, S. Simonova*

### Broumov Land

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Cultural heritage and socio-demographical development of the Broumov lands *PP11: V. Hruby, Z. M. Zalis*

## Slovakia

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Impact of selected categories of cultural heritage on the increase of attractiveness of selected areas in Slovakia  
*PP11: M. Konvit, M. Dudas, P. Horvath, M. Zaborsky*

## South West Romania

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Southwest Romania: heritage-led development of a rural region  
*PP4: M.M. Friel, A.P. Russo*

## Cultural networks at a national scale level

### Spain

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The cultural product "Network of Spanish Jewish sites"  
*PP4: A.P. Russo, F. Romagosa*

### England

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Cathedral tourism in England: worshippers and visitors  
*PP5: M. Shackley, R. Welton*

## Cultural identity and intangible heritage

### Bolzano

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Identity as a vehicle for multicultural understanding and tolerance: the case of Bolzano, Italy  
*LP: J. Van der Borg*

### Switzerland

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Language usage as an indicator of integration: the example of Switzerland  
*PP1: O. Alifiarovich, M. Rulle*

## Sorbs

---

The Sorbian language representing an ethnic minority: distribution, dangers and political impacts *PP1: M. Rulle, S. Brandt, C. Berlin, S. Mische*

## Borderlands

---

Ethnical diversity and regional development of eastern borderland regions in Poland, Lithuania and Latvia *PP9: M. Kowalski, J. Solon*

## Events and cultural dynamics

### Savonlinna

---

Savonlinna Opera Festival as an engine of the local tourism industry *PP10: J. Suvantola*

### Marciac

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Contribution of cultural events in rural development: the "Jazz in Marciac" case *PP3: F. Potier, P. Zegel*

### Taranta

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Revamping intangible heritage for the dynamisation of Salento territory: *La notte della Taranta* *LP: G. Serinelli, A.P. Russo*

## Case Study No. 1

Title	National boundaries: examples of data differences and calibration
Authors	PP8: C. W. Matthiessen, L. Møller-Jensen, L. Winters, C. Andersen
Scope	Denmark (DK0) and border areas of Germany, Sweden (NUTS III)
Type of heritage	Methodological paper Tangible (monuments), used as an example
Objectives	<p>Analyse the problem of comparing data across national boundaries and discuss methods of calibrating data as possible solutions for two problems:</p> <p>Differences in the logic behind the delimitation of NUTS 3 units, which is the standard statistical unit used by ESPON, and</p> <p>Many DYNAMO maps look like a patchwork of national maps rather than an integrated European map</p> <p>The method applied is the construction of a variety of statistical maps using the same database, modifying the data and the statistical units according to selected criteria.</p>
Policy issues	<p>The maps produced demonstrate that the use of NUTS 3 as the basic area unit for the European dataset presents several specific problems related to size and the logic behind defining observation units:</p> <p>The logic of defining observation units is different from nation to nation. This logic almost always is one of administrative regions, and European nations each present their own logic. A delimitation of a country into many small regions implicates a larger variation within the mapped objects while delimitation onto large regions implicates the opposite, because you expect some concentration pattern of real distribution of, for example, monuments.</p> <p>Partly related to this is the problem of variation in the defining logic behind the delimitation. Some regions comprise only the central part of a functional urban region and other the rural areas outside the urbanised units while other regions comprise the whole functional area.</p> <p>The overall problem is that comparison of specific phenomena between regions may prove to be very difficult due to differences in delimitations between and within nations. We fear that many of the DYNAMO maps are highly biased by these kinds of differences.</p> <p>Another major problem of establishing a European-wide common data set is the national differences and traditions for</p>



data collecting. The meta-data base of DYNAMO can only partly document differences between national manuals or practises for data collection. Many of the differences are hidden in agencies of data collecting or are simply due to practises, which are tacit. The problem of comparing data across national boundaries is obvious.

This test has sustained the argument that the construction of a European map has to be interpreted carefully. We have shown that two issues have to be taken into account. First, the use of NUTS 3 as the basic area unit for the European dataset presents several specific problems related to number, size and delimitation of the regions. This is evident in the maps presented in this test. They present themselves as collections of national maps based on different logics rather than as convincing European maps. This problem can be minimised by establishing a uniform logic behind the territorial subdivision for collecting of statistics all over the European territory. We have pointed out a feasible method where we use the "middle of the way" logic as a basis for a new arbitrary construction of larger regions in nations or areas where regions obviously are underbounded in relation to units of settlements and their hinterlands.

We therefore suggest that:

Some kind of harmonisation should be discussed and implemented. We would suggest the establishment of an ESPON working group of experts (geographers, statistical office experts) with the task of formulating a uniform - and feasible - logic for the European observation units - and implement this on the basis of the existing NUTS 3 units.

A viable initiative would be the establishment of a DYNAMO working group of experts (mathematicians, geographers, statistical office experts) with the task of identifying feasible ways of calibrating data across national borders.

## Case Study No. 2

Title	Cultural attractions and visitor market in the region of Venice
Authors	PP2: A. P. Russo
Scope	Veneto, Italy (NUTS II, ITD3)
Type of heritage	Tangible (all heritage)
Objectives	Investigate the issue of tourist valorisation of culture, analysing specifically how the effectiveness of the <i>mise en valeur</i> of heritage (especially immovable, tangible heritage resources) is highly "constrained" by the structure and spatial pattern of the tourist market.
Policy issues	<p>The case of Venice exemplifies a situation in which the accommodation capacity of the city is insufficient to host the mass of visitors that wish to see the city, in almost every period of the year. Many visitors have to resort to accommodation in the periphery of the region, in the proximity of the city but also at farther distances.</p> <p>The overall consequence of these dynamics is:</p> <ul style="list-style-type: none"> <li>a leakage of tourist expenditure from the centre of the tourist region to the periphery, that goes together with a concentration of costs;</li> <li>a decline in the quality of the tourist system (cutting back on quality pays);</li> <li>a loss of relevance of the system of cultural attractions as "revenue generators";</li> </ul> <p>polarisation of the city and the regional territory according to the main factors affecting the tourist market, such as accessibility and quality.</p> <p>In the long term, these elements may bring forth a reduction in the attraction capacity of the destination area, to the extent that tourists would react negatively to such elements as the physical degradation of monuments, the aesthetic decline in open urban spaces and outlets, the loss of diversity in the cultural supply, and the increased "suburbanisation" of tourist services and facilities. In particular, these factors are likely to affect those visitor segments that have a higher propensity to pay for a cultural experience but are more sensitive to cultural and environmental quality.</p> <p>This proves to be a strong case for:</p> <ul style="list-style-type: none"> <li>a model of spatial planning in culture-rich territories geared on the configuration of the space for tourism purposes and</li> <li>a restructuring of the economic model of financing cultural conservation and redistributing tourist revenues across territories.</li> </ul>

	The case of Venice, one of the most important (and problematic) tourist destinations in Europe, serves perfectly this purpose.
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### Case Study No. 3

Title	Cultural icons in the urban touristscape: case study of Ghent
Authors	PP3 : M. Jansen-Verbeke, E. Lievois
Scope	Ghent, Belgium: one municipality within a NUTS III region (BE234)
Type of heritage	Tangible heritage (territorial expressions of cultural resources and the physical networks or tourist routes connecting them)
Objectives	<p>Identify the role of built heritage elements (territorial expressions of cultural resources, such as monuments, landscapes and museums) in the mental mapping of visitors and how this is reflected in their activities during the visit. The way in which monuments and cityscapes are referred to in the place imaging and, as a consequence induce specific space use patterns is a critical issue in the understanding of visitors' behaviour and experiences.</p> <p>It is therefore an empirical study analysing the link between urban morphology, cultural assets in particular, and the space use pattern of visitors.</p>
Policy issues	<p>The experiment of combining the spatial analysis of environmental characteristics and of visitors' space use patterns opens new perspectives on the function of cultural elements in the shaping of urban tourism. A structural territorial coherence of cultural heritage elements in the city can be a strong asset in the urban touristscape, especially when the clustering process is also supported by the location of secondary elements such as shops, restaurants and cafés.</p> <p>In fact, the cultural richness of the city of Ghent and its attraction on visitors is based on the combination of heritage buildings, historical cityscapes, museums, cultural facilities, events and festivities, and not in the least on the shopping facilities in or near a historical setting. So not only the conservation policies of the past are paying off, also the productivity of using the heritage assets in an economic and strategic way. Yet the gap between cultural conservation policies and incentives for cultural dynamics needs to be bridged taking into account that models for a creative use of cultural resources need to be unique in order to be competitive in arena of cultural tourism.</p> <p>In this perspective the results of the empirical studies carried</p>

out in the inner city of Ghent allow for a further interpretation of the concept of territorial coherence. (*Survey Ghent, 2003, 2004*). The emphasis lies on the methods of mapping and spatial analyses of distinct, yet connected, datasets. Clearly, the context of the multi-functional inner city must be taken into account in every study of urban dynamics. Studying the role of cultural heritage in the development of the urban tourism landscape needs to go far beyond the spatial analysis of urban morphology and walking routes of visitors. Mapping both datasets is only a first step in the study of territorial coherence.

Cultural dynamics in a place not only depend on the presence of a high density of historical buildings. (*Characteristics of the hardware*) The present uses of these buildings for public or commercial purposes and the image building with cultural icons that affect the mental map and hence the time space use of visitors in the destination environment (*the software*).

The case study did not assess specific assets of the city, such as the liveliness of the city as a students' place and many other intangible heritage assets of the place. The current discourse on commodification of traditional events as a revitalisation policy holds a dilemma with conservation of local traditions and customs (Jansen-Verbeke, 2004). This case study did not include information nor reflections on the organisation, planning and policy issues at the level of the inner city of Ghent (*the orgware*) .

The conclusion of this case study is that a full understanding of how cultural resources are shaping local identities and tourism dynamics requires more empirical data and an in-depth analysis of the interaction between the different indicators.

The question remains about the real relevance of micro scale empirical studies in the search for the role of cultural heritage in the process of identity building and local dynamics.

#### Case Study No. 4

Title	Urban cultural industries and economic development: the case study of four Dutch cities
Authors	PP 2: A.P. Russo, J. van der Borg
Scope	The Netherlands: four different NUTS III regions in one country, (Rotterdam, NL335; Den Haag, NL332; Amsterdam, NL326; Eindhoven, NL414)
Type of heritage	Tangible and intangible "cultural clusters"
Objectives	<p>Focus on the conceptualisation of the effects of culture on the economic development trajectories of European cities, in an attempt to shed more light on the relevance of cultural industries for spatial development, addressing issues such as: cultural endowment, identity and urban competitiveness; dispersion versus concentration; cultural participation and social inclusion.</p> <p>At a general scale, it proposes a theoretical framework to interpret and possibly steer culture-oriented urban development: the COED model.</p>
Policy issues	<p>This paper includes a number of policy recommendations for sustained COED (Culture-oriented Economic Development) leading to increased urban competitiveness as well as a large number of illustrations from best practices and common mistakes.</p> <p>Funding schemes for cultural activity, such as Amsterdam's four-year subsidy plans, are taken into consideration as an interesting method to stimulate a strategic attitude in arts and culture.</p> <p>In the field of social policy and education, various examples of projects of social inclusion through cultural education and programming are highlighted. Amsterdam's kunstenplan is a good example of a cultural policy agenda that does not stop at the boundaries of art and culture but has the ambition to become a lever for generalised urban development.</p> <p>As far as infrastructure policy is concerned, a "cultural flagship" like Rotterdam's waterfront redevelopment resulted in a more viable cultural climate.</p> <p>Finally the paper discusses innovative networking arrangements and governance models, looking at interesting initiatives taken in the four cities in the study.</p>

## Case Study No. 5

Title	The role of local governments in cultural promotion
Authors	PP7: J.P. Barbosa de Melo, F. Amorim
Scope	Portugal: several cities (NUTS IV areas) within a NUTS II area (PT12)
Type of heritage	Tangible and intangible (all cultural heritage)
Objectives	<p>Analyse municipal non-capital expenditure on cultural activities, in order to identify the determinants of a higher or lower spending pattern in different municipalities. These include:</p> <ul style="list-style-type: none"> <li>political-economical variables (some political parties bigger cultural spenders than others)</li> <li>the degree of literacy</li> <li>the relative strength and tradition of cultural civic organisations and</li> <li>the relative importance of tourism</li> </ul>
Policy issues	<p>Two main issues are apparent:</p> <p>In direct relation to the case-study, it can be observed that the role of local authorities in the promotion of cultural events and in the conservation of cultural heritage should not be undervalued. In Portugal, particularly outside Lisbon, the capital, local governments bear the main responsibility for financing and sponsoring cultural events. All policy suggestions for promoting the relationship between development and culture should bear this in mind and specifically focus upon local development strategies and governance.</p> <p>Building upon the direct observation by the authors of the behaviour of Portuguese local political actors, it would appear that the growing territorial competition among local governments could lead to efficiency losses in the provision of cultural goods. Therefore, cooperation strategies between local governments should be specifically promoted by national policies for culture.</p> <p>The study pinpoints the following needs for future research:</p> <ul style="list-style-type: none"> <li>Develop some means of measuring the level of effort of regional and local authorities in the promotion of culture and cultural heritage.</li> <li>Analyse, on a European level, the link between local development and cultural promotion effort of regional and local authorities.</li> <li>Trace the relationship in every EU country between national level policies and regional/local level policies for culture.</li> </ul>

## Case Study No. 6

Title	Historic preservation under an innovative policy umbrella: case study of Rhodes
Authors	PP 6: H. Coccossis, A. Collovini
Scope	Greece: one city within a NUTS III region (Rhodes, GR421)
Type of heritage	Tangible (all elements in a coastal area)
Objectives	<p>Analysis of a Coastal Area Management Programme (CAMP), oriented towards the implementation of practical coastal management projects in selected Mediterranean coastal areas, applying Integrated Coastal Areas Management (ICAM) as a major planning tool, for the island of Rhodes.</p> <p>Specific measures for the medieval city of Rhodes are also examined and evaluated. The ultimate objective is to develop a general policy framework for the island.</p>
Policy issues	<p>The analysis of cultural heritage in the case of Rhodes highlights some interesting issues which are involved in terms of the potential and limitations of policy analysis at large (supra-regional, European) levels.</p> <p>First, there is an issue of scale, in the sense of masked spatial patterns (concentrations-dispersions, spatial distributions) across different spatial levels. Rhodes is a good example in the sense that the Medieval town at the level of the City of Rhodes is an entire area with a multitude of monuments in a specific area of the City. At the island level it is a simple concentration of monuments at the northernmost point. At the level of the Prefecture (NUTS III) it is a point in a multitude of (twelve) islands. So is the case if one treats the Region (South Aegean, NUTS II). Representations of spatial patterns and classifications of Regions should obviously recognize such cases and acknowledge limitations and in that respect treat policy issues accordingly. For, it is not only a matter of spatial concentration but also a matter of masked significance.</p> <p>Second, in terms of societal value attached to conservation as measured by response indicators (i.e. tourist frequencies or visitation patterns or perceptual patterns): Time is an important dimension. It may be that in different time-periods the same patterns (monuments, etc.) may acquire different relative value. For example in Rhodes with the interventions in the Medieval Town, a previously marginal area has been turned gradually into an important element of the entire City and a significant asset. As a consequence it can be expected that Rhodes (medieval town) can have a different role as an incubator of innovative features in local cultural heritage production systems in the near future, while in the past it was a marginal area in functional terms as well.</p> <p>Third, the linkages to other sectors may also change, as</p>

	described above through time, but they are also significant at a given time period as well. Tourism flows are stronger nowadays bringing in stronger linkages of the 'cultural heritage assets' with the local economy and society. These linkages are not always apparent –at least are not similar- within classes in a classification system. Therefore a more qualitative focus should be incorporated at least at a policy relevance perspective.
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### Case Study No. 7

Title	Disparity between culture heritage and tourist flows within the Pardubice Region
Authors	PP11: J. Capek, K. Lacina, P. Fabián, S. Brychtova, J. Komarkova, I. Mandysova, S. Simonova
Scope	Czech Republic: Pardubice region (NUTS CZ053)
Type of heritage	Tangible (architecture and cultural activities) and intangible (traditions and education)
Objectives	<p>Analyse the role of cultural heritage (architecture, museums, theatres and libraries, folklore dances groups, traditional handicraft, education) in the Pardubice region in the implementation of the regional strategic plan.</p> <p>Demonstrate statistically the present unsatisfactory situation in terms of attractiveness for both Czech and foreign visitors</p> <p>Explain the decisive strategic goal of the improvement in cultural heritage preservation and its contribution to the strengthening of the role of the "tourism industry".</p>
Policy issues	<p>Tourism development strategy plays a significant role in the implementation of the Pardubice Region strategic plan. It underlines the significance of cultural heritage and the possibility of developing agro-tourism and eco-tourism in selected parts of the region, although, at present, the lack of infrastructures is a serious handicap.</p> <p>The relatively good results outlined in the case study, however, suggest that the strategy implemented gradually since the beginning of the 21<sup>st</sup> century could also be applicable in other European Union regions.</p>



## Case Study No. 8

Title	Cultural heritage and socio-demographical development of the Broumov lands
Authors	PP11: V. Hruby, Z. M. Zalis
Scope	Czech Republic: Hradec Králové region (NUTS 08)
Type of heritage	Tangible (landscape and religious monuments)
Objectives	Analyse the contribution of local heritage valorisation initiatives to promote tourism and hence regional development, and thus contribute to the reversing of out-migratory trends
Policy issues	<p>Recent research on the current social situation and possible future development of the region has shown very limited possibilities for achieving sustainable growth due to the lack of diversified businesses and employment opportunities. The custom of living under a paternalistic regime that provided state social care further complicates the transition to a market economy. A lack of traditional entrepreneurship together with an insufficient level of education causes a high rate of emigration among young people in the region. In comparison with the average Czech or Polish citizen, the population living in the region could be classified as a large group of socio-culturally-handicapped people.</p> <p>There is therefore a challenge to revitalise the rich cultural heritage of the region through integration and qualified implementation of specific measures to achieve regional development. These include tourism activities, such as agro- and eco-tourism, through the enhancement and utilisation of local natural and cultural resources; and initiatives in the sphere of cross-border cooperation, taking advantage of opportunities given by European integration.</p> <p>Such an orientation coincides with European Union strategy and the experience can perhaps be applied in other regions.</p>

### Case Study No. 9

Title	Impact of selected categories of cultural heritage on the increase of attractiveness of selected areas in Slovakia
Authors	PP11: M. Konvit, M. Dudas, P. Horvath, M. Zaborsky
Scope	Slovakia: Zilina (NUTS III SK 031)
Type of heritage	Tangible (monuments and museums)
Objectives	Demonstrate how traditional cultural elements (folk architecture, castles, museums and a unique railway) can be incorporated as a key element in a long-term tourism development strategy in a region situated in the multimodal trans-European transport corridor (east/west, north/south) where national parks, thermal springs and ski resorts constitute the main attractions for tourists.
Policy issues	<p>Although economic development in Slovakia is driven mainly by foreign investments and tourism's mainstay is recreational sport, cultural heritage can play a supportive influence in determining the attractiveness of a particular region and, hence, on the decision to visit it.</p> <p>As the principal heritage elements are situated outside the urban areas, it can also encourage the economic development of such regions. Obviously the decision-making process of foreign investors places the highest priority on existing infrastructure and cheap labour force. However, culture and cultural heritage can play their role as a factor in maintaining a certain balance between urban and rural development trends.</p>

## Case Study No. 10

Title	South West Romania: heritage-led development of a rural region
Authors	PP4: M.M. Friel, A.P. Russo
Scope	Romania: two NUTS III regions (RO042 and RO045) within one NUTS II area (Southwest Romania, RO04)
Type of heritage	Tangible (monuments and religious buildings)
Objectives	<p>Analyse the ways in which cultural heritage -especially religious built heritage- could lead to territorial development and re-qualification in Oltenia, S. W. Romania when Romania and Bulgaria join the European Union in 2007.</p> <p>More general insights on the changing role of culture in newly incorporated states in the EU can also be abstracted from the study.</p>
Policy issues	<p>The changing political framework facing new members of the EU will lead to greater cultural complexity but also to new opportunities for development strategies based on the recognition and valorisation of culture. Certainly, in Romania, awareness of the value of cultural heritage in development strategies and of the great importance of the involvement of local communities in such strategies has been increasing in the last few years. Official government statements point to the importance of culture for territorial development through the selection of cultural landmarks and the creation of inter-sectorial partnerships, on a public-private and central-local basis. The main objectives earmarked through this strategy are the protection of the community's material memory and the community's economic development in terms of new jobs, development of services and promotion of the entrepreneurial spirit.</p> <p>Southwest Romania emerges as an interesting tourist destination even if many difficulties arise from the lack of funds for promotion and from the negative image of the county's infrastructures. Even though accessibility to the territory and to heritage attractions is quite good, considerable improvements are needed in tourism infrastructures, such as upgrading the roads, public transport, tourist information offices and other tourism facilities, for these are completely inadequate for present needs and especially with a view to future enlargement of tourism flows.</p> <p>At present there is a strategic plan at national and regional level for the management and promotion of the religious built heritage and cultural tourism is considered as a strategic priority for the Region, but these initiatives have not been very effective to date with regard to local development. The enhancement of current strategies are intended to favour, on</p>

the one hand, an awareness in the local community of the value of their cultural heritage and the preservation and valorisation of their natural and cultural heritage and, on the other, a reduction of existing regional disparities through stimulation of a more balanced development as well as the prevention of the development of new imbalances.

On the other hand, the cooperation of different actors operating both in the cultural heritage protection and tourism promotion areas could help in developing an environment favourable to innovation and entrepreneurship and to the creation of new jobs based on tourism and to a gradual rise and widening of tourist flows.

Nonetheless, many weaknesses remain in cultural heritage management, such as scarce availability of financial sources for protection, the weakness of the legislative system, the safeguarding of the surrounding natural heritage, the prevention of illegal constructions and the lack of technical equipment, while higher levels of training would be needed in the field of conservation, project management and territorial marketing. The general state of conservation therefore remains deficient and even if many efforts are being made to establish cooperation between different levels of power, the financing and management structure often remains unclear or incomplete.

Even so, considering the value and the uniqueness of this heritage and its very favourable distribution over the territory from a tourism point of view, the potential for generating visitor revenues could be quite significant and further efforts should be made by national and local authorities to support the Region in improving its capacity to support tourism at the three main levels: networking, promotion and training. The three lines of this approach would be complementary to one another:

Networking to improve inter-sectorial integration between culture and tourism with simultaneous modernization of the tourist industry and the creation of a system interlinking the different cultural sites, in particular the monasteries mentioned above

The creation of a communications and marketing strategy to promote the area and to lead to the inclusion of Oltenia as a package tour in tour operator catalogues

Training to give the local population the skills and specific competencies needed in the field of tourist products and services.

These experiences can serve as a guideline for development in other newly incorporated states in the EU in the future.

## Case Study No. 11

Title	The cultural product "Network of Spanish Jewish sites"
Authors	PP4: A.P. Russo, F. Romagosa
Scope	Spain: several cities connected by a network, main network hub in Girona (ES512)
Type of heritage	Tangible (all objects related to a religion)
Objectives	<p>Analysis of a network of cities with related cultural heritage with its own structure, creating itineraries and hierarchies. This study can be classified as a network level of analysis, in the sense that it is devoted to cities with related cultural heritage with a distinctive structure, creating itineraries and hierarchies.</p> <p>Contribute to the knowledge of good practices in management of the cultural heritage in Spain, stressing the relevance of trans-territorial (supra-local, cross-regional, European) governance structures to foster the development of a specific cultural theme in Spain, that is, the Jewish heritage.</p>
Policy issues	<p>The Network contributes to the different functions of culture (explained in WP3):</p> <ul style="list-style-type: none"> <li>- conservation of cultural heritage</li> <li>- production of culture and</li> <li>- valorisation of culture.</li> </ul> <p>As a result, a number of policy recommendations can be established, for the diffusion of this best-practice experience beyond Spain, at European Union level:</p> <p><i>Impact of cultural governance:</i> the effect of this innovative type of management of the cultural resources (product development, marketing, support to participation and stakeholdership, creation of an effective management network, etc.) on their capacity to achieve social and economic development objectives is evident, as has been explained. This kind of management strategy should be extended to other cultural heritage planning and management strategies.</p> <p><i>Cross-border policies:</i> the effect of cross-border cooperation on the good management and valorisation of cultural resources can not be negligible and the expansion of the Network through the rest of Europe can be considered a priority. It can also be quoted as a good practice to be applied to other kinds of cultural resources in the very near future.</p> <p><i>Impact of tourism policies:</i> as in many other case studies, it is clearly shown that tourism is one of the most important ways of using cultural heritage. In fact, the Network has an</p>

important role as a tourist attractor agent in the cities where it is established and, at the same time, it contributes to the value generation capacity of cultural resources. The way the Network works in this sense is optimal and also can be a best practice to follow in other fields and countries.

*Culture-led regeneration:* the Network has demonstrated the capacity of this cultural strategy to achieve an enhancement in the development opportunities of the cities where it is established, the strengthening of local tangible cultural heritage (in this case, Jewish quarters) by redefining and valorising intangible heritage assets (through events, etc.).

In fact, all the cities in the Network consider their membership to be really positive and profitable. For all these reasons it can be concluded that this Network is a good example of cultural heritage management and we recommend the implementation of similar policies, based on cultural networks rather than focusing on local cultural resources, in other European countries where commonly shared heritage exists.

## Case Study No. 12

Title	Cathedral tourism in England: worshippers and visitors
Authors	PP5: M. Shackley, R. Welton
Scope	UK: whole country (UK0)
Type of heritage	Tangible (cathedrals)
Objectives	Analyse the economic significance of English cathedrals within their urban contexts, examining to what extent the appeal of the English cathedral to visitors is related to their social, religious or economic background.
Policy issues	<p>Four issues are identified:</p> <p>The relationship between the cathedral, local, regional and national government. <i>There is a lack of Government funding for cathedrals</i> in England that, in fact, compete as visitor attractions with National Museums which offer free entry. More cathedrals will probably need to charge for admission in the future, despite theological objections.</p> <p>The conflict in cathedral governance between the priorities of church and state, and between the needs of worshippers and tourists. Because cathedral congregations represent a very small segment of the UK population there is a low awareness of their local and regional economic and educational significance. This could be addressed by better integration of cathedrals into the 9 Regional Development Agencies. Only those of international importance (such as York Minster) as heritage assets are in practice closely integrated into regional frameworks</p> <p>Methodological difficulties in collecting data about institutions whose location is historically determined, whose stock is fixed, for which accurate visitor numbers are not available and whose catchment areas are unrelated to NUTS III regions. Accessing cathedral and church data is possible, but this is not the case with buildings belonging to England's non-Christian ethnic minorities (dominated by Muslims, Sikhs and Hindus) of which no central register exists, although it would be most useful in policy studies.</p> <p>The single most significant policy implication drawn from this case study is perhaps that the British government should find new ways to invest in the maintenance and repair of its cathedrals, which are both significant visitor attractions and powerful generators of local and regional economic benefits.</p>

### Case Study No. 13

Title	Identity as a vehicle for multicultural understanding and tolerance: the case of Bolzano, Italy
Authors	LP: J. Van der Borg
Scope	Italy: city of Bolzano (NUTS III ITD10)
Type of heritage	Tangible and intangible elements that make up "cultural identity"
Objectives	<p>Analyse how the policies and initiatives in cultural development applied as an absolute priority by the Municipal and Provincial government of Bolzano during the last decade, have enabled the city to gain renewed attractiveness over the last five years and reverse negative demographic trends.</p> <p>The explicit presence of two cultures in the city -the Italian and the German- make Bolzano an interesting but complicated case. The study examines the initiatives designed to facilitate cultural integration and thus demonstrate how culture can serve as a tool for social inclusion and community development.</p>
Policy issues	<p>By cultivating the identities of the population segments the distinct cultural features have become fundamental assets that facilitate cultural growth. In effect, culture initiatives, like the public sector and its policies in general, have carefully been divided in activities managed and performed for both parts of the population. Increasingly, cultural events are being organised that appeal to the German and the Italian speaking populations alike. In fact, before this change of orientation, most of the public efforts went to the countryside and had popular (German) culture as the principal beneficiary and (German) tourists as the main public.</p> <p>Facilitating cultural integration is but one of the objectives of this change in the approach. While it seems premature to speak about a cluster of creative activities in the case of Bolzano, different stakeholders are indeed working together with increasing frequency to realise new ideas and initiatives.</p> <p>In the past, the co-existence of German speaking and Italian speaking populations has led to tensions and even to violence. Times have changed and today the different populations are living together peacefully. The fact that the society has always been built on a German and Italian speaking population has finally been recognised as an asset. This mixture of cultures, mentalities and traditions proves to be greatly appreciated. Now, the opportunities that the multicultural society offers should be cashed in upon. The city of Bolzano may very well become an international benchmark in that sense: multiculturalism as a unique selling point. In this context, culture has played and still plays an important role.</p> <p>This does not mean that the integration process has been</p>



completed. To accelerate the process, cultural development has proven to be a powerful tool. Cultural events are important vehicles for enhancing tolerance and understanding, and therefore are fostering the integration processes. Policymakers pay special attention to those events and other expressions of culture that enhance participation of both the German and the Italian speaking population and that favour mutual understanding and tolerance. The fragmentation of financial support or policy efforts based on cultural divisions should gradually disappear and be concentrated in a limited number of flagship projects.

Amongst the various performing arts, especially music and dance have an explicitly integrating character. But also in other art forms a mixed audience is getting more common. This trend is fostered by the Municipal and Provincial Governments, also because the funding of performances that either attracted German or Italian public is not always the most efficient way of stimulating cultural development, as a result of the likely lack of critical mass required for excellence. Furthermore, art production stimulates mutual comprehension and understanding.

What should not be forgotten in the context is that the multicultural character of Bolzano has become one of its principal assets. Integration must therefore not lead to an annihilation of the particular characteristics and differences that exist in the Italian and the German speaking populations and the identities that both groups are expressing. On the contrary, these differences must to a certain extent be cultivated and valorised. By enforcing mutual understanding and tolerance the local society has proved to become truly sustainable from a socio-cultural point of view.

## Case Study No. 14

Title	Language usage as an indicator of integration: the example of Switzerland
Authors	PP1: O. Alifiarovich, M. Rulle
Scope	Switzerland: whole country (CH0)
Type of heritage	Intangible (language)
Objectives	<p>Analyse the level of cultural integration of immigrants in Swiss society using the language spoken by them in their everyday life as an indicator.</p> <p>The overall, more general objective is to provide insights on the validity of the various initiatives applied in an attempt to achieve integration.</p>
Policy issues	<p>The language which people acquire is very important to the way in which they interpret the world around them. Language is not only a means of communicating thoughts and ideas, but it forges friendships, cultural ties and economic relationships. In short, language retention helps to maintain feelings of cultural kinship. Thus the analysis of languages used by immigrants is indicative of the level of their integration and their possibilities to develop in the recipient society.</p> <p>In this case, it is possible to say that the majority of the foreign population in Switzerland speaks one of the national languages as a main or even as a colloquial language. Indirectly this means that their ability to integrate socially in Swiss society is quite high and, in fact, the integration of foreigners can be considered successful, since only a few incidents of xenophobia have occurred.</p> <p>It should be noted that:</p> <p>Local Swiss authorities try to help immigrants: e.g. through special educational courses in the native language for some nationalities. Studies show that those who attend these courses master the official language better. Moreover they develop their personal identity more easily and improve their chances for integration and development in the Swiss society.</p> <p>In order to be naturalized, the applicant must, among other aspects, be well acquainted with one of the national languages.</p> <p>While the Swiss language minorities are being protected and supported and their mutual understanding are encouraged, the native languages of the foreign population have been neglected. A new appreciation of multilingualism and interculturality can be a particular opportunity that benefits both the internal changers of the language and the speakers of foreign languages. As a result, the cultural policy concerning languages will require adapting to the new situation.</p>

	Switzerland clearly appears to accept that integration is a constant process as a result of the ever-changing composition of immigrants from different countries, always in need of adaptation to the present situation. Although the administration constantly has to make improvements, the policies aimed at the integration of foreigners and the improvement of language skills in Switzerland could be a role model for other European countries.
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### Case Study No. 15

Title	The Sorbian language representing an ethnic minority: distribution, dangers and political impacts
Authors	PP1: M. Rulle, S. Brandt, C. Berlin, S.Mische
Scope	Germany: two NUTS I regions in one country (Brandenburg DE4, Sachsen DED)
Type of heritage	Intangible (language)
Objectives	<p>Analyse Sorbian culture, including their traditions and customs, but principally the development and dispersion of the Sorbian language, which is a central feature of their identity and probably the most important carrier of cultural information, to such an extent that the loss of the language would seriously endanger the survival of the culture.</p> <p>The analysis of the political and judicial conditions of the language at different political levels and the Sorbian educational system thus contributes to one of the main objectives of the ESPON project: the understanding and illustration of the spatial and functional diversity of cultural heritage and identity in European regions.</p>
Policy issues	<p>The most important and legally binding agreements for the Sorbs and the other European minorities are the initiatives developed by the Council of Europe ("Framework Convention for the Protection of National Minorities", 2nd February 1998 and "European Charter for Regional or Minority Languages" 1st January 1999 in Germany). The central idea of the "European Charter for Regional or Minority Languages" is that the use of these languages in the private sphere will not suffice for future continuity. Therefore, the focus of the agreement is the right to use a regional or minority language in private and public. The principles and aims of the Charter have to be fulfilled by the signing country, including 100 precise measures concerning education, justice, administration, media, culture, economic and social life and cross-border exchange.</p> <p>The example of the Sorbian minority illustrates and examines the situation facing the variety of cultural identities and</p>

languages within a single state, in this case Germany. Although some problems remain (such as loopholes in the legislation, lagging implementation of agreements), it can certainly provide insights on a recurring –and ever growing– issue in the European Union. These include:

The need to provide additional legislative protection for minority languages, as the Land of Brandenburg and the Free State of Saxony has done, covering: the protection and support of their education, culture, media and economy; the right to use the Sorbian language in public; and the appointment of Councils and Commissioners for Sorbian affairs. However, although regulation seems to be adequate, the implementation and political and financial support could be organized more effectively. Nevertheless, a minority article in the German Constitution at Federal state level might constitute a better legal foundation for the Sorbs as well as other minorities in Germany.

The validity of certain approaches to vitalising the language through the creation of numerous Sorbian associations, federations and institutions under an “umbrella” federation (Domowina).

The important role of the media, through the obligation of state radio and TV stations to transmit programmes in the Sorbian language.

The main target should be the passing on of the language to future generations, which can be achieved by regulating its use in day-care facilities for children (through language immersion) and in the education system in general. In fact, since legislation in 1999, the number of pupils interested in the Sorbian language has increased steadily.

The economic underdevelopment of Lusatia encourages emigration, thus denying Sorbs the opportunity to use their language.

The statutory framework for the Sorbian people in connection with the government aid forms a solid basis for the future and is in many respects an expression of an exemplary minority policy, which includes the application of “positive discrimination” in certain circumstances. Nevertheless, many experts consider that minorities will be faced with the process of assimilation at some time in the future. In general, the preservation of the language and culture of minorities is mainly endangered by unfavourable economic and social conditions. The state can establish a legal and financial basis to enable the minority population to protect itself against imminent assimilation. However, the most important precondition for the preservation of a minority culture remains the determination of the people themselves to maintain their culture and identity.

## Case Study No. 16

Title	Ethnical diversity and regional development of eastern borderland regions in Poland, Lithuania and Latvia
Authors	PP9: M. Kowalski, J. Solon
Scope	Eastern borderland regions in Poland (PL341), Lithuania (LT00A) and Latvia (LV005).
Type of heritage	Intangible (ethnic and religious minorities)
Objectives	<p>Analyse the considerable diversity of the ethnical structure of the border regions of Poland, Lithuania and Latvia with the purpose of:</p> <p>Defining the meaning of heritage for each of these regions,</p> <p>Identifying how heritage functions in present-day circumstances,</p> <p>Examining how it effects both regional society and regional cultural, social and economic development and, finally,</p> <p>Demonstrating in what way it affects relations between Poland, Lithuania and Latvia and between the EU member states and their eastern neighbours (Russia and Belarus)</p> <p>The overall, more general objective is to provide insights on the role of ethnical diversity in regional development.</p>
Policy issues	<p>Conflicts of ethnic or religious character do not represent a serious problem where the minority populations constitute a limited share of the total. On the contrary, the presence of minority groups and the monuments of their culture enriches the cultural image of the region, and constitutes an important element in attracting tourist traffic.</p> <p>On the other hand, where minority groups are more numerous, more vivacious and noticeable and, hence, perceived as an economic or cultural rival, relations between the communities are more stressed.</p> <p>The existence of tense relationships, due to a visible or even underlying conflict, hinders economic development.</p> <p>However, the varied circumstances, composition of groups, political background and policies have led to a wide range of resulting situations and relationships in the border regions of the countries studied. Consequently, it is difficult to formulate other generalisations, so it is preferable to observe "best practices" and certain potentially conflictive issues that have arisen.</p> <p><i>Polish borderlands:</i></p> <p>The presence of the Lithuanian group, and the privileges it was granted, form a significant factor in the shaping of the good neighbourhood relations with the Republic of Lithuania, and</p>

have an indirect impact on the situation of Polish population in Lithuania.

Logically, the presence of a Belarusian minority should also constitute a tangible element in shaping the relations with the Belarusian state. The attitude of the current Belarusian authorities, though, makes mutual collaboration in this domain difficult. The Belarusian population living in Poland enjoys much better conditions for developing their culture than the Belarusians living in Belarus itself. Hence, the situation of the Belarusians in Poland does not have any influence on the situation of Poles in Belarus, where the self-organisation activity of the local Poles is treated with a high degree of distrust from the side of the authorities.

*Lithuania and Latvia:*

The ethnic question has much greater significance in the region of Vilna in Lithuania and in the Latvian Latgalia. Ethnic differentiation is much higher there, and the resulting conflicts are much more serious. The social and economic advantages resulting from the cultural diversity are to a much larger extent overshadowed by the negative phenomena resulting from ethnically based tensions.

In the case of the region of Vilna the tensions associated with the presence of the sizeable Polish minority exert a negative impact not only on internal relations, but also on relations between Poland and Lithuania. Many Lithuanians perceive the liveliness of Polish culture not only as a threat to the territorial integrity of Lithuania, but also as a danger for Lithuanian cultural heritage. In this situation the presence of numerous tourists from Poland is not always seen as an element serving the development of the region and good neighbourly relations between the two countries.

The presence of the Russian and Belarusian minorities in Lithuania, highly controversial at the beginning of the 1990s, does not give rise nowadays to such negative emotions. This is a positive element in the shaping of the relatively correct relations with the Russian Federation. One can see it especially well against the background of the less correct relations between Russia and the remaining Baltic states (Latvia, Estonia).

In the case of Latgalia it is the Latvian-Russian conflict that comes to the forefront. The peripheral location of the region and its economic collapse are additional negative factors shaping the socio-economic situation. The region features the highest unemployment rate in the country. These circumstances are highly disadvantageous for the development capacities associated with cultural wealth and the natural assets of the region, which could otherwise be the backbone of economic growth. The tense relations between the Latvian and the Russian populations impact negatively on the Latvian-Russian relations, this fact being also reflected in a negative

	<p>manner in the Latvian-Belarusian relations. All this exerts a disadvantageous influence on the possibilities of the socio-economic development of the regions located on both sides of the border. The Latvian-Russian conflict, though, echoes in the improvement of the situation of Latvian Poles. Polish population is treated by the Latvian authorities as an ally in the struggle with the Russian domination in the region. The cultural and educational undertakings of the Polish community find support from the Latvian authorities. Friendly relations between Poland and Latvia are partly a reflection of this fact.</p>
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### Case Study No. 17

Title	Savonlinna Opera Festival as an engine of the local tourism industry
Authors	PP10: J. Suvantola
Scope	Finland: one NUTS III area (Etelä-Savo, FI131)
Type of heritage	Intangible (events)
Objectives	Analyse the economic impact and public support for the Savonlinna Opera Festival with the more general objective of examining the impact of event-led tourism development through network creation and stakeholder training
Policy issues	<p>In the case analysed, the direct impact of visitors in the local economy is mainly limited to opera ticket purchase and transport to and from the airport. However, this can not be accounted for solely by the town's policy of providing very limited financial support. The lack of additional accommodation clearly sets limits that the shuttle-flight arrangement adopted is designed to solve.</p> <p>Economically, one can argue that increasing public support for such well established events is not justifiable. Events of this kind (annual single events) have developed strategies to run in the economic environment in which they take place. However, the local economic viability could be greatly enhanced, if the local communities recognized the significance of such events for the local economy.</p> <p>It is not a simple task to make a reliable estimation of the economic impacts of an event. Governments could help by providing such knowledge in order to allow the local people and politicians to have an informed opinion about the relative importance of the events. Undoubtedly, not all cultural events are a good investment; sometimes the money pumped into them could be better used in other pursuits. By having access</p>

	<p>to the necessary information, local communities would be better equipped to commit themselves to what they rightly perceive as precious events. This kind of public support would allow the events to develop more independently of private support and, hence, individual interests. It would foster circumstances in which local and translocal networking around the event would be highly beneficial for the production of economically viable events by revealing the benefits of doing so to all concerned.</p>
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### Case Study No. 18

Title	Contribution of cultural events in rural development: the "Jazz in Marciac" case
Authors	PP3: F. Potier, P. Zegel
Scope	France: one NUTSIII region (Mariac, FR ...)
Type of heritage	Intangible (events)
Objectives	Analyse the contribution of an event -the "Jazz in Marciac" festival- to the sustainable development of a rural area and, hence, at a more general scale, identify initiatives that can be applied in other similar areas
	<p>The undoubted success of the "Jazz in Marciac" festival is the result of the following synthesis:</p> <p>The quality of the programming</p> <p>The overall attractiveness of the venue, including the well preserved natural environment, and a rich cultural heritage, including historic buildings, local gastronomy and wines</p> <p>The associative and authentic spirit of the project, which gained the support of the inhabitants and local players whose mobilization constitute a fundamental part of this success.</p> <p>Although the festival was born as a simple desire to create interest in a village threatened by rural exodus, it has become a driving force for the tourist development of the region and even served as the catalyst for the progressive establishment of a sustainable economy in an entire territory, the transformation of the town into a major cultural centre in the region and an identity that oversteps the limits of the region.</p> <p>The initiators of the festival -a spontaneous creation dating from 1978- proved their capacity for innovation in a rural environment and the pattern followed could serve as a model for other regions with similar problems. The many initiatives</p>



	<p>that have contributed to local development include:</p> <p>The establishment of a programme of jazz concerts at regular monthly intervals, in addition to the annual festival in 1988</p> <p>The opening of a Jazz Museum in Marciac in 1992</p> <p>The creation of a jazz section in the local secondary school in 1993</p> <p>The uniquely cooperative nature of the organisational structure, composed of only 6 employees and over 600 volunteers in a non-profit association. Although 68% of the budget is covered by self-financing, there is also an active partnership policy with 46 contributors, ranging from EU to local administrative bodies and including private companies.</p> <p>Territorial appropriation and involvement, through the mobilisation of the entire region, not only as volunteers, but also as accommodation providers (5500 bednights during the festival)</p> <p>Constant reinvestment by the association in order to renew attractiveness and thus encourage the establishment of customer loyalty</p> <p>Economic fallout from the Jazz in Marciac festival in 2000 was estimated at 4.6 millions euros. This has made Marciac an attractive centre that benefits various local economic sectors, particularly tourism, retail trade, hostelry, restaurants and real estate. In particular: a new 25 room hotel was opened, the town hall Café re-opened in 2001 (after 20 years), the mini-market was saved from closure, restaurant activity has spread all over the year. Alongside Marciac's lake, to the north of the town, a tourist facility was built in a landscaped park of almost 1 hectare. This tourist space includes a residence of 350 beds, a fitness centre and a swimming pool. The village is hence linked in a "tourist economy". Moreover, the potential of local heritage as a tourist attraction has been taken into account by the authorities, for the regional council now promotes the protection and rehabilitation of built heritage by granting funds to the municipalities through the "major site" procedure. Beyond the monumental heritage, other procedures are held to improve the habitat that fully takes part to the local heritage and identity of the territory.</p> <p>This case study serves as an example of how a single, non-professional cultural initiative can become a real driving force for local development, creating an important, regional cultural and tourist pole. Moreover, by developing both a permanent cultural activity and others at regular intervals, Jazz in Marciac introduced new dynamics to the region beyond the summer period. In this rural territory, the networking of small communes is an essential support to maintain an enlarged, coherent and strengthened development.</p> <p>Cultural heritage can thus constitute an asset to valorise tourist development or enhance attractiveness, while it also infers</p>
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	some obligations of upkeep, protection and transmission.
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### Case Study No. 19

Title	Revamping intangible heritage for the dynamisation of Salento territory: La Notte della Taranta
Authors	LP: G. Serinelli
Scope	Italy: one NUTS III region (Lecce, IT915)
Type of heritage	Intangible (music and events)
Objectives	<p>Analyse the role of the revival of "tarantismo" –a complex musical expression- as a means through which the people of the Salento region in Italy are defining or redefining their authentic and original cultural identity. This region is an important workshop where the paths of globalization and the need for cultural identity intersect. The spontaneous movements that have sprung up against globalization have spurred people from this region to question their cultural identity and their relationships with each other.</p> <p>The case also provides insights on some of the trends resulting from the ambivalent treatment received by globalization, a process that demands increasing homogeneity, while emphasizing local uniqueness.</p>
Policy issues	<p>The <i>Convention for the safeguarding of the intangible cultural heritage</i>, adopted by the UNESCO during its "General Conference of Paris" in October 2003 tackles the issue of the possible protection of intangible heritage.</p> <p>However, this case raises the issue of defining which elements of this particular type of heritage should be safeguarded. Today many "popular" festivals appear frequently as outsiders: some are proposed as flagship events, in tourist itineraries and communicated through mass communication networks. Many of them are seen as consumer goods.</p> <p>Hence the search for deep, anthropological ritual or symbolic roots related to the identity of the Salento region through the <i>pizzica</i> dance has become a juvenile, mass entertainment in the form of the <i>Notte della Taranta</i> in which original elements have been displaced from their contexts and mixed with many other heterogeneous and unauthentic components. The event has been incorporated into the subordinate cultures of the consumer market in the form of concerts, discs and cds.</p> <p>It should, however, be noted that, long before the establishment of the <i>Notte della Taranta</i> festival, the</p>

authenticity of *"tarantismo"* had succumbed to a process that could be defined as "contamination" or "expropriation". Obviously, a festival cannot be protected in the same way as an artistic work, because it is mainly a living organism. The festival is, in fact, an attempt to achieve a form of protection better adapted to folkloric events, but political and economic interests, together with juvenile tendencies, seem to prevail without a real return for the local communities in terms of cultural improvement, the strengthening of their identity and the protection of their patrimony. But this tradition -an evocative metaphor of Salento society and culture- doesn't deserve to disappear or become trivial; on the contrary, it deserves to return to its historical and associate-cultural values and can aspire to be recognized as World Heritage.

The authors suggest that the keys to achieve these goals include:

The diffusion of a deeper knowledge of the traditions and musical skills, laying onus on the local authorities to improve information and knowledge and count on the contribution of older people who are considered a model for learning to play instruments and dance.

Despite the lack of funding to protect, valorise and catalogue this kind of heritage, the festival constitutes a project related to memory, but which can innovate, change and re-create, thus generating a positive impact in terms of image and interest for the Salento region.

Such a new cultural identity can be used as a sort of brand, that can, in turn, stimulate tourism, fashion and develop a music market for new groups inspired by the musical traditions of their territory.

The event must become a vehicle for continuity and continuous development for it must be accepted that this event by now is a "genetically modified" tradition and a social fashion.

Although it is important to underline that this event is driven by economic interests, it is also based on cultural initiatives that aim to enhance the value of the region and define its cultural identity better.

## **5 European cultural heritage and identity: towards a European spatial policy for culture**

### **5.1 Introduction**

The variety and richness of cultural heritage, both material as well as immaterial, is a resource that offers Europe a privileged position in the world. The maps and the case studies that have been presented in this Final Report illustrate these facts. Its uniqueness, however, is not only an opportunity but an implicit threat as well. Being non reproducible, excessive pressure on heritage may compromise its (physical) integrity permanently and under the influence of societal and economic changes its authenticity may be definitively altered.

The ESDP fosters the wise management of our cultural heritage. It favours the sustainability of the use of the cultural heritage considered on one hand as an important vehicle of diffusion and knowledge of cultural details in a heterogeneous territory like Europe, guaranteeing regional and local identities; on the other hand as an important opportunity for economic development. The results of ESPON 1.3.3 on the territorial dimension of Europe's heritage may be a unique tool to implement the ESDP objectives related to the intelligent managing of European cultural heritage.

In fact, cultural heritage is considered by ESDP in its two fundamental dimensions: one part being cultural landscapes, the other one being heritage cities, cultural sites and monuments. Even though official definitions of cultural heritage suggest to adopt the widest notion of heritage, including immaterial elements and other outcomes of human creativity, it is very difficult to use such a broad definition when one wants to quantify the issues regarding the conservation of heritage and its consequences for regional planning.

It is beyond doubt that Europe takes a leading position in the importance of heritage cities, cultural sites and monuments as well as in the diversity of cultural landscapes with respect to the rest of the world. An indication for this might be the world-wide distribution of "protected landscapes" (IUCN-category V) of which about 60% are located in Europe. Moreover, according to UNESCO more than 80% of global cultural heritage is European. That said, cultural heritage is subject to wanted or unwanted transformations. Problems like the uncontrolled urban sprawl, increasing traffic volume, expanding commercial areas and mass tourism lead to a substantial devaluation of cultural heritage.

Landscapes can be imagined as consisting of different layers, one being natural and the other one cultural. The natural landscape is the original landscape untouched by man, while the cultural landscape can be seen as a derivative natural landscape whose balance, structure and view is more or less influenced by human use. According to the intensity of human impact and transformation cultural landscapes can be further divided (see the figure below). Structural changes in agriculture on

global scale with diverse regional effects are considered to be a main threat to traditional cultural landscapes, not only through more intensive agriculture but also owing to abandonment, resulting in a highly extensive use via fallow land and disforestation - above all in peripheral rural areas.

As far as the cultural heritage is concerned, a broad notion of cultural assets should be adopted, meaning that cultural richness can not be measured only in terms of "built" heritage, that is heritage cities, cultural sites and monuments, but immaterial elements should be considered too.

In spatial terms, the first category of assets includes, in fact, those with the deepest territorial roots. They are neither "footloose" nor reproducible. As a consequence, they are particularly fragile and highly sensible to their mode of use. These aspects turn out to be crucial for spatial planning purposes and therefore for the ESDP programme. Heritage cities, cultural sites and monuments have to be treated as a precious resource to the society and the community, rather than a constraint to social and economic development. Therefore, they require to be used in a balanced way, on one hand respecting the degree of complexity of their social and urban fabric, on the other hand keeping in line with the optimal use of highly non-reproducible resources.

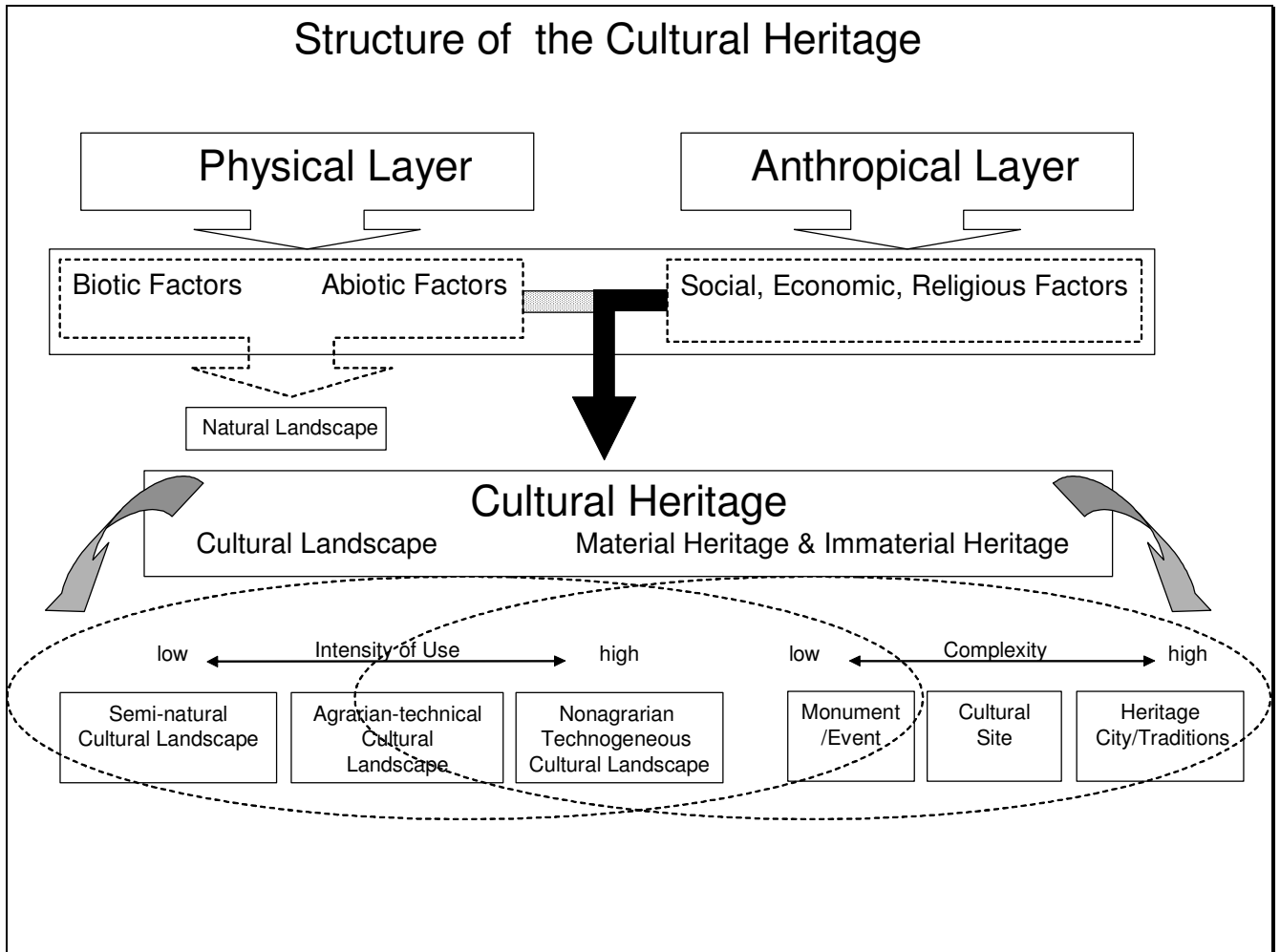
The second type of endowment is represented by those assets that are both footloose and reproducible in theory. The analysis that has been presented in the previous parts of the Final Report, notwithstanding of the shortcomings that some of the statistical material presents, illustrates that there is a strong relationship between the presence of cultural heritage in the strict sense and cultural heritage in the broad sense. Only a small number of particular regions were able to create excellence or a cultural cluster from scratch (emblematic examples in this respect are the cities of Bilbao, Essen and Lille).

Figure 59 on the next page, slightly adapted by the TPG from the one developed in the context of the SPESP project 1.7, may be used to put the different aspects of cultural landscapes and heritage in their proper context and may therefore be used to give an interpretation of the regional typologies that emerged from our previous spatial analysis.

It has also been said more than once, and some of the case studies clearly illustrate this, that tourism is one of the most important ways of using the cultural heritage. Indeed, cultural tourism is by now one of the fastest expanding segments of the tourism market and brings very relevant social and economic opportunities as well as serious risks. But again, if not intelligently managed, tourism may generate important negative externalities, such as pollution and congestion as well as adverse social, economic and cultural impacts on the host community. Heritage cities, being cultural heritage in Europe in many cases an urban phenomenon, deserve some special attention because they are huge concentrations of material and immaterial cultural heritage. The appropriate utilisation of cultural heritage is therefore even more important, as heritage cities are extremely sensitive to the negative consequences of tourism. This is due to the fragile nature of the cultural assets, and to the potential conflict that there may exist between the use of the resources for tourist purposes and the normal functions a city has to provide for its inhabitants. Therefore, the

sustainable use of the cultural heritage, especially in the case of heritage cities, demands an extraordinary planning effort.

**Figure 59 Structure of the Cultural Heritage. Our Elaboration of SPESP 1.7**



The territorial scale of planning is a factor of crucial importance, as mass tourism is an economic phenomenon with inherent spatial features. Therefore, "tourist regions", being either cultural landscapes or areas socially and economically affected by the presence of individual parts like monuments, span different administrative units and can even have cross-border characteristics. In most cases, areas benefiting by the presence of the heritage do not correspond with the areas which bear the costs from that use. Seldom do local administrations or regional governments have the institutional capacity to plan for the sustainable development of tourism in its region of relevance. Planning for a sustainable use of the heritage requires in the first place to understand and to regulate the demand side, but in most cases this has not proved sufficient. An adequate attention should therefore be given to the management of the supply side, and to the environmental conditions that stimulate a desired pattern of visit. The provision of high quality facilities and infrastructure to attentive and sensible visitors who are willing to

reward the value of the cultural heritage they have access to, granting the highest possible accessibility to everybody, is the key point of a sustainable tourism strategy.

This chapter is structured as follows. In the next section a number of relevant policy issues will be presented. These issues directly stem from the analysis of the maps that can be found in chapter 3 and the analysis of the case studies that were presented in chapter 4. In section 5.3, a synthetic overview will be given of existing European and National Cultural Policies and their priorities. In section 5.4, a number of suggestions for a European Cultural Heritage Policy will be given. Last but not least, in section 5.5 it will be shown that the information on both cultural heritage and cultural heritage policies is so fragmented, that already at the very base of policy making there is a need for a joint effort by the European Community (in particular EUROSTAT), the Council of Europe and UNESCO to construct an observatory that not only monitors the state of the cultural heritage sector in Europe continuously, identifies possible bottlenecks for their development and menaces for their conservation, and, hence, supply policy makers with the necessary information to manage heritage intelligently. This observatory may very well be an evolution of the results of the discussion within the TPG that led to the construction of the meta-database on which the maps have been based.

## **5.2 Towards a European Cultural Heritage Policy: The Crucial Issues**

The results that were presented in this Final Report both in the form of maps, of regional typologies and of case studies give rise to a number of reflections that ought to have important consequences for European Cultural Heritage policies.

From the spatial analysis, it became clear that the European territory is very rich of heritage and that heritage is one of the less polarised assets of Europe. Material and Immaterial heritage can be found almost everywhere, in both central as well as peripheral areas, in old as well as in new member states. Moreover, heritage may very well become the strategic production factor of the global, post-industrial economy, taking the place coal and iron ore possessed in the industrial economy. It also became clear from our analysis that heritage has a particular international dimension and is a typically cross-border phenomenon.

The case studies that were presented in chapter four confirm and integrate what came out of the analysis included in the chapters 2 and 3, in particular as far as the role of identity and immaterial heritage is concerned.

In fact, the case of *Ghent* (Belgium) shows how important intangible heritage is for the social and economic texture of a city. In fact, the local cultural policy is now addressing the issue of how to conserve and even enhance the local identity even further. The case of *Amsterdam, Eindhoven, Rotterdam and The Hague*, four Dutch cities that are actively pursuing a strategy that aims at creating a creative cluster, shows how important networking is for the development of these clusters. Moreover, flagship projects in the form of events or huge urban revitalisation programmes, contribute to the formation of cultural clusters.

The case of the *Cathedrals in the United Kingdom* shows how to manage the potential conflict between different uses and users of (religious) heritage, a conflict that can only be solved, according to the authors of the case, if also the national government expresses itself explicitly in this sense. The *German* and the *Swiss* case studies are dealing with the role of minorities and their languages, intangible heritage, for their integration and hence for social development of regions.

The Portuguese case study deals with the issue of governance. It shows how important local authorities are in the process of cultural development and contains a warning for those who sustain that competition between cultural centres is healthy. Co-operation between regions seems to be an essential element of a sound cultural development strategy. The Spanish case that covers a Jewish heritage itinerary illustrates the importance of (cross-border) collaboration and of explicit tourism development strategies. The case of the Greek island of Rhodes shows how a marginal historical area (the medieval town) can become a thriving part of the regional economy, also thanks to tourism. The case of Venice in Italy shows how excessive pressure from visitors may threaten the integrity of the cultural heritage and the banalisation of the local identity. By specific planning policies aiming in distributing visitor pressure over space, the core of the tourist system may be safeguarded while its peripheries are being valorised. The other Italian case, the Province of Bolzano, shows that culture and identity are powerful vehicles of tolerance and understanding.

The two Czech cases illustrate the particular difficulties new member countries are experiencing in using CHI as inputs for social and economic development. Networking and strategic planning are seen as important tools to achieve that. The case of Zilina (Slovakia) demonstrates how CHI can be easily implemented in a tourism development strategy. In this region, heritage is mostly non-urban which helps to boost the economy of the countryside. The case of the valorisation of religious heritage in South West Romania shows how international networking and strategic planning offer economic development opportunities. A major hindrance in this respect are the poor infrastructure and tourist facilities. The Polish case study regards three border regions in Poland, Lithuania and Latvia that are very diverse from an ethnic and cultural point of view. It is shown that this diversity, if managed properly (e.g. attention for the minorities in the media, valorisation of CHI of minorities), is not a menace but on the contrary an opportunity for development, especially of the tourist sector.

The French case of the "Jazz in Marciac Festival" illustrates the role of a distinct event for local social and economic development in a rural ambience. The festival not only creates cohesion among the inhabitants (the organisation counts 6 employees and 600 volunteers) but a significant economic spin-off as well: 5.500 bed-nights and 4.6 million Euros were generated by the festival. Community development and cultural development enforce each other. Another aggregating event is that of the *Notte della Taranta*, Salento, Italy. A regional tradition has been transformed in an event that attracts thousands of people and generates income and jobs for the region in the Italian Mezzogiorno. This success is welcome but is also endangering the authenticity of the tradition. The local government is now studying ways to find the right balance



between use and conservation. Last but not least, the Finnish case of the Savonlinna Open Festival once more shows the importance of tourism for the valorisation of CHI. It illustrates what the impact of such an event may be and how, also through public financial support, this impact may even become more significant.

In general, this all leads us to two main conclusions for regional European heritage policies:

- Since European heritage is a typical place product and all Europeans are its stakeholders, cultural heritage ought to be an explicit element in all European spatial policies;
- Since European heritage is an important asset for social and economic development that can be found virtually everywhere, the opportunities that heritage offers should be an increasingly important and explicit ingredient in assigning European funding.

To summarise, some of the crucial issues that ought to be addressed in an explicit way by such a policy are:

- evidence has been found (see also map 58) that cultural excellence and regional competitiveness are interrelated. Policies that enhance cultural excellence might therefore improve the region's overall competitiveness;
- the analysis of the territorial distribution of the supply of CHI has shown that all the European member states, also the new member states, possess many - sometimes hidden- treasures. European, National and Regional policies ought to valorise them;
- the development of tourism brings about both costs and benefits. A number of case studies have illustrated that more should be done to limit the costs and internalise the benefits there were regions are engaged in tourism development policies;
- efforts to achieve more harmonisation regarding CHI in Europe should also include some degree of tax harmonisation. At a European level this harmonisation should be aiming at encouraging the involvement of private partners in the maintenance and "*mise en valeur*" of cultural heritage and landscapes;
- multicultural and multi-ethnic societies, as was illustrated in map 46 and various case studies, are true assets for regions that strive for social and economic development and should be explicitly perceived as such in regional policies;
- evidence has been found that cultural heritage is concentrated in urban areas. A European heritage policy ought to explicitly recognise the role cities are playing in the cultural heritage sector. Moreover, coastal areas are endowed with more

than average CHI supply. Also this fact should be taken into consideration when designing regional cultural policies;

- cultural landscapes and systems of cultural heritage do not respect administrative boundaries, as has been shown in the maps and the cases, and hence offer a multitude of opportunities for cross-border, trans-national and interregional programmes and development projects;
- cultural development and the conservation of heritage require a sophisticated transport policy that stimulates accessibility when use of heritage should be encouraged and limited access when conservation is a priority. More European investments in the application of ITC in managing access are welcome;
- cultural heritage and cultural landscapes are basic conditions for the development of creative industries, the potential powerhouses of the post-industrial economy similar to what the textile and steel industries were for the industrial economy. Regional policies should favour the creation of the conditions of the growth of the creative industry;
- as shown by the maps regarding the cultural specialisation of regions (in particular reference can be made to figures 46 and 47), Europe presents a limited number of cultural clusters, or cultural hotspots, that may well become the continent's post-industrial growth poles;
- social and economic marginality may very well lead to cultural de-pauperisation, since social and economic decline may help to erode the critical mass that is necessary to maintain heritage. Marginality, as already mentioned, can be cured by striving for the valorisation of cultural assets but in some cases economic (i.e. increasing public expenditure) and social policies (social housing, for example) may be remedies that help conserve the built heritage and traditions indirectly.

In the next section an overview will be given of the current European and National cultural heritage policies in order to understand to what extent these issues are already embedded in the existing policies and whether there is a need for the intensification and the redirection of these policies.

### **5.3 Existing European and National Cultural Policies: an Overview**

The European cultural policy is very much a stealth policy, in the sense that specific actions regarding cultural development and cultural heritage are but a very small piece of a much larger amount of actions that are hidden in the different sectoral and spatial policies that are *indirectly* addressing cultural aspects (examples may be social policies that stimulate cultural employment; regional policies that address the problem of deindustrialisation by investing in cultural development projects that generate employment, agricultural policies that fund programmes related to rural heritage development, and so on).

In theory, the European Union's involvement in a common cultural policy is regulated by article 151 of the Treaty of Amsterdam that was adopted in 1997. This article clearly states that "the Community shall contribute to the flowering of the cultures of member states", co-operating actively with all the member states, third countries and other competent organisations in the sphere of culture, in particular the Council of Europe. The broad aims of these actions concern, on one hand, *bringing the common cultural heritage to the fore*, and, on the other, *respect and promote the diversity of its cultures*.

In fact, the principal programmes developed by the European Commission that are directly addressing cultural development of Europe are two: *Culture2000* and the *European Capitals of Culture* Programme.

The *Culture2000* programme gathers the *Raffaello* (heritage), *Arianna* (literature) and *Caleidoscopio* (arts production) programmes. The programme was originally implemented for the 2000-2004 period but was extended and expanded for until 2007. The budget grew from approximately 200 million per year to 408 million per year in 2007 ([www.europa.eu.int](http://www.europa.eu.int)). The aims of this programme were: acceleration of the construction of a united Europe; acceleration of the process of globalization; acceleration of the entrance in the information society; creation of occupation and enforcing social cohesion and integration; stimulating economic development.

The following actions have been identified:

- 1) specific innovative or experimental actions (not more than 45% of the budget);
- 2) integrating actions in the field of cultural coordination (at least 35% of the budget);
- 3) cultural events with a European dimension (10% of the budget).
- 4) other initiatives (remaining budget).

Again, it appears that the attention for culture in the European Commission as such has been rather marginal. In 2007, approximately 1 Euro per inhabitant will be spent on explicit, direct cultural policies. Far below the average spending of the single member states. In fact the Culture 2007 programme partially corrects some of the flaws in the programme. These flaws were principally (a) a difficulty in creating synergies with other organisations that deal with cultural development (not only the Council of Europe and UNESCO, organisation that will be dealt with hereafter), (b) a marginal and fragmented budget, and (c) too many objectives that were pursued contemporarily.

The European Capitals of Culture Programme runs successfully since 1985, the year that Athens became the first Capital of Culture (see also the specific map 34 in chapter 2 that illustrate the location of the capitals together with a number of other networks of excellence). The programme pursues the following objectives:

- illustrate the cultural movements to which the cities in question have contributed;
- promote the organisation of international cultural events;
- sustain the creative industry;
- guarantee the involvement of the local populations;
- favour the diffusion of the event and promote the involvement of Europeans;
- promote the dialogue between European cultures and those of the rest of the world;
- valorise cultural heritage, urban architecture and the quality of life in the cities in question.

Following the suggestions made by the Committee of Regions, the selection of cities has been modified in order to allow the new member states to express a cultural capital as rapidly as possible. In fact, between 2009 and 2018 two capitals will be selected, one from the old member states and one from the new member states, according to a precise calendar. Moreover, *Decision 1419/1999/EC* allows for third countries to forward candidates that might be designated as Cultural Capitals. The eagerness and interest of cities to become Capital of Culture is often explained by social-economic motives as much as by cultural motives. Cases such as Glasgow (1990), Lisbon (1994) and Lille (2004) are perfect illustrations of the philosophy that this project has been trying to emphasise: cultural and regional development, if properly managed, are walking hand in hand.

Other initiatives in the field of culture (arts rather than cultural heritage) regard the mobility of artists (for example the European Border Breakers Awards for musicians or the CIMET programme for performing artists, in particular dancers) and the European presence at art fairs, book fairs and film festivals.

Before reviewing the national cultural policies, some attention will be paid to the role the Council of Europe and UNESCO are playing in maintaining and valorising European Cultural Heritage.

**UNESCO's WHC** has adopted the following programme:

- 1) *Protecting and safeguarding Cultural Heritage.* This first of all means reinforcing capacity-building for protection of World Heritage. Four objectives were formulated by the World Heritage Committee (Budapest 2002): strengthening the credibility of the World Heritage List; ensuring the effective conservation of world heritage properties, in particular properties in danger; building the capacities of the States Parties with regard to the protection of their world heritage properties, in particular by training the managers of those properties in management systems and plans and in risk management preparedness; enhancing communication by increasing public awareness and expanding partnership activities;;

- 2) *Identifying and safeguarding the intangible cultural heritage.* This means to encourage Member States to ratify the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, to raise awareness among Member States, to assist them in safeguarding and promoting their intangible cultural heritage, mainly through the implementation of the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity, the promotion and dissemination of the traditional music of the world, as well as the reinforcement of the Endangered Languages project;
- 3) *Strengthening cultural policies, cultural industries and intercultural dialogue.* This means: implementing a series of actions that draw on the principles of the UNESCO Universal Declaration on Cultural Diversity (2001) in order to promote the convention on the protection of cultural contents and artistic expressions, once adopted; assist Member States by elaborating, updating, implementing and promoting cultural policies, with particular attention given to the cultural dimensions in development policies so as to contribute more effectively against poverty, and particularly to support the pertinent activities of the New Partnership for Africa's Development (NEPAD); develop cultural indicators and collect related statistics and data in cooperation with the UNESCO Institute for Statistics (UIS) and national statistical institutes.

Although much of its efforts are extra-European, the activities developed by the UNESCO WHC are beyond doubt of relevance for a European regional cultural policy. Not in the least place because Europe hosts a large part of the World Heritage Sites that fall under UNESCO's control. Moreover, as the third point of the programme illustrates, it is currently working on a statistical observatory that may prove to be complementary to the one that is described in section 5.5 of this chapter.

The same is true for the activities developed by the **Council of Europe**. The Council of Europe is very much involved in policy development is at the core of the Council of Europe programme on Culture, both at the *political level*, to identify democratic, participatory and empowering policies to ensure access to culture for the public at large and through a better knowledge of other cultures, to encourage intercultural dialogue and at the *field level*, to see to it that our past is "harnessed" to our future, to ensure access and creativity and sustain Europe's cultural richness in its identities and diversities.

The Council of Europe's co-operation programme entails devising common policies and standards, developing and maintaining transnational co-operation networks, providing technical support for member states and organising schemes to increase awareness of heritage values. In practice the Council of Europe is involved in: the protection and development of archaeology; the digitalisation of cultural property, the study of natural and technological hazards regarding heritage; the development and maintenance of European Cultural Routes; the European Heritage Days; the maintenance of the HEREIN network; the European landscape Convention;

organisation of inter-ministerial conferences of ministers responsible for culture and for planning. Moreover, it has developed a technical co-operation programme that offers consultancy to heritage sites and cities in countries that are requesting specific assistance to solve particular problems.

Given the descriptions above, it should become obvious why the pleas for a closer collaboration between the European Union, UNESCO and the Council of Europe, also with respect to a spatial cultural policy, are so strong. This collaboration, however, is currently still in its infancy.

A second important player in terms of CHI policies are the National Governments. As far as National Heritage Policies are concerned, the following priorities are pursued by the single European Countries:

### **Austria**

- address basic cultural needs: freedom of art and artistic expression, pluralism, quality, innovation, creativity, identity, internationalisation, stimulating general conditions for artists and possibilities for them to flourish, digitalisation;
- in terms of management: more transparency, promotion, competition, efficiency, public-private co-operation, flexibility, decentralisation, planning (establish contracts for several years), service orientation, evaluation;
- socio-political objectives: participation, equality, social security, representation, understanding the economic effects of the culture sector.

### **Belgium**

- develop a cultural policy that is based on the principles of political and cultural democracy;
- priority is accorded to cultural participation and creativity, to the protection and promotion of a tolerant European culture, open to the world, intrinsically diverse and respectful of the minorities that contribute to global cultural development.

#### *Wallonian community*

- support for artistic creation and dissemination in the fields of performing arts (music, theatre, dance, entertainment arts), literature, visual arts, cinema, audiovisual productions;
- protection and promotion of the cultural heritage (except for property heritage, which falls within the competence of the Regions) including museums, folklore, ethnology, native or mother tongue languages, and cultural archives;
- territorial cultural development including cultural centres and public libraries;
- development of cultural democracy and participation in social and cultural life which includes support to youth and continuing education, cultural associations, intercultural activities, amateur arts;
- training support;
- democratisation of culture : introduction of different art forms to the different audiences;
- support for broadcasting (public radio and television, community television);
- press assistance;
- support for international activities.

#### *Flemish community*

- amateur arts;
- increased interest in the theatrical arts, plastic arts and literature;
- cultural co-operations;
- protection and preservation of cultural heritage;
- libraries;
- expansion of media service centres;
- implementation of initiatives in the areas of book and film;
- public-sector and private sector radio and television broadcasters.

## **Bulgaria**

- guarantee freedom of expression;
- creation of conditions for equal participation in cultural life;
- preservation and promotion of the culture of different ethnic and religious minorities;
- support for cultural education;
- support for international cultural exchange and intercultural communication.

## **Cyprus**

- democratization of culture;
- cultural relations with foreign countries.

## **Czech Republic**

- to harmonize the recent political and economic change also in the field of culture;
- to structure new responsible bodies and institutions;
- the guarantee of cultural democracy for authors and performers;
- freedom of authentic expression and provision of conditions for creative work;
- the guarantee of conditions for artistic and cultural innovation; to create the conditions for the preservation and development of Czech identity;
- to make use of the advantages of the market economy to support and promote, and simultaneously also to protect, cultural values;
- to find new public and private partnership.

## **Denmark**

- the aim is involving as many people as possible in cultural activities;
- schools and education play an important role in involving people in culture;
- decentralization and some clarification in the division of labours among government levels;
- to create the establishment of independent cultural institutions in different regions;
- the right to decide to local bodies and the encouragement of the kind of cultural activities that arise spontaneously all over the country;
- new legislation, that establishes that cultural policy in Denmark should be based on a much wider concept of culture than the traditional one;
- cross-sectorial cultural initiatives involving cooperation between the arts and cultural institutions on the one hand and popular culture on the other.

## **Estonia**

- implementation of Council of Europe standards;
- co-operation between private and public initiatives;
- protection of cultural heritage is seen as an important task both by state officials and the public, the resources from the state budget, i.e. the actual possibilities for protection, have diminished;
- restrictions and obligations to the owner of a monument or immovable located in a protected zone;
- government may also offer the owner a substitution for the area where the monument is situated.

## **Finland**

- affirm that the national identity is the corner stone of society and culture;
- promotion of artistic creativity;
- to emphasise creativity and innovations and their contribution to economic growth;
- to expand *participation* in cultural life;
- to reinforce the arm's length approach in art policy (decentralisation);
- protection of *minorities*, including the Swedish-speaking Finns, can be seen as an aspiration for cultural diversity;
- local culture as a positive factor in regional development;
- 2015 strategic plan of Ministry of education and culture:

- safeguarding equal access to education and culture;
- promoting intellectual growth and learning;
- enhancing opportunities for sharing and participation;
- providing resources for improving the cultural and economic competitive capacity in Finnish society;
- opening up new channels in order to diversify the Finnish impact in the international community;
- improving effectiveness in cultural sector.

## **France**

- developing participation in cultural activities and broadening access to culture in general;
- diversification in the mode of access to art linked to the growth of the audio-visual industry;
- major emphasis on works in the French language;
- regulation of Web content.

## **Germany**

- stimulate participation in cultural life;
- support for culture institutions in the new capital city Berlin;
- giving greater competence for cultural affairs to the Federal Government;
- streamlining and optimising cultural funding among the different levels of government;
- passing of new laws in the fields of copyright and taxation for foundations as well as re-enforcing social insurance provisions for self-employed artists;
- repatriation of unlawfully seized cultural assets;
- implement UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions;
- constitutional protection for culture;
- greater civic commitment to culture;
- responding to a cultural public with increasingly diversifying needs;
- migrants, cultural diversity, intercultural co-operation;
- outsourcing public sector tasks.

## **Greece**

- equal access and participation in cultural life, in particular for young people;
- promoting identity and diversity;
- supporting for creativity.

## **Hungary**

- cultural development of the countryside;
- more culture in childhood;
- reaching new groups of public;
- action plan for heritage protection;
- bringing cultural heritage closer to life;
- promoting Hungarian talent at home and abroad;
- contemporary innovation for the classics of the future;
- culture boosts the economy.

## **Ireland**

- assist artist to realise their artistic ambitions;
- strengthen arts organisations countrywide so as to secure the basis of a vibrant and stable arts community;
- make it possible for people to extend and enhance their experience of arts;
- promote and reaffirm the value of the arts in society;
- ensure the Arts Council works effective;
- implement the National Cultural Institutions Act, 1997;
- review the Irish Manuscript Commission;
- encourage and promote film-making in Ireland;
- support the further development of the arts and culture infrastructure.



## Italy

- the protection and enhancement of heritage;
- the promotion of reading and books and libraries;
- the promotion of urban and architectural culture;
- the promotion of cultural activities, with particular reference to the performing arts and cinema and the visual arts;
- the support of artistic research and innovation;
- higher training in all cultural disciplines;
- the diffusion of Italian culture and art abroad.

## Latvia

- analysis of the achievements of the previous cultural policy;
- analysis of the present socio-economic and political environment in Latvia;
- consideration of trends and issues of cultural policies in other countries internationally, for example due to the enlargement of the EU, the processes of globalization, and the development of new technologies and the information society.

## Lithuania

- to improve the administrative system on national heritage protection, to draft the long-term strategy for heritage protection;
- to expand democracy in cultural life;
- to set the basic principles for state's support to art and artists;
- to draw up the so-called *National Programme of Culture* and to develop an *Action Plan* for its implementation;
- to pursue investigations in the cultural sector;
- to stimulate regional cultural development and cooperation of tourism and cultural institutions;
- to develop the information society and access to culture.

## Luxemburg

- decentralization of culture management in local communities;
- to develop and implement a regional cultural policy in cooperation with local communities;
- involvement in international cultural relations and more cooperation with other countries;
- to implement cultural professionalism.

## Malta

- the intangible values of culture cannot be divorced from the cultural heritage;
- the increase professionalism in the sector and meet approved standards in certain key areas of museum management, collection care and public services;
- the need to develop a comprehensive inventory of underwater sites and other cultural assets is considered a high priority;
- reinforce military heritage which consists of architectural creations with a long history of involvement in military events of the Mediterranean;
- CHIMS creates a new knowledge-based context for understanding, managing and disseminating data concerning cultural heritage.

## The Netherlands

- "Culture as Confrontation" is the title of the cultural policy document (1998-02): three objectives cultural diversity, audience-reach interacting with a broader more diverse audience, cultural entrepreneurship;
- a strict division between the state domain and the commercial market is no longer realistic;
- policy document 2002-2004 "More than the Sum":
  - less bureaucracy and more individual responsibility in the cultural system;
  - more connection and interaction in cultural life;

-reinforcing the cultural factor in society, more relationship between culture and economy;

- Cultural Outreach Action Plan, the aim of which is to involve more people in culture, especially new audiences such as immigrants and the young;
- more co-operation between central government, provinces and municipalities.

### **Norway**

- union-oriented and politically influential artists associations;
- public subsidies to artists which are usually explained by socio-political arguments;
- decentralisation;
- democratisation;
- distribution based on local self-governments, egalitarian values;
- stimulate the play of market force;
- the artist must be on an equal footing with other groups in working life;
- the State considers itself as the employer of artists and grants them the right to negotiate on issues of labour, salary and social rights.

### **Poland**

- effective growth of sound management principles in the field of culture;
- introduction of innovative solutions in the organisation of the system of cultural activities, and in the system of rendering culture more popular and accessible;
- decrease in regional imbalances in the development of culture;
- increase in participation and equalisation of access to artistic education, cultural goods and cultural services;
- improvement of conditions for arts activity;
- effective promotion of creative activity;
- safeguarding cultural heritage and active preservation of monuments;
- decrease in the civilisation gap through modernisation and development of the cultural infrastructure.

### **Portugal**

- protection of heritage;
- promotion of reading;
- development of national networks of activities and facilities;
- attention for the culture and identity of ethnic minorities;
- application of information technologies in arts;
- arts education.

### **Romania**

- the decentralisation of the administration of culture, the reorganization of the cultural institutions by entering into partnership with local public authorities and with the structures of civil society;
- the establishment of a new financing mechanism for programmes and projects;
- selection of cultural landmarks in view of regenerating the community around the significant symbol;
- protection of the community's material memory and the community's economic development in terms of new jobs, services development and promotion of the entrepreneurial spirit.

### **Slovakia**

- to speed up the slow transformation of responsibility from state to local institutions;
- to solve management problems;
- to solve many questions concerning the financial assistance of the government; municipality, sponsors, gift makers, as well as further requirements and events, connected with the transformation from earlier government (state) "Cultural heritage monopoly" to private ownership and competitive environment, as well as increased participation of municipalities, citizens and citizens' associations;
- to decide in the first level in the administrative hearings in the area of protection, as described by law;

- to perform and coordinate documentation, education, training, publishing, propagation in the area of protection.

### **Slovenia**

- balance the constitutive and the instrumental role of culture in society;
- preserve and develop the Slovenian language;
- promote cultural diversity;
- ensure access to cultural and spiritual assets;
- improve conditions for artistic creations;
- encourage culture industries;
- implement information technology.

### **Spain**

- investment in traditional cultural infrastructures at the expense of potential contemporary models that better respond to public demands;
- new government priority: encouraging cultural consumption over amateur or community practices;
- looking for new resources and a greater efficiency in government cultural intervention;
- need to re-direct public policy towards encouraging private cultural intervention;
- promotion of a global vision in the protection of cultural industries;
- formulate a clear position concerning the regulation of communication media;
- solve the conflicts in relation centre-periphery and the lack of communication and co-ordination towards dialogue and raising awareness of Spain's cultural & linguistic diversity;
- policies explicitly serving the capital, Madrid, supporting major cultural infrastructure of the city;
- support to similar (minority) schemes in Barcelona, Valencia, Seville and Bilbao;
- enhance internationality and openness;
- reinforce the presence of Anglo-American cultural content in industries and in local creativity production.

### **Sweden**

- recognising the role of culture as a factor of regional growth, the Swedish government understands that culture activities have both short- term effect in the form of an increased number of jobs and long term for improved attractiveness, creativity and development of identity;
- promote better access to culture for youth and disadvantage people;
- assure that national museums offer free entrance for visits to their permanent exhibitions;
- ministries of Finance and of Culture and of Education are jointly investigating the effects of Value Added Tax regulations on the use of cultural goods and services, including reading habits;
- stimulate interaction between all levels of government and other stakeholders;
- promote international cultural exchange and meeting between different cultures.

### **Switzerland**

- implement a cultural policy (i.e. on all regional levels) that focuses on the broad population, on the artists, on cultural institutions and projects;
- promotion of culture and enforce a public discussion on culture, forming adequate basic conditions and for the interests of the artist;
- cultural policy is linked to other policy-fields, such as city-planning, financial and fiscal policy, cultural industries, etc;
- cultural policy means more than structuring a determined field; it always has an effect on the society as a whole;
- the promotion of identity, creation, diversity and access to cultural life.

### **United Kingdom**

- further enhance access to culture and sport for children and give them the opportunity to develop their talents to the full and enjoy the benefits of participation;
- increase and broaden the impact of culture and sport, to enrich individual lives, strengthen communities and improve the places where people live;
- maximise the contribution which the tourism, creative industries can make to the economy;

- modernise delivery by ensuring that DCMS sponsored bodies are efficient and work with others to meet the cultural and sporting needs of individual and communities.

Sources: [www.culturalpolicies.net](http://www.culturalpolicies.net); [www.culturelink.org](http://www.culturelink.org); [www.european-heritage.net](http://www.european-heritage.net)

Although the descriptions of the policy priorities remain necessarily general, the overview of national policies illustrates that not only the definitions used to identify heritage are varying considerably among countries, but that the priorities are very different too.

Nevertheless there are a number of priorities that can be found in most of the national policies exposed previously. The first is the aim to *improve the access to culture* in general and that of special target groups, such as minorities and youth, to culture in particular. Secondly, many countries are considering to *make heritage policies more business-like*. Thirdly, cultural policies seem to have a *distinct territorial character*. Not only are a number of countries shifting the responsibilities for cultural development from the national level to the local level, in some cases national policy explicitly deals with the socio-economic potential of culture for the country's regions (Hungary, the Netherlands, Sweden and the United Kingdom in particular). Last but not least, *identity* plays an important role in almost all national cultural policies.

Specific themes that can be found in the national policies are, among others, the need for conservation (especially for countries that have demonstrated to possess large amount of historical heritage) and for a better knowledge of the phenomenon, tourism development (Lithuania, UK), creative industries, devolution, involvement of private parties, new media. The differences between the cultural policies old and the new member states are less pronounced as might be expected; in terms of priorities, the latter seem to be slightly lagging behind the former in the sense that the emphasis on getting the cultural sector properly organised is more strongly felt in the policies of the new member states.

Also the national expenditure dedicated to cultural policies in general and cultural heritage in particular varies quite a lot per country, as is illustrated in Table 15 on the next page.

Notwithstanding the obvious problems related to the comparability of the information (for example, not all policy levels have been represented in the figures presented above; the role of regional and local administrations in financing cultural development (Spain seems to be an obvious example of this phenomenon) in financing culture can not be neglected), the expenditure per inhabitant and the expenditure as percentage of GDP allow us to identify the countries that tend to invest more in culture than others: Austria, Belgium, Denmark, England, Estonia, Finland, Italy, the Netherlands, Portugal, Scotland, Slovenia, Sweden and Switzerland spend more than 100 Euro per inhabitant, while Belgium, Estonia, Malta and Portugal spend more than 1% of GDP on culture. France and Germany spend almost 100 Euro per inhabitant and especially France comes with its 0,90% of GDP spend on culture very close to the big spenders. The new member countries, with the exception of Estonia and Slovenia, fall far behind.

**Table 15 Correlations between selected cultural indicators and competitiveness index, NUTS II. Source: ESPON database and ESPON 1.3.3. Sources: www.culturalpolicies.net; www.culturelink.org.; www.european-heritage.net.**

Country	Year	Total Expenses (EURO)	Expenses per Inhabitant (EURO)	Expenses as % GDP
Austria	2002	1.888.820.000,00	234,20	0,88%
Belgium	1999	2.505.125.000,00	245,00	<b>1,05%</b>
Bulgaria	2004	70.689.923,08	8,54	0,66%
Croatia	2003	95.961.757,00	21,43	0,37%
Denmark	1996	1.197.524.552,67	226,17	0,82%
England	2004	8.626.275.177,30	176,39	0,50%
Estonia	2003	159.876.293,93	113,23	<b>1,90%</b>
Finland	2001	745.000.000,00	140,35	0,54%
France	2000	5.780.000.000,00	98,94	0,90%
Germany	2000	7.950.000.000,00	96,74	0,39%
	2003	8.190.000.000,00	99,30	0,39%
Greece	2001	714.049.000,00	37,56	0,32%
Hungary	2003	302.476.190,48	29,15	0,41%
	2004	364.000.000,00	35,70	0,50%
Ireland	2003	105.980.000,00	33,15	0,07%
	2004	215.550.000,00	59,44	0,15%
Italy	2000	6.754.200.000,00	118,00	0,57%
Latria	2004	82.340.091,04	26,87	0,58%
Lithuania	2003	96.811.594,00	27,70	0,60%
Luxembourg	1993	24.844.720,50	64,59	0,15%
Malta	2003	96.815.541,86	43,62	<b>1,45%</b>
Moldova	2003	16.155.216,00	3,69	0,08%
The Netherlands	2001	3.373.000.000,00	214,36	0,60%
	2003	3.621.000.000,00	161,00	0,50%

Northern Ireland	2004	140.141.843,97	84,99	Na
Norway	1994	17.264.276,23	3,94	0,01%
Poland	2004	810.025.744,00	26,10	0,47%
Portugal	2001	1.551.700.800,00	157,17	<b>1,20%</b>
	2003	632.687.000,00	64,15	0,43%
Romania	1998	49.099.078,14	2,18	0,13%
Scotland	2004	550.415.602,84	107,16	Na
Slovenia	2003	196.899.028,00	100,00	0,81%
Spain	1995	2.082.435,71	0,05	0,0004%
Sweden	2003	1.908.359.928,85	215,53	0,71%
Switzerland	2002	1.500.820.007,93	205,30	0,53%
Ukraine	2004	349.540.200,00	6,90	0,42%
Wales	2004	240.520.567,38	82,46	na

Given the principles of subsidiarity, the European Cultural Policy should complement and integrate the policies that the different countries are implementing. However, the principle of subsidiarity should not be interpreted too narrow, as Smiers (2002) has argued. National heritage is per definition also European heritage. The European Community should therefore be **actively** seeking synergies with member states, third countries and other organisations that are concerned with culture, such as the Council of Europe (in particular on issues regarding the valorisation of CHI) and UNESCO (in particular on issues regarding the conservation of CHI). On what basis this may be done will become clearer in the next sections.

#### **5.4 A European Spatial Policy to render its Cultural Heritage Use Sustainable: the Delicate Balance between Valorisation and Conservation**

In a society that develops increasingly fast, cultural heritage may constitute one key stabilising factor for the social past and the collective memory of our society while, on the other hand, culture and the cultural heritage themselves are subject to changes. It is necessary to ensure that future generations may continue to benefit from the stabilising effect. However, the emphasis on "being there" instead of on "being used" has sometimes led to a conservative, passive attitude towards heritage conservation. Progress and heritage use, on the one hand, and heritage conservation on the other, are often regarded as incompatible.

Gradual changes in this attitude have been observed. Lately, a new vision regarding heritage conservation emerged, in which the presence of heritage alone is not sufficient, but heritage itself becomes a major impulse for social and economic progress, progress from which heritage itself benefits.

Several new international conventions regarding heritage respond to these juxtapositions by stating that the "wise" use of heritage ought to be promoted. By wise use they understand: use the many opportunities cultural heritage offers, while respecting the ethical aspects of heritage. The heritage is closely connected to the place where it is located and the local community. Making the heritage accessible and recognisable to the wider public provides huge opportunities of enrichment, such as community awareness and cohesion, social-economic regeneration for deprived areas, employment in the lowest sectors of the job market, image improvement of the place. In fact, CHI is the glue that may help to keep local and regional societies together. The revenue generated through the use of the heritage is a major means to finance the upgrading and the conservation of the heritage itself, and can be redistributed to improve the socio-economic conditions of the community.

Another discussion that is going on is about value of the heritage. In times where (public) budgets are limited there are doubts whether only outstanding or also ordinary landscapes or landmarks of cultural heritage deserve to be taken care of.

According to the ESDP, cultural assets shall be developed or be preserved by appropriate methods, partly even be renewed. To further develop means of protection, management and planning, in this third interim report a number of relevant indicators were developed to measure the intensity and the diversity of the presence of cultural heritage and their use in European space.

Above all, those responsible for spatial planning are requested to further work on the cautious "mise en valeur" of cultural assets and particularly to promote the concepts of cultural landscapes and of built cultural assets, as these make up an important part of our historical development and the common European heritage and identity.

In general, there is often the discussion which of the two ways should preferably be followed:

- Is the main goal that of conserving the cultural heritage in its actual state, in a sort of 'musealisation' approach, limiting accessibility?
- Or should one rather follow the line of further development of accessibility, especially by tourists, to heritage?

The first approach is often criticised as a management that prevents the inherent evolution and development; the price to pay in the second one is that cultural heritage undergoes an alteration and changes its character, or may even disappear. Neither of the approaches is completely correct or completely wrong.

Since there are different types of heritage with different significance and degree of endangering, they require different treatment. In general, one can distinguish:

- **Legal measures and protection;**
- **Planning;**
- **Concrete regional cultural policies.**

**Legal Measures and Protection** apply to all cultural heritage and in particular that with a special or outstanding value. While this approach is in most countries and also on an international level well advanced when related to landscapes with valuable natural habitats, the member states should be encouraged to set up proper legal means for the protection of cultural landscapes as well. On the European level, the European Landscape Convention which is being prepared for adoption serves as an adequate means. Many conventions, for example those of UNESCO and the Council of Europe, already cover the built heritage.

However, while since 1993, the UNESCO-World Heritage List includes cultural landscapes of outstanding universal value, other systems that identify the areas that should be protected are needed in order to underline the delimitation of cultural landscapes of European and national (referring to EU-member states) rank. The classification of the regions of Europe according to the pressure from potential users with respect to the supply that has been proposed in this report

But it must be very clear that (rigorous) protection measures can only cover a very limited part of this cultural heritage, because most parts of the cultural landscape and built heritage have evolved over a long time and for future development they need the economic and social functions imposed on them by the people living there. Hence, protection does not mean no use at all, but the necessity to make the use compatible with the requirements of the cultural assets –especially given their fundamental role in social and economic development- and hence sustainable. The fact that the different countries apply very different criteria to identify heritage renders spatial planning less effective. In contributing to some sort of harmonisation of these criteria lies an important task for the European Community.

**Planning** is a second instrument. In the sector of spatial planning the rating of cultural landscapes has increased considerably, especially at EU-level (see ESDP). If this is taken as a standard, spatial planning in the member states still has considerable work to do in order to put the objectives into concrete terms with higher formal obligations. Instruments of spatial planning should be revised and supplemented. In accordance with the precautionary principle, one example could be the protection of open areas through the instrument of priority/reservation sectors, as has been discussed in Germany. Even if in most countries explicit attention is paid to registered monuments in the planning process, many cultural sites and heritage cities are not yet sufficiently covered. This is especially the case in new member countries. They have, understandably, given priority to development and much less to conservation. This may prove very damaging in the long run.



In connection with the conservation and development of cultural landscapes, spatial planning should also aim at taking on an interdisciplinary co-ordination and moderation function. One primary task would be to create a co-ordination between the economic concerns, multi- and intra-sector plans of agriculture and the resource-protecting plans of nature conservationists. Moreover, attention should be paid to the possible relationships between built heritage conservation and, for example, housing policies and urban regeneration policies.

Land use planning includes controlling the changes in the use of land and in imposing restrictive conditions on certain forms of land use. It is necessary that standard routines of environmental impact assessment at all spatial levels as well as in a strategic sense should not only include natural aspects, but also the cultural heritage.

Land consolidation, which has for long applied solely with the aim of improving agricultural efficiency, could be further adapted to take other objectives, including landscape conservation, into account. Another possibility would be respecting landscape aesthetics for leisure purposes and attractiveness as an important "soft" location factor. Also the implementation of primary infrastructure for tourism development could be encouraged. An example would be installing food and cycle paths or the promotion of rural tourism facilities.

These general considerations should be the foundation of ***Europe's regional cultural policy***. Concerning the policies regarding cultural heritage, direct and indirect actions may be distinguished. Direct actions include the purchase of land or monuments by public agencies or NGO's, whereby the desired form of management and co-ordination is secured.

EU-Community initiatives under the ERDF Structural Funds and agricultural support measures belong to the indirect management actions, contributing to and influencing the management of certain cultural landscape types. Thus, in all actions taken, the effects on cultural landscapes should be considered. Policies regarding cultural heritage in urban environments not only regard the actions taken by DG X, but also in the schemes developed by other DGs (for example environmental policies, cultural tourism development; strengthening infrastructural development close to heritage sites, and so on). A considerable influence on the shaping of large parts of our cultural landscapes and heritage can be attributed to the LEADER and INTERREG programmes.

Following among others Smiers (2002) and the Prodi Working Group on Cultural Heritage (2004), at this point of the report a number of concrete general policy recommendations can be made:

- 1) encourage member states to sustain projects that foresee in the collaboration and the movement of artists, since they are, following the work of for example Florida and of Landry, the principal input of the creative industry and provokers of cultural innovation and development;
- 2) bridge the gaps regarding the attitude towards culture between the old and the new member states as soon as possible, for instance by making part of the Structural Funds available for projects that intend to safeguard the cultural

identity of the latter and to help to avoid that an excessive belief in market forces and economic development puts the integrity of their cultural heritage in danger;

- 3) support international and cross-border initiatives intensively;
- 4) guarantee the broadest possible access to culture;
- 5) provide funding for the conservation of cultural heritage and implement measures, not necessarily in the field of culture that render the conservation of cultural heritage easier (for example by combating acid rain, monuments deteriorate much more slowly);
- 6) stimulate the co-operation with other parts of the world, in particular the bordering states. Culture is a powerful vehicle of tolerance and mutual understanding that should be used fully;
- 7) adopt concrete policies that counter the smoothening effects of globalisation and help to maintain cultural diversity.

A first important step towards the introduction of an explicit spatial dimension in the European cultural policy has been made with the classification of NUTS III regions for which the use of heritage may not be sustainable, regions where this use is sustainable and the regions that are not using the potentials cultural assets fully. Following the basic philosophy of the ESPON 1.3.3 project, again a distinction was made between regions where *social and economic development potentials may be lost because of insufficient use of heritage* and regions that *may suffer from an excessive pressure on their cities, sites and monuments*. The regions that belong to either of these categories have been identified in figures 39 and (above all) 41.

In the first type of regions further tourism development should internalise the benefits of the presence of cultural heritage further; in the second emphasis needs to be laid on controlling accessibility to heritage. This distinction will be used to develop two families of regional cultural policies that can be implemented on local, regional, national and European level.

#### A) Concrete Examples of Policies that Aim at Valorising Heritage:

- all European member states possess a multitude of cultural treasures and are rich of cultural assets. There are no exceptions. These **assets should be raised productive by deliberate policies**. Examples of these policies are the construction of a creative cluster around the heritage, the development of cultural tourism and the valorisation of the assets with respect to the local population;
- although CHI offers opportunities to virtually all European regions, the research has clearly shown that urban and coastal areas are particularly rich of CHI. All policies regarding Europe's urban and coastal areas should possess a cultural

dimension; better still is to give Europe's cultural policy a distinct urban and coastal dimension;

- cultural heritage and cultural landscapes are basic conditions for the development of **creative industries**, the potential powerhouses of the post-industrial economy similar to what the textile and steel industries were for the industrial economy. Regional policies should favour the creation of the conditions (for example investments in education, cultural facilities, and so on) of the growth of the creative industry;
- adopt policies that aim at **internalising the positive effects** of cultural development policies. The *spill-over* of the positive effects make it harder to autonomously sustain cultural investments. Hence, **Territorial Impact Assessments** should be dealing explicitly with the spatial distribution of impacts;
- social and economic marginality may lead to **cultural de-pauperisation**. On one hand social and economic decline may help to erode the financial basis that is necessary to maintain heritage. On the other, loss of identity and erosion of heritage undermines the competitive position of the region and hence may lead to social and economic decline. This vicious circle may be broken by valorisation of cultural assets;
- **transport policies** should stimulate the accessibility of heritage there where use is insufficient, for example by implementing Park&Ride schemes and public transport reserved for visitors, and investments should be made in the application of **ITC** (eg promoting the production and distribution of CD-ROMS, Internet) in guaranteeing and managing access, not only from a physical point of view;
- accessibility heritage and hence the use of it may also be improved by stimulating the creation of **heritage systems**. These heritage systems may be a direct result of an art-historic interpretation of the European territory;
- the **involvement of private partners and non-governmental organisations** in the maintenance and the "*mise en valeur*" of cultural heritage and landscapes should be encouraged by offering specific financial incentives (subsidies) and by implementing tax incentives (special VAT rates; possibility to deduce contributions from the income).

#### *B) Concrete Examples of Policies that Aim at Conserving Cultural Heritage:*

- all the traditional investment schemes regarding the physical maintenance of cultural heritage should be accompanied by a **sound strategy related to the use** of the conserved objects; examples may be public offices, libraries, exposition space, student housing;
- the **development of cultural tourism brings about both benefits and huge, often underestimated costs**. These effects can only become visible if

systematic **Territorial Impact Assessments** are being executed. More should therefore be done to limit the damages that tourism may generate. Examples of *Visitor management policies* (computerised reservation systems, intelligent guidance by palm computer, city cards, visitors centres on terminals) that are based on the *analysis of the carrying capacity* should be studied and implemented;

- **tax incentives** (reduced VAT; special deductions on income tax) should make it easier for private parties to engage in conservation;
- **social housing policies and urban regeneration policies** may help to sustain conservation of cultural heritage;
- **multicultural and multi-ethnic societies provide positive impulses** to regions that strive for social and economic development and should be explicitly perceived as such in regional policies;
- cultural landscapes and the earlier mentioned systems of cultural heritage **do not respect administrative boundaries** at all. The opportunities for cross-border, trans-national and interregional programmes and development projects should be captured by local and regional authorities with enthusiasm and promoted by the European Union;
- Europe presents a limited number of cultural clusters, of **cultural hotspots**, that may well become the continent's post-industrial growth poles. These clusters should be nurtured with care;
- **cultural excellence and regional competitiveness are strictly interrelated.** Policies that enhance cultural excellence and cultural innovation therefore improve the region's overall competitiveness;
- **specially developed education schemes on all levels of education**, also those developed on a local scale, favour the understanding of culture and stimulates cultural participation.

Cultural heritage protection, planning and policies should not be seen separately. Rather they should be integrated in other aspects of planning like economic or traffic development and treated with a mixed instrument tool case and by professionals from different fields.

Although an integration of findings and policies on an EU-wide level is desirable and necessary, a focus on local and regional decisions and measures should not be forgotten for two reasons: First of all, it is on local or regional level, where the cultural development takes place. All actions in this context give the cultural landscapes their regional identity and intrinsic value. A second reason is that most measures only work when accepted by and done in co-operation with people that live and work there; without the commitment of all stakeholders, the concerned actions will not prove to be successful on the long term.

All discussions about policy options should recognise that the final decision about the direction in which cultural heritage will evolve should be taken in agreement with the locals and their bottom-up visions. The involvement of the different representatives of the stakeholder groups is of the utmost importance to make interventions last in time. This has become very clear in many of the case studies that have been previously illustrated.

## **5.5 Towards a European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies**

As was mentioned already, the quantity and the quality of statistical information regarding cultural heritage at a European level is absolutely insufficient. Notwithstanding the increasing importance of the sector as a source of regional development, are Europe-wide statistics regarding cultural assets non-existent.

One of the principal merits of the ESPON programme regarding cultural heritage is that through intensive collaboration in the network of the Universities and the Research Institutes that made of the TPG of 1.3.3, an important start has been made to construct such a data-base that should help to overcome this important shortcoming. The assembly of a European data-base from national sources poses some problems of its own, among others the comparability of statistical information because of the lack of harmonisation of the definitions on which the statistics are based and the occasional character of cultural censuses in many of the member countries, problems that were solved as good as possible while the project evolved.

A special problem that emerged frequently and that was only partly solved was that of the value of the single objects (should Rome's Colosseum, for example, be counted the same way as a listed country house in the Netherlands?). The approach that was chosen here was that already experimented in the SPESP programme, that is to use the evaluations that tourist guides propose of monuments and museums. Another problem regards the gathering of statistics on immaterial cultural heritage and identity. The issues dealing with immaterial heritage and identity have been covered extensively in the case studies. The European Observatory should make particular efforts to address these two problems systematically.

In fact, one basic condition to either *preserve* or *valorise* cultural heritage, a theme that is especially relevant for cultural landscapes, is their systematic and continuous registration by national and regional authorities. While a number of useful landscape typologies and maps of the geographic distribution have been developed on a national level, European approaches are still facing severe problems in terms of scale, accuracy and political relevance.

As one unique register for cultural heritage is not set up yet on the EU-level, stocktaking has to be done along a standardised classification system. This is true for both cultural landscapes and cultural heritage. Therefore a European-wide neutral cultural landscape typology system is needed which forms the baseline for an accentuation and evaluation of cultural landscapes which may be graded afterwards.

Also a Europe-wide inventory of built cultural heritage has so far been missing. A beginning has been made in this project, but further work is still necessary. Every European cultural landscape and heritage city, site or monument should find a proper place in such a typology system. As far as the single parts of cultural heritage are concerned, further studies on the issues on the carrying capacity of cultural assets are urgently needed.

The starting point of such an Observatory as far as cultural heritage is concerned should be the methodological discussion and the meta-data base that has been presented in the first part of chapter 2 of this final report.

Apart of laying a sound basis for a Europe-wide information system on cultural landscapes and cultural heritage, the Observatory should be able to supply reliable information on cultural policies on regional, national and community level. It could contain information regarding best practices, be engaged in benchmarking as far as cultural policy is concerned, and deliver information on sensitive issues such as the way property rights are managed, the way cultural development is funded and how cultural development relates to regional change,

The European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies should be a joint-venture of (at least) the European Union, UNESCO ( that has already started to work on a cultural observatory) and the Council of Europe. Other potential partners may be non-governmental organisations like ICOMOS and ICROM. In any case, to play an effective role in policy making and to oversee and control the way article 151 of the Amsterdam Treaty is implemented, an *independent* status of the Observatory is an absolute must.

## **5.6 Directions for further research**

Due to the complexity of the issue under investigation in this project, and to the methodological difficulties encountered by the TPG, necessary restrictions of the study field have been done.

The development of a "European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies" as illustrated in the previous section is certainly a necessary base in order to increase the solidity of the analytic effort proposed as a "pilot exercise" in this report (Section 3) and to expand it into new, interesting dimensions.

For instance, the social dimension of heritage dimension needs to be researched further; ESPON 1.3.3 especially focuses on the economic dimension. We do abide with the comment of the ESPON MC that "beyond the economic and social parameters examined, the issue of preserving historic identity and continuity should have been further considered. As efforts to keep traditions alive are often seen as a historic necessity by local societies especially in "peripheral" areas, there is an additional dimension to the subject regarding activities of mostly amateur and volunteer organisations which, although very important to local cultural life, are not readily

quantifiable ...” and we do hope that the consolidation of cultural heritage into European Spatial Planning will consider that dimension too.

Secondly, even more attention in future research should be paid to the further development of a set of clear definitions of immaterial cultural heritage and in particular the concept of identity, avoiding politically sensitive issues.

In general, an important topic only sketched in this project is the question of the cultural dynamics – considering culture not as a “given” set of resources but a capital stock made of tangible and intangible elements changing all the time and interfering in various ways with the main socio-economical trends shaping the Europe of regions. The TPG is aware that the main part of the analysis conducted in this report is static in nature, but so are most of the existent national databases regarding cultural assets. Only such extension of the research, which is likely to require substantial resources which were not available to this TPG, may give insight in the causality of the processes that determine the development and use of cultural heritage.

The future activity of ESPON – and especially of the proposed European Observatory for Cultural Landscapes, Cultural Heritage and Cultural Policies – could be an important step to monitor the development of the cultural capital in time and its changing pattern and distribution among European territories.

Finally, we would like to mention quantitative and qualitative aspects of the cultural heritage – mostly of the tangible type – which have been mostly explored at case study level in this report but should be the object of more systematic monitoring: the number of local and non-local visitors to heritage attractions and events, their level of accessibility (n. of opening hours in year, visitable surfaces), the property and organisation structures, their level of integration in local or international networks, and their programming or “production”, aspects (namely, orgware, shareware, software) that are considered by the TPG as important as the hardware – the mere physical infrastructure – in the consideration of spatial effects. In the impossibility to integrate this kind of information in the national databases at least in the short-medium term, the TPG proposes that a statistically significant sample of heritage assets across countries and regions is considered at a “Observatory” level for this kind of deeper analysis.

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# ESPON project 1.3.3 “The role and spatial effects of cultural heritage and identity”

## Annex 1 – Complete map collection

### MAPS CONSTRUCTED FROM SIMPLE INDICATORS

1. Presence of monuments (unsmoothed database)
2. Presence of monuments, corrected database
3. Density of monuments, corrected database
4. Potential use pressure on monuments from local population, corrected database
5. Potential use pressure on monuments from visitors, corrected database
6. Total use pressure on protected cultural landscapes from resident + visiting population, corrected database
7. Presence of protected cultural landscapes and heritage conjuncts
8. Density of protected cultural landscapes and heritage conjuncts
9. Potential use pressure on protected cultural landscapes and heritage conjuncts from local population
10. Potential use pressure on protected cultural landscapes and heritage conjuncts from visitors
11. Total use pressure on protected cultural landscapes and heritage conjuncts from resident and visiting population
12. Presence of museums
13. Density of museums
14. Potential use pressure on museums from local population
15. Potential use pressure on museums from visitors
16. Total use pressure on museums from resident + visiting population
17. Diversity of population by foreign nationality
18. Culture-related jobs as a share of local active population
19. Availability of theatres
20. Availability of public libraries
21. Attainment level of local population
22. European cultural excellence networks

### ANALYTIC MAPS BASED ON POTENTIAL DEMAND AND SUPPLY OF HERITAGE ASSETS

23. Integrated potential demand of heritage assets (NUTS III)
24. Integrated potential demand of heritage assets (NUTS II)
25. Integrated supply of heritage assets (NUTS II)
26. Integrated supply of heritage assets (NUTS III)
27. Balance in use pressure (NUTS III, critical values above 1.5\*st.dev.)
28. Balance in use pressure (NUTS II, critical values above 1.5\*st.dev.)
29. Balance in use pressure (NUTS III, critical values above 0.75\*st.dev.)
30. Balance in use pressure (NUTS II, critical values above 0.75\*st.dev.)

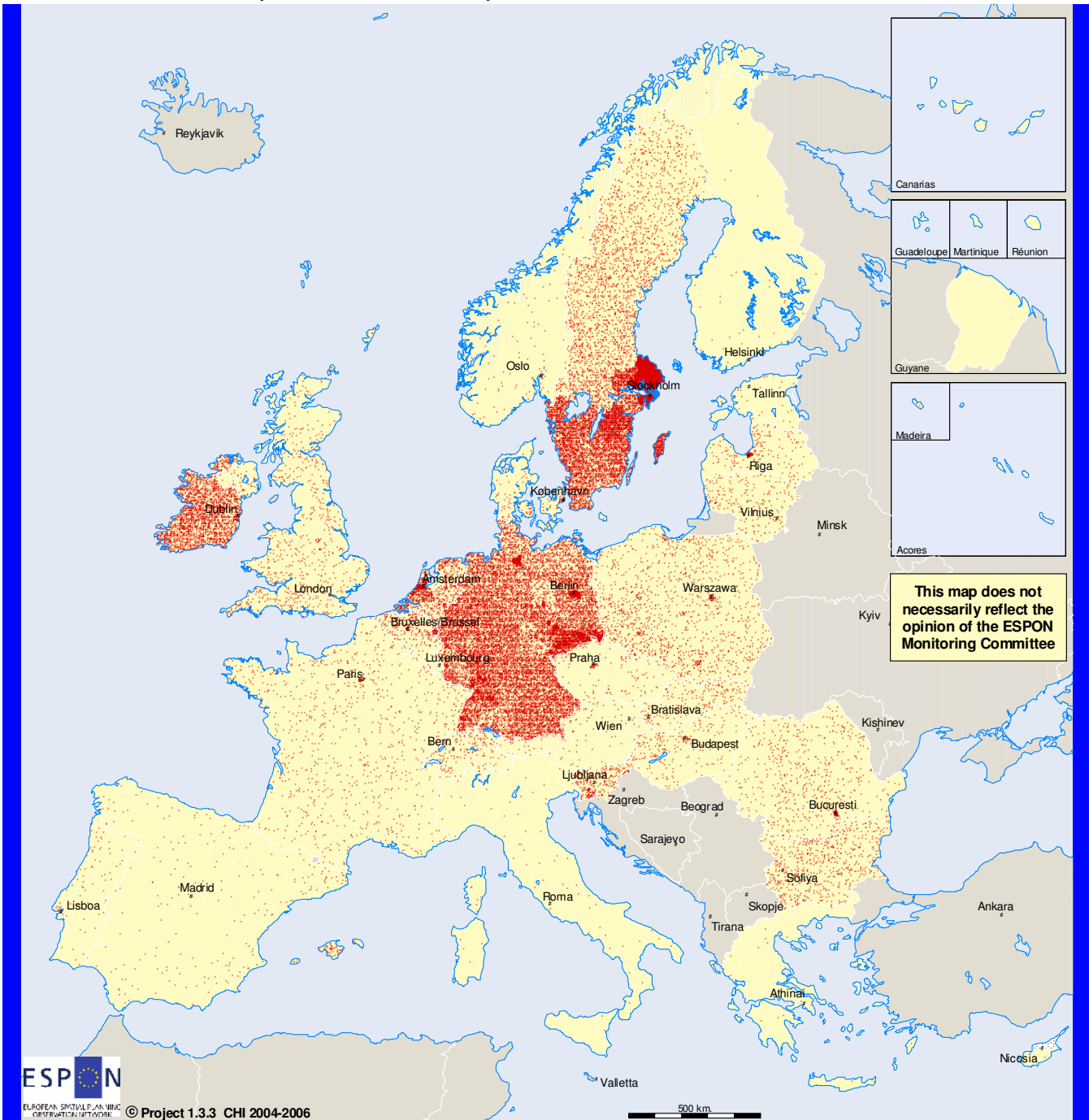
## ANALYTIC MAPS BASED ON CULTURAL SPECIALISATIONS

31. Orientation to conservation (NUTS III)
32. Orientation to conservation (NUTS II)
33. Orientation to production (NUTS III)
34. Orientation to production (NUTS II)
35. Orientation to valorization (NUTS III)
36. Orientation to valorization (NUTS II)
37. Composite orientation of culture (NUTS III)
38. Composite orientation of culture (NUTS II)

## MAPS BASED ON CROSS-ANALYSIS OF CATEGORIES FROM ESPON 1.3.3 AND OTHER ESPON PROJECTS

39. Relation between per capita GDP and cultural employment (critical values above 1.5\*st.dev.)
40. Relation between per capita GDP and cultural employment (critical values above 0.75\*st.dev.)
41. Relation between per capita GDP and availability of libraries (critical values above 1.5\*st.dev.)
42. Relation between per capita GDP and availability of libraries (critical values above 0.75\*st.dev.)
43. Relation between per capita GDP and diversity of population (critical values above 1.5\*st.dev.)
44. Relation between per capita GDP and diversity of population (critical values above 0.75\*st.dev.)
45. Relation between unemployment and density of tangible heritage (critical values above 1.5\*st.dev.)
46. Relation between unemployment and density of tangible heritage (critical values above 0.75\*st.dev.)
47. Relation between typology of lagging regions and cultural supply
48. Relation between classes of vulnerability and heritage density
49. Relation between multimodal accessibility and heritage density
50. Relation between regional competitiveness according to lisbon strategy objectives, and cultural excellence
51. Cross-border differentials in balance between use pressure and supply of heritage (potential for cross-border cooperation in cultural and tourism management)
52. Cultural specialisations and FUR structure (MEGA and "tourism stars" cities)

**Presence of monuments (unsmoothed database)**



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**Indicator in database 1.3.3 - A.0**

**Algorithm.-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

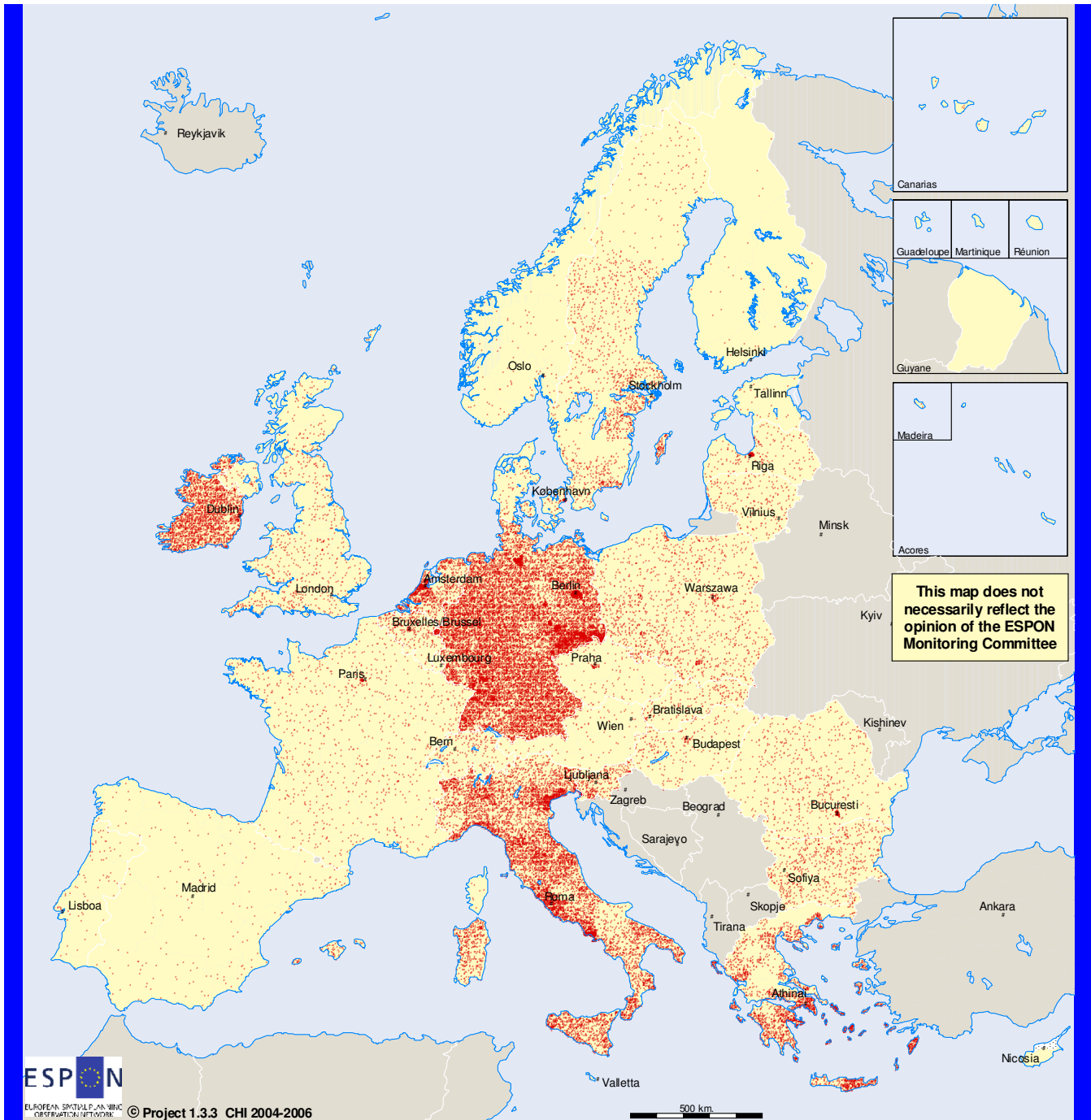
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003;  
 BE (Flanders), CY: 2002; CH: 1995.

- 1 Dot = 1 - 50 monuments
- Espion space
- non Espion space

**Presence of monuments, corrected database**



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**Indicator in database 1.3.3 - A.0**

**Algorithm-**

N. of registered monuments and sites in national lists, absolute number

**Source and other metadata information:**

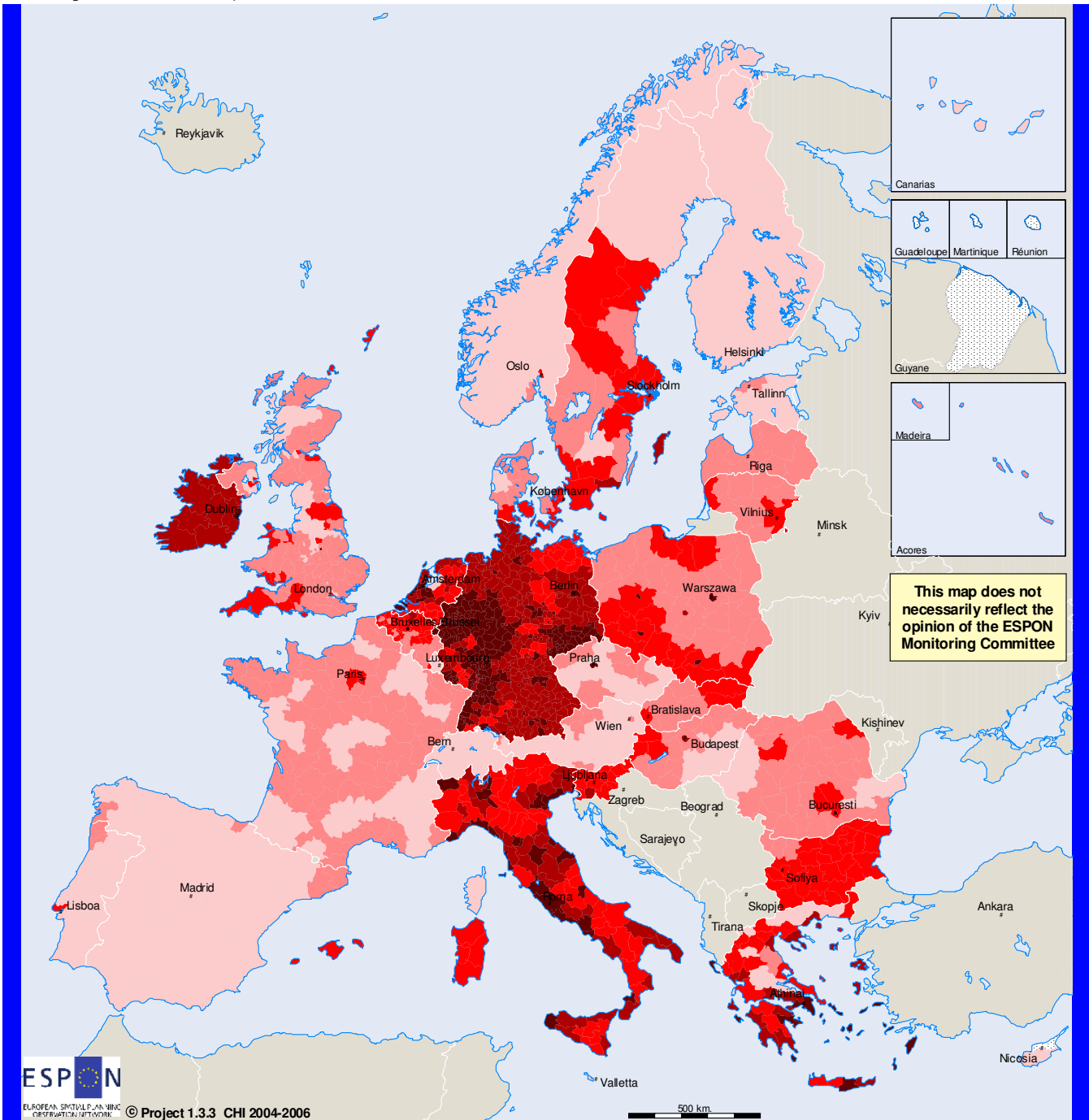
Various sources. See regional metadata (Annex Final Report). NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003;  
 BE (Flanders), CY: 2002; CH: 1995.

- 1 Dot = 1 - 50 monuments
- Espson space
- non Espson space

**Density of monuments, corrected database**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 - A<sup>o</sup>.1**

**Algorithm-**

N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure) per square Km.

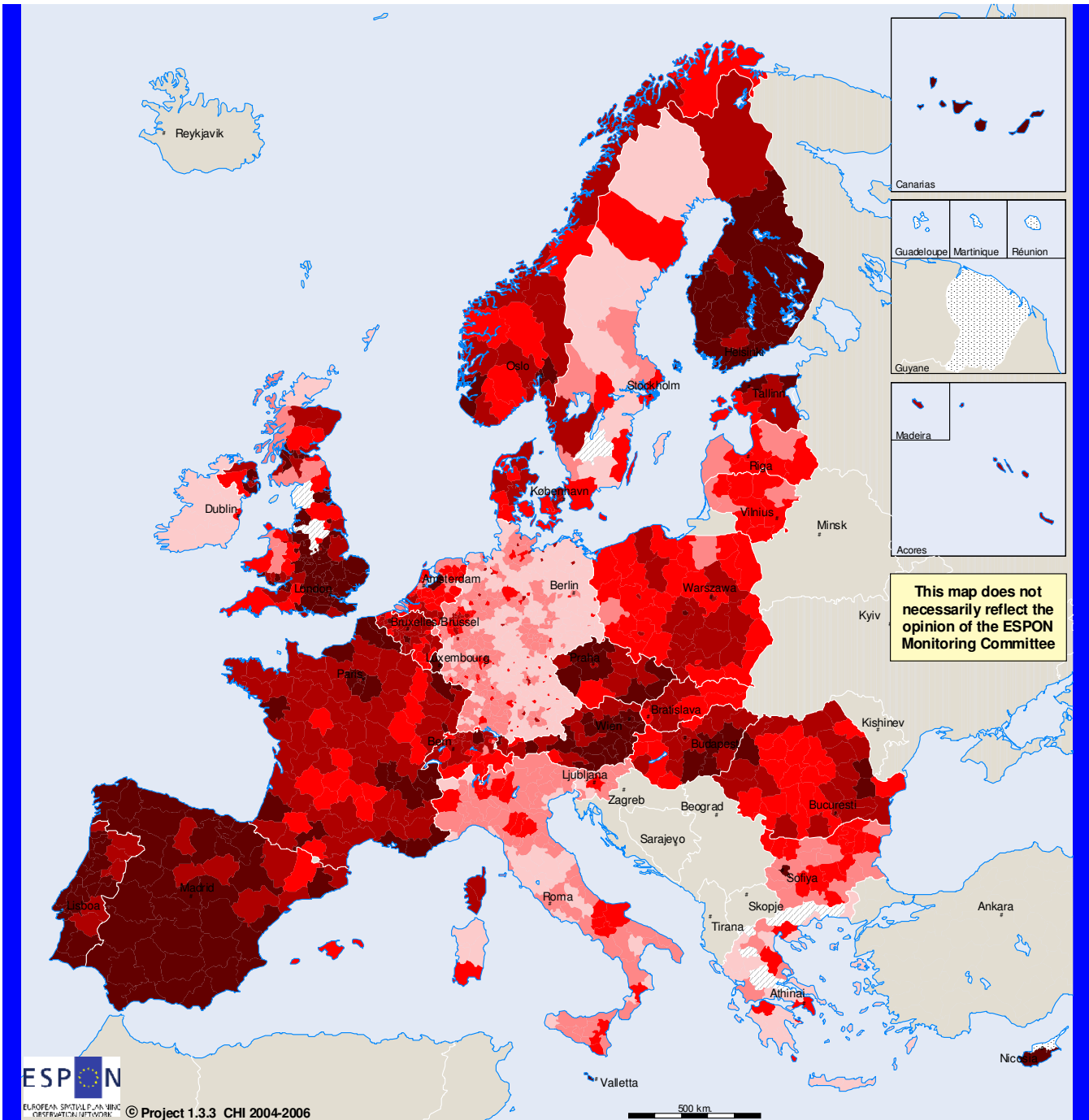
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
Area data: 2005 (source EUROSTAT)

**Potential use pressure on monuments from local population, corrected database**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>o</sup>.2**

**Algorithm.-**

RATIO population 2001 / N. of registered monuments and sites in national lists, weighed by the number of "excellence" resources (see 1.3.3 Final Report for weighing procedure)

**Source and other metadata information:**

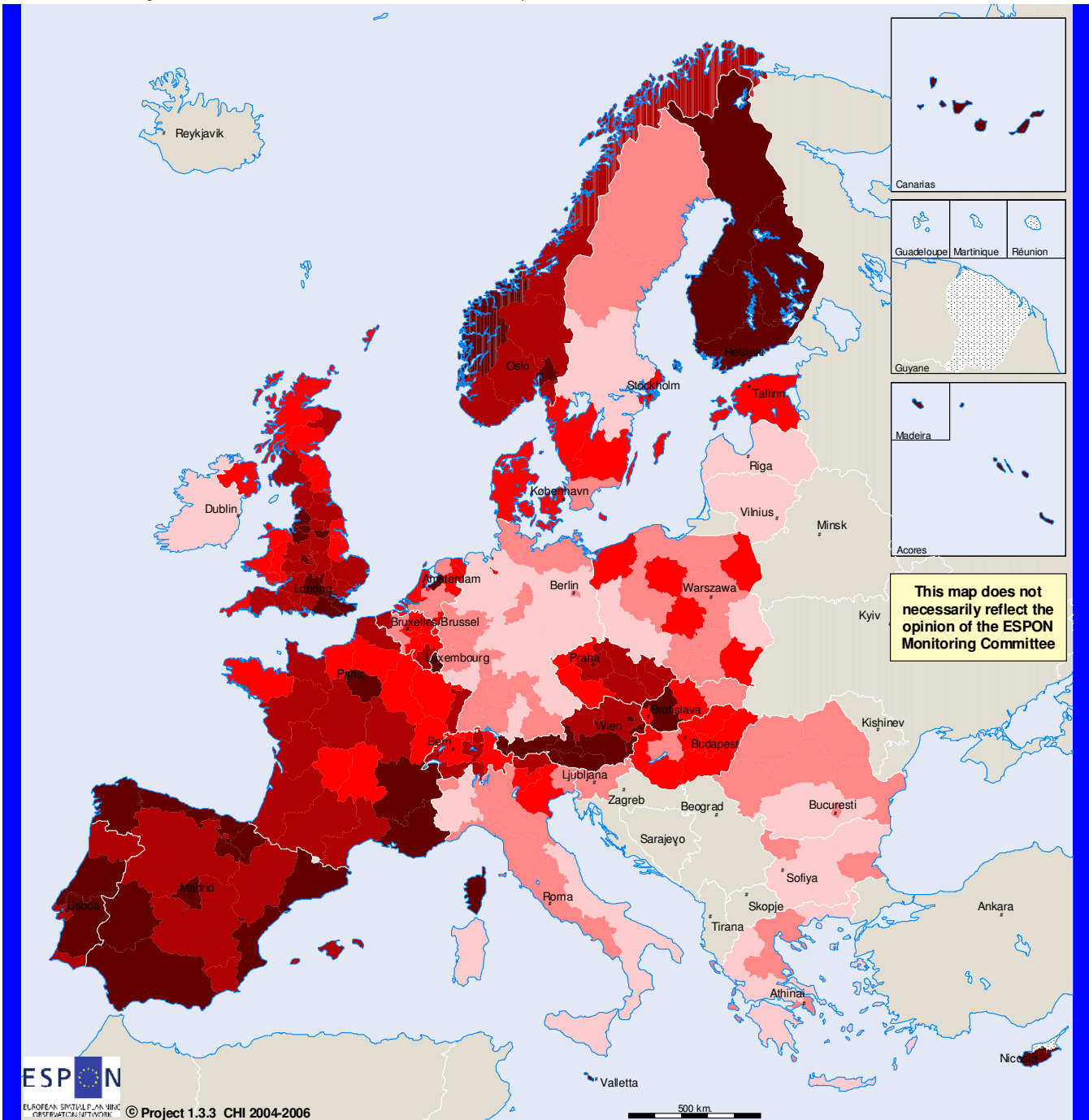
Various sources. See regional metadata (Annex Final Report).  
 Population data source EUROSTAT.  
 Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Population data: 2001 (source EUROSTAT)



**Potential use pressure on monuments from visitors, corrected database**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>0</sup>.3**

**Algorithm-**

RATIO tourist arrivals 2001 / N. of registered monuments and sites in national lists

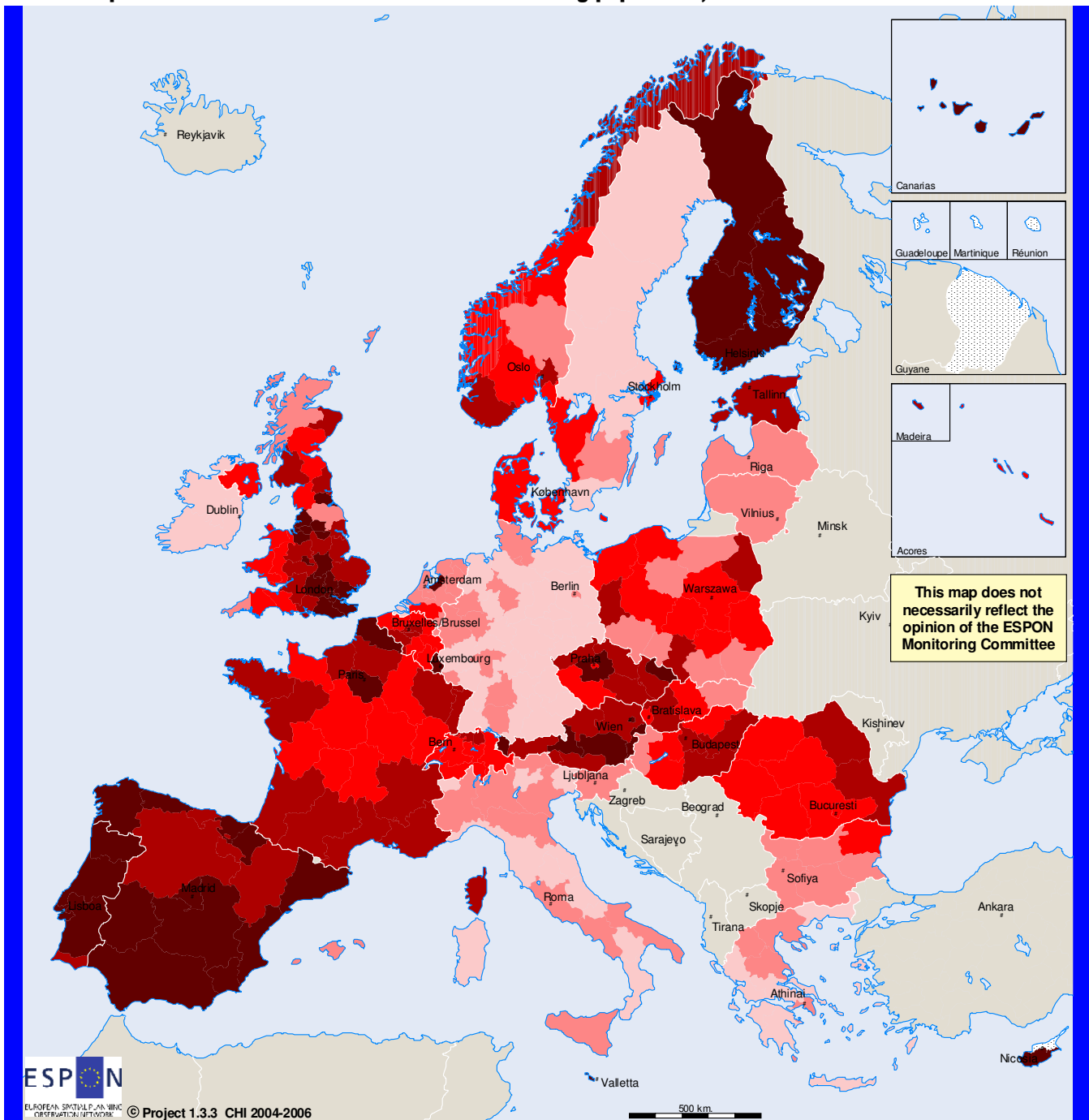
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Tourist arrivals data source EUROSTAT. Whenever the EUROSTAT arrivals data in year 2001 was not available, year 2003 has been used. NUTS II

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

**Total use pressure on monuments from resident + visiting population, corrected database**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - A<sup>o</sup>.4**

**Algorithm.-**

Ratio (tourist arrivals 2001 + 365\*resident population 2001) / N. of registered monuments and sites in national lists

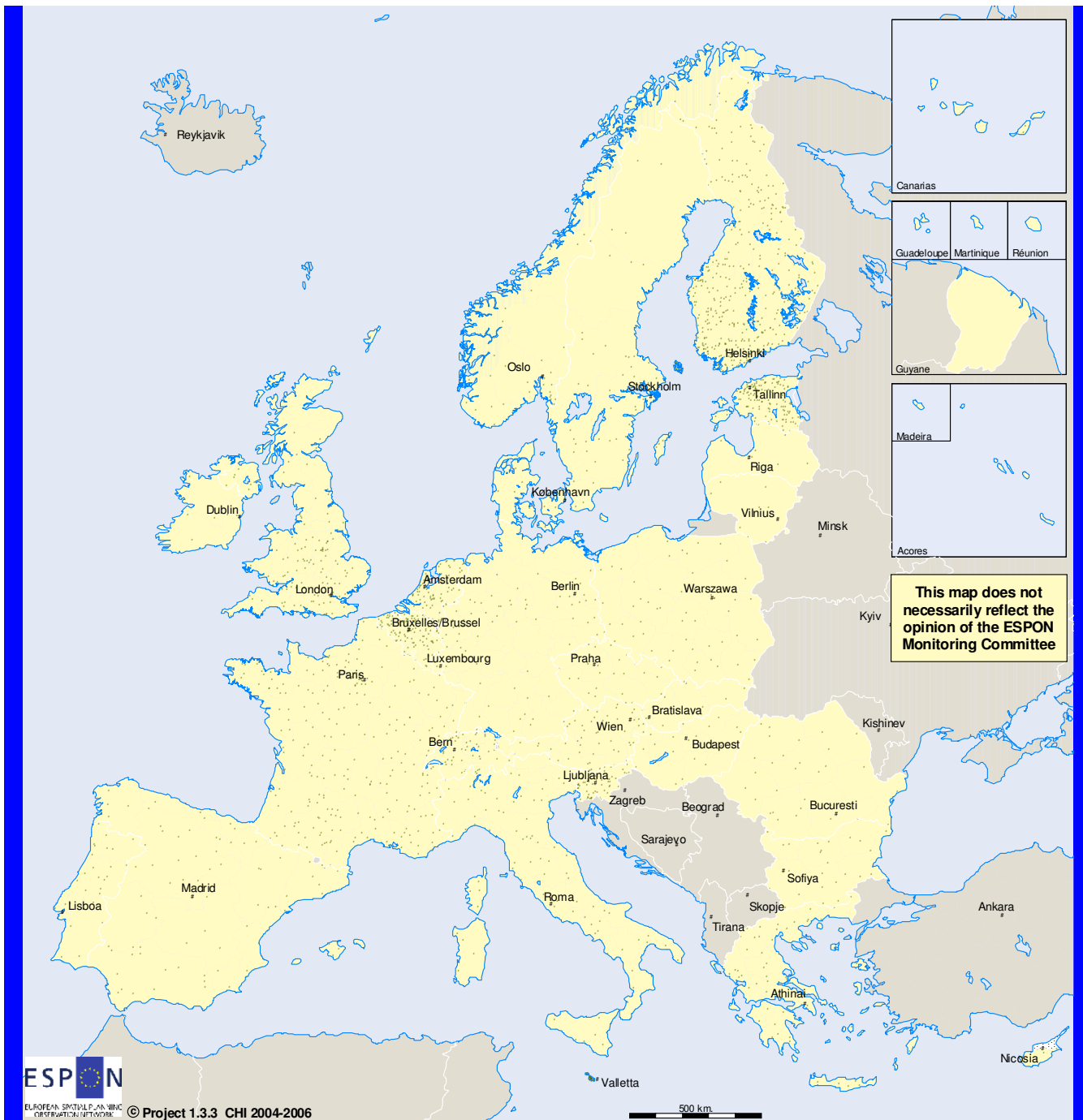
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population and tourist arrivals data sources EUROSTAT. NUTS II

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005;  
 BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004;  
 FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.  
 Population data: 2001 (source EUROSTAT).  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

## Presence of protected cultural landscapes and heritage conjuncts



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### Indicator in database 1.3.3 - B.0

#### Algorithm-

N. of protected conjuncts and landscapes in national lists, absolute number.

#### Source and other metadata information:

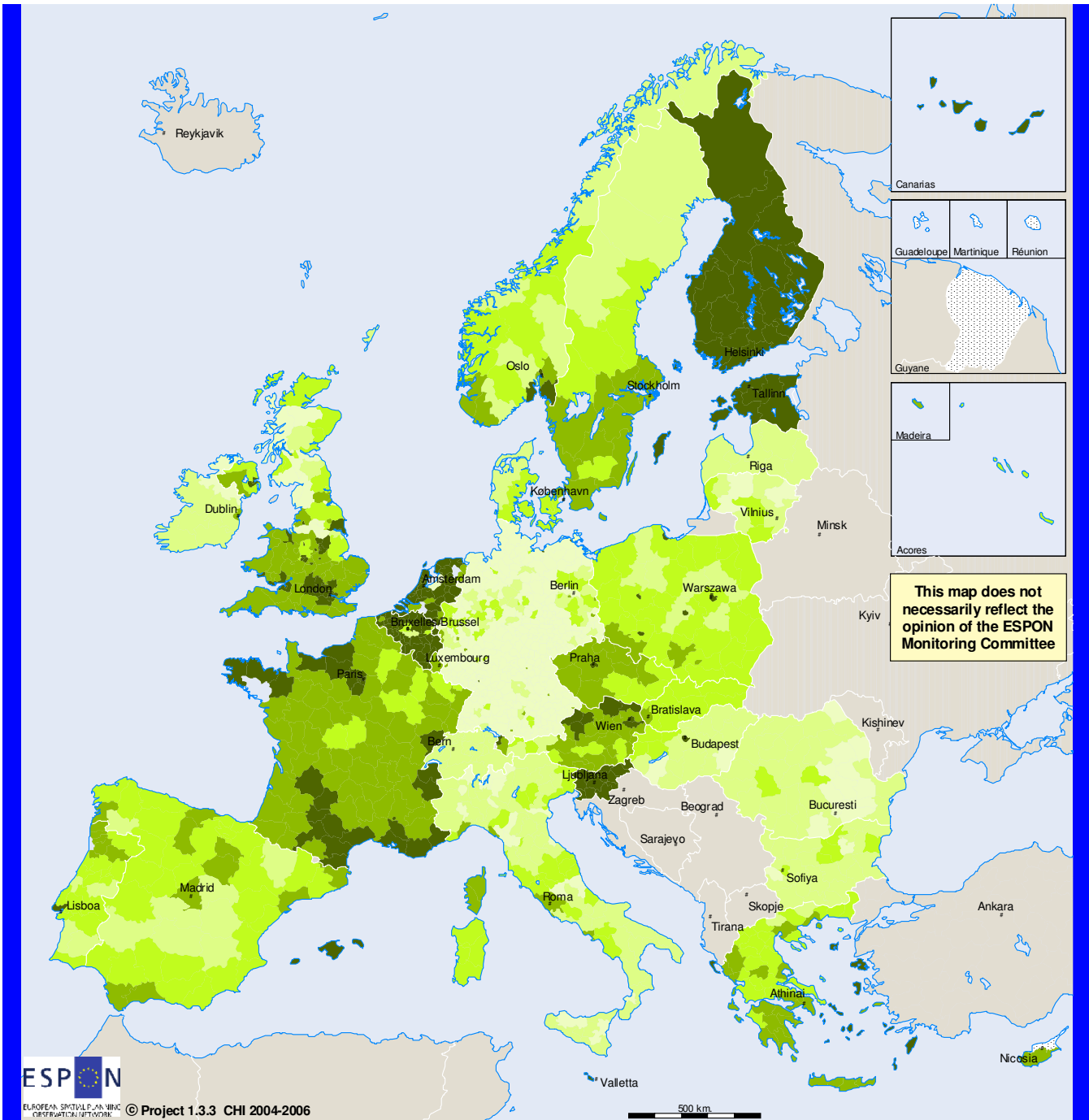
Various sources. See regional metadata (Annex Final Report). NUTS III

#### Reference year:

AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002

- 1 Dot = 1 - 50 monuments
- Espo space
- non Espo space

**Density of protected cultural landscapes and heritage conjuncts**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - B.1**

**Algorithm.-**

N. of protected conjuncts and landscapes in national lists per square Km.

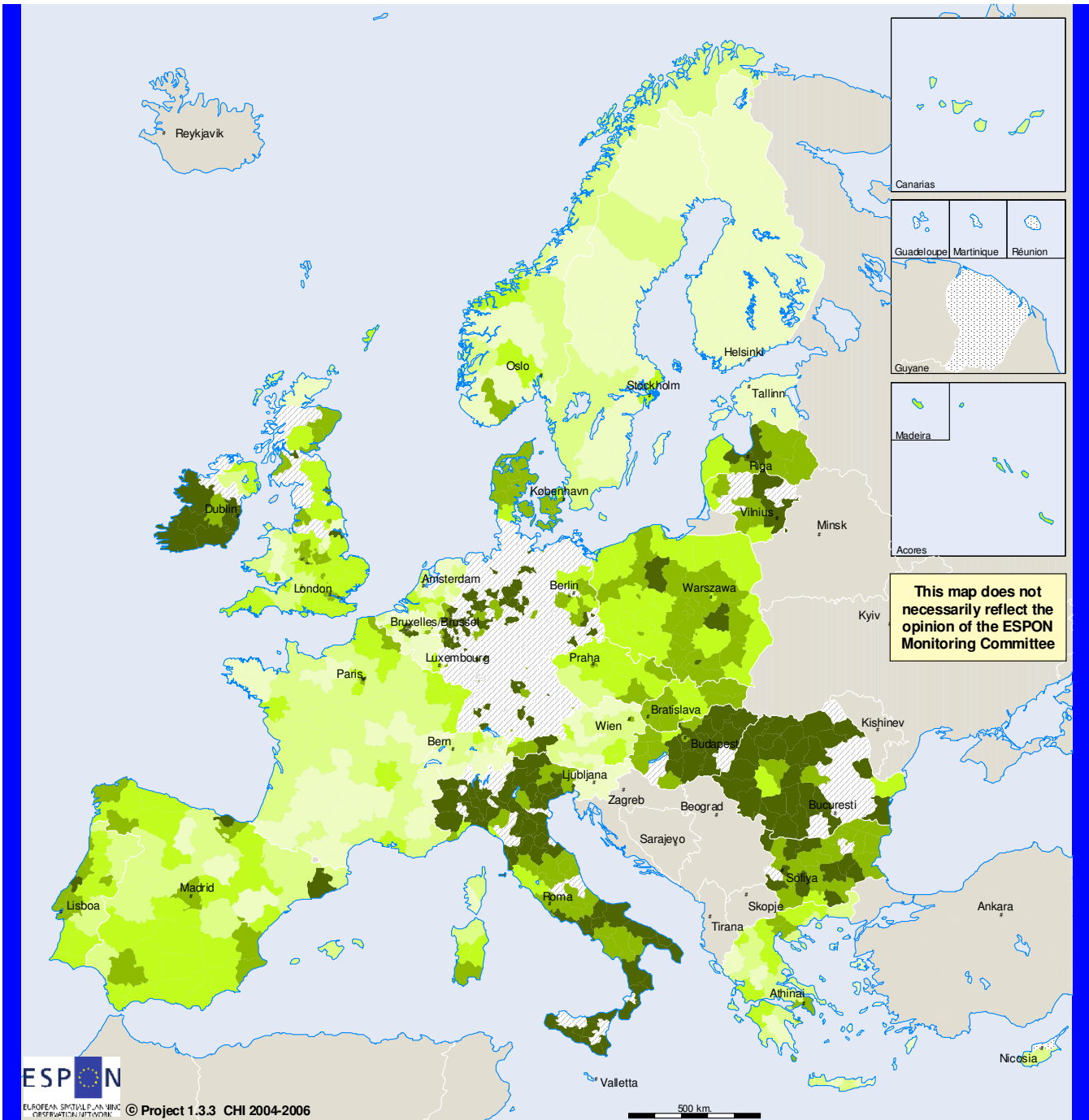
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002  
 Area data: 2005 (source EUROSTAT)

**Potential use pressure on protected cultural landscapes and heritage conjuncts from local population**



Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - B.2**

**Algorithm-**

Ratio population 2001 / N. of protected conjuncts and landscapes in national lists

**Source and other metadata information:**

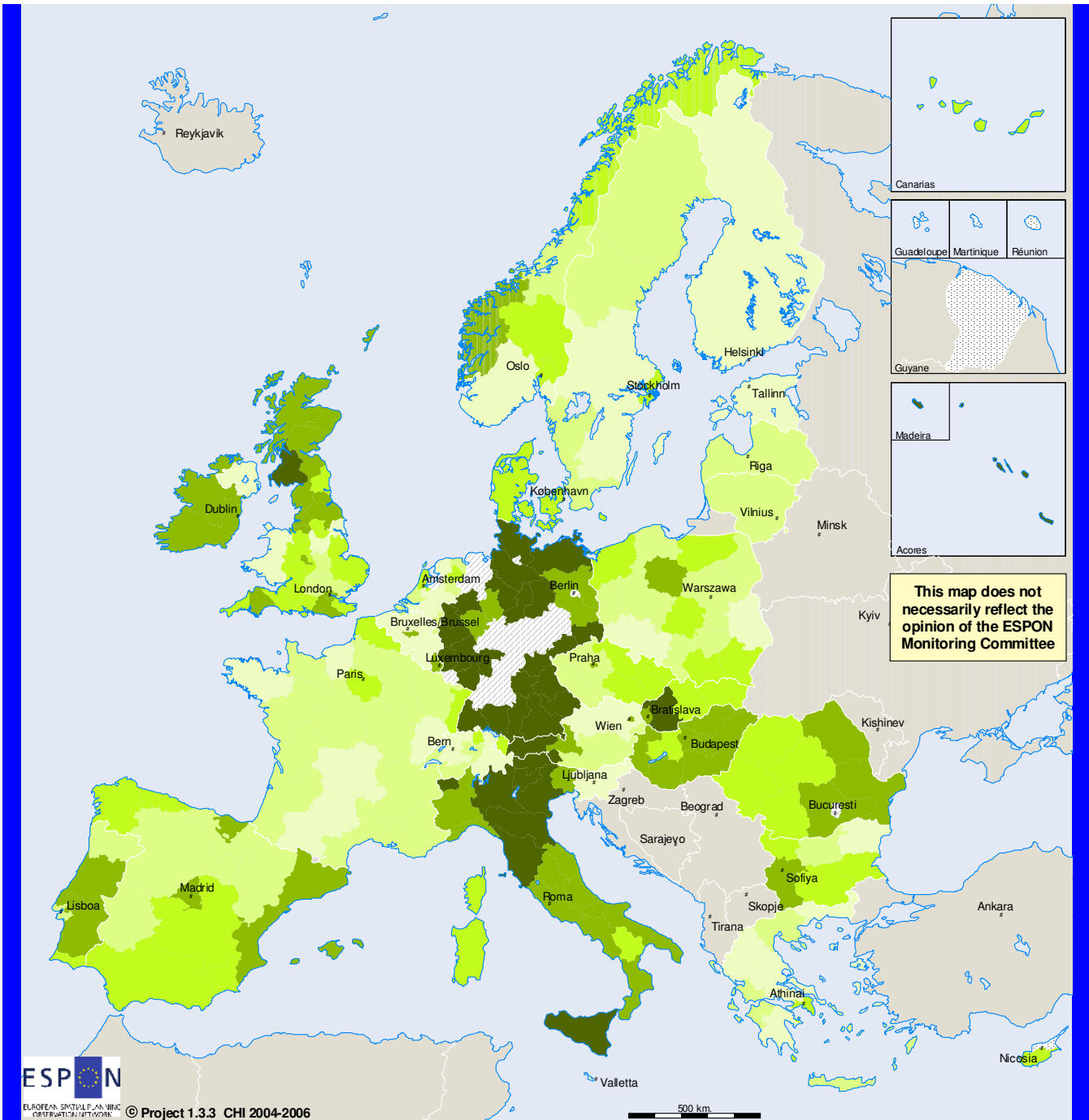
Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002  
Population data: 2001 (source EUROSTAT)



**Potential use pressure on protected cultural landscapes and heritage conjuncts from visitors**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

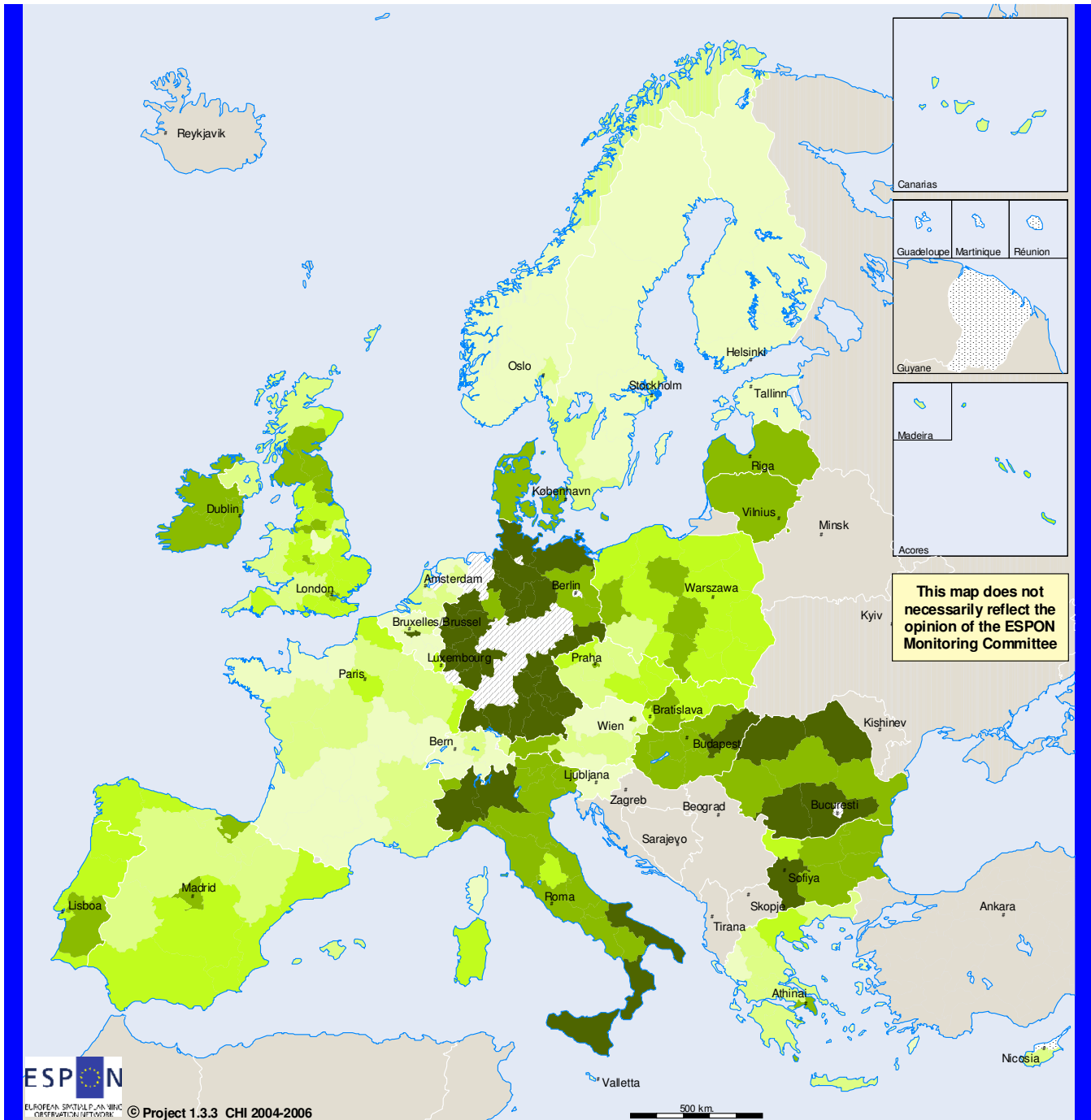
**Indicator in database 1.3.3 - B.3**

**Algorithm-**  
 Ratio tourist arrivals 2001 / N. of protected conjuncts and landscapes in national lists

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report).  
 Tourist arrivals data source EUROSTAT. Whenever the EUROSTAT arrivals data in year 2001 was not available, year 2003 has been used. NUTS II

**Reference year:**  
 AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002.  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

**Total use pressure on protected cultural landscapes and heritage conjuncts from resident and visiting population**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - B.4**

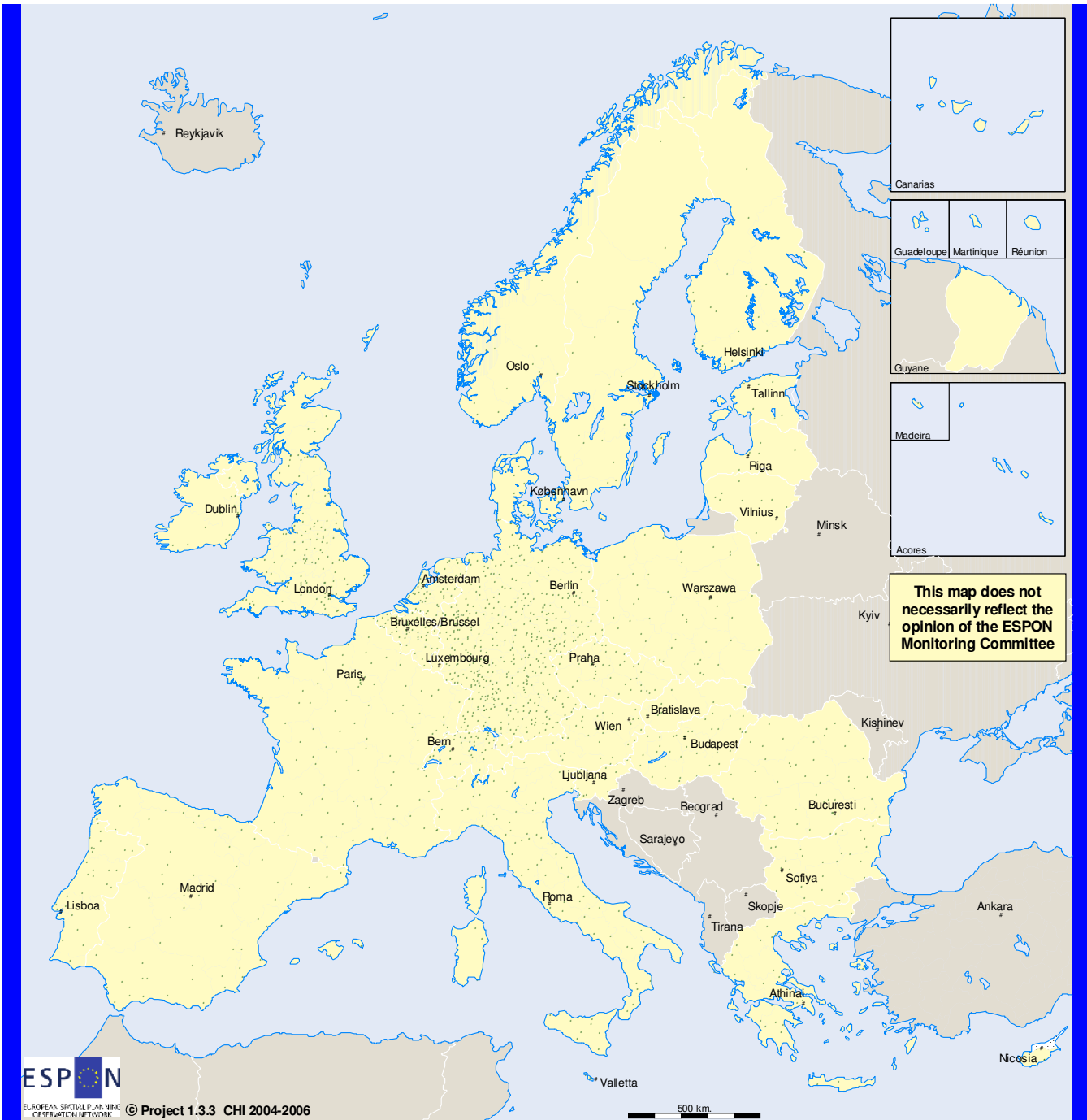
**Algorithm.-**  

$$\text{RATIO} = \frac{\text{tourist arrivals 2001} + 365 \times \text{resident population 2001}}{\text{N. of protected conjuncts and landscapes in national lists}}$$

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report).  
 Population and tourist arrivals data sources EUROSTAT.  
 NUTS II

**Reference year:**  
 AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002.  
 Population data: 2001 (source EUROSTAT).  
 Tourism arrivals data: 2001-2003 (source EUROSTAT)

## Presence of museums



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### Indicator in database 1.3.3 - C.0

#### Algorithm-

N. of registered museums in national lists, absolute number

#### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). NUTS III

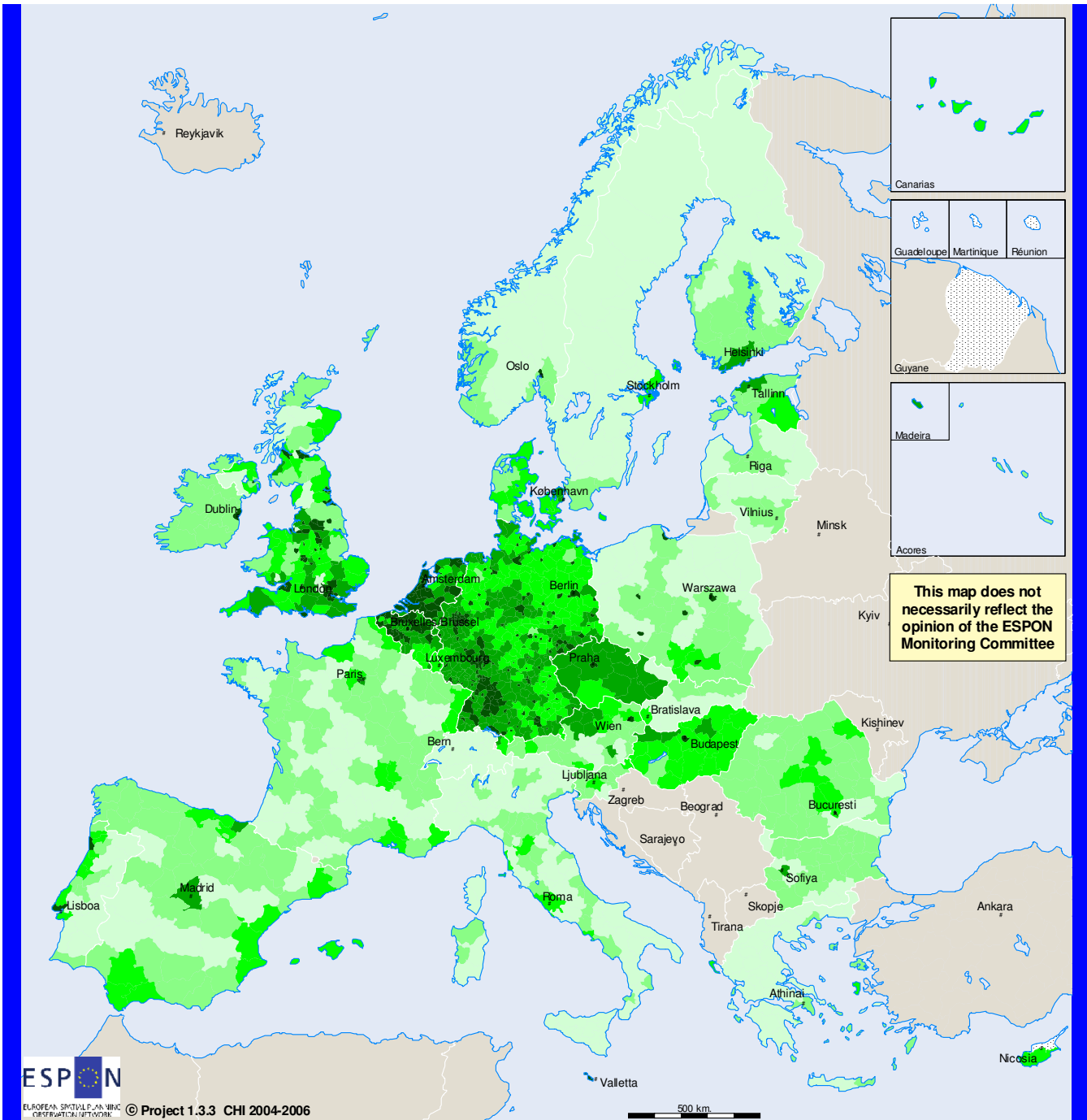
#### Reference year:

BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000

- 1 Dot = 1 - 50 monuments
- Espo space
- non Espo space



## Density of museums



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

### Indicator in database 1.3.3 - C.1

#### Algorithm-

N. of registered museums in national lists per square Km.

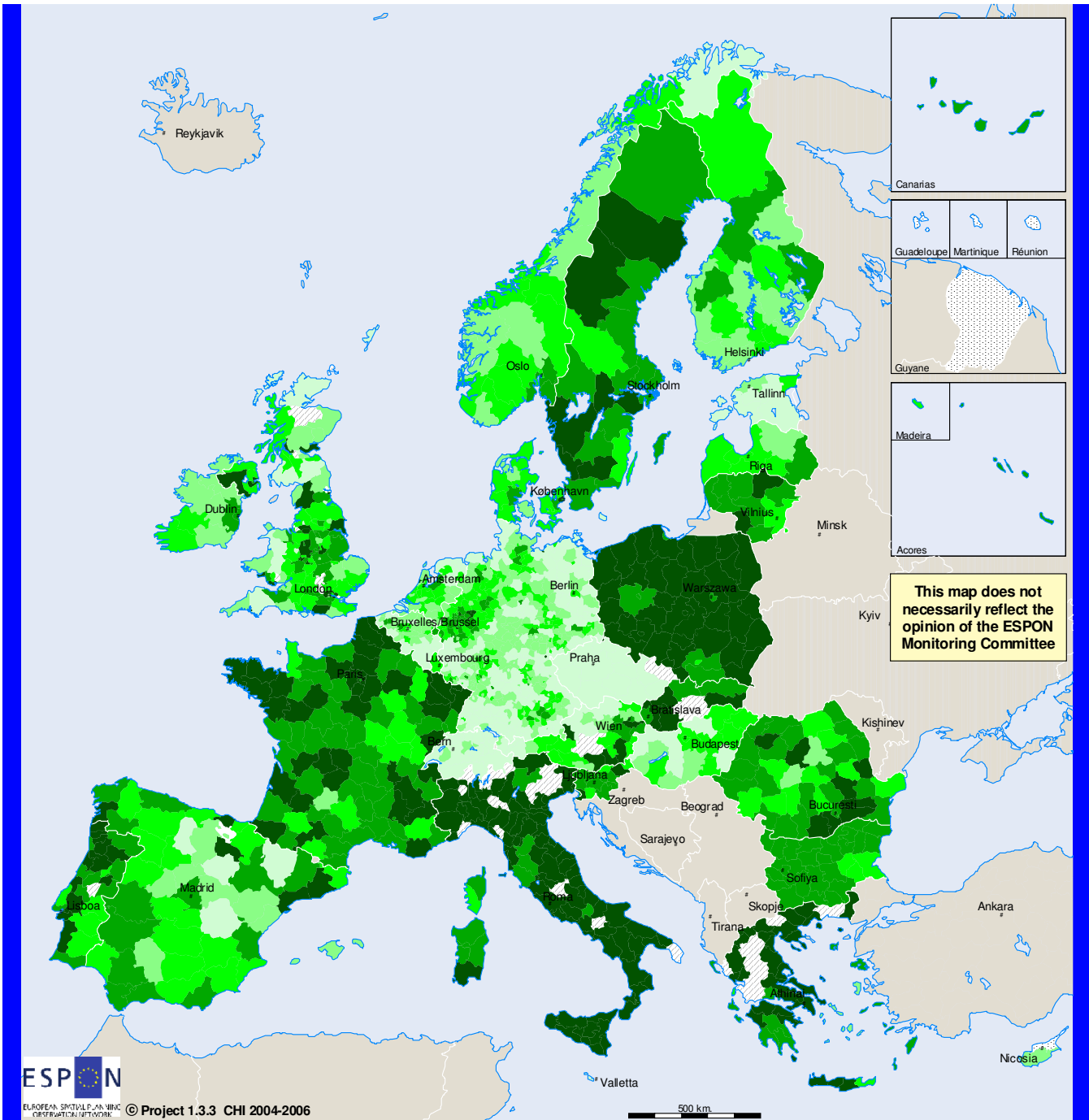
#### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). Area data from ESPON shapefile information. NUTS III

#### Reference year:

BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Area data: 2005 (source EUROSTAT)

**Potential use pressure on museums from local population**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no values (denom = 0)
- no data
- non Espon space

**Indicator in database 1.3.3 - C.2**

**Algorithm.-**

Ratio population 2001 / N. of registered museums in national lists

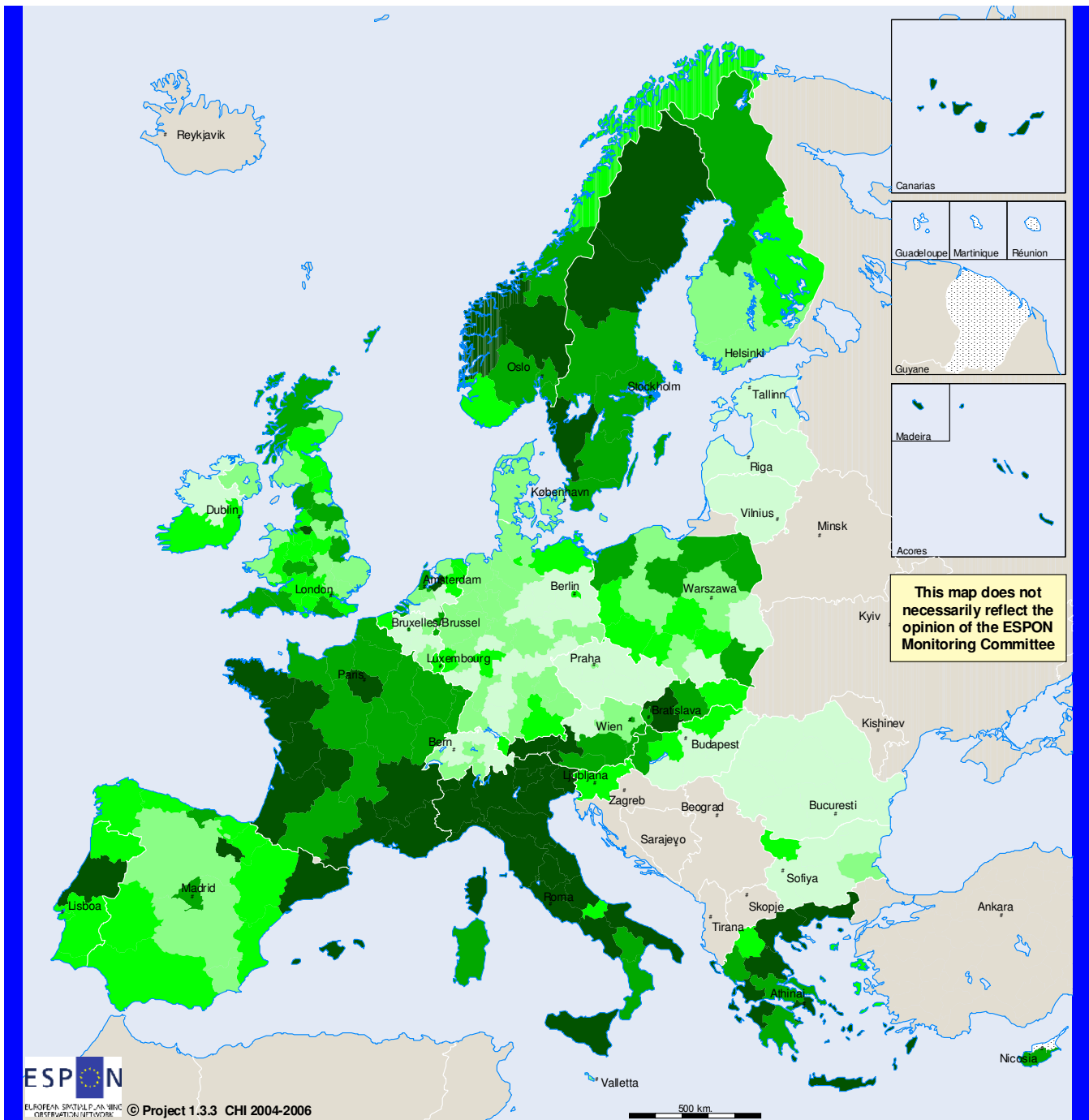
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

**Reference year:**

BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Population data: 2001 (source EUROSTAT)

**Potential use pressure on museums from visitors**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - C.3**

**Algorithm-**

Ratio tourist arrivals 2001 / N. of registered museums in national lists

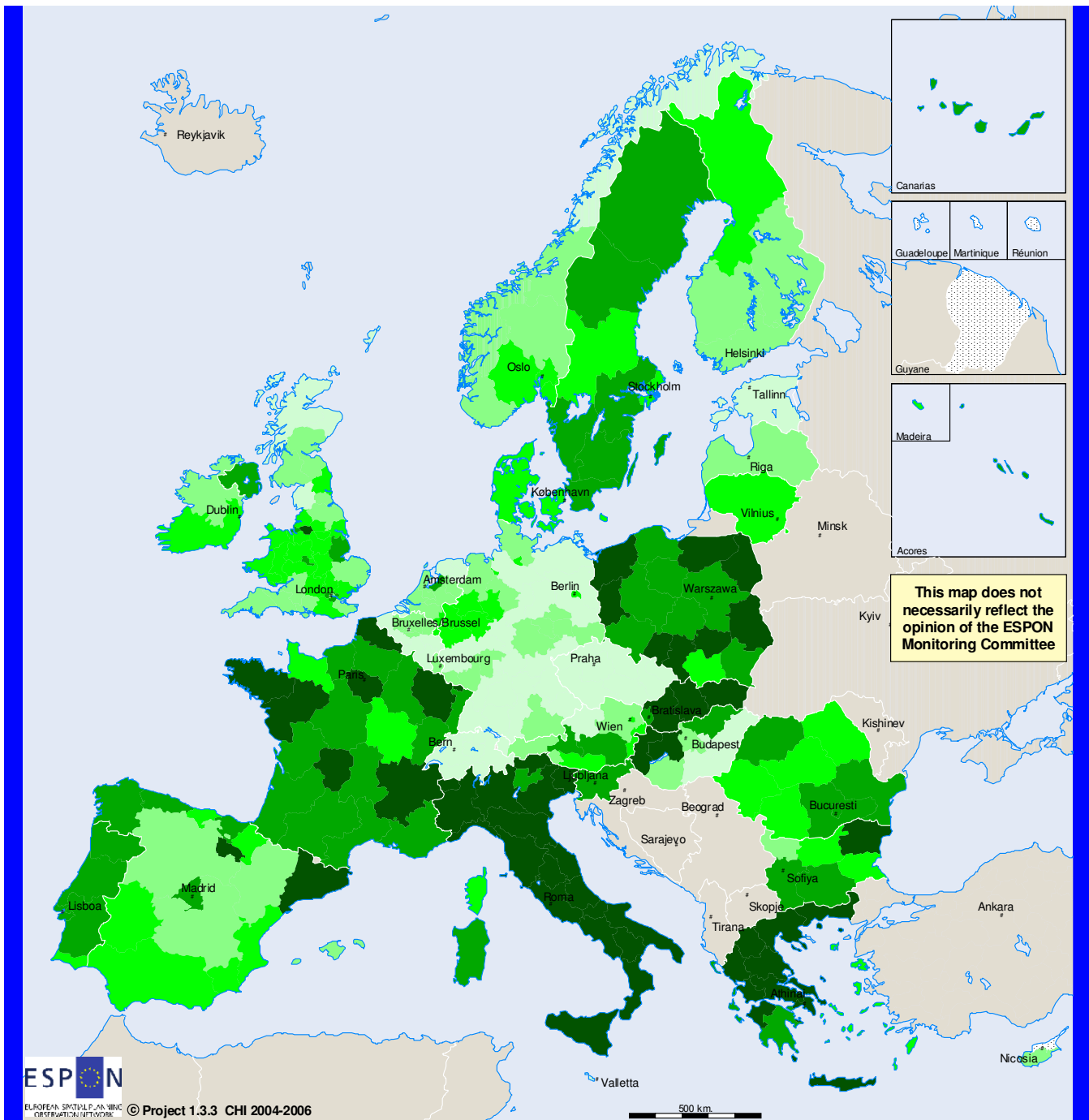
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Tourist arrivals data source EUROSTAT. Whenever the EUROSTAT arrivals data in year 2001 was not available, year 2003 has been used. NUTS II

**Reference year:**

BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Tourism arrivals data: 2001-2003 (source EUROSTAT)

**Total use pressure on museums from resident + visiting population**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

**Indicator in database 1.3.3 - C.4**

**Algorithm.-**

$RATIO = \frac{\text{tourist arrivals 2001} + 365 \times \text{resident population 2001}}{N. \text{ of registered museums in national lists}}$

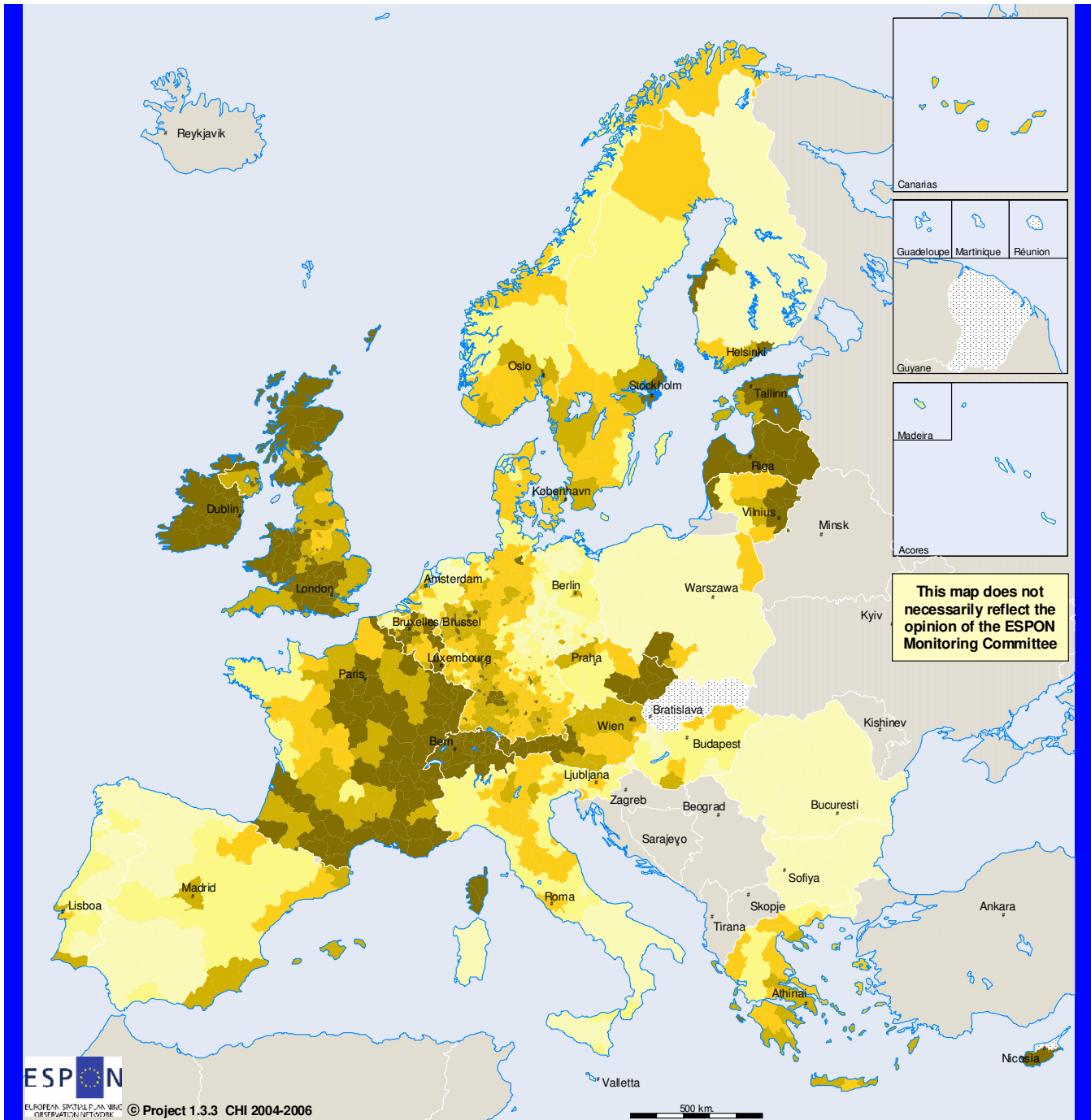
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). Population and tourist arrivals data sources EUROSTAT. NUTS II

**Reference year:**

BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Population data: 2001 (source EUROSTAT). Tourism arrivals data: 2001-2003 (source EUROSTAT)

## Diversity of population by foreign nationality



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

### Indicator in database 1.3.3 - E.1

#### Algorithm.-

Shannon index of diversity for resident population, grouped into autochthonous population and 9 most numerous foreign national groups

#### Source and other metadata information:

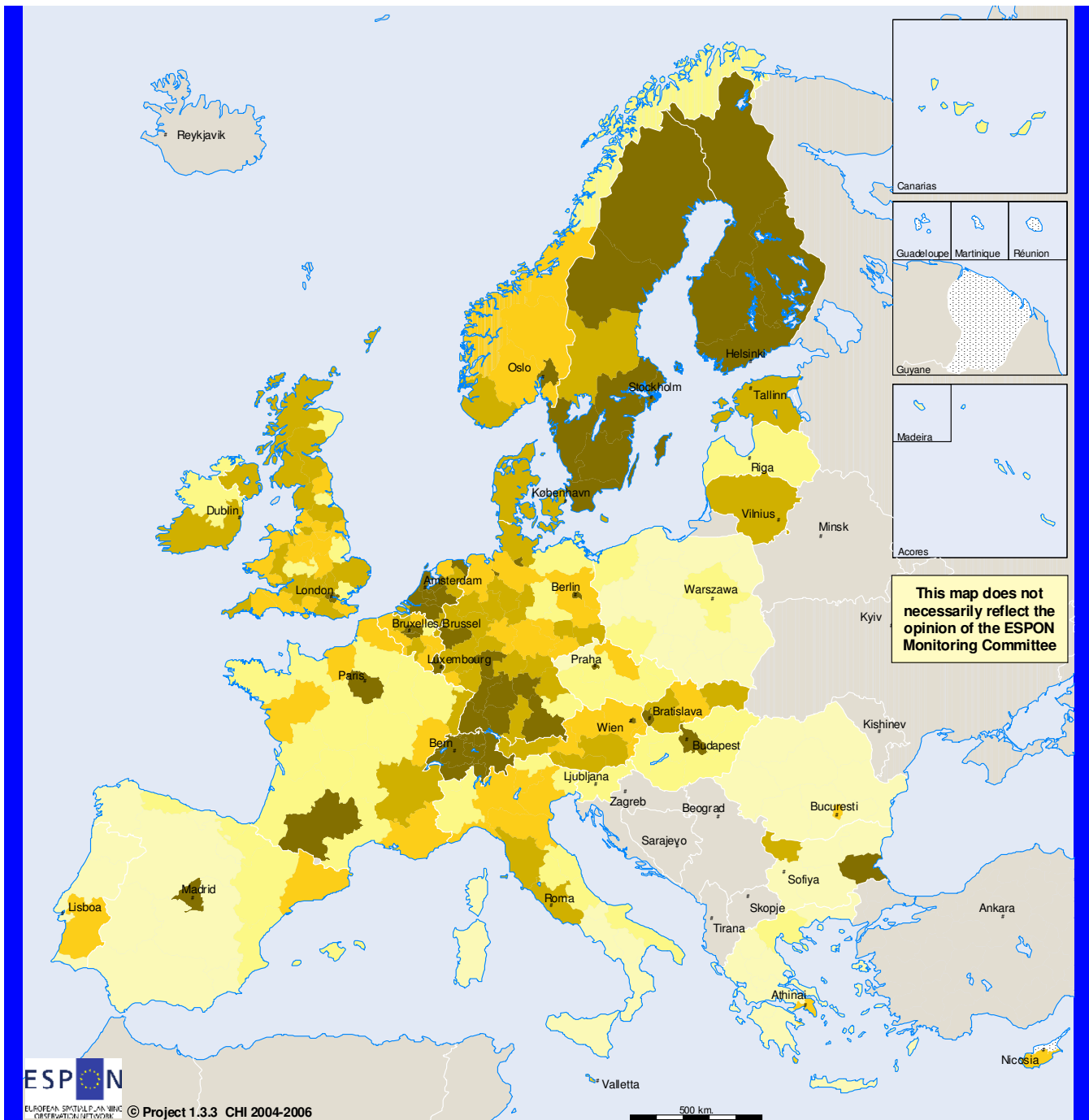
Various sources. See regional metadata (Annex Final Report). NUTS III

#### Reference year:

CH, DK, NO, SE: 2005; BG, FI, RO: 2004; BE, DE: 2003; IE, PL, SI: 2002; AT, CZ, EE, ES, GR, HU, IT, LT, LU, NL, PT, UK: 2001; LV: 2000; FR: 1999; MT: 1995; SK: not available to the TPG.



## Culture-related jobs as a share of local active population



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

### Indicator in database 1.3.3 - F.1

#### Algorithm-

Number of workers with cultural and creative professions as a percentage of active population in 2001

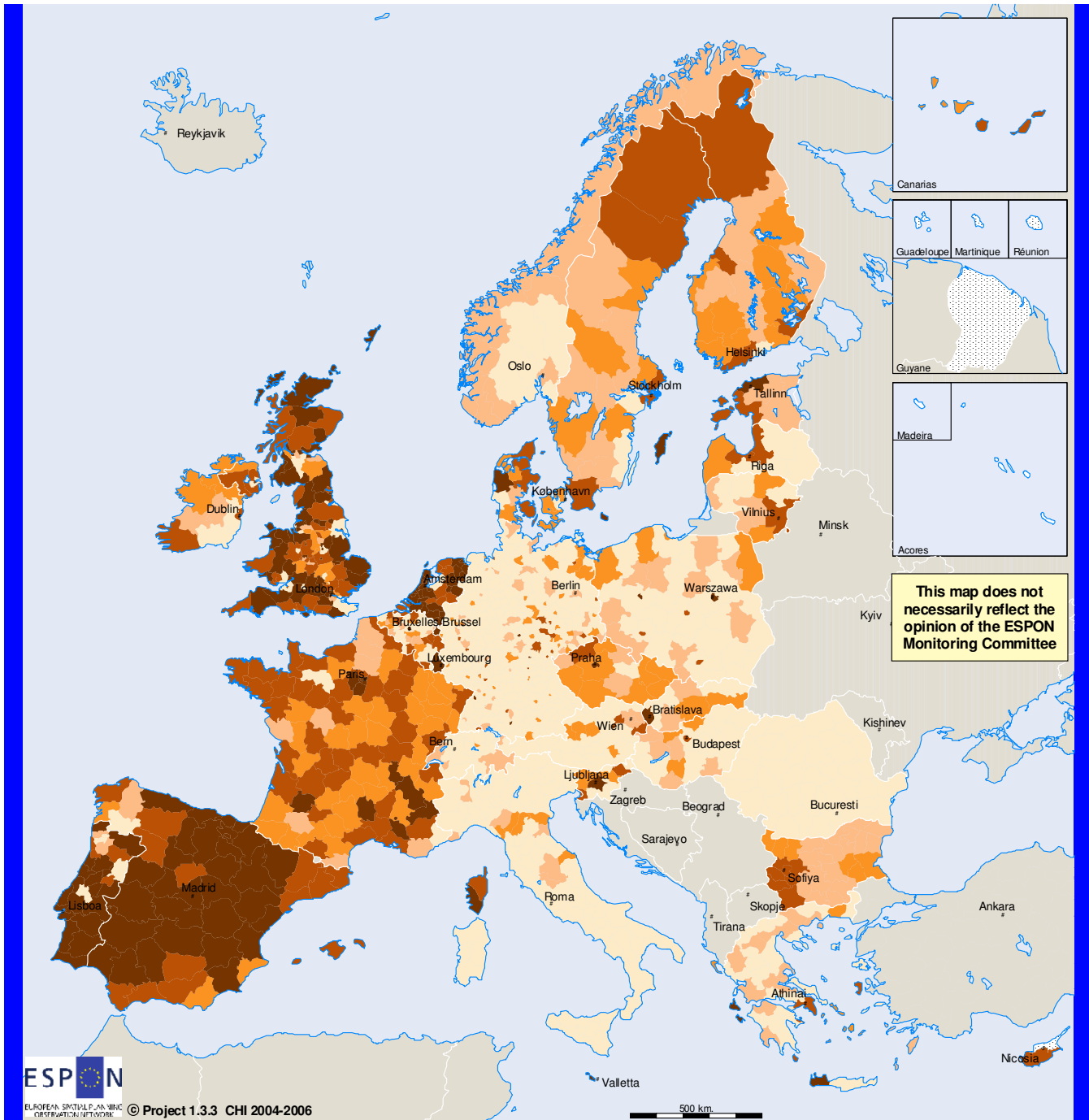
#### Source and other metadata information:

Labour Force Survey, years 2000-2004. Selection of ISCO-88 professional categories (see 1.3.3 final report for detailed procedure). Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

#### Reference year:

2001-2004 (average values).  
Active population data: 2001 (EUROSTAT)

## Availability of theatres

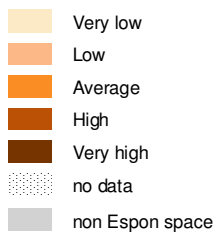


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Classification based on the five distribution percentiles



### Indicator in database 1.3.3 - G.21

#### Algorithm-

Number of theatres per 1,000 residents

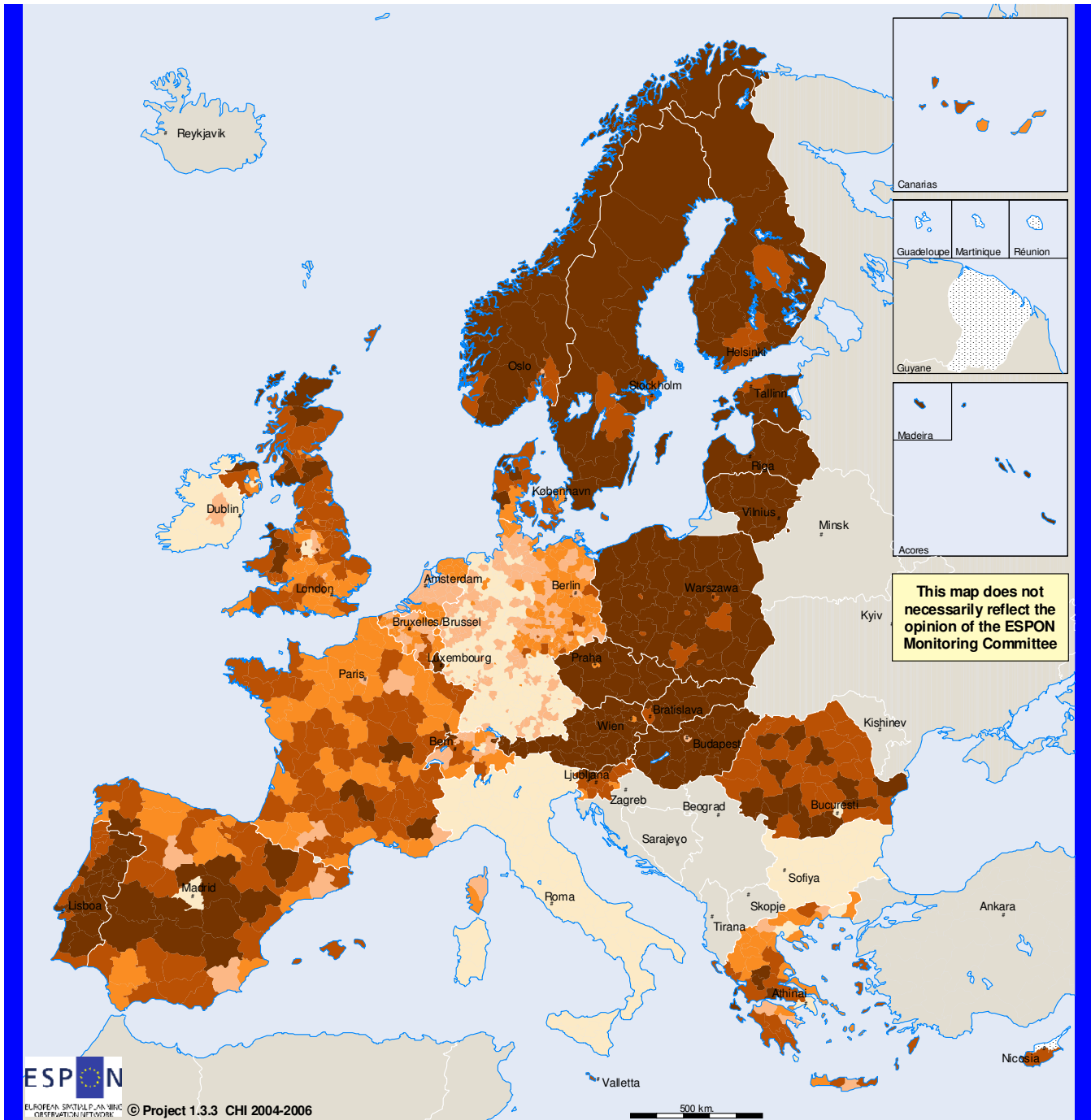
#### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

#### Reference year:

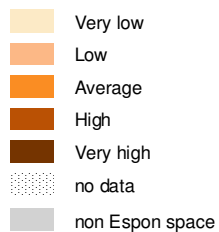
EE, LU: 2006; CZ, DE, DK, ES, GR, IE, NO, SE: 2005;  
 AT, BG, FR, IT, SK: 2004; HU, LT, LV, NL, PL, UK: 2003;  
 CY, RO, SI: 2002; BE: 2001; CH: 2002-2003; MT: 1997-2000, 2003-2005;  
 FI: vv.yy.; PT: not specified. Population data: 2001 (EUROSTAT)

## Availability of public libraries



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Classification based on the five distribution percentiles



### Indicator in database 1.3.3 - G.23

#### Algorithm-

Number of public libraries per 1,000 residents

#### Source and other metadata information:

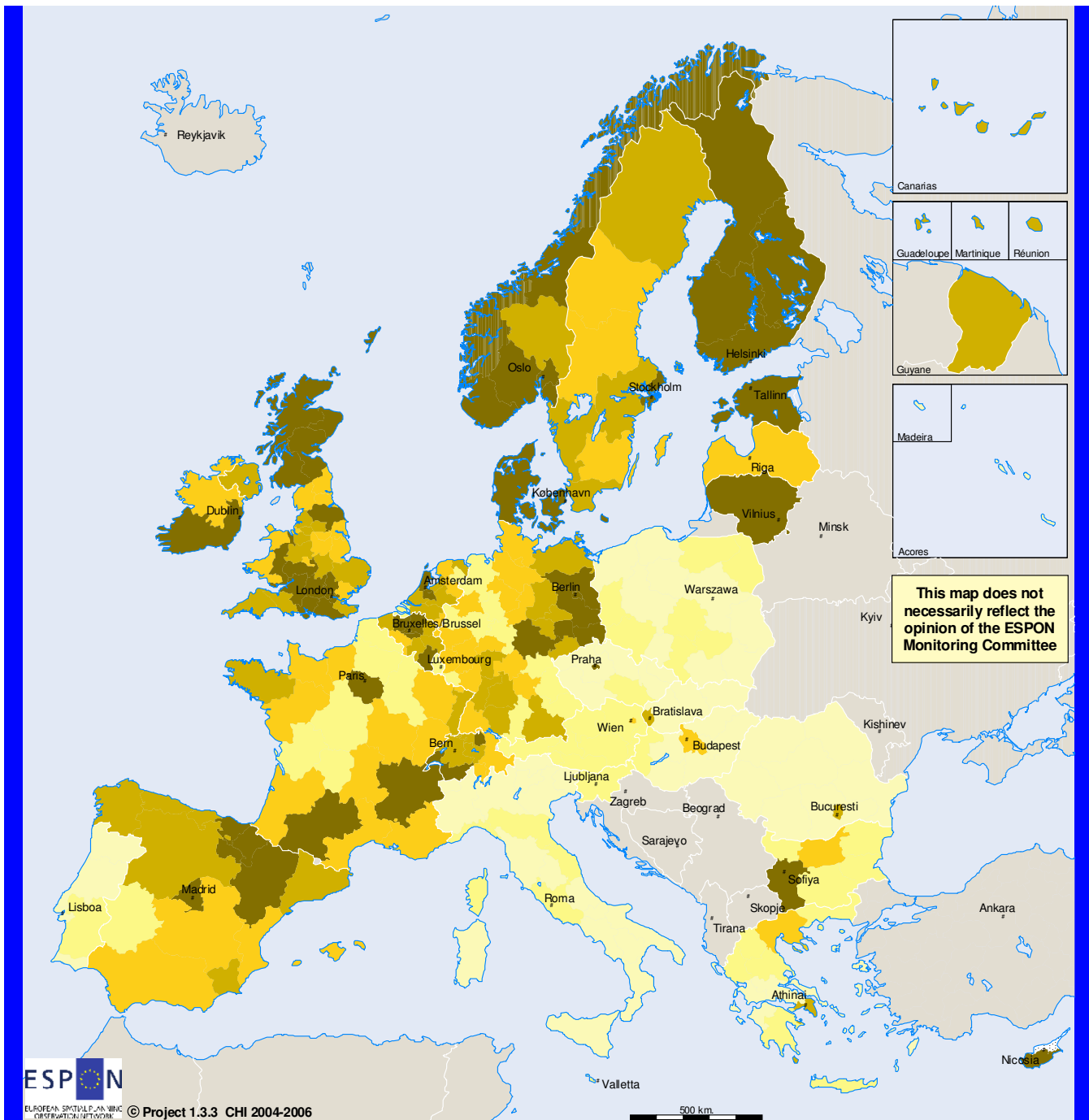
Various sources. See regional metadata (Annex Final Report). Population data source EUROSTAT. Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS III

#### Reference year:

DK, NO, SE: 2006; CZ, ES, IE, LU: 2005; AT, BG, FR, SK: 2004; CY, DE, EE, FI, GR, HU, IT, LT, LV, NL, PL, UK: 2003; CH, PT, RO, SI: 2002; BE: 2001; MT: 1997-2000, 2003-2005. Population data: 2001 (EUROSTAT)



## Attainment level of local population



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

Indicator in database 1.3.3 - H.12

**Algorithm.-**

Share of resident population with high attainment levels

**Source and other metadata information:**

Labour Force Survey, years 2000-2004 (5th and 6th categories;

Sweden data also including category 4).

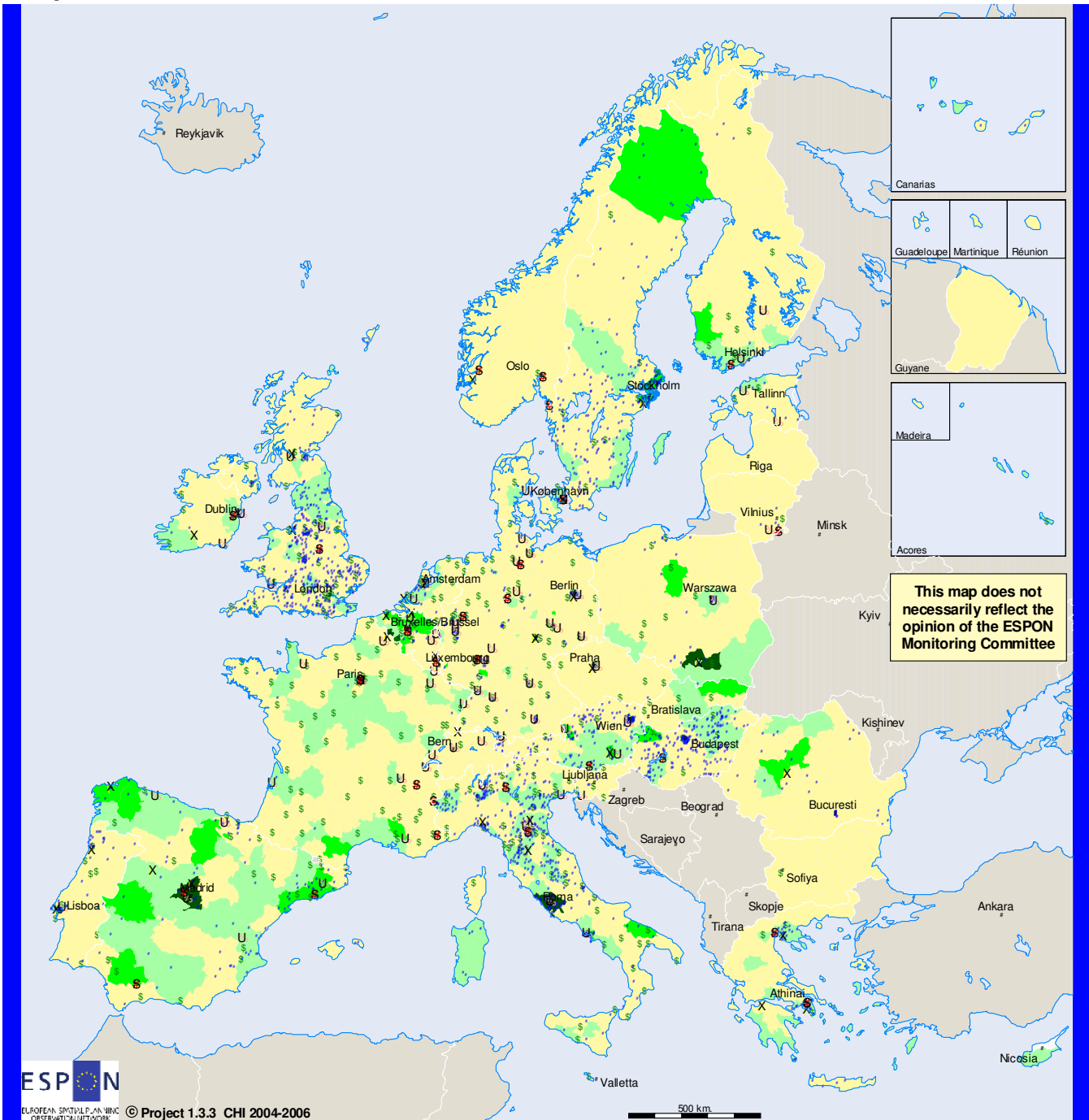
Population data source EUROSTAT.

Whenever the EUROSTAT population data in year 2001 was not available, year 2000 has been used. NUTS II

**Reference year:**

2004. Population data: 2001 (EUROSTAT)

## European cultural excellence networks



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- S Cat. A: Theatres belonging to the European Theatre Convention.
- U Cat. B: Museums members of ICOM.
- U Cat. C: Opera Companies members of Opera Europa.
- X Cat. D: European Capitals for Culture 1985-2008.
- \$ Cat. E: Film festival associated to the European film Festival association.
- Light Green 1 World Heritage Sites from UNESCO List
- Medium Green 2 World Heritage Sites from UNESCO List
- Dark Green 3 - 5 World Heritage Sites from UNESCO List
- Yellow EspoN space
- Grey non EspoN space

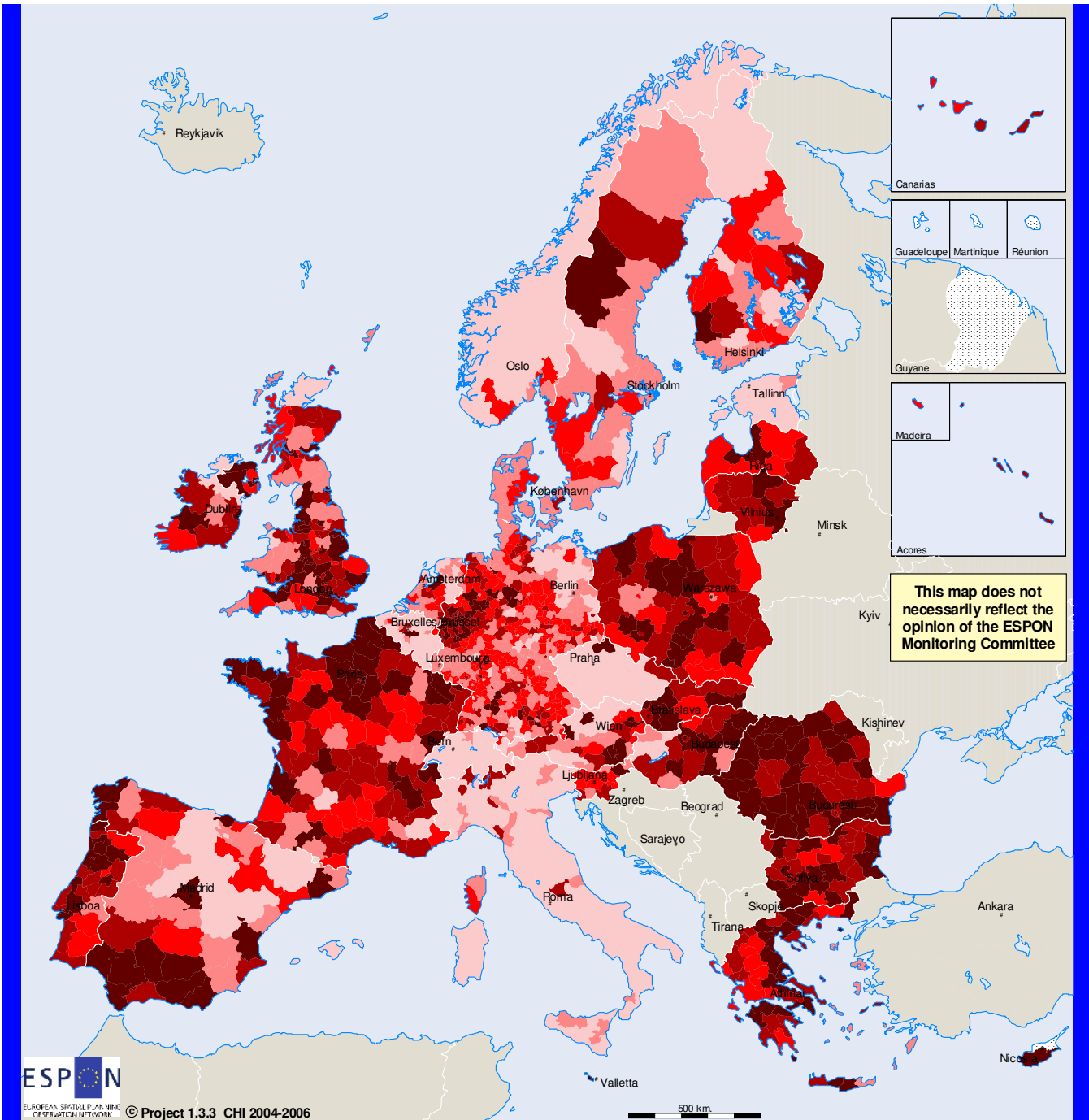
### Source and other metadata information.-

<http://www.etc-centre.org/home.asp>;  
<http://icom.museum/vlmp/>;  
<http://www.europeanmuseumguide.com/>;  
[WWW.MUSEUMLAND.COM/](http://WWW.MUSEUMLAND.COM/);  
<http://hosting1.telvia.it/amcnet/museumland/nationslist.php>;  
<http://www.opera-europa.org/view.asp?id=168>;  
[http://europa.eu.int/comm/culture/eac/other\\_actions/cap\\_europ/cap\\_eu\\_en.html](http://europa.eu.int/comm/culture/eac/other_actions/cap_europ/cap_eu_en.html);  
<http://www.eurofilmfest.org/ecff/festivals/index.html>;  
<http://www.filmfestivals.com/ffs/search2.shtml>

### Reference year:

cross-section data 2006

**INTEGRATED POTENTIAL DEMAND OF HERITAGE ASSETS**



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

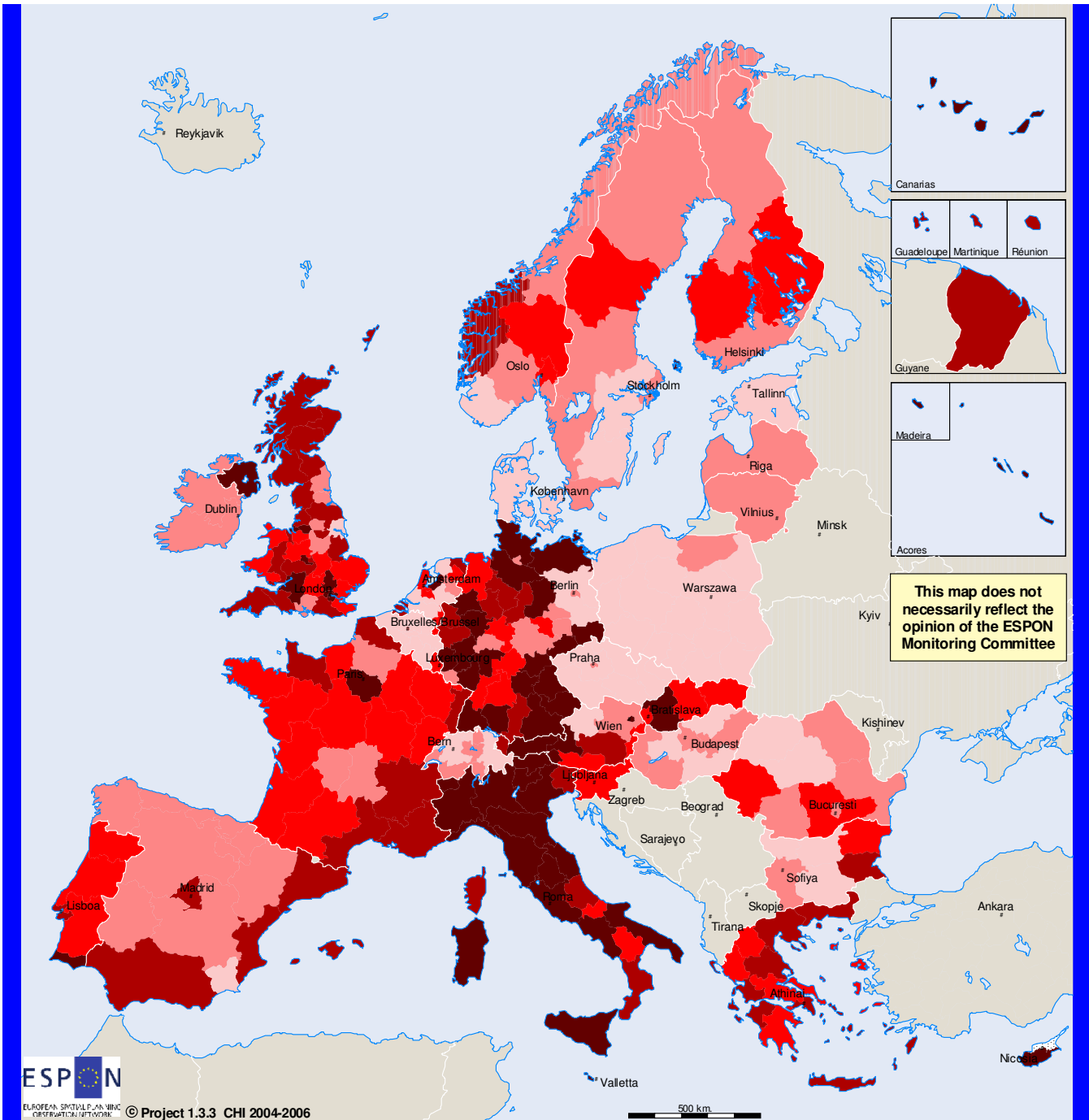
**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>o</sup>.2, B.2, C.2, D.2

**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
NUTS III

**Reference year:**  
(see reference years of base indicators)

**INTEGRATED POTENTIAL DEMAND OF HERITAGE ASSETS**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espon space

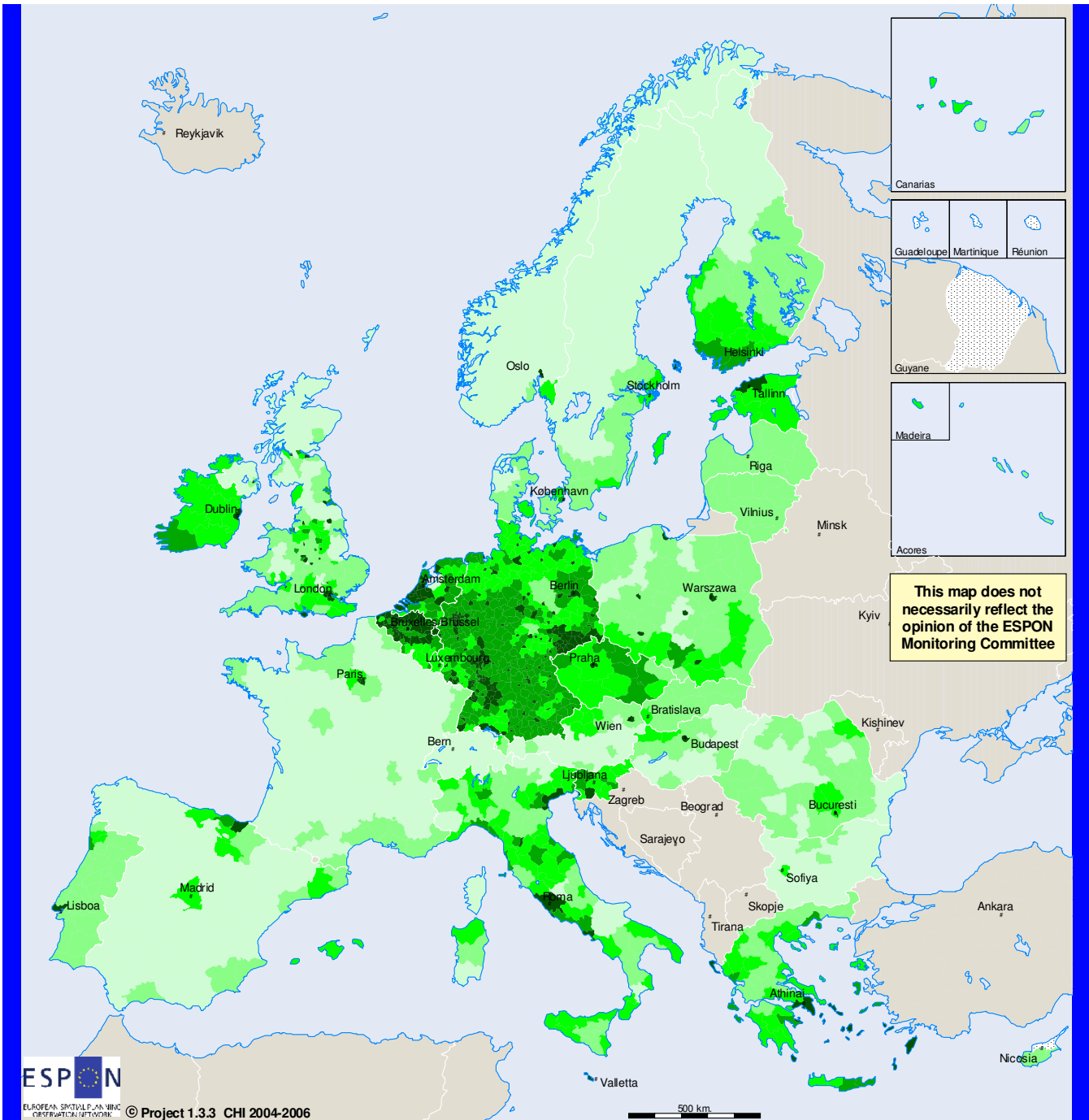
**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>o</sup>.4, B.4, C.4, D.4

**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

# INTEGRATED SUPPLY OF HERITAGE ASSETS



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>2</sup>.1, B.1, C.1, D.1

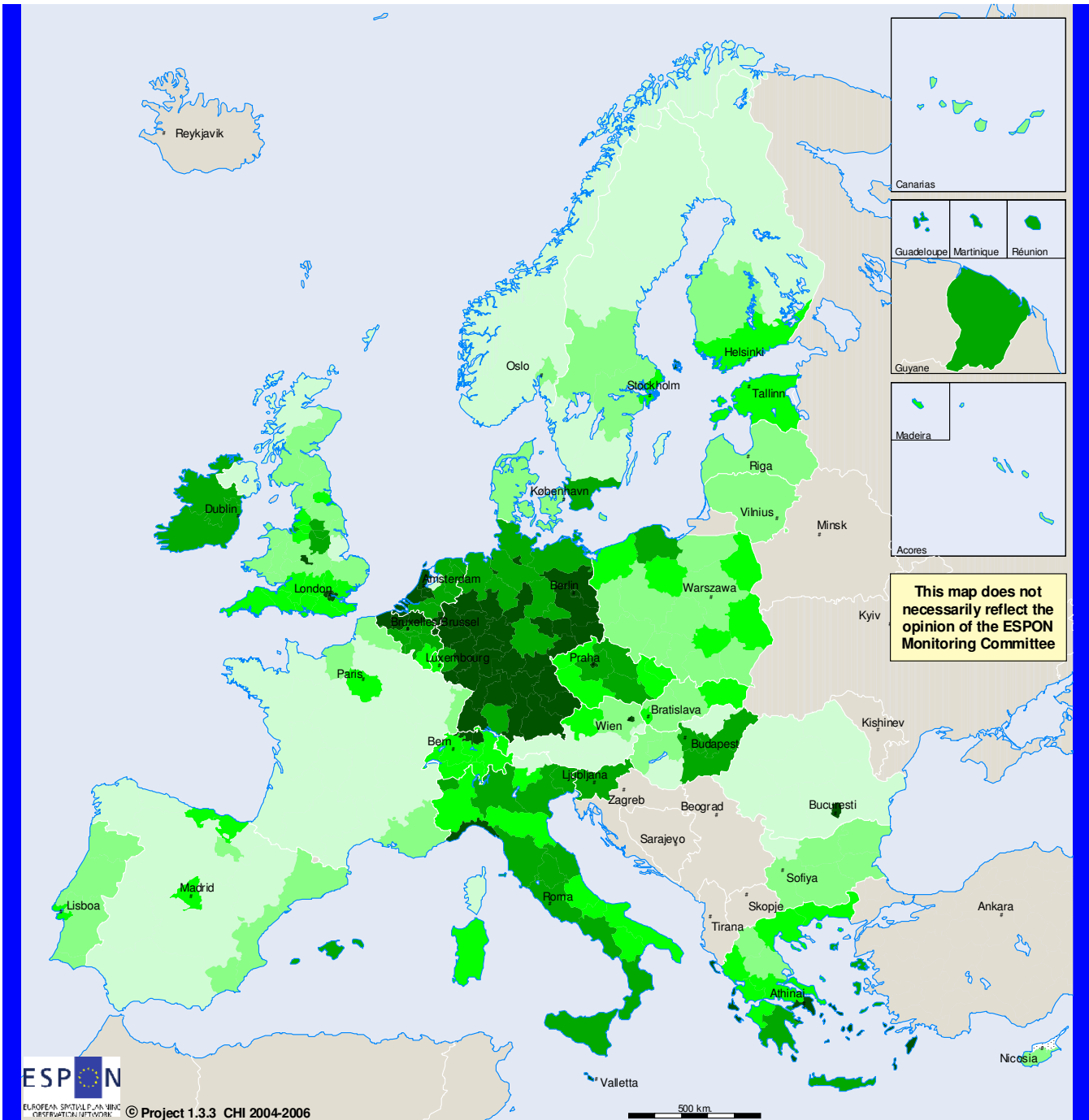
**Algorithm-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
NUTS III

**Reference year:**  
(see reference years of base indicators)



# INTEGRATED SUPPLY OF HERITAGE ASSETS



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Classification based on the five distribution percentiles

- Very low
- Low
- Average
- High
- Very high
- no data
- non Espo space

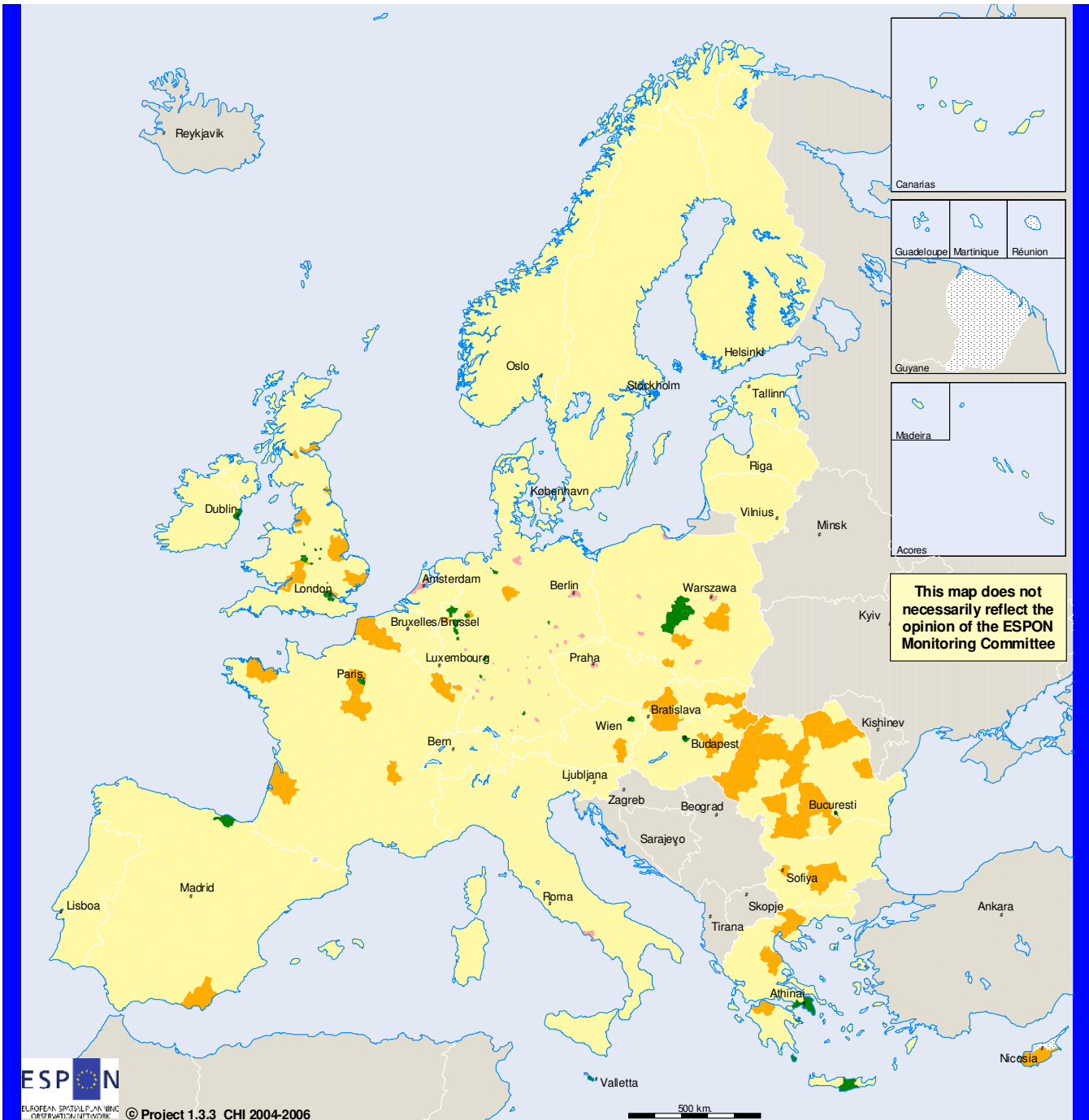
**Indicator in database 1.3.3 -**  
Elaboration on indicators: A<sup>o</sup>.1, B.1, C.1, D.1

**Algorithm.-**  
Indicators normalised and summed, sum normalised

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

## BALANCE IN USE PRESSURE



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- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low, S high (4)
- Normal values
- no data
- non Espo space

### Categories:

- 1.- High density of cultural resources, high potential use pressure from local residents.
  - 2.- Low density of cultural resources, low potential use pressure from local residents.
  - 3.- Low density of cultural resources, low potential use pressure from local residents.
  - 4.- Low density of cultural resources, high potential use pressure from local residents.
- Normal values.-  $P^2 + S^2 \leq 1.5^2$

### Indicator in database 1.3.3 -

Elaboration on indicators: A<sup>o</sup>.1;B.1;C.1;D.1;A<sup>o</sup>.2; B.2;C.2;D.2

### Algorithm.-

High and low values based on values larger than 1.5 times the standard deviation for demand and supply.

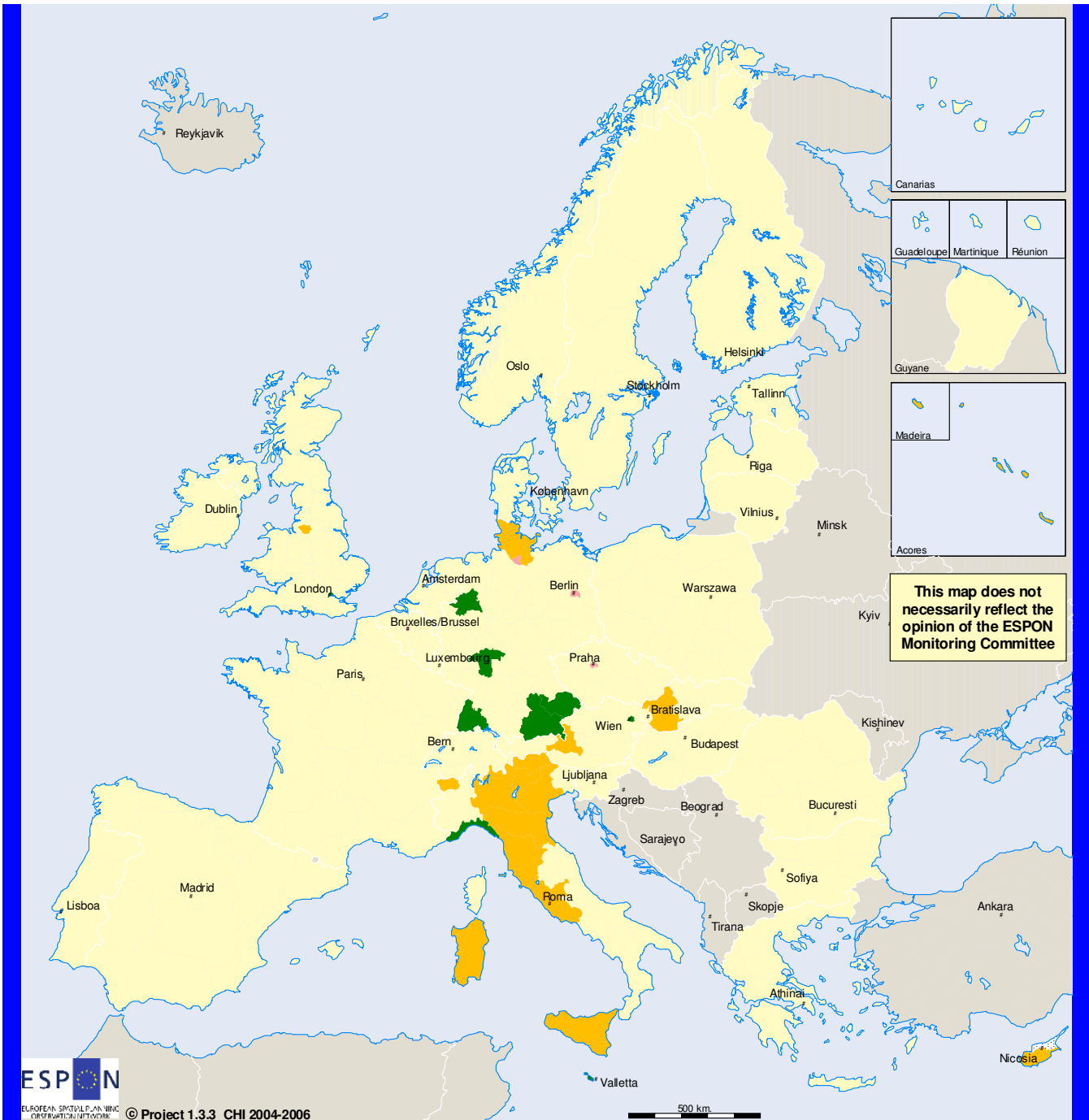
### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). NUTS III

### Reference year:

(see reference years of base indicators)

## BALANCE IN USE PRESSURE



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee



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- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low, S high (4)
- Normal values
- no data
- non Espon space

**Categories:**

- 1.- High density of cultural resources, high potential use pressure from local residents.
- 2.- Low density of cultural resources, low potential use pressure from local residents.
- 3.- Low density of cultural resources, low potential use pressure from local residents.
- 4.- Low density of cultural resources, high potential use pressure from local residents.

Normal values.-  $P^2 + S^2 \leq 1.5^2$

**Indicator in database 1.3.3 .-**  
Elaboration on indicators: A<sup>0</sup>.1;B.1;C.1;D.1; A<sup>0</sup>.3; B.3;C.3;D.3

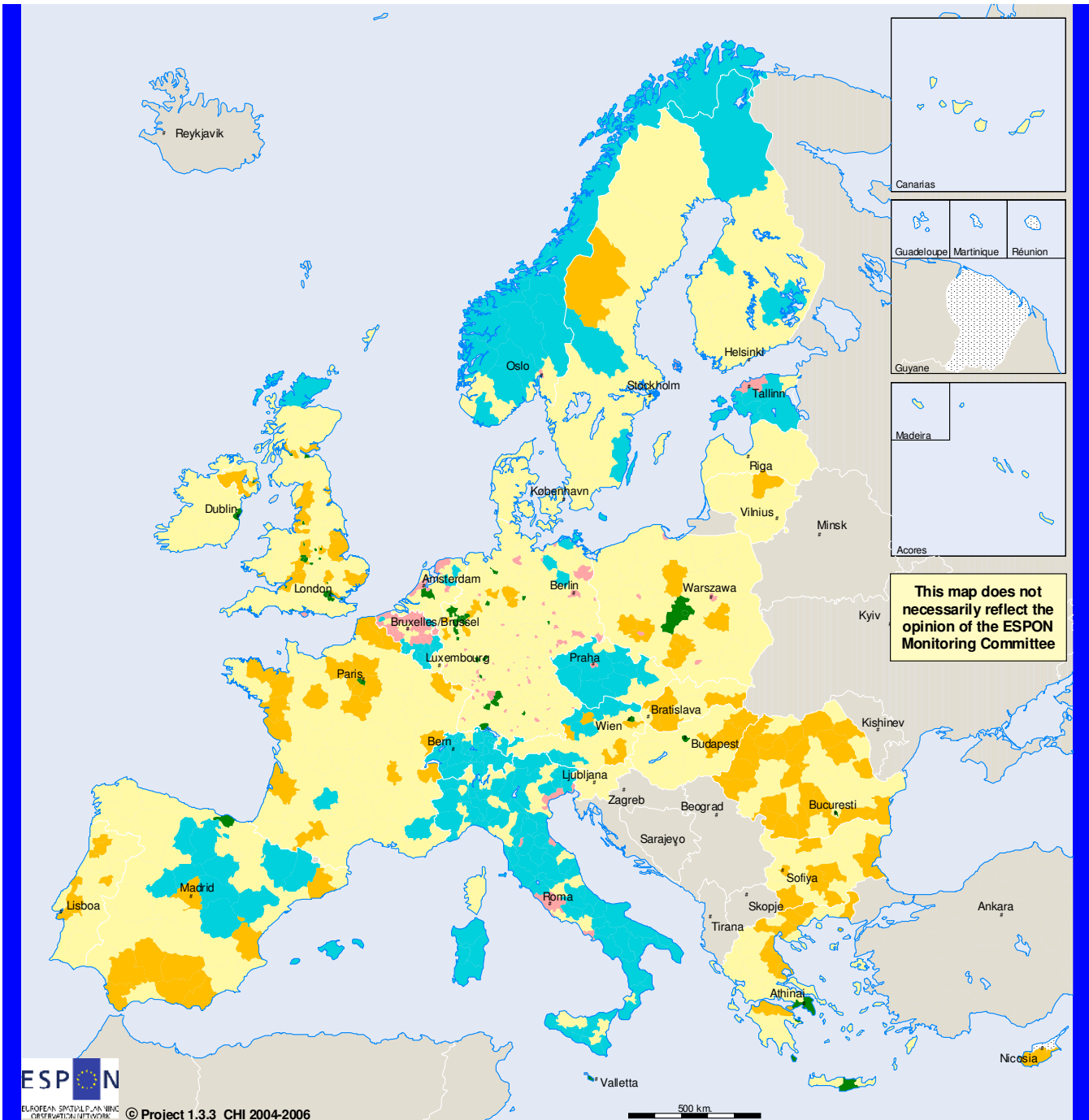
**Algorithm.-**  
High and low values based on values larger than 1.5 times the standard deviation for demand and supply.

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)



## BALANCE IN USE PRESSURE



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- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low, S high (4)
- Normal values
- no data
- non Espon space

### Categories:

- 1.- High density of cultural resources, high potential use pressure from local residents.
  - 2.- Low density of cultural resources, low potential use pressure from local residents.
  - 3.- Low density of cultural resources, low potential use pressure from local residents.
  - 4.- Low density of cultural resources, high potential use pressure from local residents.
- Normal values.-  $P^2 + S^2 \leq 0.75^2$

### Indicator in database 1.3.3 -

Elaboration on indicators: A<sup>o</sup>.1;B.1;C.1; D.1;A<sup>o</sup>.2; B.2;C.2;D.2

### Algorithm.-

High and low values based on values larger than 0.75 times the standard deviation for demand and supply.

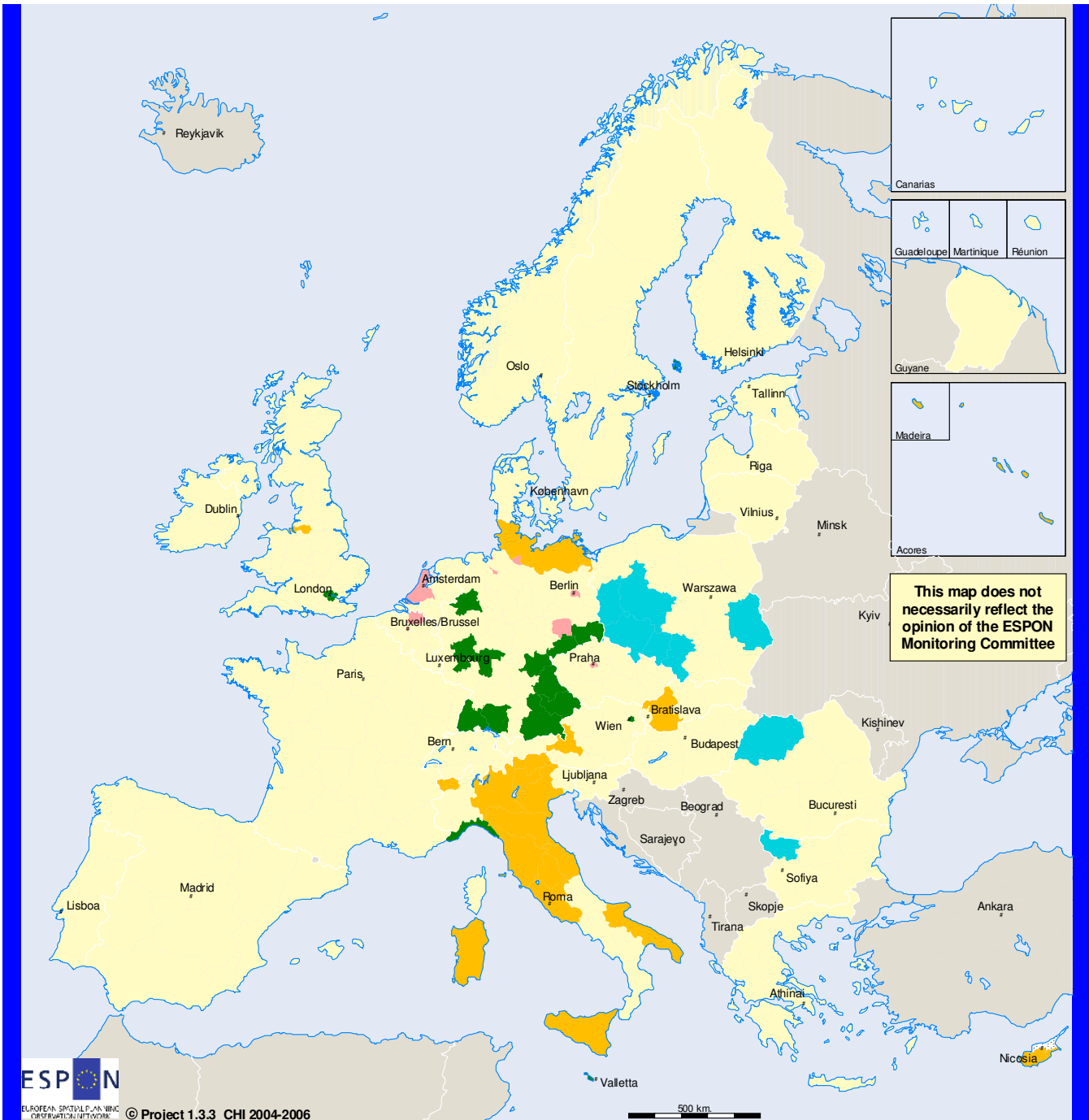
### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). NUTS III

### Reference year:

(see reference years of base indicators)

## BALANCE IN USE PRESSURE



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee



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- D high, S high (1)
- D high, S low (2)
- D low, S low (3)
- D low, S high (4)
- Normal values
- no data
- non Espon space

**Categories:**

- 1.- High density of cultural resources, high potential use pressure from local residents and visitors.
  - 2.- Low density of cultural resources, low potential use pressure from local residents and visitors.
  - 3.- Low density of cultural resources, low potential use pressure from local residents and visitors.
  - 4.- Low density of cultural resources, high potential use pressure from local residents and visitors.
- Normal values.-  $P^2 + S^2 \leq 0.75^2$

**Indicator in database 1.3.3 .-**

Elaboration on indicators: A<sup>0</sup>.1;B.1;C.1; D.1;A<sup>0</sup>.3; B.3;C.3;D.3

**Algorithm.-**

High and low values based on values larger than 0.75 times the standard deviation for demand and supply.

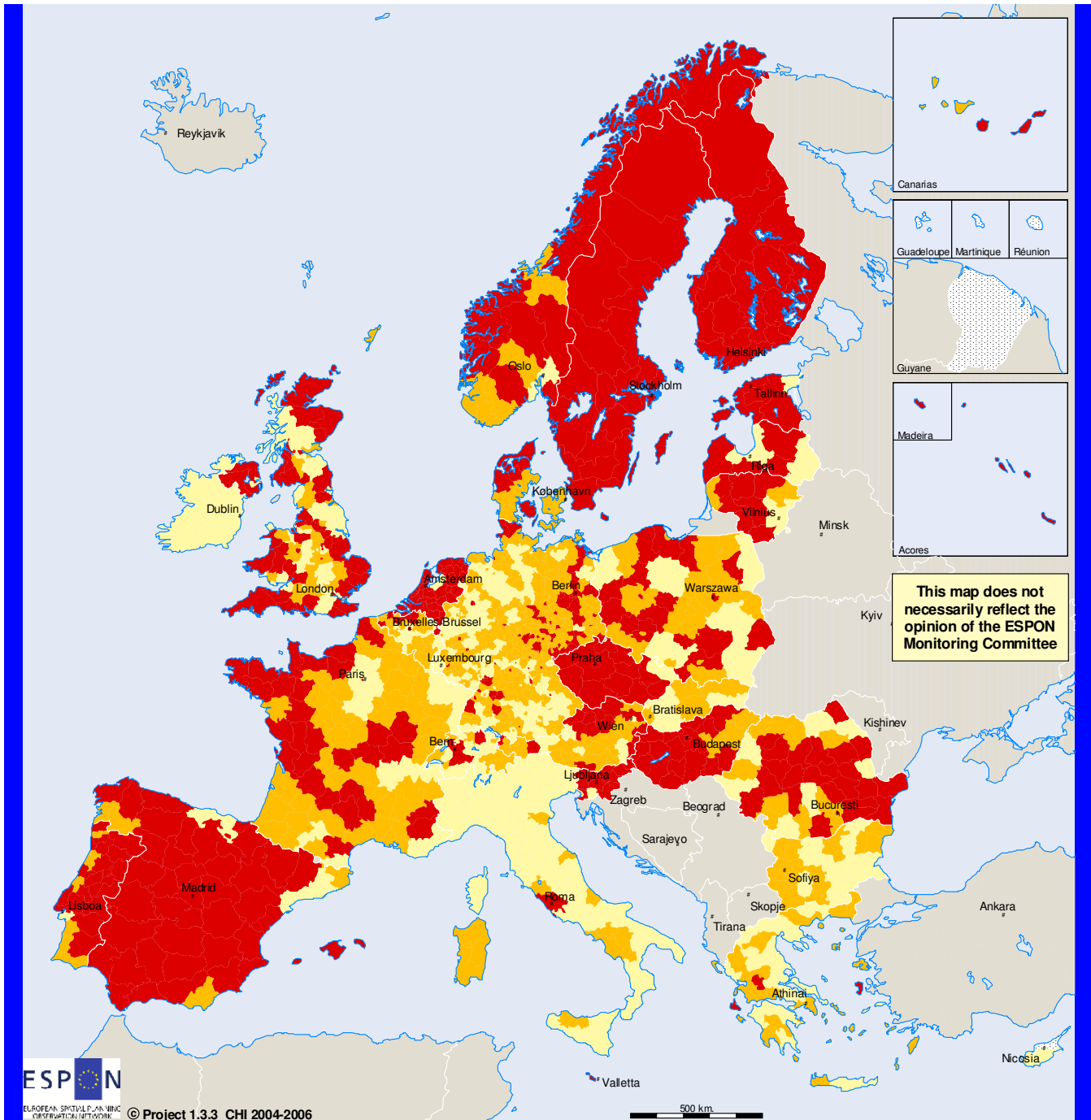
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**

(see reference years of base indicators)

**ORIENTATION TO CONSERVATION**



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- High
- Average
- Low
- no data
- non Espo space

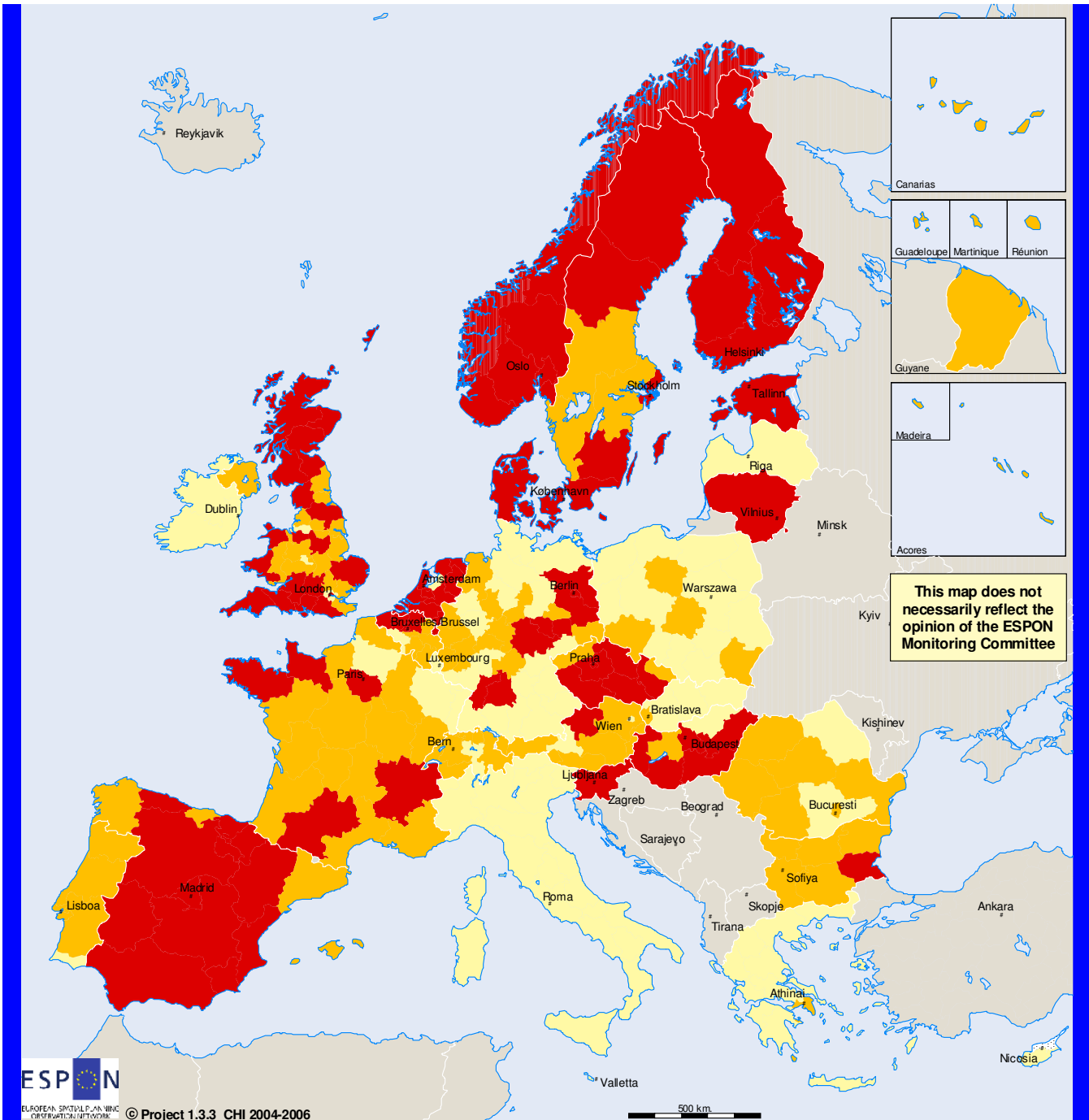
**Indicator in database 1.3.3 -**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS III

**Reference year:**  
(see reference years of base indicators)

**ORIENTATION TO CONSERVATION**



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- High
- Average
- Low
- no data
- non Espon space

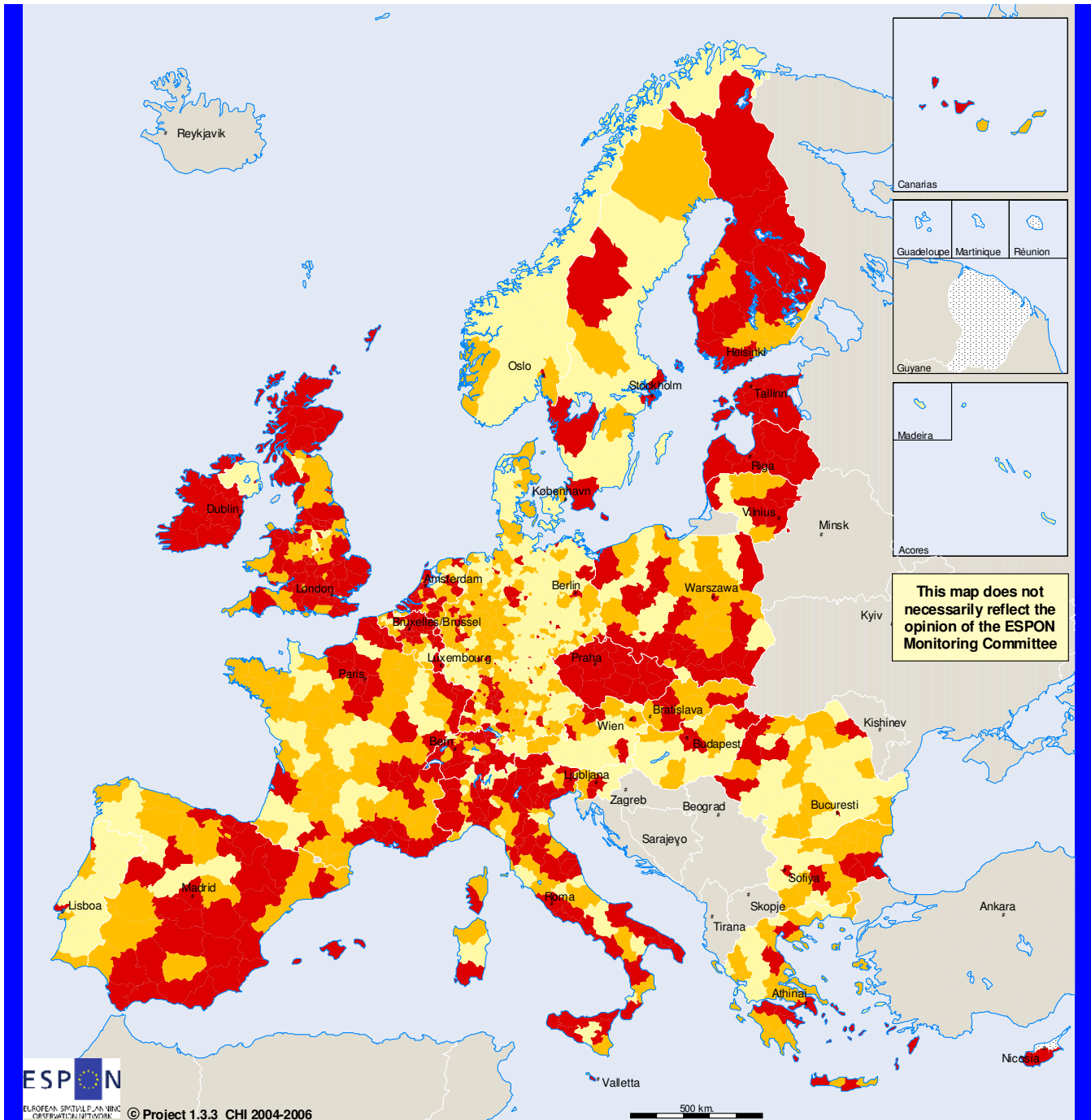
**Indicator in database 1.3.3 -**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

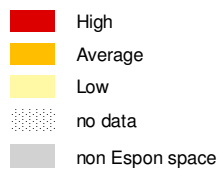
**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

## ORIENTATION TO PRODUCTION



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### Indicator in database 1.3.3.-

Elaboration on selected indicators  
(see detailed methodology in Final Report)

### Algorithm.-

3 categories:

High.- First quantile of distribution

Average.- Second quantile of distribution

Low.- Third quantile of distribution

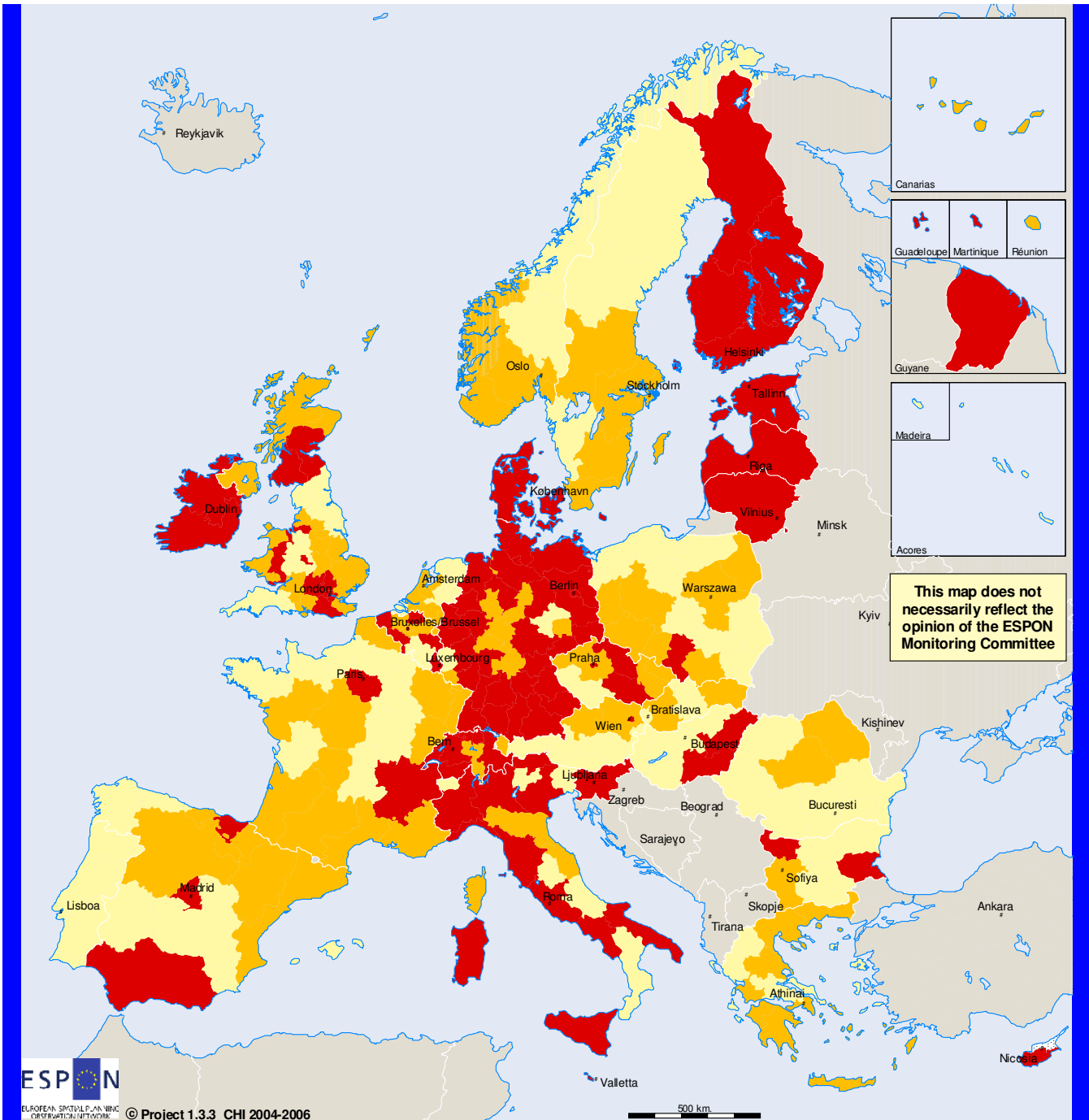
### Source and other metadata information:

Various sources. See regional metadata  
(Annex Final Report). NUTS III

### Reference year:

(see reference years of base indicators)

**ORIENTATION TO PRODUCTION**



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- High
- Average
- Low
- no data
- non Espon space

**Indicator in database 1.3.3 .-**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

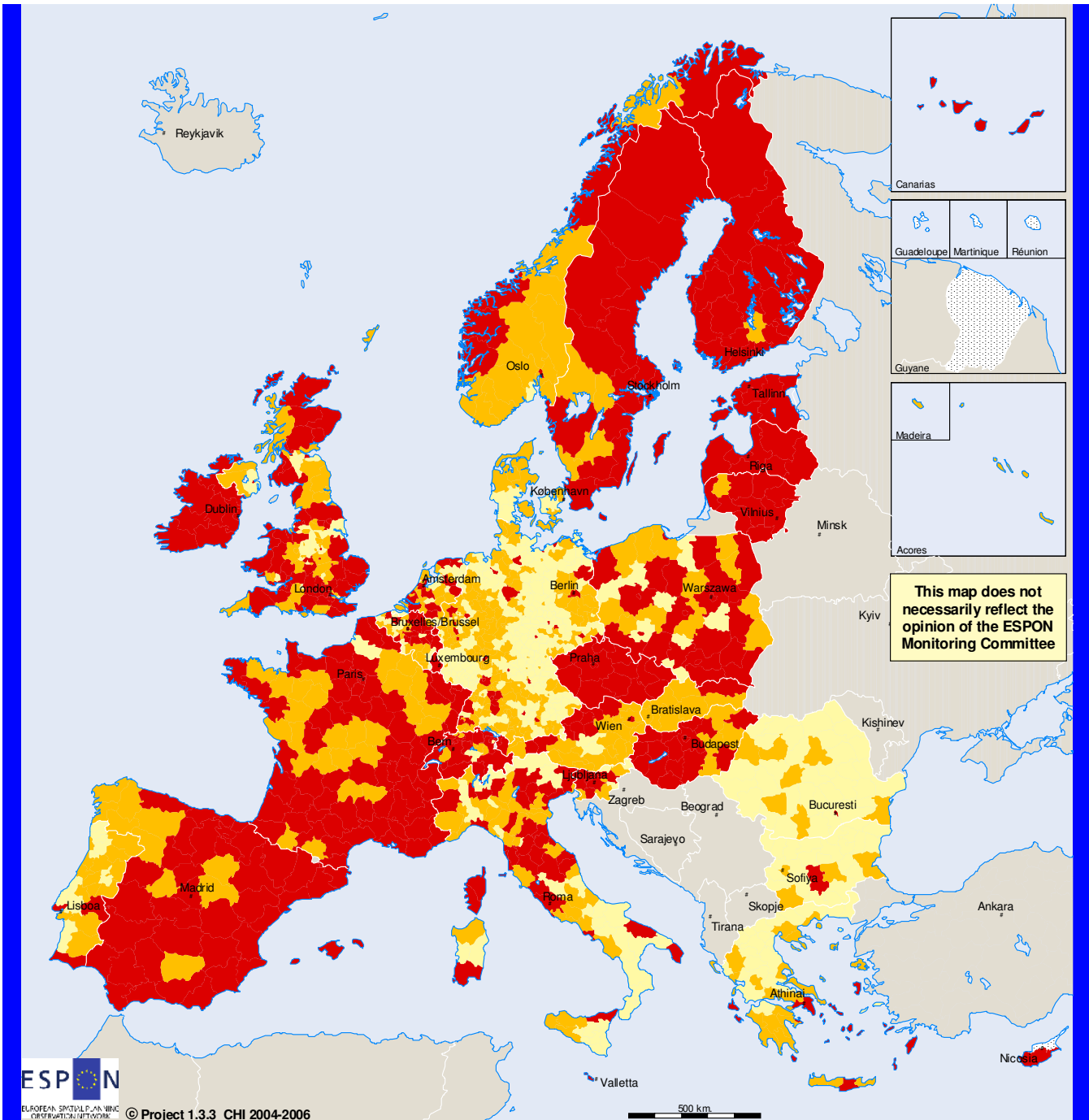
**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)



**ORIENTATION TO VALORIZATION**



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- High
- Average
- Low
- no data
- non Espon space

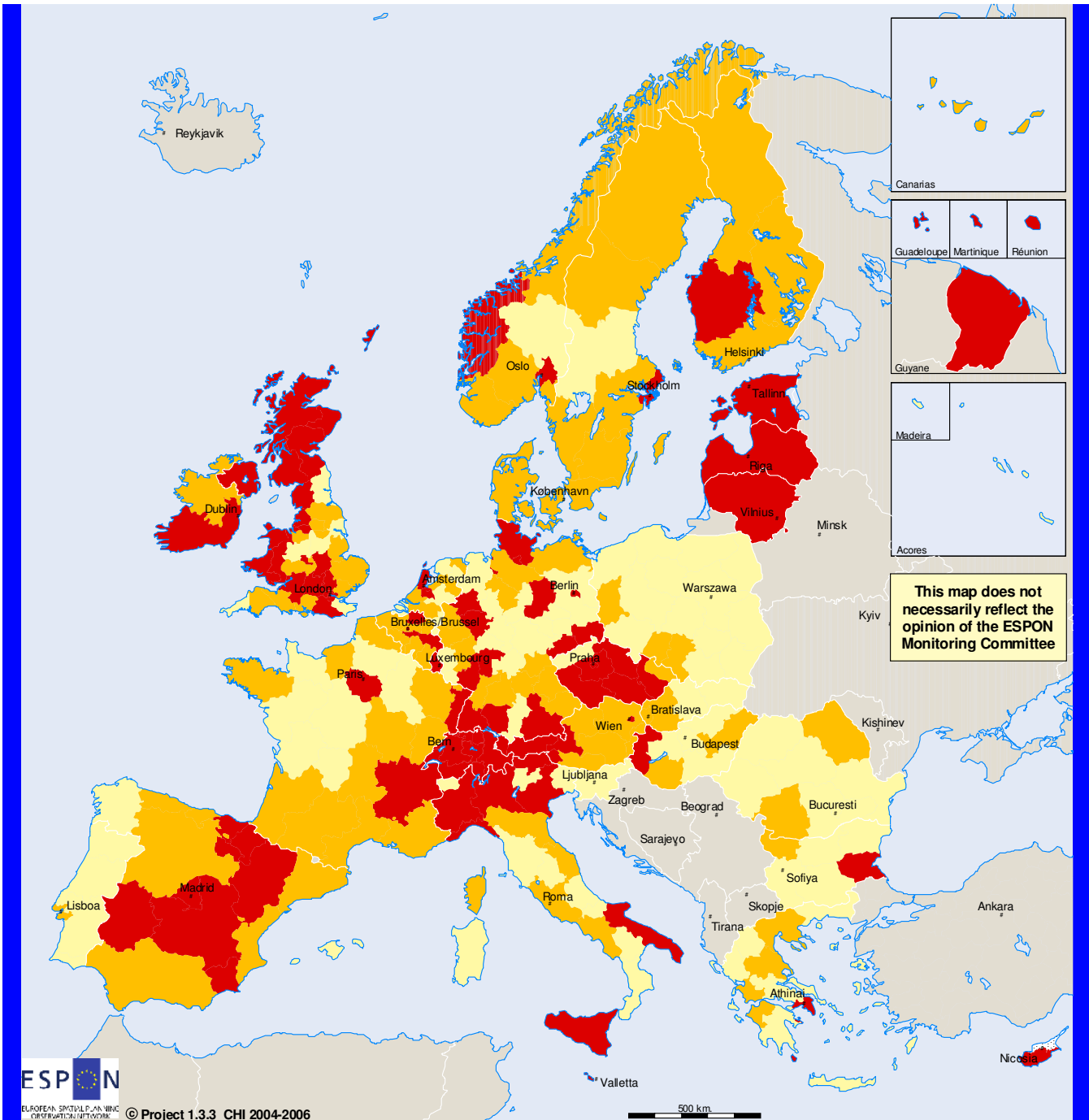
**Indicator in database 1.3.3 .-**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS III

**Reference year:**  
(see reference years of base indicators)

**ORIENTATION TO VALORIZATION**



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- High
- Average
- Low
- no data
- non Espon space

**Indicator in database 1.3.3 .-**  
Elaboration on selected indicators  
(see detailed methodology in Final Report)

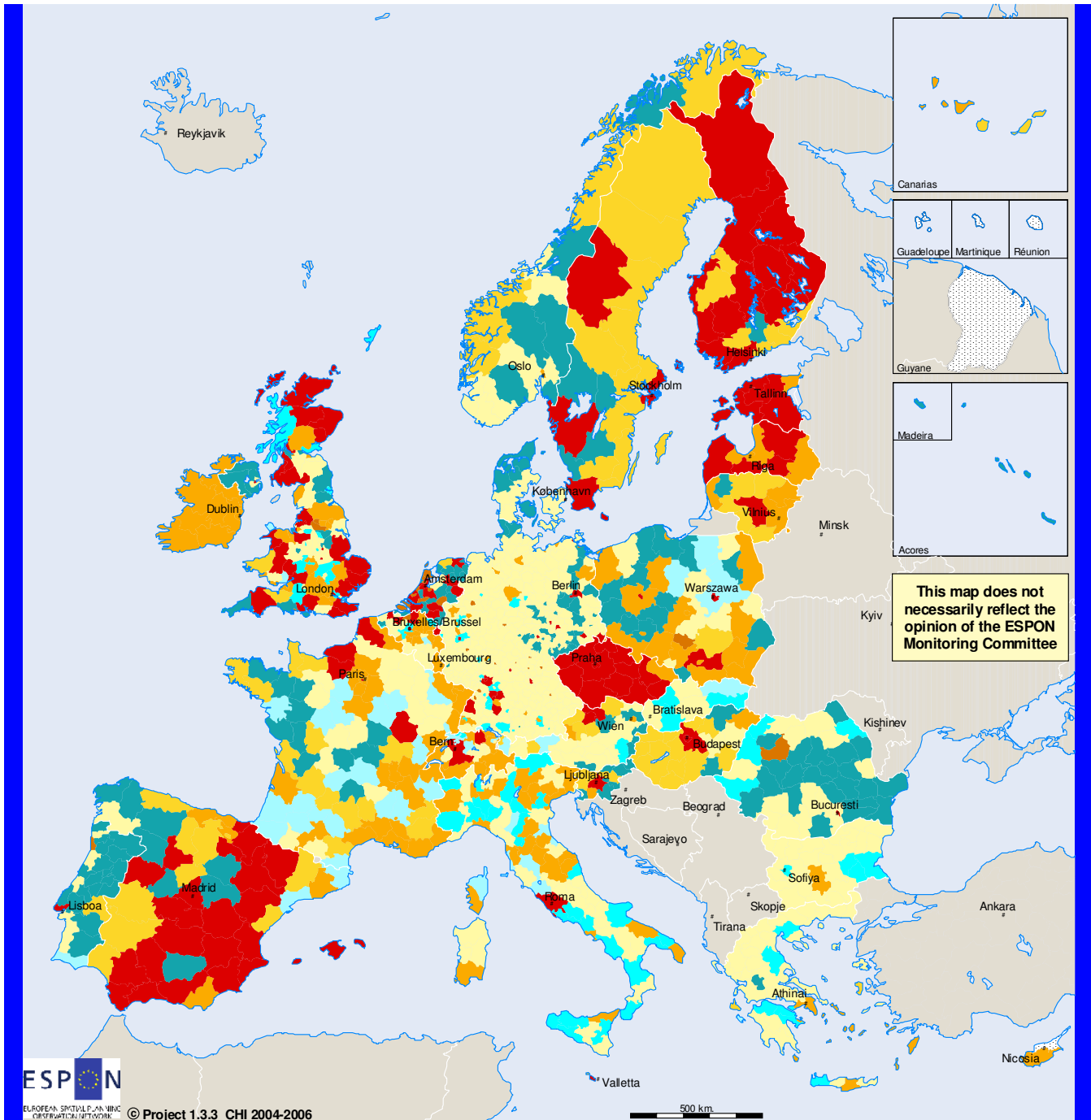
**Algorithm.-**  
3 categories:  
High.- First quantile of distribution  
Average.- Second quantile of distribution  
Low.- Third quantile of distribution

**Source and other metadata information:**  
Various sources. See regional metadata  
(Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)



# COMPOSITE ORIENTATION OF CULTURE



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OPERATIONAL NETWORK  
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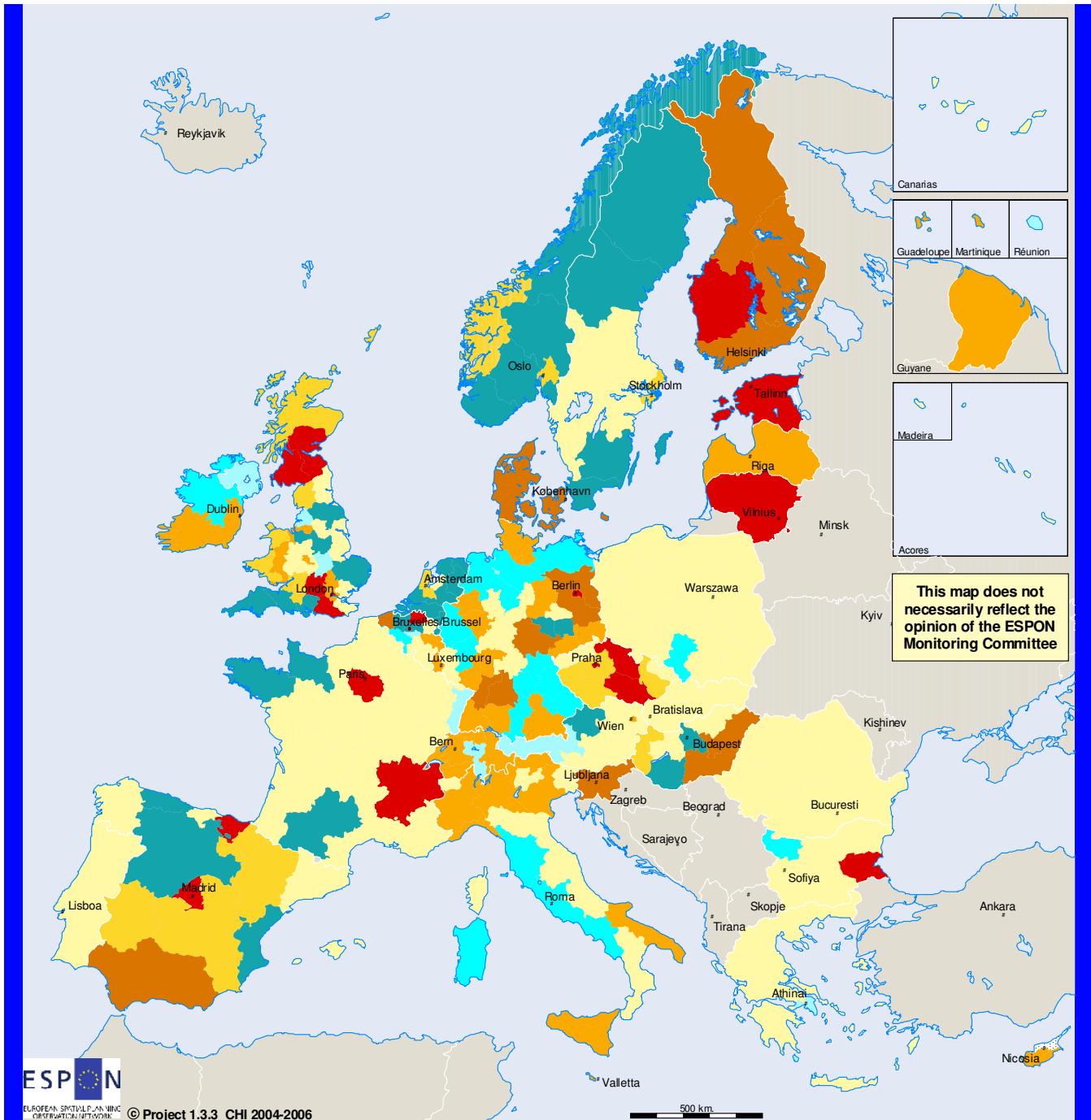
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- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

**Algorithm.-**  
7 categories:  
CPV.- High level of orientation to conservation, production and valorization  
CP.- High level of orientation to conservation and production  
PV.- High level of orientation to production and valorization  
CV.- High level of orientation to conservation and valorization  
C.- High level of orientation to conservation  
P.- High level of orientation to production  
V.- High level of orientation to valorization  
0.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3 .-**  
Elaboration on selected indicators (see detailed methodology in Final Report)  
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS III  
**Reference year:**  
(see reference years of base indicators)

# COMPOSITE ORIENTATION OF CULTURE



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- Multi-specialised regions (CPV)
- Reproductionist (CP)
- Craftshops (PV)
- Classrooms (CV)
- Conservationists (C)
- Productionists (P)
- Merchant regions (V)
- Non-specialised regions (0)
- no data
- non espon space

### Algorithm.-

- 7 categories:
- CPV.- High level of orientation to conservation, production and valorization
  - CP.- High level of orientation to conservation and production
  - PV.- High level of orientation to production and valorization
  - CV.- High level of orientation to conservation and valorization
  - C.- High level of orientation to conservation
  - P.- High level of orientation to production
  - V.- High level of orientation to valorization
  - 0.- Average or low level of orientation to any aspect of culture

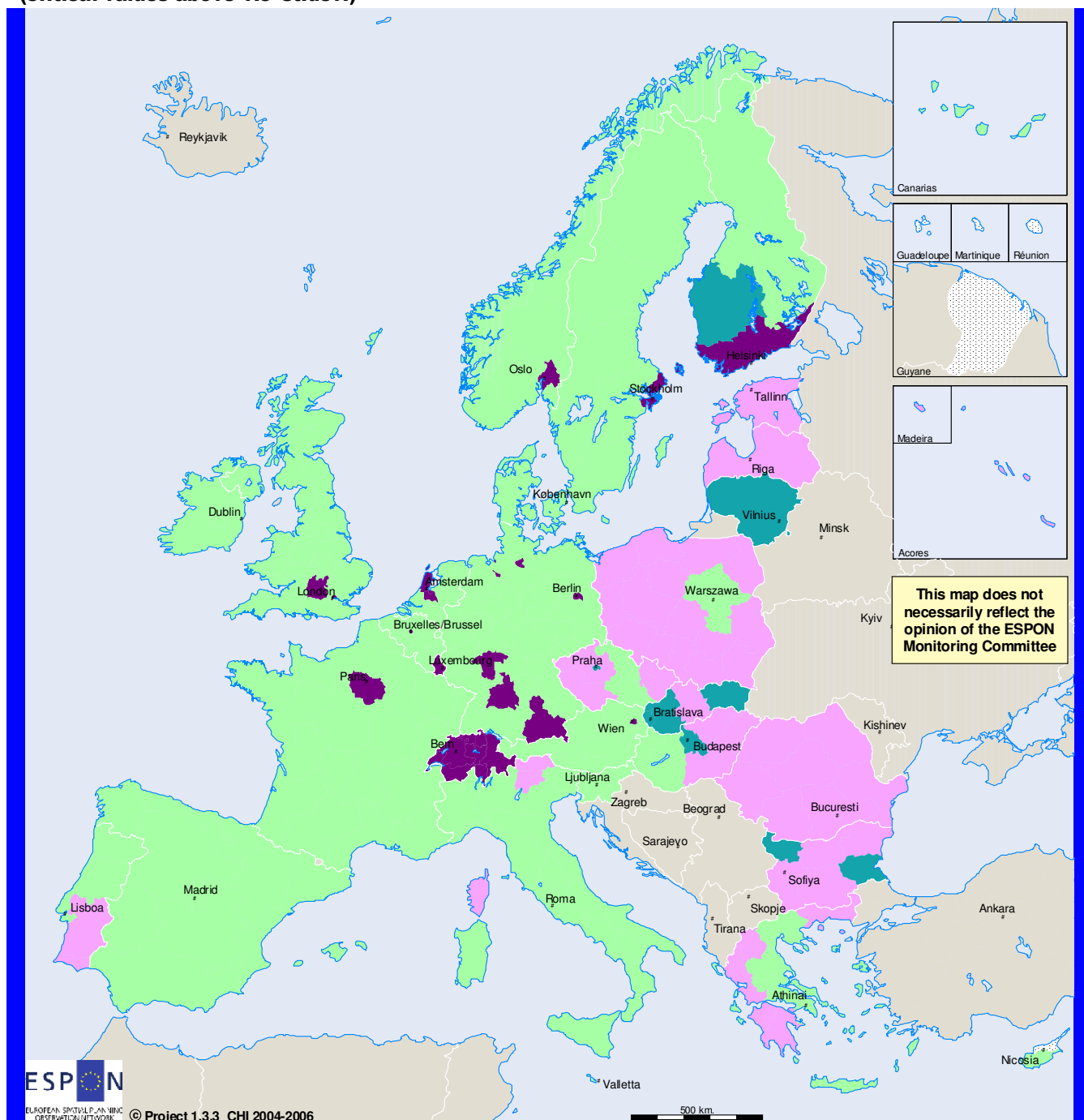
### Indicator in database 1.3.3 -

Elaboration on selected indicators (see detailed methodology in Final Report)

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
(see reference years of base indicators)

**RELATION BETWEEN PER CAPITA GDP AND CULTURAL EMPLOYMENT**  
**(critical values above 1.5\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

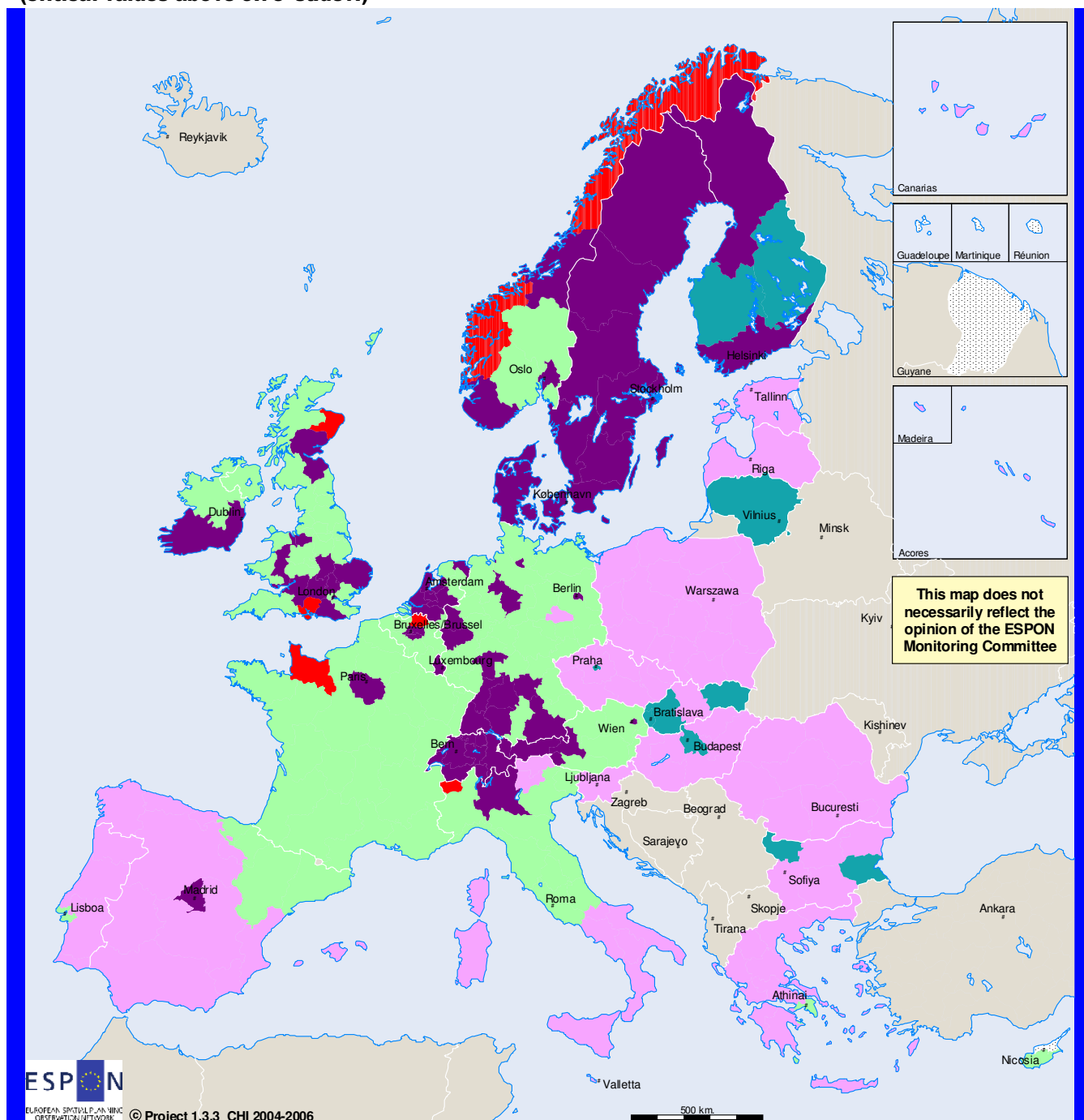
**Indicator in database 1.3.3.-**  
 Elaboration on indicators: F.1 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised F.1 indicator  
 0.-  $X^2 + Y^2 < 1.5 \cdot \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

**RELATION BETWEEN PER CAPITA GDP AND CULTURAL EMPLOYMENT**  
**(critical values above 0.75\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

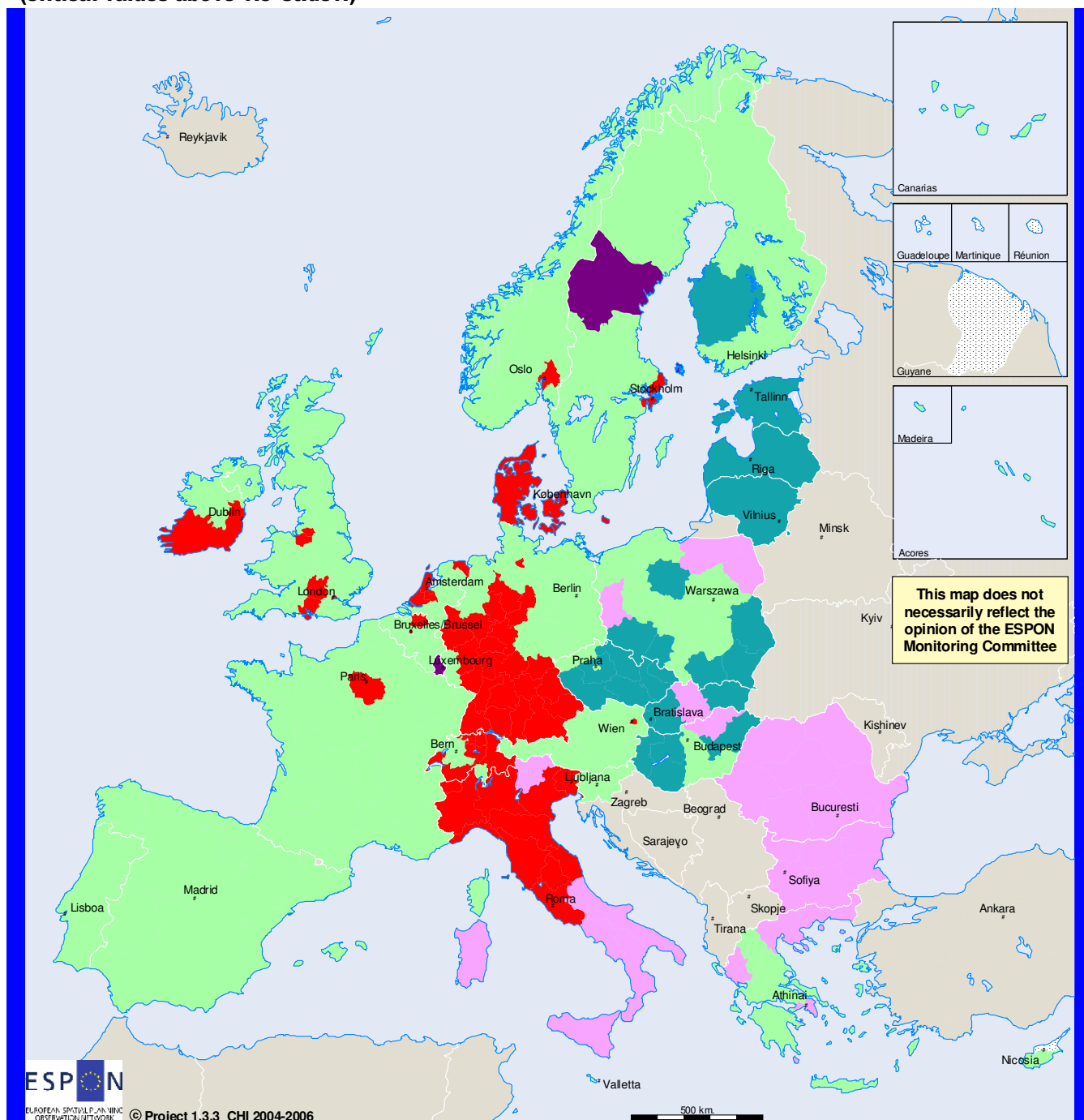
**Indicator in database 1.3.3.-**  
 Elaboration on indicators: F.1 (ESPON 1.3.3) and  
 GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised F.1 indicator  
 0.-  $X^2 + Y^2 < 0.75 \cdot \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata  
 (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

**RELATION BETWEEN PER CAPITA GDP AND AVAILABILITY OF LIBRARIES**  
**(critical values above 1.5\*st.dev.)**



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 OBSERVATORY NETWORK  
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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

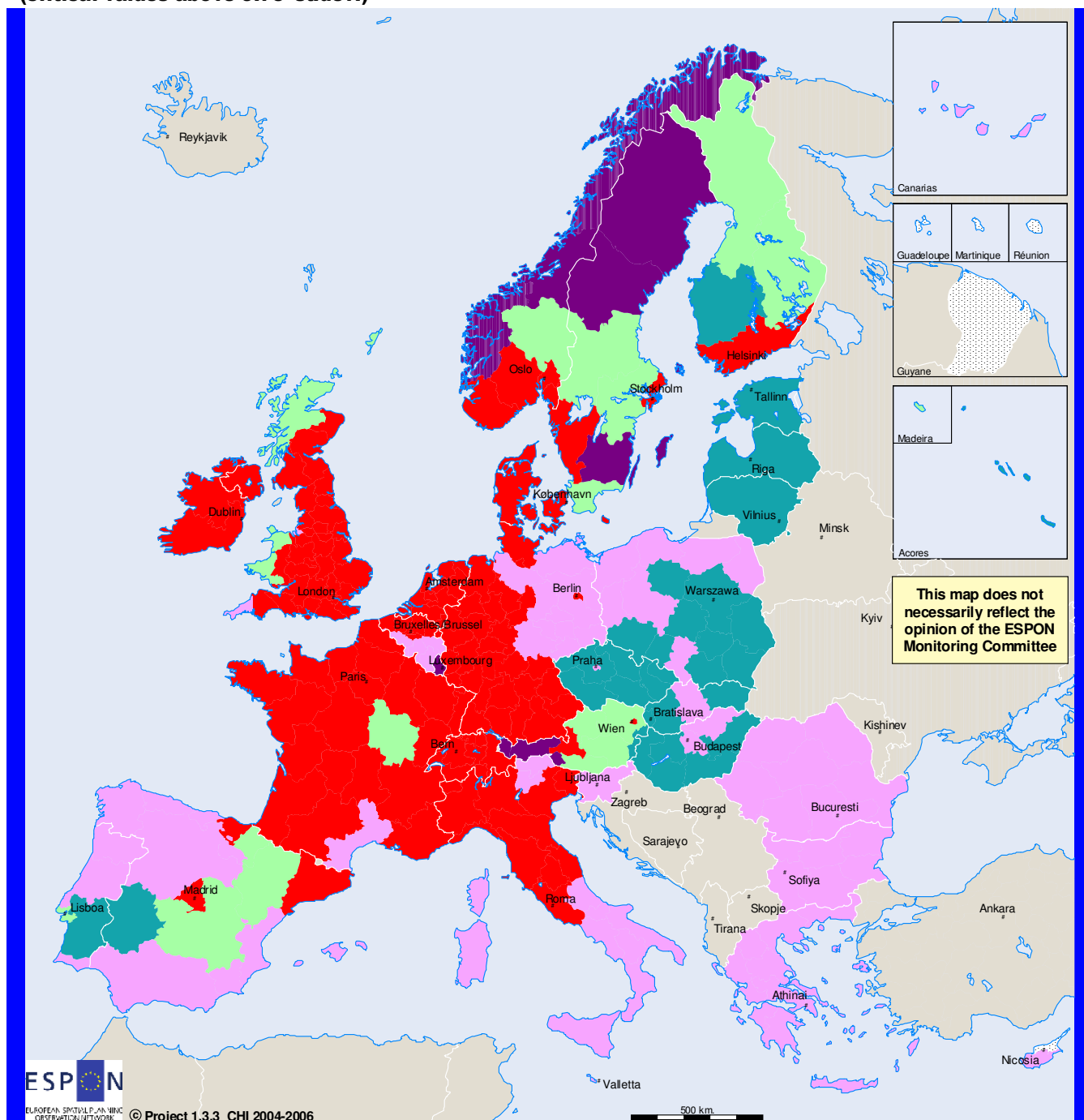
**Indicator in database 1.3.3 -**  
 Elaboration on indicators: G.23 (ESPON 1.3.3) and  
 GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised G.23 indicator  
 0.-  $X^2 + Y^2 < 1.5 \cdot \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata  
 (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

**RELATION BETWEEN PER CAPITA GDP AND AVAILABILITY OF LIBRARIES**  
**(critical values above 0.75\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

**Indicator in database 1.3.3 -**  
 Elaboration on indicators: G.23 (ESPON 1.3.3) and  
 GDP00EHN2 (ESPON 3.1)

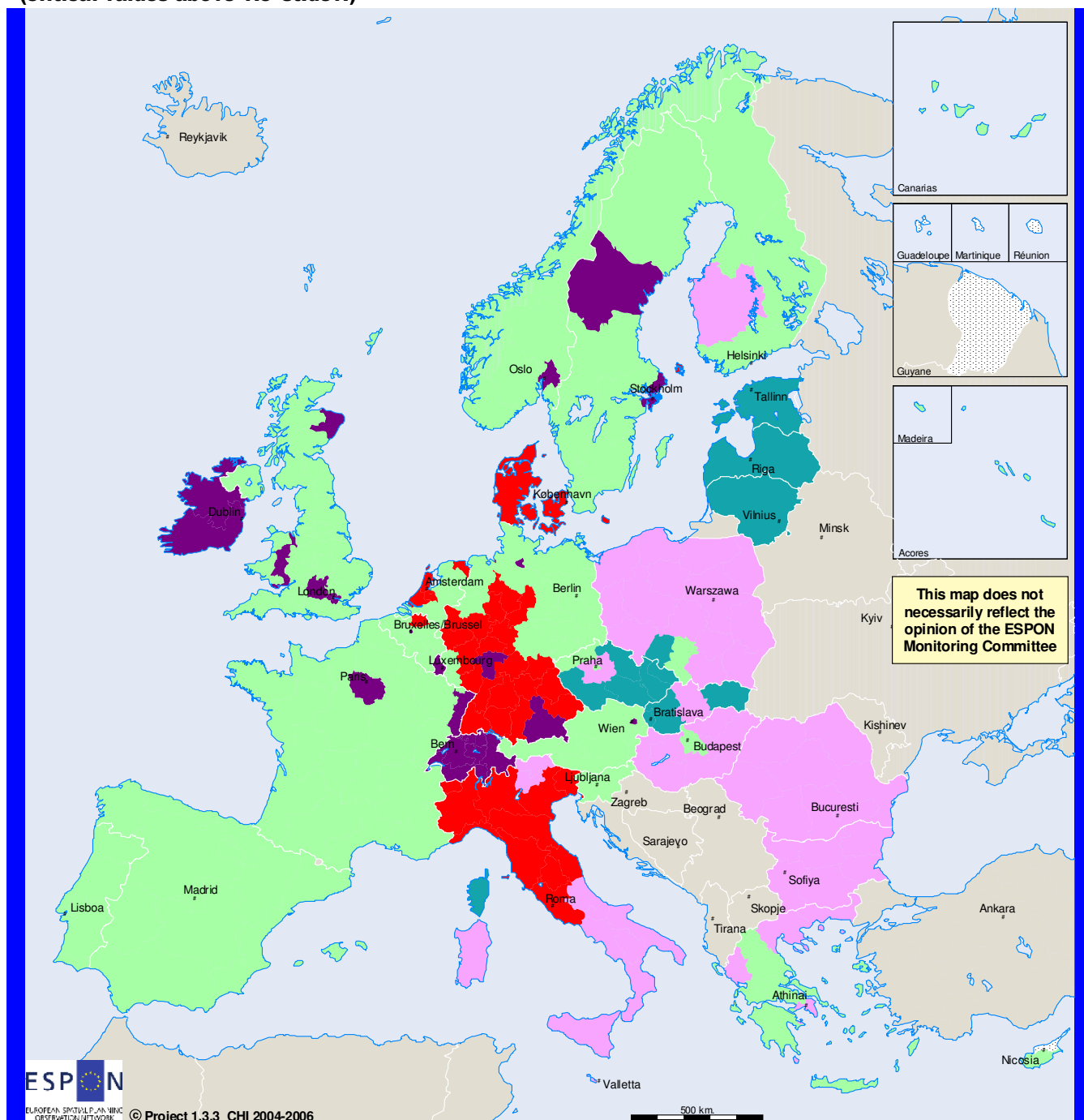
**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised G.23 indicator  
 0.-  $X^2 + Y^2 < 0.75 * \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata  
 (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)



**RELATION BETWEEN PER CAPITA GDP AND DIVERSITY OF POPULATION**  
**(critical values above 1.5\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

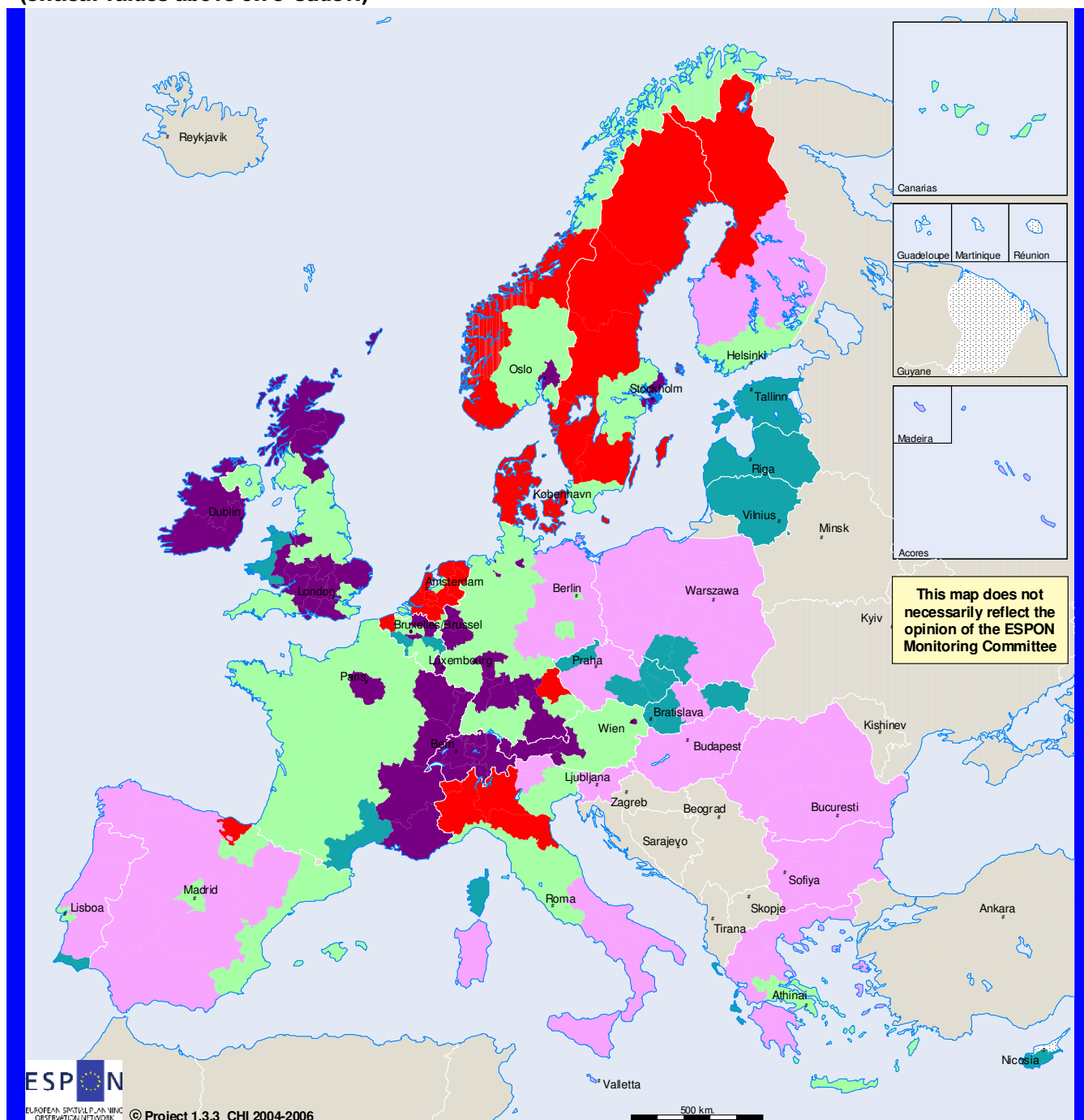
**Indicator in database 1.3.3.-**  
 Elaboration on indicators: E.1 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised E.1 indicator  
 0.-  $X^2 + Y^2 < 1.5 \cdot \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

**RELATION BETWEEN PER CAPITA GDP AND DIVERSITY OF POPULATION**  
**(critical values above 0.75\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

**Indicator in database 1.3.3.-**  
 Elaboration on indicators: E.1 (ESPON 1.3.3) and GDP00EHN2 (ESPON 3.1)

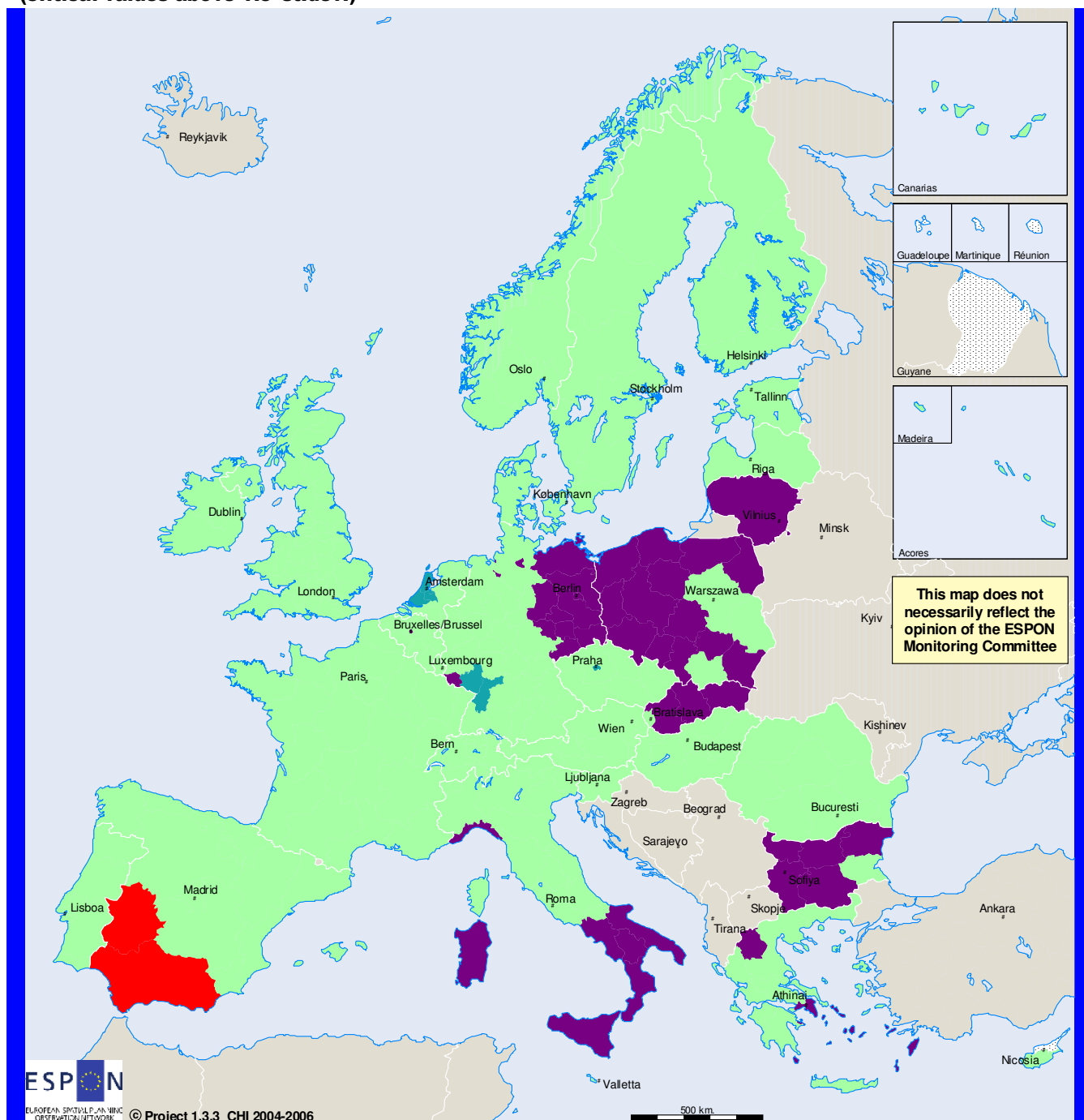
**Algorithm.-**  
 X: normalised per capita GDP.  
 Y: normalised E.1 indicator  
 0.-  $X^2 + Y^2 < 0.75 * \text{st.dev}$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)



**RELATION BETWEEN UNEMPLOYMENT AND DENSITY OF TANGIBLE HERITAGE**  
**(critical values above 1.5\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espon space

**Indicator in database 1.3.3 .-**

Elaboration on indicators: A\*.1 (ESPON 1.3.3) and UNRT01N3 (ESPON 3.1)

**Algorithm.-**

X: normalised unemployment rate.

Y: normalised A\*.1 indicator

0.-  $X^2 + Y^2 < 1.5 \cdot \text{st.dev}$

1.- X "high", Y "high"

2.- X "low", Y "high"

3.- X "low", Y "low"

4.- X "high", Y "low"

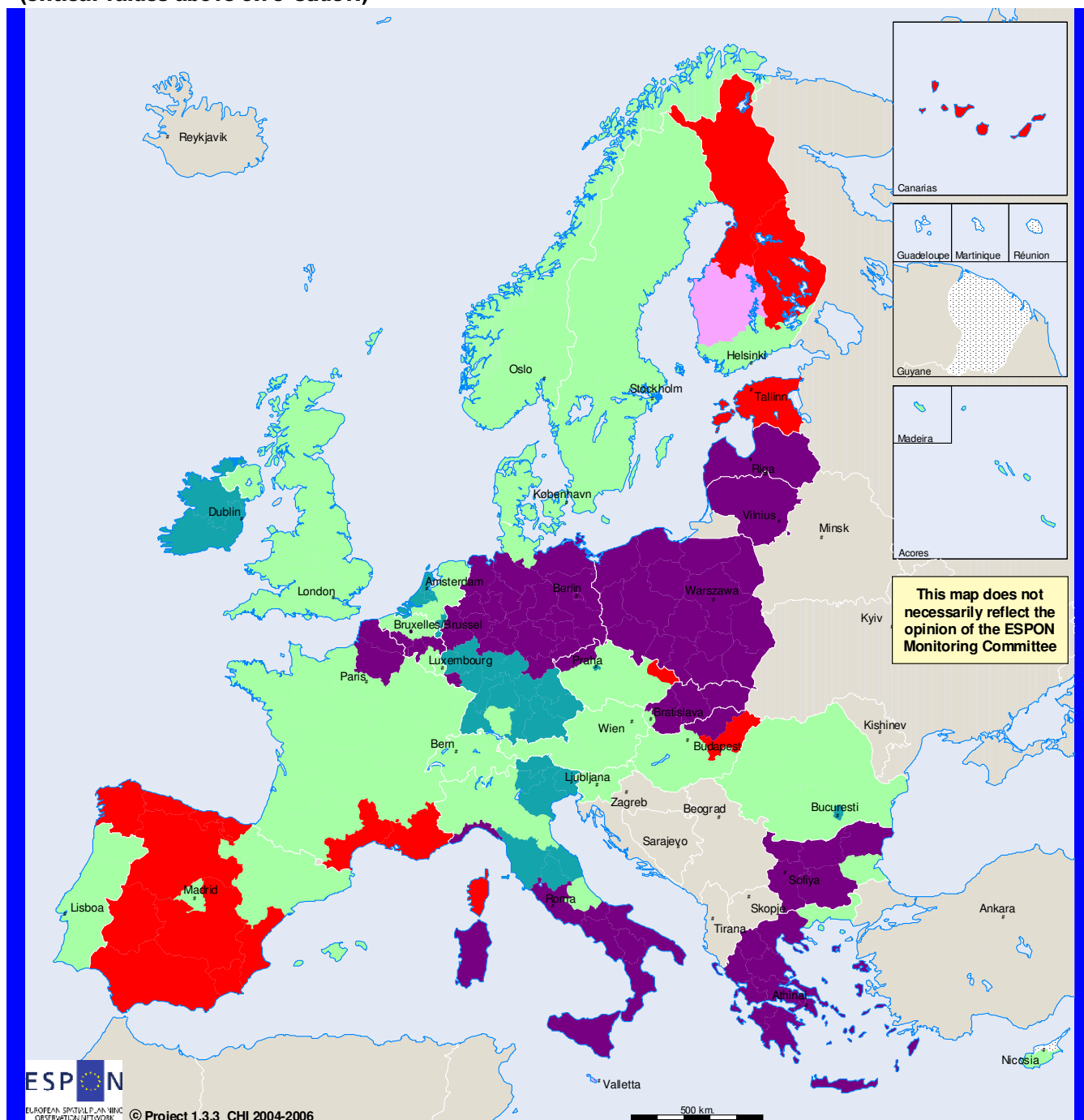
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**

(see reference years of base indicators)

**RELATION BETWEEN UNEMPLOYMENT AND DENSITY OF TANGIBLE HERITAGE**  
**(critical values above 0.75\*st.dev.)**



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- Normal values (0)
- First quadrant (1)
- Second quadrant (2)
- Third quadrant (3)
- Fourth quadrant (4)
- no data
- non Espo space

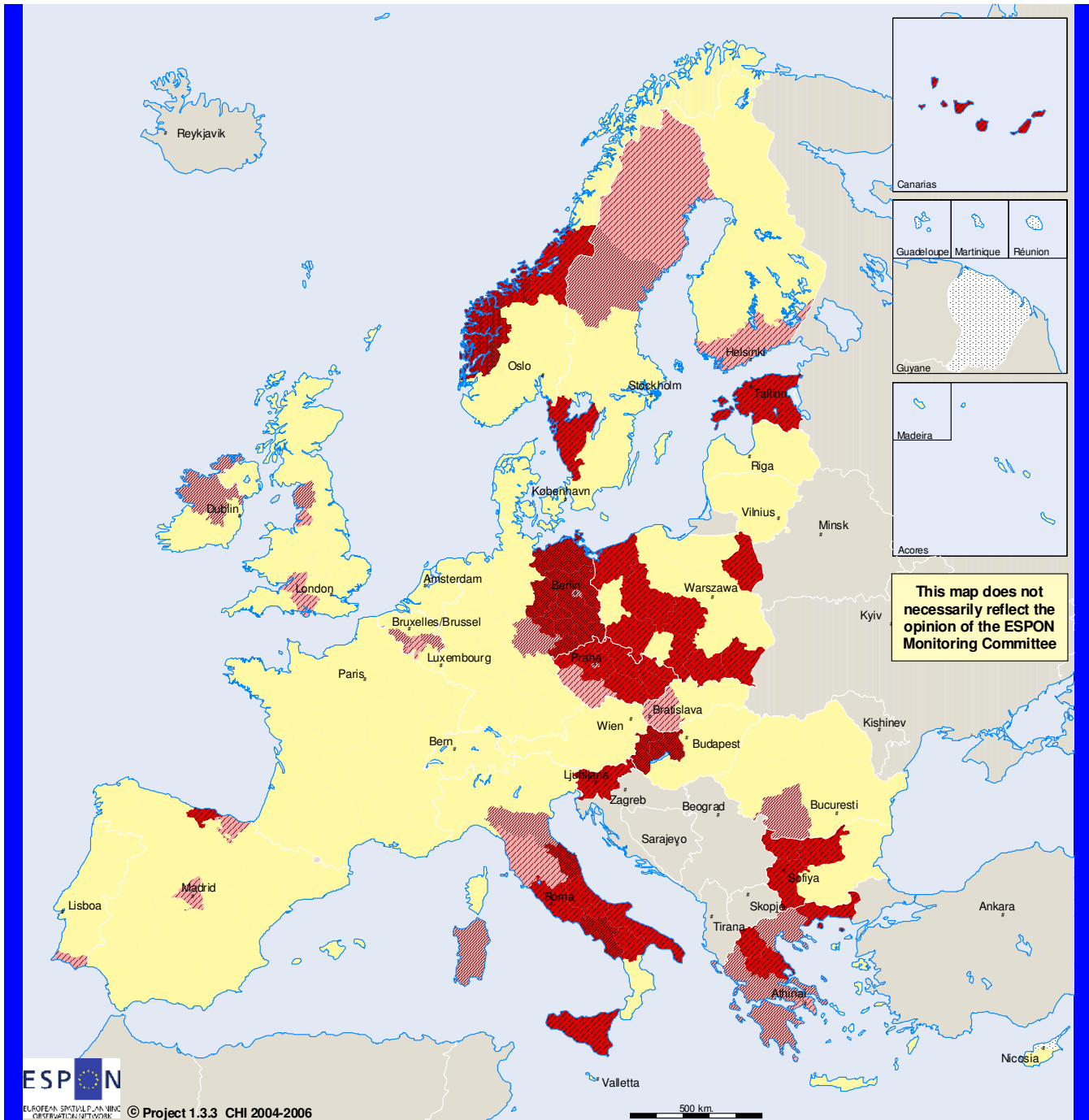
**Indicator in database 1.3.3.-**  
 Elaboration on indicators: A<sup>2</sup>.1 (ESPON 1.3.3) and UNRT01N3 (ESPON 3.1)

**Algorithm.-**  
 X: normalised unemployment rate.  
 Y: normalised A<sup>2</sup>.1 indicator  
 0.-  $X^2 + Y^2 < 0.75 * st.dev$   
 1.- X "high", Y "high"  
 2.- X "low", Y "high"  
 3.- X "low", Y "low"  
 4.- X "high", Y "low"

**Source and other metadata information:**  
 Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**  
 (see reference years of base indicators)

## RELATION BETWEEN TYPOLOGY OF LAGGING REGIONS AND CULTURAL SUPPLY



- lagging regions, high supply of heritage (1)
- potentially lagging regions, high supply of heritage (2)
- lagging regions, average supply of heritage (3)
- potentially lagging regions, average supply of heritage (4)
- other regions (0)
- no data
- non espon space

### Indicator in database 1.3.3 -

Elaboration on indicators: A<sup>o</sup>.1, B.1, C.1, D.1 (ESPON 1.3.3) and LagR00N3 (ESPON 2.1/3.1)

### Algorithm.-

Variable "supply of heritage" based on the elaboration of indicators A<sup>o</sup>.1, B.1, C.1, D.1. "High" and "average" levels of supply of heritage based on first and second tertiles of the distribution.

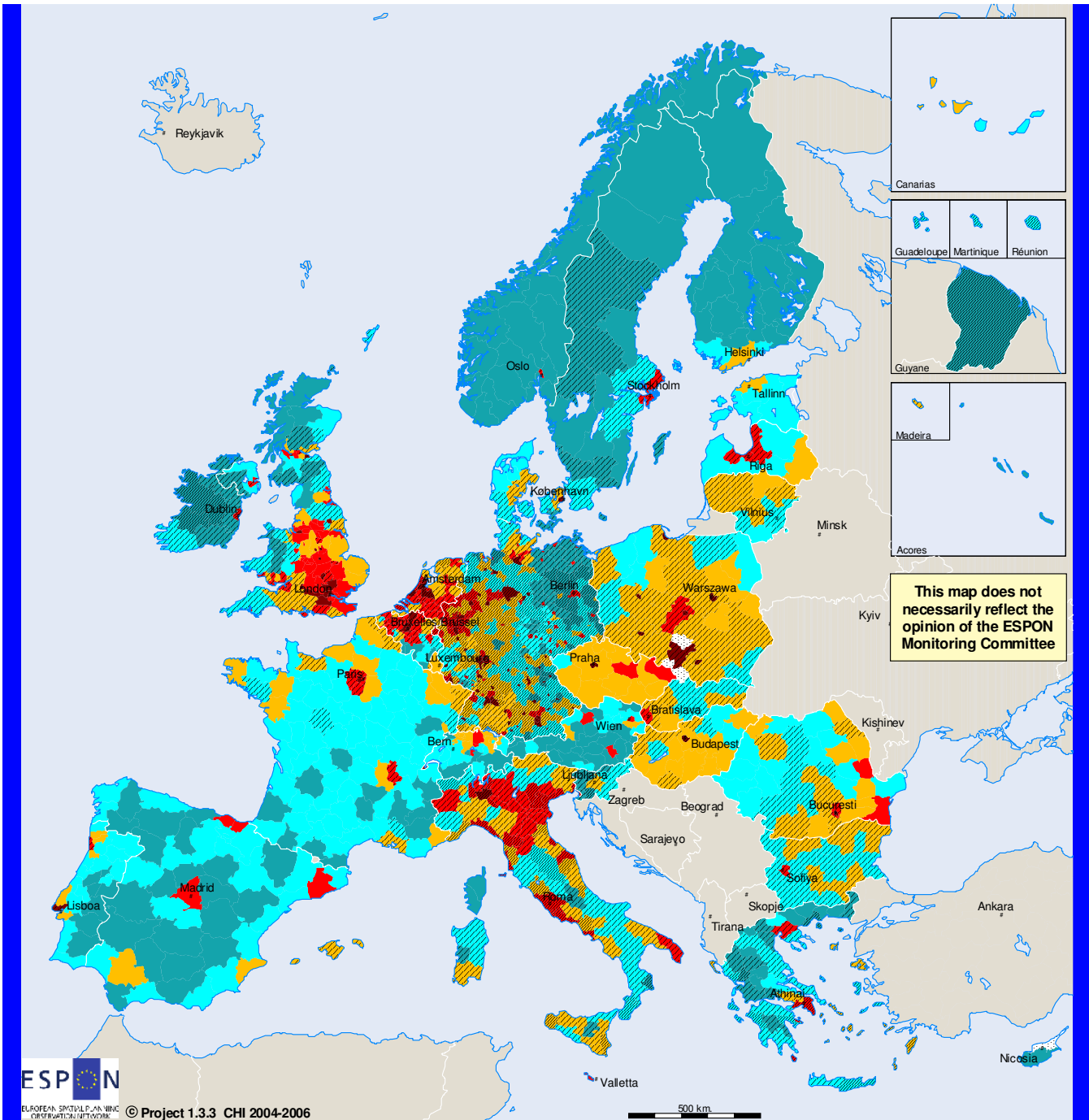
### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report). NUTS II

### Reference year:

(see reference years of base indicators)

## RELATION BETWEEN CLASSES OF VULNERABILITY AND HERITAGE DENSITY



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- Very low vulnerability (1, 2, 3)
- Low vulnerability (4, 5, 6)
- Moderate vulnerability (7, 8, 9)
- High vulnerability (10, 11, 12)
- Very high vulnerability (13, 14, 15)
- Low heritage density
- Average heritage density
- High heritage density
- no data
- non Espo space

### Indicator in database 1.3.3.-

Elaboration on indicators: A<sup>o</sup>.1 (ESPON 1.3.3) and VUL CLASS (ESPON 1.3.1)

### Algorithm.-

15 Classes:

- 1, 2, 3: very low vulnerability, low to high A<sup>o</sup>.1.
- 4, 5, 6: low vulnerability, low to high A<sup>o</sup>.1.
- 7, 8, 9: moderate vulnerability, low to high A<sup>o</sup>.1.
- 10, 11, 12: high vulnerability, low to high A<sup>o</sup>.1.
- 13, 14, 15: very high vulnerability, low to high A<sup>o</sup>.1

### Source and other metadata information:

Various sources. See regional metadata (Annex Final Report).

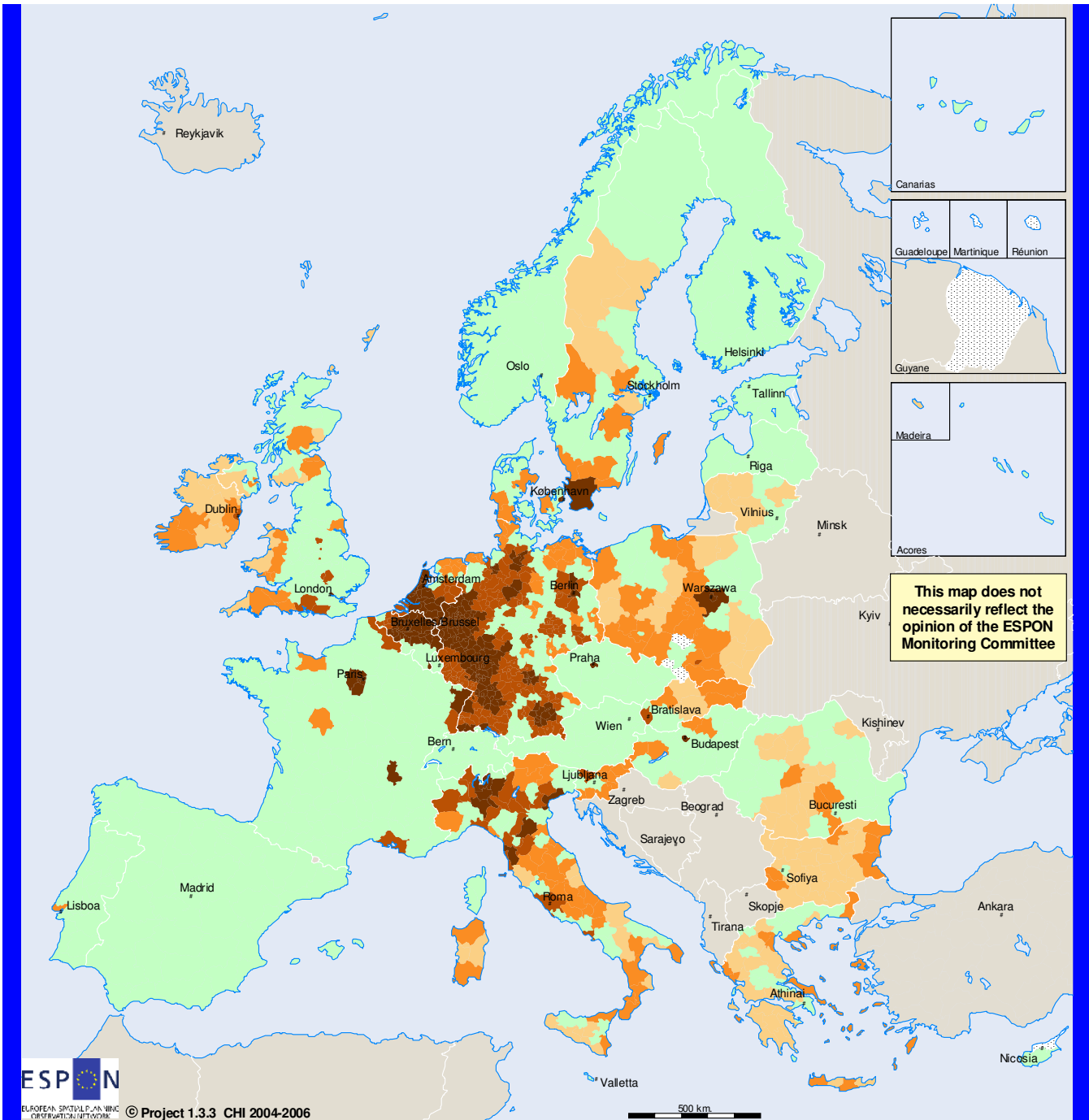
Source of vulnerability data: ESPON project 1.3.1.

Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III

### Reference year:

(see reference years of base indicators)

## RELATION BETWEEN MULTIMODAL ACCESSIBILITY AND HERITAGE DENSITY



ESPON

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- Very high accessibility (5)
- High accessibility (4)
- Low accessibility (2)
- Very low accessibility (1)
- Other values (0)
- no data
- non Espo space

### Indicator in database 1.3.3 -

Elaboration on indicators: A<sup>o</sup>.1 (ESPON 1.3.3) and AcME01N3 (Potential accessibility multimodal, ESPON space = 100) (ESPON 1.2.1)

### Algorithm.-

- 5: very high accessibility, high density of tangible heritage
- 4: high accessibility, high density of tangible heritage
- 2: low accessibility, high density of tangible heritage
- 1: very low accessibility, high density of tangible heritage
- 0: other values

### Source and other metadata information:

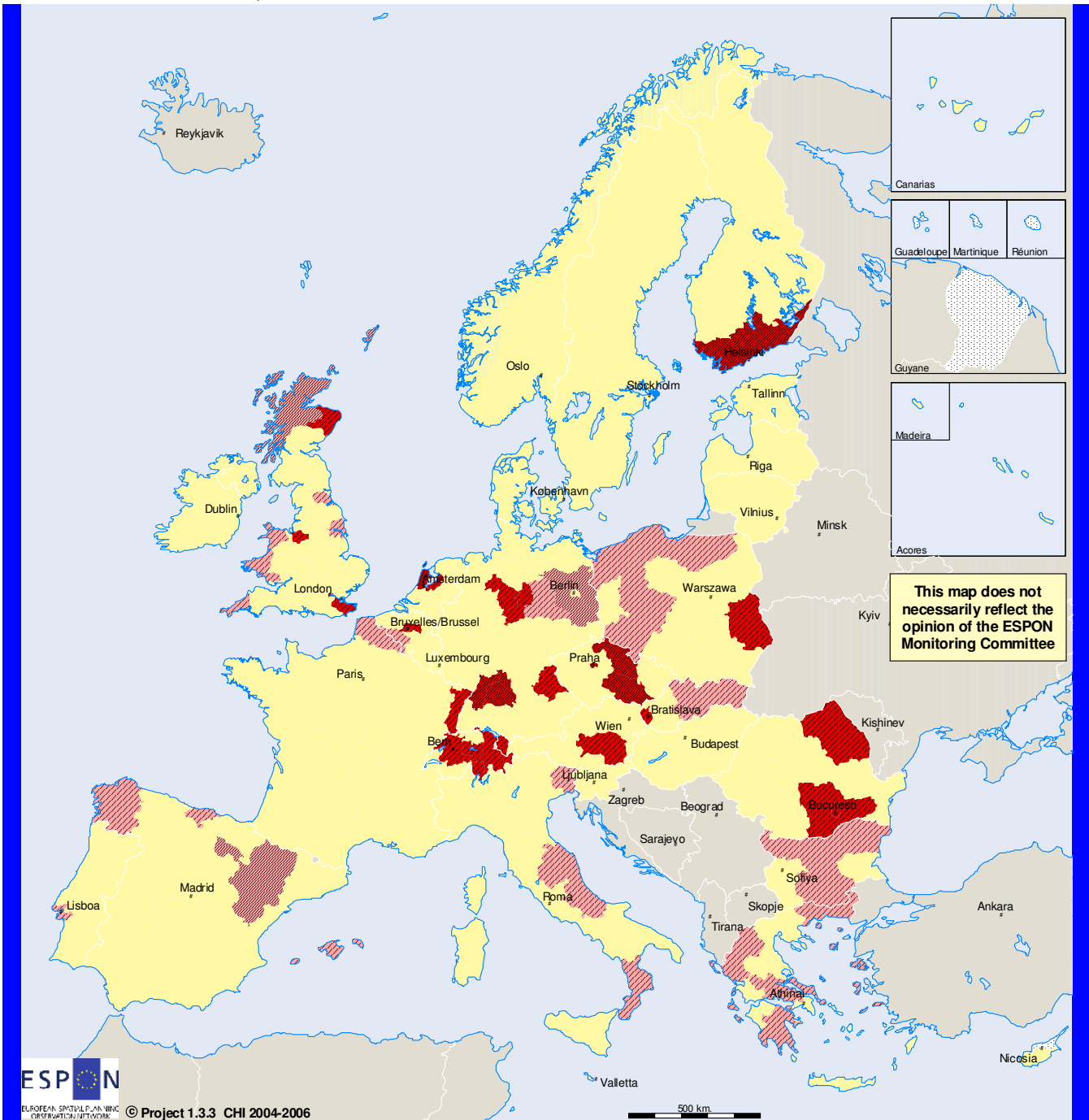
Various sources. See regional metadata (Annex Final Report). Source of accessibility data: ESPON project 1.2.1. Missing data in Poland are due to shapefile misspecification (different shapefile versions used in the two projects). NUTS III.

### Reference year:

(see reference years of base indicators)



**RELATION BETWEEN REGIONAL COMPETITIVENESS ACCORDING TO LISBON STRATEGY OBJECTIVES, AND CULTURAL EXCELLENCE**



This map does not necessarily reflect the opinion of the ESPON Monitoring Committee

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- high competitiveness, cultural excellence (1)
- high competitiveness, culturally non-specialised (2)
- low competitiveness, cultural excellence (3)
- low competitiveness, culturally non-specialised (4)
- other regions (4)
- no data
- non Espon space

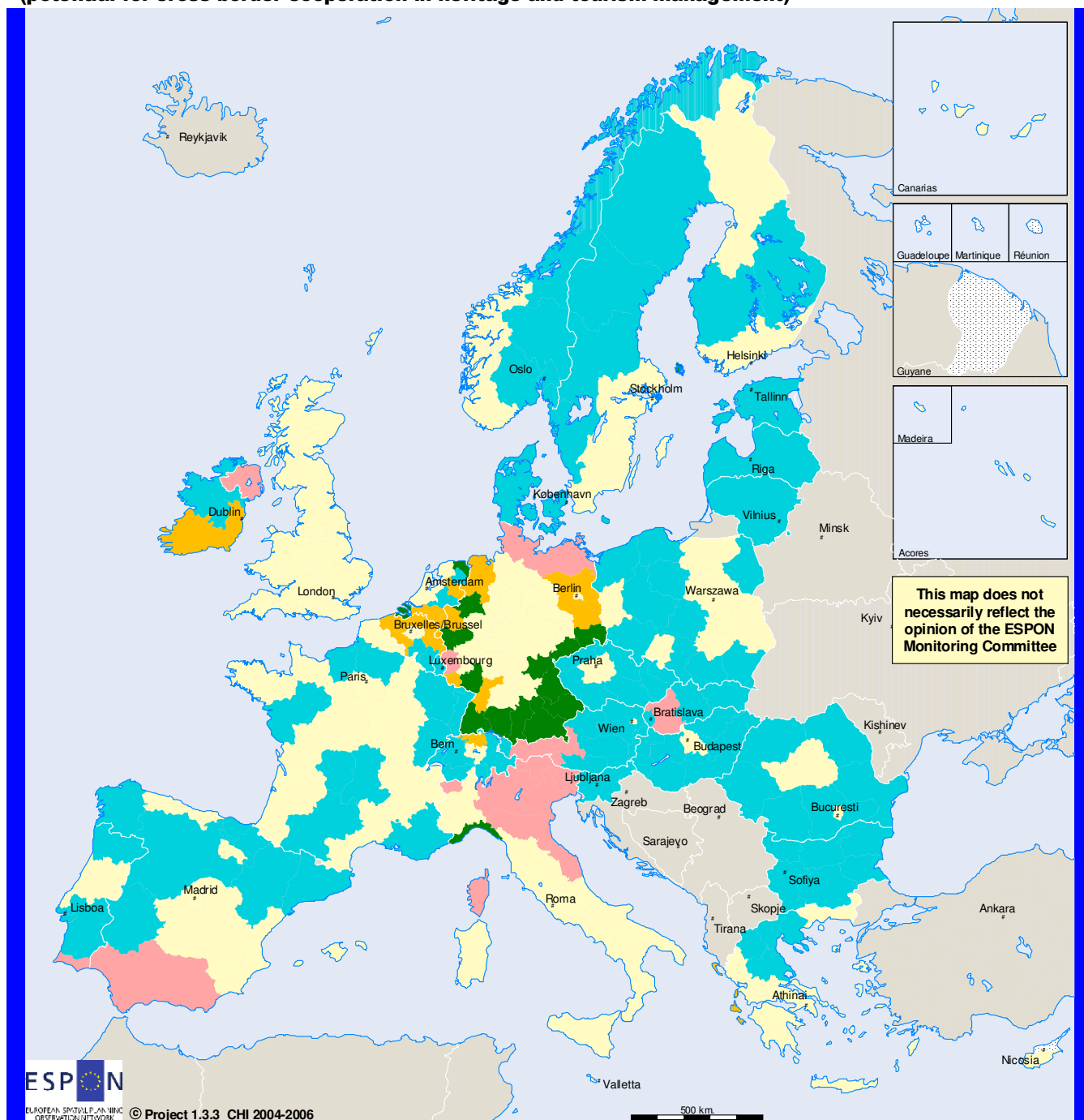
**Indicator in database 1.3.3 -**  
Elaboration on regional typologies of cultural orientation (various indicators ESPON 1.3.3) and Synthetic index of approximation to Lisbon Strategy Objectives, ESPON project 3.3

**Algorithm.-**  
5 Classes  
- 1: high competitiveness, cultural excellence  
- 2: high competitiveness, culturally non-specialised  
- 3: low competitiveness, cultural excellence  
- 4: low competitiveness, culturally non-specialised  
- 0: other regions

**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report). The source of synthetic index of approximation to Lisbon Strategy is ESPON project 3.3 (elaboration and aggregation of 14 other indicators relative to aspects of the Lisbon Strategy).  
Author: CURS (Helsinki University of Technology). NUTS II

**Reference year:**  
(see reference years of base indicators)

**CROSS-BORDER DIFFERENTIALS IN BALANCE BETWEEN USE PRESSURE AND SUPPLY OF HERITAGE  
(potential for cross-border cooperation in heritage and tourism management)**



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- Non-border region or "normal" values of potential use pressure and supply of heritage
- High density of cultural resources, high potential use pressure from local residents and visitors (1)
- High density of cultural resources, low potential use pressure from local residents and visitors (2)
- Low density of cultural resources, low potential use pressure from local residents and visitors (3)
- Low density of cultural resources, high potential use pressure from local residents and visitors (4)
- no data
- non Espon space

**Indicator in database 1.3.3 -**

Elaboration on indicators: A<sup>2</sup>.1;B.1;C.1; D.1;A<sup>3</sup>.3; B.3;C.3;D.3 and data from code 8888 of INTERREG programs in ESPON database

**Algorithm.-**

5 Classes . High and low values based on values larger than 0.75 times the standard deviation for demand and supply. Normal values:  $P^2 + S^2 < 0.75^2$

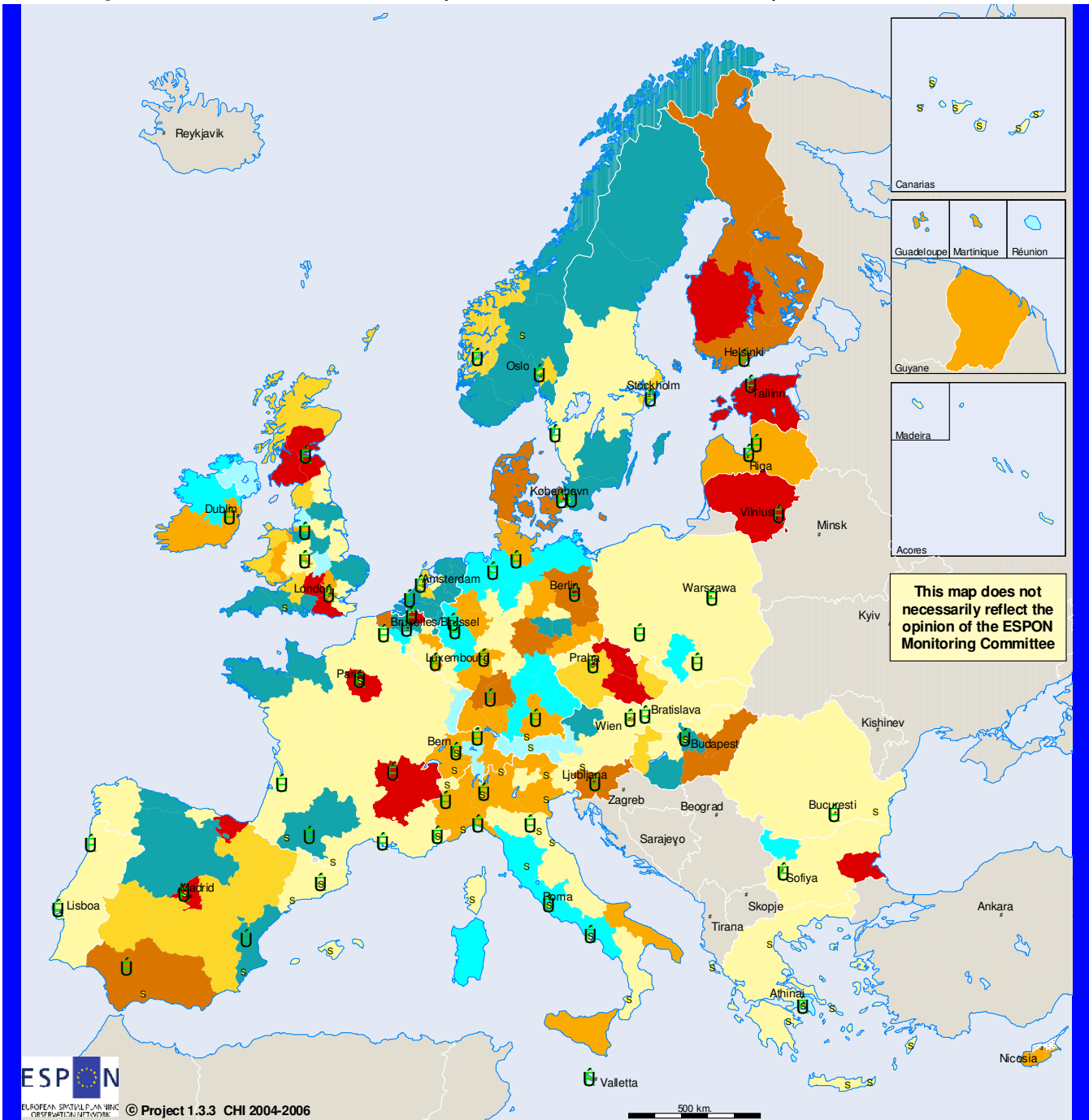
**Source and other metadata information:**

Various sources. See regional metadata (Annex Final Report). NUTS II

**Reference year:**

(see reference years of base indicators)

**Cultural specialisations and FUR structure (MEGA and "tourism stars" cities)**



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- s Global and international tourism attraction cities
- U MEGA (urban overall typologies cat. 3)
- Red Multi-specialised regions (CPV)
- Orange Reproductionist (CP)
- Yellow Craftshops (PV)
- Light Yellow Classrooms (CV)
- Teal Conservationists (C)
- Cyan Productionists (P)
- Light Blue Merchant regions (V)
- Pale Yellow Non-specialised regions (O)
- White with dots no data
- Grey non espon space

**Algorithm.-**  
7 categories:  
CPV.- High level of orientation to conservation, production and valorization  
CP.- High level of orientation to conservation and production  
PV.- High level of orientation to production and valorization  
CV.- High level of orientation to conservation and valorization  
C.- High level of orientation to conservation  
P.- High level of orientation to production  
V.- High level of orientation to valorization  
O.- Average or low level of orientation to any aspect of culture

**Indicator in database 1.3.3 .-**  
Elaboration on selected indicators (see detailed methodology in Final Report) and ESPON project 1.1.1.1.  
**Source and other metadata information:**  
Various sources. See regional metadata (Annex Final Report).  
Urban typologies from ESPON project 1.1.1.1. NUTS II  
**Reference year:**  
(see reference years of base indicators)



Data Navigator	ESPON Project	Source of data	Author	Regional reference	Time reference	Frequency of data	Origin of data	Variable name	Variable description
<b>SIMPLE INDICATORS</b>									
A.0	1.3.3	See regional mdb	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Number of monuments	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.)
A <sup>0</sup>	1.3.3	See regional mdb	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Number of monuments (Greece, Italy, Sweden: calibrated in SPESP 1.7 data "cultural assets")	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.) weighed by stars received in TCI tourist guide
A <sup>1</sup>	1.3.3	See regional mdb. Area data from ESPON shapefile	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Density of monuments	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.) weighed by stars received in TCI tourist guide
A <sup>2</sup>	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2003 when not available.	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on monuments by local residents	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.) weighed by stars received in TCI tourist guide
A <sup>3</sup>	1.3.3	See regional mdb. Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb	NUTS II	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on monuments by visitors	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.) weighed by stars received in TCI tourist guide
A <sup>4</sup>	1.3.3	See regional mdb. Population data from EUROSTAT 01 (pop_01) or when not available from EUROSTAT 2003 (pop_03). Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb	NUTS II	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on monuments by local residents and visitors	Includes tangible heritage assets included in national and regional lists (historical buildings, churches, mansions, sites, archeological remains, caves, etc.) weighed by stars received in TCI tourist guide
B.0	1.3.3	See regional mdb	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Number of cultural landscapes and conjuncts	Includes protected conjuncts and cultural landscapes (battlefields, parks and gardens, historical and walled cities, protected rural landscapes, etc.)
B.1	1.3.3	See regional mdb. Area data from ESPON shapefile	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Density of cultural landscapes and conjuncts	Includes protected conjuncts and cultural landscapes (battlefields, parks and gardens, historical and walled cities, protected rural landscapes, etc.)
B.2	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2003 when not available.	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on cultural landscapes and conjuncts by local residents	Includes protected conjuncts and cultural landscapes (battlefields, parks and gardens, historical and walled cities, protected rural landscapes, etc.)
B.3	1.3.3	See regional mdb. Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb	NUTS II	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on cultural landscapes and conjuncts by visitors	Includes protected conjuncts and cultural landscapes (battlefields, parks and gardens, historical and walled cities, protected rural landscapes, etc.)
B.4	1.3.3	See regional mdb. Population data from EUROSTAT 01 (pop_01) or when not available from EUROSTAT 2003 (pop_03). Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb	NUTS II	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on cultural landscapes and conjuncts by local residents and visitors	Includes protected conjuncts and cultural landscapes (battlefields, parks and gardens, historical and walled cities, protected rural landscapes, etc.)
C.0	1.3.3	See regional mdb	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Number of museums and galleries	Includes museums and galleries included in national and regional listings (see regional specification)
C.1	1.3.3	See regional mdb. Area data from ESPON shapefile	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Density of museums and galleries	Includes museums and galleries included in national and regional listings (see regional specification)
C.2	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2003 when not available.	See regional mdb	NUTS III	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on museums and galleries by local residents	Includes museums and galleries included in national and regional listings (see regional specification)
C.3	1.3.3	See regional mdb. Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb	NUTS II	See regional mdb	cross-sectional	See regional mdb	Potential use pressure on museums and galleries by visitors	Includes museums and galleries included in national and regional listings (see regional specification)

Data Navigator	Reference year	In case: indication/ Source of use	Theoretical Postulate	Calculation algorithm	Characterisation According DPSIR of the EEA	Policy Relevance	NUTS Version	Type of Data
<b>SIMPLE INDIC</b>								
A.0	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995.	See regional mdb	Illustrates the spatial distribution of protected tangible cultural assets					2003 absolute number
A <sup>0</sup>	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995	See regional mdb	Illustrates the spatial distribution of protected tangible cultural assets, correcting for outliers present in A.0	calibration method illustrated in report				2003 absolute number
A <sup>1</sup>	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Area data: 2005 (source EUROSTAT)	See regional mdb	Illustrates spatial concentration and defines tourist attractiveness	$A^{0.0} / \text{area\_sq}$				2003 indicator (ratio)
A <sup>2</sup>	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Population data: 2001 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by local demand and defines size of local market and risk	$\text{pop\_01} / A^{0.0}$				2003 indicator (ratio)
A <sup>3</sup>	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by visitor demand and defines size of tourist market and risk	$\text{arr\_01} / A^{0.0}$				2003 indicator (ratio)
A <sup>4</sup>	AT, BE (Wallony), CZ, DE, DK, EE, ES, HU, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, FI, IE, MT, NL, PT, RO, UK: 2004; FR, GR, IT, LT, LU, PL: 2003; BE (Flanders), CY: 2002; CH: 1995. Population data: 2001 (source EUROSTAT). Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by total demand and defines size of market and risk	$(\text{pop\_01} * 365 + \text{arr\_01}) / A^{0.0}$				2003 indicator (ratio)
B.0	AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002	See regional mdb	Illustrates the spatial distribution of protected landscapes					2003 absolute number
B.1	AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002. Area data: 2005 (source EUROSTAT)	See regional mdb	Illustrates spatial concentration and defines tourist attractiveness of cultural landscapes	$B.0 / \text{area\_sq}$				2003 indicator (ratio)
B.2	AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002. Population data: 2001 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by local demand and defines size of local market and risk of cultural landscapes	$\text{pop\_01} / B.0$				2003 indicator (ratio)
B.3	AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002. Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by visitor demand and defines size of tourist market and risk of cultural landscapes	$\text{arr\_01} / B.0$				2003 indicator (ratio)
B.4	AT, BE (Wallony), CZ, DE, DK, EE, ES, FI, HU, IE, LV, NO, SE, SI, SK: 2005; BE (Brussels), BG, CH, FR, GR, IT, MT, NL, PT, RO, UK: 2004; LT, LU, PL: 2003; BE (Flanders), CY: 2002. Population data: 2001 (source EUROSTAT). Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by total demand and defines size of market and risk of cultural landscapes	$(\text{pop\_01} * 365 + \text{arr\_01}) / B.0$				2003 indicator (ratio)
C.0	BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SI, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000	See regional mdb	Illustrates the spatial distribution of museums and galleries					2003 absolute number
C.1	BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SI, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Area data: 2005 (source EUROSTAT)	See regional mdb	Illustrates spatial concentration and defines tourist attractiveness of museums and galleries	$C.0 / \text{area\_sq}$				2003 indicator (ratio)
C.2	BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SI, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Population data: 2001 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by local demand and defines size of local market and risk of museums and galleries	$\text{pop\_01} / C.0$				2003 indicator (ratio)
C.3	BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SI, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by visitor demand and defines size of tourist market and risk of museums and galleries	$\text{arr\_01} / C.0$				2003 indicator (ratio)

Data Navigator	ESPON Project	Source of data	Author	Regional reference	Time reference	Frequency of data	Origin of data	Variable name	Variable description
C.4	1.3.3	See regional mdb. Population data from EUROSTAT 01 (pop_01) or when not available from EUROSTAT 2003 (pop_03). Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Potential use pressure on museums and galleries by local residents and visitors	Includes museums and galleries included in national and regional listings (see regional specification)
D.0	1.3.3	See regional mdb	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Number of cultural events	Includes cultural events included in national and regional listings (see regional specification and selection criteria in FR)
D.1	1.3.3	See regional mdb. Area data from ESPON shapefile	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Density of cultural events	Includes cultural events included in national and regional listings (see regional specification and selection criteria in FR)
D.2	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2003 when not available.	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Potential use pressure on cultural events by local residents	Includes cultural events included in national and regional listings (see regional specification and selection criteria in FR)
D.3	1.3.3	See regional mdb. Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Potential use pressure on cultural events by visitors	Includes cultural events included in national and regional listings (see regional specification and selection criteria in FR)
D.4	1.3.3	See regional mdb. Population data from EUROSTAT 01 (pop_01) or when not available from EUROSTAT 2003 (pop_03). Tourism data are arrivals of domestic and foreigners visitors in all types of accommodation, EUROSTAT 2001 (or 2003 when 2001 not available)	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Potential use pressure on cultural events by local residents and visitors	Includes cultural events included in national and regional listings (see regional specification and selection criteria in FR)
E.1	1.3.3	See regional mdb. Population data from EUROSTAT 2001	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Diversity of population per nationality of residents	Includes 10 population groups (autochthonous population, 8 largest allochthonous population groups and residual allochthonous population)
E.2	1.3.3	See regional mdb. Population data from EUROSTAT 2001	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Diversity of population per ethnic minority	Includes 10 largest ethnic groups
F.1	1.3.3	EUROSTAT Labour Force Survey data 2000-2004, selected ISCO-88 (5 and 4 digits) categories. Active population data from EUROSTAT 2001	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	N. of cultural and creative professionals as a share of local active population	Includes selected ISCO-88 professional categories from LFS 2000-2004
G.21	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2000 when not available	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Availability of theaters	Includes all theaters and venues included in national and regional lists built on purpose or occasionally used for performing arts
G.22	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2000 when not available	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Availability of cinema screens	Includes all registered cinema screens
G.23	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2000 when not available	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Availability of public libraries	Includes all public libraries associated in national and regional library systems
H.11	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2000 when not available	See regional mdb NUTS III		See regional mdb cross-sectional		See regional mdb	Number of graduates in region as a percentage of the local population	Includes the total number of graduates from regional higher education institute in last recorded year
H.12	1.3.3	See regional mdb. Population data (pop_01) from EUROSTAT 2001 or EUROSTAT 2000 when not available	See regional mdb NUTS II		See regional mdb cross-sectional		See regional mdb	Share of local residents with high attainment level	Includes residents with ISCED-97 attainment categories n. 4, 5 and 6 according to LFS 2000-2004

Data Navigator	Reference year	In case: indication/ Source of use	Theoretical Postulate	Calculation algorithm	Characterisation According DPSIR of the EEA	Policy Relevance	NUTS Version	Type of Data
C.4	BE (Flanders), BE (Wallony), CH, DE, DK, ES, LU, NO, RO, SE, SK: 2005; BE (Brussels), BG, FR, IT, MT, NL: 2004; CZ, EE, GR, HU, LT, LV, PL, UK: 2003; CY, FI, IE, PT: 2002; AT, SI: 2000. Population data: 2001 (source EUROSTAT). Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by total demand and defines size of market and risk of museums and galleries	$(pop\_01 * 365 + arr\_01) / C.0$				2003 indicator (ratio)
D.0	BG, EE; 2006; BE, CH, CZ, DK, ES, HU, IE, IT, LU, NL, NO, RO, SE, UK: 2005; AT, FR: 2004; FI: 2003; CY: 2002; MT: 2000; DE, GR, LT, LV, PL, PT, SI, SK: data not available	See regional mdb	Illustrates the spatial distribution of cultural events					2003 absolute number
D.1	BG, EE; 2006; BE, CH, CZ, DK, ES, HU, IE, IT, LU, NL, NO, RO, SE, UK: 2005; AT, FR: 2004; FI: 2003; CY: 2002; MT: 2000; DE, GR, LT, LV, PL, PT, SI, SK: data not available. Area data: 2005 (source EUROSTAT)	See regional mdb	Illustrates spatial concentration and defines tourist attractiveness of cultural events	$D.0 / area\_sq$				2003 indicator (ratio)
D.2	BG, EE; 2006; BE, CH, CZ, DK, ES, HU, IE, IT, LU, NL, NO, RO, SE, UK: 2005; AT, FR: 2004; FI: 2003; CY: 2002; MT: 2000; DE, GR, LT, LV, PL, PT, SI, SK: data not available. Population data: 2001 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by local demand and defines size of local market of cultural events	$pop\_01 / D.0$				2003 indicator (ratio)
D.3	BG, EE; 2006; BE, CH, CZ, DK, ES, HU, IE, IT, LU, NL, NO, RO, SE, UK: 2005; AT, FR: 2004; FI: 2003; CY: 2002; MT: 2000; DE, GR, LT, LV, PL, PT, SI, SK: data not available. Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by visitor demand and defines size of tourist market of cultural events	$arr\_01 / D.0$				2003 indicator (ratio)
D.4	BG, EE; 2006; BE, CH, CZ, DK, ES, HU, IE, IT, LU, NL, NO, RO, SE, UK: 2005; AT, FR: 2004; FI: 2003; CY: 2002; MT: 2000; DE, GR, LT, LV, PL, PT, SI, SK: data not available. Population data: 2001 (source EUROSTAT). Tourism arrivals data: 2001-2003 (source EUROSTAT)	See regional mdb	Illustrates potential user pressure by total demand and defines size of market of cultural events	$(pop\_01 * 365 + arr\_01) / D.0$				2003 indicator (ratio)
E.1	CH, DK, NO, SE: 2005; BG, FI, RO: 2004; BE, DE: 2003; IE, PL, SI: 2002; AT, CZ, EE, ES, GR, HU, IT, LT, LU, NL, PT, UK: 2001; LV: 2000; FR: 1999; MT: 1995.	See regional mdb	Describes the degree of diversity of the resident population when foreign nationalities are considered	$\sum(p_i/P) * \ln(p_i/P)$				2003 indicator (Shannon diversity index)
E.2	DK: 2005; BG: 2004; CY, IE, PL, RO, SI: 2002; EE, HU, LT, UK: 2001; LV: 2000; AT, BE, CH, CZ, DE, ES, FI, FR, GR, IT, LU, MT, NL, NO, PT, SE, SK: data not available	See regional mdb	Describes the degree of diversity of the resident population when ethnic descent is considered	$\sum(p_i/P) * \ln(p_i/P)$				2003 indicator (Shannon diversity index)
F.1	2001-2004 (average values). Active population data: 2001 (EUROSTAT)	Labour Force Survey 2005, EUROSTAT	Describes the orientation to culture and creativity of the local economy	selection procedure described in FR				2003 indicator (ratio)
G.21	EE, LU: 2006; CZ, DE, DK, ES, GR, IE, NO, SE: 2005; AT, BG, FR, IT, SK: 2004; HU, LT, LV, NL, PL, UK: 2003; CY, RO, SI: 2002; BE: 2001; CH: 2002-2003; MT: 1997-2000, 2003-2005; FI: v.v.yy.; PT: not specified. Population data: 2001 (EUROSTAT)	See regional mdb	Illustrates the availability of theatre services to local population	$theaters * 1,000 / pop\_01$				2003 indicator (ratio)
G.22	EE, NO: 2006; CZ, ES, IE: 2005; BG, DK: 2004; AT, CH, FR, GR, LT, LV, NL, PL, UK: 2003; PT, RO, SI: 2002; BE, FI, IT: 2002; MT: 1997-2000, 2003-2005; CY, DE, HU, SE, SK: data not available. Population data: 2001 (EUROSTAT)	See regional mdb	Illustrates the availability of theatre services to local population	$cinema\ screens * 1,000 / pop\_01$				indicator (ratio)
G.23	DK, NO, SE: 2006; CZ, ES, IE, LU: 2005; AT, BG, FR, SK: 2004; CY, DE, EE, FI, GR, HU, IT, LT, LV, NL, PL, UK: 2003; CH, PT, RO, SI: 2002; BE: 2001; MT: 1997-2000, 2003-2005. Population data: 2001 (EUROSTAT)	See regional mdb	Illustrates the availability of theatre services to local population	$public\ libraries * 1,000 / pop\_01$				2003 indicator (ratio)
H.11	CZ: 2005; EE: 2004; DE, FI, HU, IT, UK: 2003; IE, PT: 2002-2003; BE: 2001-2002; CH, DK, ES, GR, NL: 2001; FR: 2000; MT: unspecified; AT, BG, CY, LT, LU, LV, NO, PL, RO, SE, SI, SK: data not available. Population data: 2001 (EUROSTAT)	See regional mdb	Illustrates output of local higher education system	$graduates / pop\_01$				2003 indicator (ratio)
H.12	2004. Population data: 2001 (EUROSTAT)	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels). Sweden also including category 4.	Illustrates skill level of local population	$residents\ with\ high\ attainment\ level / pop\_01$				2003 indicator (ratio)

Nav. code	Name	Austria (AT)					Belgium (BE): Flanders						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
A.0	Presence of monuments	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	31 DEC 2002 (yearly)		
A.1	Density of monuments	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		
A.2	Use pressure on monuments (locals)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005		Website: <a href="http://www.tiscover.it">www.tiscover.it</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002	Flemish Government: Dienst Monumenten en Landschappen	contacting Dienst Monumenten en Landschappen, sent in Zip-format (protected buildings, list per municipality); <a href="http://www.monument.vlaanderen.be/">http://www.monument.vlaanderen.be/</a>
A.3	Use pressure on monuments (tourists)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS II	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		
A.4	Use pressure on monuments (combined)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		

Nav. code	Name	Austria (AT)					Belgium (BE): Flanders						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
B.0	Presence of conjuncts	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	03/12/2002		
B.1	Density of conjuncts	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		
B.2	Use pressure on conjuncts (locals)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005	Website: www.tiscover.it	www.tiscover.it	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002	OC Gis Vlaanderen	<a href="http://www.gisvlaanderen.be/gis/diensten/giraf/">http://www.gisvlaanderen.be/gis/diensten/giraf/</a> -> shapefiles of the protected landscapes, city- and townscapes
B.3	Use pressure on conjuncts (tourists)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		
B.4	Use pressure on conjuncts (combined)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2005			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2002		

Nav. code	Name	Austria (AT)					Belgium (BE): Flanders						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2000			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005
C.1	Density of museums	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2000			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.2	Use pressure on museums (locals)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2000	Web sites www.tiscover.it; www.austrianmuseums.net edited by the Austrian Ministry of Education, Science and Culture (bm:bwk)	www.tiscover.it	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005	new database, based on a combination of different data sources (cf. Meta_Belgium.doc)	combination www.tento.be, Cultuuratlas 2001, information from provincial museum consultants (cf. Meta_Belgium.doc)
C.3	Use pressure on museums (tourists)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2000			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.4	Use pressure on museums (combined)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2000			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		

Nav. code	Name	Austria (AT)					Belgium (BE): Flanders						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		D.0	Presence of cultural events	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005
D.1	Density of cultural events	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005	deland.be, www.toerismelimburg.be www.haspengouw.be, www.limburgsekenmpen.be, www.tov.be,	
D.2	Use pressure on cultural events (locals)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004	Web sites www.tiscover.it		KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005	www.vlaamse-ardennen.be, www.vlaamsbrabant.be, www.westtoer	
D.3	Use pressure on cultural events (tourists)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005		
D.4	Use pressure on cultural events (combined)	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005		



Nav. code	Name	Austria (AT)					Belgium (BE): Flanders						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS II	2001	Statistik Austria	Data provided by Ms Kment, ESPON CP Austria	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003	Nationaal Instituut voor de Statistiek	<a href="http://statbel.fgov.be/">http://statbel.fgov.be/</a>
E.2	Diversity of population per ethnic group / cultural minority	NOT AVAILABLE					NOT AVAILABLE						
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-
G.21	Use pressure on theaters	Ca' Foscari University of Venice (LP), Italy	D. Roso	NUTS III	2004	Web-site: <a href="http://www.andreas-praefcke.de/operlink_a.htm">www.andreas-praefcke.de/operlink_a.htm</a>	Web-site: <a href="http://www.andreas-praefcke.de/operlink_a.htm">www.andreas-praefcke.de/operlink_a.htm</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2001	Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrsziss.fgov.be">http://www.onssrsziss.fgov.be</a> , NACE-BEL-code: 92.321
G.22	Use pressure on cinema screens	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS II	2003	Statistik Austria	Data provided by Ms Kment, ESPON CP Austria	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2001	NIS, FOD Economie, KMO, Middenstand en Energie	ECODATA: <a href="http://ecodata.mineco.fgov.be/Nl/begin_nl.htm">http://ecodata.mineco.fgov.be/Nl/begin_nl.htm</a>

Nav. code	Name	Austria (AT)					Belgium (BE): Flanders							
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
G.23	Use pressure on public libraries	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS II		2004 Statistik Austria	Data provided by Ms Kment, ESPON CP Austria	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2001	Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrsziss.fgov.be">http://www.onssrsziss.fgov.be</a> , NACE-BEL-code: 92.510
H.11	Share of higher education graduates	NOT AVAILABLE							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	graduation year 2001-2002	<a href="http://www.ond.vlaanderen.be/onderwijsstatistiek/">http://www.ond.vlaanderen.be/onderwijsstatistiek/</a>	graduates, only for universities (stat.jaarb.03deel2hdst3.pdf)
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		A.0	Presence of monuments	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005
A.1	Density of monuments	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		
A.2	Use pressure on monuments (locals)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004	Service des Monuments et Sites de la Région Bruxelles-Capitale	Excell file	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005	Ministère de la Région Wallonne, Direction de l'Aménagement du territoire, du Logement et du Patrimoine	Ministère de la Région Wallonne, Direction de l'Aménagement du territoire, du Logement et du Patrimoine; <a href="http://mrw.wallonie.be/dgatp">http://mrw.wallonie.be/dgatp</a> (monuments.dbf)
A.3	Use pressure on monuments (tourists)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		
A.4	Use pressure on monuments (combined)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		B.0	Presence of conjuncts	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005
B.1	Density of conjuncts	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		
B.2	Use pressure on conjuncts (locals)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004	Service des Monuments et Sites de la Région Bruxelles-Capitale	Excell file	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005	Ministère de la Région Wallonne, Direction de l'Aménagement du territoire, du Logement et du Patrimoine; <a href="http://mrw.wallonie.be/dgatp">http://mrw.wallonie.be/dgatp</a> (ens_archi.dbf, Sites.dbf, sites_archeo.dbf)	Ministère de la Région Wallonne, Direction de l'Aménagement du territoire, du Logement et du Patrimoine;
B.3	Use pressure on conjuncts (tourists)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		
B.4	Use pressure on conjuncts (combined)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005		

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
C.0	Presence of museums	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.1	Density of museums	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.2	Use pressure on museums (locals)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	December 2004	new database, based on a combination of different data sources (cf. Meta_Belgium.doc)	cf. Meta_Belgium.doc	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005	new database, based on a combination of different data sources	Observatoire du Tourisme, Mr. Claude Pierard (cf. Meta_Belgium.doc)
C.3	Use pressure on museums (tourists)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.4	Use pressure on museums (combined)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	December 2004			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005 New database, based on a combination of different data sources: www.brusselsinternational.be www.digitaalbrus	Office de Promotion (OPT) Bruxelles et Wallonie, Mr. Claude Pierard	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005 New database, based on a combination of different data sources: http://marketing.opt.be www.wallonietoerisme.be	Observatoire du Tourisme, Mr. Claude Pierard
D.1	Density of cultural events	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005 sel.be www.opbrussel.be (cf. Meta_Belgium.doc)		KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005 www.eastbelgium.be www.brabantwallon.be www.ftpl.be www.hainaut.be www.luxembourgtoerisme.be	
D.2	Use pressure on cultural events (locals)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005		KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005 www.paysdesvallées.be	
D.3	Use pressure on cultural events (tourists)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005		KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005	
D.4	Use pressure on cultural events (combined)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005		KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III		2005	

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>E.1</b>	<b>Diversity of population per nationality</b>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2003 Nationaal Instituut voor de Statistiek	<a href="http://statbel.fgov.be/">http://statbel.fgov.be/</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2003 Nationaal Instituut voor de Statistiek	<a href="http://statbel.fgov.be/">http://statbel.fgov.be/</a>
<b>E.2</b>	<b>Diversity of population per ethnic group / cultural minority</b>	NOT AVAILABLE					NOT AVAILABLE						
<b>F.1</b>	<b>Perc. dimension of cultural professions</b>	EURICUR	Antonio Russo	NUTS II		2001-2004 EUROSTAT (average) European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II		2001-2004 EUROSTAT (average) European Labour Force Survey	-
<b>G.21</b>	<b>Use pressure on theaters</b>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2001 Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrsziss.fgov.be">http://www.onssrsziss.fgov.be</a> , NACE-BEL-code: 92.321	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2001 Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrsziss.fgov.be">http://www.onssrsziss.fgov.be</a> , NACE-BEL-code: 92.321
<b>G.22</b>	<b>Use pressure on cinema screens</b>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2001 NIS, FOD Economie, KMO, Middenstand en Energie	ECODATA: <a href="http://ecodata.mineco.fgov.be/NI/begin_nl.htm">http://ecodata.mineco.fgov.be/NI/begin_nl.htm</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III		2001 NIS, FOD Economie, KMO, Middenstand en Energie	ECODATA: <a href="http://ecodata.mineco.fgov.be/NI/begin_nl.htm">http://ecodata.mineco.fgov.be/NI/begin_nl.htm</a>

Nav. code	Name	Belgium (BE): Brussels					Belgium (BE): Wallony						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2001	Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrszls.fgov.be">http://www.onssrszls.fgov.be</a> , NACE-BEL-code: 92.510	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2001	Rijksdienst voor Sociale Zekerheid (RSZ)	<a href="http://www.onssrszls.fgov.be">http://www.onssrszls.fgov.be</a> , NACE-BEL-code: 92.510
<b>H.11</b>	<b>Share of higher education graduates</b>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	graduation year 2001-2002	<a href="http://www.ond.vlaanderen.be/onderwijsstatistiek/">http://www.ond.vlaanderen.be/onderwijsstatistiek/</a> (stat.jaarb.03deel2002-2003/stat.jaarb.03deel2hdst3.pdf)	graduates, only for universities (stat.jaarb.03deel2hdst3.pdf)	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	graduation year 2001-2002	<a href="http://www.ond.vlaanderen.be/onderwijsstatistiek/">http://www.ond.vlaanderen.be/onderwijsstatistiek/</a> (stat.jaarb.03deel2002-2003/stat.jaarb.03deel3deel2hdst3.pdf)	graduates, only for universities (stat.jaarb.03deel2hdst3.pdf)
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database



Nav. code	Name	Bulgaria (BG)					Switzerland (CH)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	A.0	Presence of monuments	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Claudia Berlin	NUTS III	1995		
	A.1	Density of monuments	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Claudia Berlin	NUTS III	1995		
	A.2	Use pressure on monuments (locals)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	National Institute for Cultural Monuments, Ministry of Culture	Data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Claudia Berlin	NUTS III	1995	Protection of Cultural Property Inventory of Switzerland: Number of cultural properties in Switzerland	Eidgenössisches Justiz- und Polizeidepartement, Bundesamt für Zivilschutz 1995: Schweizerisches Inventar der Kulturgüter von nationaler und regionaler Bedeutung.
	A.3	Use pressure on monuments (tourists)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Claudia Berlin	NUTS III	1995		
A.4	Use pressure on monuments (combined)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Claudia Berlin	NUTS III	1995			

Nav. code	Name	Bulgaria (BG)					Switzerland (CH)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		<b>B.0</b>	<b>Presence of conjuncts</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Sabine Mischke, Office for ISOS: Sybille Heusser	NUTS III	2004
<b>B.1</b>	<b>Density of conjuncts</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Sabine Mischke, Office for ISOS: Sybille Heusser	NUTS III	2004	Inventory of Townscapes that are worth protecting (ISOS): Number of protected historic	
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	Touring Club Guide of Bulgaria, 2004 edition: selected landscapes and conjuncts		University of Greifswald, Germany	Sabine Mischke, Office for ISOS: Sybille Heusser	NUTS III	2004	townscapes of national importance Botanical Webportal: Number of botanical gardens in Switzerland	Online: <a href="http://www.isos.ch/de/index.asp">http://www.isos.ch/de/index.asp</a> Online: <a href="http://www.botanik.ch/botgarten.htm">http://www.botanik.ch/botgarten.htm</a> Online: <a href="http://www.sgks.ch">www.sgks.ch</a>
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Sabine Mischke, Office for ISOS: Sybille Heusser	NUTS III	2004	Swiss Society for the Protection of Cultural Property (SSPCP): Number of archaeological sites in each canton	
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Sabine Mischke, Office for ISOS: Sybille Heusser	NUTS III	2004		

Nav. code	Name	Bulgaria (BG)					Switzerland (CH)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	C.0	Presence of museums	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
	C.1	Density of museums	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
	C.2	Use pressure on museums (locals)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	Regions, Districts and Municipalities in the Republic of Bulgaria 2004	National Statistical Institute, data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Sabine Mischke	NUTS III	2005	Association of Museums in Switzerland; SwissArt.net	Online: <a href="http://www.vms-ams.ch">http://www.vms-ams.ch</a> (museums); Online: <a href="http://www.swissart.net/d/guide/index.php3?gl_con t=%2Fd%2Fguide%2Fgalleries.php3">http://www.swissart.net/d/guide/index.php3?gl_con t=%2Fd%2Fguide%2Fgalleries.php3</a> (08.03.2005) (galleries)
	C.3	Use pressure on museums (tourists)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
C.4	Use pressure on museums (combined)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005			

Nav. code	Name	Bulgaria (BG)					Switzerland (CH)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	D.0	Presence of cultural events	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2006			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
	D.1	Density of cultural events	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2006			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
	D.2	Use pressure on cultural events (locals)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2006	Bulgarian Tourism Authority, selected cultural events 2006	On line document. <a href="http://www.bulgariatravel.org/brochures/brochure_50.pdf">http://www.bulgariatravel.org/brochures/brochure_50.pdf</a>	University of Greifswald, Germany	Sabine Mischke	NUTS III	2005	Swiss Tourism	Online: <a href="http://de.myswitzerland.com/de/PDF/pdf_event_results_cfm_destfes.pdf?CFID=28819346&amp;CFTOKEN=87290611&amp;jsessionid=a43086242b80\$3F\$3F\$3(08.03.2005)">http://de.myswitzerland.com/de/PDF/pdf_event_results_cfm_destfes.pdf?CFID=28819346&amp;CFTOKEN=87290611&amp;jsessionid=a43086242b80\$3F\$3F\$3(08.03.2005)</a>
	D.3	Use pressure on cultural events (tourists)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2006			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005		
D.4	Use pressure on cultural events (combined)	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2006			University of Greifswald, Germany	Sabine Mischke	NUTS III	2005			

Nav. code	Name	Bulgaria (BG)					Switzerland (CH)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>E.1</b>	<b>Diversity of population per nationality</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III		2004 EUROSTAT Population by sex and citizenship at 1st January, Nuts3	Data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Claudia Berlin	NUTS III		2005 Swiss Statistical Office	On line archive: <a href="http://www.bfs.admin.ch">http://www.bfs.admin.ch</a>
<b>E.2</b>	<b>Diversity of population per ethnic group / cultural minority</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III		2004 National Statistical Institute	-	NOT AVAILABLE					
<b>F.1</b>	<b>Perc. dimension of cultural professions</b>	EURICUR	Antonio Russo	NUTS II		2001-2004 (average) EUROSTAT European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II		2001-2004 (average) EUROSTAT European Labour Force Survey	-
<b>G.21</b>	<b>Use pressure on theaters</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II		2004 Regions, Districts and Municipalities in the Republic of Bulgaria 2004	National Statistical Institute, data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Sabine Mischke	NUTS III		2002-2003 Swiss Stage Association (Schweizerischer Bühnenverband)	Online: <a href="http://www.theater-schweiz.ch/mitglieder/besucherstatistik.cfm">http://www.theater-schweiz.ch/mitglieder/besucherstatistik.cfm</a>
<b>G.22</b>	<b>Use pressure on cinema screens</b>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II		2004 Regions, Districts and Municipalities in the Republic of Bulgaria 2004	National Statistical Institute, data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Sabine Mischke	NUTS III		2003 National Statistical Office	Umberti Tedeschi (National Statistical Office)

Nav. code	Name	Bulgaria (BG)					Switzerland (CH)							
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
G.23	Use pressure on public libraries	Universitat Autònoma de Barcelona	M.M. Friel	NUTS II		2004 Regions, Districts and Municipalities in the Republic of Bulgaria 2004	National Statistical Institute, data provided by Ms Irina Zaharieva - Ministry of Regional Development and Public Works	University of Greifswald, Germany	Claudia Berlin	NUTS III		2002 National Statistical Office	Online: <a href="http://www.bfs.admin.ch/bfs/portal/de/index/themen/kultur__medien__zeitverwendung/uebersicht/blank/publikationen.html">http://www.bfs.admin.ch/bfs/portal/de/index/themen/kultur__medien__zeitverwendung/uebersicht/blank/publikationen.html</a>	
H.11	Share of higher education graduates	NOT AVAILABLE						University of Greifswald, Germany	Claudia Berlin	NUTS III		2001 National Statistical Office:	Number of graduates of higher education institutes in each canton	Philipp Dubach (National Statistical Office)
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	

Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.0</b>	<b>Presence of monuments</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		
<b>A.1</b>	<b>Density of monuments</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002	Web-site of Cyprus Tourism Organisation, data base of protected immovable cultural assets: Monuments and sites	On line archive: <a href="http://www.visitcyprus.org.cy/">http://www.visitcyprus.org.cy/</a>	University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005	Ministry of Culture of Czech Republic, data base of protected immovable cultural assets	On line archive: <a href="http://monumnet.npu.cz">http://monumnet.npu.cz</a>
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS II	2005		
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		

Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>B.0</b>	<b>Presence of conjuncts</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		
<b>B.1</b>	<b>Density of conjuncts</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002	Web-site of Cyprus Tourism Organisation, data base of protected inmovable cultural assets: Conjuncts and landscapes	On line archive: <a href="http://www.visitcyprus.org.cy/">http://www.visitcyprus.org.cy/</a>	University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005	Ministry of Culture of Czech Republic, data base of protected inmovable cultural assets	On line archive: <a href="http://monumnet.npu.cz">http://monumnet.npu.cz</a>
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2005		



Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2003
C.1	Density of museums	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2003		
C.2	Use pressure on museums (locals)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002	Web-site of Cyprus Tourism Organisation, data base of protected inmovable cultural assets: museums	On line archive: <a href="http://www.visitcyprus.org.cy/">http://www.visitcyprus.org.cy/</a>	University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2003	Czech Statistical Office	On line archive: <a href="http://www.czso.cz">http://www.czso.cz</a>
C.3	Use pressure on museums (tourists)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2003		
C.4	Use pressure on museums (combined)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	H.Kopackova, S. Simonova, J.Capek	NUTS III	2003		

Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>D.0</b>	<b>Presence of cultural events</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005		
<b>D.1</b>	<b>Density of cultural events</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005		
<b>D.2</b>	<b>Use pressure on cultural events (locals)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002	Web-site of Cyprus Tourism Organisation, data base of protected immovable cultural assets: cultural events	On line archive: <a href="http://www.visitcyprus.org.cy/">http://www.visitcyprus.org.cy/</a>	University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005		Telephonic and e-mail survey and various web sites
<b>D.3</b>	<b>Use pressure on cultural events (tourists)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005		Responsible people of Regional Offices
<b>D.4</b>	<b>Use pressure on cultural events (combined)</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2002			University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005		

Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2001	Republic of Cyprus statistical office	On line Census 2001 data: www.mof.gov.cy/cystat (nationality of Cypriot residents)	University of Pardubice	S.Brychtova, J.Capek	NUTS III	2001	Czech Statistical Office	On line archive: http://www.czso.cz
E.2	Diversity of population per ethnic group / cultural minority	EURICUR	Antonio Russo	NUTS III	2002	Republic of Cyprus statistical office	On line Census 2001 data: www.mof.gov.cy/cystat (community / religious group of Cypriot nationals)	NOT AVAILABLE					
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-
G.21	Use pressure on theaters	ENPL - UTH, PP6	H.Coccosis, N.Bessa	NUTS III	2002	Web-site of Cyprus Tourism Organisation, data base of protected immovable cultural assets: Theatres, operas and musical	On line archive: http://www.visitcyprus.org.cy/	University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005	Telephonic and e-mail survey and various web sites	various web sites
G.22	Use pressure on cinema screens	NOT AVAILABLE						University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005	Telephonic and e-mail survey and various web sites	various web sites

Nav. code	Name	Cyprus (CY)					Czech Republic (CZ)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
G.23	Use pressure on public libraries	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2003	Republic of Cyprus statistical office	On line archive: www.mof.gov.cy/cystat. Data provided by Mr Constantinos Alkides, ECP Cyprus	University of Pardubice	I.Mandysova, J.Capek	NUTS III	2005	Telephonic and e-mail survey and various web sites	various web sites
H.11	Share of higher education graduates	NOT AVAILABLE						University of Pardubice	I.Prochaskova, J.Capek	NUTS II	2005	Telephonic and e-mail survey and various web sites	various web sites
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database

Nav. code	Name	Germany (DE)					Denmark (DK)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
A.0	Presence of monuments	University of Greifswald, Germany	S.Mischke, S.Brandt, M.Spantig	NUTS III	2005		Number of monuments of Baden-Württemberg: the State Office for Historical Monuments in Esslingen from Frau Plate (0711/66463-226), Brandenburg: the State Office for Historical Monuments of Brandenburg, Nordrhein-Westfalen: the Ministry for Construction and Transport of Nordrhein-Westfalen (Dr. Ringbeck: 0211/3843592), Rheinland-Pfalz: the State Office for Historical Monuments of Rheinland-Pfalz (Dr. Schumacher: 06131/2016-221), Sachsen: the State Office for Historical Monuments of Sachsen (Frau Koch: 0351/4914-420, Sachsen-Anhalt: the State Office for Historical Monuments of Sachsen-Anhalt (Herr Klein: 0345/2939721), Schleswig-Holstein: the State Office for Historical Monuments of Schleswig-Holstein by Dr. Schulze (0431/6967780), Thüringen: the State Office for Historical Monuments of Thüringen (Frau Hänsel: 0361/3781-300)..		University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
A.1	Density of monuments	University of Greifswald, Germany	S.Mischke, S.Brandt, M.Spantig	NUTS III	2005		The data source of the monuments in Bayern, Berlin, Bremen, Hamburg, Hessen, Mecklenburg-Vorpommern, Niedersachsen and Saarland is the paper of C. Assam ( "Untersuchung zur Anzahl und zum baulichem Zustand denkmalgeschützte r Gebäude in Deutschland – Stand 2002").		University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
A.2	Use pressure on monuments (locals)	University of Greifswald, Germany	S.Mischke, S.Brandt, M.Spantig	NUTS III	2005				University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	The National Cultural Heritage Agency, Denmark: registrations 1830-2000	online site: www.monument.dk, extraction from national register
A.3	Use pressure on monuments (tourists)	University of Greifswald, Germany	S.Mischke, S.Brandt, M.Spantig	NUTS III	2005				University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive		
A.4	Use pressure on monuments (combined)	University of Greifswald, Germany	S.Mischke, S.Brandt, M.Spantig	NUTS III	2005				University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		

Nav. code	Name	Germany (DE)					Denmark (DK)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		<b>B.0</b>	<b>Presence of conjuncts</b>	University of Greifswald, Germany	S.Mischke, S.Brandt	NUTS III	2005			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive
<b>B.1</b>	<b>Density of conjuncts</b>	University of Greifswald, Germany	S.Mischke, S.Brandt	NUTS III	2005	Historic Townscapes: <a href="http://infos.aus-germanien.de/Historischer_Stadtkern#">http://infos.aus-germanien.de/Historischer_Stadtkern#</a>	Historic Townscapes: <a href="http://infos.aus-germanien.de/Historischer_Stadtkern#">http://infos.aus-germanien.de/Historischer_Stadtkern#</a>	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	University of Greifswald, Germany	S.Mischke, S.Brandt	NUTS III	2005	Baden-W.C3.BCrtemberg Parks and Gardens: <a href="http://www.mein-schoener-garten.de">www.mein-schoener-garten.de</a>	Baden-W.C3.BCrtemberg Parks and Gardens: <a href="http://www.mein-schoener-garten.de/PM4D/PM4DE/PM4DE02/pm4de02.htm">http://www.mein-schoener-garten.de/PM4D/PM4DE/PM4DE02/pm4de02.htm</a> (February, 2005)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Danish Forest and Nature Agency: Protected cultural landscapes	extract from national register
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	University of Greifswald, Germany	S.Mischke, S.Brandt	NUTS III	2005	Places of memory: Combination of the pursued ones of the Nazi regime - federation of the anti-fascists (VVN Fed)	Places of memory: <a href="http://www.vvn-augsburg.de/6_linklist">http://www.vvn-augsburg.de/6_linklist</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	University of Greifswald, Germany	S.Mischke, S.Brandt	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		

Nav. code	Name	Germany (DE)					Denmark (DK)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	C.0	Presence of museums	University of Greifswald, Germany	S. Brandt	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	C.1	Density of museums	University of Greifswald, Germany	S. Brandt	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	C.2	Use pressure on museums (locals)	University of Greifswald, Germany	S. Brandt	NUTS III	2005	Institut for Museums-kunde in Berlin	www.smb.spk-berlin.de/ifm/alf.htm www.elib.zipde/museumifm/mat58.pdf	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Statistics Denmark: Listed museums and collections, Number of users, opening days in year	www.dmol.dk
	C.3	Use pressure on museums (tourists)	University of Greifswald, Germany	S. Brandt	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	C.4	Use pressure on museums (combined)	University of Greifswald, Germany	S. Brandt	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		

Nav. code	Name	Germany (DE)					Denmark (DK)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	D.0	Presence of cultural events							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	D.1	Density of cultural events							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	D.2	Use pressure on cultural events (locals)							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Various cultural-event websites: recurrent cultural events with at least 4000 visitors and following the guidelines assigned to the project.	www.markedskalenderen.dk, www.festivalzone.n.dk, www.web4sailors.dk, www.clickpoint.dk
	D.3	Use pressure on cultural events (tourists)							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	D.4	Use pressure on cultural events (combined)							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		



Nav. code	Name	Germany (DE)					Denmark (DK)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		E.1	Diversity of population per nationality	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2003	Baden-Württemberg:Federal Statistical Office of Baden-Württemberg, Bayern:Federal Statistical Office of Bavaria, Berlin:Federal Statistical Office of Berlin,	Baden-Württemberg: <a href="http://wwwext.stala.bwl.de/Veroeffent/Statistische_Berichte/3124_04001.pdf">http://wwwext.stala.bwl.de/Veroeffent/Statistische_Berichte/3124_04001.pdf</a> , Bayern: <a href="http://www.statistik.bayern.de/daten/genesis">www.statistik.bayern.de/daten/genesis</a> , Berlin: StaLa-Einwohner@statistik-	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive
E.2	Diversity of population per ethnic group / cultural minority							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Statistics Denmark: Minority populations listed according to citizenship	<a href="http://www.dst.dk">www.dst.dk</a>
		NOT AVAILABLE											
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	2003		EUROSTAT European Labour - Force Survey
G.21	Use pressure on theaters	University of Greifswald, Germany	Sabine Mischke	NUTSIII	2005	German Stage Association	<a href="http://www.buehnenverein.de/thorch/thdeutsch.php">http://www.buehnenverein.de/thorch/thdeutsch.php</a> (February 2005)	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Statistics Denmark, statistical yearbook 2005; various regional websites on theatres	<a href="http://www.kommunalbogen.dk">www.kommunalbogen.dk</a> , <a href="http://www.d-s-t.dk">www.d-s-t.dk</a> , <a href="http://www.kunststyrelsen.dk">www.kunststyrelsen.dk</a> , <a href="http://www.bornholm.dk">www.bornholm.dk</a>
G.22	Use pressure on cinema screens							University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	2004	Statistics Denmark	Danmarks Statistik: "Uddannelse & kultur: Statistiske Efterretninger: 2005:2 Biografer & film 2004" Tabel 5
		NOT AVAILABLE											

Nav. code	Name	Germany (DE)					Denmark (DK)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	University of Greifswald, Germany	Sabine Mischke	NUTSIII	2003	Centre of University Libraries of the Federal State NRW, German Statistic of Libraries	<a href="http://www.bibliothekstatistik.de/">http://www.bibliothekstatistik.de/</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Danish Library Center: public libraries	<a href="http://www.dbc.dk">www.dbc.dk</a>
<b>H.11</b>	<b>Share of higher education graduates</b>	University of Greifswald, Germany	Stephanie Brandt	NUTSIII	2003	University rectors conference (Hochschulrektorenkonferenz)	-	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III		2001 Statistics Denmark, n. of graduates in higher education	<a href="http://www.dst.dk">www.dst.dk</a>
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database

Nav. code	Name	Estonia (EE)					Spain (ES)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.0</b>	<b>Presence of monuments</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III	On-line updated archive		
<b>A.1</b>	<b>Density of monuments</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III	On-line updated archive		
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005	National Heritage Board of Estonia: <a href="http://www.muinas.ee/maleshulk_eng.html">http://www.muinas.ee/maleshulk_eng.html</a>		Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III	On-line updated archive	Ministry of Culture of Spain, data base of protected immovable cultural assets (monuments, religious buildings, caves, ancient walls, etc.)	On line archive: <a href="http://www.mcu.es/bases/spa/inmu/INMU.html">http://www.mcu.es/bases/spa/inmu/INMU.html</a>
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS II	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS II	On-line updated archive		
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III	On-line updated archive		

Nav. code	Name	Estonia (EE)					Spain (ES)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>B.0</b>	<b>Presence of conjuncts</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		On-line updated archive	
<b>B.1</b>	<b>Density of conjuncts</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		On-line updated archive	
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005	National Heritage Board of Estonia: <a href="http://www.muinas.ee/maleshulk_eng.html">http://www.muinas.ee/maleshulk_eng.html</a>		Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		On-line updated archive	Ministry of Culture of Spain, data base of protected inmovable cultural assets (monuments, religious buildings, caves, ancient walls, etc.) On line archive: <a href="http://www.mcu.es/bases/spa/inmu/INMU.html">http://www.mcu.es/bases/spa/inmu/INMU.html</a>
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		On-line updated archive	
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		On-line updated archive	

Nav. code	Name	Estonia (EE)					Spain (ES)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
C.0	Presence of museums	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		
C.1	Density of museums	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		
C.2	Use pressure on museums (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003	Statistical office of Estonia: Museums by region in Estonia	<a href="http://pub.stat.ee/px-web.2001/Dialog/varval.asp?ma=C0054&amp;ti=MUSEUMS+BY+COUNTY&amp;path=../_Data/bas/Social_life/01Culture/12Museums/&amp;lang=1">Http://pub.stat.ee/px-web.2001/Dialog/varval.asp?ma=C0054&amp;ti=MUSEUMS+BY+COUNTY&amp;path=../_Data/bas/Social_life/01Culture/12Museums/&amp;lang=1</a>	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive	Ministry of Culture of Spain, museums and collection statistics: Registered national and local (municipal, regional, private) museums and galleries	On line archive: <a href="http://www.mcu.es/museos/">http://www.mcu.es/museos/</a>
C.3	Use pressure on museums (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		
C.4	Use pressure on museums (combined)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		

Nav. code	Name	Estonia (EE)					Spain (ES)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		D.0	Presence of cultural events	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive
D.1	Density of cultural events	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		
D.2	Use pressure on cultural events (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006	Estonian Cultural Events 2006	<a href="http://www.culture.ee/tappisotsing.html">http://www.culture.ee/tappisotsing.html</a>	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive	Various web-sites of Spanish Autonomous Communities: Listed festivals, popular fairs, cultural events, and days of programming	www.turcantabria.com; www.carm.es; www.turismoaragon.com; www.illesbalears.es; www.andalucia.org; www.turgalicia.es; www.promocionlapalmas.com/agedacultural/; www.webtenerife.com; www.comunitatvalenciana.com; www.lleidatur.com; www.turismo.navarra.com;
D.3	Use pressure on cultural events (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		
D.4	Use pressure on cultural events (combined)		NOT AVAILABLE					Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	On-line updated archive		

Nav. code	Name	Estonia (EE)					Spain (ES)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2001			Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Brasolin	NUTS III	2001	Spanish Statistics Institute, number of foreigners per nationality group	On line archive: <a href="http://atrios.ine.es/censos">http://atrios.ine.es/censos</a>
E.2	Diversity of population per ethnic group / cultural minority	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2001	Statistical Office of Estonia	<a href="http://pub.stat.ee/px-web.2001/I_Data/bas/Population_regional/Population_regional.asp">http://pub.stat.ee/px-web.2001/I_Data/bas/Population_regional/Population_regional.asp</a>	NOT AVAILABLE					
F.1	Perc. dimension of cultural professions	EURICUR	Magali Bayssiere (ESPON CU) and Antonio Russo	NUTS II	2004	Estonian Institute of Economic Research "Mapping and Analysis of the Creative Field in Estonia" (2006)		EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
G.21	Use pressure on theaters	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006	Estonian Theatre Information Centre 2006	<a href="http://www.estoniantheatre.info/index.html?action=organ&amp;rub=2">http://www.estoniantheatre.info/index.html?action=organ&amp;rub=2</a>	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	2005	Spanish Theatres Network, listed Spanish theatres, operas and musical venues	On line archive: <a href="http://www.w.redescena.net/">http://www.w.redescena.net/</a>
G.22	Use pressure on cinema screens	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2006	Estonian Film Foundation	<a href="http://www.efsa.ee/eng/estonianfilm.html?op=lgu&amp;id=364">http://www.efsa.ee/eng/estonianfilm.html?op=lgu&amp;id=364</a> ; <a href="http://www.viroinfo.com">http://www.viroinfo.com</a> ; <a href="http://www.viroinfo.com/index.php?section=5&amp;download=showresults&amp;">http://www.viroinfo.com/index.php?section=5&amp;download=showresults&amp;</a>	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III	2005	Ministry of Culture of Spain, Number of cinema screens and attendants	On line archive: <a href="http://www.mcu.es/cine/cvdc/bol/pdf/27-asistencia.pdf">http://www.mcu.es/cine/cvdc/bol/pdf/27-asistencia.pdf</a>

Nav. code	Name	Estonia (EE)					Spain (ES)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III		2003 Statistical Office of Estonia	Http://pub.stat.ee/px-web.2001/Dialog/varval.asp?ma=C U014&ti=PUBLIC+LIBRARIES+BY+COUNTY&path=../_Databas/Social life/01Cultur	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa	NUTS III		2005 Spanish Statistics Institute, Shannon's index based on number of foreigners per nationality group	On line archive: <a href="http://www.mcu.es/jsp/marcosAnc ho.jsp?id=45&amp;are a=estadisticas">http://www.mcu.es/jsp/marcosAnc ho.jsp?id=45&amp;are a=estadisticas</a>
<b>H.11</b>	<b>Share of higher education graduates</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III		2004 Estonian Statistical Office	<a href="http://pub.stat.ee/p x-web.2001/Dialog/aveshow.asp">http://pub.stat.ee/p x-web.2001/Dialog/aveshow.asp</a>	Universitat Autònoma de Barcelona, Spain	A.P. Russo, F. Romagosa, F. Brasolin	NUTS III		2001 Spanish Statistics Institute: population above 16 y.o with high educational attainment level	On line archive: <a href="http://atrios.ine.es/censo/es/listata blas.jsp?table=ta blas/provincial/01/NP59.htm">http://atrios.ine.es/censo/es/listata blas.jsp?table=ta blas/provincial/01/NP59.htm</a>
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database



Nav. code	Name	Finland (FI)					France (FR)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		A.0	Presence of monuments	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2003
A.1	Density of monuments	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2003		
A.2	Use pressure on monuments (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004	Statistics Finland, Culture Statistics: Sites protected under the Act on the Protection of Buildings, State-owned buildings protected under the Decree on the Protection of	Online archive: <a href="http://www.stat.fi/tii/kit/2005/kit_2005_02-18_tau_001.xls">http://www.stat.fi/tii/kit/2005/kit_2005_02-18_tau_001.xls</a>	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2003	Web-site of the Reference Library of architecture and heritage, belonging to the Ministry of Culture and Communication. Statistics about protected assets under the law of buildings protection :	On line statistics: <a href="http://www.mediapatrioine.culture.gouv.fr/fr/documentation/index.html">http://www.mediapatrioine.culture.gouv.fr/fr/documentation/index.html</a> (see actualités, statistiques). Annual publication of the Ministry of Culture and Communication : "Chiffres clés de la culture 2005,
A.3	Use pressure on monuments (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004	Buildings		LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS II	2003	Buildings of which preservation presents a public interest, o	
A.4	Use pressure on monuments (combined)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2003		

Nav. code	Name	Finland (FI)					France (FR)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
	B.1	Density of conjuncts	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
	B.2	Use pressure on conjuncts (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005	Statistics Finland. Culture Statistics: Ancient monuments and sights	<a href="http://www.stat.fi/til/klt/2005/klt_2005_2005-02-18_tau_001.xls">Http://www.stat.fi/til/klt/2005/klt_2005_2005-02-18_tau_001.xls</a>	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	protected conjuncts (under calling "Secteurs sauvegardés" and "ZPPAUP") .	Ministry of Culture : Statistics on Culture : "Chiffres clés de la culture 2005, Ministère de la culture et de la communication, Paris, 2005, La Documentation Française".
	B.3	Use pressure on conjuncts (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	(under calling "Sites inscrits" et "Sites classés").	For the conjuncts : Annual publication of the Ministry of Culture : "Chiffres clés de la culture 2005, Ministère de la culture et de la communication, Paris, 2005, La Documentation Française". For the landscapes, the data base was send by the Mi
B.4	Use pressure on conjuncts (combined)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2005			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004			

Nav. code	Name	Finland (FI)					France (FR)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2002			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004
C.1	Density of museums	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2002			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
C.2	Use pressure on museums (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2002	Statistics Finland, Cultural buildings by use, region and year of construction: Museum and art galleries in Finland by Region	Http://www.stat.fi/ti/kit/2002/kit_2002_2004-11-24_tau_004.xls.	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	Statistics Ministry of Culture : Museums classified under the law as "Musées de France" : Museums of public interest and non lucrative.	Annual publication of the Ministry of Culture : "Chiffres clés de la culture 2005, Ministère de la culture et de la communication, Paris, 2005, La Documentation Française". See also official data base on line : <a href="http://museofile.culture.fr/">http://museofile.culture.fr/</a>
C.3	Use pressure on museums (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2002			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
C.4	Use pressure on museums (combined)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2002			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		

Nav. code	Name	Finland (FI)					France (FR)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		D.0	Presence of cultural events	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	
D.1	Density of cultural events	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
D.2	Use pressure on cultural events (locals)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003	Statistics Finland, National Culture Events	<a href="http://www.stat.fi/til/kit/2003/kit_2003_2004-11-24_tau_012.xls">Http://www.stat.fi/til/kit/2003/kit_2003_2004-11-24_tau_012.xls</a> .	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	Web site of the Ministry of Culture, Data base from the Department of information and communication. This data base contains the 10 000 mains events in France, we extracted the	On line data base : <a href="http://www.culture.fr/recherche_organisme">http://www.culture.fr/recherche_organisme</a>
D.3	Use pressure on cultural events (tourists)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	"recurrent cultural events regarding territorial themes and with an establi	
D.4	Use pressure on cultural events (combined)	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2003			LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004		
											2004		

Nav. code	Name	Finland (FI)					France (FR)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2004	Statistics Finland, Nationality by age, sex and region 2004: Nationality by region	Http://pxweb2.stat.fi/Dialog/varvalt.asp?ma=vaerak_001_1990_001&ti=E4n+ja+sukupulen+mukaan+makunnittain+1990%2D2004&path	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	1999	Web site of the National Institute of Statistics (INSEE) General Census of population 1999. Number of foreigners per nationality group.	http://www.recensement.insee.fr/FR/ST_ANA/R42/(INSEE) General AT1B2R42FR.htm#
E.2	Diversity of population per ethnic group / cultural minority					NOT AVAILABLE						NOT AVAILABLE	
F.1	Perc. dimension of cultural professions	EURICUR, University of Joensuu, SKK, Finland	Antonio Russo, J. Suvantola, K. Ristolainen	NUTS III	NUTS II: 2001-2004 (average); NUTS III: 2000	NUTS II: EUROSTAT European Labour Force Survey; NUTS III: Statistics Finland, Employment Statistics, Jobs in creative	NUTS III: Http://www.stat.fi/til/klit/2000/klit_2000_2004-12-08_tau_002.xls	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
G.21	Use pressure on theaters	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	vv.	Theaters: Statistics Finland, Theaters by region 2002. Operas: There is only one professional opera witch has it's own	Theaters: Http://www.stat.fi/til/klit/2002/klit_2002_2004-11-24_tau_010.xls. Operas: For example Http://www.yle.fi/mot/ss171103/ka	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2004	The Theatre National Center, data base of subsidized theatres.	The Theatre National Center data base.
G.22	Use pressure on cinema screens	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III	2001	Statistics Finland, Cinemas by province and region	Http://www.stat.fi/til/klit/2001/klit_2001_2004-12-08_tau_001.xls.	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III	2003	Web site of the Cinema National Council. Statistics on cinemas.	On line statistics : http://www.cnc.fr/b_actual/r5/ssrub5/bilancine/metho.htm

Nav. code	Name	Finland (FI)					France (FR)							
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
<b>G.23</b>	<b>Use pressure on public libraries</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III		2003 Statistics Finland, Public libraries by region 2003 and Kirjastot.fi.	Http://www.stat.fi/til/klit/2003/klit_2003_2004-11-24_tau_013.xls, http://www.kirjastot.fi/fi-fi/kirjastot.	LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III		2004	Web site of the Ministry of Culture. Data base of public libraries.	On line data base : http://www.culture.gouv.fr/documentation/bibrep/pres.htm
<b>H.11</b>	<b>Share of higher education graduates</b>	University of Joensuu, SKK, Finland	J. Suvantola, K. Ristolainen	NUTS III		2003 Statistics Finland, Printed Oppilaitostilastot 3/2004: Graduates in local higher education institutes		LVMT (INRETS-ENPC)	F. Potier, P. Zegel	NUTS III		2000	Ministry of education. Graduates in the academic year 1999-2000 only for university.	On line document : http://www.sup.a dc.education.fr/Annuaire/01-02/FFETUD/diplom/diplomdityp.pdf
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database

Nav. code	Name	Greece (GR)					Hungary (HU)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	A.0	Presence of monuments	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany, Germany	J. Freyer	NUTS III	2005		
	A.1	Density of monuments	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2005		
	A.2	Use pressure on monuments (locals)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003	Web-site of Secretariat of National Statistical Service of Greece: Protected assets such as monuments and sites, visitors	On line archive: <a href="http://www.statistcs.gr/gr_tables/S802_SCI_2_TS_98_03_4_Y.htm">http://www.statistcs.gr/gr_tables/S802_SCI_2_TS_98_03_4_Y.htm</a>	University of Greifswald, Germany	J. Freyer	NUTS III	2005	Ministry of Culture: protected monuments	Documentation Department of National Office of Cultural Heritage (KÖH), Director Mr. Jankovich.
	A.3	Use pressure on monuments (tourists)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS II	2005		
A.4	Use pressure on monuments (combined)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2005			

Nav. code	Name	Greece (GR)					Hungary (HU)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2004			University of Greifswald, Germany, Germany	J. Freyer	NUTS III	2005		
	B.1	Density of conjuncts	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2004			University of Greifswald, Germany	J. Freyer	NUTS III	2005		
	B.2	Use pressure on conjuncts (locals)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2004	Web-site of Ministry of Culture of Greece, data base of protected immovable cultural assets; Greek National Tourism Organisation, list of traditional settlements /	On line archive: <a href="http://www.culture.gr/cgi-bin/showfr.cgi?1/0/http://www.culture.gr/maps;http://www.eot.gr/pages.php?pageID=846&amp;langID=2">http://www.culture.gr/cgi-bin/showfr.cgi?1/0/http://www.culture.gr/maps;http://www.eot.gr/pages.php?pageID=846&amp;langID=2</a>	University of Greifswald, Germany	J. Freyer	NUTS III	2005	Ministry of Culture: protected towns, archaeological areas	Documentation Department of National Office of Cultural Heritage (KÖH), Director Mr. Jankovich.
	B.3	Use pressure on conjuncts (tourists)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2004	villages: Conjuncts and landscapes		University of Greifswald, Germany	J. Freyer	NUTS II	2005		
B.4	Use pressure on conjuncts (combined)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2004			University of Greifswald, Germany	J. Freyer	NUTS III	2005			



Nav. code	Name	Greece (GR)					Hungary (HU)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	C.0	Presence of museums	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2003		
	C.1	Density of museums	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2003		
	C.2	Use pressure on museums (locals)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003	Web-site of Secretariat of National Statistical Service of Greece: Number of museums and visitors	On line archive: <a href="http://www.statistiki.gr/gr_tables/S802_SCI_2_TS_98_03_3_Y.htm">http://www.statistiki.gr/gr_tables/S802_SCI_2_TS_98_03_3_Y.htm</a>	University of Greifswald, Germany	J. Freyer	NUTS III	2003	Hugarian Central Statistical Office, Number and visitors of museums in each region	<a href="http://portal.ksh.hu/pls/ksh/docs/eng/free/e6/e62509.html">http://portal.ksh.hu/pls/ksh/docs/eng/free/e6/e62509.html</a> ; Mrs. Bardosi, KSH
	C.3	Use pressure on museums (tourists)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2003		
C.4	Use pressure on museums (combined)	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003			University of Greifswald, Germany	J. Freyer	NUTS III	2003			

Nav. code	Name	Greece (GR)					Hungary (HU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events			NOT AVAILABLE				University of Greifswald, Germany	J. Freyer	NUTS III			
D.1	Density of cultural events			NOT AVAILABLE				University of Greifswald, Germany	J. Freyer	NUTS III	2005		
D.2	Use pressure on cultural events (locals)			NOT AVAILABLE				University of Greifswald, Germany	J. Freyer	NUTS III	2005		http://www.ungarn-tourismus.de/05v eranst.pdf, downloaded on 3rd of August 2005
D.3	Use pressure on cultural events (tourists)			NOT AVAILABLE				University of Greifswald, Germany	J. Freyer	NUTS III	2005		
D.4	Use pressure on cultural events (combined)			NOT AVAILABLE				University of Greifswald, Germany	J. Freyer	NUTS III	2005		
											2005		



Nav. code	Name	Greece (GR)					Hungary (HU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2003	Web-site of Ministry of National Education and Religious Affairs, database of public libraries	On line archive: <a href="http://www.ypepth.gr/el_ec_page1563.htm">http://www.ypepth.gr/el_ec_page1563.htm</a>	University of Greifswald, Germany	Jörn Freyer	NUTS III	2003	Hungarian Central Statistical Office, Number of libraries in each region	<a href="http://portal.ksh.hu/pls/ksh/docs/enw/pls/ksh/docs/enw/free/e6/e62509.html">http://portal.ksh.hu/pls/ksh/docs/enw/free/e6/e62509.html</a>
<b>H.11</b>	<b>Share of higher education graduates</b>	ENPL - UTH, PP6	H.Coccossis, N.Bessa	NUTS III	2001	Web-site of Secretariat of National Statistical Service of Greece, 2001 Census: Graduates in Higher Education	On line archive: <a href="http://www.statistiki.gr/table_menu.asp?dt=0&amp;sb=SAP_5&amp;SSnid=Στοιχεία%20Απογραφής%202001%20Πίνακας%20">http://www.statistiki.gr/table_menu.asp?dt=0&amp;sb=SAP_5&amp;SSnid=Στοιχεία%20Απογραφής%202001%20Πίνακας%20</a>	University of Greifswald, Germany	S.Mischke	NUTS III	2003	Hungarian Central Statistical Office (KSH): Number of Graduates in HEI per region	Hungarian Central Statistical Office (KSH) Mr. Olbrich
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	EURICUR	A.P. Russo	NUTS II	2004	EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database

Nav. code	Name	Republic of Ireland (IE)					Italy (IT)					
INDICATORS	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.1</b>	<b>Density of monuments</b>		M Shackley, R.Welton	NUTS III	2005	Record of Monuments and Places	Online archive: <a href="http://www.heritage.ie">http://www.heritage.ie</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	NOT AVAILABLE						Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	On line archive: <a href="http://www.beniculturali.it/luoghi/elementoluoghi">http://www.beniculturali.it/luoghi/elementoluoghi</a> ; <a href="http://www.sistan.beniculturali.it">www.sistan.beniculturali.it</a> . Sicily: <a href="http://www.regione.sicilia.it/beniculturali/dirbenicult/inf/urp/totale%20003.htm">http://www.regione.sicilia.it/beniculturali/dirbenicult/inf/urp/totale%20003.htm</a>
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>							Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS II	2004	
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>							Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	



Nav. code	Name	Republic of Ireland (IE)					Italy (IT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		<b>C.0</b>	<b>Presence of museums</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002			Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004
<b>C.1</b>	<b>Density of museums</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002			Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004		
<b>C.2</b>	<b>Use pressure on museums (locals)</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002	The Heritage Council's Museums and Archives Committee	Statistical analysis compiled from the 'Heritage Council List of Museums and collection based organisations in Ireland	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	Ministry of Culture of Italy, data base of protected, immovable, visitable cultural assets	On line archive: <a href="http://www.beniculturali.it/luoghi/elencoluoghi">http://www.beniculturali.it/luoghi/elencoluoghi</a> ; <a href="http://www.sistan.beniculturali.it">www.sistan.beniculturali.it</a> . Sicily: <a href="http://www.regione.sicilia.it/beniculturali/dirbenicult/infu/urp/totale%202003.htm">http://www.regione.sicilia.it/beniculturali/dirbenicult/infu/urp/totale%202003.htm</a>
<b>C.3</b>	<b>Use pressure on museums (tourists)</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002			Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004		
<b>C.4</b>	<b>Use pressure on museums (combined)</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002			Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004		

Nav. code	Name	Republic of Ireland (IE)					Italy (IT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		D.0	Presence of cultural events	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Tourist website	www.ireland.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2005
D.1	Density of cultural events	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Tourist website	www.ireland.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2005		
D.2	Use pressure on cultural events (locals)	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Tourist website	www.ireland.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2005	Ministry of Culture of Italy, Film festivals	On line archive: <a href="http://www.anica.it/festival/fest_tit.htm">http://www.anica.it/festival/fest_tit.htm</a>
D.3	Use pressure on cultural events (tourists)	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Tourist website	www.ireland.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2005		
D.4	Use pressure on cultural events (combined)	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Tourist website	www.ireland.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2005		



Nav. code	Name	Republic of Ireland (IE)					Italy (IT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		E.1	Diversity of population per nationality	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2002 Central Statistical Office, Ireland	<a href="http://www.cso.ie">http://www.cso.ie</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	
E.2	Diversity of population per ethnic group / cultural minority	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2002 Central Statistical Office, Ireland	<a href="http://www.cso.ie">http://www.cso.ie</a>	NOT AVAILABLE					
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II		2001-2004 EUROSTAT (average) European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II		2001-2004 EUROSTAT (average) European Labour Force Survey	-
G.21	Use pressure on theaters	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 <a href="http://www.theatresonline.com">www.theatresonline.com</a>	<a href="http://www.theatresonline.com">www.theatresonline.com</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III		2004 Ministry of Culture of Italy, data base of protected, immovable, visitable cultural assets: Theatres	On line archive: <a href="http://www.beniculturali.it/luoghi/elencoluoghi">http://www.beniculturali.it/luoghi/elencoluoghi</a>
G.22	Use pressure on cinema screens	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Irish Tourism Website	<a href="http://www.ireland.ie">www.ireland.ie</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III		2001 Ministry of Culture of Italy, performing arts department: National list of cinema screens	On line archive: <a href="http://www.cinema.beniculturali.it/cinema.html">http://www.cinema.beniculturali.it/cinema.html</a>

Nav. code	Name	Republic of Ireland (IE)					Italy (IT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		<b>G.23</b>	<b>Use pressure on public libraries</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2005 Library Council Ireland	www.library.ie	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	
<b>H.11</b>	<b>Share of higher education graduates</b>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2002/3	Higher education authority Ireland	<a href="http://www.hesa.ie/">http://www.hesa.ie/</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS II		2003 National Institute of Statistics (ISTAT), Number of graduates in the academic year 2002-2003 in BA and MA degrees	ISTAT, Italian statistical yearbook 2004
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database

Nav. code	Name	Lithuania (LT)					Luxemburg (LU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.0</b>	<b>Presence of monuments</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>A.1</b>	<b>Density of monuments</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Data base from The Centre for the Lithuanian Cultural Heritage and The Department of Cultural Heritage Protection	"Republic of Lithuania Register of Cultural Property", Online archive: <a href="http://195.182.67.101/cgi-bin/informix.sh">http://195.182.67.101/cgi-bin/informix.sh</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003	Service des Monuments et Sites du Luxembourg	Liste des Monuments classés PDF file
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS II	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		

Nav. code	Name	Lithuania (LT)					Luxemburg (LU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>B.0</b>	<b>Presence of conjuncts</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>B.1</b>	<b>Density of conjuncts</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Data base from The Centre for the Lithuanian Cultural Heritage and The Department of Cultural Heritage Protection	"Republic of Lithuania Register of Cultural Property", Online archive: <a href="http://195.182.67.101/cgi-bin/informix.sh">http://195.182.67.101/cgi-bin/informix.sh</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003	Service des Monuments et Sites du Luxembourg	Liste des Monuments classés PDF file
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2003		

Nav. code	Name	Lithuania (LT)					Luxemburg (LU)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005
C.1	Density of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.2	Use pressure on museums (locals)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), Regional Database: number of museum and gallery collections	Online archive: <a href="http://db.std.lt/RD/B_EN/Dialog/statfile1.asp">http://db.std.lt/RD/B_EN/Dialog/statfile1.asp</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005	new database, based on a combination of different data sources (cf. Meta_Luxemburg.doc)	Compendium Touristique Luxembourg 2004, Office National de Tourisme de Luxembourg, 2005, 64pp
C.3	Use pressure on museums (tourists)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III	2005		
C.4	Use pressure on museums (combined)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann+Joris De Jaeger	NUTS III			

Nav. code	Name	Lithuania (LT)					Luxemburg (LU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005	New database, based on a combination of different data sources: 'Compendium Touristique de Luxembourg	<a href="http://www.agendalux.lu/photos/compendium2004.pdf">www.agendalux.lu/photos/compendium2004.pdf</a> .
D.1	Density of cultural events							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005	2004', publication of the ONT, the National Tourist Board of Luxembourg, 2005, 64 pp	
D.2	Use pressure on cultural events (locals)							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005		
							NOT AVAILABLE						
D.3	Use pressure on cultural events (tourists)							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005		
D.4	Use pressure on cultural events (combined)							KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann + Katleen Vos	NUTS III	2005		

Nav. code	Name	Lithuania (LT)						Luxemburg (LU)					
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2001	Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), 2001 Population and Housing Census:	Online archive: <a href="http://db.std.lt/census/Database/census%202001/demography/demo-graphy.asp">http://db.std.lt/census/Database/census%202001/demography/demo-graphy.asp</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	ene-03		<a href="http://www.ecp.etat.lu/ecp28.htm">http://www.ecp.etat.lu/ecp28.htm</a>  <a href="http://www.statec.public.lu/">http://www.statec.public.lu/</a>
E.2	Diversity of population per ethnic group / cultural minority	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2001	Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), 2001 Population and Housing Census: number of people from different	Online archive: <a href="http://db.std.lt/census/Database/census%202001/demography/demo-graphy.asp">http://db.std.lt/census/Database/census%202001/demography/demo-graphy.asp</a>						NOT AVAILABLE
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
G.21	Use pressure on theaters	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), Regional Database:	Online archive: <a href="http://db.std.lt/RD_B_EN/Dialog/statfile1.asp">http://db.std.lt/RD_B_EN/Dialog/statfile1.asp</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2006	Luxembourg government; data provided by Luxembourg ECP	On line archive: <a href="http://culture.luxweb.com/theatre/index.php">http://culture.luxweb.com/theatre/index.php</a>
G.22	Use pressure on cinema screens	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), Regional Database:	Online archive: <a href="http://db.std.lt/RD_B_EN/Dialog/statfile1.asp">http://db.std.lt/RD_B_EN/Dialog/statfile1.asp</a>	KU Leuven	M. Jansen-Verbeke, E. Lievois, A. Diekmann	NUTS III	2005	LuxWeb Cinema Portal	<a href="http://www.cinema.lu">www.cinema.lu</a>

Nav. code	Name	Lithuania (LT)					Luxemburg (LU)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
G.23	Use pressure on public libraries	IGSO, Poland	M. Kowalski, J. Solon	NUTS III		2003 Department of Statistics of the Government of the Republic of Lithuania (Statistics Lithuania), Regional Database: Public	Online archive: <a href="http://db.std.lt/RD/B_EN/Dialog/statfile1.asp">http://db.std.lt/RD/B_EN/Dialog/statfile1.asp</a>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III		2005 Luxembourg statistixal office	<a href="http://www.statec.public.lu/">http://www.statec.public.lu/</a>
H.11	Share of higher education graduates	NOT AVAILABLE					NOT AVAILABLE						
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database



Nav. code	Name	Latvia (LV)					Malta (MT)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.0</b>	<b>Presence of monuments</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS III	2004		
<b>A.1</b>	<b>Density of monuments</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS III	2004		
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005	Data base from The State Inspection for Heritage Protection in Riga	"Statistics on state protected monuments of culture (situation on 5 July 2005), Riga 2005".	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS III	2004	Superintendence for Cultural Heritage Malta	Annual Report 2004
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS II	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS III	2004		

Nav. code	Name	Latvia (LV)					Malta (MT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		<b>B.0</b>	<b>Presence of conjuncts</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004
<b>B.1</b>	<b>Density of conjuncts</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		
<b>B.2</b>	<b>Use pressure on conjuncts (locals)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005	Data base from The State Inspection for Heritage Protection in Riga	"Statistics on state protected monuments of culture (situation on 5 July 2005), Riga 2005".	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004	Superintendence for Cultural Heritage Malta	Annual Report 2004
<b>B.3</b>	<b>Use pressure on conjuncts (tourists)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS II	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		
<b>B.4</b>	<b>Use pressure on conjuncts (combined)</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2005			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		

Nav. code	Name	Latvia (LV)					Malta (MT)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004
C.1	Density of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		
C.2	Use pressure on museums (locals)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	The Central Statistical Bureau of Latvia, Annual Statistical Data: Listed museums and collections, number of visitors	Online archive: <a href="http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp">http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp</a>	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004	Heritage Malta	Annual Report 2004
C.3	Use pressure on museums (tourists)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		
C.4	Use pressure on museums (combined)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004		

Nav. code	Name	Latvia (LV)					Malta (MT)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events							IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000		
D.1	Density of cultural events							IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000		
D.2	Use pressure on cultural events (locals)			NOT AVAILABLE				IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000	Culture 2000	National Statistics Office, Malta
D.3	Use pressure on cultural events (tourists)							IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000		
D.4	Use pressure on cultural events (combined)							IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000		

Nav. code	Name	Latvia (LV)					Malta (MT)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>E.1</b>	<b>Diversity of population per nationality</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2000	The Central Statistical Bureau of Latvia, 2000 Population and Housing Census results: number of people from different nationality group	Online archive: <a href="http://data.csb.lv/EN/Database/popensus/popensus.asp">http://data.csb.lv/EN/Database/popensus/popensus.asp</a>	IERU, Coimbra NSO, Malta	F. Amorim, J.P. Barbosa Melo; Robert Mizzi (Malta ECP Manager Information Services Library & Information Unit)	NUTS III	1995	NSO Census 1995	-
<b>E.2</b>	<b>Diversity of population per ethnic group / cultural minority</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2000	The Central Statistical Bureau of Latvia, 2000 Population and Housing Census results: number of people from different ethnic group	Online archive: <a href="http://data.csb.lv/EN/Database/popensus/popensus.asp">http://data.csb.lv/EN/Database/popensus/popensus.asp</a>					NOT AVAILABLE	
<b>F.1</b>	<b>Perc. dimension of cultural professions</b>	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
<b>G.21</b>	<b>Use pressure on theaters</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	The Central Statistical Bureau of Latvia, Annual Statistical Data: Number of listed Latvian theatres, operas and musical venues	Online archive: <a href="http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp">http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp</a>	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000, 2003-2005	Culture 2000, Press Releases: n. of theaters	National Statistics Office
<b>G.22</b>	<b>Use pressure on cinema screens</b>	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	The Central Statistical Bureau of Latvia, Annual Statistical Data: Number of cinema screens	Online archive: <a href="http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp">http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp</a>	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS III	1997-2000, 2003-2005	Culture 2000, Press Releases, websites: n. of cinema screens	National Statistics Office, Cinema company websites

Nav. code	Name	Latvia (LV)					Malta (MT)							
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
G.23	Use pressure on public libraries	IGSO, Poland	M. Kowalski, J. Solon	NUTS III		2003 The Central Statistical Bureau of Latvia. Annual Statistical Data: Number of public libraries	Online archive: <a href="http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp">http://data.csb.lv/EN/Database/annualstatistics/annualstatistics.asp</a>	IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	1997-2000, 2003-2005	Culture 2000, Press Releases: public libraries	National Statistics Office	
H.11	Share of higher education graduates	NOT AVAILABLE							IERU, Coimbra MEPA	F. Amorim, J.P. Barbosa Melo; S. Formosa, R. Cremona, A. Farrugia	NUTS II	2004	National Statistics Office	On line archive: <a href="http://www.nso.gov.mt/statdoc/document_view.aspx?id=1541&amp;backurl=/themes/theme_page.aspx">www.nso.gov.mt/statdoc/document_view.aspx?id=1541&amp;backurl=/themes/theme_page.aspx</a>
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database	

Nav. code	Name	The Netherlands (NL)					Norway (NO)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		A.0	Presence of monuments	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive
A.1	Density of monuments	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
A.2	Use pressure on monuments (locals)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004	Ministry of Culture, cultural heritage department (Monumentenzorg g): Protected registered assets such as monuments, religious buildings, archeological remains, mills, water and road	voorlopige_monumentenkaart_1_0 data base provided by Monumentenzorg . An on-line version of the maps is available at www.kich.nl	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Department of Cultural inheritance: various monuments	www.miljostatus.no and extranction from national register
A.3	Use pressure on monuments (tourists)	EURICUR, Rotterdam	Antonio Russo	NUTS II	2004	works of historical significance, castles and mansions, other buildings an		University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive		
A.4	Use pressure on monuments (combined)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		

Nav. code	Name	The Netherlands (NL)					Norway (NO)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	B.1	Density of conjuncts	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
	B.2	Use pressure on conjuncts (locals)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004	Ministry of Culture, cultural heritage department (Monumentenzorg): Protected registered complexes	voorlopige_monumentenkaart_1_0 data base provided by Monumentenzorg . An on-line version of the maps is available at www.kich.nl	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Department of Cultural inheritance: Protected cultural landscapes	www.miljostatus.no and extraction from national register
	B.3	Use pressure on conjuncts (tourists)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		
B.4	Use pressure on conjuncts (combined)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			



Nav. code	Name	The Netherlands (NL)					Norway (NO)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
		C.0	Presence of museums	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III		
C.1	Density of museums	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III			On-line updated archive	
C.2	Use pressure on museums (locals)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004	Tourist board of the Netherlands, listing of museums	On line archive: <a href="http://www.holland.com/">http://www.holland.com/</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III			On-line updated archive	Statistics Norway: Listed museums and collections and number of users <a href="http://www.ssb.no">www.ssb.no</a>
C.3	Use pressure on museums (tourists)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III			On-line updated archive	
C.4	Use pressure on museums (combined)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2004			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III			On-line updated archive	

Nav. code	Name	The Netherlands (NL)					Norway (NO)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		D.0	Presence of cultural events	EURICUR, Rotterdam	Antonio Russo	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive
D.1	Density of cultural events	EURICUR, Rotterdam	Antonio Russo	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive		
D.2	Use pressure on cultural events (locals)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2005	Tourist board of the Netherlands, event agenda: Total number of entries in agenda of cultural events (responding to criteria defined in ESPON 1.3.3 guidelines for data collection)	On line query possible at <a href="http://www.holland.com/nl/">http://www.holland.com/nl/</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive	Various cultural-event websites: recurrent cultural events with at least 4000 visitors and following the guidelines assigned to the project.	<a href="http://www.kulturkalender.no">www.kulturkalender.no</a> and <a href="http://www.nesteklikk.no">www.nesteklikk.no</a>
D.3	Use pressure on cultural events (tourists)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive		
D.4	Use pressure on cultural events (combined)	EURICUR, Rotterdam	Antonio Russo	NUTS III	2005			University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive		

Nav. code	Name	The Netherlands (NL)					Norway (NO)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	EURICUR, Rotterdam	Antonio Russo	NUTS III	2001	Central Bureau of Statistics (CBO): Total n. of residents subdivided per nationality	On line access in <a href="http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm">http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive		Statistics Norway: Minority populations listed according to citizenship <a href="http://www.ssb.no">www.ssb.no</a>
E.2	Diversity of population per ethnic group / cultural minority	NOT AVAILABLE					NOT AVAILABLE						
F.1	Perc. dimension of cultural professions	EURICUR, Rotterdam	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004	EUROSTAT (average) European Labour Force Survey	-
G.21	Use pressure on theaters	EURICUR, Rotterdam	Antonio Russo	NUTS II	2003	Central Bureau of Statistics (CBO): N. of professional podia in buildings built on purpose for theatre and in buildings not built for the purpose	On line access in <a href="http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm">http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Website	<a href="http://www.nto.no">www.nto.no</a> and Statistisk Årbok 2004 tabel 279
G.22	Use pressure on cinema screens	EURICUR, Rotterdam	Antonio Russo	NUTS II (data at NUTS III are incomplete)	2003	Nederlandse Federatie voor de Cinematografie (NFC), annual report 2001: N. of cinema screens in cinemas that are part of the Nederlandse	Online document: <a href="http://www.nfc.org/ser.html">http://www.nfc.org/ser.html</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Website	<a href="http://www2.filmweb.no">www2.filmweb.no</a>

Nav. code	Name	The Netherlands (NL)					Norway (NO)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	EURICUR, Rotterdam	Antonio Russo	NUTS II		2003 Central Bureau of Statistics (CBO): N. of public libraries	On line access in <a href="http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm">http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm</a>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Website	<a href="http://www.abm-utvikling.no">www.abm-utvikling.no</a>
<b>H.11</b>	<b>Share of higher education graduates</b>	EURICUR, Rotterdam	Antonio Russo	NUTS III		2001 Central Bureau of Statistics (CBO): n. of grauates in academic higher education (WO) + professional higher education (HBO) in each region's HE	On line access in <a href="http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm">http://www.cbs.nl/nl/cijfers/statline/statline-koepel-overzicht.htm</a>	NOT AVAILABLE					
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database

Nav. code	Name	Poland (PL)					
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		A.0	Presence of monuments	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003
A.1	Density of monuments	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
A.2	Use pressure on monuments (locals)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Polish National Center for Historical Monument Studies and Documentation: Monuments and sites	written basic source: "Centralna ewidencja dóbr kultury w Polsce w świetle zasobów Ośrodka Dokumentacji Zabytków w Warszawie, Warszawa 1999
A.3	Use pressure on monuments (tourists)	IGSO, Poland	M. Kowalski, J. Solon	NUTS II	2003		MKIS". Verified and compiled with additional data for 2003.
A.4	Use pressure on monuments (combined)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		

Nav. code	Name	Poland (PL)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
	B.1	Density of conjuncts	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
	B.2	Use pressure on conjuncts (locals)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Polish National Center for Historical Monument Studies and Documentation: Conjuncts/landscapes	written basic source: "Centralna ewidencja dóbr kultury w Polsce w świetle zasobów Ośrodka Dokumentacji Zabytków w Warszawie, Warszawa 1999 MKiS". Verified and compiled with additional data for 2003.
	B.3	Use pressure on conjuncts (tourists)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
B.4	Use pressure on conjuncts (combined)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			

Nav. code	Name	Poland (PL)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	C.0	Presence of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
	C.1	Density of museums	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
	C.2	Use pressure on museums (locals)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Central Statistical Office, Regional Data: number of museum and gallery collections and number of visitors	Online archive: <a href="http://www.stat.gov.pl/bdripuban/ambdr.html">http://www.stat.gov.pl/bdripuban/ambdr.html</a>
	C.3	Use pressure on museums (tourists)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003		
C.4	Use pressure on museums (combined)	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003			

Nav. code	Name	Poland (PL)					
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events						
D.1	Density of cultural events						
D.2	Use pressure on cultural events (locals)						
D.3	Use pressure on cultural events (tourists)						
D.4	Use pressure on cultural events (combined)						

NOT AVAILABLE



Nav. code	Name	Poland (PL)					
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2002	Estimation prepared on data from Central Statistical Office, National Population and Housing Census (data for NUTS II) and Election	Online archive: <a href="http://www.stat.gov.pl/dane_spol-gosp/nsp/ludnosc/index.htm">http://www.stat.gov.pl/dane_spol-gosp/nsp/ludnosc/index.htm</a>
E.2	Diversity of population per ethnic group / cultural minority	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2002	Estimation prepared on data from Central Statistical Office, National Population and Housing Census (data for NUTS II) and Election Results of National	Online archive: <a href="http://www.stat.gov.pl/dane_spol-gosp/nsp/ludnosc/index.htm">http://www.stat.gov.pl/dane_spol-gosp/nsp/ludnosc/index.htm</a>
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
G.21	Use pressure on theaters	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Estimation on data from Central Statistical Office: Theatres, operas and musical venues	-
G.22	Use pressure on cinema screens	IGSO, Poland	M. Kowalski, J. Solon	NUTS III	2003	Central Statistical Office, Regional Data: Cinema screens	Online archive: <a href="http://www.stat.gov.pl/bdr/bdrap.strona_glowna indeks">http://www.stat.gov.pl/bdr/bdrap.strona_glowna.indeks</a>

Nav. code	Name	Poland (PL)					
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
G.23	Use pressure on public libraries	IGSO, Poland	M. Kowalski, J. Solon	NUTS III		2003 Central Statistical Office, Regional Data: Public libraries	Online archive: <a href="http://www.stat.gov.pl/bdir/bdrap.stona_glowna.indeks">http://www.stat.gov.pl/bdir/bdrap.stona_glowna.indeks</a>
H.11	Share of higher education graduates	NOT AVAILABLE					
H.12	Share of residents with high education levels	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPON database

Nav. code	Name	Portugal (PT)					Romania (RO)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>A.0</b>	<b>Presence of monuments</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		
<b>A.1</b>	<b>Density of monuments</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		
<b>A.2</b>	<b>Use pressure on monuments (locals)</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004	IPPAR, data base of protected inmovable cultural assets (national heritage database)	On line archive: <a href="http://www.ippar.pt/pis/dippar/patri_m_pesquisa">http://www.ippar.pt/pis/dippar/patri_m_pesquisa</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	Romanian Ministry of culture: national register of monuments and sites; Cimec - Institute for Cultural Memory	Online database <a href="http://www.cultura.ro/Index.aspx">http://www.cultura.ro/Index.aspx</a> ; online database <a href="http://www.cimec.ro/scripts/Monumente/Biserici/select.asp">http://www.cimec.ro/scripts/Monumente/Biserici/select.asp</a> ; online database <a href="http://www.cimec.ro/scripts/ARH/RAR-Index/selen.asp">http://www.cimec.ro/scripts/ARH/RAR-Index/selen.asp</a>
<b>A.3</b>	<b>Use pressure on monuments (tourists)</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS II	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS II	2004		
<b>A.4</b>	<b>Use pressure on monuments (combined)</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		

Nav. code	Name	Portugal (PT)					Romania (RO)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		
	B.1	Density of conjuncts	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		
	B.2	Use pressure on conjuncts (locals)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004	IPPAR, data base of protected immovable cultural assets (national heritage database)	On line archive: <a href="http://www.ippar.pt/pls/dippar/patri_m_pesquisa">http://www.ippar.pt/pls/dippar/patri_m_pesquisa</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	Romanian Ministry of culture; Unesco	Number of archeological sites, parks and protected sites from the Unesco's World Heritage List
	B.3	Use pressure on conjuncts (tourists)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004		
B.4	Use pressure on conjuncts (combined)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2004			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004			

Nav. code	Name	Portugal (PT)					Romania (RO)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2005
C.1	Density of museums	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2005		
C.2	Use pressure on museums (locals)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002	National Statistics Office (INE), Statistics of Culture, Sports and Leisure: Extraction from listed museums and number of visitors	On line archives per Region: <a href="http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08">http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2005	Cimec - Institute for Cultural Memory: List of museums and collections in Romania by County and tipology	Online database: <a href="http://www.cimec.ro/scripts/Muzee/selen.asp">http://www.cimec.ro/scripts/Muzee/selen.asp</a>
C.3	Use pressure on museums (tourists)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2005		
C.4	Use pressure on museums (combined)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002			Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2005		



Nav. code	Name	Portugal (PT)					Romania (RO)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>E.1</b>	<b>Diversity of population per nationality</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2001	National Statistics Office, Census of the population 2001: national and foreign residents in the country	On line archives per Region, tables (6.06.1) : <a href="http://www.ine.pt/prodserv/censos/index_censos.htm">www.ine.pt/prodserv/censos/index_censos.htm</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2004	EUROSTAT - Population by sex and citizenship at 1st January, Nuts3	-
<b>E.2</b>	<b>Diversity of population per ethnic group / cultural minority</b>	NOT AVAILABLE						Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2002	INSSE-Institutul National de Statistica: Population by ethnical group	Romanian Statistical Yearbook - 2003 time series 1990 - 2002
<b>F.1</b>	<b>Perc. dimension of cultural professions</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2001	National Statistics Office, Census of the population 2001: nº of employed people according to their occupation, based on 3digit-	Online archives per region: <a href="http://www.ine.pt/prodserv/censos/index_censos.htm">http://www.ine.pt/prodserv/censos/index_censos.htm</a>	NOT AVAILABLE					
<b>G.21</b>	<b>Use pressure on theaters</b>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	Ministry of Culture	Data provided by Ms Marques da Costa, ESPON CP Portugal	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2002	Cimec - Institute for Cultural Memory: Theaters of Romania	<a href="http://www.cimec.ro/SCRIPTS/TeatreNou/teatre_pag1_eng.asp">http://www.cimec.ro/SCRIPTS/TeatreNou/teatre_pag1_eng.asp</a>
<b>G.22</b>	<b>Use pressure on cinema screens</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002	National Statistics Office (INE), Statistics of Culture, Sports and Leisure: cinema screens	On line archives per Region: <a href="http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08">http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III	2002	INSSE-Institutul National de Statistica: Cinemas and film installations	Romanian Statistical Yearbook - 2003 time series 1990 - 2002

Nav. code	Name	Portugal (PT)					Romania (RO)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 National Statistics Office (INE), Statistics of Culture, Sports and Leisure: libraries	On line archives per Region: <a href="http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08">http://www.ine.pt/prodserv/quadros/public.asp?ver=por&amp;tema=C&amp;subtema=08</a>	Universitat Autònoma de Barcelona	M.M. Friel	NUTS III		2002 INSSE-Institutul National de Statistica: Public libraries	Romanian Statistical Yearbook - 2003 time series 1990 - 2002
<b>H.11</b>	<b>Share of higher education graduates</b>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2002/2003	Ministry of Science and Technology (MCT-ES), nº of graduates per establishment	On line archives: <a href="http://www.oces.mctes.pt/?id_categoria=11&amp;id_item=81729">http://www.oces.mctes.pt/?id_categoria=11&amp;id_item=81729</a>	NOT AVAILABLE					
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database



Nav. code	Name	Sweden (SE)					Slovenia (SI)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
A.0	Presence of monuments	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		
A.1	Density of monuments	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		
A.2	Use pressure on monuments (locals)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	County authorities from all swedish counties: various monuments	V.V. (County authority webpages)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005	Cultural Heritage Register (CHR) (national heritage database in working process;CHR database is not complete yet. There are about 12.000 units in the process of registering)	Cultural Heritage Register (CHR), Ministry of Culture, Mrs Kanedjia Kovacec
A.3	Use pressure on monuments (tourists)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS II	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS II	2005		
A.4	Use pressure on monuments (combined)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		

Nav. code	Name	Sweden (SE)					Slovenia (SI)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	B.0	Presence of conjuncts	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		
	B.1	Density of conjuncts	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		
	B.2	Use pressure on conjuncts (locals)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	County authorities from all swedish counties: protected landscapes	V.V. (County authority webpages)	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005	Cultural Heritage Register (CHR) (national heritage database in working process;CHR database is not complete yet. There are about 12.000 units in the process of registering)	Cultural Heritage Register (CHR), Ministry of Culture, Mrs Kanedjia Kovacec
	B.3	Use pressure on conjuncts (tourists)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005		
B.4	Use pressure on conjuncts (combined)	University of Copenhagen	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2005			

Nav. code	Name	Sweden (SE)					Slovenia (SI)							
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	
	C.0	Presence of museums	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2000		
	C.1	Density of museums	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2000		
	C.2	Use pressure on museums (locals)	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	The Swedish National Council for Cultural Affairs: Listed museums and collections, and number of users	www.kulturradet.se	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2000	Statistical Office of Republica of Slovenia	Ms. Melita Matek
	C.3	Use pressure on museums (tourists)	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2000		
C.4	Use pressure on museums (combined)	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive			IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III	2000			

Nav. code	Name	Sweden (SE)					Slovenia (SI)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>D.0</b>	<b>Presence of cultural events</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive								
<b>D.1</b>	<b>Density of cultural events</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive								
<b>D.2</b>	<b>Use pressure on cultural events (locals)</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Various cultural-event websites: recurrent cultural events with at least 4000 visitors and following the guidelines assigned to the project.	www.svenskaevenemang.se, www.festivalinfo.se, www.film.nu, www.maxmix.org						
<b>D.3</b>	<b>Use pressure on cultural events (tourists)</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive								
<b>D.4</b>	<b>Use pressure on cultural events (combined)</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive								

NOT AVAILABLE

Nav. code	Name	Sweden (SE)					Slovenia (SI)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
E.1	Diversity of population per nationality	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Statistics Sweden: Minority populations listed according to citizenship	extract from national register	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 National Statistics Office, Census of the population 2002: Immigrants to Slovenia by the area of first residence	<a href="http://www.stat.si/pxweb/Database/Census2002/Census2002.asp">http://www.stat.si/pxweb/Database/Census2002/Census2002.asp</a>
E.2	Diversity of population per ethnic group / cultural minority					NOT AVAILABLE		IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 National Statistics Office, Census of the population 2002: Population by ethnic affiliation	<a href="http://www.stat.si/pxweb/Database/Census2002/Census2002.asp">http://www.stat.si/pxweb/Database/Census2002/Census2002.asp</a>
F.1	Perc. dimension of cultural professions	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
G.21	Use pressure on theaters	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	The Swedish National Council for Cultural Affairs: N. of Theatres	<a href="http://www.kulturradet.se">www.kulturradet.se</a>	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 Statistical Office of Republica of Slovenia, n. of theaters	Ms. Melita Matek
G.22	Use pressure on cinema screens					NOT AVAILABLE		IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 Statistical Office of Republica of Slovenia, n. of cinema sceens	Ms. Melita Matek

Nav. code	Name	Sweden (SE)					Slovenia (SI)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	University of Copenhagen, Denmark	C.W. Matthiessen, L. Møller-Jensen, L. Winther	NUTS III	On-line updated archive	Website	www.abm-utvikling.no	IERU, Coimbra	F. Amorim, J.P. Barbosa Mello	NUTS III		2002 Statistical Office of Republica of Slovenia, n. of public libraries	Ms. Melita Matek
<b>H.11</b>	<b>Share of higher education graduates</b>	NOT AVAILABLE					NOT AVAILABLE						
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPN database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPN database

Nav. code	Name	Slovakia (SK)					United Kingdom (UK)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
A.0	Presence of monuments	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		
A.1	Density of monuments	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		
A.2	Use pressure on monuments (locals)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously	Ministry of Culture of Slovak Republic, data base of protected immovable cultural assets	On line archive: <a href="http://www.pamiatky.sk">http://www.pamiatky.sk</a>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004	Scheduled monument for England: English Heritage - <a href="http://www.english-heritage.org.uk">http://www.english-heritage.org.uk</a> ; data supplied by English Heritage;	Wales: CADW data supplied by Alex Selley; Northern Ireland: Environment and Heritage Services <a href="http://www.ehsni.gov.uk">http://www.ehsni.gov.uk</a> ; Scotland: <a href="http://jura.rcahms.gov.uk/PASTMAP/start.jsp">http://jura.rcahms.gov.uk/PASTMAP/start.jsp</a>
A.3	Use pressure on monuments (tourists)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS II	2004	Northern Ireland - Environment and Heritage Service; Scheduled monument for Scotland: Historic Scotland.	
A.4	Use pressure on monuments (combined)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		

Nav. code	Name	Slovakia (SK)					United Kingdom (UK)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
B.0	Presence of conjuncts	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		
B.1	Density of conjuncts	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		
B.2	Use pressure on conjuncts (locals)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously	Ministry of Culture of Slovak Republic, data base of protected immovable cultural assets	On line archive: <a href="http://www.pamiatky.sk">http://www.pamiatky.sk</a>	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004	English Heritage; Parks and Gardens for Wales; Inspectorate of Ancient Monuments and Gardens for Northern Ireland	English Heritage - <a href="http://www.english-heritage.org.uk">http://www.english-heritage.org.uk</a> ; Wales: CADW data supplied by Alex Selley; Northern Ireland: Environment and Heritage Services <a href="http://www.ehsni.gov.uk">http://www.ehsni.gov.uk</a> ; Scotland: <a href="http://jura.rcahms.gov.uk/PASTMAP/start.jsp">http://jura.rcahms.gov.uk/PASTMAP/start.jsp</a>
B.3	Use pressure on conjuncts (tourists)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004	Environment and Heritage Service; Parks and Gardens for Scotland	Environment and Heritage Service; <a href="http://jura.rcahms.gov.uk/PASTMAP/start.jsp">http://jura.rcahms.gov.uk/PASTMAP/start.jsp</a>
B.4	Use pressure on conjuncts (combined)	University of Pardubice	People from Slovak Ministry of Culture, H.Kopackova, S. Simonova, J.Capek	NUTS III	database is updated continuously			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2004		



Nav. code	Name	Slovakia (SK)					United Kindgdom (UK)						
INDICATORS		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
		C.0	Presence of museums	Ca' Foscari University of Venice	I. Cecchini	NUTS III	2005		-	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003
C.1	Density of museums	Ca' Foscari University of Venice	I. Cecchini	NUTS III	2005			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003		
C.2	Use pressure on museums (locals)	Ca' Foscari University of Venice	I. Cecchini	NUTS III	2005	Touring Club 2005 Guide of Bulgaria		Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003		Museums and Galleries Yearbook 2004; Publisher: Museums Association, 24 Calvin Street, London E1 6NW
C.3	Use pressure on museums (tourists)	Ca' Foscari University of Venice	I. Cecchini	NUTS III	2005			Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003		
C.4	Use pressure on museums (combined)							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003		

NOT AVAILABLE

Nav. code	Name	Slovakia (SK)					United Kingdom (UK)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
D.0	Presence of cultural events							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003-2005		
D.1	Density of cultural events							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003-2005		
D.2	Use pressure on cultural events (locals)							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003-2005		Visit Britain - Tourism Authority <a href="http://www.visitbritain.com/Corporate/presscentre/presscentrebritain/">http://www.visitbritain.com/Corporate/presscentre/presscentrebritain/</a>
D.3	Use pressure on cultural events (tourists)							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003-2005		
D.4	Use pressure on cultural events (combined)							Nottingham Business School, UK	M Shackley, R.Welton	NUTS III	2003-2005		

Nav. code	Name	Slovakia (SK)					United Kingdom (UK)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>E.1</b>	<b>Diversity of population per nationality</b>	NOT AVAILABLE					Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2001 UK Census	2001: Nationality	2001: CD Supplement to the National report for England and Wales.
<b>E.2</b>	<b>Diversity of population per ethnic group / cultural minority</b>	NOT AVAILABLE					Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2001 UK Census	2001: Ethnic groups	2001: CD Supplement to the National report for England and Wales.
<b>F.1</b>	<b>Perc. dimension of cultural professions</b>	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-	EURICUR	Antonio Russo	NUTS II	2001-2004 (average)	EUROSTAT European Labour Force Survey	-
<b>G.21</b>	<b>Use pressure on theaters</b>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III	2004	Ministry of Culture of Slovak Republic: Theatres	On line archive: www.culture.gov.sk. Data collected by Ms Paskova	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2003 The Original British Theatre Directory 2004	Published: Richmond House Publishing Company.
<b>G.22</b>	<b>Use pressure on cinema screens</b>	NOT AVAILABLE					Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2003 University of Wales, Aberystwyth		http://users.aber.ac.uk/jwp/cinemas

Nav. code	Name	Slovakia (SK)					United Kindgdom (UK)						
<b>INDICATORS</b>		Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use	Source of data within the project	Author(s)	Regional reference	Time reference	Origin of data	Indication source of use
<b>G.23</b>	<b>Use pressure on public libraries</b>	Ca' Foscari University of Venice (LP), Italy	I. Cecchini	NUTS III		2004 Ministry of Culture of Slovak Republic: Libraries	On line archive: <a href="http://www.culture.gov.sk">www.culture.gov.sk</a> . Data collected by Ms Paskova	Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2003 Loughborough University, Library Statistics Officer	Library Statistics Officer
<b>H.11</b>	<b>Share of higher education graduates</b>	NOT AVAILABLE						Nottingham Business School, UK	M Shackley, R.Welton	NUTS III		2003 Higher Education Funding Council: number of graduates	<a href="http://www.hefc.ac.uk">www.hefc.ac.uk</a>
<b>H.12</b>	<b>Share of residents with high education levels</b>	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database	EURICUR	A.P. Russo	NUTS II		2004 EUROSTAT European Labour Force Survey (ISCED-97 categories 5 and 6 "high" attainment levels)	ESPO database

ESPON project 1.3.3 - The  
Role and Spatial Effects of  
Cultural Heritage and  
Identity (2004-2006)

**FINAL REPORT - ANNEX 3**  
**CASE STUDY COLLECTION**

**DYNAMO**  
*TRANS-NATIONAL GROUP*

Lead Partner: Ca' Foscari University, Venice, Italy





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## **1 METHODOLOGICAL ISSUES**

### **1.1 National Boundaries: Examples of Data Differences and Calibration**

*Christian Wichmann Matthiessen, Lasse Møller-Jensen, Lars Winther and Christian Helring Andersen (University of Copenhagen)*

The thematic maps presented within the context of cultural heritage represent collections of national maps in the sense that they have been created on the basis of national manuals for data collection, rather than on the basis of a common European analytical framework based on a European manual.

Moreover, the use of NUTS 3 as the basic area unit for the European dataset presents several specific problems related to size and logic behind defining observation units. In short the logic of defining observation units is different from nation to nation. The logic almost always is one of administrative regions, and European nations each presents their own logic. This problem is illustrated by the fact that Germany contains close to 50 percent of all European NUTS 3 regions. A delimitation of a country into many small regions implicates a larger variation within the mapped objects while delimitation onto large regions implicates the opposite because you expect some concentration pattern of real distribution of for example monuments. Partly related to this is the problem of variation in the defining logic behind the delimitation. Some regions comprise only the central part of a functional urban region and other the rural areas outside the urbanised units while other regions comprise the whole functional area. This will be reflected in the maps, as regions based on the central area of a functional city in real terms concentrate history, while larger regions will present smaller variation as suburbs and hinterlands shares the high figures of the central city and the low figures of the hinterland. Finally, the size of the regions varies considerably between nations due to the political/administrative history and the status of the regional level of government. The overall problem is that comparison of specific phenomena between regions may prove to be very difficult due to differences in delimitations between and within nations. We fear that many of the DYNAMO maps will be highly biased by these kinds of differences.

Another major problem of establishing a European-wide common data set is the national differences and traditions for data collecting. The meta-data base of DYNAMO can only partly document differences between national manuals or practises for data collection. Many of the differences are hidden in agencies of data collecting or are simply due to practises, which are tacit. One country can collect data on top-ranking items only, another on rank 1, 2 and 3. One country concentrate on heritage related to an ideal logic, others look on economic possibilities related to tourism. The problem of comparing data across national

boundaries is obvious. What is for instance the meaning of comparing averages for such data?

The current test aims to address the above-mentioned basic problems and discuss methods of calibrating data. We do so by using the Danish-Swedish and the Danish-German border regions as a laboratory. We do know that border regions are politically problematic in parts of Europe, but do not accept that this should present a problem for this research. In practise, the area of our experiment comprises three territories of equal size, Southern Sweden, Denmark and Northern Germany. The basic assumption is that both sides of the border region come close to having the same cultural history. It can therefore be argued, that their composition of cultural heritage should be almost the same, and that the real value of a given variable of this kind should be pretty equal for the two sides of the border regions in question – a crude but realistic assumption. South Sweden, Denmark and Northern Germany shares long periods of similar history although there are differences, which especially in the 20. century have influenced the creation or destruction of monuments. Southern Jutland was part of Germany 1864-1921, Germany was devastated during World War II, and the eastern parts of Germany today experienced a separate cultural history during communist rule 1945-89. In spite of these and other differences we find that the whole territory in question presents a homogeneous profile in respect of expectation to real number of cultural monuments. We expect a much wider range of variation within each of the 3 areas than between the areas, and we expect this variation to be linked to the history of settlement pattern more than it is linked to national history. We find it realistic to relate this to the typology of ESPON.

The test area comprises six Metropolitan European Growth Areas – corresponding to the definition applied by ESPON. Hamburg and Copenhagen are categorised as European Engines, Gothenburg is a Strong Metropolis, and Bremen, Malmö and Aarhus are Potential Metropolitan Growth Areas. The area comprises other large cities, Hanover, Lübeck and Rostock and a number of medium sized and small urban units. The area outside the larger urban units is dominated by agriculture, rural settlements and service centres. Some parts - especially in Sweden - are peripheral in economic terminology and dominated by forests and natural landscapes.

The NUTS 3 level defines the observation units of ESPON with its entire heritage from national statistical offices and with all its basic compromises. The logic of the Southern Swedish subdivision is one of centuries or even millennias of history of rule. In practice it comprises very large regions.

The Danish logic is the consequence of a compromise reflecting provincial fear of giving to much power to Greater Copenhagen, which is not delimited according to the same rules as the rest of the nation. Outside Greater Copenhagen high-profile regional governments were established in 1970 to replace the traditional

subdivision of power between rural counties and urban counties. The 1970-system of regional government - and subsequently of NUTS 3 observation units - was based on a territorial logic of overbounded regions with one large city or a few medium-sized (in Danish terms) cities and the public service hinterland to the centres as the base. Greater Copenhagen did not take part in the territorial aspects of the 1970-reformation of regional government. This metropolis is subdivided into five units on the county level and consequently on the NUTS 3 level. This subdivision was in principal established 1901.

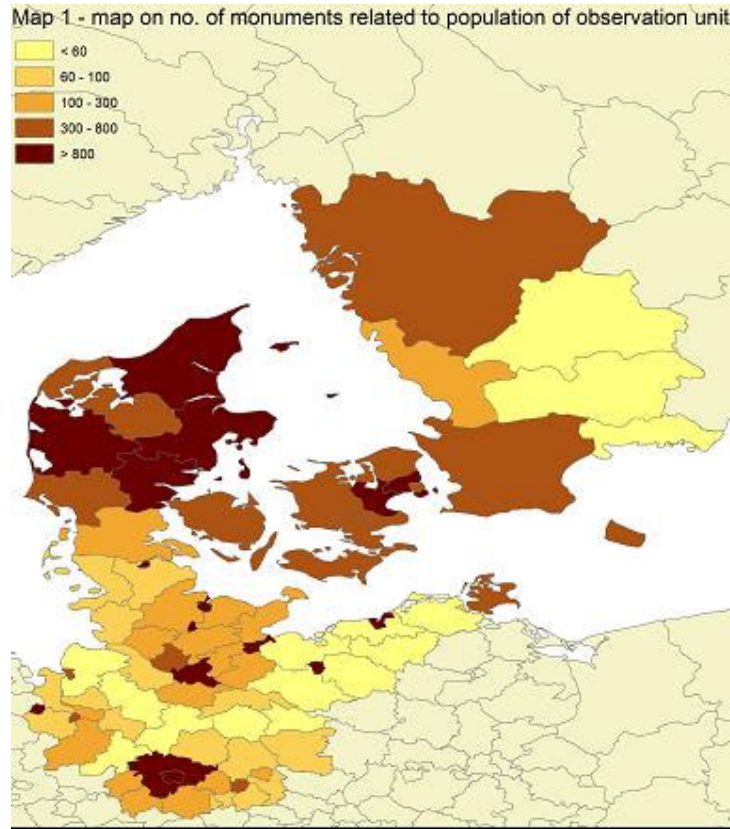
The German subdivision represents a logic where the larger urban units are underbounded and often separated from large parts of their suburbs and hinterlands. Outside the central cities the network of analysis is one made up by small rural county units.

To illustrate the weaknesses of maps drawn on the NUTS 3 web, we create a new common subdivision. For this study we will use the logic of the Danish NUTS 3 regions located outside of Greater Copenhagen (in which city the logic comes closer to the logic of Northern Germany). We find this to be a 'middle way' of representing the different national logics of the whole area, and we name it the Region 3 subdivision. We have used existing NUTS 3 boundaries when delimiting the Region 3 regions in order to facilitate data registration.

What we have done in practise is to construct an arbitrary region around nine German and one Danish urban unit of a certain size and maintain the NUTS 3 regions in Southern Sweden and in Denmark outside Greater Copenhagen. The number of observation units for the original NUTS 3 analysis is 80 while it is reduced to 27 for the new Region 3. This is only one example of what can be done in order to harmonise the network for observation. In Germany for example there is a discussion on this, and many experts want to create a new network for planning purposes. They advocate the establishment of 97 new Spatial Planning Regions (Raumordnungsregionen) based on the existing NUTS 3 level subdivision (although this rule is not followed to perfection because the subdivision around Berlin is proposed to differ).

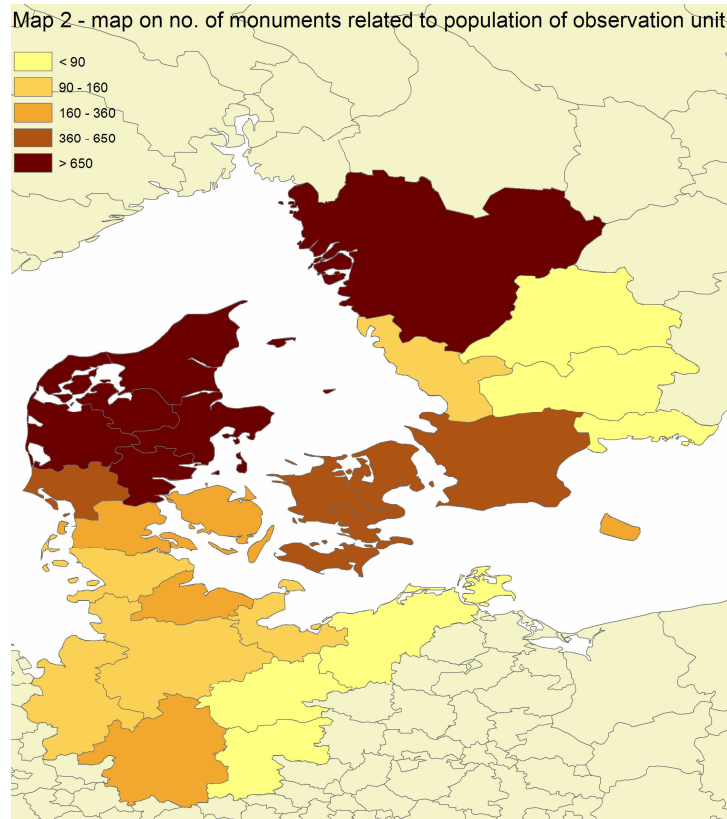
We use one variable for the tests: number of monuments, and we measure densities only in relation to population (as an example). By selecting number of monuments as the test variable we already implicates a problem, as this variable is not registered on the NUTS 3 level. The data in the ESPON-file are registered on larger units and then subdivided according to area of NUTS 3 regions. But the variable number of monuments is the best variable to illustrate our points, as this in real terms should be distributed independent of national and other boundaries in question. We present two maps that illustrate the problems stated above. Figure 1 shows the number of monuments based on NUTS 3 regions and Figure 2 shows the number of monuments based on Region 3 defined regions.

**Figure 1** Based on NUTS 3 level of observation units. Source: ESPON 1.3.3 database



Figures 1 and 2 show the number of monuments related to population of the observation units. Figure 1 illustrates the points made in the introduction. National patterns are marked in relation to the Danish-German border and the small size of the German observation units (and of Copenhagen) mark itself in the much wider variation in Germany than in Denmark and Sweden. Figure 2 with the new region 3 illustrates the consequence of our experiment with a uniform regional division. The national boundaries do not dominate the picture and the German patchwork identified in Figure 1 is eliminated.

**Figure 2** Based on Region 3 level of observation units. Source: ESPON 1.3.3 database



### **1.1.1 Conclusion and suggestions**

This test has sustained the argument that the construction of a European map (in case: number of monuments) has to be interpreted carefully. We have shown that two issues have to be taken into account. First, the use of NUTS 3 as the basic area unit for the European dataset presents several specific problems related to number, size and delimitation of the regions. This is evident in the maps presented in this test. They present themselves as collections of national maps based on different logics rather than as convincing European maps. This problem can be minimised by establishing a uniform logic behind the territorial subdivision for collecting of statistics all over the European territory. We have pointed out a feasible method where we use the "middle of the way" logic as basis for a new arbitrary construction of larger regions in nations or areas where regions obviously are under-bounded in relation to units of settlements and their hinterlands.

It is therefore suggested that a ESPON working group of experts (geographers, statistical office experts) is established with the task of formulating a uniform logic for the European observation units - and implement this on the basis of the existing NUTS 3 units.

A second major problem of establishing a European-wide common data set is the national differences and traditions for data collecting. Differences between national manuals or practise for data collection can only to some extent be minimised by calibrating methods. Anyhow we advocate that a new analysis of how to calibrate data from nation to nation to overcome the obvious differences in logic behind collecting data is formulated and carried out. The best thing to do is to elaborate a European manual and start all over with collecting data on a common logic. This is probably extremely costly and not realistic. A shortcut to such a model would be to define ideal observation units - one from each country - formulate a European manual for collecting data and do so for the ideal regions. Then the data from the rest of each nation could be calibrated with the "model" region as basis. Another possible solution would be to declare subsets of the European territory for homogeneous (Scandinavia, the Mediterranean countries, Austria-Czech Republic-Hungary-Slovenia-Slovakia-the Baltic nations and so on). The calibrating could be based on tests from such regions across borders (using data on neighbours as basic for standardising) or on tests on model regions as above. A third way could be to relate to levels of the ESPON urban hierarchy in combination with some judgement of economic and/or development level. Probably same type cities should have same amount of for example monuments. A fourth method is to use other judgments as basis for calibration. This could be the number of Michelin stars or number of World Heritage Sites. This again would be biased by the logic behind this third parts classification.

It is therefore suggested that a ESPON working group of experts (mathematicians, geographers, statistical office experts) is established with the task of identifying feasible ways of calibrating data across national borders.

## **2 URBAN STUDIES ON CULTURAL HERITAGE & POLICIES**

### **2.1 Cultural attractions and visitor market in the Region of Venice**

*Antonio Paolo Russo (EURICUR)*

#### **2.1.1 Introduction and objectives**

In this case study, we investigate in deep the tourist valorisation of culture in an important destination like Venice. We wish to analyse how the effectiveness of the *mise en valeur* of the heritage, especially when we are talking about immovable, tangible heritage resources, is highly “constrained” by the structure and spatial pattern of the tourist market. This proves to be a strong case for *a*) a model of spatial planning in culture-rich territories geared on the configuration of the space for tourism purposes and *b*) a restructuring of the economic model of financing cultural conservation and redistributing tourist revenues across territories.

#### **2.1.2 Background**

Tourism in Venice is certainly not a new theme for research. The tradition of tourist studies regarding the city began at the end of the 1970s (COSES 1979) and was lively at the end of the 1980s, when it had to be decided whether Venice could stand the organisation of a mega-event like Expo 2000. Finally, it experienced a new impetus in the 1990. A new growth model was looked for, compatible with the geo-physical characteristics of the city. In that light, the question whether tourism represents a “brake” or rather “leverage” to socio-economic regeneration, started to be investigated. The present study looks at the problem with a closer focus on its spatial features and their implications. In a period in which there is talk of reshaping tourism governance at the regional level to deal with its impacts on the appropriate scale, the spatial interrelations between tourism, culture, and general economic development need a more accurate analysis.

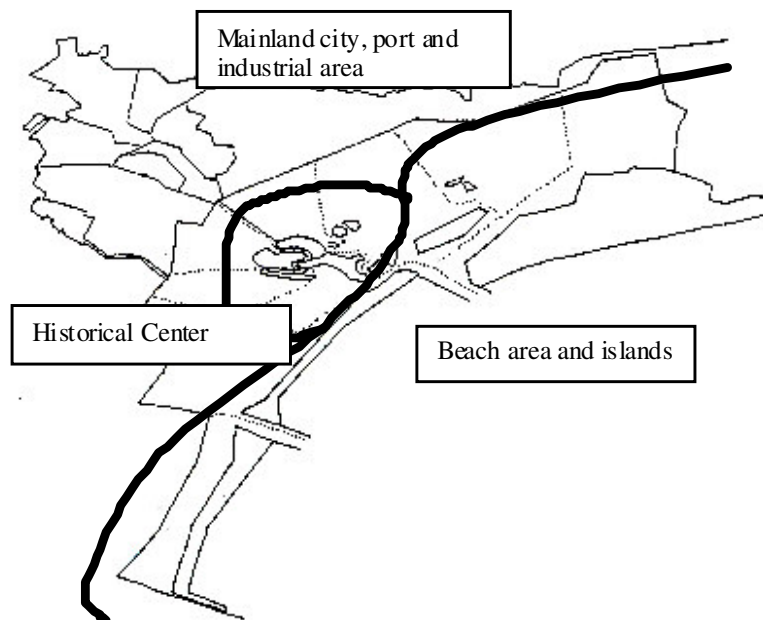
##### **2.1.2.1 Territory and population: a region «in pieces»**

Venice is the capital city and administrative centre of the Veneto Region, in the heart of the Italian North-East, a macro-area that represents a strong economic sub-system with peculiar characteristics. The Municipality of Venice extends over to 189.4 km<sup>2</sup>, partly in islands located in the middle of its lagoon, with the historical centre occupying a major cluster of islands totalling 7.6 km<sup>2</sup>. The rest of the municipal territory comprehends a section facing the sea (“littoral”, two main islands plus an inland neighbourhood that is now seceded) stretching over

48 km<sup>2</sup>, and a main inland section of 134 km<sup>2</sup>, which includes a middle-sized city in its own rights, Mestre – 150,000 inhabitants – and Marghera, a smaller town but a major industrial and port area. The municipality of Venice with its main administrative articulations is described in Figure 3.

Venice is a well-known international attraction, possibly the most famous tourist city in the world. Yet it is hardly known that its historical centre (*henceforth*: Venice Historical Centre or Venice HC) in the heart of the lagoon is a “problem area”, whereas its unattractive inland settlement is well integrated in a booming regional economy. With young households pushed out of the centre by inaccessible housing prices and lack of specialised jobs, the population in Venice historical centre declined from 170,000 to 70,000 in half a century. The Historical Centre has declined ever since the end of World War II at an average yearly rate of 2%, steering towards 1% in the last decade. The inland areas replicate the general pattern, stabilising towards 170,000 inhabitants in the last two decades; the littoral keeps its size almost constant at around 50,000, dropping to 35,000 after the secession of Cavallino neighbourhood in 1999. Other data reveal that the City of Venice loses population to the rest of the province, both to neighbouring and non-neighbouring municipalities. The province of Venice itself grows slowly compared to adjacent areas, such as the wealthy manufacturing provinces of Treviso and Vicenza.

**Figure 3 Municipality of Venice with main subdivisions**



Environmental problems undermine the very durability of the city, chasing away scared investors, inhabitants and economic operators who bear the high cost of



environmental degradation. The “high water” (floodings) – increasing in frequency and impact owing to the on-going erosion of the lagoon bottom – may provide an unexpected thrill to curious tourists, but is a real drama for households and economic activities. Tourism cannot be blamed as the sole responsible for the deterioration of the delicate lagoon environment, which is rather the result of global phenomena (the rising sea level and air pollution) and inappropriate decisions in the past. Yet, it certainly tends to worsen existing trends. The limited number of “entry points” to the old city causes structural traffic on the only road link to the mainland, high levels of air and water pollution, plus heavy stress along the main pedestrian connections between such points and the main tourist area of St. Mark.

While in general the noise level in the old city is low owing to the absence of cars, the disturbance crowding in tourist areas can be unnerving, not to mention the physical damages to historical buildings provoked by heavy water traffic. The concentration of a huge tourist population in a limited space clearly increases the social and environmental pressure on the city's resources and affects the “normal” functions that the city is supposed to deliver to its citizens. As a result, many of them prefer to relocate in cleaner and quieter residential suburbs, aggravating the socio-economic trends of the city. Of course, the very integrity of monuments, historical buildings and landscapes is in peril in this situation.

In that context, the historical core of Venice is having problems finding its role. Without considering indirect multipliers, tourism accounts for 30% of jobs and 24% of economic units in the historical centre. However, it is hardly a lever for urban development. Excluded from the “large network” of international trade, and progressively disconnected from the booming backyard economy which is obnoxious to its ancient splendour, Venice experienced a meagre growth in service economy around 1% in the decade 1981-1991, as compared to increases of 20 to 40% in the surrounding cities (Rullani and Micelli 2000). The trend is persistent, and, today, one of the problems that the local government has to solve is how to convince the community at large – and in particular the population that lives of tourism – that Venice should have something else to offer. Tourism could indeed become a lever for the economic regeneration of the city, but to do so, it needs thorough restructuring. This cannot be achieved only through regulation, but involves a more integral change in the economic orientation of the city.

The historical centre of Venice has through centuries remained in good physical shape. All the building interventions had been soundly planned, so that all the best that the European architecture had to offer in the last ten centuries can be stated to have found its place there. Sights, monuments, attractions and events are too many to be counted, and indeed, most of the tourists coming to Venice

are drawn not so much by the individual attractions as by the city as a whole, and by the atmosphere that characterises it.

The majority of tourists visit the monuments grouped around the St. Mark's square, such as the Cathedral, the Doge's Palace and the tower. It is not surprising, therefore, that the routes linking the entry terminals with St. Mark are congested every day. Moreover, there are numerous museums and galleries of great importance in Venice: the galleries of the Accademia, the Peggy Guggenheim Museum, the Foundation Querini Stampalia, Ca' Rezzonico and the School of San Rocco, plus many minor institutions managed by public and private parties. Palazzo Grassi, run by a giant private corporation, hosts a couple of exhibitions of international significance every year. Events such as the Carnival, the Biennale, the Historical Boat Races and the Film Festival, which are all held at fixed times of the year, attract a multitude of visitors to the historical centre. Boat trips to the smaller islands are often sold as a fixed part of a packaged tour in Venice.

Only a few visitors look for cultural suggestions in the province, which presents the image of a highly urbanised and relatively unattractive rural district. However, the area is scattered with a valuable "diffused heritage" connected with the historic role of Venice – the Villas of the ancient Venetian aristocracy, the hunting mansions, the monasteries and fortresses, not to mention Roman remains pre-dating the Venetian civilisation – which are hardly valorised for tourism (Scaramuzzi 2000). Moreover, the neighbouring art cities of Padua and Treviso host important religious and artistic assets. Despite the efforts of the Province, organising itineraries and activities in the territory, the impression remains – confirmed by available data – that hurried visitors just "pass through" this metropolitan heritage on their way to Venice without really seeing it.

The challenge for the city is how to valorise such an enormous heritage. Cultural tourism has the potential to generate the value that is needed both to preserve the heritage and to foster a new cycle of development, based on culture-intensive and "intangible" knowledge. However, that does not apply to this case. To say the least, the potential offered by culture is not properly exploited by mass tourism; anyway, that model affects the very integrity and durability of such heritage.

At the end of the 1970s, the changes in the structure of the Italian economy and a renewed interest in urban planning brought about wide-ranging reflection on the options at hand for the development of Venice. One issue of the debate was the necessity to quantify the tolerance of the city with regard to tourism, as it seemed clear that tourism could become unsustainable and compromise the endurance of the city's functionality and economic soundness. Canestrelli and Costa (1991) estimated the optimum level and composition of the visitors' flow compatible with the full functionality of the different sub-systems used by

citizens and tourists alike (transports, waste collection, access to cultural institutions, etc.): the *socio-economic carrying capacity*.

To do this, they maximised a tourist-revenue function built up as the sum of the financial contributions of each type of visitors, under a set of “fuzzy” constraints representing the various sub-systems connected with the tourist function (e.g. parking places, hotel rooms, waste collection capacity, etc.). The outcome was a set of optimum values for the flow composition, and a measure of the “tightness” of the constraints under different hypotheses. The exercise suggests that Venice could absorb a total number of about 22,500 visitors, but only a maximum of 10,700 of these should be excursionists. This exercise provided for the first time a clear benchmark for visitor management. Moreover, it has made it clear that the system-Venice, and not just the hotel sector, is *not indifferent* between excursionists and tourists, given their different profiles in terms of externalities generated. Finally, it was immediately relevant for policy: by identifying the sub-systems that are under pressure at different visiting levels, the system implicitly suggests the short-term priorities. For instance, calibration on 1989 data yielded a clear indication: enlarging accommodation capacity in the city centre would increase the profits in the industry without affecting other sub-systems, while increasing the capacity of public transport would have no influence on the system at all.

For at least one decade, the accommodation capacity of the Historical Centre of Venice has been used virtually to the full. As a consequence, the functional tourist region has surpassed by far the provincial scale, generating a volume of day-trippers exceeding what is compatible with socio-economic sustainability. Indeed, the thresholds determined by Canestrelli and Costa were surpassed on 156 days in 1987. The number of yearly violations has been increasing since then, despite any attempt to level the peaks through regulation and planning.

**Table 1**      **Visitors types and origins in Venice 1996. Source: own elaboration on Manente and Andreatta (1998)**

<b>Abs. v.</b>	domestic	foreigners	total
Tourists	634,292	2,653,823	3,288,115
<i>Real exc.</i>	2,589,083	119,124	2,708,207
<i>Indirect exc.</i>	266,788	921,375	1,188,163
<i>False + passing exc.</i>	1,404,057	2,097,478	3,501,535
Total excursionists	4,259,928	3,137,977	7,397,905
<b>TOTAL VISITORS</b>	<b>4,894,220</b>	<b>5,791,800</b>	<b>10,686,020</b>

<b>%</b>	domestic	foreigners	total
Tourists	13.0	45.8	30.8

<i>Real exc.</i>	60.8	3.8	36.6
<i>Indirect exc.</i>	6.3	29.4	16.1
<i>False + passing exc.</i>	33.0	66.8	47.3
Total excursionists	87.0	54.2	69.2
<b>TOTAL VISITORS</b>	<b>100.0</b>	<b>100.0</b>	<b>100.0</b>

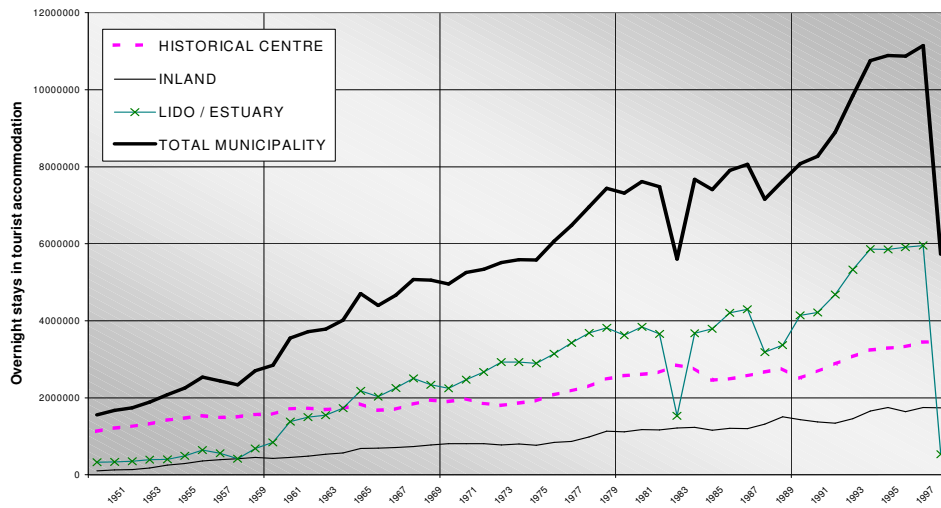
While information on overnight stays is publicly available, data on excursionists are collected in a non-systematic way, and by different methods. For the sake of comparability, we have utilised information from the most recent wide-range survey that estimated excursionists, that of 1996-1997 (Manente and Andreatta 1998). Table 1 illustrates the absolute and relative dimension of each visitor category. The estimated share of excursionists accounts for more than two thirds of the visitors' flow, and for more than four fifths of the flow of domestic tourists. Among foreign excursionists, the majority are *false* and *passing* excursionists, but *indirect* excursionists count almost a million. *Real* excursionists are numerous among domestic visitors. All in all, these figures indicate that a substantial proportion of the visitors whose main motivation is to spend some time in the city, do not actually sleep in Venice.

Overnight stays in the Municipality and in the Historical Centre were growing almost constantly from 1951 to 1998, when the secession of the Cavallino seaside district meant that the city lost almost the half of its tourist stays. The Historical Centre intercepted an almost constant share of one third of this flow, while the rest was accommodated in the other areas of the municipality (Figure 4). Overnight stays still increase at a yearly rate of 3%, saturating the hotel supply in the Historical Centre for prolonged periods of the year. However, the growth of day trips is even higher. In the decade 1989-1999 the excursions to Venice are estimated to have increased by 25%, whereas the total accommodation capacity of the city only increased by 1%. Rispoli and Van der Borg (1988) link the sustained growth of the day-tripper segment to the price structure. A portion of them finds it more convenient to stay in the periphery of the tourist region, where they enjoy more convenient prices and better accessibility by car.

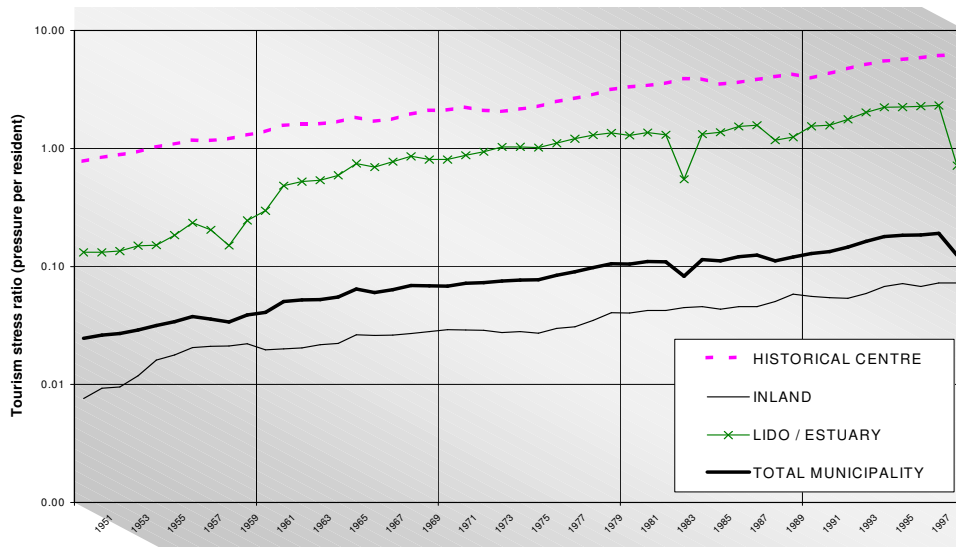
Excursions are free to grow without the supply-side constraint that characterises overnight stays. An interesting experiment is to relate such flows to the territorial variables involved. "Pressure" and "Stress" indicators can be obtained from such data if divided into the territorial extension of areas of concern and the relative resident population. The long-term trends of pressure and stress in various parts of the city are presented in Figure 4 and 6. The *pressure indicator* shows that tourists weigh on the historical city resources (public spaces, roads, facilities, etc.) at a factor almost eight times higher than the municipal average. That value used to be even higher a couple of decades ago. There are signs that

the industry reacts to the strong concentration of tourist flows in the centre – and to the impossibility to expand the tourist function further –, spreading tourism in the region, and especially to seaside resorts where there is plenty of non-utilised capacity in off-season months.

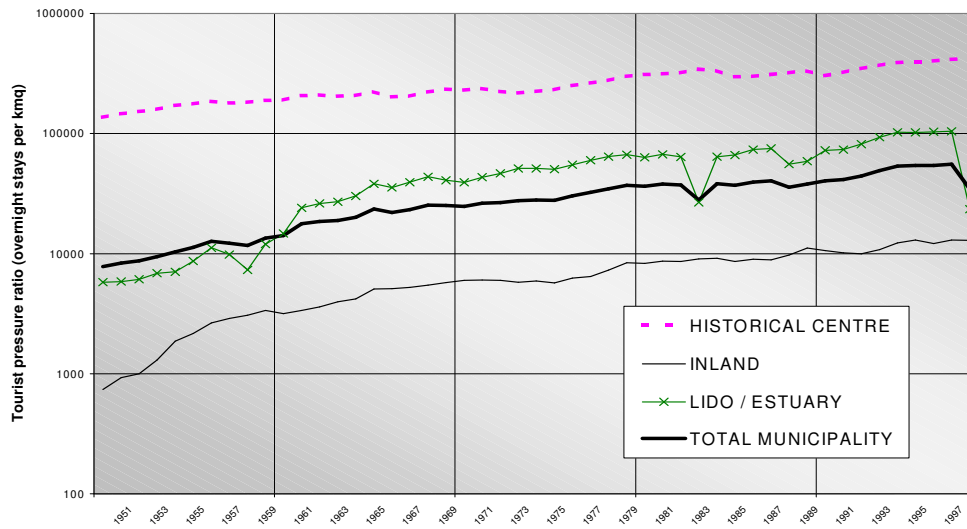
**Figure 4 Overnight stays in different parts of Venice, years 1951-1999. Year 1998: separation of Cavallino (incl. in blue line) from the City**



**Figure 5 Index of tourist pressure, different areas of Municipality of Venice**



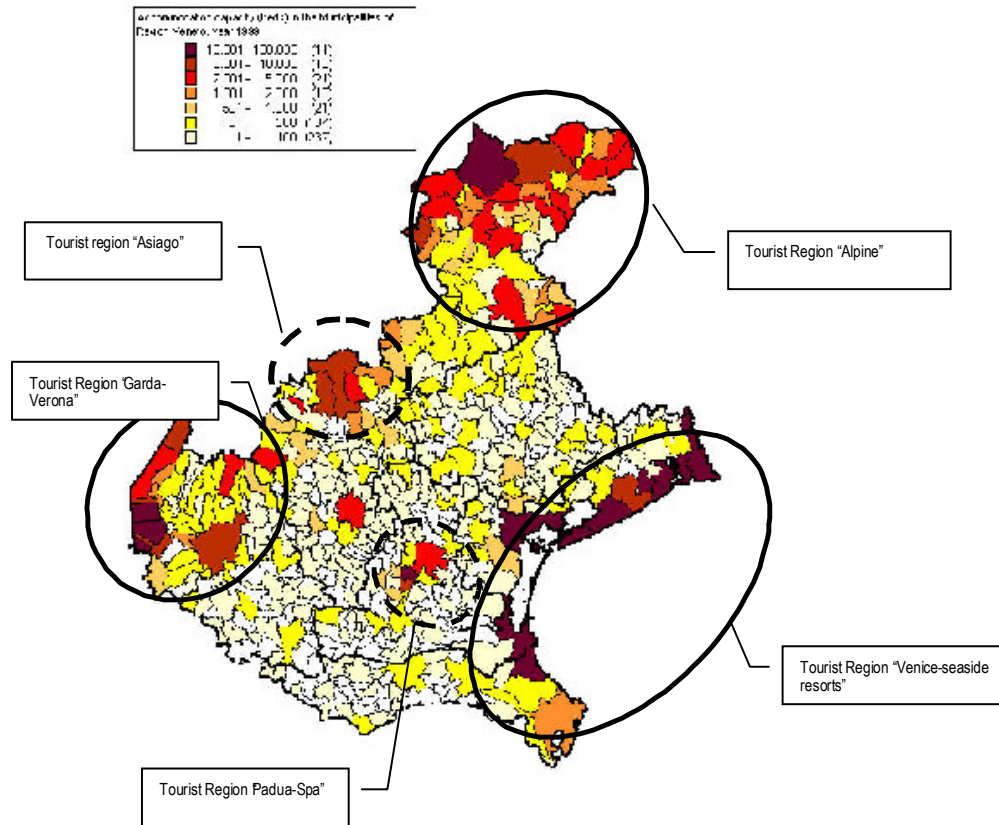
**Figure 6 Index of tourist stress, different areas of Municipality of Venice**



The *stress indicator* shows that residents of the historical centre are confronted with a number of tourists per km<sup>2</sup> that is 33 times the municipal average (more than 100 times when excursionists are counted). The value for the seaside area is around 13, but high tourist stress is natural in seaside destinations (where the population is scarce and the economic structure of the place is almost entirely specialised in tourism). Instead, such heavy stress on densely populated and economically complex areas such as an urban centre creates huge problems. On average, the city receives every day a number of visitors that equals almost half the resident population (to which a number of 7,500 students and almost 10,000 daily commuters must be added). At a first glance, this means that the “management costs” of the city borne by the city residents and taxpayers are almost twice those in a situation without tourism. That broad picture has to be confronted in some way with the benefits arising from tourist activity and their allocation.

The enlargement of functional tourist region of Venice driven by the growth of excursionist as the main visit mode to Venice determines a compression of time-budgets and information sets available to visitors in the Historical Centre, which is a key to understand the sub-optimal use and the poor rentability of Venice’s cultural system. The phenomenon is associated with a specialisation of the territory’s tourist function in relation to different categories of visitors. The role of cultural assets in attracting tourist flows and activity is also examined.

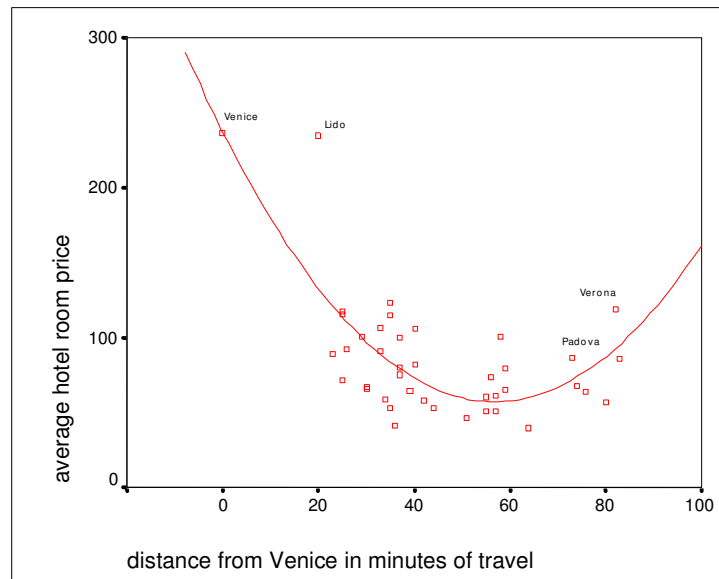
**Figure 7 Accommodation capacity in the Municipalities of Veneto region and “functional tourist regions”**



As an attraction pole, Venice “competes” with other areas that are possibly specialised in different products. The map in Figure 7 describes the accommodation capacity of the Region of Veneto. At least three main tourist destination areas can be identified. The first, centred on Venice, is certainly the most complex: it includes an art city with limited capacity and a very strong attractiveness, and a seaside-resort area with a large accommodation capacity spread across a wide territory. The second is the alpine destination area centred on the popular resort of Cortina, and the third is the lake holiday district of Garda, again associated with the art city of Verona. Minor resort areas are the spa region south of Padua, with a fair accommodation capacity that increasingly intercepts the regional business and congress tourism in off-season months, and the alpine district of Asiago to the North West. Obviously, these attraction poles are to a large extent complementary in attracting a visitor flow. For our purposes, we wish to delimit the Functional Tourist Region (FTR) of Venice as the area that generates a substantial share of the day-trips to the main destination. One way to achieve that delimitation is to look at the price structure. The assumption is that in a FTR, accommodation prices would decline with the distance from the centre: the main reason for staying in the region is the access

to Venice, which is less and less easy as the distance increases, leading to decreases in the reservation price of visitors.

**Figure 8 Hotel price structure within Venice FTR. Prices in 1,000 ITL 2001, weighted average per acc. category**



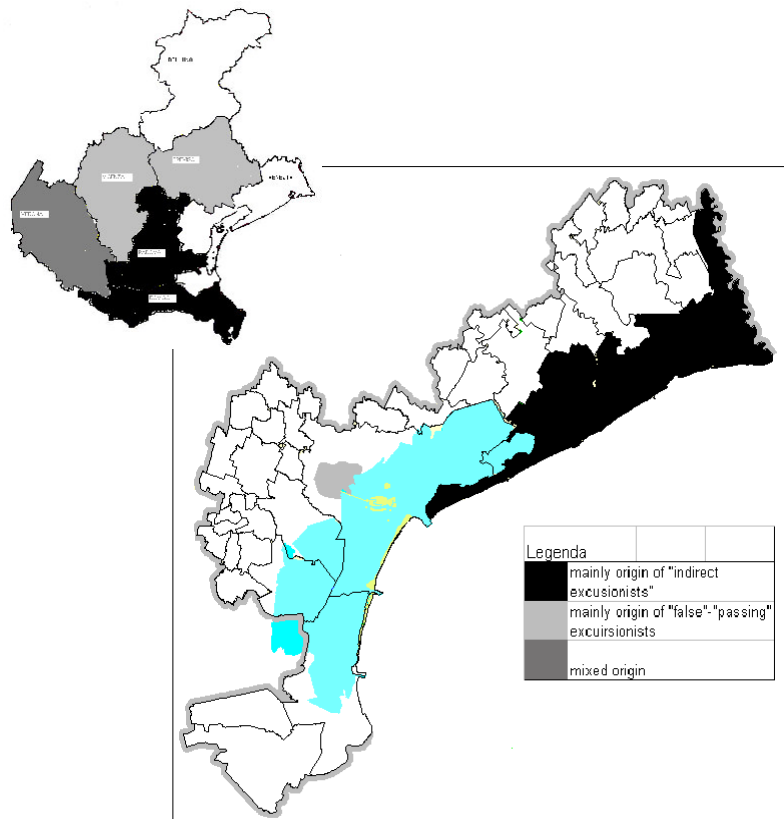
The scatterplot in Figure 8 synthesises the information on the price structure of hotels. The U-shaped form of the relation between prices and distances from Venice indicates that the “proximity effect” with the centre of the FTR decays until another consistent FTR is met, centred on the Verona-Garda Lake region. The association between prices and distances from Venice is strong (and significant), despite the presence of important destinations *within* the FTR, such as the beach resorts of Jesolo and Caorle, where more than half of the accommodation capacity of the Province is concentrated. Thus, it can be said that the weight of Venice as a tourist attraction is such that it imposes a hotel price pattern on the whole FTR.

However, there are important differences among such excursionist types that are worth taking into consideration. Utilising data from a 1997 survey, it is possible to reconstruct a map of “tourist mobility” in the region. Real excursionists, or day-trippers, account for a minor share of the sample. That is due to the difficulty of distinguishing visitors from simple shoppers or commuters from neighbouring towns. However, the data reveal the existence of a “catchment area” for real excursionists that spans the whole north of Italy and the neighbouring countries of Slovenia and Austria. The relevant region for day-trips, as discussed earlier, is “naturally bounded” by travel time. However, other types of excursionists escape this constraint spending the night “close enough” to the destination. The main overnight locations for *false* and *indirect* excursionists are



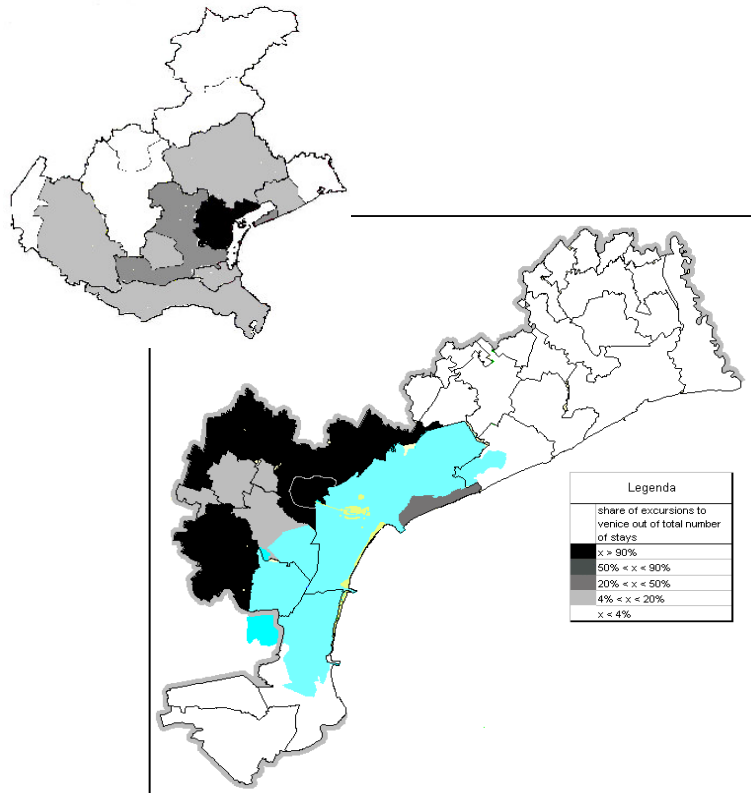
described in Figure 9, where different typologies are represented in different colours.

**Figure 9** Origin of day trips to Venice by “false” and “indirect” excursionists. Elaboration on 1997 survey data



While absolute numbers are not significant because of the small sample size, it is interesting to notice how the territory become specialised in these different visitors' typologies. *Indirect* excursionists appear to be hosted in areas that include amenities for other kinds of tourism than the cultural, and *false* excursionists in areas with no particular attractions but the proximity to the main destination and a favourable distance/price ratio. In Figure 10 the data from the 1997 survey are organised in such a way as to bring the weight of the proximity to Venice to the fore: darker colours imply that a greater proportion of tourists in that area are taking excursions to the main or secondary destination of their journey, that is, the historical centre of Venice. As expected, such shares decline with the distance. This confirms the existence of a FTR for the main destination Venice, with complex characteristics.

**Figure 10 Share of excursions to Venice on total tourist stays.  
Elaboration on 1997 survey data**



The structure of this region and its main features are fundamental to determining the sustainability of tourism development in the main destination. It is therefore necessary to analyse the structure in more detail by taking into account some indicators of the supply side.

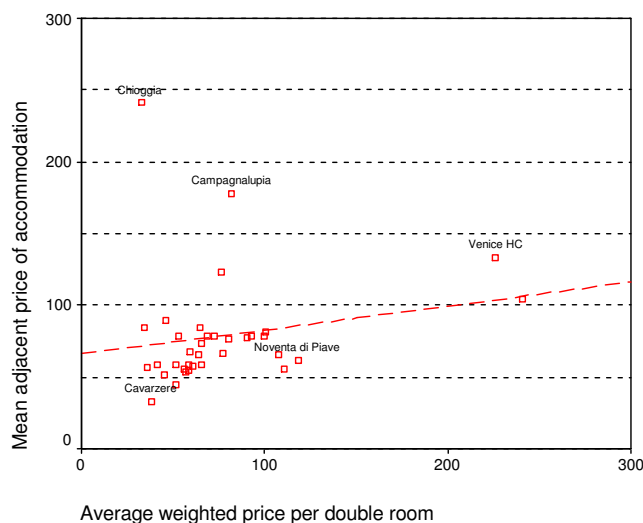
As a first experiment, we have reproduced a *tourist-intensity* indicator, the ratio of tourist beds per km<sup>2</sup> within municipal territories (and APTs for out-of-province units). The picture is now more complex. Venice and the closest seaside resorts display the higher values as regards both hotel and total intensity, but now other areas emerge as tourist-intensive: smaller districts clustered on the Brenta area along the Venice-Padua axis, the spa district, the Garda region and the Alpine resorts. To add a social dimension to this analysis, a *touristicity* indicator has been built, which considers *tourist intensity per resident*. Now the situation is such that, with 27 tourist beds/km<sup>2</sup> on each resident, the Historical Centre of Venice displays values 35 times the regional average (0.7) and 173 times the median value of the provincial distribution (0.15). Areas with high values are identified, such as the Garda region and the Asiago mountain district in the North-Western part of the Region.

Another result of the analysis is that the higher the tourist specialisation of an area, the higher the expected tourist prices: much-visited places tend to be more

expensive. The more “congested” the tourist market, the easier for tourist suppliers to capture proximity and information rents. Indeed, the data illustrate the territorial structure of the price-distance gradient in the Venice tourist region.

Even if within resorts, prices may vary according to distances from the main assets (e.g. the beach in a seaside area), price differentials between clusters of attraction within a tourist region are influenced by tourist intensity, where tourist rents not only depend on location, but also on other market distortions, like information asymmetries and quality strategies. That conclusion is confirmed by the correlation between the data sets on prices and the capacity indexes, which suggest that, whereas there is no significant relation between the price levels and the quantity of tourist beds present in the area, the relation is rather strong when the density of tourist beds in the area is taken into account (Figure 11).

**Figure 11 Moran's I scatterplot of accommodation price in the Municipalities within the province of Venice**



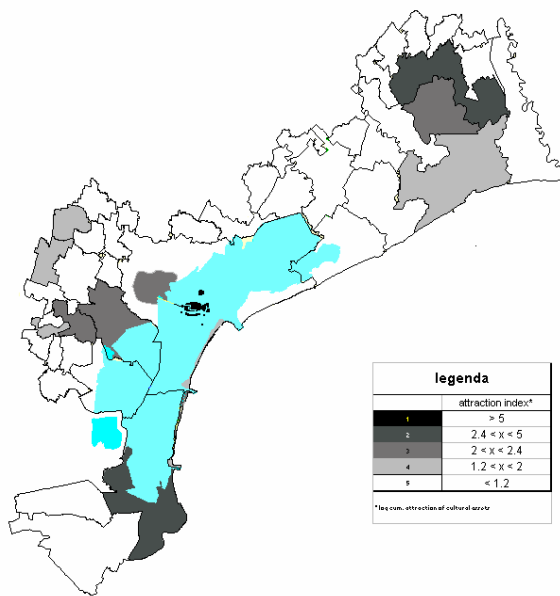
Finally, we address the issues of the role of cultural assets and other tourist attractions in determining the structure of the tourist region. This question is crucial in the scope of this analysis because it enables us to:

- assess the weight of historical and cultural assets as a location factor for tourist activity, and
- identify areas of excessive pressure on the heritage and areas that have a potential to attract more cultural tourists.

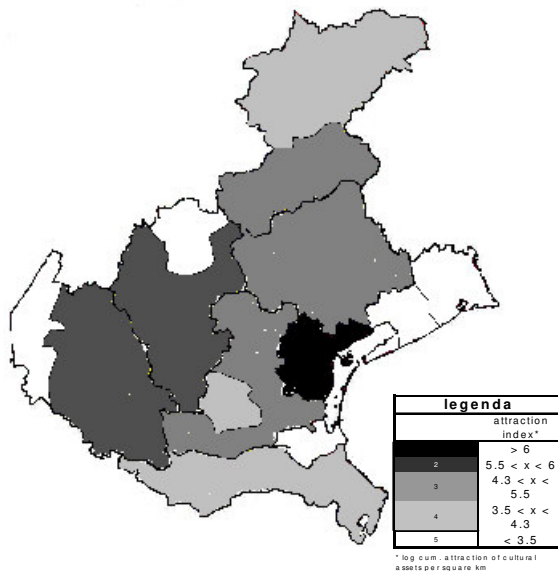
The maps in Figg. 12 and 13 describe the presence of historical and cultural assets in – namely – the provincial and regional territories (divided into APTs). The maps highlight the primacy of the Historical Centre of Venice in attracting tourist flows. The municipality ranking second, the historical port of Chioggia, has

a cultural-attraction index (cf. footnote) that is almost 20 times less than Venice. On the regional scale, the APT of Venice (which includes non-cultural areas such as Mestre and Marghera) counts at least twice as attractive as any of the others. It is important, however, to take the different spatial extensions of the units considered into account. An index of cultural intensity can be developed (the density of tourist assets, or attraction per km<sup>2</sup>).

**Figure 12 Cultural attractiveness of the municipalities in the Provincial territory. Source: TOURING CLUB ATLAS 2001.**



**Figure 13 Cultural attractiveness of Tourist Promotion Districts (APTs) in the Regional territory. Source: TOURING CLUB ATLAS 2001**



The cultural attractiveness of the region is positively correlated with certain attributes of the tourist market (Table II.iii 2<sup>nd</sup> and 3<sup>rd</sup> columns). Cultural assets appear concentrated in densely populated areas, which hints at the “urban” nature of the heritage. Within the Province, tourist supply is concentrated in heritage-rich urban areas, where tourist activity captures the rents from the proximity to primary tourist products. The concentration also brings a pressure on the market structure with it, which is reflected in higher accommodation prices. Taking into account *cultural intensity hardly changes* the picture. It is worth noting that cultural assets become more dispersed at increasing distances from Venice, which confirms the historical link between heritage and power in a markedly “urban” civilisation like the Venetian.

When the spatial scale of this analysis is enlarged (Table 2, 4<sup>th</sup> and 5<sup>th</sup> columns), the relation between the location of cultural assets and variables of tourism development loses significance, but that is probably due to the roughness of the spatial units considered. Venice again appears to be the focal point of a wide cultural region. Cultural assets again get dispersed at increasing distances from the regional capital, despite the presence of art cities like Verona and Vicenza in the periphery of the region. The tendency of cultural assets to be concentrated in urban areas is again confirmed. A new relationship emerges between the cultural endowment and the quality of accommodation: “cultural regions” offer on average better quality standards than other recreation districts.

**Table 2 Correlation structure between cultural attractiveness and tourism variables**

	Municipalities within Province of Venice		APTs in Region Veneto	
	Cultural attractiveness	Cultural intensity	Cultural attractiveness	Cultural intensity
	(Cum. n. of stars)	(Stars per km <sup>2</sup> )	(Cum. n. of stars)	(Stars per km <sup>2</sup> )
distance from Venice HC in km	0	--	0	-
distance from Venice HC in min	0	--	--	-
surface square km	0	0	0	0
pop 1998	(+)	(+)	(+)	0
Capacity (accommodation beds)	0	0	0	0

Tourist intensity (accommodation beds per km2)	++	(++)	0	0
Touristicy (Accommodation beds per km2 per resident)	++	(++)	0	0
Average category	0	0	0	+
Average weighted price per double room	++	++	N.A.	N.A.
Overnight stays 1998	0	0	0	++
Tourist pressure (Overnight stays per km2)	0	0	0	0
Tourist stress (Overnight stays per km2 per resident)	0	0	0	0
population density 1998	++	(++)	++	(+)

*Legenda:*

+ / -: Positive / negative correlation is significant at the 0.05 level (2-tailed).

++ / --: Positive / negative correlation is significant at the 0.01 level (2-tailed).

(+ / -): Positive / negative correlation is significant but trivial

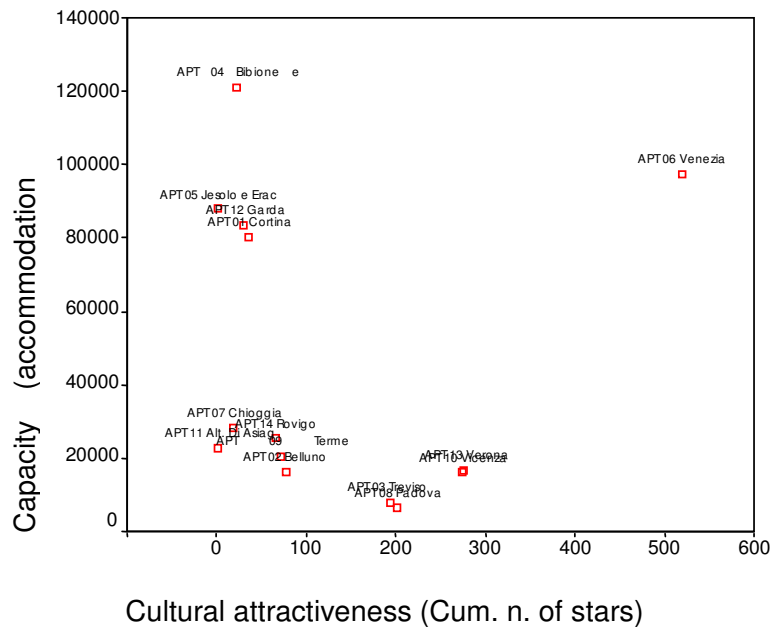
0 : no significant correlation

The relation between cultural richness and overnight stays in APTs is better analysed through a scatter-plot (Figure 14). Three groups of destination areas emerge: a group of "recreational" APTs builds a substantial tourist activity on their natural assets and man-made infrastructure; basically these destinations do not need cultural attraction to develop as tourist locations, though they certainly benefit from the presence of important cultural destinations in their proximity. Among cultural districts, Venice seems the only one that is really able to put to value the complementarity between its cultural attractiveness and the proximity to other significant recreational areas. Finally, a group of districts display a fair cultural attractiveness but are clearly underdeveloped from the tourist point of view. Among these are such main art cities as Padua and Verona.

In conclusion, we have illustrated how the Functional Tourist Region of Venice gets specialised in accommodating different visitor segments. A large share of them is composed by false excursionists whose main motivation is to visit Venice, but choose to stay in areas where accommodation is less expensive and

more easily available. As a result, the time budgets available for their visits to Venice are compressed, and this determines a concentration of the visits in space and time.

**Figure 14 Cultural clusters and recreation districts (APTs) in the Veneto Region**



### 2.1.3 Conclusions

The case of Venice exemplifies a situation in which the accommodation capacity of the city is insufficient to host the mass of visitors that wish to see the city, in almost every period of the year. Many visitors have to resort to accommodation in the periphery of the region, in the proximity of the city but also at farther distances. This mode of visiting the city, being a visitor but not residing in the city for the night, is also popular among other categories of visitors, like backpackers and low-budget travellers, those who planned a multi-destination visit – e.g. Venice plus another art city in the North-East area of Italy – and those who have specific requirements regarding accessibility, landscape amenities or quality. Finally, it is typically a case for seaside vacationers who take advantage of the proximity of Venice to spend a day in the city.

This heterogeneity of visitors' experiences and their logistics is reflected in the multi-faceted specialisation of the regional territory. Some areas of the hinterland, whose function is that of "buffer areas" with respect to the main destination area, have a price/quality structure that replicates that of the

historical centre, where the most appreciated element is the proximity to the attractions of the city. Other areas have intrinsic factors of attractiveness (e.g. the sea, cultural assets or amenities), and therefore display an "autonomous" market structure within the system pivoted on Venice. Among these, some areas possess a mature industry where competition is based on prices and accessibility (e.g. the seaside areas). Others (e.g. the Brenta Riviera, the Portogruaro Municipality, the south bank of the lagoon) do have elements of attractiveness that are not exploited by the development of a local tourist industry.

In that context, such heterogeneity is "compressed" when it comes to visiting the city. Because of the limitation of time and information that is inherent in the "excursionists" mode of visiting the city, the itineraries of the visitors are scarcely diversified, and episodes of simultaneous overcrowding of the central attractions and under-utilisation of the "peripheral" heritage are observed. The proximity to the central attractions (that is generally matched by good quality standards) supports rent extraction from the tourist operators, but because of the enormous crowding of central areas, other location factors become attractive (especially for hotels and restaurants), such as external accessibility and "isolation".

The overall consequence of these dynamics is:

- a leakage of tourist expenditure from the centre of the tourist region to the periphery, that goes together with a concentration of costs;
- a decline in the quality of the tourist system (cutting back on quality pays);
- a loss of relevance of the system of cultural attractions as "revenue generators";
- polarisation of the city and the regional territory according to the main factors affecting the tourist market, such as accessibility and quality.

In the long term, these elements may bring forth a reduction in the attraction capacity of the destination area, to the extent that tourists would react negatively to such elements as the physical degradation of monuments, the aesthetic decline in open urban spaces and outlets, the loss of diversity in the cultural supply, and the increased "suburbanisation" of tourist services and facilities. In particular, these factors are likely to affect those visitor segments that have a higher propensity to pay for a cultural experience but are more sensitive to cultural and environmental quality.

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## **2.2 Cultural Icons in the Urban Tourismscape: Case study Ghent**

*Myriam Jansen-Verbeke<sup>1</sup>, Els Lievois<sup>2</sup>*

### **2.2.1 Introduction**

The study of the territorial aspects of cultural assets on a regional scale level (NUTS III as in the ESPON1.3.3 project) and, on a local scale level (e.g. within an inner city) is based on common concepts and facing similar challenges;

- Defining and mapping cultural indicators,
- Tracing the specific interaction and interdependency of cultural assets that constitute the identity of a region or a place,
- Searching for and managing the dynamics of cultural potentials, which in many cases is geared at realising a tourism image and vocation.

The analysis of territorial expressions of cultural resources can be based on detailed studies of spatial patterns of tangible elements, such as monuments, landscapes and museums and the physical networks or (tourist) routes connecting them. Obviously the past and present conservation policies of national and local authorities are crucial in shaping the present urban morphology.

Historical cities are by definition concentration areas of heritage buildings and typical cityscapes, and as such core elements in the tourism attraction system. The way tourism is spatially organised depends to a large extent on the location and function of heritage sites in the urban tourist opportunity spectrum and in addition from the impact of landmarks on the mental map of visitors. This can vary from one or more icons in the tourist mental map to the image of a historical setting including various elements and artefacts. It is the nature and the range of activities in a specific environment or site that eventually characterises its' tourism function.

Many attempts have been made to sharpen the definitions of cultural tourism (Richards, 2003, Mckerchner & Du Cros, 2005). This has led to a consensus about the multidimensionality of the phenomenon (WTO & European Travel Commission, 2005). The traditional view on the supply- demand dichotomy seems no longer adequate. Clearly this axis is too simplistic to involve and explain the different dimensions of cultural tourism. Tourism is about stepping beyond a production – consumption dichotomy (Ateljevic, 2000). Motivation, expectation,

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and knowledge about the destination, prior to the visit, are characterising the demand side. In addition, the 'experience' factor plays an important role, albeit still poorly defined, in the appreciation of a cultural setting or even a staged scenery (in the case of events and festivities). Experiences are by definition linked with places and patterns of activities. The latter can be measured in terms of time and space-use.

So far most studies on the geography of urban tourism have mainly focused on the spatial pattern of the supply side of tourist attractions and facilities. Also in the process of city marketing and imaging of places, spatial constructs and icons are used as a main input.

Historical buildings, monuments and sites offer a highly appreciated setting for a wide range of activities such as sight-seeing, visiting a museum or monument, shopping and strolling on street markets, sensing the liveliness of public spaces and events...in fact the setting and the activity merge into a complex pattern of individual experiences.

In this case study, the entry point to cultural tourism is the analysis of space use patterns (walking routes and activities). It can be assumed that the mental map of visitors affects the space use of visitors. Since mental mapping is a dynamic learning process, the number of markers and the strength of images of the place increase during the visit. Obviously the number of markers in the mental map also reflects the degree of familiarity with the place.

Empirical studies analysing the link between urban morphology, cultural assets in particular, and the space use pattern of visitors tend to be rare and as a rule they strongly emphasise the uniqueness of the local context. The studies carried out in Jerusalem by Noam Shoval & his colleagues are good examples (*Shoval, Raheh, 2004*).



The main challenge of linking both datasets lies in finding ways to register the walking routes and activity patterns of visitors and project this geo-referenced information on the map of the morphological and functional structure of the city, assuming that space use patterns of visitors differ. These differences can be explained in terms of motives, familiarity with the place, time spending and possibly other factors.

The experiment of combining the spatial analysis of environmental characteristics and of visitors' space use patterns opens new perspectives on the function of cultural elements in the shaping of urban tourism. A structural territorial coherence of cultural heritage elements in the city can be a strong asset in the urban tourism landscape, especially when the clustering process is also supported by the location of secondary elements such as shops, restaurants and caf  s.

In this perspective the results of the empirical studies carried out in the inner city of Ghent allow for a further interpretation of the concept of territorial coherence.

(*Survey Ghent, 2003, 2004*). The emphasis lies on the methods of mapping and spatial analyses of distinct, yet connected, datasets.

### **2.2.2 The historic city of Ghent (Belgium)**

The density of historical buildings marks the images of this city and its outspoken attraction for tourists. Compared to other cities of art in Flanders, Ghent has a rich built heritage (581 classified buildings and sites in 2000) including almost 500 monuments.

Ghent has developed a strong attraction on cultural tourists, both day visitors and overnight stays. In 2001 about 603.000 overnight stays were registered with mainly leisure motives (65 % of all the motives). There are no reliable statistics on the volume of day visits available, only some indicators such as the number of visitors to historical places (e.g. the Gravensteen Castle), the museums, the tourist information office, etc.

The objective of the case study is to identify the role of built heritage elements in the mental mapping of visitors and how this is reflected in their activities during the visit. The way in which monuments and cityscapes are referred to in the place imaging and, as a consequence induce specific space use patterns is a critical issue in the understanding of visitors' behaviour and experiences.

**Figure 15 St Baafs Cathedral, the Belfry and St Nicolas Church; the core area of touristic Ghent. Source: Els Lievois, 2005**



The interaction between the environmental setting and the various activities was also studied in the context of the 'Ghent festivities', a yearly recurrent cultural

event in Ghent. In fact, several traditional events in the city are rooted in this typical historical setting and are to be appreciated as an expression of 'local' intangible heritage.

Apparently the use of monuments and historical cityscapes for successful public events, proves that conservation policies can indeed create the ideal incubation ground for cultural productivity and cultural tourism. In a way this is not about using or misusing cultural heritage, but about creating new cultural dynamics.

The study of cultural events in the setting of a historical city and their impact on the process of city images, city marketing, visitors attraction and tourismification is a line of research that needs more attention (Jansen-Verbeke, 2005).



In many ways events are creating an artificial and temporarily situation, different from life as usual in the place. The setting is the same (hardware indicators & identical spatial patterns) but the scenery changes (type of visitors, motives, activities, appreciations). In different contexts, daily life in the city and the city as a stage for the event, the profile of urban visitors was studied in order to identify and explain the connection between motives, activities, walking routes, expenditures and experiences (Ghent Survey, 2003, 2004)<sup>3</sup>

In the design of the visitors' survey in Ghent (2004), a distinction was made between three groups of visitors in the inner city; the urban resident, the recreationist or the leisure visitor coming from the urban hinterland and the tourist, staying longer and having different motives and expectations to come to this destination.

The survey was designed to further identify the different characteristics of the three population groups, such as the degree of familiarity and its effect on the mental map and the space use patterns. Clearly the presence of heritage buildings and historical cityscapes is appreciated differently.

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<sup>3</sup> This case study is limited to the results of the Survey (2004) 'Day visitor in the inner city of Ghent'

**Figure 16** The Gravensteen Castle. *Source: Els Lievois, 2005*



However this study intends to proceed beyond the stage of describing the differences between subgroups (or market segments in urban tourism) and develops a deeper understanding of the interaction between environment and behaviour. In this perspective of analysing interaction, it is necessary to define a set of spatial variables- environmental characteristics - and variables referring to the demand or users' side. The indicators of cultural heritage and cultural activities as defined in the context of the ESPON 1.3.3 project were used. In this study only the tangible elements of cultural heritage were taken into consideration and on the micro level of street addresses. In fact the cultural dynamics of a historical city can only be fully understood by including analyses of interaction patterns at the level of street segments.

In order to scan the demand side (visitors' behaviour and attitude) the survey included both sets of variables, the one referring to socio-demographics, visitation motives, expenditures, activity patterns and the other referring to spatial aspects such as walking routes, location of activities and mental map. The way the spatial data are imported in GIS and translated into indicators of space use will be explained briefly.

### **2.2.3 Mapping the inner city: research design & methodology**

The data collection on cultural indicators needs to be done at the most appropriate scale level, taking into consideration the study objectives. Clearly the



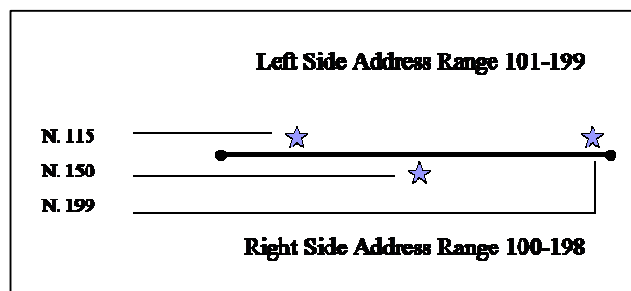
NUTS III level that was used in the ESPON 1.3.3 study is hardly relevant for the purpose of an inner city spatial analysis.

In this case study, geo-referenced databases of all the spatial variables are required, both for the location of historical buildings and cityscapes on the one hand and the space use pattern of visitors on the other. Two conditions must be met when introducing the geo-referenced data into GIS:

the geo-referenced database needs to include for each monument, museum, facility, shop, one or more location elements (NUTS code, ZIP code, place name, street name, house number)

availability of a reference data basis with sufficient spatial precision and location information (e.g. a polygon database of European regions and corresponding NUTS codes, a street file with address ranges, US Streets Style), see Figure 1 a digital cadastre data file with parcel polygons and address information

**Figure 17 Schematic representation of automatic geo-coding of addresses (US Streets style)**



A unique allocation of the element is possible when each object can be linked with one object in the reference data file only (a one to one relationship). If this is not possible, the data set can be aggregated at a specific spatial level that allows linking with the reference data file (many to one relationship).

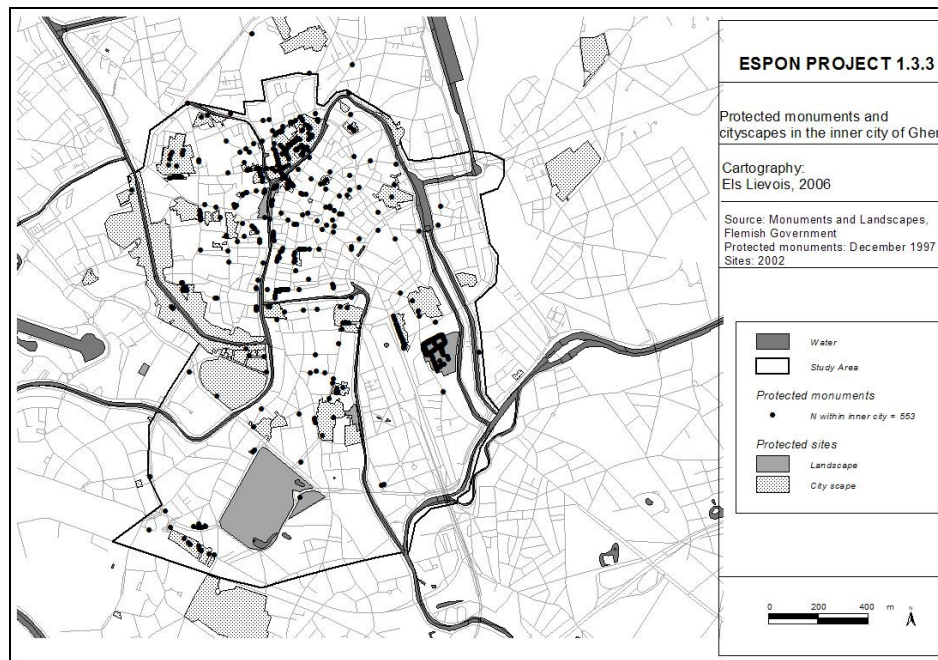
*Example:* A data basis includes the address file of the museums that are to be imported in the GIS as precisely as possible. In case the address file includes address ranges (Figure 17) it is possible to locate the museum exactly along the street segment by interpolation. When address ranges are not available, the closest precision possible is at street level. This implies an aggregation of the museums by street. The result is a far less precise location.

The inventory of monuments, museums and places to visit, is based on tourist information brochures. The core elements of the urban tourist product are localised (in Arc View 3.2.a) by means of a geo-referenced data file, with address ranges. A similar method has been applied to import the address file that was supplied by the city of Ghent on restaurants, cafés and shops. The mapping of

historical buildings (churches, castles, abbeys, beguinages, etc), sightseeing objects, cultural facilities, often without a postal address, required a manual data-import, using different cartographic references.

The inner city of Ghent is the main destination area of all type of urban visitors and therefore the selected study area for the survey (Figure 18)

**Figure 18 Protected monuments and cityscapes in the inner city of Ghent. Source: List of protected monuments - December 1997 / MVG - Department LIN - AROHM – Department Monuments and Landscapes, 2002.**

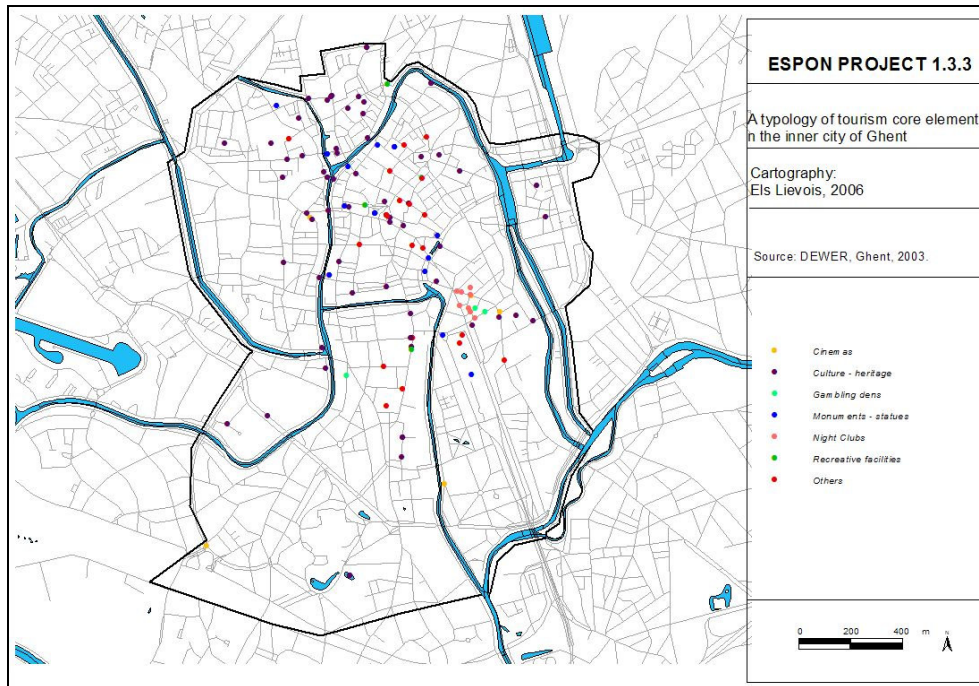


A high concentration of monuments marks the Northern part of the inner city. The two beguinages are situated in a peripheral district of the inner city; the small beguinage in the Southeast and the St –Elisabeth beguinage in the Northeast. Beguinages and belfries in Flanders are on the UNESCO list of World Heritage Sites since 1998 and are gradually becoming icons for cultural tourism.

Several districts in the inner city are classified as protected cityscapes (Patershol, Coupure, the area around the historical Bijloke hospital, St Peters’ Abbey, the Citadel park). This richness of built heritage is by definition a core element in the tourism attraction of the city. As Figure 19 illustrates historical buildings can have different uses, ranging from public and cultural facilities to commercial activities.



**Figure 19 Typology of tourism core elements in the inner city of Ghent.**  
**Source: DEWER, Ghent, 2003**

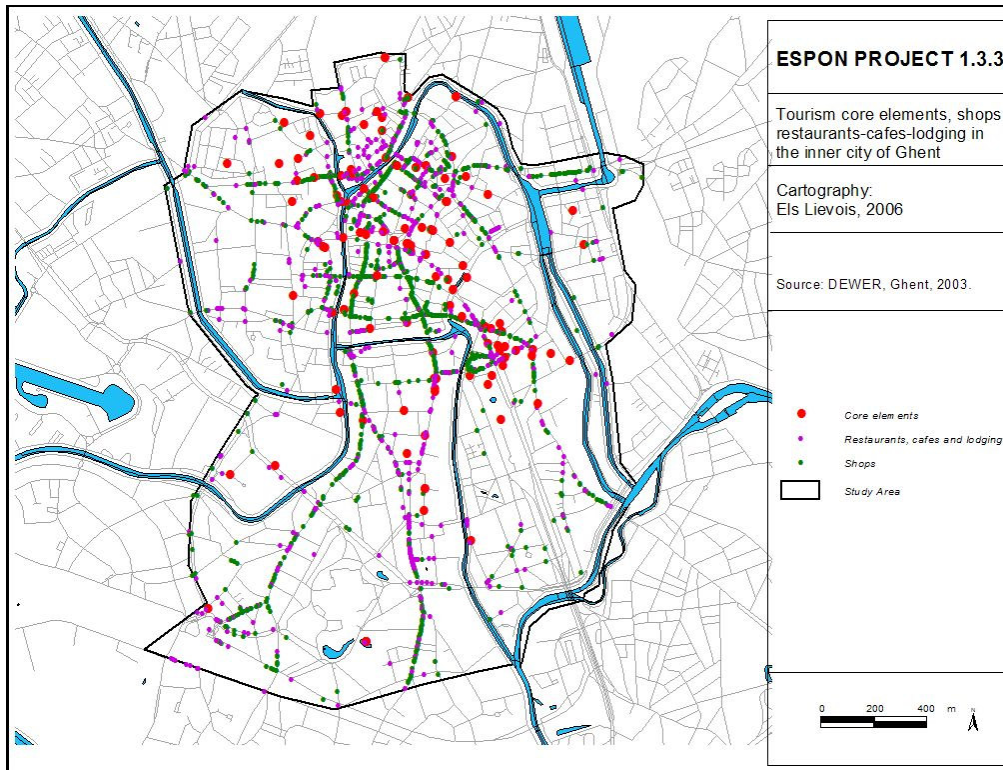


The concentration of historical buildings in the northern part of the inner city resembles a spider in a web of supporting facilities, capable of catching the tourist prey (Figure 20). This location pattern of restaurants and cafés in and around the historical area and along the main access roads to the heart of the city is not a unique pattern. This would apply for most historical cities with a tourism vocation.

By the fact that a large number of historical buildings is used for public functions such as a museum, a library, a music hall and in many cases also for commercial activities (shops, restaurants, cafés), the map suggest an underestimation of the built heritage.

Historical buildings with various forms of cultural activities tend to be clustered in the northern core area of the inner city, whereas the commercial uses are more dominant in the southern part. The restaurant and café district to the South of the inner city definitely offers an alternative setting that rather appeals to students and evening visitors.

**Figure 20 Tourism core elements and secondary elements in the inner city of Ghent. Source: DEWER, Ghent, 2003**



**Figure 21 Restaurants and pubs - Overpoort. Source: Els Lievois, 2005**



#### 2.2.4 Mapping the urban visitors

The survey of visitors in the inner city was carried in the period April–June 2003 (N=1133). Commuters to the city, for work or for daily shopping reasons, were excluded from the sample. The target group was the 'day visitor' only, thus excluding also the specific clientele of the inner city during evening time.

Three subgroups were included in the sample: residents of Ghent visiting their inner city (not for work nor daily shopping), the recreationist and the tourist. The hypothesis is that these three groups would have different motivations, expectations and anticipated activities, which eventually affect their space use pattern (walking routes, activities and stops).

The survey was designed to identify the socio demographics of the respondents and their space use in the inner city. The objective was to map for each respondent, the walking route, the location of the various activities and the stop places. The survey also included some open questions referring to their appreciation of specific sites.

**Table 3 Pre-coded motives and activities of urban visitors. Source: Survey Ghent, April – June 2003**

	Planned beforehand	Done	Still to do
Non-daily shopping / services	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visit a market		<input type="checkbox"/>	
Going to a pub / pavement cafes	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Dining out / restaurant	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attending a conference		<input type="checkbox"/>	<input type="checkbox"/>
Meeting new people	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sight seeing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Enjoying the scene	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visiting museums, monuments, places of interest	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Events	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Attending performances - theatre - music - movies	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Visiting relatives / friends	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Other	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Non-spatial data were imported in a spreadsheet. The walking route of each respondent was registered (in Arc view 3.2) as a sequence of linear segments and this in connection with the point pattern of stop places. This results in three different data files that need to be coupled by means of a unique ID for each respondent (Figure 22).





**Figure 23 St Michaels Bridge. Source: Els Lievois, 2005**



### **2.2.6 Impact of cultural heritage and facilities on space use patterns**

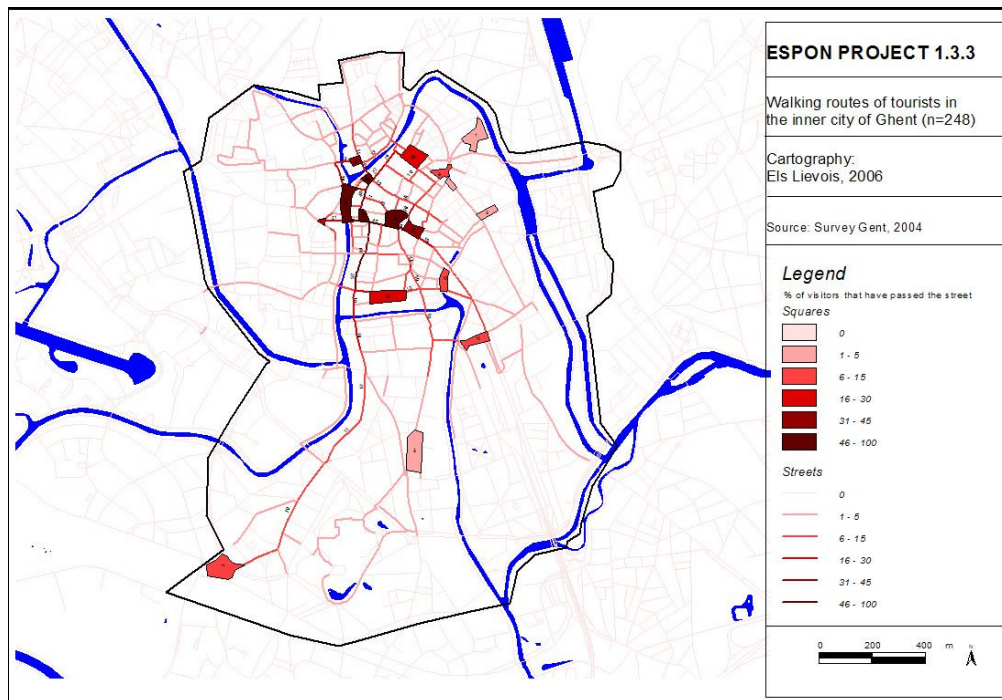
The walking routes of visitors in the city are the result of motivations, expectations, familiarity with the place (the mental map) and environmental impulses. This can be translated into perception and appreciation of the environment.

The tourist space use is highly concentrated, as can be concluded from Figure 26. The historical core area is the place to be for the tourists and other interesting clusters of historical buildings and sites (e.g. beguinages) in a slightly more peripheral situation seem to have a much lesser attraction on tourists.

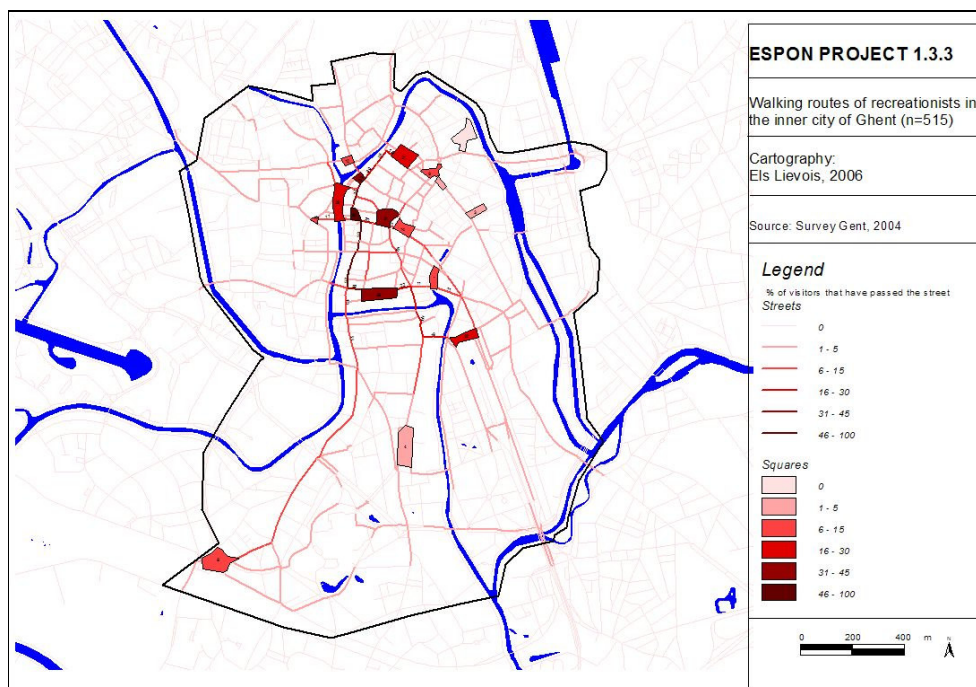
The core attraction for the recreationist is the main shopping area. Some important historical sites, such as the Gravensteen castle, are completely out of the picture. The main stop places in the walking routes of tourists are the Belfry and the three churches in the historical core area (St-Michael, St-Nicolas and St-Baafs Cathedral). According to the time space paths of tourists other points of interest are the area around the Gravensteen Castle, a folklore museum (Alijn)

and the St Jacobs church. The differences in space use between tourists (Figure 24) and recreationists or residents (Figure 25) are clearly illustrated.

**Figure 24 Walking routes of tourists in the inner city of Ghent (n=248).**  
**Source: Survey Ghent, 2004**

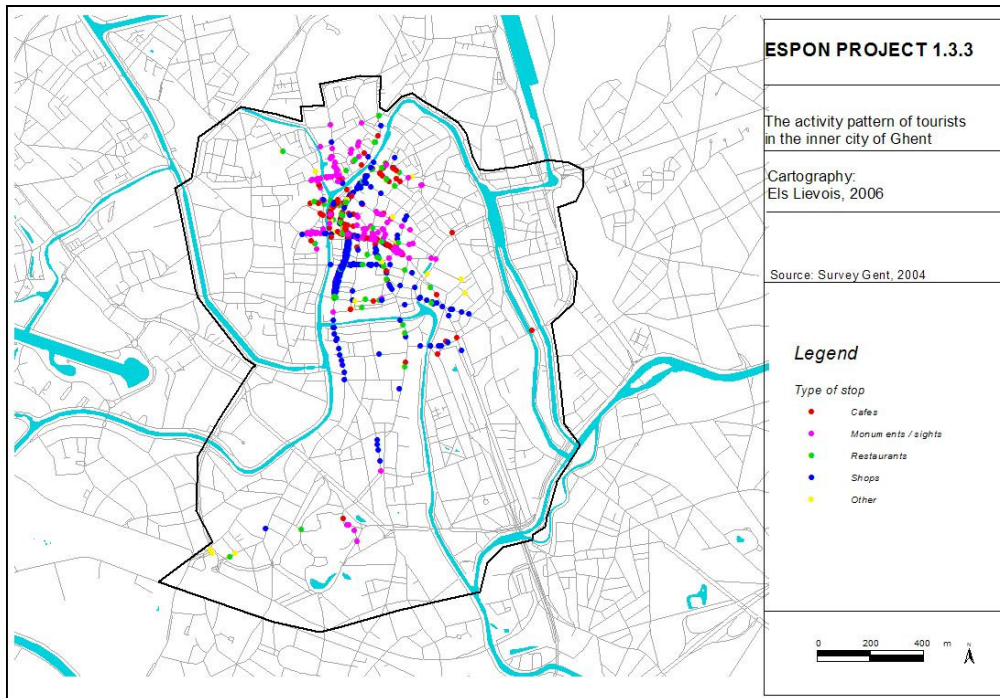


**Figure 25 Walking routes of recreationists in the inner city of Ghent (n= 515).** **Source: Survey Ghent, 2004**

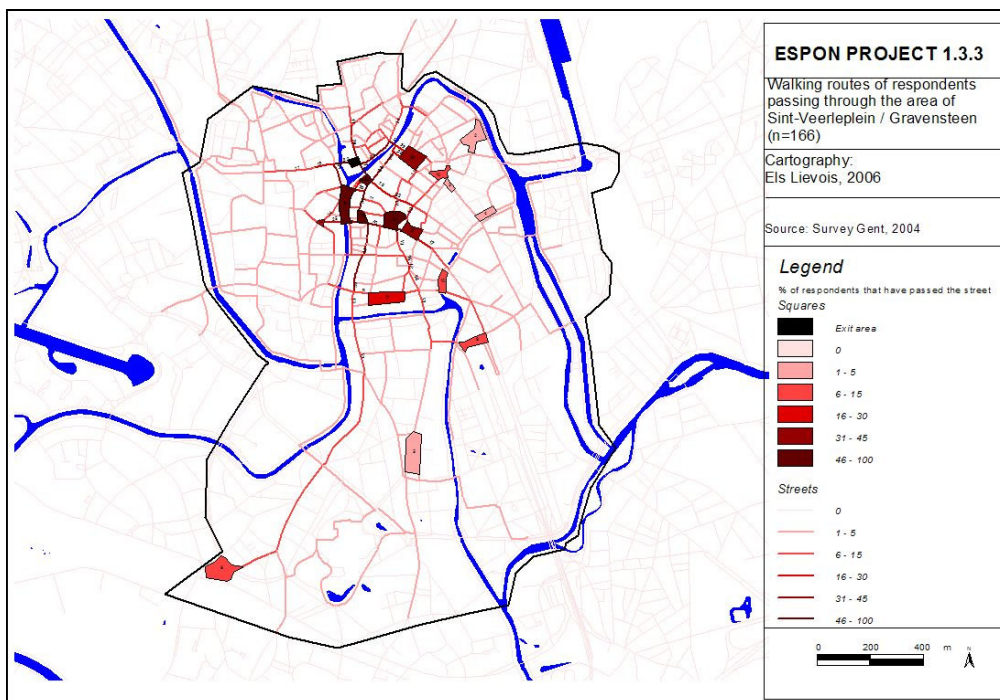




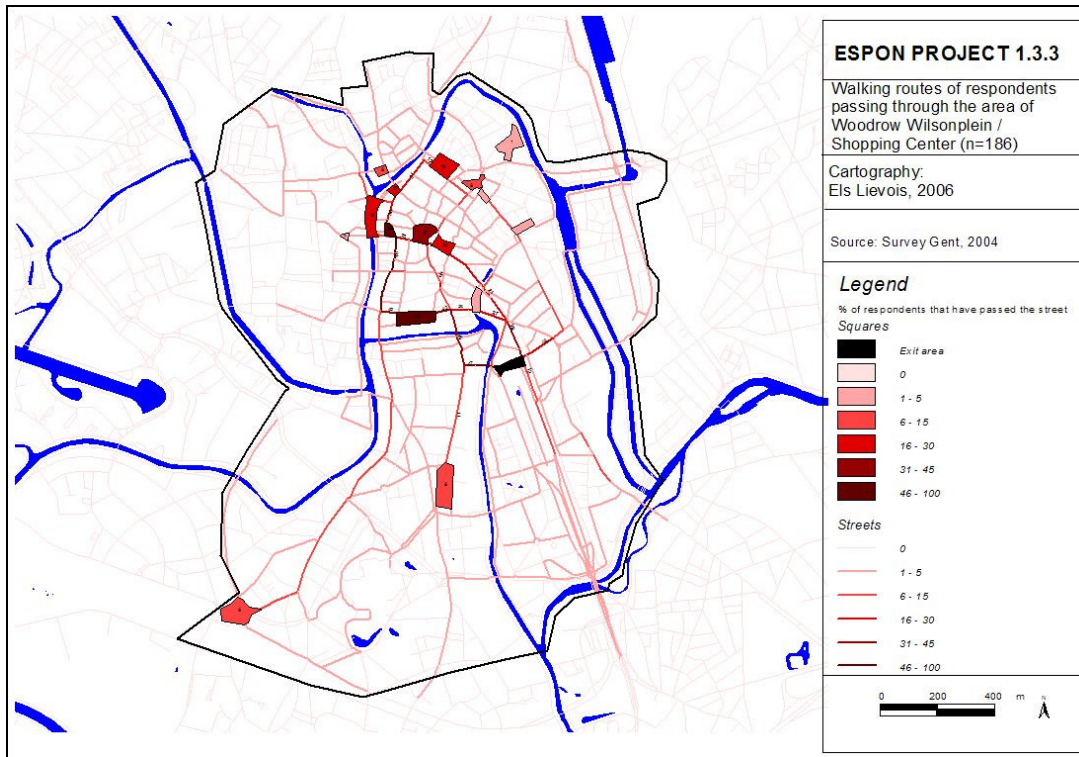
**Figure 26 Tourist' activity space & stop places in the inner city of Ghent. Source: Survey Ghent, 2004**



**Figure 27 Walking routes of respondents passing by the area of Sint-Veerleplein / Gravensteen (n=166). Source: Survey Ghent, 2004**



**Figure 28 Walking routes of respondents passing by the area of Woodrow Wilsonplein / Shopping Center (n=186). Source: Survey Ghent, 2004**



However there also is an area in the inner city included in the activity space of the three groups of urban visitors, namely the core area with historical buildings and supported by a cluster of restaurants, cafes and shopping facilities. Figure 27 and 28 illustrate the differences in the space use patterns.

### **2.2.7 Impact of cultural heritage and facilities on the appreciation of the inner city**

The differences in the mental map of the three subgroups of visitors are a logical outcome of the degree of familiarity with the place (= frequency of precious visits to the inner city). In addition, images and appreciation of respondents are strongly related to their activities,

Tourists show a greater affinity with the cultural icons of the city such: the Gravensteen Castle, St. Baafs Cathedral and the Belfry. For recreationist in the city the main shopping district (Veldstraat area) and the new shopping center to the South of the inner city are the strong magnets.

It is no surprise that the images held by the Ghent residents are far more diversified, so is their appreciation for different districts in the inner city.



Nevertheless the ranking of the five most important landmarks is similar among the respondents of the three subgroups. This suggests a firm consensus in terms of appreciation for the historical buildings (Gravensteen Castle, St.Baafs Cathedral, the Belfry) and cityscapes (Graslei and Korenmarkt).

There tends to be a slight difference between the appreciations as such and the actual attraction score of buildings and sites. For instance the most agreeable place to be is the Graslei and not the Gravensteen castle. Not only the impressive monuments, but also and perhaps mainly the diversity and quality of the immediate environment makes the difference. The favourite spots for the residents and recreationists are marked by the liveliness and diversity of shops, pubs and restaurants, rather than by the concentration of historical buildings.

The results of the survey also allow identifying the difficult areas in the city, less attractive to all types of visitors and almost excluded from the tourist-walking zone. Some downgraded streets in the area around the Dampoort railway station need a strategic revitalisation scheme in order to connect the historical area of the inner city with the new urban prestige project 'Portus Ganda'.

### **2.2.8 Reflections on policy issues**

The cultural richness of the city of Ghent and its attraction on visitors is based on the combination of heritage buildings, historical cityscapes, museums, cultural facilities, events & festivities, and not in the least on the shopping facilities in or near a historical setting.

So not only the conservation policies of the past are paying off, also the productivity of using the heritage assets in an economic and strategic way. Yet the gap between cultural conservation policies and incentives for cultural dynamics needs to be bridged taking into account that models for a creative use of cultural resources need to be unique in order to be competitive in arena of cultural tourism.

Although in a different way, the role of cultural heritage and historic cityscapes cannot be denied in the mental map and appreciation of frequent visitors coming from the urban area. The research question to what extent shopping in a historical environment is more appreciated than in a new shopping center or in suburban shopping areas was not a key issue in this survey design, nor was a more detailed analysis of shopping activities and expenditures of tourists.

Clearly, the context of the multi-functional inner city must be taken into account in every study of urban dynamics. Studying the role of cultural heritage in the development of the urban tourism landscape needs to go far beyond the spatial analysis of urban morphology and walking routes of visitors. Mapping both datasets is only a first step in the study of territorial coherence.

Cultural dynamics in a place not only depend on the presence of a high density of historical buildings. (*Characteristics of the hardware*) The present uses of these buildings for public or commercial purposes and the image building with cultural icons that affect the mental map and hence the time space use of visitors in the destination environment (*the software*).

The case study did not assess specific assets of the city, such as the liveliness of the city as a students' place and many other intangible heritage assets of the place. The current discourse on commodification of traditional events as a revitalisation policy holds a dilemma with conservation of local traditions and customs (Jansen-Verbeke, 2004). This case study did not include information nor reflections on the organisation, planning and policy issues at the level of the inner city of Ghent (*the orgware*) .

The conclusion of this case study is that a full understanding of how cultural resources are shaping local identities and tourism dynamics requires more empirical data and an in-depth analyses of the interaction between the different indicators.

The question remains about the real relevance of micro scale empirical studies in the search for the role of cultural heritage in the process of identity building and local dynamics.

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## **2.3 Urban cultural industries and economic development: the case study of four Dutch cities**

*A.P. Russo, J. van der Borg*

### **2.3.1 Introduction**

Culture is a key ingredient of post-industrial, information-intensive economic activity. Culture-oriented economic development (COED) is emerging as a dominant paradigm, integrating the symbolic and creative elements into any aspect of the urban economy, pursuing distinction, innovativeness, and a higher level of interaction between localised individual and collective knowledge and globalising markets.

This article presents a dynamic analysis of the effects of culture on the economic development trajectories of European cities. It may contribute to shed more light on the relevance of cultural industries for spatial development, addressing issues such as: cultural endowment, identity and urban competitiveness; dispersed vs. concentration; cultural participation and social inclusion.

The analysis uses some data from the general data collection carried out at NUTS III level in this study, and other information of qualitative and quantitative nature collected by EURICUR in occasion of an in-depth study of a sample of European cities<sup>4</sup>. We selected for this study the three largest Dutch cities, Amsterdam, Rotterdam and the Hague, which are part of the ring-shaped city-region of the Randstand, and the fifth largest city of the same country, Eindhoven, one the most important economic and educational centres of in the south of the same country.

### **2.3.2 Theoretical focus of the study**

Cities spend more and more in cultural programmes and large infrastructure projects, seeking competitive and sustainable growth: urban landmarks influencing the image and the attractiveness of the city for private investments, but also platforms for the “new creative class” and stimuli to social integration through self-reflection and cultural inclusion. However, there is uncertainty about the returns of such investments. Moreover, seed-funding creativity and cultural dynamism is a complex issue, as traditional institutions and policy approaches are hardly able to come to terms with fuzzy, anarchist social structures.

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<sup>4</sup> The final report of this project is published as a EURICUR report: “The Impacts of Culture on the Economic Development of Cities. A research into the cultural economies and policies of Amsterdam, Bolzano, Edinburgh, Eindhoven, Klaipeda, Manchester, Rotterdam, Tampere, The Hague and Vienna” by J. van der Borg, and A.P. Russo, 2005.

Today we dispose of a substantial body of literature on the relationship between culture and the city. The conceptualisation of culture as "system of social norms" informs the web of strategic relations which comes as part and parcel of modern forms of organisation of the economy. Florida (2000) argues that in the global economy the social skills of the members of the "creative class" make the strength of the local milieu. Culture also restructures the governance of local growth processes: according to Landry (2001), the governance of a highly dynamic, complex, flexible, and creative society also has to have creative and "lateral" qualities. Finally, Scott (2001) shifts the discussion to culture as an urban "product", or a set of industries that find their natural environment in cities, occupying a central role in regeneration processes, and generating value by feeding global functions dependent on image creation and valuation (tourism, infotainment, media, etc.).

The main result from this debate is that cities are key places for the encounter between culture and economic development. However, little progress has been made in passing from abstract reflection to know-how that should orient the action of policy makers, both at local and European level. One main reason for this is the difficulty of defining and delimiting culture, given the complexity of the cultural production and consumption processes, and the heterogeneity of the players involved. In short, the European policy agenda is not yet ready to meet the challenges from a "stealth" area of urban development. This paper may give a contribution in this direction, exploring the implications of the new COED paradigm in terms of opportunities and threats for urban development, and integrating theoretical knowledge with best practices in the field of urban economic planning.

Cities can be described as dynamic systems, which flourish, stagnate and decline as a result of the interaction of the main actors in the urban arena: households, firms, and the government (Van den Berg 1987). Presently, we face a stage of urban development in which city centres are becoming attractive again as business and living locations for high-skilled workers (Ohmae, 1995). This change is due to a fundamental shift in the economic realm: the increase in importance of the production of knowledge-intensive services for firms and citizens. Instead of diminishing the reasons for concentration and urbanity, knowledge-intensive businesses derive advantages from mutual proximity and close contact with their customer markets. Producing "intangibles" uses little space, which can be done in inner city locations. This has led to the redevelopment of city centres as the main business districts and meeting-places of the new economy, but has also pushed to new extremes the competition between cities to attract investment and economic activities.

In this context, activities of culture and leisure – and the development of dedicated spaces and infrastructure – are major strongholds of urban competitiveness, because they reflect local idiosyncrasies which make any place

different from another, and because they contribute dramatically to the transformation of a city from a production to a consumption space with high symbolic value. Despite its global articulation, culture – owing to its highly contextual and inherently unique nature – is indeed a factor of distinction for cities – even conventional cultural products like orchestra performances or museums reflect the typical traits of its host community, through their choice of repertoire and their communication style – and cities are badly in need both of distinction, and of catalysts for regeneration.

Thus, presently the cultural endowment of cities is a building block of their global positioning, and an element of the “image” that governments and business communities utilise to attract resources, people, and capital. Cities can indeed project an allure of modernity and dynamism by investing in new cultural infrastructure and create distinction through grand projects. “Flagship museums” like the MACBA in Barcelona, the Centre Pompidou or the Kunsthal in Rotterdam, as well as other stylish new pieces of cultural infrastructure (the Finlandia Hall in Helsinki, the new project of a glass bridge on the Grand Canal in Venice) have the potential to bring in a rupture in the urban environment, be “surprising”, hence remembered, and support area renewal projects through the “status” that they provide to them.

Cultural industries also fit perfectly the requirements of the knowledge economy. On one hand, they are highly transversal to many other urban functions. At the fringes of art and culture, there is a whole series of economic activities, the so-called *creative industries*, in which productivity is linked to the generation of new symbolic content and its integration into commodities. It should also be remembered that culture is a major driver for urban tourism.

On the other hand, cultural industries have important social connotations. Cultural jobs are irregular and flexible, so that cultural employment is an “anti-cyclical” factor in periods of industrial decline and transition, and a vehicle for social mobility in periods of revitalisation and expansion. For these reasons, European cities value cultural employment and agree that there is growth potential in the cultural industries. The demand for cultural goods and services is likely to rise on account of social and economic trends, like the growing welfare and the changes in the lifestyle of retired people, the growing proportion of household income that is spent in culture and leisure, and the increasingly diversifies models of participation in cultural life. It should be added that the observed correlation between the supply of culture and the degree of urbanisation is reinforced by the merging urbanisation trends (European Commission, 1998).

In short, culture can be seen as a driver for a new stage of development of cities based on quality of life, conviviality, creativity, at the same time guaranteeing some balance to such development. Hence the importance for cities to invest in

culture: heritage management and preservation, art production, events and infrastructure, jobs and creative education.

### **2.3.3 Case studies background and position within ESPON 1.3.3**

#### **2.3.3.1 Impacts of culture and long-term competitive factors**

The European Commission has identified culture and the various sectors of the cultural industry as a major economic and social force in Europe. Employment in the culture and crafts sector is estimated to account for 2% of overall employment in the European Union in 1999; in 2005 the percentage of cultural occupations calculated within the ESPON 1.3.3 is estimated at 4.69% when a large number of creative sectors are considered (see final report 2.10, p.120 )

The growth of cultural employment has been strong in the past decade, exceeding average employment-growth figures (Spain +24% in the period 1987-1994, France +37% in 1982-1990, UK +34% in 1981-1991, and Germany +23% in 1980-1994)<sup>5</sup>, to decelerate only slightly in the present decade. A report commissioned by the European Commission - DG Employment and Social Affairs (MKW GmbH, 2001) estimates in 3.8% the annual average growth rate of employment in *Recreational, Cultural and Sporting Activities* (NACE code 92) in the 1995-1999 period in EU15, with Italy, Finland, Portugal and Germany being at the top, and the UK, France, and Austria at the lower end, while *Publishing, Printing and Reproduction of Recorded Media* (NACE code 22) went actually down 0.1% in the same period. A study of the cultural occupations (including persons employed in non-cultural sectors) fixes at 4.8% the annual growth rates, with Finland and Sweden at the top of the ranking.

Yet rather than at a macro level, the most important impacts of culture can be appreciated at city level. Culture is eminently a city industry, and more generally an urban phenomenon. The cross-analysis of ESPON 1.3.3 data and regional settlement types developed in ESPON 3.1 (cf. Section 3.4, p. 161-164) confirms the intuition that cultural density is higher the more polarised the settlement structures and the higher the population density in a NUTS III region.

Cultural activities also contribute to define the "boundaries" of development from the spatial/functional point of view, favouring the maintenance of the conditions that are needed to keep the development potential in place. Cultural projects affects the spatial organisation of the city, easing the tourist pressure from congested historical centres and providing regeneration opportunities to peripheral districts (La Villette in Paris, the Gasometer in Vienna, the Forum 2004 in Barcelona); or alternatively, re-focalsing attention and investment towards

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<sup>5</sup> Source: European Commission (1998) Culture, the Cultural Industries and Employment, Commission Staff Working Paper.

dilapidated central neighbourhoods (the Centre Pompidou in Paris, Schouwburgplein in Rotterdam, MACBA in Barcelona). Through the promotion of the local heritage and the conservation of the cultural capital, the sense of place and identity can be maintained and nurtured, generating attractiveness. Finally, cultural activities may ultimately contribute to a more cohesive and balanced society, granting a community the possibility to discover their own and other cultures and histories, and providing access and opportunities of personal development to disadvantaged groups.

To sum up, three "impact areas" of culture on the local economic environment can be identified:

*direct economic impacts* from employment and value generation in the cultural industries and indirect expenditure effect, which are so much larger the more "embedded" in the local are cultural professions

*induced effects* of cultural activities on the quality of a place, among which the tourist attractiveness, which leverages additional visitor expenditure, but also the location amenities for companies

*"creative inputs"* accruing to the local networks of production (both to products and processes of production, or organisational models). These are "cultivated" in a lively and stimulating cultural environment where a creative class develops, attracted by tolerance, openness, educational and social opportunities.

While these effects are thoroughly studied, we focus on the dynamic relation that there exists between them. We then envisage a Culture-Oriented Economic Development (COED) model for the city, based on the mutual influence between inner cultural production sector dynamics, economic impacts, and socio-environmental impacts. By ultimately affecting the social mix of the city, its physical / spatial structure and its very cultural identity or capacity for self-reflection, COED is an inherently dynamic process. Indeed, successes and failures in cultural development are likely to change the "initial positions" from which development impulses sprung. In fact, property-led, corporation-driven development strategies could lead to the diminishment of those urban idiosyncrasies which were the original reason to re-concentrate, levelling on the "social" side the economic benefits that may be pursued from agglomeration. This process of gentrification does not need to be the end point for cultural vitality in a city, however; the "cultural arena" may simply shift where new favourable conditions are present. However, the capacity to sustain such "seek and destroy" model of culture-led development could be limited by the availability of adequate spaces in the city. These should remain sufficiently cheap, with a favourable structure of property rights, and not too eccentric with respect to consumption areas in the city. It is thus a challenge for urban policy to



keep the process of development in balance, achieving “sustainable” urban development.

#### **2.3.4 A policy model to accompany the development of COED**

The three levels of development of culture – as *industry* organised in dense economic clusters of production and consumption of symbolic goods, as *input* that is likely generate change and innovation in other economic sectors and in the urban economy at large, and as *structuring element* of urban growth – are likely to be highly interrelated, and so are their impacts. Policy should recognise these interrelations and the opportunities and threats that present at any stage of the COED, steering it into the desired direction and preventing possible unsustainable outcomes.

In a first stage, which may be called *exploration*, an embryonic cultural industry tries to “flourish”, reaching sufficient mass and structure to be endogenously sustainable, and policy must accompany this effort. It can do that through a sound policy of cluster development, grounded in an explicit “planning philosophy” which acknowledges culture as a pillar of local socio-economic development.

In a second stage, called *enhancement*, cities (or neighbourhoods within larger metropolitan areas) that do manage to develop one or a number of cultural clusters become attractive for new user groups, through culture-driven urban regeneration processes and the formation of new social networks and values. Preconditions are the permeability of cultural clusters in the urban fabric, the existence of a social strategy in the rehabilitation of buildings and public space, and a communication style of the local government focusing on tolerance, diversity, “coolness”.

In a third stage, called *diffusion*, creative cities “a la Florida” develop in the best conditions to “infect” traditional and innovative economic sectors, contributing dynamism and innovativeness. Value chains get richer by coming in contact with “symbolic value generators” (designers, advertisers, playwright, video-artists, event organisers, etc.). In this stage, the maximum osmosis between traditional and non traditional economic sectors needs to be ensured, and platforms need to be established where information are exchanged and human resource mobility is facilitated. The development of campus facilities, incubators, science parks, and other “infectious” locations will also be fundamental.

In the fourth stage, tagged as *stabilization*, the development of a creative economy generates a pressure on the real estate market, producing gentrification and social change, and – possibly – conflict between urban economic strategies and the ambitions of the local society. For instance, “flagship” investments may lead to a global convergence in cityscapes (same icons everywhere, often designed by the same architects with the same materials

in any place), depleting rather than enriching urban uniqueness (Eisinger, 2000, Richards and Wilson 2005). Negotiated, inclusive planning models are then required to keep the creative potential in place and preserve the attractiveness and convenience of the city for culture.

Four case studies are used in the next section to test this policy model empirically, and derive suggestions from real-world examples of its application.

### **2.3.5 Case study area: background facts**

The Netherlands are a country where culture has been taken very seriously as a factor of social and economic development. National cultural policy is rooted on the assumption that the State should distance itself from value judgements on art and science. Artistic development has, therefore, been much the result of the activity of private citizens and a large number of foundations, though advisory bodies are present at the national and local level, such as the Culture Council (*Raad voor Cultuur*), the Amsterdam Arts Council, the Rotterdam Arts Foundation, and several others.

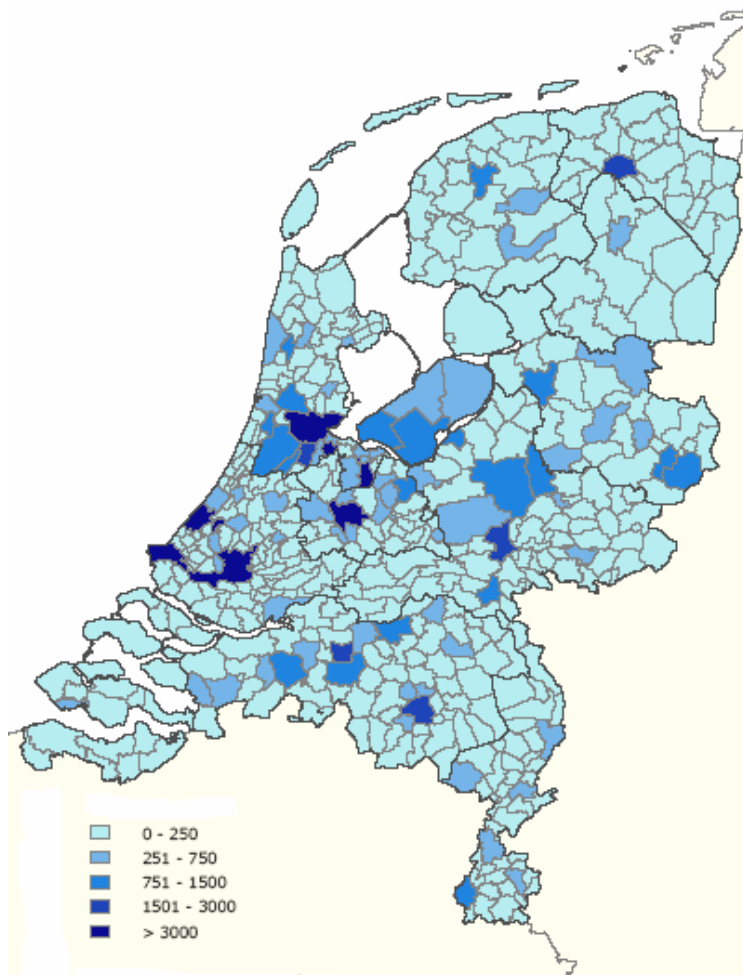
In the 1970s, cultural policy became a part of the government's welfare policy, stressing its social role and the importance of cultural participation. After the economic stagnation of the early 1980s, the reliance of cultural institutions on public funding was put into question and the possibility to tap from external resources was granted, accompanying a reduction in subsidies. The government was to steer this process preparing a Cultural Policy Plan every four years. The 1990s saw a new change, as the government began to offer financial incentives, instead of providing across-the-board funding, encouraging cultural institutions to become more self-reliant and market-oriented. This new approach involved a redefinition of the "societal context" within which cultural institutions operate.

In the same period, there has been a strong growth in interest for culture as a matter for local policy. Especially the largest cities of the Netherlands have turned decidedly to culture, in part to reconstruct an "urban model" which was in crisis under the pull of de-industrialisation and strong immigration, and in part to develop urban images and brands which could accelerate the process of transition to a post-industrial, post-fordist economy. This focus has been especially strong in Amsterdam and Rotterdam, cities at the forefront of cultural innovation, which have pointed on the "democratisation" of the access to culture and on the multicultural discourse as a social strategy.

As a result of the emphasis on the "accountability" of the cultural sector, State and local government are very active in monitoring the development and performance of cultural enterprises (see Figure 29). This is also very important for national and regional planning, as culture is typically seen as an urbanisation

factor which could be used to reduce regional unbalances or to spur the growth of lagging cities. Indeed, the first three largest cities of the Netherlands as well as Eindhoven, in the south of the country, are all using their cultural spearheads and capacities to varying degrees in order to excel as economic locations and to reduce social problems.

**Figure 29** Number of jobs in the cultural industries per municipality in the Netherlands, year 2002. *Source:* elaboration Spatial Planning Bureau of the Netherlands on LISA data (Raspe and Segeren 2004)



## 2.3.6 Comparative Analysis

### 2.3.6.1 Main facts

Table 4 illustrates the main structural facts about the four cities. They vary in *size* (metropolitan areas) from 600,000 inhabitants to more than 1.3 million. With the exception of Rotterdam, they are all going through a stage of “reurbanisation”, which supposedly puts culture and leisure under the spotlight, the more so in cities where *unemployment rates* are high, especially if compared to the national figure, like in Amsterdam and Rotterdam. Their *population mix* is very diverse. Social diversity is also enhanced by student populations, which are large compared to the city size in Rotterdam and Eindhoven. The Hague is the only city in this set without a university of its own, but has two large universities (Leiden and Delft) at very close distance. Finally, these cities tend to be rather attractive to international and domestic *visitors*; Amsterdam is a real “tourism star” with more than six million visitors a year, while Rotterdam and The Hague serve important regional tourist markets, and Eindhoven is a gateway to an attractive tourist region.

**Table 4 Main information on case study cities (year 2003-2004)**

	<b>City size (1,000)</b>	<b>Pop. Growth</b>	<b>Unemployment rate</b>	<b>N. foreigners / N. HE students</b>	<b>N. of visitors</b>
	<i>(city / metro area / national rank)</i>	<i>(city / metro area)</i>	<i>(abs.; in national terms)</i>	<i>(share of pop. / 1,000)</i>	<i>(overnight stays by foreigners / domestic)</i>
AMSTERDAM	739 / 1,184 / 1 (nat. capital)	++ / +	8% / +	32% with ethnic background (50% of < 19 y-o.) / 66	6 Mo / 0.44 Mo (2003)
EINDHOVEN	208 / 605 / 5	+ / +	7% (2004) / =	6,8% / 18	6,4 Mo / 1,4 Mo (region Noord- Brabant)
ROTTERDAM	599 / 1,362 / 2	- / -	10.6% (2004) / ++	> 50% “non white”, 43% foreigners / 50	250,000 / 435,000
THE HAGUE	469 / 768 / 3	++ (until 2010)	6.3% (2004) / =	< 50% non Dutch origin / 1,8	261,000 / 274,000 (2002)

### 2.3.6.2 Cultural highlights

Table 5 illustrates the diversity of the sample of cities as far as their cultural highlights are concerned. Each city considered in this sample has something to offer, even though their level of ambition and the “catch” of culture are clearly limited by the dimension and positioning.

Almost all the cities in this study possess an impressive stock of *cultural heritage*, in part visible in monuments, religious building and historical city grids, in part made of intangible, atmosphere-related elements, which are also a legacy of their political and economic history. Thus, Amsterdam, and Rotterdam, cities which were forged in close relation with the sea and the maritime economy, host an impressive civil architecture reminding of past and present commercial and productive functions, and are relatively open to new cultures and innovative social activities. The Hague, the seat of government, has a stately heritage and hosts important art collections. Eindhoven, whose history is closely knit with industrialisation and the working class movement, has a dynamic, young popular culture and a valuable industrial heritage as icons. Cultural activity is boosted by the presence of first-class infrastructure like the Concertgebouw and the Rijksmuseum of Amsterdam or the Mauritshuis in The Hague. Rotterdam caught up to an enviable position, endowing themselves with impressive new facilities in recent years, like the Schouwburg and the Kunsthal. The other cities have regional-oriented facilities which in some cases have risen to national importance thanks to clever programming and marketing (the Municipal Museum of The Hague, the Van Abbe Museum and the Effenaar podium in Eindhoven).

**Table 5 Cultural highlights**

	<b>Main attractions</b>	<b>Main cultural events</b>	<b>Main strengths / weaknesses in city “cultware”</b>
	(city / metro area / national rank)		(city / metro area)
AMSTERDAM	National museums (Rijks, Van Gogh), Municipal museums (Stedelijk), heritage and historical sites (Anna Frank house), historical architecture and canals, diamonds’ craft, performing arts venues (Muziekheater, Nationale Ballet, Stadschouwburg, Toneelgroep, Concertgebouw) and companies (le Carré, De Kleine Comedie,	Kwakoe Summer festival, Floriade, Art markets in the Spui, Gay Parade, International Documentary Film Festival Amsterdam	STRENGTHS: Liberalism, tolerance, low access barriers to culture, experimentalism in art forms, grassroots art and culture  WEAKNESSES: gentrification of city centre, tourist commodification of culture, conflict between locals and visitors for access to culture

	Cosmic Theatre, Felix Meritis, Concertgebouw Orchestra), pop music and dance, alternative lifestyles		
EINDHOVEN	Museums and collections (Van Abbe), performing arts and podia (Fritz Philips music hall, Standschowburg, Plaza Futura), Evoluon, pop music scene and podia (Effenaar); industrial heritage (De Witte Dame)	Ice Festival; Sculpture Festival; Virus Design Week	STRENGTHS: Technological education and the large student community, industrial history and legacy, experimentalism in art forms, compact and cosy city centre, "campus city"  WEAKNESSES: unfocused image, small mass and peripherally in Dutch urban system, lack of animation, lack of blockbuster attractions and events
ROTTERDAM	Modern architecture, maritime heritage, national and municipal museums (Boymans), museum park with Kunsthall, cultural galleries quarter in Witte-de-withstraat, cultural incubators in regenerated areas (Van Nelle, Lloydskwartier), performing arts (De Doelen, Schowburg, Zuidtheater), pop music and club culture, ethnic art, urban culture, multicultural lifestyle, sport events, higher education	European Cultural Capital Event in 2001, Rotterdam Filmfestival, Caribbean Carnival, Dance parade, Gergiev Festival, Jazz festival, Dunya multiethnic festival, Harbour days maritime festival	STRENGTHS: Openness to traditional art forms, modern cityscapes and innovative use of urban public space, large multiethnic community  WEAKNESSES: lack of image of cultural destination, conflictive ethnic culture, small cultural networks, lack of blockbuster attractions
THE HAGUE	Medieval city centre and palaces; museums and collections (Mauritshuis; municipal museum); pop music and venues; Spuiplein complex (theatres and movie house)	North Sea Jazz festival and other open-air music events (Parkpop); open-air sculpture exhibitions	STRENGTHS: International, aristocratic environment; multi-culturalism, cultural education (conservatorium, national library)  WEAKNESSES: small creative community,

			small population / no university; proximity to Amsterdam and Rotterdam	student / no proximity to Amsterdam and Rotterdam
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All the cities considered host important *events*, ranging from world-known events such as the Gay Parade in Amsterdam, to runners to that status, like the Rotterdam Film Festival (one of the most appreciated in the world film-making community), or the North Sea Jazz Festival in The Hague. “Local” events like the Floriade in Amsterdam are by no means small, as they tend to attract every year thousands of aficionados. Some cities are especially good at programming one-off events with a large international resonance; it is the case of Rotterdam, with its European Capital of Culture 2001 only to quote a recent one. Large multicultural festivals are held in various cities of our study, among which Rotterdam with its Dunya. Small, experimental art events are coming out of an almost underground status to establish themselves as important additions to the city’s culture and image markers: the Virus Festival in Eindhoven is an example. Finally, it should be remembered that some cities can afford an ordinary programming of such quality and visibility that it could be considered an event in itself, like the musical and theatre programming in Amsterdam, and the temporary and permanent exhibitions at Amsterdam’s, The Hague’s and Rotterdam’s museums.

Each city has a distinct cultural image. Amsterdam is seen as a city of tolerance, creativity, and participation, with high cultural standards, and one where the accent is on intangible rather than on tangible cultural assets. The Hague is a bourgeois, multicultural city hosting important national and international institutions. Eindhoven has a young, innovative business environment and has potential to become a creative technological hub. In Rotterdam, the highlight is modern architecture, multi-ethnicity, experimentation in art and culture for public spaces and cityscape.

**2.3.6.3 Size of cultural sector**

Table 6 offers an illustration of the various information and estimates collected by the authors in the different cities. It can be stated that “traditional” cultural activities – including productions and performances in the fields of fine arts and the arts market, performing arts and entertainment, music, museums & libraries – is a very large sector compared to the size of the local economy in Rotterdam, where it represents around 4.5% of the employment; in second rank come Amsterdam and The Hague, with cultural sectors counting around 2.5% of local employment; last comes Eindhoven, where the employment in cultural production is negligible at 0.5% of total city or regional employment. In absolute

numbers, Amsterdam's cultural sector has probably the largest size with more than 19,000 workers in the sector in the urban agglomeration, followed by Rotterdam (13,700).

The picture changes dramatically when the creative industries are taken into account. Employment in sectors such as architecture, audiovisual, graphic arts, fashion, design, literature, publishing, music recording and production, print media, software, multimedia, games, and internet is a large sector (and a growing one) in Amsterdam, Eindhoven, and The Hague, counting for 4% to 8% of total employment (the urban agglomerations of Amsterdam getting the largest cultural industries in absolute terms, with 32,500 jobs). Rotterdam, with 10,300 jobs, has only 3.3% of its workforce employed in creative industries, less than in the "core" cultural sectors.

Not all cities have attempted a full evaluation of the impacts of culture on the local economy, and methods to effect such evaluation may greatly differ (from total expenditure multipliers to input-output analyses and estimations of total added value). Amsterdam has tried this many times, and the most complete study conducted by KPMG ten years ago estimated in some € 650 million the total impact of cultural activity in the urban region – in strong increase (+43%) over the previous estimate done in 1983 – and a regional added value of € 227m, roughly 1.4% of the added value of all sectors in the Amsterdam economy. Eindhoven, with an estimated € 1,200 of total effects, seem to enjoy the largest impacts, but this figure regards total visitor activities in the region; the net effect of culture of the city or its agglomeration is likely to be much lower.

**Table 6 Size of the cultural cluster**

	<b>estimated n. of jobs in core cultural activity sectors*; est. number of producers/organisations</b>	<b>estimated n. of jobs in cultural and creative industries, est. number of producers</b>	<b>sectors considered in statistics**</b>	<b>estimated economic impact</b>
AMSTERDAM	19,190 fte (2.4% of total employment in the region) in 2002. In 1989, Van Puffelen counts 270 organisations in performing arts, 180 in the distribution/exhibition sector, 81 supporting and intermediaries	32,500 fte (4%), 5,592 firms (9%) (2002)	All creative production sectors (sports not incl.)	€ 650m (1994)



EINDHOVEN	Negligible figures of employment and producers	Est. 30,000 creative industry workers (8% of employment in Eindhoven region); 8,000 firms in creative production sectors (3,000 designers)	All creative production sectors in Eindhoven region, incl. tourism and sports	Est. € 1,200m in Eindhoven region (approx. 3% of total regional turnover)
ROTTERDAM	13,766 fte (4,5% of employment) in 2004 and 920 firms/organisations	10,300 fte in 2004 (3.3%); 100 audiovisual producers in 2002.	All creative production sectors (tourism and sports excl.)	Est. added value produced in 2004 € 400m (2.2% of city economy)
THE HAGUE	3,172 fte (1,4%) and 660 firms in core cultural production (2,3% of total) (2002)	13,196 fte in "culture, sports and recreation" in 2005 (5.8%); 1,540 firms in other creative production sectors (5.5%) and 2,515 in tourism (8.9%) in The Hague agglomeration in 2002 (unknown employment)	All creative production sectors incl. tourism (sports excl.)	Not available

\*: Fine arts and the arts market, performing arts and entertainment, music, museums & libraries

\*\* : Architecture, Audiovisual, Graphic arts / fashion / design, Literature / publishing / music recording and production / print media, Software / multimedia / games / Internet

In the other cities only guesses might be tempted. It should be pointed out that not in all the cities the sectors or their sub-sectors are growing, though this is the overall trend in European regions. Some cities have seen a strong growth in the last decade, with some sectors doing better than others; in particular, filmmaking and video production have undergone severe restructuring almost everywhere as are firms dealing with software and ICT applications. In Eindhoven and The Hague, the signals are contrasting, with sectors growing but

also a decreasing level of “transfer” of culture to the community. A recent report published by the Dutch Ministry of Economic Affairs confirms the difficulty that especially The Hague has found to translate its cultural resources in economic development potential.

#### 2.3.6.4 Spatial organisation and structure of the cultural sector

To varying degrees and in different ways, all the cities in this study present a concentration of cultural activity and firms in specific portions of the city (Table 7). In most cases, these concentrations are merely the result of the historical evolution of the urban space and of the location choices of firms.

In this respect, the inner historical cores – rich in historical marks and symbolic sites for the local identity – have emerged as the preferred location for leisure activities where “ambience” has a strong importance. Thus, Amsterdam and The Hague all have monumental city cores, mostly of medieval origin, rich in attractions and atmospheric elements, which serve as perfect “stages” for leisure and tourist activities and events. Furthermore, heritage provides status and visibility to all sorts of commercial activities.

**Table 7 Spatial organisation and structure of the cultural cluster.**

	<b>Existence of a cluster or different cluster</b>	<b>Cluster model</b>	<b>Role of public vs. private organisations</b>	<b>Growth rate trends of cultural firms and projects</b>
AMSTERDAM	Main cultural clusters: Museum quarter (museums, galleries, classical music); Jordaan (café culture, art trade); Oud West (ateliers, visual/plastic arts); Westergasfabriek (art, media, events); Oost (architecture); Media cluster (North bank of IJ river); broadcast cluster in Hilversum	Many different ones. Westergasfabriek, Oud West: peer producers, strong internal governance. Division between fine and pop arts, lack of shared platforms.	Local government support clustering and cooperates with cluster members. Cluster dominated by private and non-profit firms.	Growing workforce in the arts and creative industries. New development of cultural spaces and infrastructure: media cluster, art park at the Westerstraat, former shipyard site of NDSM, Danshuis Amsterdam at Oostergasfabriek.
EINDHOVEN	Aggregation of cultural facilities in city centre; Strijp S,	Institutional network (museums, podia) with no	Strong public leadership, and potential private	Increasing number of planning and economic

	Dommelzone, Westcorridor as potential new potential creative clusters	recognised leader in creative production sector but large "clients" (Philips, TU/E)	networkers (Alice, MU, Stichting City Dynamiek Eindhoven, Trudo)	development activities involving creative production sectors
ROTTERDAM	Visual / plastic art, art market and café culture cluster in Museumpark/Witte-de-Withstraat. Cultural incubators in peripheral regenerated industrial estates. Cultural cluster on the south bank of the Maas river (theatre – exhibitions – restaurants – heritage). Heritage cluster in Delftshaven.	Film festival, Boymans museums and De Doelen dominating actors in cultural sphere. Peer relations between small creative businesses. No sharp divisions among genres / markets.	Central role of public sector (national and local) and public initiative in clustering. Follower behaviour of small creative businesses. Conflicts arising with ethnic communities.	Stable to declining employment in creative industries, growing employment in traditional cultural production. Growth potential in the media industry.
THE HAGUE	Aggregation of cultural producers and events in city centre (Spuiplein)	Museum / performing arts "institutional" cluster	Dominance of public actors	Broadcasting among "growth industries" (+25% in 95-01); declining number of cultural events

The actors in these districts are prevailing of the "institutional type" (museums and galleries, theatres, the Church, the public administration), as well as private households maintaining old mansions and palaces, which become nonetheless part of the visitors' experience (and are, to some extent "institutionalised" through conservation and planning policy). The functional links between them are loose, to the point that the technical term of "cluster" hardly applies. Visitor demand prevails as the "economic bind" of the district, rather supply-side economies.

Culture-oriented businesses, like art galleries and markets, fashion shops, music venues, cafés and clubs, bookshops, as well as other typical visitor facilities like restaurants and hotels, find in heritage districts an ideal setting for their activity. The "inspiration" that they may derive from the ambience is an important factor of location for them, but the fact that in this way they come in close contact with a culture-motivated (and willing to pay) demand is certainly prevailing. Even in

cases when contact with the final demand is not so important, like in the case of graphic designers, ateliers and film studios, the “clustering” element – the knowledge flows and the contact with peer producers and consumer firms – may explain the preference of these industries to be located in city centres. However, in most “mature” inner city clusters (Amsterdam), agglomeration diseconomies are now on the rise. For some years now, creative firms, often small and lacking structure as businesses, have been flowing out of the old inner cities to less central neighbourhoods in search of low rents and a more “genuine”, dynamic urban setting. This move often led the way in the creation of new urban centralities, as happened in the 1970s in Amsterdam’s Oud West. To some extent, also Rotterdam, a city which in the last decades had pointed decidedly to the contemporary elements in its cultural planning policy, is now rediscovering its old historical quarters, the central Witte-de-With and the slightly more off-centre Oud Noord and Delfshaven, inspiring “heritage clusters” for cultural activity.

Inner-city heritage districts, however, are not the only models of cultural agglomeration. Other types of cultural or creative agglomeration are not so much connected to a “setting” and only loosely founded on institutional powers, rather, they are driven by supply-side economies and informal value-sharing within a group of leading actors or trendsetters, creating their own institutions or rules, and selecting locations on the basis of costs and convenience for their particular area of operation. In these cases, the role of the public authority may vary from being the starting actor that “empowers” cultural entrepreneurs and allocates property rights, maintaining the control on its evolution and orientation (it is the case of Rotterdam’s Witte-de-With and Lloydkwartier clusters), to just being a facilitator of the process of clustering and one of the actors in its governance (like in the cases of the Westergasfabriek complex and of the new media cluster in Amsterdam).

Finally, we identify a new type of cluster in which the creative activity regards closely the interaction of culture and technology. Eindhoven seems to be leading the way in this respect with one large university cluster and more coming up, including the new Philips science park. Amsterdam is following the same path with its new media cluster. In these cases, of course, universities and research centres are key actors. Yet, they need to build solid links with the business community, especially the small and medium firms and (often start-ups of their own alumni), something which only a surprisingly limited number of institutes are equipped to do; and they need to take in full consideration the “living climate” of the student and workers’ community, again a neglected question which is becoming a real challenge for cities (Van den Berg and Russo, 2004).

The different models and organisation structures have had a wide range of outcomes, and it is very hard to establish neat causal links between the “planning model” underlying the development of a specific cluster and their performance after some years, or to evaluate the level of that performance. The

only valuation can be based on the aspirations of the stakeholders; thus, Amsterdam is a city which has achieved probably much more than what was expected in the first place from cultural clustering, from the “spontaneous” transformations of various city centre areas in the 1960s to the most recent “open planning” approach of the next decades, where there has been strong confidence in the self-organising capacity and in the ecology of the sector. The cultural clusters of Amsterdam have been the backbone of its creative industry development, which has generated many valuable jobs and development opportunities for some of the weaker parts of the local society; for instance, modern dance, a typical “urban culture” movement largely appealing to ethnic minorities and cultivated in squatted houses and theatres in peripheral neighbourhoods, has been estimated to be a sector worth € 5M of turnover, and 11,000 jobs in the country.

Rotterdam and The Hague, by comparison, have achieved less than what they expected. Rotterdam by insisting on “hard planning” of creative clusters and not working with sufficient intensity on the “cultural conditions” which give life to a creative industry; and The Hague by focusing much more on “consumption” and “atmospheric” elements of cultural clustering at the expenses of the development of working links between the participants of the cluster and with the local institutions. Eindhoven seems to be looking at an altogether different model, possibly that of Manchester, where popular cultural is coming in contact with the tech-end of the local economy, and the challenge for creative entrepreneurs is to become embedded and valuable to that economic model.

#### **2.3.6.5 Integration with the urban economy**

The key aspects of the relationship between cultural activities and the wider urban economy of the ten case studies are addressed and illustrated in Table 8. The main idea of the COED model is that culture has durable and significant economic effects as long as it manages to pervade any aspect of the “way of doing” of the city, in the sense of enhanced innovativeness, creativity and flexibility.

Most cities included in our study do have the resources to escape the “mass tourist” cliché and to continuously reformulate their cultural image, mixing tradition and innovation and thus remaining attractive to new waves of culture-motivated travellers. This is what Amsterdam is doing, attracting 6 millions of visitors every year to its cultural attractions.

**Table 8 Integration of culture with the urban economy**

	<b>Size of cultural tourism</b>	<b>Quality of life effects from culture</b>	<b>Growth clusters in local economy affected by a creative environment</b>	<b>Level of corporate support</b>
AMSTERDAM	1/4 of visitors (1.5m foreigners) motivated by arts in 1980s (Van Puffelen), contributing € 200m. 13.6m visits to main cultural attractions in 2002.	Wide supply of cultural events for local population; tolerant atmosphere; bustling street life in shopping centre, quiet, aristocratic central neighbourhoods.	Hi-tech and ICT, multimedia, audiovisual production and design. Bank and insurance sectors enjoy optimal living conditions for staff.	High: private sector investments in new audiovisual/media projects, art collections, rehabilitation of buildings for cultural uses
EINDHOVEN	2.8m visits to cultural attractions, 650,000 attendants to events	Cosy city centre, attractive environment for incoming professionals	Engineering, design, gaming, ICT	Low
ROTTERDAM	Cultural tourism boosted by 2001 ECC event (2.2 m visitors came on purpose) but presumably decreased since then. Most visited tourist attractions are not strictly cultural: Zoo, Casino, Spido, Tropicana.	Investments in cultural events achieved a certain level of social integration and revitalisation of deprived areas. WdW contributed to the animation of city centre, but effects from cultural activity are below potential.	Audiovisual, architecture and design, music production.	Below standards. Fair inflow of private capital in Lloyds quarter development
THE HAGUE	1,2m attendants to events; 0,8m visitors to major museums	Fair supply of cultural events and facilities. Negligible image effects from creative production	Tourism, ICT, media	Low

The Hague, Eindhoven, Rotterdam, have just the right size of cultural tourism according to their mass of attractions and their level of accessibility, and manage to attract huge crowds only in specific circumstances when large events are organised. Lacking real “selling points”, their cultural clusters do not represent

particular points of attraction to visitors, with the possible exception of the filmmaking industry of Rotterdam and its world-known cinema festival. Eindhoven and its tech-art can't expect to attract huge crowds but offer a pleasant diversion to the more than 12 million visitors of the surrounding regions and to its university students; The Hague, a city at a short distance from almost anywhere else in the Netherlands, is trying to bring itself to be the "music capital" of the country.

Aside from tourism, culture and creativity may also be expected to stimulate the local residents and enhance their quality of life. Especially Amsterdam is perceived as the only real national hotspot for a wide range of professions at the edge between creativity, personal services, finance and technology, and has been one of the most appealing cities to live in for foreigners from inside and outside Europe for decades. In fact, participation to the Amsterdam job market rose from 63% to 69% in the period 1994-1999, with 40% of the newest jobs taken by non-nationals. Many job positions have been moving into Amsterdam from the rest of the country, and especially from the Rotterdam region. In total, jobs have risen from 300,000 to almost 400,000 in the last 35 years. This growth was accompanied by a policy of making available new land and buildings for housing and businesses, as well as by new developments in the social and cultural provision of the city for its shifting social mix. Today, Amsterdam is especially attractive for creative talents and artists, who enjoy the generous support deployed by the city to contribute to a culturally stimulating, challenging and socially balanced city both in the city centre and in peripheral neighbourhoods, something that turns out to be an important location factor for new business professionals. Apart from the sectors which naturally thrive in a creative environment, among which the media, entertainment, music recording, software, architecture and telecom industries are Amsterdam's strongest, also banks, insurance companies and international law firms appreciate the peculiar living climate of the Dutch capital.

The Hague is a city of prestige that is now thinking to invest in its music scene to be more popular with the young and skilful, but competes with consolidated entertainment hubs at close range, like Amsterdam and Rotterdam. Eindhoven and Rotterdam are examples of cities in which culture, in spite of its recent developments, has not yet made a big impact in quality of life and residential or business choices. Rotterdam is possibly the "dream city" for architects and is a pleasant (and relatively cheap) living location for any other professional, but it is a city with a suburbanised middle class, where culture has always been intended more as a factor of social inclusion (without achieving all that was promised) than a lever for regeneration and gentrification. Cultural participation is low, even in occasion of large events as the European Cultural Capital year in 2001, and especially visitors feel not always feel safe in the city centre. Today the policy agenda has shifted, but a new cultural strategy has not followed suit, and Rotterdam runs the risk of being perceived as a parochial, culturally lagging city

compared to the potential that it has. Eindhoven is still struggling to be attractive to anybody, and invests a lot of ideas and money in the process of upgrading its cultural infrastructure, its living climate and recreational opportunities, but for the moment it continues to be perceived as a big village for tech-heads and peaceful households, more appreciated for its natural surroundings than for its urban climate. Design, though, has the potential to become the “export” knowledge industry of Eindhoven, at the same time attracting investments and talent in the area, as is demonstrated by the recent interest that this local specialisation and its educational apparatus raised in the international press.

In some of our cities we have noted a more proactive, aware role of the business community towards cultural development. Notably, in Amsterdam the private sector is convinced of the importance of “seed-funding” creativity investing in people, places, and projects. A real best practice may be quoted, that of an important corporation in real-estate and transport, which supports squatting projects with the idea of enhancing “spaces of creativity” in the city and stimulating a positive evolution in the local society. This far-fetching attitude is limited to a few examples but it might have profound impacts in the long term. In other cities, business communities are less at hand with the notion of sustaining a creative environment; this is the case of Rotterdam, where the economic history is not tied to creativity, and the (necessary) move to a more free-form development of the knowledge economy is looked at with some reluctance. Presently – under the lead of the local economic development agency — Rotterdam’s private companies are investing in the Lloydsquartier, the new media cluster of the city, but they are not oriented to put money in “soft” place qualities, which would give real life and perspective to the cluster: education, housing, public space.

In The Hague, culture and art are traditionally believed to be part of the public realm and attract generous support, thus making corporate involvement not strictly necessary if not a softer level as a way to make culture “expendable” in economic development, a concept which still meets string resistances in the local society, as revealed by the scepticism with which new projects linking more closely creativity with business are regarded.

#### **2.3.6.6 Sustainable development of the cluster**

In this section, we turn to look at three important levels of “consistency” in urban development, which are necessary for a long-term sustainable outcome of the COED process. The main elements are described in Table 9.

Almost all the cities investigated have, more or less intentionally, tied their cultural activity patterns to specific locations. If area renewal is what is looked for, and no “hard” controls are enforced on land uses, prices and “character”, gentrification and “sanitisation” of the areas may easily set in. In a way, this



could be considered a measure of the success of the regeneration strategy, but the spatial-economic characteristics which are at the basis of the cultural cluster – low barriers to entry, proximity and networking among producers, and mixedness of living, consumption and consumption spaces – could come less.

**Table 9 Sustainable development of the cluster**

	<b>Spatial-economic balance</b>	<b>Social concern (access, inclusion, openness, diversity)</b>	<b>Cultural identity</b>
AMSTERDAM	Large culture-driven regeneration effects in West (Westergasfabriek, Jordaan), Old West, East and waterfront, more recently northern bank of river Ij.	Art and culture explicitly utilised as strategy for inclusion by public (DMO) and private (Cosmic, Paradiso, etc.) actors	Lively debate on development of a "creative city strategy". Problems with preservation of points of attractiveness for creative talents: low entry barriers, concentration of living / working space, accessible city centre
EINDHOVEN	Culture and creativity as spearheads of economic regeneration / diversification. Regeneration potential in Strijp S	Insufficient attention to social inclusion in cultural investment and programming; fair level of integration of student community through virtual networking and e-government	High relevance of culture for economic development and focus on creative combinations
ROTTERDAM	Regeneration of central areas and waterfront achieved through cultural investment and location policies (WdW) and flagship architecture (KvZ). Other landmark regeneration projects in peripheral industrial areas (Van Nelle, Schiecentrale).	Multi-cultural city image now at the centre of debate. Scarce capacity of the city to attract and retain creative talent.	Excessive multiculturalism now seen as a problem (and expensive), poor results of cultural policy require change in approach.
THE HAGUE	Culture-themed redevelopment of City Centre cultural axis and City Mondial	Wide and mixed participation in cultural events; culture used for integration in new strategy document	Low levels of cultural investment, insufficient cultural branding of the city

At that point, cultural development could be considered just an accessory stage of area renewal, "migrating" from one zone to the city to the other in a cyclic pattern of urban development, often "spiralling" away at further and further

distances from the city centre. There is continuity between spatial consistency and the concern for the maintenance of a social mix in an area or city. The four case studies show that at a certain stage of evolution of cultural economies, social issues have emerged and have been taken in consideration both by city planners and the public sector at large, and by the members of the creative business community.

A minimum level of social equity in the COED model is guaranteed by democratisation of access to culture. The valuation of culture can lead to the formation of private markets and an increase in access costs; this could eventually result in a lower participation in cultural activity by disadvantaged groups. "Inclusion" issues regard mainly the use of cultural programmes to influence the behaviour, participation and discourse of disadvantaged groups and minorities. In Amsterdam they have been at the centre of cultural development programmes of the education department, aiming at effective multicultural integration, but also in corporate strategies where a number of private cultural producers and music clubs have joined forces to bring cultural activities and develop infrastructure in disadvantaged neighbourhood in the periphery. Amsterdam's *Kunstenplan* (a four-year funding scheme for cultural activity) is a good example of cultural policy agenda that does not stop at the boundaries of art and culture but has the ambitions to become levers for generalised urban development.

In Rotterdam, a city with a large migrant population (more than 60% of the under-18 are non-white, more than 40% of the population is of allochtonous origin) inclusion has been for long at the centre of cultural policy and even urban planning: social housing has been carefully located in central areas, and urban public space has been realised so as to provide occasions for meeting between communities and cultural expression. The celebrations of eccentric cultures like the Caribbean, the Surinamese, the Turkish, and all the other 103 nationalities hosted in this unique city – the festivals, the restaurants, the musical programming, the urban youth cultures – managed to create a "melting pot" atmosphere which may have few other equals in Europe and results attractive to both the occasional visitor and the more experienced cultural tourist. A novel program seeks to develop "non-white" areas as cultural districts and to bring civics and mutual discover in primary school education. In Eindhoven, the city of technical innovation, cultural integration is sought for through the creation of virtual communities, an integral part of the *Kenniswijk* project (knowledge-quarter). The idea is that through e-government and seamless information circulation, different cultural codes (by students, local residents, foreign workers) can be bridged, resulting in amore cohesive society, and these groups can be served more effectively by the local government.

Another concern regarding the social balance in the COED model for a city regards its openness and attractiveness for new groups that may enrich and

integrate, possibly without substituting, the local human capital. In a few cases, these concerns touch the cultural field. Amsterdam has the best program (richly founded by the local government) to host artists and give them working space to produce works of art and generate a “cultural climate” in the city.

Finally, cities should not forget their cultural identity in an attempt to change the pace of their economy and socio-economic trends. Changing by adaptation, rather than negating their history should be the key concern, even when the latter is contested. British cities are perfect illustrations of an almost forgotten cultural heritage of industrial splendour that has been re-vamped as a “setting” for cultural and creative industries. The industrial past is also the dominating cultural theme in Eindhoven, which is re-valuing its visible signs and its legacy of knowledge and community spirit. Rotterdam may be a best practice of valorisation of the special relation that there exist between a city and its community and the sea. Maritime splendour also evokes concepts of dynamism and openness, which Rotterdam has shown to capture in its eye-catching architectural development and its multicultural flavour.

The Hague is a city of noble origins and aspect, the seat of national governments and of the merchant elites of the Netherlands; this is reflected in its cultural provision, never too hot for the “new” in spite of consolidated artistic celebrations like the North Sea Jazz festival. However competition, both national and foreign, is today strong in fields like cultural industries and the knowledge economy; the need is felt to open up the local environment to creative forces. This means re-discussing radically the axis of the local cultural policy and creating new networks supporting the rise of “new” creative activities possibly on the shoulders of the traditional ones.

### **2.3.7 Conclusions**

This study set out to propose a theoretical framework to interpret and possibly steer culture-oriented urban development: the COED model.

The comparative analysis of the four cities confirms some of the intuitions of the COED model. In cities where a certain number of “cultural clusters” have emerged, the urban economy has been structurally modified towards the symbolic. Cultural clusters have become – to varying extents, according to the characteristics, location and governance structures of such clusters – catalysts of a wholesome creative economy, involving a higher attractiveness for tourists, skilled talents, and ultimately for knowledge-intensive enterprises in search of an innovative climate and high levels of quality of life.

However, culture-oriented economic development is subject to strong endogeneity, modifying continuously the original conditions that make places culturally rich and viable as creative hubs. COED is potentially short-lived and may bring to irreversible changes in the urban environment: the erosion of social

capital, the dispersion in space of cultural activities and the consequent decreasing of clustering effects, and ultimately the fading of local cultural identity and “uniqueness”. Urban policy should be careful to accompany the COED process making sure that these limits are never reached. Physical and cultural planning, social and educational policies, infrastructure projects and the implementation of innovative forms of governance and networking may achieve these objectives, but the policy context is made fuzzier and more complex by the unconventional nature of economic and social processes underlying cultural activities and creative production. The development of a cultural industry may follow fast cyclic patterns and be “erratic” in space, but as long as creative talents are attracted to the city, and the spatial-economic conditions (possibly supported by targeted area policies or entrepreneurial support) allow the sedimentation of a critical mass of organisations and businesses characterised by the typical traits of the “cluster economy”, cultural production will emerge and stay as a driver for urban economic development.

The four cities have been assessed and benchmarked against the development of this model. We find that some cities have progressed more than others to develop their cultural sectors into full catalysts for economic growth, in the case of Amsterdam the limits which would modify the conditions for sustainable development are close: gentrification and changes in social mix, loss of spatial centrality in creative production sectors, lack of alternative development locations, erosion of cultural identity and character. In the other cities (Rotterdam, Eindhoven, The Hague), COED is limited to internal growth of a limited number of cultural sectors and clusters, missing to affect substantially the development opportunities for other economic sectors by influencing their innovativeness and location potentials.

A number of policy recommendations for a sustained COED leading to increased urban competitiveness as well as plenty of illustrations from best practices and common mistakes are given. Funding schemes for cultural activity were taken into consideration as well as programs of social inclusion through cultural education, cultural infrastructure policy, and innovative governance models, looking at interesting initiatives taken in the four cities in our study.

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## 2.4 The role of local governments in cultural promotion

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### 2.4.1 Introduction

The administrative structure of Portugal has no regional or sub-regional levels in most of the territory<sup>6</sup>: that means NUTS2 and NUTS3 are basically data collecting territorial entities; in some cases only, NUTS2 borders are also the geographical basis for certain decentralized national functions or bodies. The local levels (former NUTS4 and NUTS5, presently Local Administrative Units – LAU – levels 1 and 2) on the contrary, have a long established tradition of administrative and political existence, greatly improved since the end of the Seventies. Financially, the LAU1 level (“concelho”) is the most relevant non-central unit that exists in Mainland Portugal<sup>7</sup>. There are 308 municipalities (LAU1) in Portugal, 278 of which in the Mainland. They greatly differ from each other in terms of population (minimum circa 2000; maximum circa 565000), area (from 8 up to 1720 sq km) and relative income / standard of living. They are financed through a system that is based on:

Intergovernmental transfers: these represent, on average, circa 52% of the budget<sup>8</sup>. The biggest part of these (approximately 40%) is an unconditional grant distributed according to a complex formula that takes into account dimension, fiscal capacity and the relative economic development of the municipality.

Local taxes (mainly on property, on corporate profits and car circulation) which account on average for roughly 32% of the municipal budget.

Loans, local fees, user charges and property operations, in heterogeneous proportions when we consider the all 308 local governments, represent the remaining 16%.

The average percentages referred, however, mask an enormous heterogeneity of the financing scheme of the individual municipalities: e.g., the dependence on unconditional grants goes from a minimum of 10% of the budget, in Lisbon, to 90% in some rural small municipalities. On the all, the combined budgets of the 308 municipalities represent almost 13% of the Portuguese Public Expenditure (it must be said that most big-spending public functions like Health or Education are centrally, not locally, administered and paid).

The most relevant features of the municipality for this Case-Study are the enormous independence and autonomy of its elected authorities (who can decide

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<sup>6</sup> Regional elected political authorities only exist in the archipelagos of Madeira and Azores, not in the Mainland (“Continente”).

<sup>7</sup> The total budget of the 4259 Lau2 units (“freguesia”) represents about 2% of the total budget of the 308 Lau1 units.

<sup>8</sup> All mentioned numbers are for 2001.

most freely where and how to spend the money they get) and the fact that one of its functions is the promotion of cultural infrastructure and the support of cultural activities.

As there are no regional autonomous authorities in Mainland Portugal, the relative importance of the municipality in the promotion of cultural activities is quite large: especially outside the capital, Lisbon, and a few other bigger cities, most cultural activities and cultural organisations are financed (partially or even entirely) by the municipalities: theatre, music, heritage preservation, book editions, animation of cultural spaces, amateur sports, etc.

Among other things, this means that although there is no way of assessing and counting the number and importance of "cultural events" (Indicator D in this ESPON project) that take place in every small town and village of Portugal, we might consider taking the municipal expenditure on cultural activities as a reasonable proxy for that.

Since 1999, the Portuguese Statistics Office (INE) has promoted a Questionnaire to Portuguese Municipalities in order to assess the importance of this function in its capital and non-capital expenditure. The results for the first year (1999) had some missing values but are quite good for the years 2000 to 2003.

In this Case-Study, we took one of the Planning Regions of Portugal ("Centro") and analyzed the municipal non-capital expenditure on cultural activities for its 78 municipalities and for the period 2000-2003. We must specify that we considered the Planning "Centro" Region (smaller than present NUTS2 Region "Centro" because NUTS2 "Centro" now includes two NUTS3 that, for planning purposes, are included in NUTS2 "Alentejo" and NUTS2 "Lisboa"). The frontiers of Planning Region "Centro" are identified in Figure 30.

#### **2.4.2 Non-Capital Expenditure of Municipalities on Culture in Planning Region "CENTRO"**

When we consider the entire country, the data shows that the share of culture (in a broad sense) in the operational budget (non-capital) of Portuguese Municipalities represented 10.6% of the budget for the 4 years, more than 1 percent point above the share of "Centro" Region. As expected, the numbers for 2001 are distinctively higher, a fact that could be linked to the local elections that were held by the end of that year. Of course, the existence of political-economic cycles in the expenditure has been consistently documented also in Portugal, meaning that in election years both capital and non-capital expenditure show a peak. The results suggests also that cultural spending plays a major part in explaining these peaks because the relative share of cultural non-capital expenditure itself rose sharply in 2001.

**Figure 30** Location of Planning Region “Centro”. *Source: CCDRC, Comissão de Coordenação e Desenvolvimento Regional do Centro*



**Table 10** Share of Culture in non-Capital Expenditure of Municipalities. *Source: INE, Inquérito ao financiamento público das actividades culturais das Câmaras Municipais*

	2000	2001	2002	2003	Total 2000-2003
Portugal	10.5%	11.2%	10.5%	10.4%	10.6%
“Centro” Region	8.4%	11.0%	7.9%	10.0%	9.3%

As we can see in Table 11, when we consider the results for all 78 municipalities, the numbers vary considerably (although some extreme values could be due to peculiar interpretations of the Questionnaire from the respondents).

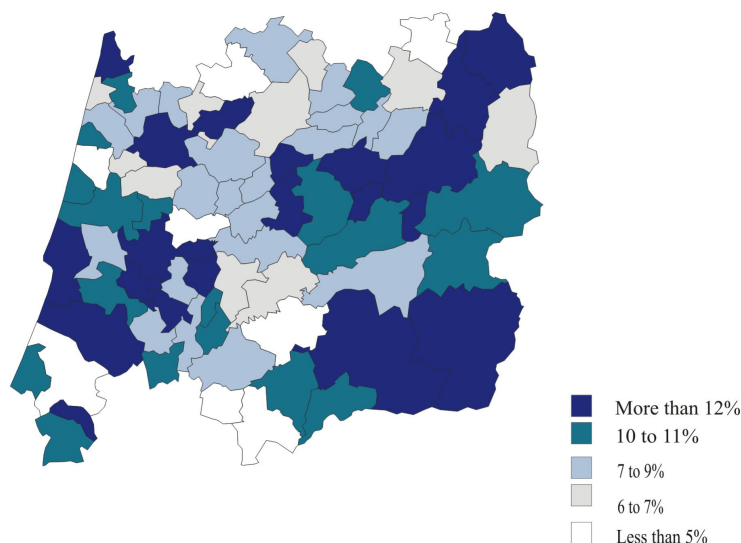


**Table 11 Top 5 highest and lowest spenders in cultural activities. Source: INE, Inquérito ao financiamento público das actividades culturais das Câmaras Municipais**

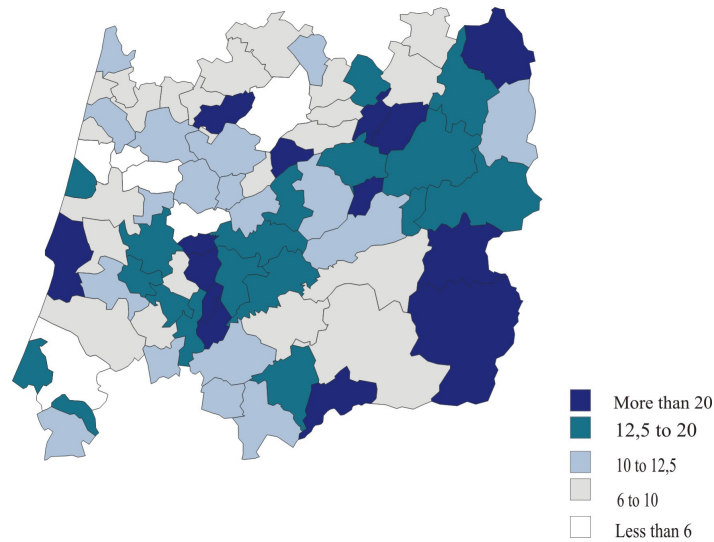
Lowest 5 cultural spenders		Top 5 cultural spenders	
São Pedro do Sul	3.9%	Vila Nova Poiares	32.1%
Oleiros	4.4%	Vouzela	18.7%
Meda	4.7%	Lousã	18.1%
Penacova	5.0%	Nelas	17.2%
Vila de Rei	5.0%	Coimbra	16.1%

In order to highlight the spatial differences in cultural non-capital expenditure of the municipalities, we produced 2 maps: Figure 31, where we depicted the share of cultural non-capital expenditure and Figure 32, where we represented the per capita non-capital expenditure on culture by the municipalities. Both maps consider the 4-years total from 2000 to 2003.

**Figure 31 Share of non-Capital Cultural Expenditure 2000-2003 (%). Source: INE, Estatísticas da Cultura, Desporto e Recreio**

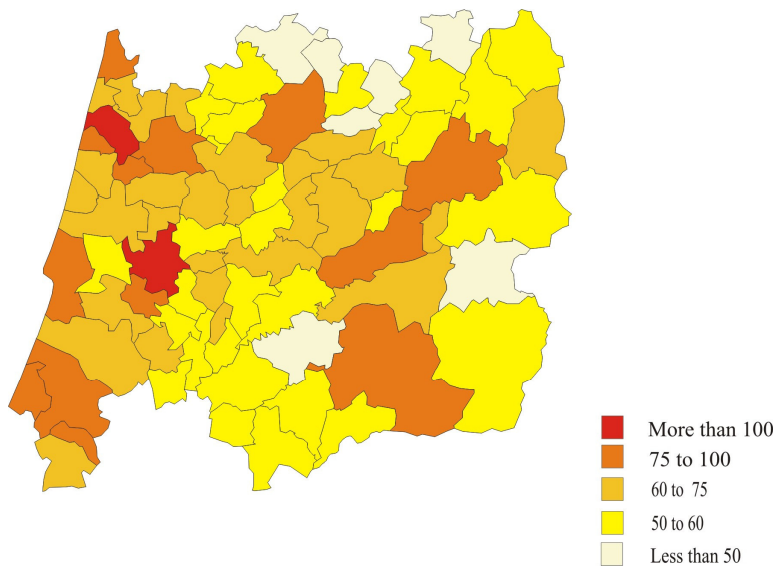


**Figure 32 Non-Capital Cultural Expenditure 2000-2003. Source: INE, Estatísticas da Cultura, Desporto e Recreio.**



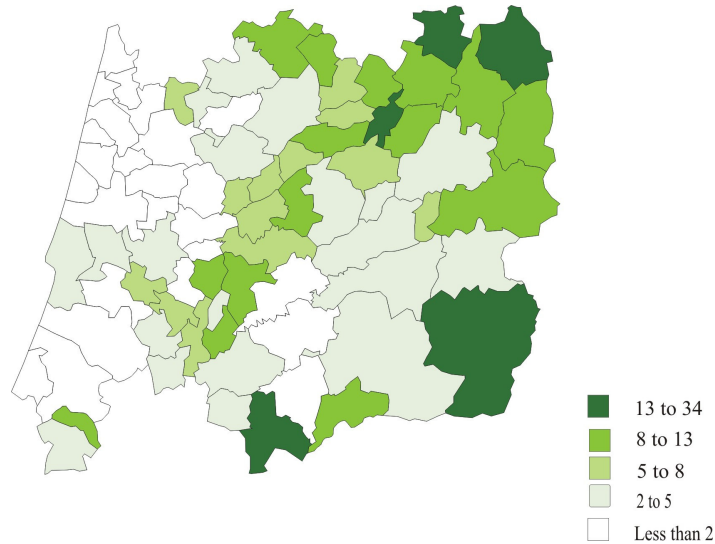
One of the main suggestions of the two maps was that there could be a relation between non-capital cultural expenditure of the municipalities and their economic standards of living. The problem of trying this approach is that the only reasonable available variable to assess municipal standards of living must be interpreted carefully since it was built using a factor analysis for all municipalities based on a 20 available variables<sup>9</sup>: it is called "Per Capita Index of Purchasing Power" and we mapped its results for 2004 in Figure 33.

**Figure 33 Per Capita Municipal Index of Purchasing Power 2004. Source: INE - Estudo do Poder de Compra Concelhio 2004**



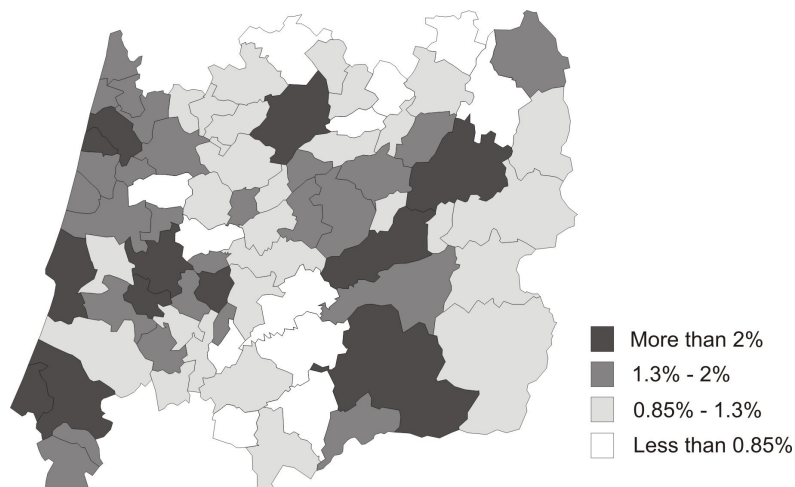
<sup>9</sup> Some of the 20 variables upon which the Index is based are per capita IRS, per capita Tax on Vehicles, per capita Household Electricity Consumption, etc.,...

**Figure 34** Number of Classified Monuments and Sites per 10,000 inhabitants 2005. *Source: IPPAR Património Classificado*



In order to connect this case study to the main ESPON study, we also tried to assess the relation of local government's non-capital cultural expenditure with the number of monuments and sites recorded in each municipality (Indicator A5 of this ESPON Project). These numbers are mapped in Figure 34. We considered also the share of Creative and Cultural Jobs in total employment, mapped in Figure 35.

**Figure 35** Share of Creative and Cultural Jobs in Total Employment (2001). *Source: INE, Recenseamento Geral da População e Habitação - 2001*



We finally tried to measure the level of statistical correlation between the considered variables (results in Table 12, next page):

Municipal non-capital per capita expenditure on culture (Euros per capita)

Per Capita Municipal Index of Purchasing Power

Number of Monuments and Sites per 10,000 inhabitants

Number of Monuments and Sites (total number)

Share of Creative Jobs on Employment

Municipal non-capital expenditure on culture (share of total operating costs)

The main findings seem to be the following:

There is a significant *positive* correlation between the standard of living and the absolute importance of cultural heritage and a significant *negative* correlation between the municipal standard of living and the per capita importance of cultural heritage. This means that although richer municipalities tend to have more monuments and sites than the poorer ones, they tend to have a smaller monuments/population ratio (of course the most well-off municipalities are generally more populated...).

The share of creative jobs in the jurisdiction is, as expected, very highly correlated to the per capita standard of living of its population.

**Table 12 Correlation between variables. Source: INE, Estatísticas da Cultura, Desporto e Recreio; INE, Estudo do Poder de Compra Concelhio 2004; IPPAR, Património Classificado; INE, Recenseamento Geral da População e Habitação 2001**

	Per Capita municipal non-capital expenditure on culture (Euros) *	Per Capita Municipal Index of Purchasing Power **	Monuments and sites per 10,000 inhabitants ***	Monuments and sites (absolute count) ***	Share of Creative Jobs on Employment ****	Share of Cultural Expenditure on Total non-capital Expenditure *
Per Capita municipal non-capital expenditure on culture (Euros)	1	-0.065 Non-significant	<b>+0.225</b> (significant at 0.05 level)	-0.005 Non-significant	-0.009 Non-significant	<b>+0.763</b> (significant at 0.01 level)
Per Capita Municipal Index of Purchasing Power		1	<b>-0.364</b> (significant at 0.01 level)	<b>+0.461</b> (significant at 0.01 level)	<b>+0.839</b> (significant at 0.01 level)	<b>+0.228</b> (significant at 0.05 level)
Monuments and sites per 10,000 inhabitants			1	<b>+0.389</b> (significant at 0.01 level)	-0.214 Non-significant	-0.038 Non-significant
Monuments and sites (absolute count)				1	<b>+0.407</b> (significant at 0.01 level)	+0.158 Non-significant
Share of Creative Jobs on Employment					1	+0.163 Non-significant
Share of Cultural Expenditure on Total non-capital Expenditure						1

\* Source: INE, Estatísticas da Cultura, Desporto e Recreio.

\*\* Source: INE - Estudo do Poder de Compra Concelhio 2004

\*\*\* IPPAR, Património Classificado

\*\*\*\* INE, Recenseamento Geral da População e Habitação 2001

When we analyse the statistical link between municipal per capita cultural expenditure and the presence of monuments and sites we can see that there is a significantly positive though small correlation when we consider monuments per capita. This means that municipalities spend per capita more on culture in the areas that present a higher ratio monuments/population. However, when we take

the absolute number of monuments the relation disappears and the 2 variables seem practically independent (correlation near 0, though not-significant).

Average standards of living and municipal cultural expenditure per capita are quite independent (near zero though non-significant correlation). That means that we cannot say that richer municipalities either spend more or less on culture than poorer ones.

### **2.4.3 Final remarks and suggestions for further work**

The stimulus for studying the spatial patterns of municipal spending on culture in one of the Planning Regions of Portugal initiated because outside the main cities (mainly Lisbon, the capital, where a high number of cultural events is funded directly by the national level) Portuguese local governments bear the main responsibility for animating and funding cultural events. The continued inexistence of a political-administrative regional level of administration contributes largely to the importance of municipalities in this respect. Because of this, we think that this variable "municipal non-capital spending on culture" can be seen as a reasonable proxy for the number and importance of cultural events in each jurisdiction.

Figure 31 and 32 show that there is quite a high degree of variation in the importance of municipal spending on culture: The biggest spenders either when we consider the ratio on population or the share of total non-capital expenditure are quite scattered through "Centro" Region and the pattern is not easy to isolate since we have wealthier and poorer municipalities among them and also more and less cultural heritage endowed ones. What are then the real determinants of a high spending pattern in some of the municipalities? It could be linked to political-economical variables (are some political parties bigger cultural spenders than others?), to the degree of literacy, to the relative strength and tradition of cultural civic organisations, to variables that account for the relative importance of tourism,...? One of the clearest things we can see in the short period analysed is that both the per capita and the share of non-capital cultural municipal spending rose significantly in the only local election year (local elections were held in December 2001). The other is, of course, that richer municipalities have the biggest share of creative jobs.

Anyway, we only considered the number of Euros spent and for the moment we have no way of assessing the *value for money* produced. The evaluation of the results either in terms of tourist flows, of increased standard of living, of the creation of a set of local amenities that gets more and more decisive to attract high level jobs and firms remains to be done. These questions and suggestions highlight the fact that there still is a lot of interesting further work needed on this subject.

### 3 REGIONAL STUDIES ON CULTURAL HERITAGE AND DEVELOPMENT

#### 3.1 Historic preservation under an innovative policy umbrella, an integrated coastal zone management activity: the case of Rhodes

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##### 3.1.1 The city and the region of Rhodes

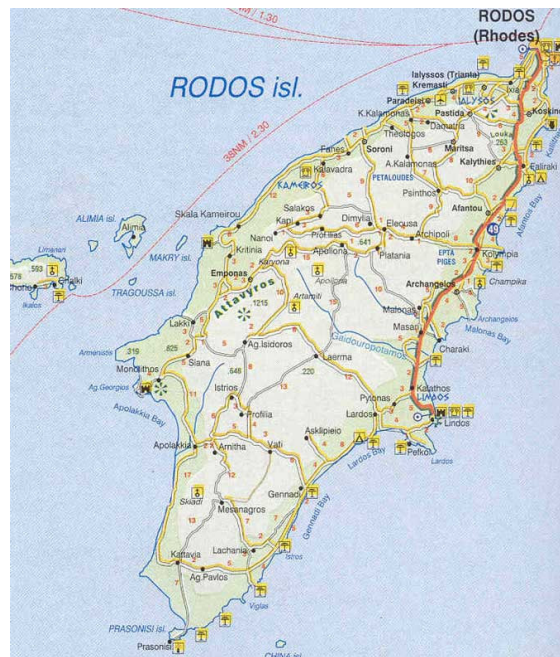
###### 3.1.1.1 Socio-economic characteristics

Located in the south-eastern Aegean sea, opposite the coast of Turkey, Rhodes is the largest island and the most important tourist resort of the Dodecanese Archipelago and the fourth Greek island by size, following Crete, Euboea and Lesbos.

The city of Rhodes lies at the far northern end of the island, including the site of the ancient and modern commercial harbor. The administrative district of the city includes two outlying communities, Kritika and Sgourou.

The city of Rhodes is also the seat of the Prefecture of Dodecanese and one of the most significant urban centres of the country. The island of Rhodes is divided into ten municipalities, which are Rhodes, Ialysos, Kallithea, Petaloudes, Kamiros, Attavyros, Southern Rhodes, Afandou, Archangelos and Lindos.

**Figure 36 The island of Rhodes**



According to the 2001 Census, the real population of the island was 121,330 inhabitants, accounts for 64% of the population of the Prefecture and 1.1% of the total population of Greece. Its capital, the city of Rhodes is the largest city in the Region with a population of 52,318 (2001). Rhodes was one of the few islands during the 1980s and 1990s, which experienced population growth due to tourism.

Of the total active population of the island around 5% were employed in the primary sector, 17% in the secondary sector while 76% in the tertiary sector (2001). Economic activities in the island are not equally distributed between the north and the south part of the island or between the hinterland and the coast. In spatial terms there is a high concentration of population and economic activities at the northern part of the island, close to the town of Rhodes, and basically close to the coastline, being tourism the main economic activity. Tourism in Rhodes is of a "mass tourism" character, based on charter flights from almost all major cities of Europe.

Today Rhodes constitutes the most significant economic pole in the Region, concentrating the majority of both employment and investments. Tourism in the islands of the Aegean and Rhodes in particular is of highest importance for the national economy and for the future development of the country.

#### **3.1.1.2 Infrastructure**

Rhodes has an international airport, facilities and infrastructure of the highest class in the Mediterranean. The main air gateway (Diagoras International Airport) is located 14 km to the southwest of the city in Paradisi, and receives during summer a significant load of European and Scandinavian cities, by charter-flights.

The maritime traffic takes place exclusively via the port of the town of Rhodes which has ferry services to Piraeus (the largest harbour of the country), but also to Turkey, Cyprus, Israel and of course to Crete and other Greek islands.

The road network radiates from the city along the east and west coasts. The island is served by a public system based on bus services and a good taxi service, and several car, motorbike and bicycle rental services.

Traffic and congestion problems are mainly a result of the summer over-load which exerts significant pressure on human, economic, organizational and environmental system.



### **3.1.1.3 Environmental characteristics**

The island covers a surface area of 1,394 km<sup>2</sup> being 79.7 km long and 38 km wide and its coastline is 220 km long.

The island of Rhodes has a typical Mediterranean landscape with pine forest, evergreen shrub lands, aromatic shrub lands and cultivation such as olive groves, vineyards and almond trees. The interior is mountainous and sparsely inhabited, being Mount Attavyros (1,215 m) the island's highest point of elevation.

There are no permanent rivers in the island but only two big torrents (Gaddoura and Platyssi) which frequently overflow. There are no large lakes except for a few small lakes in the seven Springs zone and in the west of the island.

The natural areas (forests, wetlands and shrub lands) constitute 75% of the island area, the cultivated land the 20% and the urban area the remaining 5%. The most prominent among the natural areas of special importance is the valley of butterfly, which lies in the north-western part of the island. This valley represents a unique biotope in the world, surviving untouched in its own dimension. During the breeding season in summer, thousands of butterflies of the genus *Panaxia* (species *Quadripunctaria Roda*) overwhelm the valley in order to reproduce. The concentrations observed are particularly high, constituting thus a unique tourist attraction. The valley is State property, managed by the Municipality of Rhodes.

Unfortunately, over the last few years the population of the *Panaxia* has been constantly in decline, due to several factors, one of the most important being the disturbance by visitors.

### **3.1.2 The cultural environment features of the City and the region**

The island has an important built heritage dating back to Classic, Hellenistic and Medieval times. Throughout the whole island there are several places of archaeological interest including temples of the 3<sup>rd</sup> century BC, early Christian churches, monasteries, medieval castles, etc. Lindos, about 47 km south of Rhodes, constitutes one of the major cultural attractions of the island. In Ancient and Medieval times Lindos was the second most important centre of the island after the city of Rhodes.

The city of Rhodes constitutes the major cultural pole of the island, basically due to the existence of the Medieval Town, which is visited by thousand of tourists every summer, constituting a significant tourist sight. The Medieval Town is however also a living part of the city not just a tourist attraction, hosting a population of about 4,000 people. It is a place with particular social and economic life which also serves as a historic centre of a unique value.

### 3.1.2.1 The Medieval Town

The Medieval Town has a long presence through history which begun in 408 BC and continued during the Byzantine period, that is from the 4<sup>th</sup> century AD till 1309 AD, followed by three important historic periods, the Chevalier period (1309-1522), the Ottoman's period (1522-1912) and the Italian period (1912-1947). Finally with the annexation of the Dodecanese to Greece After 1947 starts the modern period. The socio-economic profile of the Medieval Town is closely related to the above historic transitions.

Within the Medieval Town there are several important monuments, belonging to the Greek State or to the Municipality, which are often used to lodge administrative services.

Within the Medieval Town there is the Museum of Decorative Arts, The Byzantine museum, the Palace of Grand Masters, the Castellania (now housing the library), the folk Dancer Theatre, the Admiralty Palace and several other monuments.



The Medieval Town, with its unique historic character, functions in a complementary way with the natural beauties of the area, giving the city of Rhodes a unique character. In 1988 the Medieval Town of Rhodes was inscribed in the World Heritage List of UNESCO.

Within the Medieval Town there is a vivid commercial centre, almost exclusively catering tourist demand. The majority of retail trade relates to tourism, while the traditional activities, like carpenter's shops, are fast disappearing. On the contrary other activities related to tourism, like ceramics, jeweller's trade, low quality clothing, etc., are rapidly developing.

The major problem of the Medieval Town is the abandonment. The loss of population first appeared during the Ottoman period when only Turks and Jews were allowed to live in the Medieval Town while the Greek population was forced to leave. During the Italian period all administrative activities were transferred out of the Medieval Town further contributing, in combination with the development of commerce in the surroundings of the town, to the decline of the Medieval Town as the commercial and social centre of Rhodes. The decline process was further encouraged by the tourism development especially during the last decades, moving the centre of the activity of the city further out. Besides this process, other significant structural changes took place like the reduction of the size of households. In addition in the Medieval Town the share of aged people increased.

The Medieval Town confronts several problems related to population abandonment, the penetration of tourism and especially of tourism's related commerce, the deterioration of infrastructure, the lack of services for the resident population, etc. The establishment in 1985, within the Medieval Town of an Office responsible for the restoration and conservation of the Medieval Town has certainly helped to confront several of these problems. Significant role in stimulating conservation efforts has a special programme of UNEP, the Ministry of Culture and the Municipality to ameliorate superstructure and infrastructure. The programme is briefly described in the following section.

### **3.1.3 CAMP RHODES: Towards a general policy framework for the island**

A Coastal Area Management Programme (CAMP) is oriented at the implementation of practical coastal management projects in selected Mediterranean coastal areas, applying Integrated Coastal Areas Management (ICAM) as a major tool. Individual CAMP projects have been identified and selected according to defined selection criteria. CAMP Rhodes was the first pilot application of integrated coastal area management intervention in the Mediterranean.

It was implemented in three phases during the period 1988-1996. The objectives of the programme were:

To protect and utilise in a rational way the coastal resources on a long term basis, determining and recommending appropriate management measures with a view to resolve the existing environment-development conflicts and establishing optimum paths for dynamic development.

To prepare the basis for the long term development of the island in harmony with the receptive capacity of the environment and to create conditions for the establishment of an integrated planning and resource management system on the island

In the short term to offer, within the framework of the individual activities, solutions to urgent environment/development problems for immediate implementation.

Ten activities were identified contributing to the preparation of the Integrated Planning Study for the Island of Rhodes. The activities were:

Implementation of the Land-Based Sources and Dumping Protocols. This activity included the establishment of an inventory of land-based sources of pollution, carried out through an appropriate survey.

Liquid waste management. The purpose of this activity was to prepare information on the state of the environment in relation to liquid waste, consider possible alternative solutions to wastewater discharge as well as to assess the technical, administrative and financial measures needed. Also, it aimed at identifying additional activities and proposing measures for upgrading local institutions for the management of wastewater treatment facilities.

Pollution monitoring and control in the Coastal Region. The objective of the activity was to establish a well-organised administrative and scientific system for monitoring coastal waters. The activity was designated to include the existing programme for bathing water quality, expanding it to include the winter period and various other parameters, such as nutrients, heavy metals and petroleum hydrocarbons, taking into consideration the land-based activities on the island

Water Resources Master Plan. This Master Plan was intended to study all features of water resources and define the optimum system for the exploitation and protection of resources in accordance with present and future demands. It was intended to contribute to the protection and rational utilisation of water resources.

Environmental Sound Energy Planning. The main objective of this programme was to develop and analyse the strategies for the substitution of conventional energy sources by renewable energy sources (RES) and to optimise the RES system design (determination of optimal size and type of wind generators, determination of best locations, etc).

Protection of Historic Settlements. The main objective of this activity was the preparation of a special study for the restoration of the Medieval Town of Rhodes and the formulation of specific guidelines.

Training on Geographical Information Systems (GIS). The general objective of this activity was to contribute to the upgrading of local institutional and human capabilities for environmentally sound coastal management through the application of GIS. In the short term the programme aimed at contributing to the cost-effective and efficient establishment of a permanent GIS unit.

Environmental Impact Assessment (EIA). The objectives of this activity were to prepare an EIA for the water treatment plant and to train local experts on the application and preparation of the EIA. Furthermore, the activity aimed at preparing software for a computerised elaboration of the environmental impacts of the wastewater treatment plant and the control of its performance, and to train the users to the relevant software. Finally it aimed at upgrading local institutional and individual capacities for the application of the EIA process and of the Decision Support System for the wastewater treatment plant.

Integrated Planning Study (IPS) of the Island of Rhodes. The IPS intended to formulate a development strategy for the future based on the principles of sustainable development. It included the development of various scenarios on

tourism development on the basis of Tourism Carrying Capacity Assessment. It has drawn from and/or provided inputs to a series of sectoral activities (Liquid Waste Management, Water Resource Management, EIA, GIS, etc). It was intended to be the first important step for launching a process of Integrated Coastal Area Management in Rhodes.

Specially Protected Areas. The main objectives of this activity were to identify areas of special interest in terms of natural ecosystems and to recommend actions for the protection and management of identified sites.

In general, the CAMP Rhodes intervention can be considered partially successful, since only seven out of 14 activities planned were completed by the end of the second phase while all the activities planned in the METAP phase were completed. The entire program had a positive impact on the organisation of the administrative bodies and technical services at all levels.

The elaboration of detailed studies during both phases of the program led to the preparation of a large database, useful for developing local projects. This contributed to the improvement of decision making through the establishment of a preliminary generation information system and the introduction of the long-term perspective into local decision making. Furthermore the program contributed to speeding up the development of key infrastructure projects by providing background information.

Sectoral co-ordination was assessed as low since various activities and reports were not planned and managed in an organized manner, but in isolation from other parallel studies. However, co-ordinated approach was improved in the Integrated Planning Study where the results from all activities were utilised and assistance to local authorities was provided in a concrete form. Integration of the environmental component was present in all activities since the beginning / the initiation of the project.

Vertical integration in administration was partially successful. Most of the activities have been carried out by a small group of experts from the Ministry of the Environment, Physical Planning and Public Works ensuring collaboration between local and national actors towards the solution of major problems. However, the project has failed to reach a very high level of integration between the various layers of government although horizontally there was a relatively good collaboration at the prefectural and municipal levels.

Finally, although the program has contributed in raising awareness among local actors regarding long-term development implications and the need to consider alternative development options, there was insufficient effort to involve the local society in pursuing a long-term strategy for integrated coastal zone management. The programme have not shown an explicit endeavour to

communicate the results and strengthen the social capacity towards the adoption of such a strategy.

It should be noted that there were no direct follow-up activities, however several actions have been taken on the basis of the same priorities defined in the CAMP project. The most relevant priorities for action, as defined during the implementation of the CAMP project, remained valid till today, providing the framework for the elaboration of several programs and projects. Follow-up activities can be distinguished in two levels: implementation of thematic activities and spatial planning process.

Regarding the follow up of priorities, as identified in the various studies (i.e. waste and water management, nature protection), it can be easily noted that water and waste management remained the priorities of the Municipalities while several projects have been completed under the support of national funding.

Within this context the acquisition of infrastructure, particularly for water and waste (both liquid and solid) management was the highest priority for the majority of Municipalities in Rhodes, during the period 1994-2000. In several cases it is expected to remain the central point for future action, that is the period 2000-2006 in order to complete several of the projects and promote integration.

#### **3.1.4 ROP (Regional Operational Programme) for Rhodes: Priorities as reflected in the proposals for the 3<sup>rd</sup> CSF (Community Support Framework)**

The 3<sup>rd</sup> Community Support Framework (CSF as evidenced at the regional level in the Regional Operational Programme) represents the main source for funding for the period 2000-2006. Each one of the 10 Municipalities of the island of Rhodes (Rhodes, Ialissos, Petaloudes, Kamiros, Ataviros, S. Rhodes, Kallithea, Afantou, Archangelos and Lindos) has elaborated specific proposals for funding. A significant part of these proposals includes projects in respect to liquid and solid waste management and water resources management. The development of two landfill sites, one at the northern part and one at the southern part, is also included in the proposal. It should be mentioned though that the construction of these sites has been initiated in the previous period (1995-2000). Furthermore through the Regional Operational Programs for the prefecture of Dodecanese (2000-2006) two significant projects are also proposed: the implementation of a management system for solid waste for the whole island of Rhodes (1,500,000,000 dr.) and the construction of a station for the collection of hazardous waste (3,000,000,000 dr.).

Water resources management is another priority. Emphasis is placed in the acquisition of infrastructure (water supply networks, networks for water transfer, flood prevention projects). The Municipality of Petaloudes has requested funding

for the integrated management of drinking water with the application of modern tools and methods (600,000,000 dr.).

As indicated in the following table the Municipality of Rhodes is expected to acquire a significant part of future funding (47%). The majority of these funds will be used for the protection of cultural heritage. The Municipality of Rhodes presents an exception since as indicated in the following table most of the

	Requested funding (millions dr.)	Percentage on total funding for the municipality	Percentage on funding for each municipality					
			Water management	Historic settlements/monuments,	Nature	Liquid waste management	Solid waste management	
<b>Rhodes</b>	45,037	47		28		2.2		100
<b>Ialissos</b>	4,240		19			44		100
<b>Petaloudes</b>	4,832					17		100
<b>Kamiros</b>	5,350					28		100
<b>Ataviros</b>	8,210	8.6	28				8	100
<b>S. Rhodes</b>	5,700		14	13		18	9	100
<b>Kallithea</b>	6,515				14	36		100
<b>Afantou</b>	2,980					12		100
<b>Archangelos</b>	5,270		8	13.3		42		100
<b>Lindos</b>	6,007					28		100
<b>Total</b>	95,141	100						

Municipalities promote projects in respect to waste management.

Several other projects are being scheduled as part of the regional plans. Some of the main priorities for actions are:

The acquisition of infrastructure

Environmental protection and sustainable development

Control of tourism development, enrichment of tourism product, diversification of activities, amelioration of services, etc

Priorities for the period 1994-2000 as reflected in the Regional Operational Programs, Cohesion funds (particularly the part which is for local development) , Interreg II, LEADER, Sectoral Operational Programs (for Tourism, Agriculture, Environment, etc.):

For the period 1994-2000 the total funding for Public Works for the Prefecture of Dodecanese was 182,447,000,000 dr., the biggest percentage of which (107,894,000,000 dr.) was for the island of Rhodes. Following a rough estimate, almost 27% of these funds were used for water and waste (solid and liquid) management specifically for: Construction of landfills, purchase of equipment, construction sewerage, treatment plants, and water supply systems (i.e. connection of the water supply system of the city of Rhodes and Gadoura dam), construction of flood prevention systems, irrigation systems, reservoir and a dam (in Kritina). Some other activities included the protection and enhancement of historic/traditional settlements, monuments, other areas and protection of nature (protection of biotopes, development of a Museum of Natural History in the bay with butterflies, other works in the Rodini Park).

### **3.1.5 Spatial Planning in Rhodes: Special Spatial Development Study (SSDS)**

Most of the proposals for measures and projects of CAMP are still valid today.

The various thematic Studies of the CAMP Rhodes project along with the Integrated Planning Study and the methodology followed its preparation, provided valuable inputs for the preparation of the Special Spatial Development Study (SSDS) for the island of Rhodes, which was commissioned to a Greek Consultant by the Ministry of the Environment, Public Works and Physical Planning in 1994.

The Special Spatial Development Study constitutes at present the only type of spatial planning activated at the island level in Greece. The ultimate goal is the identification of priorities and zones of land uses and building regulations for all areas outside towns (existing Master Plans). This kind of Study is based on wider integration of economic development and protection of natural resources and ecosystems. The SSDS for the island of Rhodes has been commissioned (it is still ongoing) before the approval of the new Law for Spatial Planning and Sustainable Development, so the Study does not conform entirely with the specifications of the new Law. For that it is not possible to proceed with the formal approval of the whole Study but only of certain parts through the use of specific tools like the Development Control Zones.

On the basis of the development scenarios prepared in the Integrated Planning Study of CAMP Rhodes, the SSDS developed three scenarios:



The Pro-Development Scenario (without intervention) on the assumption that the increase of hotel beds would follow the same trend of the last twenty years that is an increase of 15,000 beds every five years (110,000 in 2010). On the other hand the IPS foresaw a growth of tourist beds till 193,000 units in 2015.

The Controlled Development Scenario foresaw an increase of hotel beds number of 5,000 units every five years (70,000 in 2010), while the IPS foresaw a growth of tourist beds till 78,000 units in 2015.

The Sustainable Development Scenario foresaw that the increase of hotel beds would follow population growth trends (78,000 in 2010), which in any case reflect the hotel beds development trend for the last ten years. The IPS foresaw a growth of tourist beds till 110,000 units in 2015.

The number of hotel beds foreseen in the three scenarios of the SSDS have been calculated using the same logic adopted in the IPS, following a more "conservative" approach in favour of environmental protection.

The Sustainable Development Scenario has been selected since it was found more stable than the others, since the immigration employment would remain stable, as percentage of the total employment, while the tourist expenses would increase with satisfying rate.

Some of the assumptions developed in the Studies conducted by UNEP have been used to develop the scenarios in the SSDS. For example the assumptions and calculation made for the demands of land for tourist infrastructure, or the assumptions for the evaluation of impacts on land use due to the various options of tourist development are based on the Blue Plan Studies.

Several of the thematic studies that have been conducted as part of the CAMP initiative provided significant input in the formulation of the proposals in the SSDS, for example the Study for the Specially Protected Areas has been used for the identification and delimitation of areas of high ecological value. These areas had been already identified in the initial study of UNEP.

The Special Spatial Study for the Island of Rhodes consists of four phases:

Phase I: Description and assessment of the current state of the environment. Elaboration of three alternative options/scenarios.

Phase II: Selection of the best scenario and its revision by all local authorities.

Phase III: Revision of the Study by the consultant along with the Ministry of Public Works, Spatial Planning and the Environment on the basis of the comments and preparation of a new draft.

Phase IV: Final approval by the Council for Spatial Planning and formal approval of the entire or part of the proposal.

At the moment the second phase of the Special Spatial Study for the Island of Rhodes has been concluded. In this phase the scenario which had been chosen has been analysed and developed in more detail. The Study has been given to all the local authorities for revision and comments. At the moment only the Union of Local Municipalities has not provided any comments for the study. The finalisation of SSDS is expected to be concluded at the end of 2001.

Basically the hypotheses and figures suggested by the scenario prepared during the first phase did not change but they have been elaborated in more detail. Three main axes of suggestions have been proposed:

The areas with significant ecological value, belonging in the Natura 2000 Network, have to be protected and Specific Environmental Studies have to be conducted according to the existing legal framework.

A Study for the northern area (the most saturated one) has been conducted at a scale 1:25,000. It is suggested to conduct a more specific study examining in more detail land use patterns, while the proposal suggested will have to be institutionalised and to be based on the new Law for Settlement Development.

For the eastern and south-eastern part of the island (the developing area) it is suggested to use the Zone for Control of Land Development as a tool for the implementation of the proposal.

### **3.1.6 Action for the Medieval Town of Rhodes**

The mediaeval town of Rhodes, still retains its original historic character, is considered a monument of worldwide importance. It was proclaimed city-monument in 1960 and recently was declared a world heritage monument by UNESCO. The Archaeological Service is responsible for its conservation.

As a living town and in combination with its poor condition of maintenance, the mediaeval town faces social problems as well as problems of non-controllable expansion of tourist development. These problems led the Ministry of Culture, the Fund of Archeological Revenues and the Municipality of Rhodes to sign programmatic agreements, in order to preserve, protect and enhance the Mediaeval Town including defining and forming of the archeological site and the surrounding place of monuments and museums.

The programmatic agreement aims at safeguarding the historical and cultural character of the mediaeval town, the improvement of the quality of life of its citizens and the support and development of productive activities related to traditional small enterprises, handicrafts, tourism etc.

The preparation of urban planning interventions involved the preservation, repair and restoration of monuments and structures, the preparation of historical, archeological, sociological projects, the execution of urgent projects and excavations.

At the same time another programmatic agreement was signed between Greek National Tourism Organization and the Municipality of Rhodes for the exploitation and elevation of the mediaeval fortifications.

For the realization of these agreements, in October of 1985 the Office of Preservation and Restoration of the Mediaeval Town of Rhodes was established. Nowadays in this Office are employed six architects, two civil engineers, one topographer, two archeologists, one sociologist, one legal advisor, one technologist-engineer, one technologist civil engineer, three designers and the necessary administrative and technical personnel for the realization of related projects.

Urban planning projects realized involve the provision of electricity in the medieval fortification and the streets of the mediaeval town, preservation – restoration of pavements, installation of prefab housing units for the temporary accommodation of citizens, in areas where restoration projects have been realized, intervention in the aesthetic appearance of the commercial streets on the basis of specifications, parking facilities for tourist buses in D' Amboise Gate, specifications for interventions in the buildings of the mediaeval town, regulation of advertisements for the whole City of Rhodes.

This process is realized in concertation with responsible bodies.

The Office of Mediaeval Town is cooperating with University of Aegean for the promotion of a sociological research and the organization of post-graduate department on "Historical Settlements Administration", with University of Venice for the development of a post-graduate studies programme in the mediaeval town, with the Institution of Geological and Extraction Research (IGME) for the preparation of a geotechnical study, with the International Center of Reconstruction of Monuments, UNESCO and other international organizations.

### **3.1.7 Some lessons from the Rhodes case study**

The analysis of cultural heritage in the case of Rhodes highlights some interesting issues which are involved in terms of the potential and limitations of policy analysis at large (supra-regional, European) levels.

First, there is an issue of scale, in the sense of masked spatial patterns (concentrations-dispersions, spatial distributions) across different spatial levels. Rhodes is a good example in the sense that the Medieval town at the level of the City of Rhodes is an entire area with a multitude of monuments in a specific area of the City. At the island level it is a simple concentration of monuments at the

northernmost point. At the level of the Prefecture (NUTS III) it is a point in a multitude of (twelve) islands. So is the case if one treats the Region (South Aegean, NUTS II). Representations of spatial patterns and classifications of Regions should obviously recognize such cases and acknowledge limitations and in that respect treat policy issues accordingly. For, it is not only a matter of spatial concentration but also a matter of masked significance.

Second, in terms of societal value attached to conservation as measured by response indicators (i.e. tourist frequencies or visitation patterns or perceptual patterns): Time is an important dimension. It may be that in different time-periods the same patterns (monuments, etc.) may acquire different relative value. For example in Rhodes with the interventions in the Medieval Town, a previously marginal area has been turned gradually into an important element of the entire City and a significant asset. As a consequence it can be expected that Rhodes (medieval town) can have a different role as an incubator of innovative features in local cultural heritage production systems in the near future, while in the past it was a marginal area in functional terms as well.

Third, the linkages to other sectors may also change, as described above through time, but they are also significant at a given time period as well. Tourism flows are stronger nowadays bringing in stronger linkages of the 'cultural heritage assets' with the local economy and society. These linkages are not always apparent –at least are not similar- within classes in a classification system. Therefore a more qualitative focus should be incorporated at least at a policy relevance perspective.

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## **3.2 Disparity between Culture Heritage and Tourist Flows within Pardubice Region**

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### **3.2.1 Introduction**

The Czech Tourist Authority, "Czech Tourism", has created tourist marketing region "Eastern Bohemia" comprising all districts of the Pardubice region, districts of Hradec Králové, Rychnov, Náchod and part of Jičín district.

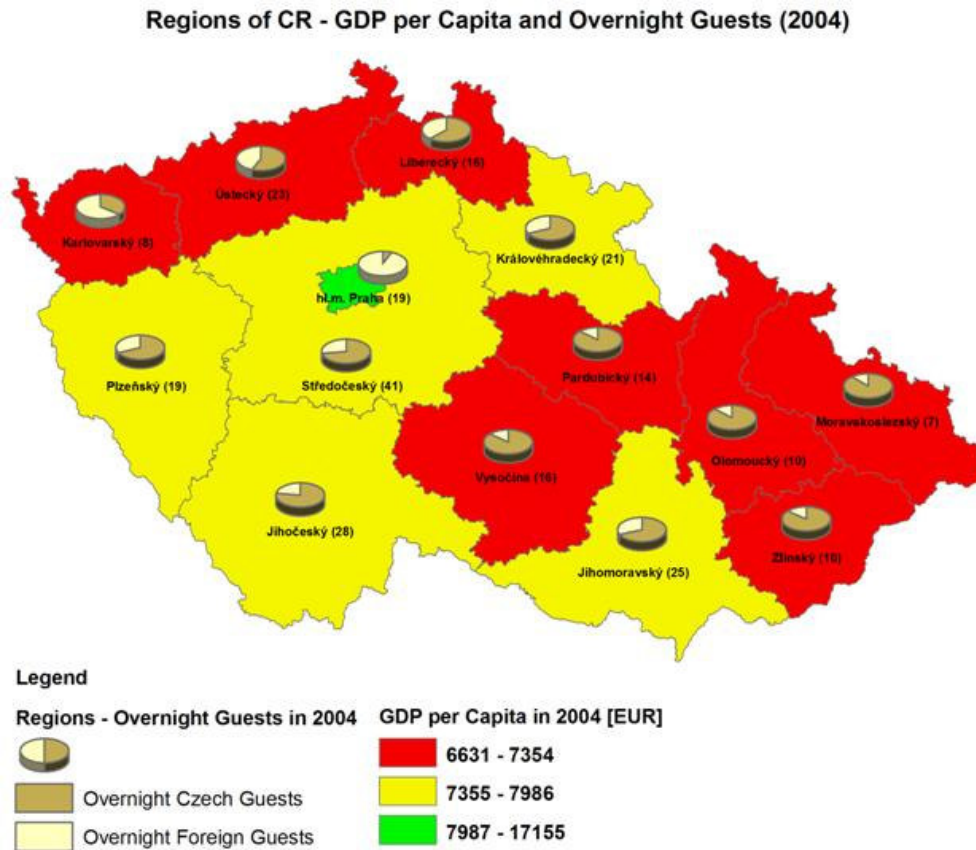
Within the frame of this specified territory Pardubice region is characterized by being best suited for tourism development. Visitors are attracted primarily by castles, chateaux, town preserves, architecture, spa tourism, a social, cultural and sport events, folklore dances and traditional handicraft. In the first instance remarkable historic landmarks are found in the region. Fourteen of the most important historical landmarks were visited by approx. 300 000 people in total during 2004. (Source: National Information and Consulting Centre for Culture.)

Significant role among attractions for tourist occupy also local museums, galleries, theatres, libraries, music choruses, amateur ensembles. These attractions are performed mostly by professional institutions , but also by ensembles of amateur artistic activities and other organizations, associations, and communities which have an impact on the cultural development of the region.

Pardubice region development programme notes, that landscape and cultural-historical values of Pardubice region were evaluated in the frame of regional development strategy having significant development potential. Share of Pardubice region on the total Czech Republic tourist attendance is approx. 3 % and it has the lowest level in the whole republic.

Even worse is the situation with foreign tourists' attendance where their share is less than 1 percent. The statistically recorded share of lodged foreigners in statistically observed lodging facilities in the region is low as well.

**Figure 37 Regions of CR – GDP per Capita and Overnight Guests from year 2004**



The share of foreigners as a total percentage of attendance of Pardubice region is 17,3 %, lower share exists only in region Vysočina and Zlin. Neighbouring regions declare following figures: Hradec Kralové region 33 %, Olomouc region 20 %, Central Bohemia 36 % and South Moravia 35 %. (Source: web sites of Regional development Agency of Pardubice region, Development Programme of Pardubice region, page 103, URL: <http://rrapk.cz>).

The tourism development strategy is perceived in the Pardubice region as an important part of generally outlined fundamental development strategies. First part of Regional development programme adopted in September 2001, second part in December 2001. On the basis of analysis there were specified areas with problems and tourism was singled out as separate sphere.

In September 2001 the Council of Pardubice region agreed on a complex concept of regional promotion during fairs and tourism exhibitions that took place in 2002. Taking into consideration, that priorities remained for following years, the main opportunities to promote the strengths of region is considered attendance at Regiontour Brno exhibition, Slovakiatour Bratislava exhibition, Holiday World Pardubice, ITB Berlín a TourSalon Poznaň.

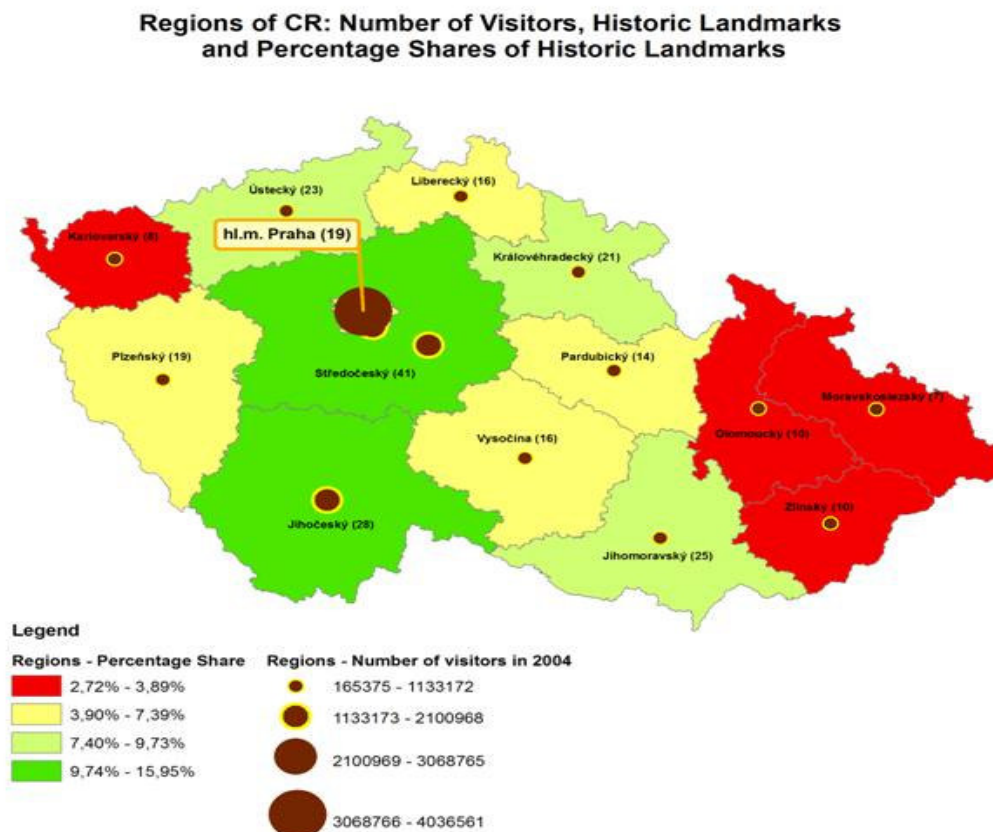
The following part analyses Pardubice region from the following perspectives:

- macroeconomic indicators perspective
- cultural heritage and regional attendance perspective
- disparity perspective.

### 3.2.1.1 Macroeconomic indicators

For instance gross domestic product related per capita in 2004 in absolute numbers demonstrates that the capital Prague with its 17.550 EUR (GDP per capita) highly exceeds other regions average (it reaches 234 % of the remaining regions average, which makes in absolute numbers 7.320 EUR) (in details see Figure 37).

**Figure 38** Number of Visitors, Historic Landmarks and Percentage Shares of Historic Landmarks



Absolute numbers of historic landmarks are given in the brackets.

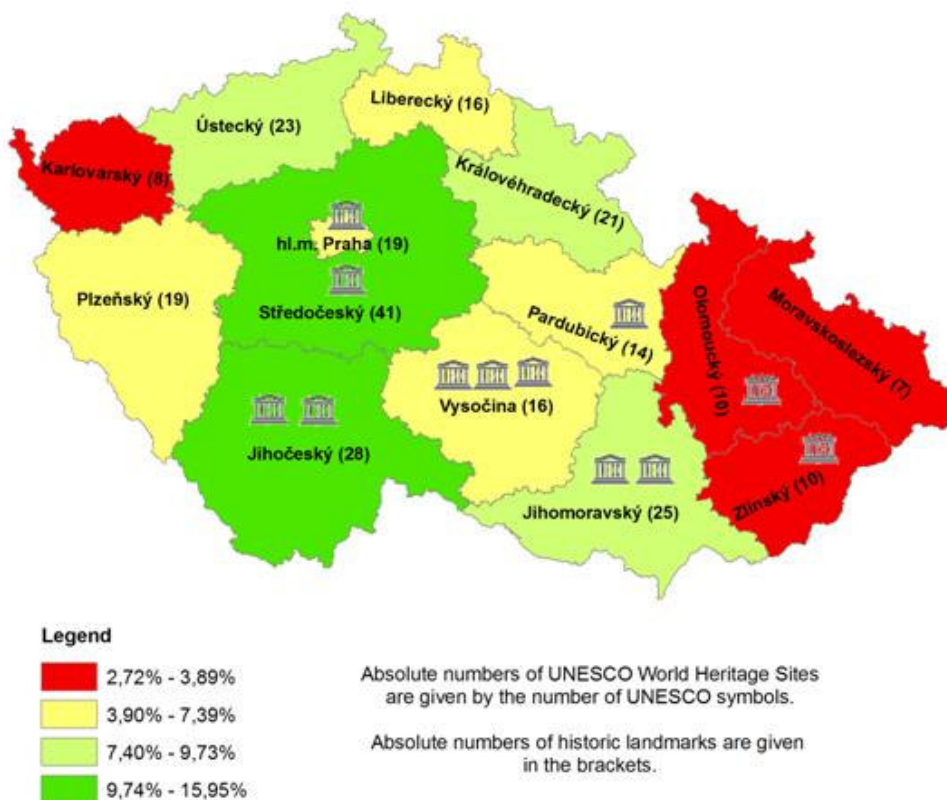
**Table 13** Pardubice region: approved budget for Department of Culture and Conservation (OKPP) as a percentage to the total Regional Budget

Year	Approved budget percents of OKPP total budget
2002	3,6 %
2003	5,9 %
2004	5,7 %
2005	4,4 %

Indicated figures demonstrate, that financial resources devoted to culture and conservation in Pardubice region in 2004 made up 5,7 %.

**Figure 39** Number of Historic Landmarks (plus Czech Heritage UNESCO) and Percentage Shares of the Region

Number of World Heritage Sites (UNESCO), Historic Landmarks and Percentage Shares of Historic Landmarks of Regions





### 3.2.2 Cultural heritage and region attendance perspective

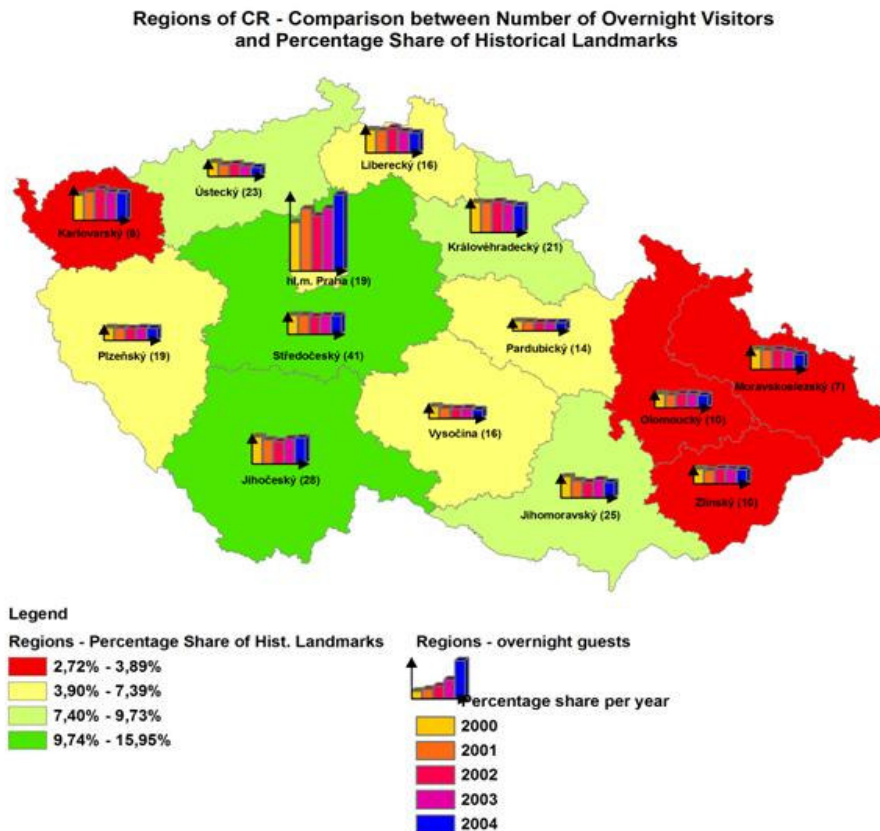
Since there exist an objective ground classifying Pardubice region according to the number of arrivals and overnight stays of domestic and foreign visitors to the last position among Czech regions (see Figure 38), the region does not deserve this contemptible position from all views in tourism sphere. Lets see certain reserves, which this region has without a doubt, for instance in the sphere of application of the cultural heritage of its territory.

In absolute number of historical monuments Pardubice Region takes ninth positin (out of fourteen) and in percentage proportion goes into third group (out of four) Regions Moravskoslezsko, Olomouc, Zlín and Karlovy Vary lag behind.

Reason of first three regions is landscape attractiveness (Natural conservation reserve – Jeseniky, Beskydy, Bílé Karpaty), Karlovarský region has as a significant asset spa tourism.

In the region territory one of the twelve Unesco Czech Heritage Sites – UNESCO is found. (Litomyšl). Only three regions have one monument UNESCO each. (Prague capital, Center Bohemia, Olomouc Region, Zlín Region) - see Figure 39.

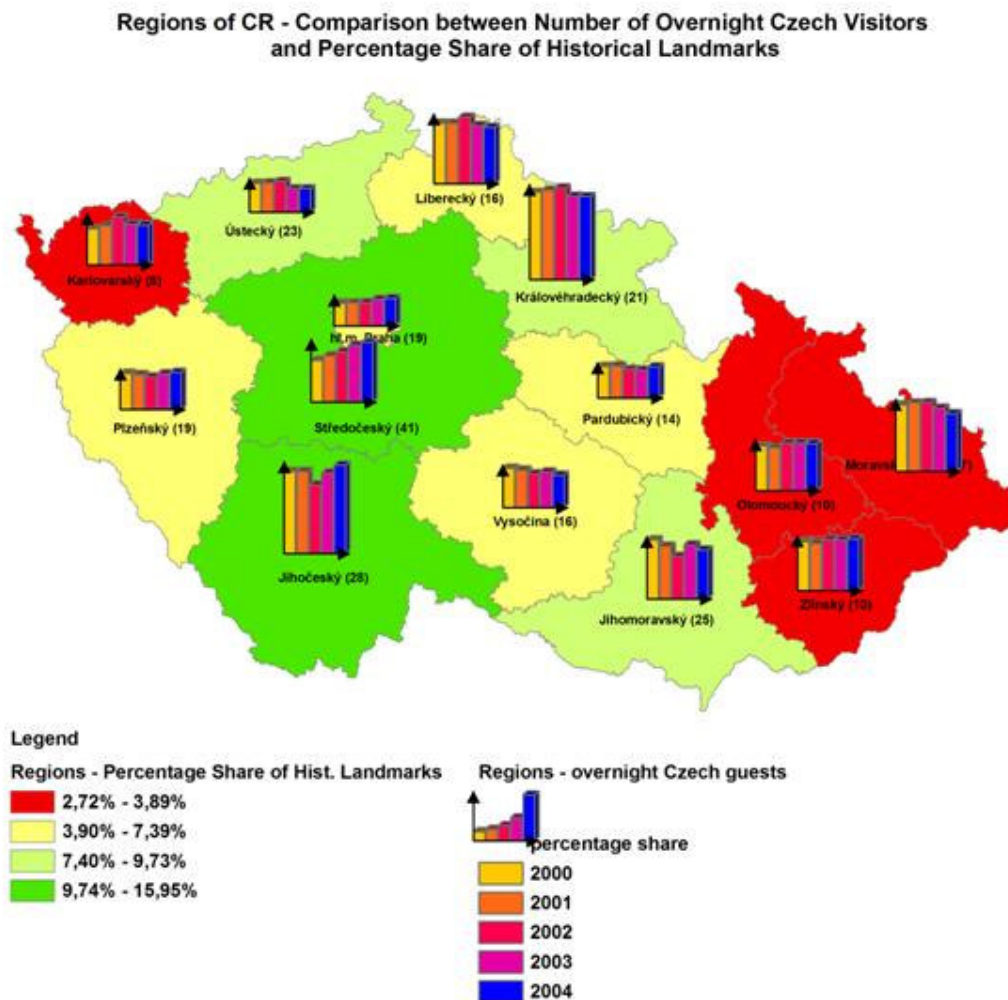
**Figure 40 Comparison between Number of Visitors who Stayed Overnight (Number of Foreign Visitors who Stayed Overnight) and Percentage Share of Historical Landmarks**



Overnight guests: years 2000 - 2004, percentage shares per each region and year are provided. There are absolute numbers of historic landmarks are provided in the brackets.

Maps (Figure 40 and Figure 41) illustrate the low number of attendance and overnight stays in Pardubice region, for 2000-2004 period. The maps show, that low number of attendance and overnight stays (practically the lowest during all monitored period as in total number of attendance and overnight stays, as well as in the number of attendance and overnight stays of foreigners) does not correspond to Pardubice region position in cultural monuments number.

**Figure 41 Comparison between Number of Czech Overnight Visitors and Percentage Share of Historical Landmarks**



Overnight guests: years 2000 - 2004, percentage shares per each region and year are provided.  
There are absolute numbers of historic landmarks are provided in the brackets.

### 3.2.3 Possible causes of disparities between cultural heritage and regional attendance

Part "Cultural heritage and regional attendance" asserts that there is not only low attendance in the Pardubice region but also low number of overnight stays.

Low attendance can be explained by the fact, that Pardubice region is the only region having significantly lowest room number and beds number (see Table 14). Room number is deep under 5000 limit, whereas numbers in majority of other regions fluctuate above 8 000. In beds number the situation is striking. As shows following table, Pardubice region with number of beds under 15 000, takes the last position, whereas other regions in beds number exceed 20 000. From the point of view of cultural heritage in Pardubice region arises, that resources are mainly in strengthening of quantity and quality of accommodation possibilities, mainly in the nearby of attractive objects. (cultural heritage).

**Table 14 Public accommodation facilities in tourism in the regions in 2003**

Region	Absolute numbers		
	Collective accommodation establishments	Rooms	Beds
ČR celkem / CZ Total	8 211	171 111	447 537
v tom: / including:			
Hlavní město Praha / Capital Prague	601	32 125	69 987
Středočeský kraj / Region	620	11 539	31 582
Jihočeský kraj / Region	954	16 341	47 929
Plzeňský kraj / Region	481	8 042	22 619
Karlovarský kraj / Region	470	13 314	27 645
Ústecký kraj / Region	457	8 187	21 682
Liberecký kraj / Region	999	14 380	42 442
Královéhradecký kraj / Region	1 048	16 548	46 296
Pardubický kraj / Region	319	5 118	14 837
Vysočina / Region	383	6 459	19 742
Jihomoravský kraj / Region	536	12 441	31 415
Olomoucký kraj / Region	390	7 619	20 525
Zlínský kraj / Region	419	8 750	23 311
Moravskoslezský kraj / Region	534	10 248	27 525

It seems that number of accommodation places is in respect of current attendance in average de-facto sufficient. It is not true in the time of remarkable

events like Smetana´s Litomyšl Musical Festival, Pardubice Steeplechase horse race, Golden Helmet – motorcycle race, etc. Until the capacity and quality of accommodation is not improved, number of overnight stays of tourists can hardly raise.

### **3.2.4 Conclusions**

The answer to our hypothesis is as follows:

The interest of tourists and of travel agencies in visiting Pardubice region is not too high. Time the tourists and other visitors stay is relatively low, without using additional services. Development of infrastructure for the tourists is incomplete, quality accommodation is missing and parking availability is low, services for bicycle rentals are limited to small number of sites, only very limited number of free promotional leaflets, brochures is available, co-ordination of the events at municipal and regional level is missing...)

Major investment in tourism is lacking, including territory promotion. In fact there are not enough products for incoming tourism. Cooperation between local government, travel agencies and other entrepreneurs in this sphere is low. Qualified information system enabling continuously evaluate reached results and changes in progress does not exist at all or is insufficient.

The region is not equipped by sufficient labour capacity, which would deal with this sphere continuously and professionally.

Pardubice region has many monuments, but only one of them has the unique quality label of being the UNESCO listed monument – Town and Castle of Litomyšl). In spite of this fact, there still is large number of quality monuments which is not discovered and appreciated by Czech or foreign tourists so far and waits for its discovery which would contribute to the attendance of the territory. Quality destination management is nevertheless necessary together with financial resources for building up of the accompanying infrastructure and superstructure.

The connection between money flow to the culture heritage and increasing number of overnight tourist stays in Pardubice region has not been observed yet.

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<http://www.czso.cz/xs/edicniplan.nsf/kapitola/13-5301-05-2005-09>

Czech National Bank - [http://www.cnb.cz/cz/archiv\\_cnb/](http://www.cnb.cz/cz/archiv_cnb/)

Regional Development Agency – <http://www.rrapk.cz>

### 3.3 Cultural Heritage and Socio-Demographical Development of the Broumov lands

*Ing. Vladimír Hrubý, Dr. Zdeněk M. Záliš*

#### 3.3.1 Introduction

Broumovsk lands (Broumovsko) is an integral part of the Hradec Králové Region (NUTS II – Northeast), which lies in the northeast part of Czech. At the north and east, the region's area is circumscribed by the international border with Poland, which makes up approx. 40% of its total border (178 km). Since 1998, Hradec Králové Region, along with the regions of Pardubice and Liberec, is a part of the **NUTS 2** Northeast. At the NUTS level, the region Northeast with its area size, as well as its population numbers ranks among the largest in the republic. With its population's size, the Hradec Králové Region ranks in 10<sup>th</sup> place among the 14 Regions and by its area size, it ranks in 9<sup>th</sup> place in the CZ.

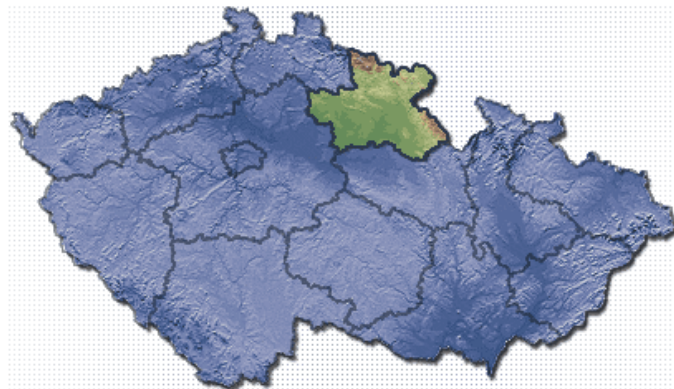
**Figure 42 Czech Republic**



**Figure 43 NUTS II Nord-East (Liberecky, Kralovehradecky and Pardubicky regions)**



**Figure 44 Kralovehradecky Region in the Czech Republic**



The region's capital city is Hradec Králové, which lies approx. 70 km east of Prague, the state capital of the Czech Republic, and approx. 40km from the borders with Poland. Broumov was a part of the Náchod county. This segmentation however, has terminated on Dec 31<sup>st</sup> 2002 and since Jan 1<sup>st</sup> 2003 the region is administratively segmented into 15 municipalities with expanded competence, Broumov and Náchod fall into here. While the differences in area size of the counties were relatively minor (with the exception of Trutnov, the size of the counties ranged from 580 to 1000 km<sup>2</sup>), the differences in area size, population numbers and even population density of the administrative zones within the municipalities with expanded competence are quite substantial – ranging from 683 km<sup>2</sup>, 144,000 residents and 210 residents / km<sup>2</sup> in the Hradec



Králové municipal zone, to 97 km<sup>2</sup>, 13,000 residents in the Nová Paka municipal zone and 68 residents / km<sup>2</sup> in the Broumov municipal zone.

**Figure 45 Kralovehradecky Region: detailed map**



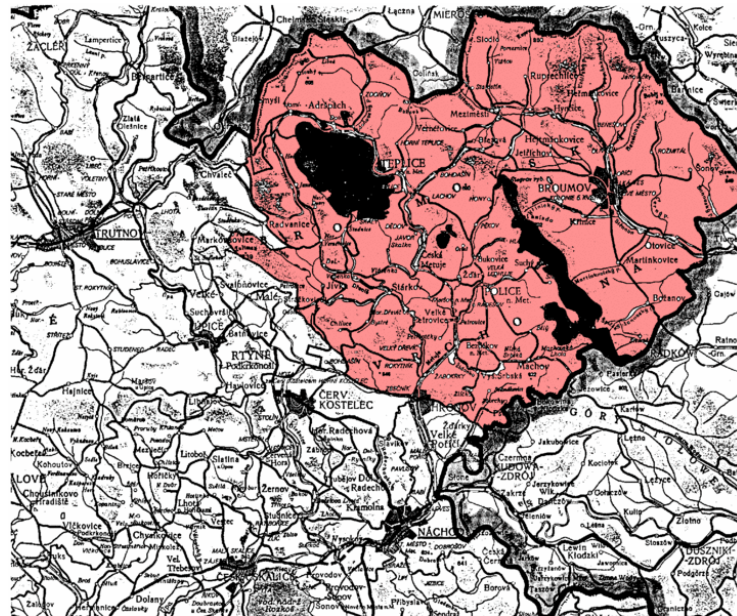
### 3.3.2 Geographical demarcation of Broumov

Broumovsko is a coherent territory of the Broumov sweep demarcated by the international state line with the Republic of Poland in the north, this leading along the bordering Javorčí mountains and in the south by the Broumov cliffs. The Stěnavá river, the road Starostín – Otovice and the parallel running railroad tracks make up the region's natural axis. The passenger state line road crossings with the Republic of Poland are in the west and east of the Broumov sweep. Natural centre of the region is the city Broumov, which has been a county town since 1960.

The region further includes: town of Meziměstí with its parts of Ruprechtice, Vižňov, Březová & Starostín, villages of Božanov, Martínkovice, Otovice, Křinice, Šonov, Hejtmánkovice, Heřmánkovice, Hynčice, Jetřichov & Verněřovice, town of Teplice nad Metují, Adršpach & Stárkov. These residential zones add up to 19

245 residents. The entire area falls under the CHKO Broumovsko, declared in 1991.

**Figure 46 Broumov lands (Broumovsko CHKO - Protected landscape area)**



The beginnings of the modern day settlement and historical memoirs of Broumovsko can be tracked to the middle of the 12<sup>th</sup> century relative to the considerable residential development of Kladsko valley. An intensive colonization of Broumovsko starts in the middle of the 13<sup>th</sup> century, this is carried out by the Benedictine order based on the monarch's consent. Initially, the centre of the territory colonized by the Benedictines is the monastery and the settlement in Police nad Metují, on the break of the 13<sup>th</sup> & 14<sup>th</sup> centuries, the centre has moved to the more significant Broumov, which was promoted to a city status in 1348, in the following decade it was fortified by city walls. The Broumov ground plan bears the typical signs of a Silesian colonization. The original administrative castle was rebuilt into a fortified Provost's residence, where the centre of the Benedictine order has moved into for a certain time, ensuing the destruction of the Břevnov monastery by the Hussites in 1420. The source of the city's economic prosperity has become the cloth manufacture focused predominantly on export to longer distance markets.

New villages were generally founded on the Czech Law. Only in Broumovsko was the majority of villages based on the Ius Teutonicum code of law (which formed the basis of the later commercial law), predominantly with the participation of German colonists. A few of the Ius Teutonicum villages were founded in Policko.



Settlement map, which has stabilized by the end of the colonization, has practically not differed from the modern day, where the village settlements were supplemented by a central settlement of a city character, where the crafts manufacture was concentrating and where local markets were taking place.

Since the 18<sup>th</sup> century, the newly constructed baroque sacral and even secular architecture have become the landscape forming principles of Broumovsko. The renowned architect Kryštof & Kilián Ignác Dientzenhofer have a merit in the reconstruction of the Police and Broumov monasteries and the construction of the architecturally unique group of eight rural baroque churches, which are the significant features dominating the landscape. The landscape's look in Broumovsko is also marked by a belt of field fortifications and military camps. The landscapes original look was impressed to it in the 18<sup>th</sup> century by the construction of masoned architecture (imposing masoned Broumov farms, typical architecture type). A substantial part of the exceptionally wealthy and good quality small sacral architectures are predominantly from the last century: chapels, stations of the cross and hundreds of sandstone statues and crosses in towns and in the open.

The modern age settlement in Broumovsko was, to a considerable extent, formed by the development of textile manufacture. Since the second half of the 17<sup>th</sup> century, in addition to the traditional drapery, the home processing of lax especially in the villages has become affiliated. This new economical activity has allowed for a greater number of adults to found their own families (in comparison to the strictly agricultural areas), which has manifested itself in the ensuing period in the substantial growth of population numbers. According to the statistical data from the 70's of the 19<sup>th</sup> century, Broumovsko has actually ranked amongst one of the most populous regions of Czech with its 140 – 159 residents per km<sup>2</sup>. The towns then, usually had an average of about 1500 residents.

The greatest economic, followed by a construction boom take place from the middle of the past century. Textile manufacture is concentrated into a line of newly founded factories, which vitally change the look of the towns and even some villages (each municipality had at least one factory). Political and administrative reforms took place, as well as cadastral mapping. The key factor for the development of Broumovsko was the construction of the so called Chocen track (1875), connecting Vienna with Silesia and Klodsko. A railroad connection between Teplice nad Metují and Trutnov was later tied into it. Electricity and telephone were later installed in Broumov.

The start of the 20<sup>th</sup> century brings with it national unrests between the Czech and German residents, as well an economic crisis gradually deepened thanks to the World War I. Life during WWI was marked by the departure of men for the battlefields in eastern and southern Europe, stagnation of industrial manufacture and existential problems of the weaker social classes. A few tens of thousands of

prisoners passed through the prison camp in Martínkovice, predominantly Serbs, approx. 2 600 of whom have died as a result of hunger related epidemics. Result of WWI was the fall of the Austrian monarchy. Pro-Austrian and all-German oriented town representatives in Broumovsko have decisively refused the declaration of the Czechoslovakian state on October 28<sup>th</sup> 1918. Speeches of resistance against ČSR have not quite settled even following the occupation of Broumovsko by the Czech armed forces and after the assumption of power by the Prague government.

After the Munich Agreement in 1938, Broumovsko was divided – predominantly German Broumovsko and Teplicko were assigned to the Reich, Police region to the protectorate. Still before the occupation of the areas by the wehrmacht, the members of the Czech minority, Jews and some antifascists have fled from here.

For the local areas Broumovsko, Stárkovsko and Teplicko, the post-war era of 1945 - 48 has meant a very substantial change, which was given by the radical international and domestic events. A resettlement of the local German residents took place based on the political agreement of the Four Powers at a so called Allied Control Council in June of 1945. Much looting, driving out and tyranny of the German civilians and – especially in the peripheral parts of the counties – even murders, have happened in the chaos of the first post war months. In a period of so called “unrule” in the year 1945, many excesses toward the civilian residents have taken place in a form of marauding activities by the members of a so called Wehrwolf on one side and on the other a pseudo revolutionary interpretation of the Law, see so called gold-diggers and the wild resettlement (the famous cases of Šonov & Teplice nad Met. known from literature).

In the organized transfer of 1946, more than 22 000 German nationals were resettled from Broumovsko. State seized farm land was in the villages and trades in cities were given to settlers from the adjacent counties of east Czech, Slovakia a re-immigrants from abroad (e.g. Romania). Settling was completed in the middle of 1947. New residents have occupied almost 1600 vacant homesteads, Broumov county, as a result of these actions, had some 32 000 residents. Two thirds of the residents were working in the industry. Emphasis in agriculture was placed on pasturage.

On the day of Feb 1<sup>st</sup> 1949, the Broumov political district had an area of 396 km<sup>2</sup>, was registering 58 municipalities and had a population of 30 356 residents, predominantly Czech nationals. The fundamental infrastructure was relatively stabilized, supplemental settling was fully completed by 1960, when the number of residents has stabilized on the current day level (see Chart 6), although the region's construction development has intensely continued in the ensuing years until approx. 1970. Substantial population migration has also significantly influenced the newly starting cultural – social development.

After 1945, all of Broumov's enterprises were seized by the state and unified in national firms. Some manufacture trades were not renewed again or were transferred elsewhere. Within the socialistic economic centralism, the Broumovsko manufacture was placed outside of the planner's attention, no new enterprise was build, traditional textile manufacture was stagnating.

Just about the entire population was replaced, accompanied by the interruption of all traditional forms of social and cultural life, has left a harsh mark on the region's lifestyle for a few decades. New settlers did not have great experience with agriculture nor any relationship towards the soil, that is why the JZD (Agricultural Cooperatives) were found in Broumovsko easier than in Policko. Some coops however, have soon perished and the patronage over them was assumed by industrial entities. Even so, still in 1956 only 22% of the county was in the coop's hands, rest was owned by freeholders. State firms Broumov and Teplice were formed. By 1960, the freeholders held only a mere 3% of the soil land. Collectivization lead to a unification of fields, substitute of original agricultural crops (flax, potatoes etc.) by new and to excessive amelioration. The process of town unification has began, only in a limited extent for now.

In 1960, the Broumov county was abolished by Act 36/1960 Coll. within the new land administrative state segmentation and was integrated into the Náchod county. For Broumovsko, this meant not only the dissolving of state offices, but also the transference of important companies' headquarters and institutions with a regional influence, outside of the town (e.g. Jednota, apartment management). This causes an outflow of finances as well as workers (especially qualified) and Broumovsko's isolation begins.

The development of a socialistic village meant a definite disintegration of traditional ties, creation of main towns, JZD unification into State Farm Teplice (One of the largest in the state, farmed oh more than 16 230 ha), vast and insensitive construction (shopping center, large-scale breeding). Massive administrative and farming centralization, as well as the effort of making the rural areas seem like cities, has brought counterproductive results: growth in population's migration and its aging, lowering number of schools, disappearance of small classes, overwhelming number of unqualified teachers, cultural life and resident's self-confidence degradation.

Deportation of Germans, accompanied by many violent incidents, industrial nationalizing, agricultural cooperativeness, Broumov county abolishment, construction of socialistic village and the town unification represent wretched historical milestones, which have badly inscribed into the people, as well as the landscape. Here too were the ensuing years of forgetting, partially a conscious loss of historical memory.

Although in 1989 a radical political change took place, a series of the problems from the past era remains vivid and some, through the influence of centralization

and the impact of the free trade economy on the rural areas, have deepened. Broumovsko suffers from many ailments of being a Sudetenland border area and the foothills: young and educated people outflow and generally a low average education, cancellation of high schools, by the population's relatively low economic activity and a low tax yield, small industrial firm closings, problems in agricultural management and soil wasting, lowering transportation servicing (especially railroad), medical care accessibility, relatively low residents' initiative and so on.

Farming has also undergone changes. Before the transformation in 1992, eight farms and five coops were operating in Broumovsko, now 16 conjoint agricultural entities and 204 freeholders (however only a few operating bio-farming) operate here. The farming standard of the individual agricultural entities varies, but an absolute majority is struggling with existential difficulties.

The inaccessible state line barrier has fallen in 1989, which has been isolating Broumovsko after the end of the WWII from the three sides from the neighbouring Poland. The region is becoming the destination of visitors from all over CZ, as well as abroad and also a starting point of travels into the economical and tourist attractive regions of Dolní Slezsko (Lower Silesia) and Klodsko. And so the last decade represents an era of slight growth of tourist, especially border zone traffic, which many local representatives consider to be the most promising economical base of the future Broumovsko. Last years also represent an era of elevated interest about Broumovsko not only from the side of the tourists and visitors, but also a line of experts, students, artist and politicians.

### **3.3.3 Ethnic Coexistence**

Broumovsko remained outside of the Czech hollow for the typical Czech-German nationalistic friction, as long as it was the Benedictine monastery domain with its religious authorities in Prague, in the Břevnov monastery. The Czechs nor the Germans alone, have never favoured one nationality against the other. The goal for them was a God-fearing and own duty performing servant. The language boundaries in Broumovsko and Policko remained unchanged, the loss of the Czech element in favour of the German in Teplicko was not sudden, it has taken its course over a long time period upon the transfer of noble estates into church estates.

End of this "idyll" came with the industrialization of the Broumov region, which has required new work forces from the lines of the rural residents from the interior of Czech. Meaning people of a different language, not having experience of coexistence with another nation, people speaking differently. All German speaking meant for them a more or less unpopular authority.

This development has escalated the deportation of Germans following the WWII.

Logically, the changes at the end of 1989 lead to establishment of first Sudetenland German contacts with Czech population in locations of their origin. At various levels and with various results. To this day, these contacts are cultivated at a personal and family level without an impact on a possible rejuvenation of traditional cultural and social life elements.

Contrary to the personal and local level contacts, the attempts of rejuvenating contacts on a regional and state levels have absolutely failed, these contacts are considered impassable across the political spectrum. That is why currently it is impossible to consider any renaissance of the old cultural traditions in Broumovsko.

### **3.3.4 Cultural Heritage and the Rejuvenation of the Resident's Life**

Broumovsko is an original region, where the naturally valuable territory is harmonized with a series of historical landmarks, a hence represents one of the potential tourist attractions in the Hradec Králové Region. Although there is no object of "worldly" significance (UNESCO landmark), Broumov region is ranked among the significant territories within the region as far as Natural park Broumovsko (CHKO Broumovsko), as well as cultural-historical viewpoints, e.g. Benedictine monastery in Broumov, wooden chapel Naší milé paní (Of Our Beloved Lady), etc. (see Figure 46)

Broumovsko is an attractive region for tourism, which however suffers from its isolated geographical location – great distance from Prague (international airport). The territory has a sufficient transportation network density and free railway capacity, but the road status for domestic, as well as foreign, visitors is bad. Regions settlement is comprised of immensely spread, predominantly rural residencies with insufficient infrastructure for the development of tourist traffic, which is one of the few perspective economic fields in Broumovsko. The region is suitable for versatile free time utilization for all social and age population categories tourism, for low income population category and requirements for recreational tourism, for the Czech Republic, as well as other state nationals.

A well marked network of hiking and bike trails, which allow to become familiar not only with the landmarks and nature, but also the original town character across the entire Broumovsko region.

Broumovsko is geographically and historically an unique region. The CHKO Broumovsko (CHKO - Protected Landscape Area) is exceptionally valuable for its landmarks. Two landmark zones can be found here (Broumov, Police, one village landmark conservation (Křínice), two baroque Benedictine monasteries (Broumov, Police K. & K.I. Dienzenhofer), special group of nine baroque rural churches (so called "Broumov group" architects Kilián & Ignác Dientzenhofer and Martin Allio in the years 1690-1743), oldest wooden church in Czech (cemetery church, the Church of Our Beloved Lady" in Broumov"), hundreds of masoned

homesteads of Broumov type (an original architectural type), tens of chapels, stations of the cross and hundreds of sandstone statues and crosses of exceptional artistic value in the towns and the open.

The Broumov's potential is significant from the aspect of Czech cultural activities, which is more oriented at the domestic visitors having the interest in regional history.

Unique natural phenomenon, a well marked network of hiking and bike trails, the existence of CHKO Broumovsko and the National natural preservation Broumov Cliffs and the numerous valuable cultural and historical landmarks exemplify the high attractiveness of the region. This relates to, for example the oldest Czech wooden church in Broumov or the unique architectural landmark of the region – eight baroque churches, so called "Broumov Group, built in the villages in the Břevnov-Broumov abbey, Benedictine monastery in Broumov – national cultural landmark, Broumov Museum (regional significance).

### **3.3.5 Socio-Cultural Activities**

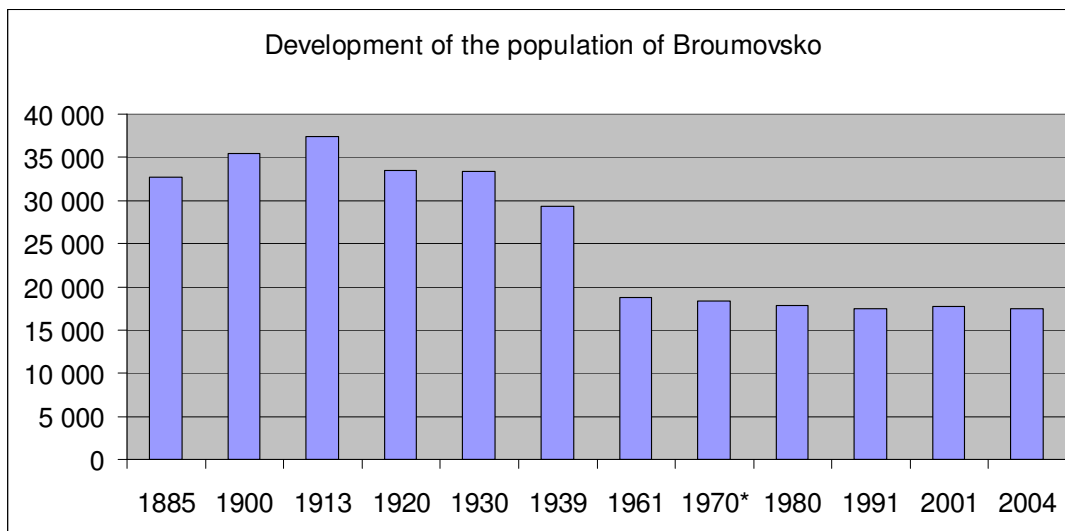
In Broumov, which according to the last census has a population of 8,427 citizens and is the main center of the monitored region, there are fifteen associations, including two sport clubs, which are further divided into sports teams. Contrary to the interior towns, where the traditions of club activities reaches far into the history, Broumov is much worse off. All German associations conclude with the resettlement of Germans after the war. Tradition was further interrupted with the era following 1948. For example Sokol in Broumov was restricted to the short inter war period and the postwar period. Police nad Metují belongs amongst the interior cities (meaning within Náchod county) and for example here Sokol had already existed at the end of the 19<sup>th</sup> century and operates to this day.

Times, when Kladivadlo was performing in Broumov in the 60's, are irretrievably lost. The puppet ensemble is practically the only one left of the theatrical fame. Currently, the choir ensemble Stěnava is probably the most famous, it is named after the river that runs through Broumov. It already operates here for decades and performs mainly in the Polish border zone and in Broumov at various events. Other choir ensemble Canticum has a younger cast.

This chapter is somewhat of a enumeration and an overview of the various associations in Broumov and so we should mention the most active fireman association of all, which is located in Rožmitál, administratively belonging to Broumov. Local firemen are the main engine of town activities. A competition for the mayor's cup is held in Broumov every year, in which the firemen associations from far and wide participate.

The Romany population is relatively strong in Broumov (approx. 10% of Broumov's residence). There are two Romany associations in the city - "Začít spolu(Start Together)" and the Civic Romany Association. "Začít spolu" has founded a kindergarten class, which prepares kids for school attendance, built an playground and has a few computers available for the children. Unfortunately this activity is not developing in any way, because the Romany are uncooperative.

**Figure 47 Development of the population of Broumovsko 1885–2004**



There are youth groups in Broumov, which organize themselves spontaneously according to their interests. An example of such is a group of sci-fi and fantasy fans, who run an annual meeting under the name Opatcon. Furthermore we can mention the Zákus association, which every year in June organizes a traditional show of bands called Broumovská kytara (Broumov Guitar). This activity can always attract many young people. Broumovská kytara gains in interest by the fact that its winner gets to participate in one of the largest domestic festivals in Czech Republic called Rock For People in Český Brod. Other events are the September Czech-Polish days of Christian Culture, part of which are exhibitions (photographic etc.) and various cultural venues.

At least once a year the city hall sends an invitation for a meeting to the associations, which is organized by the town councillors. Unfortunately not all of the associations' requirements for the financial ensuring cannot be satisfied. The city of Broumov gives 70 000 to 100 000 Crowns to the associations and 100 000 to 200 000 to physical education in accordance with what the budget allows. All of these, are a direct support. The city however, supports the associations indirectly as well by providing them the theater hall, pays for all the expenditures

of the heavily used sports arena etc. Each year the contributions get approved by the town council and it publishes them in the Broumov Bulletin.

There is not a notable sponsor in Broumov. Most of the associations and initiatives get supported by the local entrepreneurs though sponsor gifts for the individual events, however, a permanent and distinctive financial support of any of the associations does not exist.

### **3.3.6 Successful projects**

After more than 16 years since the radical political change in 1989, it is necessary to state that the unfavourable impacts of Broumov's post-war development irremovable for the time being and majority of the negative development trends lingers even in the new political and economical environments – demographical development, decline of small industry and services, agriculture and forestry management, infrastructure, transportation, unemployment, low population income level, degrading social climate etc.

In 1998, based on the initiative of the Administration CHKO Broumovsko workers, a project called “Obnova historických cest na Broumovsku (Rejuvenation of Historical Roads in Broumovsko)” has begun. Later other activities were added to it, these were supposed to contribute to the nature preservation, care for landscape, rejuvenation of the rural areas, general community and spiritual life, as well as environmental education and the rediscovery of the relationship between man and nature. These activities were unfortunately initiated by a group of nonconforming activists, especially environmental, who were not able to encourage the local residents and with their departure in the last two years, similar other activities have quieted without a substitute.

The *"Obnova historických cest na Broumovsku (Rejuvenation of Historical Roads in Broumovsko)"* project was the first one. Its goal was to make the countryside accessible to the people, shorten the connection between the towns, return greenery to the countryside and to improve its landscape value. The works have started on the Rožmitál trail, 3 km long field trail leading from Broumov to Rožmitál, which runs through an exceptional landscape environment.

Terrain modifications to the trail surface improvement were performed in 1998, just about 200 trees and hundreds of bushes were planted. A valuable baroque statue of St. Jan Nepomucký was successfully discovered, repaired, raised in its original location and consecrated. In 1999, at the May Procession has taken place on the Rožmitál trail, while a modern statue of St. Sebastian was unveiled and consecrated and also the newly repaired chapel of the St. Cross located at the lower end of the town was consecrated as well.



Another part of the project is the rejuvenation of the Křínice trail from Broumov to Hvězda, which is the most prominent trail of the Broumov Valley from the viewpoint of history as well as tourism. The works here have started in 1998 by the planting of 300 trees and bushes. During the last year, four knocked over and broken structures were repaired in Křínice: two crosses on the Křínice trail (one was already consecrated) and two stops on the way of the cross towards the St. Hubert chapel. Furthermore, all crosses in town were "rejuvenated" by cleaning, pruning and weeding. An earlier repaired chapel of Panna Marie Sněžná pod Hvězdou was also consecrated along with the cross on the Křínice trail.

#### **3.3.6.1 Learning Trails and Bike Trails**

A learning trail was recently opened in the natural preservation of Adršpach-Teplice mountains. It leads along the main tourist circle and contains 15 stops, dealing with nature, history and mountain utilization. By its content and graphical adaptation (large-scale digital print), it represents an exceptional work.

The CHKO administration has initiated a marking and repair of the learning bike trails.

#### **3.3.6.2 Documentation of small sacral structures**

The Collegium pro arte antiqua Brno association has, in 1999, performed a good quality documentation of small sacral structures in the larger part of the Broumov Valley (approx 100 km<sup>2</sup>, i.e. 25% of CHKO surface). The association members have discovered, described in detail, mapped, photographed and have entered into the maps one hundred structures, which lie in the towns and fields.

The project's results were processed in a publication, on a video shoot and photos and introduced at a seminar that was attended, aside of others, the former CZ minister of the Environment Ivan Dejmál, prior of the Benedictine order Petr Siostrzonek, 20 mayors of cities and towns of Broumovsko, conservationists, landscapers, press reporters and other patrons from all over the Czech Republic

#### **3.3.7 Conclusion**

The Broumov lands comprise a territory around the basin of the Stenava River with a population of ca. 25000. It is located in the part of former Sudets. The population there is suffering first of all on low level of education, high unemployment rate, short productive age, high emigration rate and low rate of entrepreneurship activity

Recent researches of the current social situation and future development of the region have shown very limited possibilities of how to reach a sustainable

growth. There are big problems caused by lack of diversified businesses and employment opportunities. The region of the former Sudets is suffering on a strong habit of local people to live under the paternalism and social care of state. The most of them came here after the Second World War because of special support and subsidies of former socialist state. They are facing big troubles now caused by the transition to the market economy, lack of historical roots and abilities to start their own business. Most of them see only threats but no challenge in the new free society, where everybody is responsible for his own life.

Lack of traditional entrepreneurship together with insufficient education causes high rate of emigration of young people from the region. It brings additional stress and sense of defeatisms. From that point of view it can be assumed that in comparison with the average Czech or Polish citizens – the population living in the region can be classified as a large group of socio-culturally-handicapped people.

We see a big challenge in revitalisation of rich cultural heritage of the region integration and qualified implementation of concrete measures in the regional development, first of all in the sphere of the tourism, cross-border cooperation and utilisation of local natural resources opening and taking advantage of chances given by the European integration.

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Karel Bůna, Osudy Čechů a Němců na území Čech a Moravy, jejich osudy na Broumovsku

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Martin Lukášek - Regionální rozvoj Broumovska, Magisterská práce

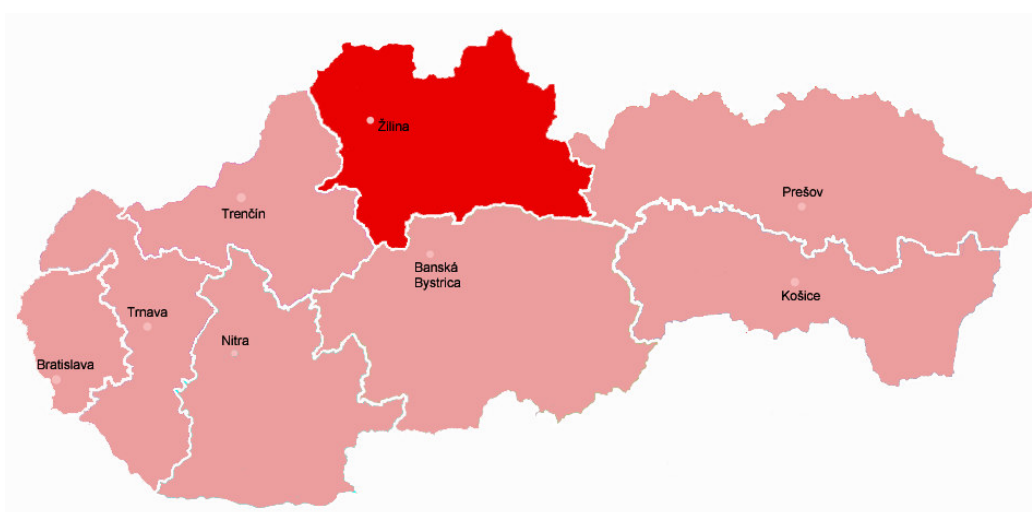
### 3.4 Impact of selected categories of cultural heritage on the increase of attractiveness of selected areas in Slovakia

*Prof. M. Konvit, PhD., Ing. M. Dudas, PhD., Mgr.P. Horvath, Ing. M. Zaborsky*

#### 3.4.1 Introduction

The territory of Slovakia is divided into eight regions. One of them is Zilina region covering northern part of Slovakia – see Figure 48.

**Figure 48 The Zilina region**



Territory of the region covers the area of 6,801 square km (13,9 % of territory of Slovakia). It borders with Czech Republic and Poland, respectively. Zilina region contributes to Slovak GDP by 10-12%. Average salary is approximately equal to average salary in a whole Slovak Republic. Unemployment rate is about 11%. The most important industries are production of cellulose, food production, production of electronic equipments and chemical products. The region plays an important role in railway transport (crossing to Czech Republic, Poland, Hungary and Ukraine). Regional airport (with statute of international airport) is situated near Zilina. There are four universities situated in four towns of the region.

The region is rich in cultural heritage objects. Castles, museums, folk architecture, unique railway, and museum of tinker art are the most known places.

As can be seen from the above description the Zilina region is highly attractive region from tourism point of view. Impact of this fact on a development of the region is analyzed in the next paragraphs.

**Table 15 SWOT analysis of the Zilina region**

Strengths	woods in large quantities, multimodal trans-European transport corridor (east/west, north/south) attractive environment (national parks, thermal springs, skiing resorts) attractive cultural heritage objects
Weaknesses	narrow and outdated industrial base, lack of entrepreneurial spirit, insufficient marketing of region,
Opportunities	cross border collaboration, use of region's hydro potential, better exploitation of mineral springs, better exploitation of cultural heritage
Threats	delay in completion of transport infrastructure, low support of tourism by government, openness of market resulting in collapse of textile and food industries

### 3.4.2 Open-air museums

Open-air museums become more and more popular in Europe. Besides traditional museums focused on folk architecture new ones, focused on specific time period or specific industry, emerged in Denmark, Great Britain, Sweden and Slovakia, too.

Most of Slovak open-air museums present folk architecture and traditions. These museums are, as a rule, situated either on the frontier of national parks or they are directly part of the park. These way open-air museums are situated in highly attractive localities. However, there is one important exception from this rule – museums in the mines. For example, „open air museum“ of mining in Banska Stiavnica offers approximately 2 km of paths in the mine from 17th century. The tour under the ground takes 90 minutes. At about 40 000 visitors is registered each year. Museum is open from April to November eight hours daily, 4 days per week. Entrance fee: adults 2 euros, children 1 euro, and families 4 euros.

Another interesting place is open-air museum of folk architecture in Bardejov spa 24 wooden objects from 19th and 20th century are spread at the area of 15 000 square meters in so-called etnopark. Cultural events (e.g. Sundays with folklore)

are organized during a season from May till October. Museum is open daily 8 hours per day.

Entrance fee: adults 1 euro, children 0,25 euro.

A list of most attractive open-air museums in Zilina region is given below.

#### **3.4.2.1 Monument Reservation of Folk Architecture in Cicmany**

**Figure 49 Cicmany. Source: Mr. Dudas, PhD**



Being picturesque due to natural beauties and interesting and unique for its folk architecture and folklore, first of all beautiful and rich embroideries, locality of Cicmany has been designed as Monument Reservation of Folk Architecture in 1977. Unusual external ornamentation of dwelling log-houses in a form of whitened geometric ornaments and presence of an open fireplace in a room, existing in houses up to the 20<sup>th</sup> century, does not only stamp the reservation as attractive location for tourism, but, in particular, participate in creation of an ethnographic phenomenon, which is unique within all the region of central Europe. Mountainous environment, specific social conditions and certain isolation from the urban development probably were main factors causing that simple house of a tiny village of Cicmany composed of two or three spaces has developed into specific form of single storey log house with dwelling and storage chambers under a roof, which retained its archaic structural components and details for a long time.

**Table 16** Number of inhabitants living in the village of Cicmany

permanent	204
temporal	100-150 (approx.)

**Table 17** Official statistics of visitors (according to regional museum)

2003	28.000 (estimated)
2004	28.264
2005	26.044

Open to public from Jun till September daily 10 hours, out of season daily except Monday 8 hours. Entrance fee: adults 0,5 euro, children 0,25 euro.

#### 3.4.2.2 UNESCO Monument Reservation of Folk Architecture in Vlkolinec

**Figure 50** Vlkolinec. *Source: Mr. Dudas, PhD*



The Vlkolinec settlement situated in the beautiful environment of the Great Fatra Mountains in central Slovakia was mentioned for the first time as a tributary village of the town of Ruzomberok in the second half of the 14<sup>th</sup> century. The original character and special genius loci of the landscape and Vlkolinec itself are formed by the unique microstructure of the fields and meadows, the arrangement of the settlement with its typical wooden architecture, and the surrounding mountains with vast and deep forests. Wooden dwelling houses and farm structures (barns, granaries, stables, animal sheds etc.), especially dating back to the beginning of the 19<sup>th</sup> century, create that special and well-protected area of vernacular architecture. And for that reason, in 1977, Vlkolinec was proclaimed the Reservation of Folk Architecture and nowadays there are 73

cultural monuments in its territory. In addition, in 1993, it was registered in the List of the World's Culture and Natural Heritage of UNESCO.

**Table 18 Number of inhabitants living in the settlement of Vlkolinec**

permanent	35
temporal	50-70 (approx.)

**Table 19 Estimated statistics of visitors (according to local authority)**

2003	100.000
2004	60.000
2005	40.000

Accessible May – September daily 8 hours, however, because village itself is a live one, it is possible to visit it at any time. Official entrance fee is 0,8 euro.

#### **3.4.2.3 Open-air museum in Martin**

This museum is operated in collaboration with Slovak national museum. It is open all the year round, even in the evening. Objects of folk architecture from 19th and 20th century from different regions (Orava, Kysuce, Liptov, Turiec) of Zilina region are situated not far from the town Martin. Many cultural events are organized there – for example Sundays devoted to folksong instruments, human and nature, Christmas habits, etc.

Open daily 9 hours in summer, 5 hours in winter. Entrance fee: 1,2 euro, children 0,5 euro, families 3 euro.

#### **3.4.2.4 Open-air museum in Pribilina (museum of Liptov's village)**

Situated not far from the highway and High Tatras, different objects of folk architecture from the area where the dam was built in the 80ties are concentrated here. Many different events are organized during the season - for example Sunday for Slovaks from abroad, Sunday with a cake from grand mother, Sunday with craftsmen, Sunday for hunters, St Micolaus Sunday, etc.

Open to public daily 8 hours in summer, out of season 6 hour during working days. Entrance fee: adults 2 euro, children 1 euro.

#### **3.4.2.5 Open-air museum - Archeoskanzen Havranok**

Situated by the dam Liptovska Mara findings from the iron period (300-100 B.C.) documenting Celt's settlement in Liptov are displayed in several reconstructed buildings on the hill Havranok. Celt's habits, traditions, crafts and culture are demonstrated during summer season.

Open in summer from 9.00 till 18.00. Entrance fee: adults 2 euros (plus 2 euros for cultural program), children 1 euro.

#### **3.4.2.6 Open-air museum Vychylovka (museum of Kysuce village)**

One of the largest expositions in Slovakia, with church, wooden mill, pub, 30 houses and its own 7 km long railway climbing the hill in the unique way. Many folk events are organized during a season.

Opening hours in a season (May – October) 9.00-17.00 daily. Entrance fee: adults 1 euro, children 0,5 euro, railway ticket: adults 1,5 euro, children 0,8 euro.

#### **3.4.2.7 Open-air museum Zuberec**

Typical wooden houses and other types of buildings, including wooden church from 16th century are displayed in the museum. Museum itself is situated at the entrance to Rohace Mountains. Besides the classical visit there is also possibility to find accommodation directly in the museum.

Opening hours in a season (July – August) 8.00-18.00 daily, Jun, September 8.00-17.00, out of season 8.00-15.30, closed on Mondays. Entrance fee: adults 1,5 euro, children 0,8 euro.

### **3.4.3 Wooden churches in Slovakia**

Wooden churches create unique items of Slovak cultural heritage – their architecture combine Roman Catholic tradition and the Byzantine culture. All parts of churches were made of wood with using none metal nails. Three hundreds of wooden churches are listed in historical records. Out of them 55, built during the period from the 16th to 18th century, have been preserved. The oldest Roman Catholic ones, which can be found in villages Trnove and Tvrdosin in the Zilina district, were built in the Gothic style. The newer, protestant churches from 17th century are located in Lestiny, Istebne and Svaty Kriz in the Zilina district, Kezmarok (Spis region) and Hronsek (Horehronie region). However, the largest group of these churches is Greek Catholic churches are located in Eastern Slovakia – see the map in Figure 51. Out of them, 27 were



declared national cultural monuments (red ones in the map). Most of them still conduct services today. Small cemeteries accompany churches.

It is worth of noting that most of these wooden churches, probably in order to maintain dominant position, were built on the places rather difficult to access even today.

**Figure 51 Wooden churches in Eastern Slovakia**



The selected structures and areas (National Culture Monuments and Monument Reservations of Folk Architecture) including the most attractive wooden churches in Zilina region are described in paragraphs below.

### 3.4.3.1 Wooden church in Paludza – Svaty Kriz

**Figure 52 Svaty Kriz. Source: Mr. Dudas, PhD**



Within a surprisingly short period of 8 months in 1773-74 a new majestic wooden Lutheran church was built in Paludza on the site of an older smaller religious structure. In the 70s of the 20<sup>th</sup> century, due to the construction of nearby dam, it had to be moved to a new site of the village of Svaty Kriz. It is considered to be the biggest wooden log religious building in Europe and approximately 5.000 believers can take part in the service. The log church of central cross disposition has an imposing barrel vault with a span of 11 ms. Doubled galleries going around the whole inner space are richly decorated in a form of panel paintings (the musicians, the figures and characters from the Old and New Testament) as well as the columns supported them (vine tendrils and vegetative ornaments). In the artistic way the altar is extraordinary and together with the pulpit and the baptism-stone font comes from the older smaller church. The church regularly serves for its purpose.

### 3.4.3.2 The medieval Church of St. Martin in Martinec

**Figure 53** Martinec. *Source: Mr. Dudas, PhD*



The early Roman-catholic gothic Church of St. Martin in Martinec can be considered among the oldest and the best preserved religious rural buildings in northern Slovakia. It dates back to the second half of the 13<sup>th</sup> century and it is situated on the elevated site of a small settlement but with marvelous and strategic view to surroundings of Lower Liptov region. The latest research, taking place in its interior in 1999, has revealed the unique medieval mural paintings carried out in the technique of genuine fresco covering the entire area of walls and rib vault in the presbytery and eastern wall of nave, around the triumphal arch. Inside can be seen the pattern of draperies and consecration crosses, the figures from the Old Testament (David and Solomon) and the motives of Christ, Virgin Mary and angels) and outside, on the eastern wall of presbytery, the painting of Calvary. The unknown author creating his master work used the

tradition of late Gothic painting and excellent knowledge of Byzantine culture. The church regularly serves for its purpose.

**Table 20 Number of inhabitants living in the settlement of Martinec**

permanent	395
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**Table 21 Estimated statistics of visitors (according to local authority)**

2003	1.500
2004	3.000
2005	2.200

### 3.4.3.3 Conclusions

Wooden churches, despite of their uniqueness, do not contribute adequately to increase of tourist attractiveness of the area where they are located.

The main reasons are:

- insufficient marketing;
- difficult access;
- lack of other interesting places in a short distance;
- local administrations do not have enough financial resources;
- visits of churches are not integrated into tours, recommended by travel agencies.

### 3.4.4 Data analysis

The correlation between the presence of selected categories of cultural heritage objects in the region and its development have been analyzed. As can be seen from Table 22, no significant differences in the change of the number of inhabitants exist among different regions.

**Table 22 Population in Slovak republic (as of Dec. 31,2004). Source: statistical office of SR**

SR/ region	Population in total		
	2002	2003	2004
SR in total	<b>5 379 161</b>	<b>5 380 053</b>	<b>5 384 822</b>
Bratislava region	599 736	599 787	601 132

Trnava region	550 911	552014	553 198
Trencin region	603 494	602166	601 392
Nitra region	711 002	709752	709 350
Žilina region	693 041	693 499	694 129
B. Bystrica region	660 110	658 953	658 368
Prešov region	793 182	794 814	796 745
Kosice region	767 685	769 068	770 508

Next, we will analyze development in the number of visitors in different regions from data in Table 23 and Table 24.

**Table 23 Slovak republic - Number of visitors. Source: statistical office of SR**

<b>Indicator</b>	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>
Number of visitors	2 793 700	3 160 748	3 446 442	3 373 540	3 244 485
Of which:					
From abroad	1 052700	1 219 099	1 398 740	1 386 791	1 401 189
Number of overnight stays	10 540 700	11 319 092	12 306 192	12 058 956	10 748 537

**Table 24 Slovak republic - Number of visitors in regions**

	<b>2000</b>	<b>2001</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>
Žilina region	468 192	541 689	596 971	609 858	577 808
Prešovský kraj	597 375	695 597	745 178	687 420	608 514
Košický kraj	246 949	264 563	320 856	294 467	285 514

According to data in Table 24 the number of visitors in Slovakia was gradually increasing between years 2000 – 2002 and then gradually decreasing. The same trend is in the number of overnight stays. Žilina region copies these trends.

Data on inflow/outflow of direct foreign investments are given in Table 25 and Table 26.

**Table 25 Inflow of direct foreign investments (in % of total)**

Region	2003	2004				2005			
	1-4Q	1Q	1-2Q	1-3Q	1-4Q	1Q	1-2Q	1-3Q	1-4Q
Bratislava	69,7	69,2	69,6	69,8	69,1	68,8			
Trnava	5,1	5,6	5,9	5,9	5,8	5,8			
Trencin	3,5	3,6	3,5	3,5	3,8	4,5			
Nitra	3,1	3,3	3,2	3,1	3,1	3,2			
Zilina	4,1	4,5	4,4	4,4	4,6	4,5			
B. Bystrica	2,6	2,4	2,3	2,4	2,4	2,4			
Presov	1,7	1,7	1,7	1,7	1,8	1,8			
Kosice	10,2	9,6	9,3	9,2	9,2	8,8			
SR total	100,0	100,0	100,0	100,0	100,0	100,0			

**Table 26 Outflow of direct foreign investments (in % of total)**

Region	2003	2004				2005			
	1-4Q	1Q	1-2Q	1-3Q	1-4Q	1Q	1-2Q	1-3Q	1-4Q
Bratislava	62,2	63,3	64,1	62,8	63,6	63,5			
Trnava	10,4	10,7	10,1	9,2	9,1	9,1			
Trencin	4,0	4,1	4,0	8,0	7,1	7,2			
Nitra	0,3	0,3	0,3	0,2	0,2	0,2			
Zilina	3,5	3,8	3,3	2,9	2,8	2,9			
B. Bystrica	8,9	9,0	9,0	8,2	8,4	8,3			
Presov	3,2	2,8	3,0	2,8	2,9	2,8			
Kosice	7,7	6,1	6,2	5,9	6,0	5,9			
SR total	100,0	100,0	100,0	100,0	100,0	100,0			

There is clear evidence that, from foreign investments point of view, the most attractive regions are the ones close to Austria border with completely built infrastructure.

### **3.4.5 Conclusions**

From tourist's point of view the most attractive region is the region of Bratislava and out of it Bratislava itself. Underlined reasons are:

- high concentration of cultural heritage items at small area;
- geographical position (easily accessible from Austria);
- visit of Bratislava is an integral part of international tourist tours (Vienna – Bratislava – Budapest).

Second place in attractiveness belongs to regions, which are rich on mountains – Presov region, and Zilina region.

We can conclude that cultural heritage is not on the first place among reasons determining attractiveness of particular region. However, their presence has supportive influence on decision to visit given region. This statement follows also from the analysis of the number of visitors in open-air museums and wooden churches. Both these kinds of cultural heritage have many in common:

- presents specific period of development of folk architecture;
- are situated outside of urban areas;
- tourists take them as secondary goal of the visit of Slovakia (primary goal is recreational sport or recreation itself).

Similar statement is valid regarding relationship between cultural heritage and economic development. Economic development in Slovakia is driven mainly by foreign investments.

Decision-making process of foreign investors gives the highest priority to existing infrastructure and cheap labor force. However, culture and cultural heritage also plays its role because it is factor influencing creative thinking, discipline and skills.

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### **3.5 South West Romania: heritage-led development of a rural region**

*Martha Mary Friel (Universitat Autònoma Barcelona)*

#### **3.5.1 Introduction**

The accession of Romania and Bulgaria to the European Union in 2007 will lead to a higher cultural complexity but also to new opportunities for development strategies based on the recognition and the valorisation of culture.

In this perspective, awareness of the value of cultural heritage in development strategies and of the great importance of the involvement of local communities in such strategies has been increasing in the last few years.

Significant is the speech made by the Romanian Minister of Culture Mona Musca at the meeting between the World Bank and the Government of Romania the 25<sup>th</sup> and 26<sup>th</sup> of February 2005 which specifically regarded the importance of culture for territorial development through the selection of cultural landmarks and through the creation of inter-sectorial partnerships, on a public-private and central-local basis.

The main objectives that this strategy aim to achieve are the protection of the community's material memory and the community's economic development in terms of new jobs, development of services and promotion of the entrepreneurial spirit.

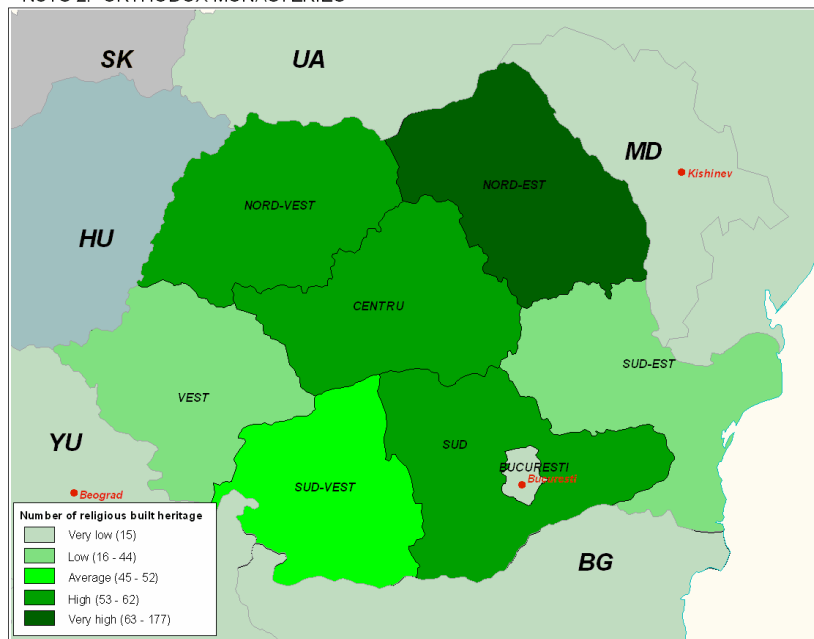
"We come forth with a new philosophy for development, implementation and management: through culture. This philosophy implies the creation of a financing fund, on competitive bases, for community initiatives aimed at rehabilitating and reintroducing cultural landmarks in the circuit with a view to regenerating the community around the significant cultural symbol" declared the Ministry in his speech.

#### **3.5.2 South-West Romania and Oltenia's monuments and orthodox monasteries**

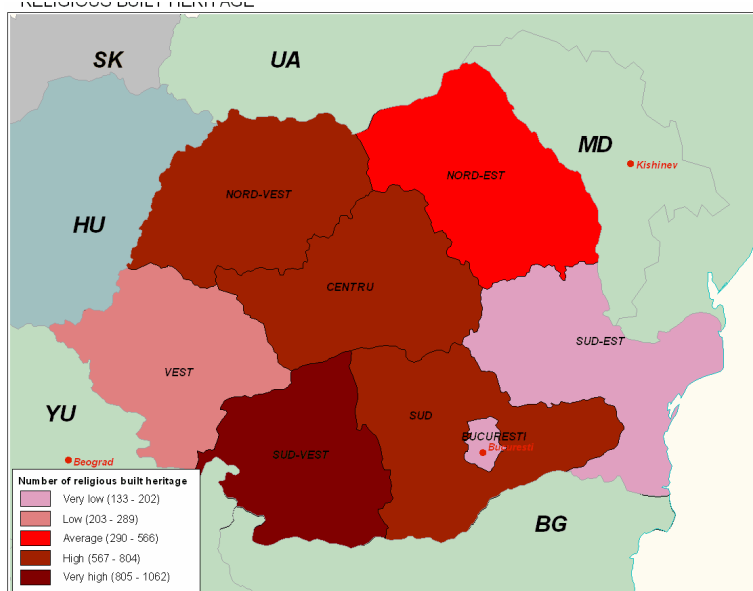
An interesting case of how cultural heritage and especially the religious built heritage could lead to territorial development and re-qualification is given by the case of Oltenia (Figure 54).



**Figure 54 Orthodox monasteries**



**Figure 55 Religious built heritage**



South-West Romania is in fact an area of great natural beauty rich in tourist attractions, both cultural and natural.

Romania's south-west counties in general present a high presence of monuments and in particular of religious buildings. The average presence of religious

buildings in the area is nearly twice the national average, and so is the density of these monuments even if the average pressure of use by locals is below the national average.

**Table 27 South-West Romania presence of monuments. Source: Espon 1.3.3 database, 2004**

	<b>Presence of monuments</b>	<b>Density of monuments</b>	<b>Use pressure on monuments (locals)</b>
<b>Dolj</b>	1068	0.14	694.76
<b>Gorj</b>	697	0.12	566.71
<b>Mehedinti</b>	661	0.13	487.14
<b>Olt</b>	918	0.17	552.29
<b>Vâlcea</b>	919	0.16	470.08

The religious built heritage of South-West Romania, and especially monastic heritage, counts outstanding examples of religious architecture of different periods and in particular of the so-called "Brancuvenau style" the main features of which are richly decorated stone, relief in the "a jour" style, wooden sculptures, the numerous vegetal elements, and a new type of pillar derived from the Corinthian, but with less developed capitals ecc.

**Table 28 South-West Romania built heritage. Source: Ministry of Culture and Religious Affairs, 2004; CIMEC- Institute for Cultural Memory, 2004**

<b>County</b>	<b>Monuments and Sites*</b>	<b>Religious Buildings**</b>	<b>Archaeological Sites*</b>
Dolj	612	260	196
Gorj	400	186	111
Mehedinți	376	108	177
Olt	633	213	72
Vâlcea	524	295	100

\*Source: Ministry of Culture and Religious Affairs, 2004

\*\*Source: CIMEC- Institute for Cultural Memory, 2004

The architectural richness of Romania's heritage is strictly related to the complexity of the population structure. Many minorities live in fact in Romania: the Hungarians and Roms which are the principal minorities, but also Germans, Slovaks, Serbs, Croats, Bulgarians, Ukrainians, Greeks, Turks and Tatars, Armenians and Russians. The highest number of minorities is in Transylvania today and Hungarians and Germans are still the majority in Harghita and Covasna counties.

Each of these minorities has maintained its own specificities in terms of language, customs, religion, architecture, music and gastronomy.

Religious affiliation tends to follow ethnic lines, with most of the ethnic Romanians following the Romanian Orthodox Church. The 2002 census revealed the following results (table 29) regarding the religions of the South-West Romanian population and in general indicated, at national level, that 86.8% of the population belongs to the Romanian Orthodox Church. Roman Catholics, largely ethnic Hungarians and Germans, represent 4.7% of the population while 0.9% of the population is Greek Catholic; Calvinists, Baptists, Pentecostals, and Lutherans account for another 5%. There are smaller numbers of Unitarians, Muslims, and other religions.

**Table 29 Population by religion in South-West Romania. Source: Elaboration of data from Population and Housing Census 2002, INSSE-Romanian National Institute of Statistics, 2003**

	<b>Orthodox</b>	<b>Romano-Catholic</b>	<b>Reformate</b>	<b>Penticostal</b>	<b>Greek-Catholic</b>	<b>Baptist</b>	<b>Adventist of seventh day</b>	<b>Moslim</b>
<b>South West</b>	98.64%	0.22%	0.02%	0.30%	0.04%	0.16%	0.27%	0.02%
<b>Dolj</b>	98.31%	0.19%	0.02%	0.33%	0.05%	0.12%	0.40%	0.05%
<b>Gorj</b>	98.54%	0.21%	0.04%	0.57%	0.04%	0.18%	0.15%	0.00%
<b>Mehedinți</b>	97.65%	0.61%	0.04%	0.46%	0.07%	0.47%	0.12%	0.02%
<b>Olt</b>	99.35%	0.07%	0.01%	0.10%	0.02%	0.09%	0.26%	0.01%
<b>Vâlcea</b>	99.20%	0.17%	0.02%	0.12%	0.04%	0.07%	0.26%	0.02%

In the framework of Romania's religious heritage, orthodox monasteries are particularly interesting although the combination of monasteries and tourist flows could seem conflicting and complicated.

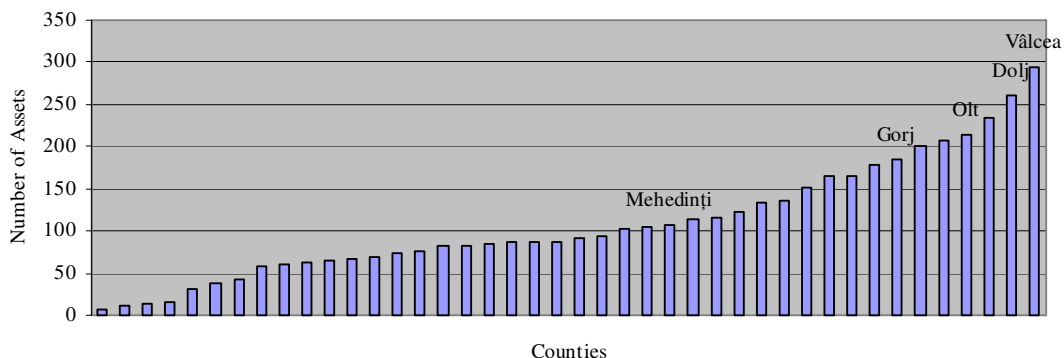
This is because monasteries with their architecture represent that particular kind of spirituality, monasticism the basis of which is in the denial of outside social relations. But on the other hand, monasteries in Romania were a place of excellence for the promotion of art and culture and were centres of very important schools, libraries and printing works, and are now temples of this cultural memory.

For this reason religious sites, and monasteries in particular, transcend their orthodox significance, and by testifying to Romania’s artistic life and culture, are nowadays the main attraction of cultural tourism in the country. With regard to Oltenia region, alongside highly evocative mountain scenery, the zone is rich in monasteries of great beauty such as Cozia, Horezu (UNESCO masterpiece), Bistria, Arnota, and Govora in the county of Valcea, and Polovragi and Tismana in the county of Gorj.

In addition, the city of Târgu Jiu hosts the monumental ensemble erected in honour of the dead heroes of First World War by Constantin Brancusi (the four sculptures represent the four fundamental elements: water, the source of the Jiu river in “Alea scaunilor” (alley of chairs); earth – the alley from the public garden – in “Masa Taceri” (the table of silence); fire in “Porta Sarutului (the gate of kisses); and air in “Coloana fara sfarsit” (the endless column)) and an art gallery with a photographic display illustrating Brancusi's life and work as well as works by leading modern artists and icons from the XVIII to the XX century.

The richness of religious built heritage in all the counties of South-West Romania, and especially in Valcea, can be seen from Figure 56.

**Figure 56** Romania's religious buildings (in absolute terms). **Source:** Elaboration of data from *The Christian Architectural Heritage List, on-line database, CIMEC- Institute for Cultural Memory, 2004*



Even if many monasteries present problems of restoration and maintenance and are very poorly promoted for tourism purposes, most of them are accessible to the public and the access conditions such as opening times or entrance fees,

which are rarely applied, are quite adequate not only for the needs of worship but also for cultural tourism.

In addition, many monasteries can provide accommodation, sometimes just for pilgrims but in other cases also for tourists while they also house museums and exhibitions with precious religious objects or other collections related to local history and to monastery life.

Last but not least, their distribution throughout the territory creates an ideal circuit, which could be usefully exploited for tourism purposes by integration in a network .

### **3.5.3 Romanian Religious Cultural Heritage: decision making and administration**

From the heritage management point of view it is the Ministry of Culture and Religious Affairs which elaborates and ensures that the strategy and the policies in the fields of arts, culture, religious affairs and cinematography are applied.

The Ministry of Culture and Religious Affairs is made up of central departments which have an orientation, design, decision-making and control role at national level. Directorates for culture, decentralised departments representing the Ministry of Culture and Religious Affairs, at the local level, whose main tasks are to draft local cultural strategies, participate in the design and application of these strategies in their respective territories and evaluate the cultural aspirations and needs of the various local communities.

The Ministry of Culture and Religious Affairs has worked a lot in recent years to establish co-operation with the local public authorities to harmonise national and local cultural policies and to implement the principle of local autonomy. The Ministry of Culture and Religious Affairs in fact has decentralized structures in each county that carry on the activities foreseen in the annual budget.

Moreover, in the context of its partnership policy, the Ministry of Culture and Religious Affairs took an important first step in 1997 when, by Government Resolution no. 6, it recognised the right of local public authorities to intervene and make decisions on public cultural institutions at county level. This policy was aimed chiefly at improving the activities of local public cultural institutions under the auspices of local public authorities.

In addition, Romania has a special governmental structure in which the department responsible for the regional built religious heritage, the State Secretary for Religious Affairs, Department for Ecclesiastic Heritage, is part of the Ministry of Culture and Religious Affairs.

In particular, with regard to the management of the orthodox built religious heritage, this is the responsibility at regional and local levels of the Romanian Orthodox Church, under the name of the Romanian Patriarchate, in cooperation

with the local mayors and the city councils. This body owns 391 monasteries, 185 museums and museum collections and 65 protection and deposit centres for objects of the cultural and religious significance all over the country. The cultural heritage department manages a heritage of more than 7000 objects.

The responsible body of the Patriarchate for South-West Romania is the *Mitropolia Olteniei* which is divided between the *Arhiepiscopia Craiovei* that includes, among others, the monasteries of Crasna, Polovragi and Tismana, and the *Arhiepiscopia Ramnicului* which incorporates the monasteries of Arnota, Bistrita, Cozia, Dintr-un Lemn, Govora, and Horezu...

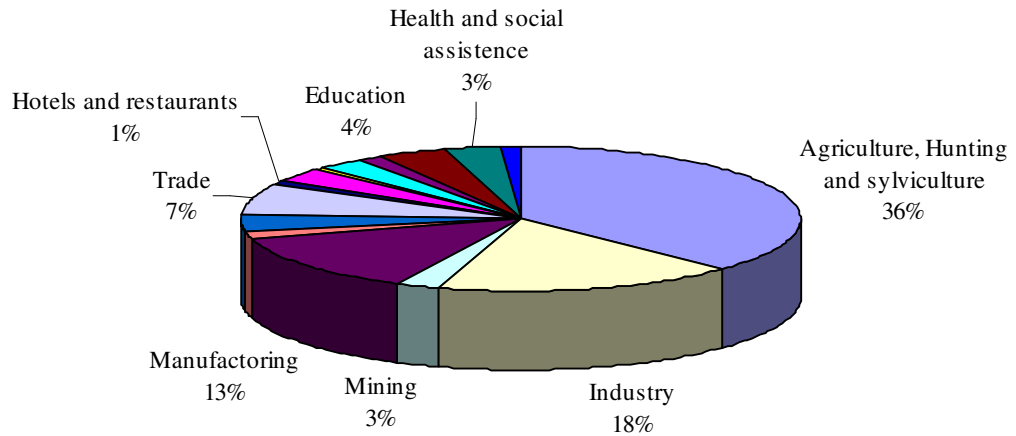
Unfortunately, even if many efforts are been carried out to establish programmes to protect and promote national cultural heritage in co-operation with decentralized departments of the ministries and with local communities, many weaknesses persist in the management of religious heritage due to the difficulties in finding the necessary financial resources for protection, to the need to prevent illegal buildings and other forms of destruction, and to the lack of adequate technical equipment so that the maintenance of buildings and the conservation of objects and furnishings remain very critical.

#### **3.5.4 Socio-economic situation**

Until 1997 Gorj County was one of the richest in Romania because of the abundance of mineral resources. But in 1997 Government ordinance n.22 changed the national energy strategy with dramatic social and economic consequences. The restructuring of state enterprises led to considerable growth in the number of unemployed. At the end of 1996, the unemployment rate was of 2.3% (4708 unemployed) but in only three years (1999-2001) reached 10.1% (17,767 unemployed).

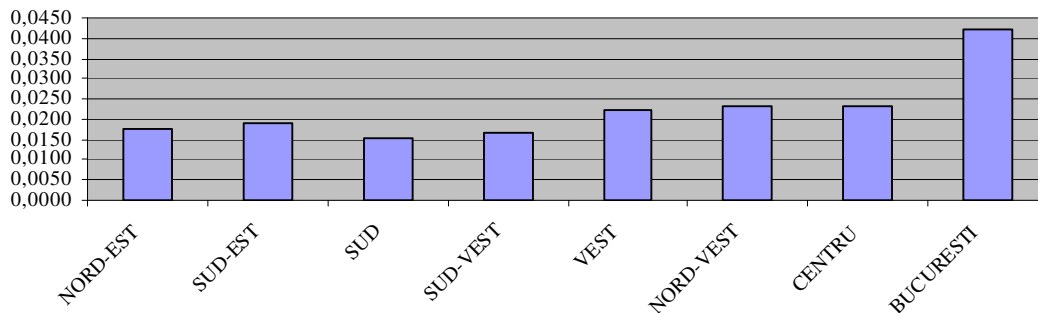
In general, the employment structure in 2003 in south-west Romania can be summed up as follows.

**Figure 57 South-West Romania. Employment structure by sector of activity. Source: INSSE- Romanian National Institute of Statistics, 2005**



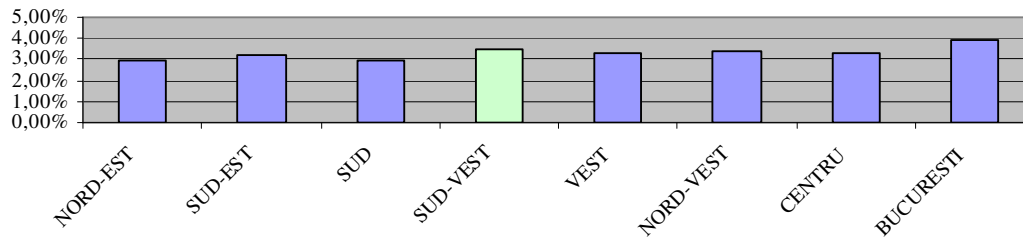
The employment situation of the cultural sector as reported in Figure 58 is also interesting.

**Figure 58 Percentage dimension of cultural professions (NUT II level, average 2001-2004). Source: Espon 1.3.3 database**

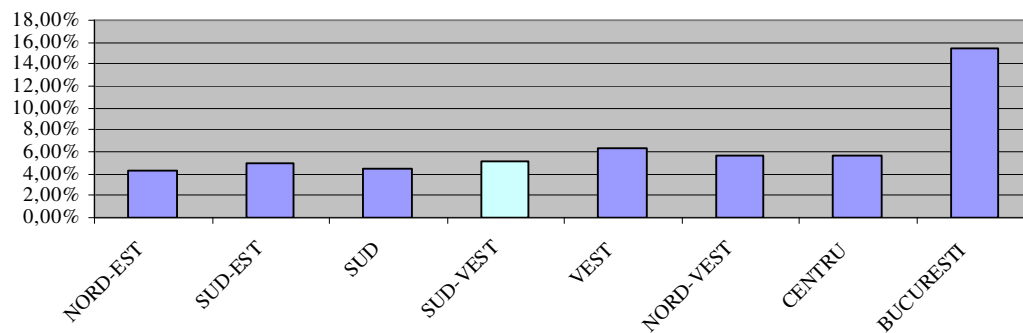


The market is saturated with newly graduated people and the supply of qualified personnel is higher than the demand. The mono-industry of the county makes it difficult for young graduates to find work and this leads to high migration. For this reason the South-West Region has a remarkable human potential as it can be seen from tables below.

**Figure 59 Percentage of higher education graduates among total residents, 2003. Source: Espon 1.3.3 database**



**Figure 60 Share of residents with higher education levels (2003, high attainment levels, ISCED cat. 4-5-6). Source: Espon 1.3.3 database**



In 2005 the total unemployment rate in Gorj County was 9.2% and the unemployment rate for women was 8,6%<sup>10</sup> even if in 1996 the unemployment rate was only 2.3%.

**Table 30 Unemployment rate trend in South-West Romania 1991-2005. Source: Insse- National Institute of Statistics**

<b>Unemployment South-West Romania</b>	<b>Total</b>	<b>Women</b>
<b>1991</b>	3.4	4.4
<b>1995</b>	9.9	11.6
<b>2000</b>	11.6	10.8
<b>2001</b>	10.4	9.4

<sup>10</sup> Source: Agentia Nationala Pentru Ocuparea Fortei De Munca



<b>2002</b>	9.4	8.6
<b>2003</b>	9.1	8
<b>2004</b>	n.a.	n.a.
<b>2005</b>	7.8	6.6

The situation is somehow slightly different in Valcea County where the unemployment rate is 6.7% (6.5% for women) and where, because of the table waters of Călimănești and Căciulata, the tourist sector has been developed since the nineteenth century.

**Table 31 Unemployment rate trend 2002-2005 in South-West Romania Counties. Source: Inse- National Institute of Statistics**

<b>Unemployment rate in South-West Romania Counties</b>	<b>2002</b>	<b>2003</b>	<b>2004</b>	<b>2005<sup>11</sup></b>
JUDETUL DOLJ	7.1	8	n.a.	6.4
JUDETUL GORJ	10.8	9.1	n.a.	9.2
JUDETUL MEHEDINTI	8.8	8.8	n.a.	9.6
JUDETUL OLT	9.9	10.6	n.a.	7.3
JUDETUL VALCEA	11.7	9.1	n.a.	6.7

In general, in recent years the South-West Romania region attracted the smallest amount of foreign investment and recorded the lowest foreign trade level in Romania (less than 6% of the national amount). Moreover, the turnover of private companies is the lowest in the country and represents less than 5% of the national total. Finally, both companies and the local population have the lowest disposable cash in bank accounts and deposits.

Finally, in a socio-economic perspective, it cannot be ignored that international reports and surveys indicate that corruption in Romania continues is widespread and affects all aspects of society, undermining the effectiveness and legitimacy of state institutions and restricting Romania's economic development.

<sup>11</sup> Source: Agentia Nationala Pentru Ocuparea Fortei De Munca, 2005

With the increasing recognition of the damaging effects of corruption on economic growth and social stability, the demand for practical strategies to reduce corruption has grown dramatically. This problem leads directly to the difficulty for local communities to start new individual or family enterprises based on tourist services. As awareness of the difficulties corruption is posing for development became clearer in recent years, both Governmental and non-governmental bodies have become more active in the effort to find solutions. Government efforts have centred on improving legislation and strengthening enforcement but the problem is still very serious.

### 3.5.5 The tourism sector

Although South West Romania and especially North Oltenia have a very high tourist potential, tourist flows are still relatively low and local at present as can be seen from the table below.

**Figure 61 Tourism accommodation typology in South-West counties.**  
Source: Inse- Statistical Regional/ County Office

	Total	Hotel and Motel	Tourist chalets	Camping sites	Tourist villas	School camps	Pensions	Agro-tourism	Hostels
Dolj	18	11	-	2	3	-	1	1	-
Gorj	17	8	3	-	1	-	4	-	1
Mehedinți	13	9	-	-	-	4	-	-	-
Olt	10	7	-	-	-	2	1	-	-
Vâlcea	100	29	3	8	37	6	15	2	-

**Figure 62 Tourism accommodation capacity and tourism flows in South-West counties.** Source: Inse- Statistical Regional/ County Offices

County	Accommodation capacity (2002)		Arrivals 2002	Overnight stays 2002	Indices of net using the capacity in function (%) 2002
	Existing (places)	In function (thou places-days)			
Dolj	1116	346.9	56,100	87,000	25,1
<b>Gorj</b>	<b>1199</b>	<b>357.5</b>	<b>37,900</b>	<b>104,200</b>	<b>29,2</b>
Olt	759	118.8	13,800	32,600	27,4

Mehedinți	1480	18.6	1,750	5,040	27
<b>Vâlcea</b>	<b>10301</b>	<b>2483.7</b>	<b>200,100</b>	<b>1346,100</b>	<b>54,2</b>

The main causes that contribute to this problem are poor cooperation between different sites, the inadequate and poorly organized hospitality structures and tourist services, and the lack of promotion of the area especially at international level.

In particular, there are two reasons for the lack of tourist structures. On one hand there is a weak presence of local entrepreneurship, and on the other there is an objective difficulty in developing an environment favourable to innovation and private enterprise because of powerful and widespread corruption.

In addition to these different problems, there is also the historical marginality of the Region in Romania's territory, from both political and geographical points of view, and its virtual absence from international tour operators' catalogues which focus on Transylvania and Romania's other northern counties.

Even tourism promotion carried out by the Ministry of Tourism through the National Authority for Tourism, which operates abroad with its tourist information offices, and locally through Tourism Info Centres, focuses mainly on other areas of Romania.

But in the Regional Development Plan of the Oltenia Region tourism constitutes a strategic priority for the region and the religious heritage and monasteries are seen as an important tourist attraction.

### **3.5.6 Conclusions**

South-West Romania emerges as an interesting tourist destination even if many difficulties arise from the lack of funds for promotion and from the negative image of the county's infrastructures.

Even if accessibility to the territory and to heritage attractions is quite good, great improvements are needed in tourism infrastructures which are completely inadequate for present needs and especially with a view to future enlargement of tourism flows.

Improvements in the supply of tourism infrastructures such as upgrading the roads, public transport, tourist information offices and other tourism facilities is necessary. For example, Craiova airport could be very important for south-west Romania tourism but it needs more investments.

At present there is a strategic plan at national and regional level for the management and promotion of the religious built heritage but has not been very effective to date with regard to local development. The Regional Development Plan of the Oltenia Region highlights the value of the religious heritage and of

monasteries in particular as important tourism attractors and cultural tourism is considered as a strategic priority for the Region.

The Regional Development Agency of South-West Oltenia recently created the Oltenia Tourist Association (ATO), an NGO which operates at national and international level for the promotion of tourism, and which has established cooperation agreements with other tourism operators and other local development actors such as, for example, the Association for Rural Tourism Promotion (ANTREC) which operates mainly in the accommodation sector and which supervises the quality of pensions and B&B.

The enhancement of these strategies are intended to favour, on the one hand, an awareness in the local community of the value of their cultural heritage and the preservation and valorisation of their natural and cultural heritage, and on the other a reduction of existing regional disparities through stimulation of a more balanced development as well as the prevention of the development of new disparities and imbalances.

On the other hand, the cooperation of different actors operating both in the cultural heritage protection and tourism promotion areas could help in developing an environment favourable to innovation and entrepreneurship and to the creation of new jobs based on tourism and to a gradual rise and widening of tourist flows.

Nonetheless, many weaknesses remain in cultural heritage management such as scarce availability of financial sources for protection, the weakness of the legislative system, the safeguarding of the surrounding natural heritage, the prevention of illegal constructions and the lack of technical equipment, while higher levels of training would be needed in the field of conservation, project management and territorial marketing.

The general state of conservation therefore remains deficient and even if many efforts are being made to establish cooperation between different levels of power, the financing and management structure often remains unclear or incomplete.

Even so, considering the value and the uniqueness of this heritage and its very favourable distribution over the territory from a tourism point of view, the potential for generating visitor revenues could be quite significant and further efforts should be made by national and local authorities to support the Region in improving its capacity to support tourism at the three main levels: networking, promotion and training. The three lines of this approach would be complementary to one another: networking to improve intersectoral integration between culture and tourism with simultaneous modernization of the tourist industry and the creation of a system interlinking the different cultural sites, in particular the monasteries mentioned above; creating a communications and marketing strategy to promote the area and to lead to the inclusion of Oltenia as

a package tour in tour operator catalogues; and training to give the local population the skills and specific competencies needed in the field of tourist products and services.

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## **4 CULTURAL NETWORKS AT A NATIONAL SCALE LEVEL**

### **4.1 Case study: the cultural product “Network of Spanish Jewish sites”**

*Francesc Romagosa, Universitat Autònoma de Barcelona*

#### **4.1.1 Introduction**

In this particular case study we want to stress the relevance of trans-territorial (supra-local, cross-regional, European) governance structures to foster the development of a specific cultural theme in Spain, that is, the Jewish heritage.

Taking into account that the overall objective of the ESPON project 1.3.3 is to understand and illustrate the spatial and functional diversity of the cultural heritage and identity in Europe, this case study wants to contribute to give knowledge of a good practice in management of the cultural heritage in Spain.

According to the different spatial levels considered in the case study reports, the present case study can be classified as a network level of analysis, in the sense that it is devoted to a network of cities with relevant cultural heritage with its own structure, creating itineraries and hierarchies.

#### **4.1.2 The Network of Spanish Jewish sites**

The presence of Jews in Spain was very important until the medieval period, which was when they were expelled from the country. However, they left a significant heritage behind in many cities and at present there is a wish to protect, conserve and spread that heritage by means of cultural tourism.

In this sense, The Red de Juderías de España – Caminos de Sefarad (Network of Spanish Jewish sites – Sefarad route) is an association of municipalities, with no profit motive in mind, which is aimed to preserve the urban, architectural, historic-artistic and cultural heritage of the Sephardic legacy in Spain.

The municipalities constituting the Network, apart from their commitment to preserving the heritage, are responsible for generating policies of cultural, economic and tourist development on the Sephardic legacy, making use of the necessary infrastructures and means to achieve it.

Created in 1995, the Network has been growing and taking in new cities until the current number of fifteen main cities, of which eleven are provincial capitals (NUTS-3): Avila, Barcelona, Cáceres, Córdoba, Girona, Hervás, Jaén, León, Oviedo, Palma de Mallorca, Ribadavia, Segovia, Toledo, Tortosa and Tudela. Moreover, the network also lists six associated cities (Besalú, Calahorra, Estella, Monforte de Lemos, Plasencia and Tarazona), most of them smaller and

associated to a more important one. Although the former cities are an active part of the Network, in practice they take on the 30% of the rights and obligations.

**Figure 63** Location of the cities included in the Network. Source: Red de Juderías de España



The project “Network of Jewish sites” is very interesting due to the fact that it has succeeded in the creation of a network of cities through a specific or thematic cultural aspect –the Jewish heritage- and at the same time, in promoting the cultural tourism in these cities.

#### **4.1.2.1 Organizational structure**

The Network of Jewish sites is legally an association. It is not a public institution, in spite of depending on them; in fact, it is constituted by public institutions, precisely in this case, by city councils.

The organizational formula, according to its articles of association, is established by the sovereign organ falling on the General Assembly, constituted by the majors of each municipality. The General Assembly meets twice a year in the presidential host city which rules during one year, in rotary and alphabetical turns according to the member list. This period of time can be extended by wish of the assembly.

The sovereign executive organ falls on the Presidency, held by the major of the corporation hosting that year and assisted by the Vice-Presidency, held by the former city.

The Network includes a permanent Secretary General sited in the city of Girona. Each city delegates a local technician to manage the Network. Technicians gather in a technical assembly every two months. At the same time, they organize themselves into delegated commissions for every project on a voluntary basis, so that each municipality can choose those projects that better suit their possibilities and/or necessities. Every commission is headed by a president of the commission. The secretary coordinates the commissions and provides support when necessary.

Economic resources mainly come from the membership fees of the municipalities attached, as well as from extraordinary contributions.

The management system varies depending on the city (there are models with a more scientific-like basis -aimed to the study and preservation of the cultural heritage-, other more tourist-oriented -aimed to the spreading and the public use of the heritage-, etc.). In any case, all the cities have a common element, and this is the membership to the same network that enables the exchange of experiences, a common spreading of the same product, and the coordination and optimization of resources.

**Figure 64** Logo of the Network. *Source:* Red de Juderías de España





#### 4.1.2.2 Programs and projects

The project developing is framed in three main sections. Firstly, in the section of strategic programs, there are developed those projects that have a direct effect on the management of the resource and are under the presidency and vice-presidency's responsibility. Secondly, in the section of training and investigation, there are those projects which are basic or essential for a proper scientific, academic and intellectual support. At the same time, the latter helps to improve and perfect the projects of the third section, where the cultural, ludic and tourist documentary projects of the Network itself are gathered.

**Table 32 Programs and projects. Source: Red de Juderías de España**

Strategic programs
Strategic plan
New members
Trademarks and patents registration
Training and research programs
Cultural heritage
Publications (books, calendars...)
Courses, conferences and congresses
Cultural and documentary programs
Virtual Sepharad
Temporary exhibitions
Gastronomy and tourism
European Project: European day of Jewish culture
Cultural itinerary or European route of Jewish heritage

Each project is developed by commissions. These commissions are voluntary-based and usually constituted by two or three municipalities that are in charge of both the project and of communicating the information to the members. In some projects (strategic plan, inventory of cultural heritage...) external consultants are used.

**Table 33 Ongoing commissions. Source: Red de Juderías de España**

<b>Projects</b>	<b>Responsible</b>
New members – Patent registration	Presidency, Vice-presidency, Secretary
Strategic plan	Presidency, Vice-presidency, Cáceres, Tudela and Oviedo + external
European Project	Girona, Toledo, Tortosa
Web and virtual project	Hervás, Toledo
Gastronomy	Córdoba, Segovia, Hervás, Ribadavia
Cultural heritage	Segovia, Tudela, Girona + external
Temporary exhibitions	Barcelona, Tortosa
Publications, fairs	Technical assembly

The new members' commission is in charge of the correct incorporation of new cities to the Network, facilitating information to the municipalities that would like to join in and to the General Assembly that as a last resort is the one deciding on the new members.

The strategic plan commission is mainly aimed to create a plan for developing, improving and marketing of the Network.

Under European Project, we can find two projects that are different but complementary: on one hand, the organization of the Jewish day of cultural heritage, and on the other the creation of a Cultural-tourist itinerary along European Jewries.

Regarding the web site of the Network ([www.redjuderias.org](http://www.redjuderias.org)), it is understood as a great and valuable tool for the visibility of the Network and its inclusion into tourist and cultural sites of both national and international scope. Moreover, the creation of an intranet system enables better communication and management for the members of the Network.

The works of the cultural heritage commission will provide an important data base on Spanish Jewries, so contributing to the spreading and the research of their heritage.

Another commission is the one devoted to Sephardic gastronomy and culinary culture that is in charge of organizing gastronomic days, of creating courses of Sephardic cuisine, and of the publishing of books on this topic.

Also a commission was created to coordinate and manage temporary exhibitions, with the aim of promoting the Jewish quarters of the cities constituting the

Network. Several exhibitions are organized annually on a traveling basis that can be held in all the cities.

Finally, the technical assembly is in charge of coordinating whatever is referred to the documentary publications of the Network, the preparation of an annual calendar of events, fair participation and tourist and cultural events, etc.

Apart from the projects described so far, the Network organizes a series of periodical events complementing the spreading of the product in our society, and also in some cases, it constitutes complementary tourist resources for the organizing cities.

**Table 34** Periodic events. *Source: Red de Juderías de España*

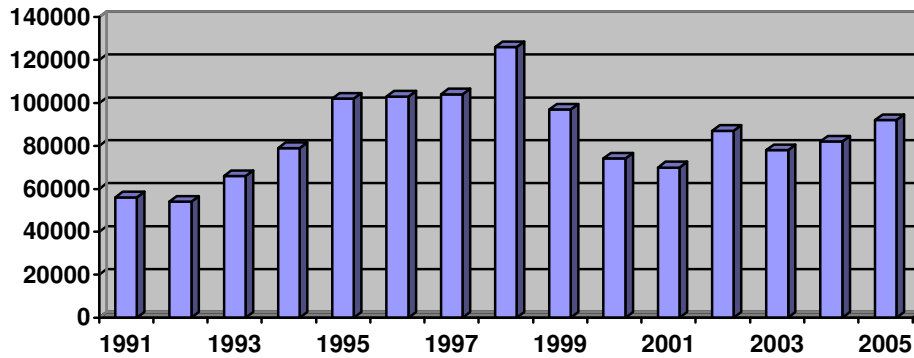
<b>Event</b>	<b>Organizer</b>
Sephardic Music Festival	Córdoba
Cultural Tourism and Jewish heritage course	Girona
UCM Summer courses	Toledo
Judaic Seminar-meetings	Tudela
Da Historia festival	Ribadavia
Theatre play "Los Conversos"	Hervás

#### **4.1.2.3** Visitant information

Unfortunately, one of the most reprehensible aspects of the Network is the lack of information about the visitants, and in general, the lack of quantitative indicators enabling the assessment of the evolution of the product since its creation up to nowadays.

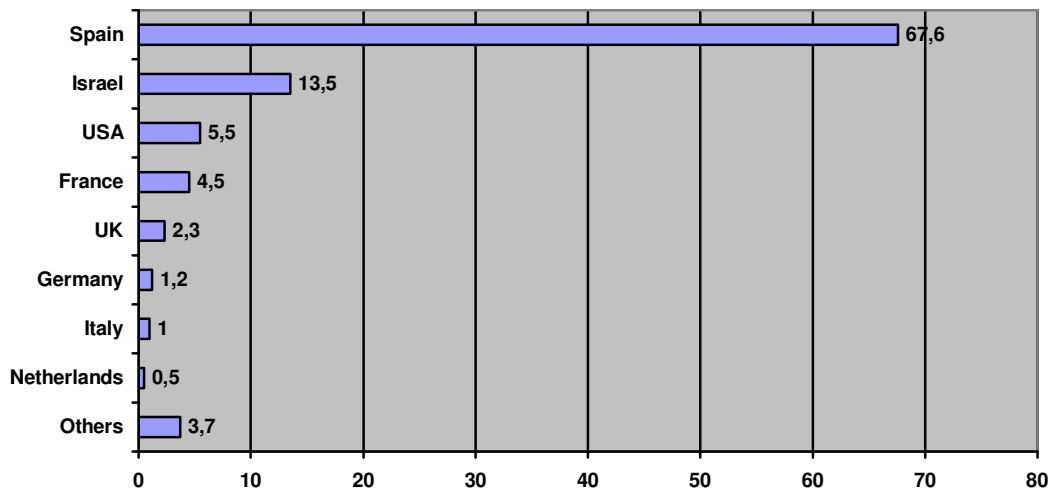
Generally the data is inexistent or, in some cases, inconsistent. One of the few cities that is able to offer some data regarding this is Girona. In this case Girona can be used as an example. The statistics control of the visitants to the Centro Bonastruc Ça Porta, headquarters of the Girona Jewry, shows an almost constant increase of visitants between 1991 and 1999, the year when the Museum is opened and there is an entrance fee. However, from the year 2000 the general tendency is also upwards.

**Figure 65 Evolution of the number of visitants to the Centro Bonastruc Ça Porta (Girona). Source: Red de Juderías de España**



Regarding the origin of the visitants to Girona Jewry, most of them are Spanish, and precisely from the same territory (Catalonia). Far beyond citizens from Israel, North America, France and British can also be found among other nationalities.

**Figure 66 Geographical profile of the visitants to the Centro Bonastruc Ça Porta (Girona), 2005. Source: Red de Juderías de España**



#### 4.1.2.4 Product diagnostics

By means of the Strategic Plan (global analysis of all the cities constituting the Network) recently carried out by Consultur as a product diagnostics, great strengths and weaknesses can be highlighted, as can be seen in Tables 4 and 5.

**Table 35 Strengths of the Network. Source: Red de Juderías de España**

STRENGTHS	
PLANNING	<ul style="list-style-type: none"> <li>Attachment to other cultural networks</li> <li>Existence of Tourist Excellence Plans integrated in the Jewries</li> <li>Motivation of the managing team</li> <li>Institutional credibility</li> <li>Consolidation of the brand "Network of Jewish sites"</li> </ul>
MARKET RESEARCH	<ul style="list-style-type: none"> <li>Inventory of patrimonial resources (spreading and good knowledge of the heritage)</li> <li>Increase of the demand of cultural product</li> <li>Possibilities of creating employment in the private sector</li> </ul>
CREATION OF THE PRODUCT	<ul style="list-style-type: none"> <li>Singularity and interest in the historical heritage of the Jewries (great value and antiquity)</li> <li>Potential of intangible assets</li> <li>Historical characters of great relevance</li> <li>Specialized equipment and tourist services of great quality</li> <li>Complementary offer of great attractive and diversity</li> </ul>

The strengths point out key aspects determining the success of the product. They are positive aspects regarding the management of the product, the national and international spreading, the image of quality, the contribution to preserving and assessing the heritage, the contribution to the dynamization of the territory, among other relevant aspects. Regarding this last aspect, it can be stated that the Network of Jewish sites develops an important role in the dynamization of

the territory that is located, especially in those cities belonging to the Network. For example, thanks to the existence and spreading of the Network, in many cities there have been developing an urban cultural tourism, trade, catering and the local accommodations have been renewed, generating new working positions (tourist guides and staff in the tourist and service sector), local resources have also been promoted (popular and traditional craftwork, gastronomy, etc.), the heritage has been restored and the urban space for its public and tourist enjoyment properly-equipped, among many other actions of economic, patrimonial and territorial dynamization. In this sense, all the cities of the Network have seen their membership as a really positive and profitable fact.

**Table 36 Weaknesses of the Network. Source: Red de Juderías de España**

WEAKNESSES	
PLANNING	Lack of human and economic resources Lack of awareness towards tourism Lack of more cooperation with the private sector Lack of planning strategy
MARKET RESEARCH	Lack of research on the profile of the Jewry visitants Lack of knowledge on the current and potential demand
CREATION OF THE PRODUCT	It is left to make the intangible assets tangible to increase their charm (and greater investigation on the intangibles) Lack of interpretative and directional signaling within the Jewry common to the entire Network Lack of preparation and training in tourist managing Lack of awareness of the resident

Especially, the weaknesses only reflect some aspects that could be improved toward a better managing of the product. In many cases they are only deficiencies detected in some of the cities constituting the Network, not in all of them. It is to be expected that thanks to the Strategic plan and the will expressed by the entire Network these deficiencies will be solved in a way that the strengths will move forward and overcome the weaknesses. The ultimate objective is to create a product of added value and great quality.

The Strategic plan points out how to act in a common and coordinated basis to preserve the cultural heritage, promoting tourist and academic cultural projects and enabling a policy of experience exchange of national and international scope whose main features can be summarized as follows:

To promote and settle the brand, and increase its use among the members.

To create a basic cultural product oriented to the market, promoting the cities as centers of dialogue, tolerance and gathering.

To develop new strategies of managing and communication of the Network.

To improve the financing and cooperation formula of the Network.

#### 4.1.3 Cultural itineraries and spreading of the project in Europe

During the first ten years of the Network (1995-2005), it has promoted the consolidation of the Network itself from the perspective of the cities constituting it, sharing a common element (the Jewries), rather than a cultural itinerary or route.

However, once consolidated, the Network is now working on the creation of cultural itineraries or routes across the different cities constituting the Network.

**Figure 67 Itineraries across the Network. Source: Red de Juderías de España**



Also, the other great challenge the Network has to cope with is the great “leap towards Europe”. That is to say, it is determined to take advantage of the

successful experience regarding its operation and spreading of the product to other countries. Although there is not a defined model on how to create this expansion, so far there have been two experiences that point to towards that direction: the creation of the European day of Jewish culture and of the European cultural itinerary of Jewish heritage.

The Network of Jewish sites, together with B'nai B'rith Europa and the European Council of Jewish Communities, has been co-organizing from 1999 the European day of Jewish culture. This event consists in the celebration in the same day of events related to the Jewish culture all around Europe. In Spain, thanks to the active role of the Network, the event has been more and more successful, counting from 14 Spanish cities and about 4.000 participants in 1999, to 23 cities with more than 40.000 participants in 2005 (with a total of 135.000 participants and 23 countries from all around Europe).

As a result of the success of these European celebrations the European routes of Jewish heritage was created, under the auspices of the *Institut Européen des Itinéraires Culturelles*, located in Luxemburg and member of the European Council. In order to be supported by the European Council, as a new cultural route within its list of official itineraries, it was necessary to meet some basic requirements which were:

The organization around a topic that is representative of European values and common to several countries.

To develop the itinerary along a historical route or along a physical itinerary.

To set up projects of multilateral cooperation on a long-term basis in the field of most urgent tasks of scientific research, conservation and assessing of the heritage, and cultural and educative exchanges of the youth in Europe.

To facilitate the practice of contemporary art and culture.

To develop projects of cultural tourism and sustainable developing.

The launch through one or several independent associations and structured under the formula of association or federation of associations.

**Figure 68 Certification of the European routes of Jewish heritage.**  
**Source: Red de Juderías de España**





With these objectives, the different organizations involved started to develop proposals that fitted within the objectives of the European Council mentioned above and that were convenient for the different countries that participated. Thus, in 2004 the Association Européenne pour la préservation et la valorisation de la culture et du patrimoine juif (AEPJ) is created and it is in this same year that the European Council certifies the European Itinerary of Jewish heritage as one of its cultural routes. This itinerary sets a route of discovering the Jewish architectural heritage in Europe along 14 countries (Belgium, Croatia, Spain, France, Hungary, Italy, Lithuania, Luxemburg, The Netherlands, Czech Republic, England, Serbia, Slovakia and the Ukraine). In 2005 the European Council itself granted the category of Great European Itinerary. With this naming, the itinerary comes to be part of the group of main itineraries.

In the context of the European itinerary, in 2006 the creation of a thematic itinerary has been suggested: Benjamín de Tudela's itinerary. This proposal is meant to be the retracing of the journey Benjamín de Tudela, one of the most important Jewish travellers, carried out during the second half of the 11<sup>th</sup> century. Out from his *Libro de Viajes*, published in Constantinople in 1543, which collects the notes and impressions about his long trip across Europe and the Mediterranean, it has been possible to retrace his route. Thus, Benjamín de Tudela's itinerary is a proposal of cultural itinerary that tries to show the cities the traveller passed by, all of them with elements of Jewish heritage, and to promote the appreciation of this legacy and the cultural tourism in those cities.

**Figure 69 Benjamín de Tudela's itinerary. Source: Red de Juderías de España**



#### 4.1.4 Conclusions and policy recommendations

The Network contributes to the different functions of culture (explained in WP3): a) conservation of cultural heritage (the Network manages economic resources in order to conserve and restore the material heritage); b) production of culture (the Network give support to cultural tourism -by the means of museums and visitable places- and other associated economic sectors, like gastronomy, popular and traditional craftwork and so); and c) valorisation of culture (the Network is fostering the diffusion of the material and immaterial Jewish heritage through several actions like temporary exhibitions, publications, the web page, periodic events, inventory of cultural heritage, etc. that at the same time contribute to create and diffuse an image, an increasingly more known brand).

In this sense, and as a kind of conclusion remarks, a number of policy recommendations can be established, always taking into account that we consider this case study as a best-practice experience in the field of cultural planning and management and obviously the recommendations are directed to the diffusion of the experience beyond Spain, at European Union level:

- *Impact of cultural governance*: the effect of this innovative type of management of the cultural resources (product development, marketing, support to participation and stakeholdership, creation of an effective management

network, etc.) on their capacity to achieve social and economic development objectives is evident as it has been explained. This kind of management strategy should be extended to other cultural heritage planning and management strategies.

- *Cross-border policies*: the effect of cross-border cooperation on the good management and valorisation of cultural resources can not be negligible and the expansion of the Network through the rest of Europe can be considered a priority, as well as it can be a good practice to be applied to other kind of cultural resources in the very next future.

- *Impact of tourism policies*: as many other case studies we can see here again that tourism is one of the most important ways of using the cultural heritage. In fact, the Network has an important role as a tourist attractor agent in the cities where it is established and, at the same time, it contributes to the value generation capacity of cultural resources. The way the Network works in this sense is optimal and also can be a best practice to follow in other fields and countries.

- *Culture-led regeneration*: the Network has demonstrated the capacity of this cultural strategy to achieve a enhancement in the development opportunities of the cities where it is established, strengthening of local tangible cultural heritage (in this case, jewish quarters) by redefining and valorising intangible heritage assets (through events, etc.).

As it has been stated previously, all the cities of the Network have seen their membership as a really positive and profitable fact. For all these reasons it can be concluded that this Network can be a good example of cultural heritage management and try to implement similar policies based on cultural networks rather than focussing on local cultural resources in other countries of Europe where is possible.

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## **4.2 Cathedral tourism in England: worshippers and visitors**

*Myra Shackley, Rachel Welton (Nottingham Business School)*

### **4.2.1 Summary**

England has 42 Anglican cathedrals (Table 37, Figure 70), many of which are major visitor attractions and which together welcome 10 million visitors per year. Cathedrals generate substantial local economic benefits of £150m/annum within their urban economies and employ 1,885 FTE people. Cathedral visitors spend on average £30 per day on a visit to a cathedral city but unfortunately very little of this revenue is received as donations by the cathedral. This national case study (NUTS 3) looks at the economic significance of English cathedrals within their urban contexts, concluding that the appeal of the English cathedral to visitors is unrelated to their social, religious or economic background. The acquisition of precise economic data is difficult since not all cathedrals record visitor numbers. In the future it seems probable that the rising cost of conserving and maintaining the fabric of cathedrals is likely to result in increased need for financial support from central government as well as new methods of raising revenue from visitors, probably including universal admissions charges.

### **4.2.2 Introduction**

The visitor image of an English cathedral in its urban environment frequently involves a dramatic medieval building surrounded by a quiet cathedral Close, historic houses, excellent specialty shopping and interesting eating. The attraction of a cathedral is not only the beauty of the building, but also its historic and architectural significance and its apparent ability to remain unchanged in a rapidly changing world. In practice this is not quite the whole truth; cathedrals are adapting rapidly to new social and economic circumstances, not least in the way in which they welcome and provide facilities for >10 million visitors/year. Cathedrals are seen as glamorous places, with their seemingly medieval world of dark cloisters, robed choirs and ancient chapels. The appeal of cathedral worship is reflected in the fact that, in England, the congregations of cathedrals are increasing at a time when those of parish churches are decreasing. Cathedrals are turning this appeal to their advantage at a time when funds are very tight and visitors are an important source of revenue. But the picture is not uniform; only a small number of England's cathedrals conform to the stereotype sketched above. Many cathedrals (such as Leicester, Coventry or Derby) are located in modern industrial cities and, correspondingly, attract much lower levels of tourist visitation.

The immense social and economic value of a cathedral to a city has only recently been realised. The cathedral is not just a sacred site or visitor attraction but is

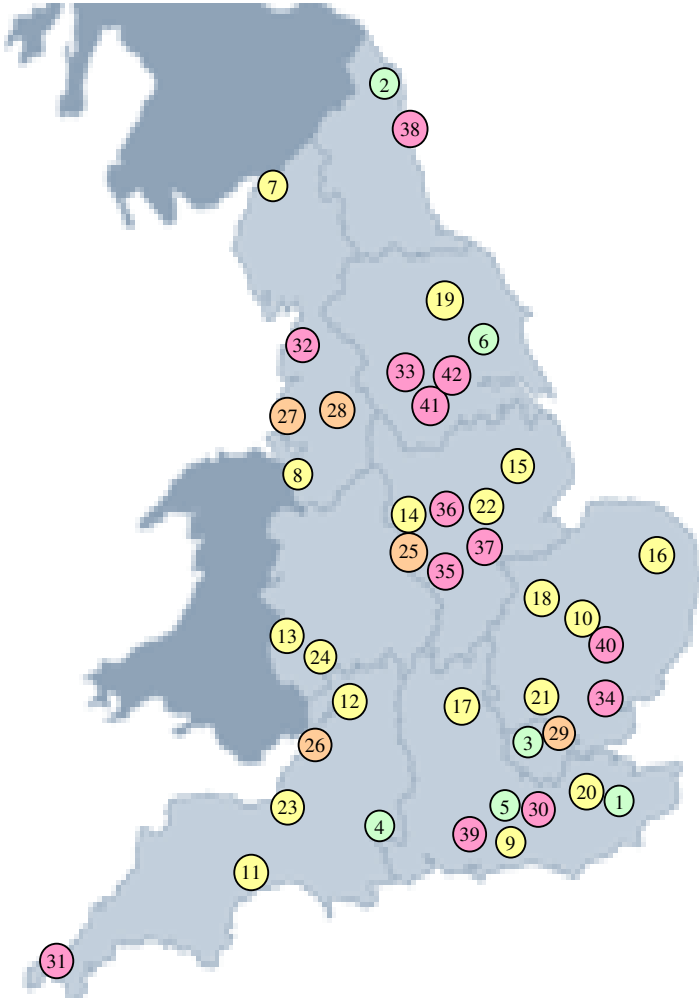
also a working church, museum and a venue for concerts, events and exhibitions. Cathedrals employ a large number of people and are involved in networks of commercial operations both those associated with their conservation and maintenance and those (such as catering and retailing outlets) connected with their visitor services. Yet with increasing multiculturalism a cathedral may no longer be the major religious attraction of a city, and it may not have the largest number of worshippers. The city of Leicester, for example, which has more than 30% of its population drawn from ethnic minorities, also has an undistinguished Victorian cathedral which has been marginalized as an element in the cityscape by urban redevelopment projects. It attracts far less worshippers than Leicester's famous Jain Centre or its major Muslim mosques. But the situation is quite different in York, whose Minster is the most significant visitor attraction in the north of England (in a predominantly Christian area with a relatively affluent population) and acts as the heart of a city geared up to cultural tourism.

**Table 37 Anglican Cathedrals in England. Source: ECOTEC data, 2004**

LARGE INTERNATIONAL IMPORTANCE	1 Canterbury 2 Durham 3 St Paul's 4 Salisbury 5 Winchester 6 York	URBAN	25 Birmingham 26 Bristol 27 Liverpool 28 Manchester 29 Southwark
MEDIUM-SIZED HISTORIC	7 Carlisle 8 Chester 9 Chichester 10 Ely 11 Exeter 12 Gloucester 13 Hereford 14 Lichfield 15 Lincoln 16 Norwich 17 Oxford 18 Peterborough 19 Ripon 20 Rochester 21 St Albans	MEDIUM-SIZED MODERN	30 Guildford 31 Truro 32 Blackburn 33 Bradford 34 Chelmsford 35 Coventry 36 Derby 37 Leicester 38 Newcastle 39 Portsmouth 40 StEdmundsbury 41 Sheffield 42 Wakefield

	22 Southwell		
	23 Wells		
	24 Worcester		

**Figure 70 Anglican Cathedrals in England. Source: ECOTEC data, 2004**



### 4.2.3 Cathedral tourism in England

An Anglican cathedral is where a Bishop literally has his seat (the throne known as a *cathedra*); it functions as the centre of a Diocese and is frequently as a parish church as well. Cathedrals are often the historic centrepieces of the cities within which they are located but like all historic buildings they are extremely expensive to repair and maintain. Cathedrals receive no formal government support in England and often need to generate substantial sums of money from their visitors. England's 42 Anglican cathedrals can be divided into 5 broad categories which distinguish internationally significant buildings (such as Canterbury Cathedral or York Minster) which attract in excess of a million tourists visits/year, down to parish church cathedrals attracting mainly local visitors (Table 38).

**Table 38 Classification of England's 42 Anglican cathedrals. Source: ECOTEC data, 2004**

Category	Descriptor	Examples
1	Large international (6)	Canterbury, Durham, St Paul's, Salisbury, Winchester, York
2	Medium-sized historic (18)	Carlisle, Chichester, Ely, Gloucester, Norwich, Lincoln
3	Urban (5)	Bristol, Liverpool, Manchester
4	Medium sized modern (2)	Guildford, Truro
5	Parish Church (11)	Bradford, Coventry, Leicester

Cathedrals have a very important role in cultural heritage tourism and their buildings are often iconic images strongly associated with a particular city (Nolan & Nolan 1992). Their influence as tourist attractions varies depending on a range of factors including the profile of the cathedral and the range of other attractions in the city. At Wells in Somerset, for example, some 78% of visitors to the small town come just to see the cathedral, whereas visitors to York can choose from a wide range of cultural heritage attractions in addition to York Minster. Visitor estimates provided in response to a survey by ICOMOS UK (ICOMOS UK 2001)



resulted in an estimated total of just over 17 million cathedral visits for 1999 in England. However, this was made up of a sample of 95 places of worship of which 44 were cathedrals (accounting for 12.5 million of the total visits). The latest figures available suggest that cathedrals welcomed around 8.8 million visits in 2003 (ECOTEC 2004) but estimating the number of visits to cathedrals for which an admissions charge is not made is extremely difficult and all such figure should be taken as estimates only (Shackley 2002b). The latest 'official' figures for cathedral admissions (VisitBritain 2005) cite Canterbury Cathedral as the most visited with 1.09 million and St Paul's at .71 million. Position is important – Canterbury benefits because of its position on the central road networking linking London and the Channel ports, St Paul's from its location in central London. Many cathedrals profit from proximity to domestic holiday areas, such as Chester drawing .56 million visitors because it is near the northwest coast resorts such as Blackpool. Similarly, Truro cathedral in Cornwall which is located in another major domestic holiday area attracts .5m visitors/year, as does Norwich cathedral near the coastal resorts of Norfolk. However, one church which is not a cathedral, St Martins-in-the Field just off Trafalgar Square in London, gets .7 million visitors, again by virtue of its position.

Tourism to the UK was worth some £74.2bn in 2003 and employed some 2.1m people. Because so much of England's tourism product is directly or indirectly related to the heritage industry it is therefore important to get some basic information about the volume and value of individual elements of cultural tourism products, including cathedrals. More than 20 years ago, in the late 1970's, the English Tourist Board (ETB 1979) undertook a study of tourism and cathedrals which recommended that cathedrals should give more consideration to factors such as interpretation, the provision of visitor centres and improving visitor facilities. The report recognised that there were opportunities to increase revenue from visitors through improved gift shops, as the average visitor is thought to spend four times as much on souvenirs as on donations given directly to the cathedral. During the 1980's a great debate took place about whether admissions charges to cathedral should be levied, but at present only 6 Anglican cathedrals do so (charging £3.50-£5), the remainder relying on revenue generation from associated commercial activities. The ICOMOS UK survey (ICOMOS 2001) in many ways acted as a follow-up to the earlier ETB work, and reported that the majority of cathedrals surveyed had indeed improved their visitor facilities and made general efforts to enhance the visitor experience. An ecclesiastical report commissioned to examine the future role of Anglican cathedrals (Central Board of Finance of the Church of England 1994) also recognised that tourism was of great significance, firstly as part of the cathedrals mission of Christian evangelism and witness and secondly as a source of income through donations, admissions fees and revenue from retailing and catering operations.

The revenue generated by cathedrals varies in accordance with a range of factors including their location, size and profile as visitor attractions. Large cathedrals with significant levels of international visitation such as St Paul's, Canterbury Cathedral and York Minster generate visitor income from a number of sources, including admissions charges and income derived from a portfolio of commercial activities of which catering and retail outlets are the most significant. Such foundations have many more opportunities than a small parish church cathedral whose visitation levels are lower and dominated by domestic and diocesan market (Shackley 2001, 2002a). Visitors to cathedrals expect a range of facilities associated with the cathedral itself which includes information, parking, tours, a coffee shop and a bookshop, and also anticipate that their visit will include the opportunity to browse neighbouring streets, visiting other cultural and heritage attractions and indulging in speciality shopping.

Visitors to a cathedral as part of a holiday or day visit spend money both on and off-site. A study of tourism to historic towns commissioned by the English Tourist Board in 2003 (ETB 2003) confirmed the close link between tourism and retail activity in historic towns and noted that 75% of tourists combining shopping with visiting heritage attractions. There was an average spend of £30 per visitor, and the report (which included 8 cathedral cities) noted that the overall quality of the urban environment was an integral part of the success of both tourism and retailing in the historic town. Cleanliness, attractive shop-fronts, the provision of street entertainment and good public transport were especially important but not so significant as catering, good access to tourist attractions and easy availability of visitor information. Tourists visiting historic towns like to shop, predominantly buying souvenirs but also stationery, clothing and footwear. Shopping is the dominant activity in historic town centres, although most turnover comes from shopping trips by local residents. Historic towns are also characterized by higher population growth than average for the UK, a higher than average 'white collar' population and higher average house prices, as well as significant populations of retired, affluent professional people. Retailing is highly significant to the economy of the tourist-historic city; such a city attracting 2 million visitors/year might expect visitor spend of £55m with even greater sums spent by local residents. The 'typical' mix of specialty retailing such as delicatessens, clothing shops, book and antique shops, confectionary, craft and card retailers, small coffee/tea shops, attractive pubs and the possibility of a local market is part of the reason that tourists visit the historic town. Such a mix also adds to the vitality and attraction of historic centres for residents. However, such retailers pay high prices for their attractive locations and premises with the result that the goods sold tend to be products with high profit margins. Small retailing and catering businesses maintain their profitability by using premises not under threat of competition from high turnover multiple retailers. They combine together to enhance a sense of place and a quality environment for residents and visitors

alike, which is often focused around the cathedral, its close and associated attractions.

Cathedral visitors can typically be divided into several market groups. A smaller cathedral may be visited almost exclusively by people who originate from the immediate local area (less than 1 hrs drive away). They may be frequent visitors whose visit to the cathedral is ancillary to some other task. A second major visitor group is composed of individuals or groups visiting the area as a part of a day trip originating from their homes, with a third group comprising other UK residents on holiday in the area and a fourth consisting of overseas visitors. With large cathedrals (such as St Paul's in London) overseas visitors can comprise as much as 72% of the visitor base, but in smaller parish church cathedrals they may only be 5%. A survey of overseas visitors in 1996 asked how important certain activities were in decisions to visit the country, with 37% saying that visiting heritage towns was important, 29% planning to explore historic towns/cities and a further 29% whose visit was motivated by artistic/heritage exhibits including museums and galleries. All heritage based attractions attract a higher proportion of overseas visitors than visitor attractions in general and heritage also plays a role in the majority of domestic trips (VisitBritain 2004). The 1998 UK Day Visits Survey estimated that the average spend for a day visit to a town was £28.30, comprising spending on food and drink, gifts and souvenirs, fuel, admission charges, fares and parking. However, ECOTEC (2004) concluded that in a cathedral city visitors spend around £15 in the town with a further £13-14 being spend in the cathedral on donations, photographic permits, gifts and souvenirs in the bookshop and the purchase of some refreshment.

#### **4.2.4 The benefits of cathedral tourism**

The cathedral is seldom the only historic building in an urban centre. Others may be preserved either as visitor attractions or restored for some commercial purpose. Derelict buildings are brought back into use, conservation funding creates construction jobs and safeguards other jobs by stimulating the local economy. New business spaces are created in city centre allowing the expansion of local companies and the attraction of new businesses. Heritage conservation also brings non financial benefits such as the provision of education training and volunteering opportunities and the potential for community outreach work. Heritage sites provide opportunities for both formal and informal learning. Most cathedrals have huge educational programmes; Southwell Minster's innovative time Time Travelling! programme attracts more than 8000 local children to the Minster each year. Volunteers contribute an estimated £25m/year to the historic environment through unpaid work.

English cathedrals are extremely expensive buildings to maintain and receive no direct government funding, although English Heritage does provide some modest

grant support for some cathedral restoration projects. Lincoln cathedral costs £50,000 week to run, £2.5m a year, of which £1m goes on conservation and restoration. York Minster needs to raise £30m over the next decade for essential restoration work. Cathedrals, therefore, are constantly in need of money and many are looking to their visitor income to provide it. During 2002/3 there were indications that England's cathedral tourist numbers were dropping by comparison with a rise in visits to historic properties and heritage centres during the same period. More recent indications suggest that this fall is levelling off although visitors only stay a relatively short time (66 minutes) compared with 4.5 hrs at a theme or leisure park. Unfortunately, cathedral visitors are notoriously reluctant to part with voluntary donations. Many think that the church is wealthy or that cathedrals receive government support, others (especially those who come on organized coach tours) think that their tour operators make a contribution to the buildings visited, which is hardly ever the case. Cathedrals have tried many schemes to encourage visitors to donate money, including paid 'welcomers', but nothing equals in admissions charge in effective revenue generation, although this is unacceptable to many cathedral governing bodies for theological and ethical reasons. Cathedrals get revenue in various different ways including a small sum from the Church Commissioners for staff, plus grants, bequests, legacies, income from investments and (increasingly) from visitors and commercial activities. The difficulties experienced by cathedrals have caused several to charge for admission, although the debate over such charges continues to rage. As an example, York Minster's costs over £10,000 per day to run. The costs of repair and maintenance are enormous – the recent west front work alone cost over £4.3 million and the cathedral decided that the only way to meet those costs was to charge for admission. The introduction of an admissions charge of £5 (with concessions) was controversial but has been effective in raising revenue. The introduction of an overall admissions charge helps to fund both building conservation and a paid staff of over 150 people. It seems likely that other cathedrals will follow York's example (there are currently 6 cathedrals which charge for admission) as cathedrals face new demands upon their finances such as achieving full compliance with Disability Discrimination Act and introducing measures to combat theft, vandalism and noise.

Various techniques have been employed to estimate a monetary value for cultural heritage using techniques such as contingent valuation, hedonic pricing and travel cost methodologies although none have been used for English cathedrals. However, Lincoln cathedral did use contingent valuation to assess the gross benefits which would arise from a hypothetical stonework cleaning programme, in a study which concluded that individuals living in and around Lincoln place significant values on preserving the appearance of the Cathedral and would be prepared to pay higher household taxes if more frequent cleaning was undertaken (Pollicino and Maddison 1999). A valuation exercise was

completed to examine the social costs and benefits of preserving and restoring the Nidaros cathedral in Trondheim, Norway which concluded that the social benefits were high compared to the social costs of preservation and restoration options (Navrud and Strand 2002) so that each 1NOK spent on restoring the Cathedral would create a further 5NOK in social benefits.

Direct economic impacts are generated through employment at cathedrals, including jobs associated with ancillary functions such as catering and bookshops, and the procurement spend of the cathedrals within the local economy (especially on repairs and refurbishment). Cathedrals generally employ 4-5 clergy members and anywhere between 10->100 lay staff (depending on their size), including those engaged in catering/merchandising. The number of volunteers per cathedral varies from a small team of 50 to nearer 1000 at major international cathedrals, with each volunteer giving between 1-20 hrs/month. However, many cathedrals are experiencing increasing difficulty in recruiting new volunteers as their existing cohorts are ageing and today there is far wider range of choice of use for discretionary leisure time. Changes in retirement age and the impact of increased female participation in the labour market will also reducing the available stock of cathedral volunteers in the future. The management of volunteers in cathedral bookshops is not without its problems and managers feel that it is easier to work with paid staff who are more responsive to training and do not cause difficulties with unpredictable absences. Most staff (with the exception of St Paul's in London) live locally. Contractors, cleaners and caterers are also local employees. ECOTEC (2004) calculated that English cathedrals employ 1,885 FTE workers spending £25.9m/year on wages and salaries and £13 million on procurement. Overall, the ECOTEC survey concluded that taking account of the way in which cathedrals provide income for employees, their procurement spend, impacts on visitor spend within their context and associated multiplier effects the likelihood is that they generate spend of around £150 million per year in the local economies within which they are embedded. There are also significant social impacts such as the educational role of the cathedral and its function as a large capacity venue for concerts, plays, art exhibitions and in cathedrals upholding of the English choral tradition.

#### **4.2.5 Conclusions**

Although England's 42 Anglican cathedrals exist primarily as places of worship and sacred sites they are also extremely significant as visitor attractions, acting as major pegs in the cultural tourism industry. Cathedrals have an extremely positive impact on their local economies, partly through their own activities in procurement and employment but also through the spend of visitors to the cathedral and in the city. Indirect and induced impacts result as this direct spending generates further spending and employment within the local economy, probably to around £150m/year. This economic and social impact must be

combined with the effect that a cathedral has as a central place, a focus of changelessness in a changing world, which creates an extremely attractive environment to live, work and visit. Property prices in cathedral cities are higher than their equivalents elsewhere and cathedral cities attract a wide diversity of associated heritage-based attractions and retailing to attract visitors. Unfortunately, many of those visitors are attracted by the cathedral environment and the urban centre in which it is located and may actually not visit the cathedral at all. Even when they do, they are frugal in giving donations. Cathedrals cost a great deal of money to run, causing their governing bodies to be innovative in generating opportunities for visitors to spend money, most notably by the expansion of retailing and catering operations. The English cathedral's reliance on visitor revenue is likely to increase, rather than decrease, in the future as visitor numbers decline and spend per head needs to increase. It seems likely that this will result in the initiation of more admissions charges and increasing roles for commercial operations especially catering, the seeds of which are already seen at present. It is an irony of fate that these substantial buildings, arguably the foundations of England's tourism industry, receive no direct government funding and it is to be hoped that their efforts to increase revenue and maintain their historic fabric are given greater prominence in the future.

#### **4.2.6 Policy implications**

The policy implications of this case study centre around three issues:

The relationship between the cathedral, local, regional and national government

The conflict in cathedral governance between the priorities of church and state, and between the needs of worshippers and tourists.

Methodological difficulties in collecting data about institutions whose location is historically determined, whose stock is fixed and whose catchment areas are unrelated to NUTS 111 regions.

##### **4.2.6.1 Lack of Government Funding**

There is a fixed stock of cathedrals in England and after the 19thC definition of Diocesan boundaries no more can be built. Replacements are possible (as at Coventry whose cathedral was destroyed in WW11). English Heritage has just announced a scheme to increase the funding available to historic parish churches (<http://www.english-heritage.org.uk/inspired!>) which needs to be expanded to include all cathedrals, few of which are parish churches. Cathedrals in England compete as visitor attractions with National Museums which offer free entry. Financial pressure from declining congregational giving and increasing costs of repair and maintenance mean that more cathedrals will need to charge for admission in the future, despite theological objections.

#### **4.2.6.2 Poor Regional Relationships**

Because cathedral congregations represent a very small segment of the UK population there is a low awareness of the local and regional economic and educational significance of cathedrals. This could be addressed by better integration of cathedrals into the 9 Regional Development Agencies set up in 1999 and the expanding number of regional Destination Management Organizations to increase awareness and contribute marketing skills. The case also illustrates the impact of cultural governance in this context, and especially the difficulties experienced by cathedrals which are asked to perform both as cultural tourism attractions (often with an international market) and cultural resource centres promoting social and economic development at a much more local level. Cathedrals play a considerable role in the economic development of the urban areas in which they are located, but their participation is hampered by continued funding anxieties largely related to a lack of funding from central government. The major policy issue here is therefore the lack of state support for such major heritage assets (which are also affiliated to the established church). The relationships between cathedrals and the tourism industry are entirely driven by staff contact networks but are closely related to the typology of cathedrals seen in Table 1. Thus cathedrals which are of international importance (such as York Minster) as heritage assets are in practice much more closely integrated into regional frameworks than small relatively modern urban cathedrals (such as Leicester) which attract very small numbers of visitors.

#### **4.2.6.3 Difficulties in data collection**

This case study illustrates the difficulties in collecting cultural heritage data. Only 6 of the cathedrals discussed charge for admission and thus have reliable visitor data. Many keep no visitation records at all. However, the case study does enable us to understand the significance of these cultural heritage assets on a regional basis within the UK, particularly in relationship to their impact on the dynamics of the region. From a methodological point of view cathedrals are hard to work with since accurate visitor numbers are not available. Moreover, since the location of a cathedral is fixed within its Diocesan structure (unrelated to NUTS 111 divisions) it proved impossible to integrate the mapping NUTS 111 socio-economic and demographic data with cathedral catchment areas. We had hoped to relate English cathedral catchments to ethnic diversity, religious and linguistic heritage at NUTS 111 level but this proved impossible. English cathedrals and parish churches form the framework of religious tourism in the UK but are poorly integrated with sites and buildings belonging to other religious traditions. Accessing cathedral and church data is possible since central registers exist and most are listed as of exceptional historical/architectural interest. This is

not the case with buildings belonging to England's non-Christian ethnic minorities (dominated by Muslims, Sikhs and Hindus) of which no central register exists, although it would be most useful in policy studies.

The typology used in this case study was developed by the ECOTEC consultants (working for English Heritage) to facilitate their work. However, it is subjective and not based on metrical criteria. ECOTEC felt that the typology allowed their findings to be presented in ways which drew out the differences in the roles and impacts of the different types of cathedral. In acknowledging this they admit 'It is recognised that there are examples which do not necessarily fit neatly into this framework and, as a result, there is a certain element of arbitrariness in this attempt at classification' (ECOTEC 2004). The classification is therefore functional, and only related to the historic importance of an individual cathedral by virtue of that cathedrals significance within the tourism industry. It would be difficult to devise a better model since accurate visitor data is often unavailable and characteristics such as 'historical importance' will always be subjective.

It is an inescapable fact that the single most significant policy implication drawn from this case study is that the British government must find new ways to invest in the maintenance and repair of its cathedrals, which are both significant visitor attractions and powerful generators of local and regional economic benefits.

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## 5 CULTURAL IDENTITY AND INTANGIBLE HERITAGE

### 5.1 Identity as a vehicle for multicultural understanding and tolerance: the case of Bolzano, Italy

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#### 5.1.1 Introduction

The city of Bolzano lies in the North of Italy and in the South of Tirol. It is the capital of the Trentino Alto-Adige region and the Province of Bolzano. The position of this Italian region on the border with Austria is very particular and is the result of its rather tormented history. Bolzano (see map1) lies in the valley that runs from Verona to Innsbruck. It lies at a height of 262 km and its 52.31 km<sup>2</sup> are surrounded by mountains and offers a splendid setting. Nevertheless, the accessibility of the city is rather good; it not only lies on the highway Modena-Innsbruck, but is well-connected by train and even possesses a small airport that offers international flights. During the nineties the city lost many inhabitants; from 2001 onwards, however, an upward trend can be observed and the city had 97,332 inhabitants in 2003. This may very well be attributed partly, as we will see successively, to the fact that the municipal and the provincial governments have done much to improve the city's attractiveness.

The *Sud Tirol* area has been contested more than once between Italy and Austria and has been assigned in a definitive manner to Italy after the Second World War. Since then, a certain degree of unrest has characterised the region, unrest which has even led to sporadic episodes of violence. Today, however, the German and Italian populations are living together peacefully. The special status of Trentino Alto-Adige (a so-called "Regione a Statuto Speciale") with respect to the Italian state makes it eligible to a huge amount of state funding and facilitates the arrival of European Union support. The Province of Bolzano (463,000 inhabitants in 2001, less than 3% of which foreigners) corresponds to the historical area of Sud Tirol and is a powerful autonomous body compared with other Italian provinces.

Citizens of Tyrolean descent, approximately two-thirds of the population, are proud of their language and traditions, which they defend with great emphasis. In a few cases, during the seventies, this led to acts of violence and sabotage against and uncompromising central administration; later on, and thanks to a long tradition of negotiation, Bolzano obtained substantial benefits from the Italian state, as the possibility to develop a bilingual educational system and administration system. Another small group, the *Ladins*, talk their own language (4.4%) and are to be considered one of the few (and endangered) true cultural minorities in Italy.

The economy of Bolzano is strongly based towards services, especially public services. About 29% of the total working population was employed in the public sector in 2003. Private services (many small, mostly family managed, firms) employed about 27% of total employment. The unemployment rate that the city registers is incredibly low: just 1.7% of the labour force. Public and private services together generate an added value of 2.504 million Euro. Commercial activities and construction follow at a distance, generating an added value of respectively € 486m and € 291m.

Since also for these sectors the dependency on the local market is undeniable, the economic base of the city proves to be extremely small. Only a marginal part of the firms located in Bolzano competes on national or international markets. This fact makes the local economy highly dependent on government spending and therefore rather vulnerable. The only sector in the table that definitely generates 'new' income is the hotel industry. Apart of the spin-off that cultural tourism generates through the tourism industry, the local economy ought to use any possibility for differentiation and diversification that is offered. Reinforcing the creative industry, that is all the economic activities that are somehow linked to arts and culture, may be a way to achieve this diversification. But, as we will see below, a lot has still to be done.

In spite of the virtual absence of important industrial activities, the Province of Bolzano is one of the wealthiest in Italy (as is shown by the very low unemployment rate). The public sector is not the only responsible for this fortunate situation: together with some manufacturing, both agriculture (especially the cultivation of fruit and the production of dairy products) and tourism (Dolomites) contribute to the economic base of the Province of Bolzano. The public sector, however, remains the biggest employer of the local economy. The dependence from public sector funding has made the economy rather 'lazy', a phenomenon that the OECD calls 'Dutch disease'. This is felt in cultural development too; the private sector, with important exceptions, is difficult to involve actively. This may be one reason why the Province of Bolzano does not yet occupy a prominent place in the maps regarding the supply of cultural assets.

It has already been mentioned that the city, after a period of demographic decline, seems to have gained renewed attractiveness the last five years. In fact, during the last decade, cultural development became an absolute priority of the Municipal and Provincial government of Bolzano. Before this change of orientation, most of the public efforts went to the countryside and had popular (German) culture as the principal beneficiary and (German) tourists as the main public. The explicit presence of the two cultures in the city, the Italian and the German, make Bolzano an interesting but complicated case. By cultivating the identities of the population segments the distinct cultural features have become fundamental assets that facilitate cultural growth. In effect, culture initiatives, like the public sector and its policies in general, have carefully been divided in

activities managed and performed for both parts of the population. Increasingly, cultural events are being organised that appeal to the German and the Italian speaking populations alike. Facilitating cultural integration is but one of the objectives of this change in the approach. Specific attention will be paid to the peculiarities of this division.

### **5.1.2 Bolzano's Cultural Assets, Actors and Policy**

Bolzano has never been considered a city with a particular cultural supply. It merely served as a service centre for the population in the surrounding region and as the regional centre of government. This has been changing rapidly since the end of the nineties. The municipal and the provincial governments have chosen arts and culture as one of their spearheads in the development strategy of the city and the perception that people have of Bolzano is changing gradually for the better.

At the moment, the cultural heritage that the city offers contains a limited number of important monuments. The central monument is the *Cathedral* that faces *Piazza Walther*, a church dedicated to Santa Maria Assunta that stems from the 14<sup>th</sup> Century. Close to the cathedral two other religious monuments can be found: the church and the monastery of the *domenicani* and the church of the *cappuccino*. Characteristic are the houses along the *Via dei Portici*, where the local shops underneath the arcades attract many visitors. Last but not least, Bolzano is famous for the castles that can be found in the city and its surrounding. Castle *Mareccia* and castle *Roncolo* are the castles closest to the city centre. Castle Roncolo deserves special attention. It has been brought into its original splendour and hosts important exhibitions, conferences and other cultural events. Most of the monuments have been inserted in a cultural route that allows visitors and residents alike to appreciate them even more.

The city counts six museums that are worth mentioning. The most visited museum with 238,945 visitors a year (2003) is the Archaeological Museum. This museum hosts the world-famous 'man of Oetzi', the mummy that was found in the ice of a glacier in the nearby mountains and was therefore very well conserved. The Museion, Bolzano's Museum of Modern and Contemporary Arts, was founded in 1987 and has been relocated recently in a brand new building of a spectacular design. It is the home of innovative art exhibitions and may very well become the spearhead in Bolzano's cultural offer, notwithstanding the fact that the number of visitors in 2003 was rather disappointing: almost 13,000 people. The Museum for Natural Science was visited by 51,000 people in 2003 while the Museum of Commerce counted 12,000 visitors. The Civil Museum and the School Museum were with respectively 2,500 and 1,600 visitors of marginal importance to the local system of museums. Three other and considerably

smaller institutions host cultural events: Galleria Museo, Galleria Civica and the Multi-cultural Centre Trevi.

From these figures, it immediately becomes clear that the Archaeological Museum is the only real crowd puller in the system. Because of the mummy it attracts both residents and Italian and foreign tourists and even if its strictly cultural context is but marginal it may become an important element in a cultural development policy that tries to offer all the other museums around it in a single package. The Museum Card of Bolzano, a booklet of discounts, is an important step in the right direction but does not yet fulfil the integrating role it might be playing.

Huge investments have been made in the physical infrastructure for the performing arts. The city has a brand new Municipal Theatre (*Nuovo Teatro Comunale*), completed in 1999, and a state-of-the-art Music Hall '*Auditorium Joseph Haydn*'.

The Municipal Theatre possesses two separate spaces: the main one that hosts 824 persons and the so-called 'teatro studi' that hosts 220 people. This last space allows the exploiters to organise more experimental pieces. The theatre is home of the *Teatro Stabile*, a company that produces and performs pieces in the Italian language, and the *Vereinigte Buehnen*, the German equivalent. Both companies, but in particular the first one, have a very good reputation that goes far beyond the regional borders. The theatre's premises are managed by a Foundation that is owned and financed mainly by the City and the Province of Bolzano. This foundation, in which both companies and the Haydn Orchestra of Bolzano and Trento have their saying, becomes an important platform where programmes are being coordinated and synchronised.

The *Auditorium Joseph Haydn* hosts the already mentioned Haydn Orchestra of Bolzano and Trento, an orchestra that has been founded in 1960 and that has gained an official recognition by the national government. The presence of the theatre companies and the orchestra make Bolzano a fertile ground for smaller, more experimental initiatives in the field of performing art. These are hosted in the Haus der Kultur and other smaller venues in the city and its surrounding. Moreover, Bolzano hosts in the month of August the concerts of the European Union Youth Orchestra and the *Orchestra Giovanile 'Gustav Mahler'*, an initiative taken by the famous maestro Claudio Abbado. These concerts are very much appreciated by inhabitants and visitors alike and generate considerable cultural as well as economic spin-offs. As far as classical music is concerned, Bolzano also hosts an international piano concourse 'Ferruccio Busoni'. From 2004, the city has tried to present the above mentioned musical events, together with the Antqua.bz festival of baroque and renaissance music, under one heading: the *Bolzano Festival*.

In September the *Transart festival* is organised. This festival takes place in the various cities of the Region, among which Bolzano takes a prominent position. The Transart Festival is an interesting mixture of performances of many different types (music-theatre, video, installations) and concerts of avant-garde music that in fact provide many potential inputs for creative activities. Additionally, in the month of June a jazz festival is organised. The concerts not only involve the venues in the centre (in particular the *teatro studi* of the municipal theatre) but also Castle Roncolo. Music seems to be the element that allows Bolzano to gain a unique position on the international scene. Thereto, even more collateral initiatives and events should be developed.

In July an international dance festival, Bolzano Dance, takes place. This festival hosts numerous artists and performances of international reputation and has become a true asset for the city. Much more recently an alternative film festival *Opere Nuove* (short movies) has been added to the programme of events. This festival is organised by the *Cineforum Bolzano*, an organisation that manages its own venue in the centre of the city. The activities of the Cineforum are synergetic to the activities of *Zelig*, a school for maker of documentaries, television programmes and new media.

From all the performing art forms, especially the performances of (classical) music and dance have an explicitly integrating character. In film and theatre language plays a fundamental role and the performances attract their specific public. However, there is an undeniable trend that makes that the German speaking population increasingly attends Italian plays and movies and vice-versa the Italian speaking population gets interested in plays and films in the German language (in Italy films in cinemas and television are in Italian). This trend is fostered by the Municipal and Provincial Governments, also because the funding of performances that either attracted German or Italian public is, because of the possible lack of critical mass required for excellence, not always the most efficient way of stimulating cultural development. Moreover, it enhances mutual comprehension and understanding. Culture has thus become one of the most important vehicles for intercultural tolerance.

Although the coexistence of a German speaking and an Italian speaking population has given rise to problems in the past, many consider the mix of cultures an asset that not many regions of Europe can offer. Indeed, especially the traditions of the German and the Ladin population that are blended with a Latin life style and a distinct South-European atmosphere are ingredients of the immaterial heritage that make the Trentino Alto-Adige region popular among foreign and Italian visitors.

This peculiar mixture gives rise to the birth and development of numerous popular events, among others celebrations of local gastronomy, wines and of handicraft (in particular objects in wood). Core of these traditional events is the hugely popular *Christkindlmarkt*, a Christmas Market similar to those organised

in German and Austrian cities, and that will be held for the 15<sup>th</sup> time in 2005. This market is visited by thousands of tourists and is so successful that locals have started complaining about the negative externalities caused by the influx of people, in particular congestion.

This leads to a number of general considerations with respect to the way the cultural events are programmed. A number of the people with whom we have spoken to underlined the fact that the number of events is too big to sustain their quality. Taken into consideration only the supply of concerts and of theatre performances, the inhabitants have circa 4.8 initiatives per day to choose from.

Many local cultural actors recommend therefore more selectiveness and advise the institutions that finance the events to concentrate the efforts. This requires the development of a strategy by the cultural departments of the Municipality and of the Province in which the priorities are extremely well defined, a strategy that today is implicit at best. Music should be the element that promises to give Bolzano a position that is difficult to challenge. Moreover, the majority of events is concentrated during the high season with a peak in July, August and September, and seems to serve a tourist purpose rather than a more general purpose of cultural development and spin-off.

Italians perceive Bolzano as a well-organised city, in which public services are well-managed and of a high quality and, hence, where the quality of life is high. Moreover, lying in the middle of the Italian Alps, it is considered to be a green, environmentally health city. Foreigners on the other hand appreciate the Italian side of the city; they like it for its Mediterranean charm. These two different sides of Bolzano are mixed together and this particular mix is increasingly becoming the unique selling-point of the city and is therefore stressed in the city marketing campaigns.

Most of the traditions that the Alto-Adige region offers have a definitely rural imprint. This is reflected in the handicraft activities that the city hosts as well as for the gastronomy. In fact, the city of Bolzano itself has never developed a truly urban atmosphere that can stand on its own and face competition from other centre's in the North of Italy (Trento and Verona in particular). Recent initiatives to create typically urban events, such as Transart and experimental art exhibitions, but also the development of the University, reveal the presence of political courage to provoke change – yet at the moment the absence of a bottom-up approach make them look artificial, hardly embedded in the city's socio-economic texture.

In reality, criticism to the way the City and the Province of Bolzano try to enhance cultural development points to the fact that the tendency of local policymakers to over-organise any development and to claim a complete control over processes may work in many other sectors of social activity but not in the cultural. This sector relies heavily on improvisation and on spontaneity, and its

development would never take off in a sterile environment. Furthermore, the local population not always appreciates the negative externalities that are inherent to cultural events (congestion, noise, to name but a few).

As far as the spatial Structure of Cultural Activities is concerned, most of the cultural assets and activities that were presented in the previous sections are located in the historical centre of Bolzano. The brand new Music Hall and the City theatre are close to the Piazza Domenicani, in the vicinity of the Museion. The castles, however, are located on strategic positions in the outskirts and can easily be reached by car or public transport and even by feet. Most of the local events take place in and around the Piazza Walther in the shadow of the Cathedral. Occasionally, and in particular in the case of experimental events such as Transart that involve a young audience, peripheral locations are being used. This ought to minimise the already mentioned negative externalities. But generally speaking, the delimitation in space is but another aspect of the evident concentration of the events in the summer months.

As was already stated, given the autonomous status of the region within the Italian State, the local institutions – the Province and the City of Bolzano – are strongly present in the process of cultural development. Both bodies have separate budgets for the German and Italian speaking population. The availability of public funding (7% of the city budget) and the fragmented way in which the funds are distributed, on one hand eliminates an amount of healthy competition between culture providers and on the other guarantees the existence of numerous cultural (amateur) associations that may help to provide the humus needed for cultural development in general.

Between 2002 and 2003, the money spent on culture by the local government grew modestly reaching a yearly contribution of just 5 million Euros. More than 70% of the money is spent on the principal cultural institutions, such as the Orchestras, the *Teatro Stabile* and the *Fondazione Nuovo Teatro*. The share of these institutions in the total budget diminished from 76% to 71%, another indication of the fragmentation of the public efforts in culture. The financial support of the arts (principally exhibitions) is marginal (just 1,81% of the total expenditure in 2003).

Moreover, an analysis of the programmes reveals that initiatives that may lead to a mixed attendance are entitled to receive additional financial support by both the Italian and the German part of the administrations. Generally speaking, the total amount of money spent on cultural activities is shrinking somewhat over the last five years (Bolzano Municipality, 2004). This is not necessarily bad: some selectivity and hence competition may actually improve the overall supply of culture. Furthermore, also the private sector increasingly sponsors cultural events.



The city's cultural development strategy possesses a series of particular characteristics. First of all, it has become clear that Bolzano's Provincial and Municipal Governments have made cultural development one of their policy priorities. This choice stems from the late nineties and has only recently been rendered more explicit. The change is felt especially when visiting Bolzano: the city appears more dynamic and the activities have generated a series of new developments, both cultural (smaller happenings) as well as commercial (tourism). Secondly, the strategy is carried out principally by the public sector. Involvement of the private sector is marginal and limited to the sponsoring of particular events which are supposed to offer the sponsors visibility. The role of the Foundation of the *Cassa di Risparmio*, however, is much broader. Their interest in the local society as such is clearly demonstrated in the socially responsible behaviour. The lack of important industrial firms that characterises the local economy makes it difficult to find other important subsidy providers other than the local authorities and the *Cassa di Risparmio*. Very active are the local banks, the *Cassa di Risparmio di Bolzano/Sparkasse Bolzano* and the RASBank. These efforts, however, are for the time being concentrated on the mainstream events rather than niche events in the off-season.

Third, the strategy rightly reserves to (classical) music a central position. Musical events are the core of the Bolzano Festival and it is hoped that assets as the *Auditorium Joseph Haydn* and the Haydn Orchestra of Bolzano and Trento that it hosts, the concerts of the European Union Youth Orchestra and the *Orchestra Giovanile 'Gustav Mahler'* and the international piano concourse 'Ferruccio Busoni' will function as a catalyst for the development of other forms of performing and visual arts. One could question whether the musical tradition is sufficiently embedded in the city's structure. For example, it is remarkable that pupils from the local conservatorium in recent editions do not make sufficiently good candidates for the Busoni concourse.

Moreover, both the City as the Province have dedicated much of their efforts the last decade in preparing the physical infrastructure, e.g. the buildings that became ultramodern theatres, music halls and museums. From now on, more attention should be paid to the programming of the events and to the marketing of the programme. Especially in terms of communication much has still to be done. Bolzano does not have a name at all as cultural destination. Only insiders and inhabitants are sufficiently well informed about what is going on in Bolzano. In this context, the *BoBo*, a small and frequently issued magazine that provides useful information about the City and what is happening, deserves a much broader diffusion than it currently has. In contrast, the Local and Regional Tourism Board (SMG) merely issue communication campaigns highlighting the bestsellers, such as the Mummy, the Festival and the Christmas Market, and focuses much less on the (fringe) cultural events that Bolzano offers. We will come back to this point.

Finally, whether the success of the efforts that have so far been undertaken will at last very much depends on the city's capabilities to really integrate culture in the social texture of the city. To make the city's culture come alive, have it become an integral part of the urban texture, and make it lose its current artificial, even somewhat imposed, character. To involve the private sector more heavily in the funding is essential, not only because public funds may become increasingly scarce but as a matter of principle: competition for funds helps to raise the overall quality of the supply of arts and culture. It also means extending the cultural activities from the summer to the rest of the year, from the centre to its suburbs. The arrival of the University of Bolzano and the further development of the European Academy, institutions that will be described in more detail in the next section, may very well serve as accelerators.

### **5.1.3 Cultural Cluster: Performance and Dynamics**

#### **5.1.3.1 Composition and Relevance Cultural Cluster**

In a service-sector urban economy like that of Bolzano, the dependency on the local market is high for the majority of the local economic sectors. Hence, the economic base of the city proves to be extremely small. Only a limited part of the firms located in Bolzano succeeds in competing on the national or international markets. This makes the local economy dependent on government spending and therefore rather vulnerable. The only sector that definitely generates "new" income is the tourist industry. The local economy ought to use any possibility for differentiation and diversification that is offered. Reinforcing the creative industry may be an interesting option. But a lot still has to be done in this sense. In fact, a survey of the economic sectors in Bolzano (based on the 2001 census of firms) reveals that there are 151 firms and 353 employees in the core cultural industries to which 350 other institutions (and 318 employees) should be added among institutions and third sector. These represent circa 1.6% of Bolzano's firms and the 0.8% of employment. In total, Bolzano concentrates the 17.6% of firms and the 33.6% of employment of the Province in those sectors.

If the wider concept of creative industries is adopted, the firms and employees in creative production sectors are respectively 484 and 2,096 that is 5.1% and 4.9% of the total; in tourism, a sector partly activated by culture, other 453 firms and 1,125 jobs can be found (4.8%).

The survey has clearly shown that the opportunities available to turn the cultural sector of Bolzano into a creative industry have hardly been utilised so far. The only significant and coherent development is the attempt to build a cluster of multimedia activities around the presence of regional TV-stations and the Zelig initiative. This project is encouraging, but still in its infancy and it is to be seen whether it will be a success on the long term. Other sectors typically included in

the creative industry, such as the design, fashion, music and architecture branches, are currently to be found elsewhere in the North of Italy and Austria.

The municipal and provincial administrations should take up this challenge immediately and start fostering initiatives in any of these branches. The overall climate for this type of firms seems more than suitable. What still largely misses are specific incentives that enable starters to overcome the difficulties that characterise the first years of operation. Vienna and the policies it designed to help the creative industry take of may be an appropriate benchmark for Bolzano. The special status of the Trentino Alto-Adige region makes that the availability of a sufficient amount of seed money or venture capital should not be a problem. If the Viennese model is used, the different local authorities could establish a dedicated company (SpA) in which representatives of local banks and firms can participate. Moreover, the University of Bolzano and the Academy should be involved in the operation. This company will then be responsible to create sort of an incubator and facilitate firms that intend to launch projects regarding creativity and with a distinct impact on the local economy so that they can serve as accelerators, projects that possess sufficient critical mass to become auto-sufficient in a reasonably time span.

#### **5.1.3.2 Cultural Tourism**

The Trentino Alto-Adige Region is one of the most touristic regions of Italy, ranking 4<sup>th</sup> among all Italian regions for the total number of overnight stays (19m in 2003, half of which in the Province of Bolzano). Together with the nearby Veneto Region it attracts more than a fifth of all the overnight stays in Italy (and a fourth of the foreigners).

Most visitors are attracted by the mountains rather than the major towns of Bolzano, Merano, Rovereto and Trento. In the summer, they search for cool and fresh air and are engaged in trekking, mountain biking, rafting and other summer sports, while in the winter they come for skiing. Bolzano, Merano, Rovereto and Trento have started to diversify their supply to cater for more culturally oriented visitors. They are all four investing heavily in arts, cultural heritage, cultural events, and museums; the brand-new *MART* Museum of Modern Art at Rovereto managed to win the hearts of cultural tourists through a series of excellent exhibitions and a stylish building.

This competition with the neighbouring cities on the market for cultural tourism makes things complicated for Bolzano, with Trento and Verona at close distances and more accessible from air and road from the rest of Italy. Trento and Rovereto are closer to the principal basins of (excursionist) demand, notably Milan, Verona, Vicenza, Padova, Venice, and Bologna. Bolzano has, however, a number of advantages. It is a regional capital and is therefore entitled to a potential amount of public financial contributions that the other cities do not

have. Moreover, it is more centrally located than its competitors with respect to the different valleys that host the summer and winter mountain tourists.

In 2004, the City of Bolzano generated 536,000 bed-nights and 206,900 arrivals (a remarkable increase of some 17% over 2003). The average stay of the tourists is thus approximately 2.6 nights, a figure that is in line with that of other destination of urban tourism. The official tourism statistics ignore the phenomenon of excursionism, those who come for the day and do not spend the night in the city. Given the particular structure of the local regional tourism system that was described in the previous paragraph, it may be expected that excursionists represent an important group of visitors, especially in the months of July and Augustus, around Christmas and New Year and in February. Unfortunately, statistics regarding excursionism do not exist. Especially in occasions like the famous Christmas Market in December the flows of day-trippers, arriving by train and by car, are huge and over the whole event is estimated to reach more than a million visitors. This influx causes problems with respect to the city's ability to host the visitors and the appearance of congestion is the evident result. A dedicated survey would be required to produce a clear picture of the phenomenon of excursionism and evaluate the impacts of such large events.

The two principal markets for residential tourism are the Italian and the German market: 99,020 arrivals and 247,120 nights spent by Italians and 47,910 arrivals and 110,540 nights spent by Germans. They sleep in one of the 86 hotels and pensions (City of Bolzano, 2003), offering total of 3,025 beds, that the city counts. The gross (not corrected for seasonality in the supply) occupancy rate of the accommodation is rather low for an urban destination: slightly more than 37%.

Statistics about the expenditure of tourists in Bolzano are not available. The *Ufficio Italiano Cambi* (see [www.uic.it](http://www.uic.it)) has estimated the impact of tourism in the Province as a whole. In 2004, approx. 4 million tourists spent € 1,658m in the Province of Bolzano; if we assume that spending patterns of all tourists that visit the Province are similar and knowing that 5% of tourists that sleep in the Province of Bolzano use accommodation in the city itself, the same 5% of this amount (approximately € 82m) is spent in the city. The economic importance of (cultural) tourism for the city and its surroundings is therefore considerable.

Yet the impression remains that the potential for Bolzano as a destination for cultural tourists is still underutilised. The transformations in the cultural supply and the cultural appeal of the city that so far have been realised are not fully exploited by the SMG, an organisation funded for approximately 50% by the local authorities. Their communication campaigns continue to favour traditional aspects of Suedtirof's and Bolzano's tourism product (focusing on the traditional mountaineer image) and neglect the new products — predominantly cultural — that were nevertheless developed. Not only was that confirmed by our field

investigation, but it also emerged from a study of the material provided by SMG. The management of SMG is aware of this criticism; it defends itself stating that the tourist industry is rather conservative (true to a certain extent) and that novelties need time to become known and start to be appreciated by the larger public. Until then, they prefer not to neglect the traditional products. Nevertheless, a more proactive approach by SMG with respect to cultural tourism development would be needed.

### **5.1.3.3 Cultural Development**

While it seems premature to speak about a cluster of creative activities in the case of Bolzano, different stakeholders are indeed working together with increasing frequency to realise new ideas and initiatives. This holds in the first place for the Municipal and Provincial administrations. In all the above-mentioned projects they are actually collaborating, and not merely co-financing the programmes. This also holds for the German and Italian parts of the local administration. Special attention has been paid to cultural events or places for cultural production where the two (or three when Ladins are included) cultures can get together and mingle naturally. Since for specific art forms (notably music and dance) this getting together is easier than for others (theatre and film, for example), the former are being favoured over the others.

Bolzano being the regional and provincial capital offers an extensive range of educational facilities, including the conservatorium. Notwithstanding its fame, this currently seems unable to deliver credible candidates for the music concourse the city is hosting.

Less traditional forms of education are the training and continued education programmes in the context of the European Social Fund offered by local authorities, especially the Province. A number of courses are specifically intended to upgrade human resources already working or willing to work in the cultural sector and prepare them for management tasks.

Two other educational institutions also contribute to form cultural managers or entrepreneurs. The first is the University of Bolzano that was established in 1997. A number of courses that the University offers directly responds to the needs of the territory and can be linked to either the development of the cultural sector or that of the creative industry: Design and Arts (162 registered students in 2004), Tourism Management (124), Computer Science (127). Moreover, the Academia Europea offers different types of (postgraduate) courses but with a specific focus on management science. The Academia is also involved in a number of research programmes that fuel the contents of its courses. Furthermore, both the University and the Academia are cultural assets in themselves. In spite of the small student population (1,983 higher education students in 2004), they render Bolzano's society more diverse and enhance a

more open attitude that the city has been lacking for too many years, attracting students from the rest of Italy and Austria, and they organise and/or host cultural events in the architecturally interesting housing.

Possessing those educational institutions fulfils a key precondition for the development of a creative industry. The presence of the Faculty of Design and Arts is particularly important to this respect. Their presence, however, needs to be used much better. The human capital that is formed here often does not find the job opportunities it is looking for; and many of the graduates leave Bolzano for bigger Italian or Austrian cities. This brain drain damages the local economy and forms an issue that should be addressed more aggressively by the local administrations.

#### **5.1.4 Social issues: culture as a tool for social inclusion and community development**

In the past, the co-existence of a German speaking and an Italian speaking population has led to tensions and even to violence. Times have changed and today the different populations are living together peacefully. The fact that the society has always been built on a German and Italian speaking population has finally been recognised as an asset. Bolzano actually sells itself as the one of the most German cities of Italy to Italians and as the most Italian of the German cities to German speaking populations. This mixture of cultures, mentalities and traditions proves to be greatly appreciated. Now, the opportunities that the multicultural society offers should be cashed in. The city of Bolzano may very well become an international benchmark in that sense: multi-culturality as a unique selling point. In this context, culture has played and still plays an important role.

This does not mean that the integration process has been completed. To accelerate the process cultural development has proven to be a powerful tool. Cultural events are important vehicles for enhancing tolerance and understanding, and therefore are fostering the integration processes. Policymakers pay special attention to those events and other expressions of culture that enhance participation of both the German and the Italian speaking population and that favour mutual understanding and tolerance. The fragmentation of financial support or policy efforts based on cultural divisions should gradually disappear and be concentrated in a limited number of flagship projects.

This peculiar mixture of Italian and German traditions gives rise to the birth and maintenance of numerous popular events, among others festivals of speck, of local wines and of handicraft (in particular objects in wood). The heart of these traditional events is the hugely popular Christmas Market. This market is visited by thousands of tourists and is so successful that locals have started complaining

about the negative externalities caused by the influx of people, in particular congestion.

Amongst the various performing arts, especially music and dance have an explicitly integrating character. But also in other art forms a mixed audience is getting more common. This trend is fostered by the Municipal and Provincial Governments (also because the funding of performances that either attracted German or Italian public is not always the most efficient way of stimulating cultural development, as a result of the likely lack of critical mass required for excellence). Furthermore, art production stimulates mutual comprehension and understanding.

What should not be forgotten in the context is that the multicultural character of Bolzano has become one of its principal assets. Integration must therefore not lead to an annihilation of the particular characteristics and differences that exist in the Italian and the German speaking populations and the identities that both groups are expressing. On the contrary, these differences must to a certain extent be cultivated and valorised. By enforcing mutual understanding and tolerance the local society has proved to become truly sustainable from a socio-cultural point of view.

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## **5.2 Language usage as an indicator of integration: the Example of Switzerland**

*Olga Alifiarovich, Monika Rulle (University of Griefswald)*

### **5.2.1 Introduction**

In the last decades cultural diversity has increased because of migration in all societies. Thereby integration is the expression of the individual and the collective processes, which are directly connected with migration. Two different types of integration can be distinguished: the structural one and the cultural one. An important indicator of the cultural integration is the language, which is spoken by immigrants in their everyday life. Therefore the analysis of the languages used by immigrants gives a possibility to illustrate their level of integration in the society of the immigration country. The language which people acquire is very important to the way in which they view and organize the world around them. Language is not only a means of communicating thoughts and ideas, but it forges friendships, cultural ties and economic relationships. In short, language retention helps to maintain feelings of cultural kinship.

Switzerland is a multilingual country, where different languages and cultures have been alive in relative freedom since many centuries. The Confederation has four national languages but immigration has added some 40 languages, spoken in some cases by small groups of new arrivals ([www.bfs.admin.ch](http://www.bfs.admin.ch) 1, p. 11).

Immigrants to Switzerland come from a broad variety of countries with very different cultural and linguistic backgrounds. The state takes the third place after Luxembourg and Liechtenstein among the countries of Western Europe regarding the number of foreigners (21.8 % of the total resident population in 2004, compared to 1990: 18.1 % and the year 2000: 20.5 %) (Bundesamt für Statistik 2005, p. 8; Bundesamt für Statistik 2001, p. 14; Wanner, p. 7). By learning each other's languages and cultures, the Swiss have managed to develop a respect for their diversity and avoid the ethnic strife and separatism which has occurred in many other parts of the world.

This report presents a case study within the framework of ESPON 1.3.3: IMPACTS OF CULTURAL HERITAGE AND IDENTITY about the cultural integration of immigrants in Switzerland. Therefore language spoken by the foreigners is indicative of the level of integration of immigrants in the Swiss society.

### **5.2.2 Methodological background**

The results of Swiss Population Census reflect a large social and cultural variety of the foreign residents. It is an important source of information about the languages used at work, school and everyday life. The data of the two last "Federal Population Censuses" were analysed to describe the language diversity

in Switzerland and the development of their usage between 1990 and 2000. It was particularly interesting to find out which languages were spoken by the foreign population in Switzerland within this period of time and if there were any remarkable changes in a language's use in 2000 in comparison to 1990. In this case speaking skills of the official languages of Switzerland are seen as an indicator of integration. Rather than the level of the speaking skills this analysis regards the spheres of the language usage. Therefore it's necessary to distinguish between the "main language" and the "colloquial language". The main language is the language, in which a person thinks, whereas the colloquial language is understood as the language, which is used within the family, at school and at work. The term "native language" means a language spoken in the country of origin. Usage of one of the official languages of Switzerland either as a main language or as a colloquial one gives us some information about the integration level of the foreign population in the Swiss society.

In this context integration doesn't mean the loss of the native language. The most important factor is that one of the official languages is used as a main or colloquial one.

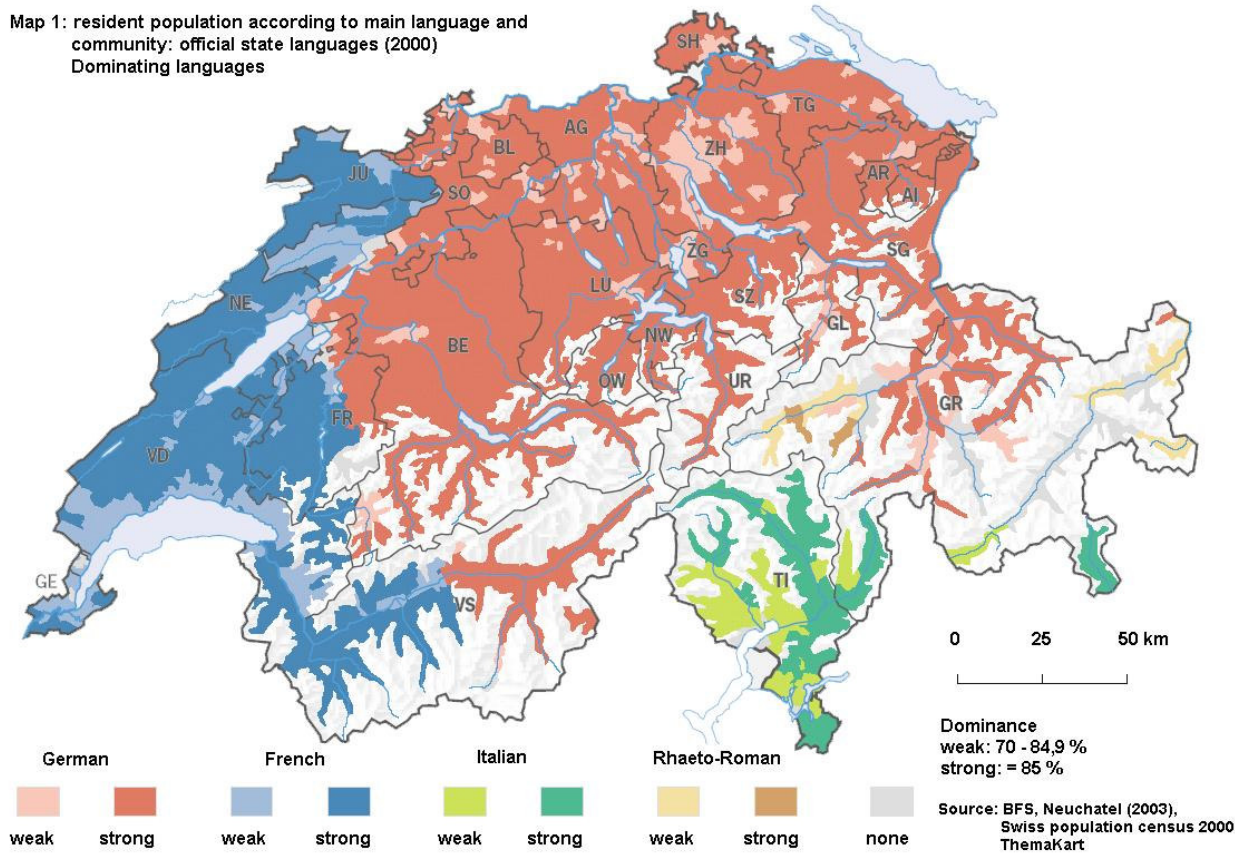
### **5.2.3 Languages in Switzerland**

Switzerland is situated at the intersection of three great European linguistic cultures and the individual language regions have easy access to the culture of the countries on their respective borders. There are four state languages in Switzerland: German, French, Italian and Rhaeto-Roman. Each of these languages dominates in one of the quite clearly defined areas (see Figure 71). The German region is situated in northern and central Switzerland, French in western Switzerland, Italian in southern Switzerland and Rhaeto-Roman in south-eastern Switzerland. The regions overlap each other just a little: German is being used parallel to Rhaeto-Roman in all Rhaeto-Roman areas and parallel to French in the bilingual cities of Biel/Bienne, Fribourg/Freiburg and in some smaller towns and villages along the language border in western Switzerland ([www.all-about-switzerland.info](http://www.all-about-switzerland.info)). There are 26 cantons (6 half cantons) in Switzerland today. 22 of them are monolingual: 4 French (Geneva, Neuchatel, Vaud, Jura with one German community), 17 German and 1 Italian (Ticino with one German community). Three cantons are bilingual (Freiburg, Wallis, Bern) and one is trilingual (Graubünden). Rhaeto-Roman is spoken only in the canton Graubünden (Kühne 1997, p. 59).

Foreigners, who had settled in Switzerland during the past decade, brought their own languages. Today these languages are spoken by a larger part of the population than both of the Swiss state languages Italian and Rhaeto-Roman together (9 to 7 %). The largest of these "new" language groups is Serbian with 1.4 %. Recently English has become more important in Switzerland. It occurs

often that the native Swiss speak English to each other, if they originate from different cantons. In some of the German-speaking cantons English is taught as a second foreign language at school instead of French. Because of the increasing number of immigrants, 46 foreign languages each with more than 600 speakers were registered in Switzerland in 2004 ([www.bfs.admin.ch](http://www.bfs.admin.ch) 1, p. 11).

**Figure 71 Resident population according to main language and community: official state languages (2000). Dominating languages. Source: BFS, Neuchatel (2003), Swiss population census 2000, ThemaKart**



### 5.2.4 Basic principles of the Swiss linguistic policy

In 1798 and 1848 Switzerland announced itself a multinational state of "Völkerschaft" and recognized multilingualism as an organizing principle of the state (Altermatt 1997, p. 18). The basic principles of the Swiss linguistic policy are fixed in the Federal Constitution.

Some Articles which are relevant for the policy will be introduced here in short.

Article 116 of the Constitution (1996):

1<sup>st</sup> paragraph: The national languages of Switzerland are German, French, Italian, and Rhaeto-Roman. These languages are officially spoken within specific geographical boundaries corresponding to their traditional areas of distribution. This follows a territoriality principle, but doesn't mean that a language isn't used outside its traditional area of distribution. The cantons run the fields of education, justice, cultural activities and facilities, economic and social life and relations with administrative authorities and public services, paying particular attention to the territoriality principle.

2<sup>nd</sup> paragraph: The Confederation and the cantons shall enhance understanding and exchanges between the linguistic communities.

3<sup>rd</sup> paragraph: The Confederation shall support measures taken by the cantons of Graubünden and Ticino to protect and promote the Rhaeto-Roman and Italian languages.

4<sup>th</sup> paragraph: The official languages of the Confederation are German, French and Italian. Rhaeto-Roman is an official language in case of relationships, which the Confederation maintains with Rhaeto-Roman citizens.

Since 1999 language freedom has been included in the New Constitution under fundamental rights (Art. 18 NC). Language freedom as an individual right is not limited to a specified geographical area. It belongs to any person wherever he or she may be. Language freedom has a different content depending on whether it applies to relations between individuals or to relations between individuals and the State. In the first case, the right concerned is to express oneself in the form of one's choice. In the second case it is the right of historical national minorities of a certain size not to have a single official language or a single language of public education imposed on them.

The article 116 on the national languages is included as such in the introductory part to the new Constitution of 1999 (Art. 4). It was supplemented by other measures. This article states quadrilingualism is an essential characteristic of Switzerland.

Article 70, 2<sup>nd</sup> paragraph, NC, requires the Confederation and the cantons to promote understanding and exchanges between the linguistic communities. This remit is strengthened by that given to the Confederation in Article 2 NC, namely that it should encourage the country's internal cohesion and cultural diversity.

Under the new constitution, the Confederation is responsible for supporting the multilingualism cantons in discharging their specific tasks (Art. 70, 4<sup>th</sup> paragraph NC).

All the languages traditionally spoken in Switzerland possess the status of "national" and "official" languages with all its implications for the use of the language in public and private life, education and research. The cantons have a constitutional obligation to respect the traditional area of dispersion of the

languages used within their boundaries. All the languages traditionally used within a canton also have the status of an "official language" of that particular canton.

The Confederation has the responsibility for using the official languages and respecting quadrilingualism in all its fields of responsibility such as the civil service, political institutions, justice, higher education, research and vocational training (Rellstab 2001, p. 5-6).

### **5.2.5 Statistics on languages in Switzerland**

The resident population of Switzerland had increased by 5.7 % between 1990 and 2000 and currently counts 7.3 million residents. In spite of this fact the proportions in the language usage remained nearly the same (Lüdi, Werlen 2005, p. 8). In 2000, almost two-thirds (63.7 %) of the total resident population of Switzerland called German their main language. The share of German-speakers remained quite constant. In 1990 it was 63.6 % of the total population. French-speaking people formed the second largest group with a portion of 20.4 %. The French-speaking language group rose by 1.2 percentage points (compared to a total of 19.2 % in 1990). This increase was the most significant one compared to the other language fractions; namely it means twice as much increase than the total resident population of Switzerland (6.0 %). Both language groups, German and French, became more significant in 2000. At the same time, the part of population with Italian as a mother tongue reduced from 7.6 % (1990) to 6.5 % (2000). Finally, Rhaeto-Roman, the country's fourth official language, was hardly registered at all in 2000, with just 0.48 % of the population speaking it ([www.swissinfo.org](http://www.swissinfo.org) 1) (see Figure 72, 73).

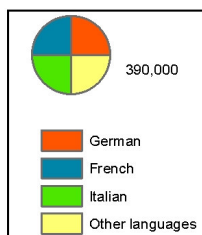
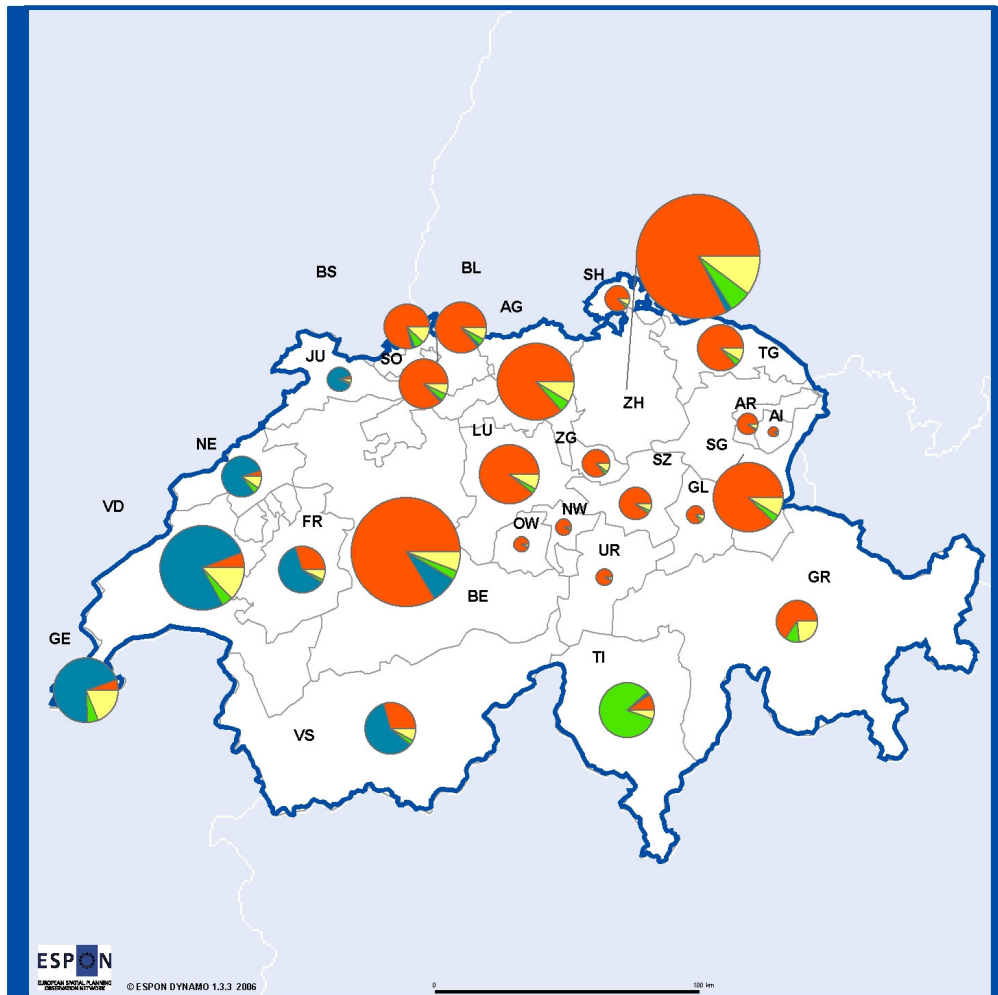
Rhaeto-Roman paled much in comparison to other language groups. There were 66,082 Persons in 1990 (0.6 %), who spoke this language as a mother tongue. In 2000 only 60,561 declared this language their mother tongue. It corresponds to a reduction of 8.4 % ([www.bfs.admin.ch](http://www.bfs.admin.ch) 3).

Despite of the increase of foreign population the number of people, speaking one of the non-national languages, didn't change notably (1990: 8.9 %, 2000: 9.0 %). However, in 2000 the order of the languages was different from that one in 1990. Spanish, Portuguese, Greek, Turkish, and Arabic as well reduced as a result of the return migration. Albanian, Russian, African, and other languages instead became more important. In 2000 40 languages counting more than 1,000 speakers, were registered in Switzerland ([www.bfs.admin.ch](http://www.bfs.admin.ch) 1).

English was spoken by 1 % of population in Switzerland (2000). While German, French and Italian remained top of the heap, English only came in the eighth place behind Serb-Croatian, Albanian, Portuguese and Spanish in a list of the most widely spoken languages. In 1990 0.9 % of the population spoke English as their main language ([www.swissinfo.org](http://www.swissinfo.org)).

The proportions of the languages used at home were almost equal to those of the main languages. In 2000 two-thirds spoke German at home, one fourth communicated to their relatives in French, every tenth person was an Italian-speaker, and every twentieth chose English. The situation didn't change much between 1990 and 2000 (Lüdi, Werlen 2005, p. 26).

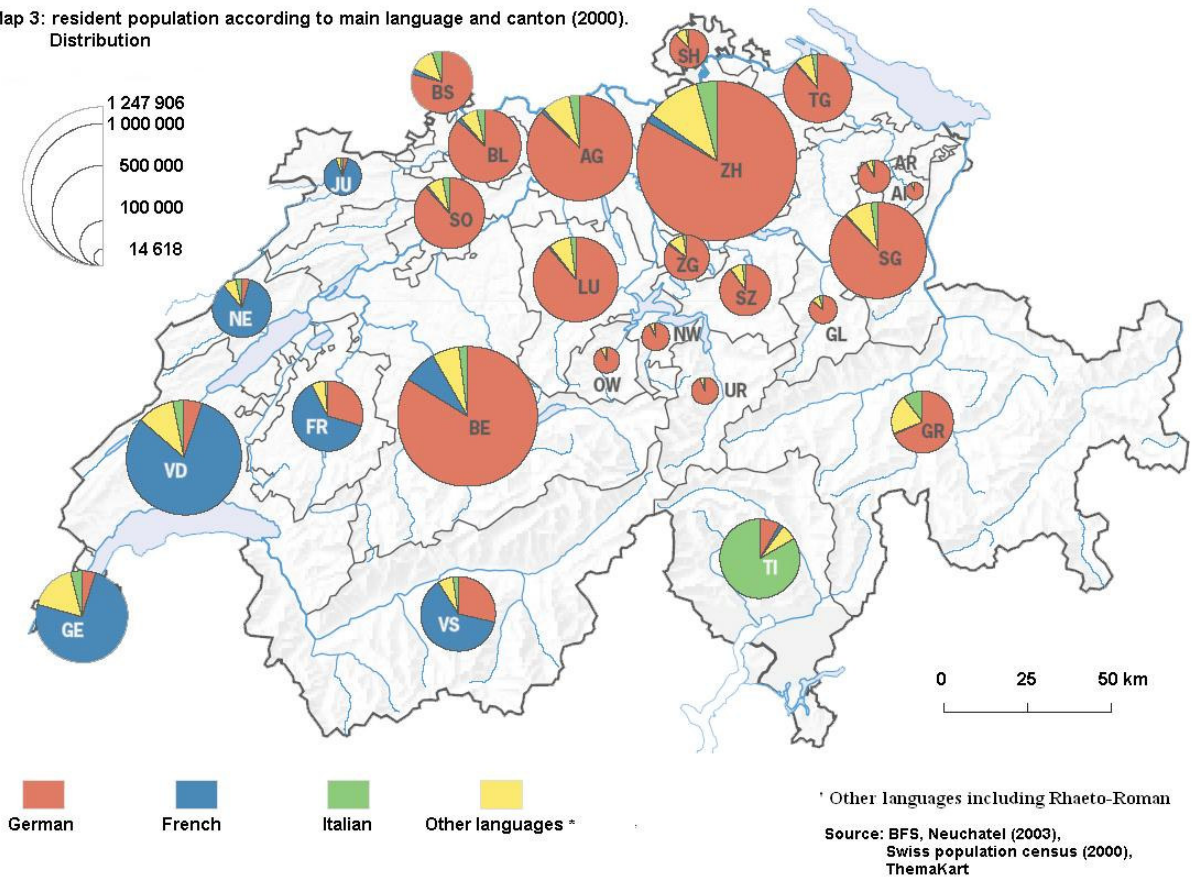
**Figure 72 Resident population according to main language and canton (1990). Source: BFS, Neuchatel (2006), Swiss population census 1990**





**Figure 73 Resident population according to main language and canton (2000). Distribution. Source: BFS, Neuchatel (2003), Swiss population census 2000, ThemaKart**

Map 3: resident population according to main language and canton (2000). Distribution



### 5.2.6 Switzerland as an immigration country

Switzerland experienced a first wave of immigration at the end of the 19th century (Bundesamt für Statistik 2001, p. 13). It consisted of people coming from neighbouring countries often having the same religion and language. During the past thirty years the disposition of the immigrants has fundamentally changed. There are still immigrants from neighbouring countries, but there are now more immigrants coming from far away places. Their nationalities are much more numerous than the former origin of four or five main countries. In 2000 there were 188 nationalities in Switzerland, with the languages no more being linked to a certain territory (Wanner 2004, p. 11).

### **5.2.7 Statistics of the immigration**

In 2004 1.5 million persons of foreign citizenship lived in Switzerland. Almost a quarter of them (21.4 %) were born in Switzerland, belonging already to the second or third generation of immigrants. By that time, more than one third (37.2 %) of the foreign population had lived already since at least 15 years in the country, 16.9 % of the foreign population had resided even since 30 years or longer. The share of foreign population in Switzerland represented 21.8 % of the total resident population. The majority of foreigners originate from one of the EU- or EFTA-countries (55.5 %). Therefore, Switzerland differs from other European countries, where immigrants from Eastern Europe, Turkey and non-European countries dominate (Bundesamt für Statistik 2005, p. 8).

In 2000 non-Europeans represented 13 % of the foreign population, compared to 10 % in 1990 and 6 % in 1980. According to the population census, immigrants from the former Yugoslavia made up a quarter of the foreign population ([www.swissinfo.org](http://www.swissinfo.org)).

The regional discrepancies of distribution of foreign population within Switzerland are large. In 2000 they varied between 38.1 % in the canton Geneva and 8.8 % in the canton Uri ([www.bfs.admin.ch](http://www.bfs.admin.ch) 5).

### **5.2.8 Naturalisation**

Birth in Switzerland does not automatically entitle one to Swiss nationality. The usual procedure of naturalisation, which is particularly complex, demands at least twelve years of residence in Switzerland. In addition, one must fulfil the conditions of naturalisation fixed by the cantons and the Confederation. Generally spoken, it is necessary to verify the integration of the foreigners, as it is a tradition in ethnic nations. This restrictive right of nationality explains the large proportion of "foreign nationals" in Switzerland. In fact, they have two types of foreigners in Switzerland, the migrants and the non-migrants being born in Switzerland (Tabin 2000, p. 4).

32.2 % of the second generation of foreigners are naturalised. The naturalisation rates vary according to the nationality. The French and the Croatians are with 59.5 and 55.8 % the leading national groups. They are followed by the persons from Macedonia (16 %), Portugal (15.6 %) and Spain (14.2 %). The lowest naturalisation rate is registered by the immigrants from Serbian-Montenegro and Kosovo-Albania (10 %). The rate of the naturalisation is higher among young people, who were born in Switzerland. For example, 55 % of the Croatians born in Switzerland and only 12.3 % born abroad are naturalised. The younger the naturalised persons are the better are their chances for a successful career and social integration ([www.bfs.admin.ch](http://www.bfs.admin.ch) 6).



The legal residence authorisation and duration of the residence of the foreigners are important factors for the assessment of the level of their social integration. Language can act as an indicator of integration as well. In 2000 the data, describing religious and language characteristics of the naturalised population, were collected for the first time ([www.bfs.admin.ch](http://www.bfs.admin.ch) 2).

About 87 % of naturalised population spoke one of the official languages as their main language. In general, 90 % of the naturalised persons use these languages at home. In 2004, the crude rate of the naturalisation remained low with 2.4 % in comparison to other European countries. In spite of the strict naturalisation regulations approximately 823,100 foreigners could become a Swiss citizen. Many foreign residents hesitate to renounce their nationality in favour of Swiss citizenship due to the fact that the migrant's country of origin does not recognise dual nationality (e.g. Germany). If a migrant is a European national, he/she prefers not to exchange his European passport for a Swiss one (Bundesamt für Statistik 2005, p. 8).

Naturalisation is an important integration indicator, which influences the development of the foreign population. Through the revision of the "Child's Right" (1978) and the "Right of the Spouse" (1992) the procedure of the citizenship acquirement was simplified (facilitated naturalisation). It was followed by an increase of the annual naturalisation rate. Between 1993 and 2004 it almost tripled (from 12,900 to 35,700). This heavy growth was caused by the large number of the applications, a certain simplification of the naturalisation procedure at the level of the cantons and communities, and a reduction of the number of the suspended dossiers. A regular naturalisation is the most common way to obtain the Swiss citizenship (Bundesamt für Statistik 2005, p. 14, 18).

Persons applying for the Swiss citizenship must be acquainted with the Swiss traditions and customs. By this procedure speaking skills of one of the official languages are very important. Two thirds of the naturalised persons of Yugoslavian, Turkish, Spanish, and Portuguese origin speak one of the official languages as their main language. About 30 % of the naturalised persons of the Yugoslavian, 25 % of the Turkish, 13 % of the Spanish and 10 % of the Portuguese origin keep on speaking their native language as a main language ([www.bfm.admin.ch](http://www.bfm.admin.ch) 2).

### **5.2.9 Languages as an indicator of integration**

The problem of integration is always a problem of the host society, since the process takes place in this society and in the terms imposed by it. The country of birth and the duration of the residence are important factors, which help to define the level of integration of the immigrants. Another indicator of integration is the language, which foreign people speak as a main or colloquial one.

Analysing changes in the usage of the official languages by the foreign population, it's possible to define their integration level in the Swiss society.

### **5.2.9.1 Main languages**

In the following, the changes in the use of the official languages as a main one by the foreign population are described for the period between 1990 and 2000.

In 2000, about two thirds of the foreigners spoke one of the national languages as their main language. In general, the share of the foreign residents using one of the official languages as their main language changed remarkably from 56.7 in 1990 to 62.3 % in 2000 ([www.bfs.admin.ch](http://www.bfs.admin.ch) 3).

Within this period of time, French became more popular. It increased from 13.3 % in 1990 to 18.0 % in 2000. The part of foreigners speaking German as a main language grew from 19.6 to 29.4 % during the same period of time. Between 1990 and 2000, the number of the Italian-speaking foreigners reduced. In 1990 there were 23.7 % of the foreign population, who used this language as a main one. In 2000 this part counted only 14.8 %. It can be explained either through the remigration of the Italians or this language was given up in favour of German or French. The speaking skills of the official languages among the foreigners were improved within the period of time between 1990 and 2000. Rhaeto-Roman was not popular among the foreign population ([www.bsf.admin.ch](http://www.bsf.admin.ch) 1, p. 2).

Different levels of speaking skills were registered between the foreigners born in Switzerland and abroad. Almost all the residents (98-99.3 %), who came from one of the neighbouring states (Germany, France, Italy, Austria, Liechtenstein), spoke one of the official languages independent of that fact, whether they were born in Switzerland or in their native country ([www.bfs.admin.ch](http://www.bfs.admin.ch) 1).

The share of the people speaking non-Swiss languages, reduced in comparison to 1990, but it remained at the level of 37.7 % (2000). These changes reflected the development in the Swiss foreigners' policy (Lüdi, Werlen 2005, p. 11).

At the same time it was registered that more and more foreigners called one of the non-Swiss languages their main language. Between 58 and 88 % of the immigrants originating from the countries, where none of the official languages of Switzerland is spoken, used their native language as a main one. Five large language groups changed in their ranking. In 1990 the order was as follows: Spanish (1.7 %), Yugoslavian (1.6 %), Portuguese (1.4 %), Turkish (0.9 %) and English (0.9 %). By 2000 the portion of the foreign population using the Slavic languages of the former Yugoslavia (Serbian, Croatian, Bosnian, Macedonian und Slovenian) had increased and in 2000 the speakers of the former Yugoslavia languages and Albanian made up the largest group. In the following positions

came Portuguese and Spanish. English played not a very important role, but was more popular than Turkish (Lüdi, Werlen 2005, p. 12).

It was registered that 80 % of the Spanish, 69 % of the Portuguese, 65 % of the Turks and 60 % of the Croatians born in Switzerland spoke one of the official languages as a main one. The integration of immigrants from the Balkans improved very much. Especially the second generation speaks German as their main language, even though they don't speak it at home. More than 60 % of persons of Yugoslavian origin spoke one of the official languages of Switzerland as their main language. Thereby the part of the Macedonian was the largest one (78 %) and the persons from Bosnia-Herzegovina (42 %) formed the smallest group (2000) ([www.bfs.admin.ch](http://www.bfs.admin.ch) 2).

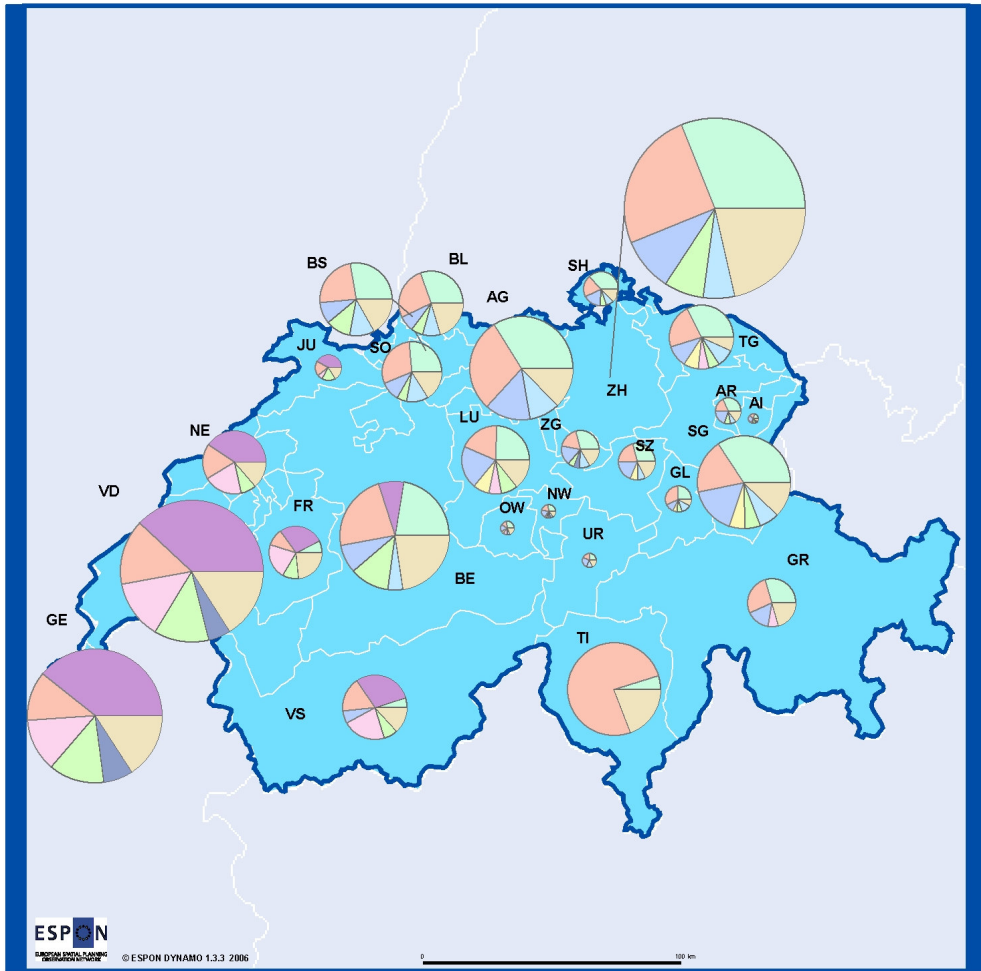
In the Spanish community, which descended from the old migration flow, 69 % of the representatives of the first generation name Spanish as their main language. In the population group from the former Yugoslavia and Portugal, which belong to the younger migration flow, 58-59 % of the first immigrants' generation speak basically their native language as a main one. The situation of the second generation differs from the first ones: 20 % of the Spanish, 31 % of the Portuguese, 35 % of the Turks and 42 % of the citizens of the former Yugoslavia speak their native language as a main language. The difference between the first and the second generation of the Spanish is the most remarkable one. The most insignificant difference can be found by the citizens of the former Yugoslavia (2000) (Wanner 2004, p. 54).

The importance of the integration in the regions can be resumed as followed. In German-speaking Switzerland 60 % of the foreign residents called German their main language, and in Ticino 67 % of the foreign population speak Italian as a main language. These figures show that the school plays an important function in the process of integration. The integrative effect of the French region is remarkable. Almost 80 % foreigners born in Switzerland and 40 % immigrants use French as a main language in the French-speaking region. Not only the second but also the first generation changes their main language in favour of French (see Figure 74, 75). Italian is spoken by 65.1 % of the foreigners born in Switzerland and 56.8 % of all immigrants born abroad in the Italian-speaking areas. Almost all of them speak Italian as their main language. However, in general the integration in the Italian-speaking region and, as a consequence, the change to Italian as a main language is more noticeable than in the German region. The Rhaeto-Roman region shows the least lingual integration. The shares of the extraterritorial languages were reduced in the German, French and Italian regions and as a result the lingual homogeneity of these regions increased. In the Rhaeto-Roman region the quote of the non-country languages is much higher than in the other language regions, accounting to 27.2 % in 2000. It grew distinctively compared to 1990. In the Italian-speaking regions the quote was 10.1 %, in French -8 %, in German - 4.7 % (Lüdi, Werlen 2005, p. 16).

The dissemination of foreign languages among the language regions in Switzerland is not evenly spread. Serbian/Croatian (1.6 %), Albanian (1.6 %) and then Spanish, Portuguese, English and Turkish (each 0.8 %) have their heavyweight in the German-speaking parts of the country. 10 years ago these languages were at the top in these regions, too. As well as in 1990, Portuguese (2.6 %), English (1.9 %), Spanish (1.7 %), Albanian (0.8 %) and Serbian/Croatian (0.6 %) were represented in French region in 2000. English was concentrated in the urban regions of Zurich-Zug, Basel-Geneva and Unterwallis. In the Italian area the importance of Serbian/Croatian (1.7 %) increased in comparison to 1990. It is followed by Portuguese und Spanish, these languages reduplicated their number (each about 1 %), Albanian and English (one each 0.5%) were at the fourth place. The following languages were registered in the Rhaeto-Roman region: Portuguese and Serbian/Croatian each about 1 %, then Albanian followed with 0.4 % and after that Dutch, Spanish und English (one each 0.2 %) (Lüdi, Werlen 2005, p. 18-21).

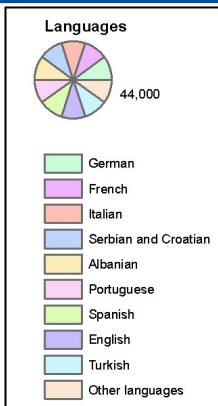
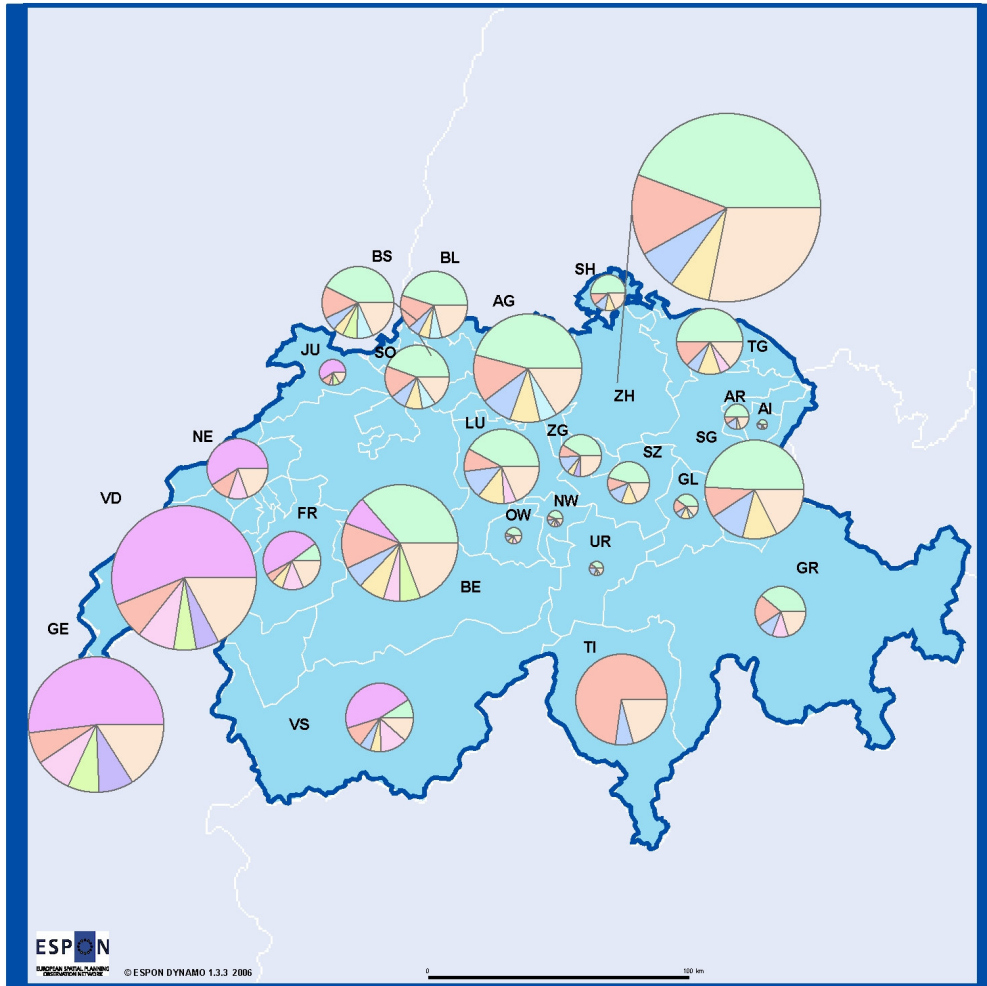
The lingual situation of the 15-24 years old persons is the key information for the understanding of the integration process through the language. Children and young people succeed in learning foreign languages rather than the older generation. It's obvious that the majority of 15-24 years old persons, who were born in Switzerland (the second generation), speak a regional language as a main one. On the other hand 40-50 % of the Spanish, Portuguese, Yugoslavian and Turks of the same age, who were born abroad, use their native language as a main one. 65 % of the foreigners of 35-44 years old communicate in their native language as well (Wanner 2004, p. 56).

**Figure 74 Foreign population according to main language and canton (1990). Source: BFS, Neuchatel (2006), Swiss population census 1990**



Source:  
BFS, Neuchatel (2006), Swiss Population Census 1990

**Figure 75 Foreign population according to main language and canton (2000). Source: BFS, Neuchatel (2006), Swiss population census 2000**



Source:  
BFS, Neuchatel (2006), Swiss population census 2000

### **5.2.9.2 Colloquial language**

In 2000 the situation of the colloquial language differs substantially from the main language. Almost all immigrants' communities, which didn't have a German, French or Italian lingual background, spoke at least one non-country language or sometimes a mixed language at home. Official languages were used first of all at the working place and at school (81 % of the Yugoslavians, 76 % of the Turks, 66 % of the Portuguese and 58 % of the Spanish communicated at school and at the working place in one of the national languages). These figures make it evident that education and work are important factors in the integration process. Many foreigners speak more than one language with their family members. Multilingualism is typical for immigrants, who come from another language area in Switzerland or abroad. The fact that a local language is spoken at home is a remarkable sign of integration. The minority languages are spoken more often at home than as a main language (Wanner 2004, p. 55).

### **5.2.10 Conclusions**

The population with a foreign origin makes a great demographic, cultural and economic contribution to the society of Switzerland. Concerning cultural aspects the variety of the foreign population groups and languages influenced national languages in this country. Today the languages of the immigrants, such as Italian, Spanish, Turkish, Serbian/Croatian, Portuguese and Greek, are an integral part of the Swiss diversity of languages and they will presumably remain as that.

The languages spoken by the foreigners are an indicator for their possibilities to develop in the host society. They are important to understand the functioning of this society, for following the messages of the media or to communicate with their neighbours. According to the results of this case-study it is possible to say that the larger part of the foreign population in Switzerland speaks one of the national languages as a main or even as a colloquial language. Indirectly it means that their ability to socially integrate in the Swiss society is quite high.

At the same time a large number of immigrants continue to speak their native language as a main one. Therefore it is important to pay attention to these languages as well, as they are a part of a cultural landscape of Switzerland. But while the Swiss language minorities are being protected and supported and their mutual understanding should be encouraged, native languages of the foreign population have been neglected. A new appreciation of multilingualism and interculturality can be a particular chance, which benefits both, the internal changers of the language and the speakers of the foreign languages. As a result, the cultural policy concerning languages should be adapted to the new situation.

It should be stated that local Swiss authorities try to help immigrants: e.g. some special educational courses in the native language are offered for some

nationalities. Studies show that children who attend these courses master the official country language better. Moreover they develop their personal identity more easily (Müller 1995, p. 163). In this way they get better chances for integration and development in the Swiss society.

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### **5.3 The Sorbian language representing an ethnic minority: dispersion, dangers and political impacts**

*Monika Rulle, Stephanie Brandt, Claudia Berlin, Sabine Mischke*

#### **5.3.1 Introduction**

Within the framework of the ESPON-Project 1.3.3. – The Role and Spatial Effects of Cultural Heritage and Identity: Pressure and Opportunities from the European Enlargement, the problem of the Sorbs, a minority in map

The people of the Sorbs present a minority, living within an area dominated by Germans. They form their own identity in the midst of the identity of the Germans. Sorbian cultural indicators such as language, literature, customs and traditions are endangered by the German culture and are crowded out in the worst case. As one of the consequences, the spatial dimension of the settlement areas decreases continuously. The cultural heritage and identity of the Sorbs, which has survived for nearly thirteen centuries, is surely worth to discover and illustrate. Moreover, the Sorbian culture is massively endangered in its existence.

Today the situation of the Sorbs is often compared with a piece of ice, which is gradually melting and is actually already broken into several parts. Because of social, economic and cultural factors, the Sorbian culture is constantly reduced from the everyday life of the people, which count themselves as Sorbs.

As the main objective of the ESPON-project is the understanding and illustration of the spatial and functional diversity of cultural heritage and identity in European regions, the example of the Sorbian minority illustrates that several cultural identities can be found inside of one state, in this case Germany. This gives a good hint to results, which can be expected from a closer examination concerning the issue of the number of different cultural identities and languages, particularly among the minorities in the European Union. Additionally, because of the European enlargement the situation becomes even more current and more complex, especially on the European level.

Originating from the ethnic group of the Slavs, the group of Sorbs are counting presently about 60,000 members. Their contemporary settlement areas are the mostly sparse populated regions south east of Berlin – the Lower Lusatia in the Land Brandenburg and the Upper Lusatia in the Free State of Saxony.

In the following, the Sorbian language will be particularly focussed on. Language is a central feature of the Sorbian identity and probably the most important carrier of cultural information. The loss of the Sorbian language implicates the loss of a significant part of their culture.

The following chapters comment on the Sorbian culture, on their traditions and customs, on their school system, the Sorbian language, its development and dispersion, on the dangers concerning the continuity of the population and their

language and finally on the political and judicial conditions on the different political levels.

### **5.3.2 Methodological annotations**

According to the Sorbian law of the Free State of Saxony and the Land Brandenburg one belongs to the Sorbian ethnicity when avowing oneself to this group. This results in several problems, which become especially evident, when collecting data. Because of the voluntary confession to the group of Sorbian people and the obligation to observe confidentiality by law, there are no recent and representative statistics concerning the number of Sorbs. The last census of population, which asked for a commitment to the ethnic group of Sorbs, and was therefore a representative count, has been enforced in 1880. Thus most of the maps and population data, which were gathered since, are primarily based upon estimations and have to be considered with caution.

General information, for example about the Sorbian culture, the language, or the judicial situation was very comprehensive and relatively easy to collect.

### **5.3.3 The Sorbian culture: five regions – one minority**

The Sorbian population is, apart from the Danes, the Friesians, and the Sinti and Roma the fourth acknowledged minority in Germany. Other than the Danes and the Friesians, the Sorbian people do not have a country of origin outside of Germany.

During the migration at the beginning of the seventh century, the Sorbs settled in the east of Germany, in an area called Lusatia (Łužika: swampland) ([www.sorbischer-evangelischer-verein.de](http://www.sorbischer-evangelischer-verein.de)). In the course of history the Sorbian population had to assert themselves and defend their settlement area again and again. Since the tenth century they have been a subject to numerous attempts of displacement from their area, to prevent and even exterminate their culture and language. Nevertheless, the Sorbian way of life could be maintained over the centuries until today.

Nowadays, roughly 40,000 - 60,000 Sorbs inhabit the settlement area in the Lusatia (Scholze 2002, p. 53). Once 20 Sorbian tribes existed, but only two survived until today, the Upper and the Lower Sorbs. They differ particularly in their languages, the Upper and Lower Sorbian. Altogether five Sorbian regions can be differentiated at present ([www.ski.sorben.com](http://www.ski.sorben.com)):

region of the protestant Sorbs in the area of Bautzen,

region of the catholic Sorbs,

Hoyerswerda,

region around Schleife,  
Lower Lusatia.

#### **5.3.3.1 Architecture**

Among the distinctive features of the regions are the characteristic building methods and styles of yards and houses in the respective areas. Until today, houses in special building styles are typical for the Lusatian landscapes, for example carcass, clinker or block constructions ([www.ski.sorben.com](http://www.ski.sorben.com)). Until the eighteenth century, primarily farms with separate buildings for living and stables were established. Due to the increased cultivation of grain at the end of the nineteenth century more barns were needed. Therefore the former building method was replaced by tenements with a barn (Hose, Keller 2002, p. 63).

#### **5.3.3.2 Traditional Costumes**

Furthermore, the different liveries represent one of the distinctive features of the regions. Similar to other regions of Germany, specific clothes forms of the rural Sorbian population have developed. At the beginning of the nineteenth century eleven different liveries could be counted. As a consequence of industrialization, the liveries were carried ever less in everyday life. Characters of the liveries are the scarves, which vary in form and design, as well as aprons and fichus (scarves around the shoulders). The various colours of the scarves symbolize different life cycles. Expensive materials and noble lace form the artful arranged dresses. Today, the complex liveries are worn by women and girls of all age groups mainly at holidays or family celebrations like weddings, baptisms or confirmations as a form of care for the tradition. On Sundays and weekdays the robes are predominantly carried by older ladies or in regions, where tourism plays a substantial role. There the liveries serve more as "working clothes" in order to create a cultural ambiance for the guests. (Hose, Keller 2002, p. 63) The liveries are often closely related to the traditions and customs of the Sorbs.

#### **5.3.3.3 Religion**

Many of the yearly occurring customs have their roots in Christianity. One of the examples is the "Easter fire", which is supposed to drive out the bad spirits of winter time ([www.ski.sorben.com](http://www.ski.sorben.com)). Religion is an important component in the life of the Sorbs. It has a strong influence in numerous ways of life within the Sorbian population. In the Sorbian settlement area there are two different Christian denominations, Catholicism and Protestantism. Until the nineteenth century, the Sorbian culture was considerably affected by the protestant faith. The Sorbian Protestants compassed considerable achievements within the ranges of art, culture and science. Yet in the twentieth century this role was taken over

by the catholic Sorbs, due to the increasing German influence in the protestant Sorbian area. ([www.sorbischer-evangelischer-verein.de](http://www.sorbischer-evangelischer-verein.de))

The Sorbian Catholics possess a strong consciousness of tradition. As a result, the language and traditions of the catholic Sorbs are better preserved than the ones of the protestant Sorbs. Thus the catholic Sorbs, living in particular in the triangle between the cities of Bautzen, Hoyerswerda and Kamenz, strongly associate religion with the Sorbian identity. In this combination the preservation of the language is also connected with religion. As a result, the catholic Sorbs are more likely able to speak the Sorbian language than the Protestants. (Toivanen 2001, p. 46)

#### **5.3.3.4 Cultural life**

The city of Bautzen, which the Sorbs call "their capital", has a specific importance for this ethnic minority. There are numerous important institutions, which support and promote the preservation of the Sorbian culture. This includes, among others, the "Federal Administration of the Domowina", the "Foundation for the Sorbian people", the "Sorbian Institute" and the "Sorbian museum". In the rural areas, the culture is cultivated e.g. in the form of choirs, theatres groups or festivities. Throughout the course of the year the Sorbian culture is expressed in form of different festivities, which can be even regionally differentiated. Particularly well known is the "bird wedding", a Sorbian child custom. The customs have a deeply communicative and integrative character, when the people are gathering together. Therefore the feeling of Sorbian togetherness is considerably affected by performing the various customs and traditions. ([www.ski.sorben.de](http://www.ski.sorben.de))

#### **5.3.4 The Sorbian language – its development, characters and dispersion**

The use of the Sorbian language is the essential feature of the Sorbian ethnicity and identity. It is a significant element of the intangible cultural heritage of the Sorbs. A loss of the Sorbian language would lead to a loss of an important part of their culture. However, the language is acutely endangered in its existence. Sorbian speakers obviously do not live by themselves; they live in a constant contact to other speakers, using the language of the majority: German. The bilingualism turns out to be a disadvantage, as the Sorbian people are often forced not to use their native language, because of their surrounding. Therefore it is the task of all persons, who are in charge of Sorbian matters, to constantly promote the appreciation, the practical application and the acquisition of the Sorbian language. ([www.smwk.de](http://www.smwk.de), p. 13-14) However, the following remarks will deal mainly with the development of this minority language, its character and dispersion.

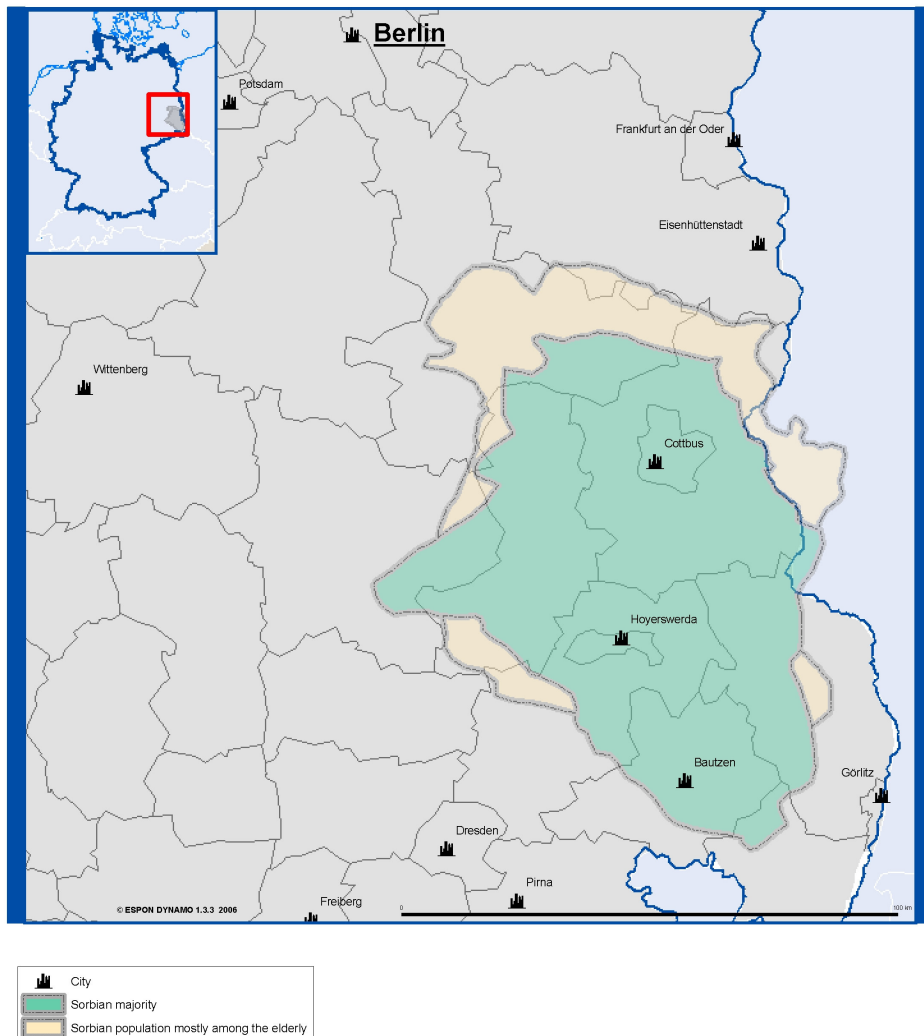
The Sorbian language belongs to the group of West Slavic languages and is therefore closely related to the Czech, Polish and Slovak languages. The close link between the Slavic languages can be dated far back in history. It can be demonstrated best through words, which were used throughout the centuries. The following table shows some examples of the inherited vocabulary, as they exist today in the accordant Slavic language.

**Table 39** Examples of the inherited vocabulary of different Slavic languages.  
*Source: Scholze 1993, p. 96.*

<b>English</b>	<b>Sorbian</b>	<b>Czech</b>	<b>Polish</b>	<b>Slovak</b>	<b>Russian</b>
river	rěka	řeka	rzeka	rieka	reka
oak	dub	dub	dąb	dub	dub
bread	chlěb	chleb	chleb	chlieb	chleb
soul	duša	duše	dusza	duša	duša

The present geographical extension of the speakers of the Sorbian language is not equivalent to the historic picture of their dispersion.

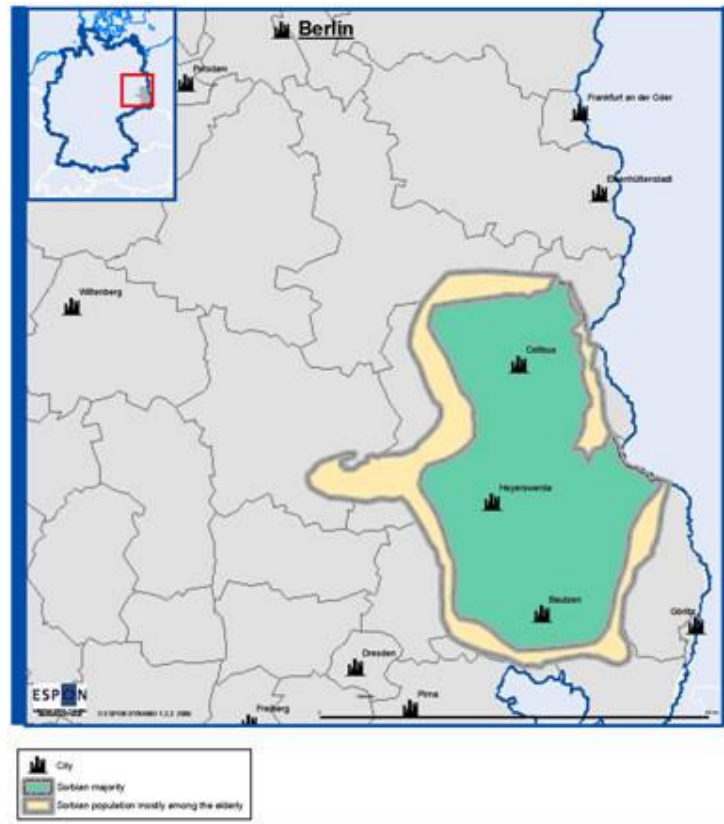
**Figure 76 Geographical extension of the Sorbian language in 1815.**  
**Source: Scholze, D. (2002): Die Situation der Sorben in Vergangenheit und Gegenwart. In: Europa Regional (2), p. 51-56. Geschichte der Sorben (2), Anlage, Bautzen, 1974**



The former Sorbian area was about ten times larger. While today the Sorbian people live only in the Free State of Saxony and in the Land Brandenburg, historians indicate that the Sorbs must have settled also in the eastern part of the contemporary Free State of Thuringia, in the south east of Saxony-Anhalt and in the north east of Bavaria.

Its first documentation can be dated back to the seventh century. However, until the sixteenth century no written Sorbian pieces of literature had existed. The Sorbian language had only been a spoken language, which was divided into a large number of different dialects. The spread of Protestantism during the sixteenth century brought about the development of religious Sorbian literature. As a result, the bible and other religious miscellanies were translated into Sorbian.

**Figure 77** Geographical extension of the Sorbian language in 1884.  
**Source:** Scholze, D. (2002): Die Situation der Sorben in Vergangenheit und Gegenwart. In: Europa Regional Heft (2), p. 53. Geschichte der Sorben, Band 2, Anlage, Bautzen, 1974



At the end of the seventeenth century several varieties of the written Sorbian formed up to Sorbian literary languages, which still endure until today. Instead of one unitary language, two literary languages have emerged:

the Lower Sorbian language in the area of the Lower Lusatia, which is based on the north western dialects, including the Cottbus dialect, and

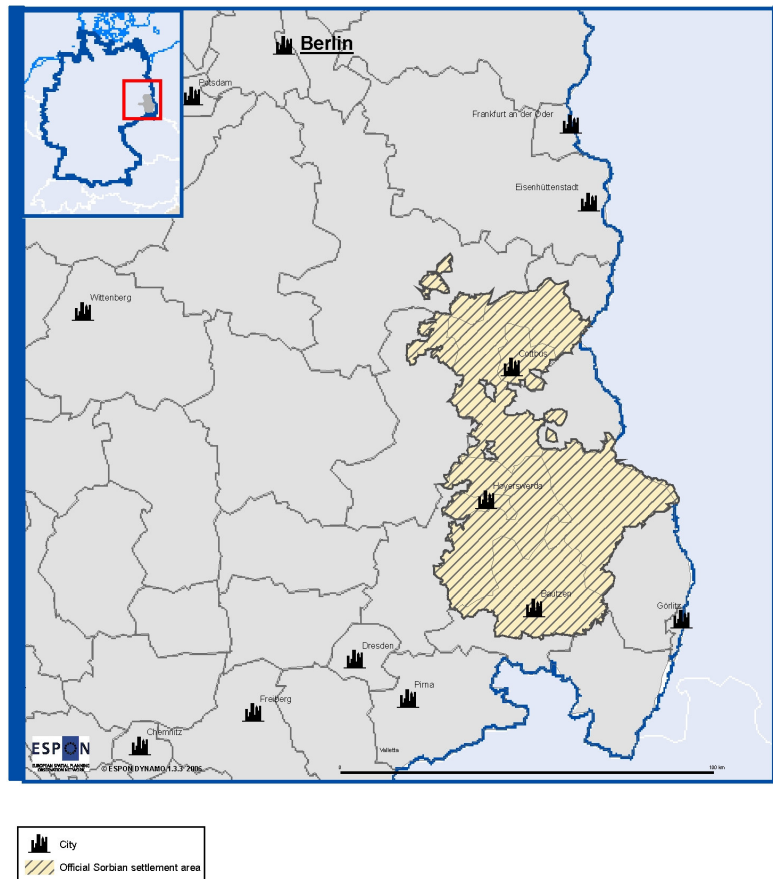
the Upper Sorbian language in the Upper Lusatia, which is based on the eastern dialects, including the Bautzen dialect.

Originally there was a third literary language. The western dialects of the Upper Sorbian language, including the dialect of the area of the city of Kamenz, were used by the population, who remained Catholic in spite of Protestantism. (Schaarschmidt 1997, p. 17)

Since the city of Bautzen and the city of Cottbus shaped up to the two Sorbian cultural centres of the eighteenth century, most of the religious literature was published there and the division of the Sorbian language became official. (Scholze 1993, p. 102)



**Figure 78 Official settlement area of the Sorbians today. Source: Gesetz über die Rechte der Sorben im Freistaat Sachsen (Sächsisches Sorbengesetz – SächsSorbG) vom 31. März 1999. Gesetz zur Ausgestaltung der Rechte der Sorben (Wenden) im Land Brandenburg (Sorben/Wenden-Gesetz-SWG) vom 07. Juli 1994**



The following table shows the linguistic differences:

**Table 40 Examples of the Linguistic differences between Upper and Lower Sorbian. Source: Scholze 1993, p. 103.**

Upper Sorbian	Lower Sorbian	English
h, pola boha	g, pla boga	By God
č, člowjekow	c, clowjekow	Of the human beings

The coexistence of two languages, the German and the Sorbian language, determined the influence on each other. Nevertheless, the influence of German as the majority language on the Sorbian language was more distinctive. The old Sorbian language of the eighteenth and nineteenth century included as one

influence the "loan words" and as another one the "hybrid compounds". Loan words have a German origin and sound a lot like the original word, e.g. *kumšt* – Kunst (German) – art (English); *hnada* – Gnade (German) – mercy (English). Hybrid compounds, however, are compositions; the first part derives from the German language and the second part is a real Sorbian word, e.g. *hawpt-město* – Haupt-stadt (German) – capital (English); *šul-knižka* – Schul-buch (German) – schoolbook (English). (Scholze 1993, p. 105-106)

Significant linguistic changes were the result of a special period of time around the year 1840 – the so-called "Slavic Renaissance". The movement plead for the development of a unique Sorbian culture and literature and for the equality of the Sorbian language. Mainly influenced by the Slavic neighbouring states, loan words and hybrid compounds were replaced by Slavic expressions; the Sorbian vocabulary was enriched by words in the domains of politics, art, technology, traffic and humanities. But like all other European literary languages, the Sorbian language contains a lot of international expressions, such as *republika* – republic (English) or *technika* – technology (English). But none the less, the vocabulary of many other academic and artistic areas, especially in natural sciences, was and is still very limited. (Scholze 1993, p. 108)

The discussion above relates mostly to the Upper Sorbian language. The linguistic changes in the Lower Sorbian language area during the time of the Slavic renaissance were not as significant as in the Upper Sorbian area.

As the literary Sorbian language was rather inconsiderable, the number of different dialects was very large. Today three dialect areas exist:

the Upper Sorbian dialect area in the south (the North of the Free State of Saxony),

the Lower Sorbian dialect area in the north (the South of the Land of Brandenburg), and

a wide area of transitional dialects between these two regions.

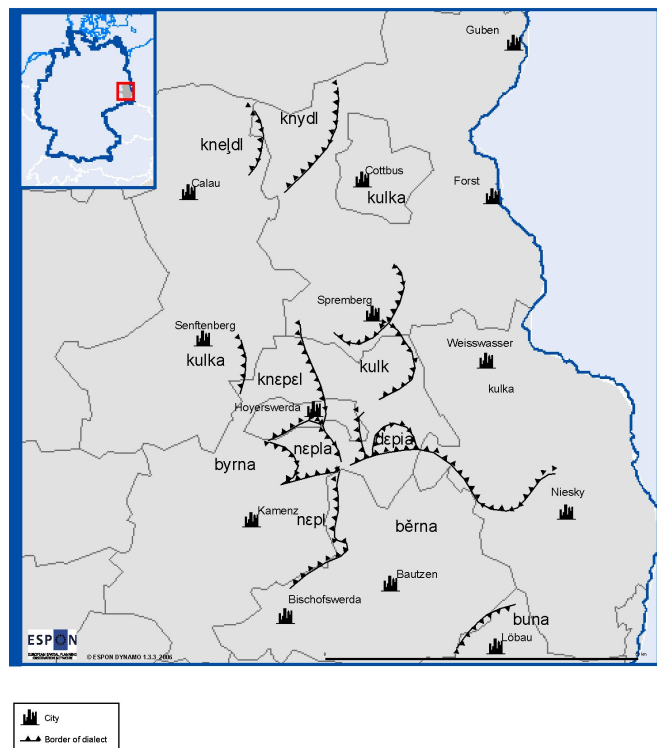
Over hundreds of years till today a band of transitional dialects has skirted the northern part of the Upper Lusatia, which includes the cities of Hoyerswerda and Weißwasser. As the Upper Sorbian speakers migrated northwards, they intermingled with Lower Sorbian speakers, who moved southwards from their settlement area. Upper and Lower Sorbian features collided and mingled, several transitional dialects arose (Schaarschmidt 1997, p. 17).

The map shows the distinctions of the dialects in the concerning area considering the word "potato" as an example (German: *Kartoffel*). It can be illustrated that several terms have developed for one word.

The Sorbian language of today is strongly connected with the German language. However, it has not given up its traditional relation to the Slavic languages,

especially when it comes to the creation of new words and terms. Nowadays the Sorbian language is used in everyday life, in cultural institutions and organisations, churches, communication with local authorities and is taught in school. But in spite of all efforts, the existing opportunities to use the Sorbian language are very limited compared to the German language and therefore Sorbian is strongly threatened in its existence. It is estimated, that there are 20,000 competent speakers in total: approximately 15,000 Upper Sorbs and no more than 5,000 Lower Sorbs. All of them are bilingual, with German as a second language. Schaarschmidt (2002, p. 6) states the following: "Thus, if we take a rule of thumb suggested by Payne (...) to the effect that if for a given language there are no children under the age of ten who are learning the language as their only language, then Upper Sorbian should be extinct by 2070 at the latest." The situation concerning the Lower Sorbian language can be evaluated as even more drastic.

**Figure 79** Synonyms of "potato" as an example for the distinction of the Sorbian dialects. *Source: Institut für sorbische Volksforschung der Deutschen Akademie der Wissenschaften zu Berlin. (Ed.) (1965): orbischer Sprachatlas Feldwirtschaftliche Terminologie (1), Bautzen.*



Additionally, the spatial area of circulation of the Sorbs has increasingly diminished over the past decades compared to the historic picture of their dispersion (see Fig. 78).

The effects of the efforts of organizations and federal institutions will show in the future, if this process can be slowed down or even be stopped.

### **5.3.5 Threats for the Sorbian language**

The Sorbian language is one of the most strongly threatened languages of a minority in Europe. There is a very high risk that this language will become extinct in the coming decades. However, language is especially considered to be the carrier of the individual tradition of different peoples and by this means obtains common values. It is therefore a particularly important identifier of the Sorbian culture. ([www.sachsen-macht-schule.de](http://www.sachsen-macht-schule.de))

#### **5.3.5.1 Historical background**

The reasons for the enormous decrease of the Sorbian language are various and reach far back in history. The attempts to urge back the Sorbs and thus their language go back to the tenth century. Prohibitions were given again and again, which forbade the use of the Sorbian language in public life, e.g. in school or at court. Particularly during the times of the Third Reich, attempts to exterminate the Sorbian people in their existence were undertaken. As a result, teachers and priests had to leave the Lusatia; the oral or written use of the Sorbian language or the public Sorbian life, for example in federations, became forbidden. Additionally, Sorbian writings were destroyed and Sorbian church services were not allowed. ([www.tcm.kp.de](http://www.tcm.kp.de))

As a consequence of the repeating repressions over the centuries, the number of several hundred thousand Sorbs at the beginning of the settlement time in the sixth century decreased to only about 45,000 Sorbs with *any* Sorbian language ability today. ([www.trend-zeitschrift.de](http://www.trend-zeitschrift.de))

In the German Democratic Republic (GDR) the Sorbs were finally recognized as a national minority and the promotion of their culture and language was fixed. In addition, the former districts in the area which comprise today Brandenburg and Saxony passed special laws. Besides, own departments were set up in the respective Ministries, which acted on behalf of the interests of the Sorbs. Likewise national institutions were created, as for example the "Institute for Sorabistik" at the University of Leipzig, which supported the promotion of the Sorbian culture. Moreover, there were different legal regulations, which defined, among others, the Sorbian school teaching as well as bilingualism in public life. The minority politics of the GDR, were, compared to other European states, considered as relatively progressive, yet were ideologically strongly influenced by stately control and patronizing opposite the Sorbs ([www.kulturportal.maerkischeallgemeine.de](http://www.kulturportal.maerkischeallgemeine.de))

### 5.3.5.2 Threats in the presence and future

Not only the past brought dangers to the preservation of the Sorbian culture, also at present the number of the Sorbian speaking people is reduced by roughly 1,000 people per year. (Scholze 2002, p. 53)

Above all there are social, economic and cultural reasons, which result in a continuing reduction of the Sorbian speaking settlement area. For the 1990s this applies especially for economic modernisations, leading to general structural changes. Above all, the open coal mining has a considerable impact on the life of many Sorbs. In the area of the state of Brandenburg, over 100 villages have become victims of the growing area of open coal mining pits. The former inhabitants were relocated to different villages. All this factors lead to a more or less deliberate destruction of the Sorbian settlement area with a tradition of over 1,500 years. Until today, the destruction of Sorbian villages continues in favour of the open coal mining. According to Article 25 of the Constitution of the Land Brandenburg, the Sorbian settlement area is protected by law. However, history has shown several times that this act can be avoided with "good" arguments. (www.uni-tuebingen.de)

The coal mining is just one of the problems in the Sorbian area. High unemployment rates affect the area and the social life of their inhabitants as well. Often long distances, even to outside of the Sorbian settlement area, must be travelled in order to reach the work place, or even move permanently to find a job. All this leads to a reduction of Sorbian social life and identity. (www.rastko.org) However, it must be stated that these are problems not only typical for the Sorbian inhabitants, but concern at least the general population of the region, if not even all of Germany. In particular the problem of unemployment is also true for the rest of the Republic.

A further phenomenon, which can be traced in the whole of the Republic as well as in Lusatia, is the demographic development: it shows a reduction of the number of people, especially among the younger generations, leading in the Lusatia to a decreasing number of people able to pass on the Sorbian traditions, values and language. Additionally, the decrease of the Sorbian language has to do with the uneven Sorbian settlement area. The region of the Lusatia is inhabited not only by Sorbs, but also by Germans, which do not belong to this minority. Thus in many municipalities of the settlement area, Sorbs constitute less than 10 % of the population. Only about five of the municipalities have the maximum share of Sorbian population with approximately 80-85 %. Consequently, there has been and still is a strong crossing with the German-speaking population, which has its cause, among other reasons, in the *Germanisierungspolitik* (policy for Germanisation) before 1945, as well as in coal mining, which attracted many German workers to come to the region. (www.eurac.edu)

All this leads to a strong dominance of the German language, so that in everyday life, publicly as well as privately, predominantly German is spoken. In many places, as for example in Hoyerswerda and its surrounding, hardly any Sorbian is spoken within the families, so that it is no longer a mother tongue for the following generations. Additionally, within the media there are hardly any Sorbian programmes. This leads to the strange situation that the use of the mother tongue is a disadvantage in every day life. (Sächsisches Staatsministerium für Wissenschaft und Kunst 2003, p. 13-14)

### **5.3.5.3 Approaches of vitalising the Sorbian language**

Due to the increasing problems it is particularly important to introduce measures which promote the preservation of the Sorbian language. There have been already various actions taken on different levels, which have the goal to secure the future existence of the minority language, e.g. there are numerous Sorbian associations, federations and institutions, which have the target to maintain Sorbian traditions. The federation 'Domowina' plays thereby one of the most important roles. It is the umbrella association of the Sorbian associations and federations and has the function to account "for democratic national interests and to maintain the Sorbian language and culture" ([www.ski.sorben.com](http://www.ski.sorben.com)). Further organizations are among others the 'Foundation for the Sorbian People', 'Sorbian School Association' or the 'Sorbian cultural tourism' In addition to the numerous associations and federations there are further mechanisms, which are concerned with the Sorbian minority, as for example the 'House of the Sorbs' in Bautzen or the 'Wendish house' in Cottbus. ([www.ski.sorben.com](http://www.ski.sorben.com))

However, not only federations or other organizations try to stand up against the decay of the Sorbian language, but another important contribution is made by the media. The state radio and TV stations are obliged to transmit programmes in the Sorbian language. E.g. once a month, the Central German Broadcasting Station (MDR) is on air for half an hour with a special Sorbian television magazine. Similar activities can also be found with other radio stations. ([www.mdr.de](http://www.mdr.de))

However, the main target of all activities should not only be the use of the Sorbian language in everyday life, but also the passing on of the language to future generations. Although the majority of older people are still capable of the Sorbian language, this is no longer true for the younger generation. The problem is reinforced by the fact that in most of the schools and kindergartens German is the primary language and therefore children have little contact to the Sorbian language in everyday life.

The WITAJ-project (English: welcome) is an attempt to improve this situation. According to this project, which had been established in 1998, the bilingual (Sorbian-German) education of the children starts already in Kindergarten,

where they acquire at least a basic knowledge of the Sorbian language. This happens through an all day child-care within a complete Sorbian environment. Supporting organisation of these facilities is the 'Sorbian School Association' and the municipal and governmental authorities. It is professionally advised by the WITAJ-centre. ([www.spreewald.info.com](http://www.spreewald.info.com)).

All these efforts are substantial elements in the fight against the decay of the Sorbian language. However, the most important part to keep the Sorbian language alive is its daily use in public as well as in private.

### **5.3.6 Basic Political and legal conditions**

#### **5.3.6.1 German legal regulations concerning the Sorbian minority until the breakdown of the GDR**

Since the Sorbs settled down on German territory they relied on the favour of the respective ruler. As a result, the opportunities of the Sorbs to express themselves differed in the various regions of their settlement area. While e.g. the Saxonian rulers mostly pursued a tolerant language policy concerning the Sorbs, the Prussian authorities often issued regulations, which narrowed the Sorbs in the use of their language in school, church or in public (Kunze 2001, p. 42).

The first minority law concerning the whole German territory was article 113 in the Constitution of the Weimar Republic 1919: "The foreign-language-speaking part of the people in the Reich should not be affected by the legislation and administration in their free development as an ethnic group, especially not in the usage of their mother-tongue in education, public administration and jurisdiction (translated by author)<sup>12</sup>." However, the implementation of the law in general did not agree with the written order during this time and, furthermore, it was not clear for which minorities these rules should be applied. The Germanization of the Sorbs went on (Toivanen 2001, p. 33).

During the Third Reich the situation of the Sorbs deteriorated. The new powers implied that the Sorbs were a danger for the German nation, because they supposedly strived for the Re-slavization of the German territories. It was said that with the help of Sorbian people, the Slavic neighbouring states Poland and Czechoslovakia would become a serious danger for the Reich. The policy of the Nazis concerning the Sorbs proceeded in three stages:

The first stage began in January 1933 and was characterised by obvious terror. Most of the Sorbian organisations and newspapers were forbidden or unitised

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<sup>12</sup> Artikel 113 der Verfassung der Weimarer Republik: „Die fremdsprachigen Volksteile des Reiches dürfen durch die Gesetzgebung und Verwaltung nicht in ihrer freien, volkstümlichen Entwicklung, besonders nicht im Gebrauch ihrer Muttersprache beim Unterricht sowie bei der inneren Verwaltung und der Rechtspflege beeinträchtigt werden.“

with the nationalistic attitude. Important Sorbian personalities were arrested and/or their houses were searched. Sorbian teachers and priests were resettled under duress.

In summer 1933 the Nazis changed their tactic concerning the Sorbs as a result of massive external protests. Without direct practice of violence the rulers began to drive the Sorbian culture out of the public: no use of the Sorbian language in schools, new German names for Sorbian villages, towns, companies or gravestones, no usage of "Sorbs", "Sorbian" etc. in the German press or the prohibition of the Sorbian flag and hymn (Kunze 2001, p. 61-63).

The third phase of anti-sorbian policy started in 1937, aiming at a further assimilation of the Sorbian nation. All newspapers and organisations were closed; the teaching and use of the Sorbian language was totally forbidden. Plans for the evacuation of the Sorbian people after the victory were developed, but these were not carried out (Toivanen 2001, p. 33-34).

After the Second World War many Sorbs tried to reach an autonomous status for the Sorbs in Lusatia and a few even demanded to have an own Sorbian state. This did not become real, but the GDR assured the Sorbs more rights and support, than they ever had before. In their constitution the GDR accepted the Sorbs as a national minority and supported their culture (Article 2 of the GDR Constitution of 1949). In 1948 and 1950, the districts of Saxony and Brandenburg adopted ordinances for the support and promotion of the Sorbs (Toivanen 2001, p. 35). The laws of the GDR included the following rights for the Sorbs:

legal protection by the article of the constitution, laws and ordinances,  
guaranteed governmental support of cultural activities,  
constitution of Sorbian departments in education and culture institutions,  
stately Sorbian school system,  
bilingualism in public life. (Elle 2000, p. 63)

Especially because of the financial promotion numerous new Sorbian organisations and associations were founded, e.g. a Sorbian publishing house, a governmental company for Sorbian folk culture, an educational institute for teachers and the Sorbian broadcasting studio of the GDR. Bilingual road signs were put up. The care of the Sorbian customs, culture and language were strongly supported.

Although the legal position of the Sorbs in the GDR was stronger than ever before and was exemplary in comparison to other countries, the minority policy of the GDR should not only be seen positively (Elle 2000, p. 63). All organisations and associations were strongly controlled by the government. The media were subject to the governmental censorship. Particularly the ideological paternalism of the Sorbian umbrella association Domowina and the subordination



of its activities to the "building of socialism" by many Sorbs were not accepted and resulted in a reduction of the number of members. As a consequence, the effectiveness of the policy for the support of the Sorbian language and culture was reduced (Toivanen 2001, p. 35).

#### **5.3.6.2 Political and judicial agreements on the international level**

A couple of international organisations like the League of Nations, the United Nations Organization (UNO), the International Labour Organization (ILO) and the United Nations Educational, Scientific and Cultural Organization (UNESCO) have promoted minority rights since the beginning of the twentieth century. The keywords in all agreements are: all individuals have the same human rights and no discrimination of minorities is accepted. The younger the agreements are, the more precise are the aims for the protection and promotion of minorities.

In spite of this, these agreements are often not very helpful if minorities struggle for their rights. The definition of minorities differs in the various agreements, so that these arrangements can not always be applied to all minorities. The main problem of almost all agreements is that they are not legally binding. They have just a recommendatory character and therefore the minorities can not go to court for their rights (Toivanen 2001, p. 213-224).

The most important and legally binding agreements for the Sorbs and the other European minorities are firstly the "Framework Convention for the Protection of National Minorities" (entered into force on 2 February 1998) (Rautz 2006), which includes standards for minority rights and secondly the "European Charter for Regional or Minority Languages" (entered into force on 1 January 1999 in Germany), which deals with the preservation of threatened European languages. Both arrangements were developed by the Council of Europe (Woelk 2006).

The central idea of the "European Charter for Regional or Minority Languages" is that the usage of these languages in the private sphere will not suffice for a future continuity. Therefore, the focus of the agreement is the right to use a regional or minority language in private and public. The principles and aims of the Charter have to be fulfilled by the signing country. In part three are 100 precise measures listed, which concern the sectors of education, justice, administration, media, culture, economic and social life and cross-border exchange. A minimum of 35 measures for every minority have to be chosen and administrated by the signing country.

The states are allowed to appoint by their own choice which languages they wish to accept as a regional minority language worth the protection and preservation. Germany has selected Danish, Friesian, Roman, Lower Sorbian and Upper Sorbian as minority languages and Low German as a regional language (Woelk 2006).

### **5.3.6.3 The German Unification and German state laws with relevance to the Sorbs**

During the German unification process, the German Democratic Republic and the Federal Republic of Germany came to an agreement concerning the Sorbs. A protocol note (number 14 of article 35) of this unification treaty assured the continuation of the supporting nationality policy concerning the Sorbs: They would be able to preserve their national identity and their freedom of language and culture (Elle 2002, p. 70).

However, in comparison to the constitution of the GDR and many other European countries, the Constitution of the Federal Republic of Germany does not include a specific article for the protection of minorities. In 1994, associations of minorities tried to enforce a modification of the German Constitution, but this attempt was denied with reference to the federal organisation of Germany: The problem of minorities supposedly can be adequately regulated by the Länder. Only article three of the German Constitution has certain relevance for minorities: "No one may be prejudiced or favoured because of his sex, his parentage, his race, his language, his homeland and origin, his faith or his religious or political beliefs (translated by author).<sup>13</sup>" On the federal level only the laws concerning regulations for political parties, the federal election and, since 1999, the right to carry a name considers the needs of minorities (Elle 2000, p. 65).

### **5.3.6.4 Political and legal conditions of the Land Brandenburg and the Free State of Saxony**

The laws of the Land Brandenburg and the Free State of Saxony consider the most important rights for the Sorbian people. In 1992, both set out in writing the equal rights jurisdiction for the minority, the protection, the support and the guarantee of the settlement area of the Sorbian ethnic group in their Constitution. Furthermore, they legislated both own laws concerning just the right of the Sorbs (Brandenburg 1994, Saxony 1999). The matters of these laws concern the same central ideas, which are:

The protection and support of the Sorbian minorities are a part of the realisation of the human rights.

Everybody is free to speak, whether one confesses to the Sorbian group or not.

The Sorbs and their lobby have the opportunity to participate actively in the implementation of the minority policy. Instruments are:

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<sup>13</sup> „Niemand darf wegen seines Geschlechts, seiner Abstammung, seiner Rasse, seiner Sprache, seiner Heimat und Herkunft, seines Glaubens, seiner religiösen oder politischen Anschauungen benachteiligt oder bevorzugt werden.“

Councils of Sorbian, which advise the parliaments when Sorbian interests are concerned; the councils are build with the involvement of Sorbian organisations, Commissioners for Sorbian affairs on district and community level, Involvement of the Domowina in other committees and institutions.

There is the right to use the Sorbian language in public (e.g. at governmental offices) so that no disadvantages arise from the use of the Sorbian language.

Brandenburg and Saxony commit themselves to support the Sorbs in the sectors of education, culture, media and economy. (Elle 2000, p. 66)

The administrative districts and communities are supposed to lay down in their statutes the support of the Sorbs and their cultural heritage; however, only five of seven districts in the Sorbian settlement area have already done that. Additionally to the special laws concerning the Sorbs, both states have set down rights for the minority within other laws, if they bother Sorbian interests: e.g. the law of sign-posting (bilingual road signs in the Sorbian settlement area), the electoral law on different levels (bilingual ballots) or the laws of regional development (consideration of Sorbian interests).

The most important agreements for the preservation of the Sorbian language are the regulations about day-care facilities for children, school laws and the agreement of Brandenburg and Saxony about the education of Sorbian teachers and students of Sorbian language.

Day-care facilities for children in the Sorbian settlement area have generally the mission to teach the Sorbian language, culture and traditions. In the Sorbian area there are Sorbian day-care facilities for children (solely Sorbian), bilingual (in which the child carers and children speak Sorbian, as the parents wish) and other day-care facilities for children (just German).

The Saxonian school law for the Sorbian settlement area states that "all children und young people, if it's the parents wish, have the opportunity to learn the Sorbian language and get instruction in defined subjects, classes and age-group levels in Sorbian language"<sup>14</sup> (translated by author).

There also exist different types of schools:

Sorbian schools, where most of the lessons are held in the Sorbian language.

Only mathematics, some science classes and German lessons are taught in German,

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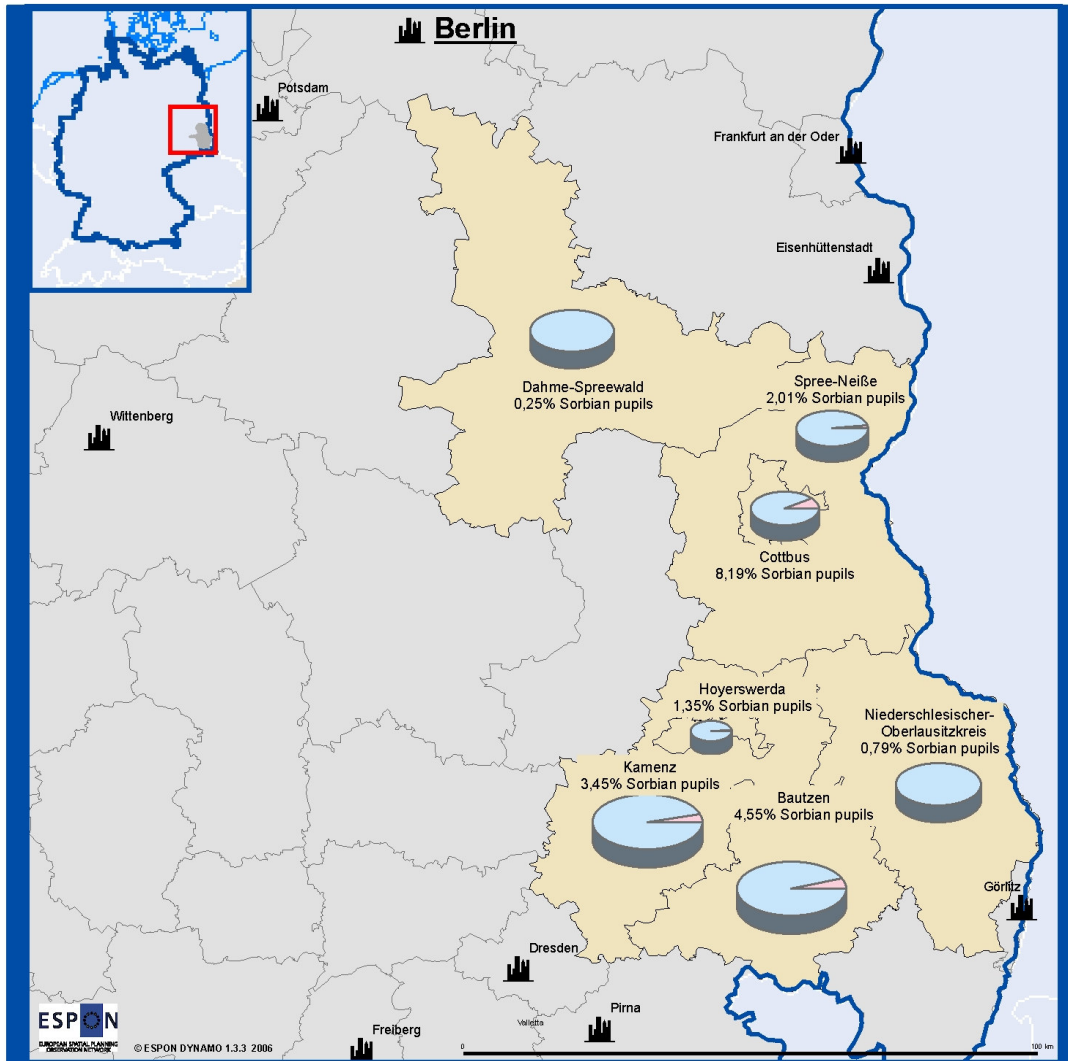
<sup>14</sup> „Im sorbischen Siedlungsgebiet ist allen Kindern und Jugendlichen, deren Eltern es wünschen, die Möglichkeit zu geben, die sorbische Sprache zu erlernen und in festzulegenden Fächern und Klassen- und Jahrgangsstufen in sorbischer Sprache unterrichtet zu werden.“ (Schulgesetz für den Freistaat Sachsen)

Schools, where Sorbian can be chosen as a foreign language.

Generally, on every school level there has to be a certain number of pupils to build up a class. If in a Sorbian school there are not enough pupils to constitute a class, exceptions may apply ([www.domowina.de](http://www.domowina.de) (a)).

In Saxony there are 12 Sorbian schools and 16 schools with Sorbian as second or foreign language at the present school year 2005/06 (Statistisches Landesamt des Freistaates Sachsen 2004/05).

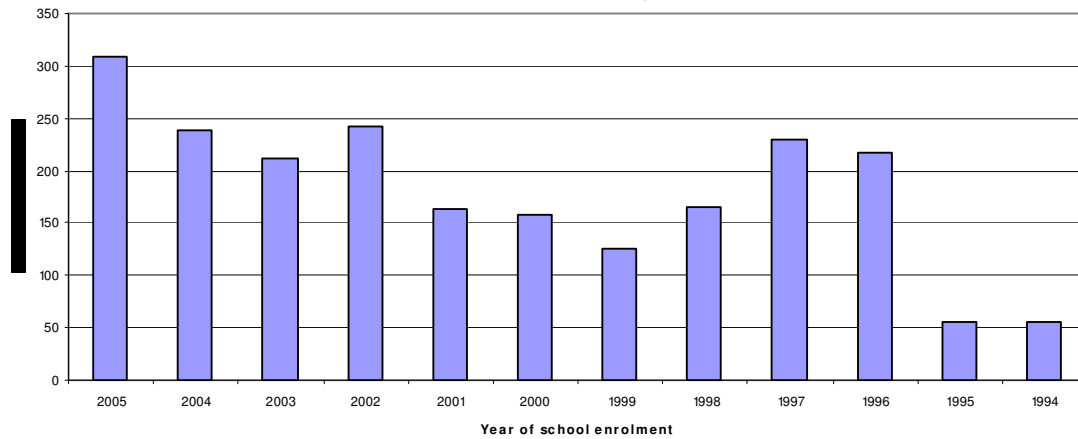
**Fig. 5 - share of Sorbian pupils (2004/2005) within the Sorbian settlement area.** *Source:* Landesbetrieb für Datenverarbeitung und Statistik Brandenburg (2006). Statistisches Landesamt des Freistaates Sachsen (2006).



NUTS-3	Number of pupils	Sorbian pupils	Percentage
Cottbus	10,653	872	8.19
Dahme-Spreewald	15,429	38	0.25
Spree-Neiße	11,934	240	2.01
Hoyerswerda	4,450	60	1.35
Bautzen	24,761	1,126	4.55
Kamenz	24,896	858	3.45
Niederschlesischer Oberlausitzkreis	16,048	127	0.79
<b>Sum</b>	<b>108,171</b>	<b>3,321</b>	<b>3.07</b>

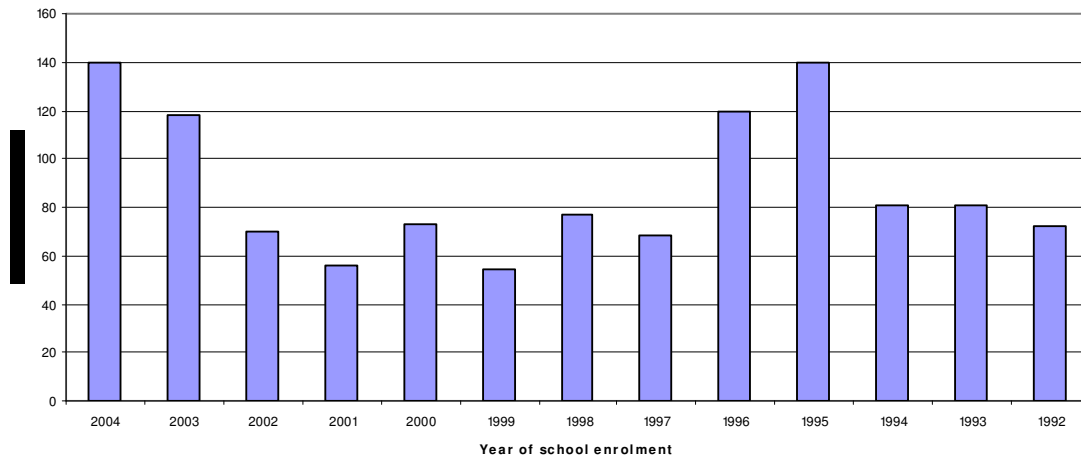
**Fig. 6 - number of students with sorbian instruction in Saxony during the schoolyear 2005/06.** Source: Hoyerswerda, Bautzen, Kamenz, Niederschlesischer Oberlausitzkreis

**Graph 1: Number of students with sorbian instruction in Saxony during the schoolyear 2005/06 (Hoyerswerda, Bautzen, Kamenz, Niederschlesischer Oberlausitzkreis)**



**Fig.7 - number of students with Sorbian instruction in Brandenburg during schoolyear 2004/05. Source: Cottbus, Spree-Neiße, Dahme-Spreewald**

**Graph 2: Number of students with Sorbian instruction in Brandenburg during the schoolyear 2004/05 (Cottbus, Spree-Neiße, Dahme-Spreewald)**



It is obvious that since 1999, the number of pupils interested in the Sorbian language has increased steadily. Considering the fact that since the beginning 1990's the five new Länder (former GDR area) have seen a dramatic decrease of births as a result of the German Unification, this is especially important to notice. For Brandenburg, more or less the same can be stated, however on a smaller scale, as the area is generally less populated.

In the year 2002, Brandenburg and Saxony arranged the concentration of the education of Sorbian teachers and students of Sorbian language. The only institute of Sorbian studies in Germany exists in Leipzig (Saxony) and teaches

Sorbian languages, Sorbian history, literature and culture. Brandenburg financially supports this institute.

The agreement with regional radio and television stations include no details about the number of hours, in which the stations have to broadcast in Sorbian language ([www.Domowina.de](http://www.Domowina.de) (b), (c)). In the region exists the regional Broadcast Berlin-Brandenburg (RBB)(broadcasting in Brandenburg in Lower Sorbian) and the Central-German Broadcast (MDR) (broadcasts in Saxony in Upper Sorbian). Both are responsible for radio and television programmes:

Radio programme in Lower Sorbian:

Monday-Friday: at noon 1 hour (repetition in the afternoon)

Sunday: at noon 1,5 hours

Radio programme in Upper Sorbian:

Monday-Saturday: in the mornings 3 hours

Sunday: at noon 1,5 hours

Monday a programme for the younger: 2 hours

Both radio programmes are broadcasted in Lower and Upper Lusatia.

Television programme in Lower Sorbian:

Monthly 0,5 hours

Television programme in Upper Sorbian:

Monthly 0,5 hours

Every second week a programme for children (MDR).

In 1991, the Länder Brandenburg, Saxony and the Federal Republic of Germany established the 'Foundation for the Sorbian People' and endorsed financial aid. Numerous Sorbian institutions are supported with the funds from the foundation. Another important goal of the foundation is the funding of various cultural activities (Toivanen 2001, p. 57).

## **Review and recommendations**

The above briefly illustrated agreements and laws show the variety of rights concerning the Sorbs, suggesting that the Sorbs and their interests are effectively represented. But still some problems appear for the Sorbian people, and loopholes remain in the legislation. Often a lack of appointments of implementation of the agreements and laws leads to uncertainty. Therefore some Sorbian people and organisations complain about the lack of opportunities to insist on their rights.

Although the Sorbian laws of Brandenburg and Saxony include the nomination of commissioners for Sorbian affairs and Sorbian speaking personnel, this opportunity is often not taken enough into account. The present commissioners and employees in the administration are often not in command of the Sorbian language or know too little about the Sorbian history and interests. There is a lack of precise regulations concerning the preference of bilingual speaking employees in fields, which matter to Sorbian interests (Sächsische Staatsregierung 2003, p. 65).

The use of the Sorbian language in public is sometimes problematic. E.g. although the Sorbs are allowed to use their language in court, it takes a long time to find a Sorbian speaking judge or interpreter. Therefore the Sorbian people use preferably the German language to communicate (Toivanen 2001, p. 186).

Another problem is the limitation of individual rights. No agreement or law can be demanded by a collective or a Sorbian group. Therefore every claim has to be filed in action by one person.

Concluding there are almost enough regulations concerning the Sorbs at hand; however, the implementation has to be forced more effectively. On the federal state level, a minority article in the German Constitution would form a better legal foundation for the Sorbs and other minorities in Germany.

## **Outlook**

Many experts consider the future of the Sorbs rather sceptically. They are of the opinion that each minority will be faced at some time with the process of assimilation. In general, the preservation of the language and culture of minorities is mainly endangered by present economic and social conditions. This is also true in the economically underdeveloped area of the Lusatia. For this reason the political and financial support is most important for the continuity of the Sorbian culture. Thus the structural disadvantages of the Sorbian minority can be at least partly balanced. In this regard it is often said to be a "positive discrimination". (Scholze 2002, p. 55-56)

The statutory framework for the Sorbian people in connection with the government aid forms a solid basis for the future and is in many respects an expression of an exemplary minority policy. Nevertheless, further efforts are necessary in order to assure the existence of the Sorbian culture in the long run. (www.smwk.de, p. 64)

A role model, regarding the continuity of the Sorbian language, is the "WITAJ"-project, on which great hopes are pinned on. As a very intense possibility to let the children of German-Sorbian or only German speaking families grow up bilingual, the method of immersion has been found. In kindergarten the children



immerse in a complete Sorbian language surrounding. They are supervised in the Sorbian language all day long. This way they learn very fast to understand and to speak the language. With the help of this initiative one imparts the language as early as possible and thus tries to keep the language alive in Sorbian everyday life. The possibility of the bilingual education at pre-school age has been well-accepted so far. However, the success of this action will only display in about two decades at the earliest. (www.smwk.de, p. 27-28)

The most important precondition for the preservation of the Sorbian culture remains the determination of the Sorbs themselves to live and their culture and identity. The German state however, can only establish a legal and financial basis, which enables the Sorbian population to protect themselves against an imminent assimilation. In the end it depends on the Sorbs, to what extent they use the prevailing general conditions in order to sustain their identity or not.

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Ethnic diversity and regional development of eastern borderland regions in Poland, Lithuania and Latvia

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### **Introduction**

Indicator E. 1. "Diversity of population per nationality" (Shannon index on foreign nationality groups) shows strong diversity of ethnic structure in eastern borderland regions in Poland (PL341), Lithuania (LT00A) and Latvia (LV005). All these regions are close to the EU borderline, with Belarus and/or Russian Federation on opposite side (see Figure 1).

**Figure 1 - Location of case study regions.** Source: Jerzy Solon



Although these regions belong to different states, were shaped by similar historical conditionings.

For many centuries there were borders between Balts and Slavic tribes and between two parts of Christianity: western and eastern. For two centuries (XVII, XVIII) this three regions were included to the Polish-Lithuanian State (Republic). After year 1795 this area became the part of the Russian Empire (for XIX century). But as a result of the First World War regions were divided among Poland (PL341, LT00A), Lithuania (only small part of LT00A) and Latvia (LV005).

The borders shape set after the Second World War were preserved till nowadays. Polish Peoples Republic was formed as formally sovereign state. Lithuania and Latvia were incorporated to the Soviet Union. As an effect of changes that took place at the beginning of nineties, all three countries regain full independence and in 2004 become members of the EU.

Complicated historical conditioning was one of main conductive factor that kept and strengthened ethical diversity.

In Polish region besides Poles, live also Belarusians and Lithuanians, besides Catholics also Orthodox.

In Lithuanian region besides Lithuanians, live also Poles, Russians, and Belarusians, besides Catholics also Orthodox.

In Latvian region besides Latvian, live also Russians, Poles, Lithuanians, besides Catholics also Orthodox, Protestants and Old-believers.

In each region live also many other, smaller ethnic and religion minorities groups (Tatars, Karaits, and Jews).

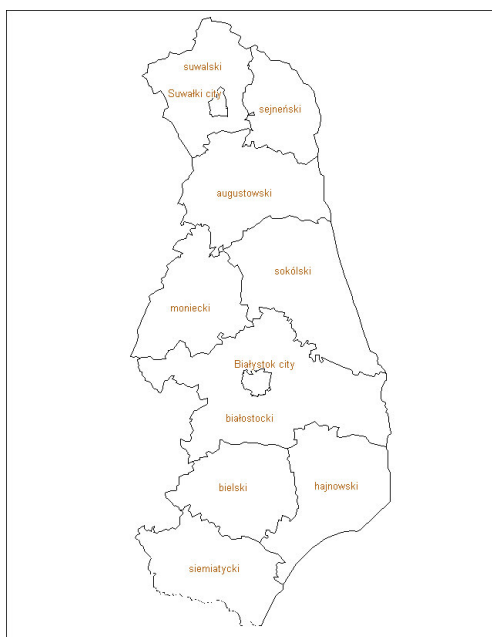
What does this heritage mean for each of these regions? How it functions now? How it effects on regional society? How it effects on regional cultural, social and economic development? And at last, how it affects relations between Poland, Lithuania and Latvia and between EU member states and its eastern neighbours (Russia and Belarus). These are the main goals of the proposed case study, which should come to some more general conclusions concerning the role of ethnical diversity in regional development.

Region of Białystok

### ***Ethnic differentiation***

The region of the city of Białystok is among the most differentiated NUTS3 units on the territory of Poland. Bigger differentiation is observed only in the three neighbouring regions of the Silesian province and the region of Opole province. This latter area is inhabited, side by side with Poles, by Germans and persons declaring Silesian nationality.

**Figure 2 - NUTS 4 unites in Bilostocko-Suwalski NUTS III region. Source:**



In the region of Białystok an important population group, besides Poles, is constituted by the Belarusians. There are also smaller, but still perceptible clusters of Lithuanians and Ukrainians. Belarusians are significantly concentrated in two counties (NUTS4): Hajnówka (39.3%) and Bielsk Podlaski (19.9%). They form important minorities yet in three counties: the city of Białystok (2.6%), the surroundings of Białystok (3.3%) and Siemiatycze (3.5%). There are some municipalities (NUTS5) on the area of the counties of Hajnówka and Bielsk Podlaski where Belarusians are the majority of the population. The highest share was noted in the municipality of Czyże (81.8%). This area directly borders with the territory of the Republic Belarus'. The boundary between the two countries runs along the present line since 1945.

Ukrainians concentrate in the same locations as the Belarusians do, but their shares in total population numbers are much lower. In the county of Hajnówka it is 0.7%, and in Bielsk Podlaski – 0.7%. At the municipality level the highest share, of about 3.1%, is noted in the commune of Czeremcha.

The third ethnic group of Eastern Slavonic origin is the one of Russians. There are about 600 of them in the region. A part of them belong to the denominational group of the Old Russian Orthodox faith, who found refuge in Poland in the face of persecutions in Russia. A small fraction of the local Orthodox faithful is also considered to be the Russians.

Cultural identity is not unequivocally associated with the declaration of nationality. Only roughly 50% of the representatives of the communities of Eastern Slavonic origin (with a kinship to the Belarusians or Ukrainians) declared

the Belarusian or Ukrainian nationality (Sadowski, 1995; Kowalski, 2002). The remaining part of the representatives of this population declared Polish nationality. Despite this national identification they differ significantly from the typical ethnically Polish population. They are, namely, tied with the Christian Orthodox Church, while their traditional cultural customs refer to the culture of the neighbouring Belarusian and Ukrainian populations.

**Table I - Population by nationality in Powiats of Białostocko-Suwalski region (PL341) – total numbers. Source:**

<b>Powiat (NUTS 4)</b>	<b>total</b>	<b>polish</b>	<b>belarusian</b>	<b>ukrainian</b>	<b>gypsy</b>	<b>lithuanian</b>	<b>russian</b>	<b>tatar</b>	<b>others</b>
augustowski	58007	57784	31	3	41	8	111	2	31
białostocki	136653	131939	4514	59	2	7	33	15	112
bielski	61267	48370	12273	459	14	-	70	-	137
hajnowski	50052	29804	19734	357	14	2	73	-	152
moniecki	43615	43594	5	2	-	-	3	-	15
sejneński	21522	16831	2	2	-	4629	37	-	31
siemiatycki	50084	48115	1767	107	46	1	19	-	35
sokólski	73871	73091	599	5	13	1	7	116	67
suwalski	35199	35038	13	4	-	125	7	-	16
Białystok city	280938	272266	7434	417	76	45	194	189	359
Suwałki city	68123	67556	10	13	104	326	80	1	41
<b>total</b>	<b>879331</b>	<b>824388</b>	<b>46382</b>	<b>1428</b>	<b>310</b>	<b>5144</b>	<b>634</b>	<b>323</b>	<b>996</b>

**Table II - Population by nationality in powiats of białostocko-suwalski region (PL341) – percents. Source:**

<b>Powiat (NUTS 4)</b>	<b>total</b>	<b>polish</b>	<b>belarusian</b>	<b>ukrainian</b>	<b>gypsy</b>	<b>lithuanian</b>	<b>russian</b>	<b>tatar</b>	<b>others</b>
Augustowski	100	99,6	0,1	0,0	0,1	0,0	0,2	0,0	0,1
Białostocki	100	96,6	3,3	0,0	0,0	0,0	0,0	0,0	0,1
Bielski	100	78,9	20,0	0,7	0,0	0,0	0,1	0,0	0,2
Hajnowski	100	59,5	39,4	0,7	0,0	0,0	0,1	0,0	0,3

Moniecki	100	100,0	0,0	0,0	0,0	0,0	0,0	0,0	0,0
Sejneński	100	78,2	0,0	0,0	0,0	21,5	0,2	0,0	0,1
Siemiatycki	100	96,1	3,5	0,2	0,1	0,0	0,0	0,0	0,1
Sokólski	100	98,9	0,8	0,0	0,0	0,0	0,0	0,2	0,1
Suwalski	100	99,5	0,0	0,0	0,0	0,4	0,0	0,0	0,0
Białystok city	100	96,9	2,6	0,1	0,0	0,0	0,1	0,1	0,1
Suwałki city	100	99,2	0,0	0,0	0,2	0,5	0,1	0,0	0,1
<b>total</b>	<b>100</b>	<b>93,8</b>	<b>5,3</b>	<b>0,2</b>	<b>0,0</b>	<b>0,6</b>	<b>0,1</b>	<b>0,0</b>	<b>0,1</b>

The ethnic and denominational differences have a clear influence on political attitudes, including electoral preferences. The orthodox inhabitants of the region were much more positive towards the Russian domination of the past and towards the introduction of the communist system in 1945. The catholic population was much more strongly opposed with respect to these forces, which brought about the antagonisms. This kind of situation persists to a degree until today and finds its reflection in the electoral behaviour. The orthodox population votes first of all for the candidates of the left, who are being associated with the former communist system. The catholic population of the region supports mainly the candidates of the right, associated with the former anti-communist opposition. The organisations representing the Belarusian ethnic interests gain marginal electoral support.

The Lithuanian population is much less numerous than the Belarusians. In distinction from the latter they are, like most Poles, Roman Catholics. Their primary distinguishing factor is the language, strongly differing from Polish, and belonging to the Baltic group of languages. In one of counties (NUTS4) Lithuanians account for 21.4% of the population, in one commune (NUTS5) of the same county – in Puńsk – for around 75% of the total population number, and in another one – the town of Sejny – for roughly 15%. This region neighbours directly upon the Republic of Lithuania. The boundary between the two countries was demarcated in 1919. In 1945 it became the boundary between Poland and the Soviet Union. Until the downfall of the communist system it was tightly closed and did not allow for the contacts between the inhabitants of the two countries. Local Lithuanians, despite their inimical attitude towards the communist system, support in the elections the candidates of the left, similarly as the orthodox Belarusians. They perceive in these candidates the counterbalance to the Polish nationalist forces, perceived as associated with the rightist option.



The remaining minorities are very small. Jews, constituting before the World War II the third ethnic group on this area, and in some towns even the dominating one, are represented nowadays by just a couple of persons. There are a bit more Poles of Jewish extraction, but they are entirely integrated with the Polish society. Such a drastic drop of the number of Jewish population is first of all due to the Holocaust, perpetrated by the Nazis during the World War II. Only some 10% of Polish Jews survived this extermination. The survivors emigrated in their majority to Israel, the western European countries and the overseas (mainly North America). The traces of the high numbers of Jews and of their culture are the numerous remnants of the material culture (synagogues, cemeteries, residential houses). In the recent years a kind of revival of interest in the Jewish culture and the history of Polish Jews, including the complex and oftentimes conflicting Polish-Jewish relations, can be observed. This concerns also tourism, and in particular the tourists coming from abroad. They are first of all the representatives of the Jewish communities, who come in order to learn the history of their ancestors.

There is an interesting group of Tartars, settled on these areas by the Lithuanian rulers (until 1569 the entire region in question belonged to the Grand Duchy of Lithuania, and then, between 1569 and 1795 – a part of it did), who were, starting with 1383, at the same time also the kings of Poland. Tartars differ from the local population first of all by their Muslim (Sunni) religion. They never constituted a large group and gradually, owing to intermarriages and the influence of the dominating cultural patterns, assimilated with the local population. Nowadays, this group amounts to just roughly 300 persons. Numerous monuments of material history remained, like the old wooden mosques, functioning until today. Locations linked with Tartar culture are connected through a specially designated tourist route.

Germans constituted in older days a visible group. They had been coming since the Middle Ages, and in higher numbers mainly after 1795. In the years 1795-1807 they were to a large extent the representatives of the Prussian administration (officers), while later on – craftsmen, industrialists and farmers. They underwent a significant assimilation in the Polish environment. An important part of them distinguished themselves by their membership in the Evangelical denomination. If they did not leave Poland due to the World War II, they underwent complete assimilation. The evidence of the process is constituted by the frequent names of German origin (Schmidt, Miller, Schulz).

### ***The expressions of the differentiated cultural heritage***

Polish culture plays the dominating role. In this region it appears in its borderland, eastern variety. The language of the local Poles reminded a bit the Belarusian language. In comparison with the other regions of the country local

population is much more strongly attached to the traditional system of values, which is expressed, in particular, through the intensity of religious life. Until quite recently a large portion of the local Poles emphasised their gentry status. In this region, in many villages, the representatives of petty nobility – akin in terms of their wealth and social status to the Spanish *hidalgo* – accounted for a majority of inhabitants. This created a specific cultural climate, reflected in the economic life and in social relations. The gentlefolk villages are distinct as to their architecture and the pattern of buildings. Their inhabitants display some specific features of culture and social attitudes.

Among the minority groups the most visible in the sphere of cultural heritage are Belarusians and Lithuanians.

The Belarusian population distinguishes itself through their language, denomination and folk culture, inherited from the ancestors. Maintenance of the Belarusian tradition is made possible owing to the numerous public schools with Belarusian as teaching language, and the chair of Belarusian culture at the University in Białystok. There are many organisations promoting Belarusian culture and taking care of preservation of the Belarusian identity. The Belarusian cultural life finds its expression in the activity of the artistic and literary community, existence of numerous artistic groups and ensembles, as well as publication undertakings. According to many opinions the conditions for the development of the Belarusian culture are here better than in the Republic Belarus', ruled by Alexander Lukashenko, where Russian culture is preferred.

The separate character of the Belarusian culture and the Orthodox faith finds its reflection in the material culture. The monuments of the Orthodox church architecture attract tourists from the entire country, and even from abroad. There is a special interest in old wooden Orthodox churches. The monastery compound in Grabarka is an important pilgrimage centre for the orthodox faithful. The monuments of the wooden village architecture have been grouped in a number of open-air museums.

There are numerous cultural events that are associated with Belarusian culture and Orthodox religion. These are, for instance, the Festival of Orthodox Church Music in Hajnówka, Midsummer Eve in Białowieża, Festival of Belarusian Rock Music "Basowiszcza", etc.

The Lithuanian cultural heritage, given the smaller number of the Lithuanians, is represented in a much more modest manner. Lithuanian public schools function. Cultural events are, however, of a more local significance. Lithuanian cuisine enjoys popularity with tourists. The situation of the Lithuanian population has a very high importance for the Polish-Lithuanian relations. Polish authorities, having granted essential rights the Lithuanian minority in Poland, count on the reciprocity, from the side of the Lithuanian authorities, with respect to the much bigger Polish minority in Lithuania.

Polish laws allow for the use of family names in native transcription (Lithuanian, Belarusian, etc.) in official documents and grants the language of a minority the status of an official language in the municipalities where a given minority accounts for more than 20% of inhabitants. Organisations of ethnic minorities and their undertakings of cultural character are financially supported from the state budget. The same applies to education associated with ethnic minorities, which is fully financed from public means, just like all the public education.

The expressions of cultural differentiation, both spiritual and material, play an increasing role in promotion of tourist traffic, forming a synergy in the region with numerous landscape attractions (forests, lakes, rivers, moraine hills), natural assets (national parks, rich animal world), as well as sports and recreation opportunities (sailing, kayaking, hunting).

**Figure 2 - Old wooden mosque in village of Kruszyniany, Eastern part of białostocko-suwalski region. Source: Mariusz Kowalski**



**Figure 3 - Graves on Tatars (Muslim) cemetery of Kruszyniany, Eastern part of białostocko-suwalski region. Source: Mariusz Kowalski**



**Figure 4 - New Constructed Orthodox Church in villiage of Czyże, Eastern part of bialostocko-suwalski region. Source: Mariusz Kowalski**



**Figure 5 - Grave on old Jewish Cemetary of Orla, Eastern part of bialostocko-suwalski region. Source: Mariusz Kowalski**

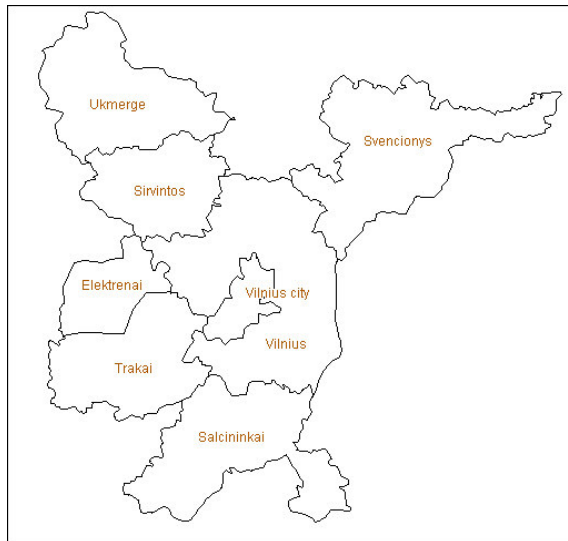


### ***Ethnic differentiation***

The NUTS of Vilnius (Vilna) is the most differentiated one in ethnic terms in Lithuania. This fact remains in close association with the complex history of the region and with its borderland location. The largest ethnic group is constituted by

the Lithuanians, concentrated first of all in Vilna (in Lithuanian: Vilnius). The areas surrounding Vilna are, on the other hand, inhabited mostly by Poles. In two administrative districts, Vilna (without the city itself) and Soleczniki, Polish population accounts for a clear majority of the inhabitants. There are many municipalities, in which the share of Poles reaches 90% of the respective totals.

**Figure 6 - NUTS 4 unites in Vilniaus NUTS 3 region.** *Source:*



Until the World War II Poles were the majority of inhabitants of Vilna. The region belonged to Poland. After the war Vilna was incorporated in the Lithuanian Republic, being a part of the Soviet Union. Almost all Poles, inhabiting Vilna, moved to Poland in her new boundaries. Those Poles, who inhabited the countryside around Vilna, stayed. In the abandoned city first of all Lithuanians, Russians and Poles would settle. The domination of the Lithuanian population became increasingly distinct with the course of time. Nowadays, Vilna is a Lithuanian island surrounded by the areas inhabited in their majority by Poles. This reminds of the situation of the French speaking Brussels, surrounded by the areas dominated by the Flemish populations, which is the source of serious socio-political problems.

Russians are a significant ethnic group in Vilna. The city belonged to Russia in the years 1795-1916, but the massive inflow of Russians to the town started only after the city has been incorporated in the USSR. Until the 1980s they were the group that set the tone for the city. The language of everyday contacts between people was Russian. It was the spoken language not only for Russians, but also for the Belarusians and Ukrainians, inhabiting the city. This phenomenon was

largely due to the similarity between the Belarusian and Ukrainian languages and the Russian language. Likewise, for the local Poles, moving to Vilna from the suburban areas, Russian was a closer language than the Lithuanian. The exodus of the Polish elite to Poland caused that the local Poles became more susceptible than Lithuanians to the influence of the Soviet variety of Russian culture. Yet, in the initial period, the Lithuanian population, flowing to Vilna, was dominated by the Russian language, as well. Even though they constituted the relative majority, but the joint share of the Slavonic population, first of all Russians and Poles, was bigger. It was only at the end of the 1980s that Lithuanians gained the absolute majority in Vilna (51%), and the regaining of independence by the country entailed the language-wise Lithuanisation of the city. The Russian language terminated its role as the means of everyday communication between the inhabitants of Vilna.

Belarusians are a visible population group in the region of Vilna. The relatively small distance to the areas inhabited by Belarusians caused that in the period of existence of the Russian Empire and the USSR Vilna was the main regional centre for the areas of western Belarus'. This brought about a natural inflow of the Belarusian population to the city. The role of the Belarusian culture is strengthened also by the fact that a large part of Poles inhabiting the region of Vilna speak Belarusian at home. In the period of the Russian Empire (i.e. until 1916) they were considered, by the authorities, in the official statistics as the Belarusians.

There are also such distinct population groups, traditionally inhabiting the region of Vilna, as Jews, Tartars and Karaims.

The Jewish population came to the region of Vilna from Poland in the period of the Polish-Lithuanian union (1569-1795). In view of their occupational specialisation, this population group concentrated first of all in towns. They were the majority in many towns. Vilna, where they accounted for roughly 1/3 of the population, was an important centre of spiritual life of Jews, of international significance. For this reason, in particular, it was called the "Jerusalem of the North". During the World War II the Jewish population suffered enormous biological losses, due to the extermination policy carried out by the German Nazi authorities. These losses were only partly compensated for by the inflow of Jews from the farther-off areas of the Soviet Union after the World War II. Closing of the boundaries made it impossible for them to emigrate to Israel and the western countries. The "perestroika" and the disintegration of the Soviet Union opened the boundaries, which entailed a radical decrease of the number of Jews.

Tartars started to settle in the region considered in the 14<sup>th</sup> century, encouraged by the rulers of Lithuania. A number of Tartar villages were established. Their inhabitants distinguished themselves by their denomination (Muslims) and customs. Mosques became the characteristic elements of many localities. With time, a part of Tartars underwent assimilation, adopting the language and the

religion of the local native population. Those, who retained their identity, are distinct first of all for their religion. In terms of language they adopted the local Slavonic languages (Polish, Belarusian, Russian).

A small, but extremely interesting group are the Karaims. The Lithuanian Grand Duke Vytautas the Great settled them in the township of Trakai in the 15<sup>th</sup> century. They live there until today, although they account for a small part of the inhabitants only. They underwent in the past an intensive Polonisation, and so an important part of them emigrated after the World War II to Poland. They spoke in the past their own language, which is nowadays used only rarely. The language belongs to the Turkish group (similarly as the Tartar language). They do also stand out because of their religion, which took shape under the influence of Judaism.

The fact that Lithuania made a part of the Soviet Union was conducive to the inflow of people belonging to the numerous nationalities, inhabiting the Empire. For this reason one can encounter in the region, and first of all in Vilna, the representatives of almost all the nationalities inhabiting the former Soviet Union (like, in particular, the Volga Tartars, Armenians, Azeris, Latvians, Georgians). In the past, these ethnic groups were subject to strong Russification. Nowadays, they adopt the Lithuanian language. Despite their gradual assimilation they still constitute an important element in the cultural diversity of the city.

The strong cultural diversification of Vilna makes out of its population a particularly open society. Three main languages are used in mutual contacts: Lithuanian, Russian and Polish. There are numerous inhabitants, who can freely pass during a conversation from one language to another.

The inhabitants of other regions of Lithuania are in these terms much more conservative, and the distrust with respect to strangers is considered to be the national quality of Lithuanians. The multicultural character of Vilna makes the Lithuanians living there differ much from this stereotype.

**Table III - Population by nationality in municipalities of Vilniaus region (LT00A) - total numbers. Source:**

<b>municipality (NUTS 4)</b>	<b>total</b>	<b>lithuanian</b>	<b>pole</b>	<b>russian</b>	<b>belarussian</b>	<b>ukrainian</b>	<b>jews</b>	<b>tatar</b>	<b>othe</b>
Vilnius city	553904	318510	104446	77698	22555	7159	2785	1060	1969
Elektrenai	28923	23740	2175	1906	367	276	10	47	402
Salcininkai	39282	4086	31223	1948	1139	253	8	33	592
Sirvintos	20207	17507	2019	387	93	73	7	6	115
Svencionys	33135	16899	9089	4392	1453	230	22	95	955

Trakai	37376	19798	12403	3188	880	255	17	65	770
Ukmerge	48651	45901	335	1841	135	190	10	8	231
Vilnius	88586	19855	54322	7430	3869	619	37	364	2090
<b>Total</b>	<b>850064</b>	<b>466296</b>	<b>216012</b>	<b>98790</b>	<b>30491</b>	<b>9055</b>	<b>2896</b>	<b>1678</b>	<b>2484</b>

**Table IV - Population by nationality in municipalities of Vilniaus region (LT00A) – percents. Source:**

<b>municipality (NUTS 4)</b>	<b>total</b>	<b>lithuanian</b>	<b>pole</b>	<b>russian</b>	<b>belarussian</b>	<b>ukrainian</b>	<b>jews</b>	<b>tatar</b>	<b>others</b>
Vilnius city	100,0	57,5	18,9	14,0	4,1	1,3	0,5	0,2	3,6
Elektrenai	100,0	82,1	7,5	6,6	1,3	1,0	0,0	0,2	1,4
Salcininkai	100,0	10,4	79,5	5,0	2,9	0,6	0,0	0,1	1,5
Sirvintos	100,0	86,6	10,0	1,9	0,5	0,4	0,0	0,0	0,6
Svencionys	100,0	51,0	27,4	13,3	4,4	0,7	0,1	0,3	2,9
Trakai	100,0	53,0	33,2	8,5	2,4	0,7	0,0	0,2	2,1
Ukmerge	100,0	94,3	0,7	3,8	0,3	0,4	0,0	0,0	0,5
Vilnius	100,0	22,4	61,3	8,4	4,4	0,7	0,0	0,4	2,4
<b>Total</b>	<b>100,0</b>	<b>54,9</b>	<b>25,4</b>	<b>11,6</b>	<b>3,6</b>	<b>1,1</b>	<b>0,3</b>	<b>0,2</b>	<b>2,9</b>

### ***The expression of diversity of the cultural heritage***

Until the year 1939 the social life of the region was dominated by Polish culture. Even today many Lithuanians – in some rural areas to the West of Vilna – use more often Polish language than the Lithuanian. This domination ended with the exodus of almost all Poles from Vilna to Poland.

In the period of the Soviet rule the entire social life was subordinated to the communist ideology. In the Soviet Union this was associated with the domination of the Russian language. The culture and language of the non-Russian nationalities were tolerated and could be cultivated within the framework of the ideology in force. In Soviet Lithuania the Lithuanian language had a formal status equal with the Russian. In many spheres and places, though, it ceded to the domination of the Russian language. In the region here considered Russian culture dominated.

Polish language had much less rights than the Russian or Lithuanian. There was just one Polish-language newspaper and there were some schools teaching in Polish. The few Polish cultural associations could only deal in folk art. Under



these circumstances Polish population underwent strong Russification. Half of the Polish children learned in the Russian-language schools.

The disintegration of the Soviet Union and the gaining of independence by Lithuania changed the situation diametrically. Lithuanian culture acquired the dominating position and started to be essentially supported by the state. The immigrant population gained full citizen rights, although for performing of some professions knowledge of Lithuanian language is required. This brought about strong assimilation tendencies among the representatives of the minorities.

With this respect, though, Poles were more conservative than Russians. Feeling to be the co-hosts of the region, they emphasise much more strongly their separate identity than Russians. The majority of the Russian schools in the region were turned into Polish-language schools. Numerous organisations appeared, supporting Polish culture, including organisations of political character. The idea arose of establishing a Polish autonomous district on the areas, where Poles constitute the majority of inhabitants. This idea was supported by the Russian authorities, counting on the acquiring by the region of the status similar to that of the "Dnester Republic" in Moldavia or of Abkhazia in Georgia, and becoming a Russian protectorate. The resolute moves of the Lithuanian authorities thwarted the realisation of this scenario. This conflict revived the Lithuanian-Polish antagonism, which lasted over the first half of the 20<sup>th</sup> century. The conflict concerned the status of the region of Vilna. Until 1795 Vilna was the capital of the ancient Lithuania, but the Lithuanian state of that time included the present-day territory of Belarus', and the city, as well as the region, were dominated by the Polish population. In Vilna itself Lithuanians accounted for only 2% of the population (currently 60%). Thus, Vilna was claimed by Lithuanians, Poles and Belarusians. These three nations consider Vilna until today to be a part of their proper tradition.

The conflicts of the past, strengthened by the recent events, impact upon the present-day relations between the Lithuanian state and the Polish minority. Numerous Lithuanian ideologues consider local Poles to be the immigrant population or the Polonised Lithuanians. Their primary postulate is to Lithuanise the region. The Lithuanian authorities to some extent give way to such ideologies. The state supports the development of the Lithuanian-language education in this region, devoting special funds to this purpose. Polish schools are neglected. Some 50% children from the Polish families frequent Lithuanian schools, which are better equipped and secure a better comfort of learning. The authorities do not agree to grant the Polish language the status of official language on the areas with Polish majority. The authorities are also against the use of the original Polish transcription of the family names of Polish population, which results in their deformation.

The political relations between Poland and Lithuania are correct, if not friendly, but the situation as described above causes sometimes a worsening of these relations.

The situation of the Belarusian population appears as much better. This population has no ambitions similar to those of the Polish society, and is satisfied with the possibility of developing Belarusian education and culture in the degree much fuller than this is the case in Belarus'.

Quite particular is the situation of the Russian population. In the communist period, the presence of this population was perceived by the Lithuanians as linked with the Soviet occupation. The conflict preceding the regaining of independence by Lithuania disproved very much the relations between the two communities. In spite of this, Russians acquired full citizen rights, that is – much more than the authorities of the neighbouring Latvia and Estonia offered the Russians. This was possible also in view of the relatively limited – in comparison with these two other Baltic states – number of Russians. Such a course of events resulted in the soothing of the conflict and accelerated assimilation of Russians in the Lithuanian society. It facilitates also the maintenance of the correct relations between Lithuania and Russia.

Cultural differentiation is expressed, as well, through the diversity of cultural events. Many of them take on an ethnic character. The Lithuanian events dominate, of course, in this respect. The second place is occupied by the events organised by the Polish community. Polish radio broadcasting and a couple of Polish press titles exist. Russian culture, though, still plays an important role. Its range of influence encompasses not just Russians, but also the immigrants belonging to other nationalities of the former Soviet Union. A significant part of the Polish population – especially the representatives of the older generation – continues to be the audience of the Russian culture. There are numerous Lithuanian magazines that are still published in two versions – the Lithuanian and the Russian ones.

Cultural diversification is an attraction for many tourists. Tourist traffic is dominated by the visitors from Poland, for whom the travel to Lithuania has to a large extent a sentimental meaning. Tourist traffic concentrates in Vilna and in the nearby town of Trakai.

The biggest attraction of Vilna is the Old Town, reaching back with its origins to the Middle Ages. The mutual penetration of cultures causes that side by side with Roman Catholic churches there are also Orthodox churches, and side by side with the instances of the western art., one encounters also those of the Byzantine art. The faithful may participate in the liturgy in Lithuanian, Polish or Russian languages.

In some villages near Vilna one can see the monuments of the Muslim art, and first of all the historical, wooden mosques.

In Trakai, next to the reconstructed castle of the Grand Dukes of Lithuania, tourists can visit the Karaim quarter, with wooden living houses and the Karaim temple. The township and the surrounding areas form the Historical National Park. It is composed of various kinds of reserves, devoted to town planning, archaeology, and two architectural ones. There are also several nature reserves.

The monuments of Jewish culture, first of all the buildings of former synagogues (one of them still functioning in Vilna), as well as numerous Jewish cemeteries, can be seen in the entire region.

**Figure 7 - Old wooden Karaim temple (Kenasa) in Trakai, western part of Viniaus region. Source: Mariusz Kowalski**



**Figure 8 - Trakai Castel in winter, western part of Viniaus region. Source: Mariusz Kowalski**



**Figure 9 - Boards in two languages (Lithuanians, Polish) on administration building in Poszkonys village, southern part of Viniaus region. Source: Mariusz Kowalski**



Kowalski



**Figure 11 - Old Orthodox Church in Vilna.** *Source:* Mariusz Kowalski

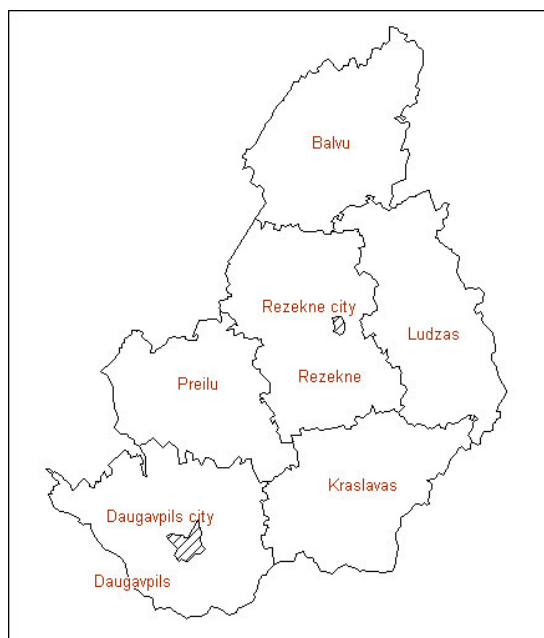


The region of Latgalia

### ***Ethnic differentiation***

The respective NUTS 3 consists mainly of the historical region of Latgale (in Latvian: Latgale). This region was also called in the past Polish Inflants (Latvian: Polu Vidzeme). The NUTS 3 encompasses, as well, the eastern part of the historical region of Semigalia (Latvian Zemgale). The region is situated in the south-eastern part of Latvia and borders upon Russia, Belarus' and Lithuania. Its administrative centre is located in Daugavpils, called in Lithuanian Daugpilis, in Polish – Dyneburg, in German – Düneburg, while in Belarusian and Russian – D'vin'sk.

**Figure 12 - NUTS 4 unites in Latgale NUTS 3 region. Source:**



This diversity of names illustrates well the cultural differentiation of the region. Its fate was indeed quite varied. Inhabited since the Middle Ages by the Baltic tribe of Latgales, it was in the 13<sup>th</sup> century conquered by the German Order of the Knights of the Sword, and incorporated into their state in Livland (Inflants). This entailed a long period of strong influence from the German culture. In 1561 Livland joined the Polish-Lithuanian Commonwealth. Latgale was this part of Livland, which was most tightly associated with the Commonwealth. Polish culture gained strong influence over the area of the region. German nobility was the first to undergo Polonisation. So, such known Polish landowner families of far-off German extraction originate from this region as Zyberk-Plater, Denhoff,

Manteuffel, Ropp, Romer, Kelles-Krauz, etc. Polonisation affected also a part of the peasant population, mainly in the southern part of the region (the neighbourhood of Dyneburg).

In the 18<sup>th</sup> century a large group of the Russian Old Orthodox faithful settled in Latgalia, which brought additional aspect to the diversity of the cultural landscape of the region. After the region had been incorporated in the Russian Empire, which took place in 1772, new groups of Russians came, first of all linked to the administration and the military. Belarusians and Lithuanians flowed in from the neighbouring areas. Jews, inhabiting mainly towns, were quite numerous. Similarly as in the other regions of the Polish-Lithuanian Commonwealth, they frequently constituted majority in towns.

Long-lasting association with Poland and Lithuania was conducive to the increased influence of the Roman Catholic Church, whose faithful include in the region both Latvians and Poles. In the remaining regions of Latvia the Protestants dominate. The Latgales differ from the other Latvians by their separate dialect, which is considered by some to be a self-standing language. It reminds a bit the Lithuanian language. Because of this, some Lithuanian politicians forwarded at the beginning of the 20<sup>th</sup> century the postulate of incorporation of Latgalia to the new Lithuanian state. In the same period Polish state also claimed the rights to Dyneburg and its surroundings. Ultimately, entire Latgalia was included in the Republic of Latvia.

The presence of the Slavonic population (Russians, Poles and Belarusians) allowed for consideration of this region by the pre-revolutionary authorities of Russia as a part of the Great Russia. After incorporation of Latvia into the USSR (ultimately in 1945), Latgalia remained within the confines of Latvia, but the inflow the Russian population underwent intensification. This population took largely the place of the Jewish population, exterminated by the Nazis. Side by side with Russians, Belarusians and Ukrainians flowed in as well. The percentage share of the Russian population was in Latvia among the highest in the non-Russian republics of the former Soviet Union. At the end of existence of the USSR, in 1989, Latvians accounted only for 52% of the inhabitants of Latvia. Russian population dominated decidedly in Latgalia. After Latvia had regained independence a slow increase of the share of Latvians in total population took place. Russian population, however, still dominates in Latgalia.

Due to historical conditioning the region constitutes a true cultural mosaic. It is inhabited by Russians, Latvians, Poles, Belarusians and Lithuanians. Side by side with Roman Catholics there are Old Orthodox, Orthodox and Lutheran faithful. Of the numerous Jewish community only single persons remained. Almost all Jews were killed during the World War II. The remaining ones emigrated to Israel and to the countries of the West after the collapse of the USSR. Similarly as in Lithuania, the representatives of many nationalities inhabiting the territory of the former USSR live in Latgalia, and first of all in Dyneburg.

An instance of the intermixing of population on the rural areas can be provided by the municipality of Kaplavas, situated in the southern part of the region, at the border with Lithuania. In 1989 Latvians constituted there 22% of the population, Russians – 23%, Poles – 24%, and Belarusians – 28%.



**Tab. V - Population by nationality in municipalities of Latgale region (LV005) - total numbers.** *Source:*

<b>District (NUTS 4)</b>	<b>Total</b>	<b>Latvians</b>	<b>Russians</b>	<b>Belarussians</b>	<b>Ukrainians</b>	<b>Poles</b>	<b>Lithuanians</b>	<b>Jews</b>	<b>Gipsies</b>	<b>Germans</b>	<b>Tatarians</b>	<b>other</b>
Daugavpils city	115265	18393	63651	10124	2718	17209	1124	680	372	136	192	666
Rezekne city	39233	16710	19873	680	494	1056	84	107	17	37	27	148
Balvu	30624	23448	5982	221	250	101	28	10	127	45	3	409
Daugavpils	42758	16877	16252	2848	576	5068	664	22	195	40	24	192
Kraslavas	36836	17770	8970	6662	427	2441	129	22	202	35	15	163
Ludzas	35125	19776	12690	1423	486	376	91	41	43	15	12	172
Preilu	41735	28146	11264	667	383	791	98	9	206	19	3	149
Rezeknes	43090	24528	16786	550	341	533	77	5	113	28	14	115
<b>total</b>	<b>384666</b>	<b>165648</b>	<b>155468</b>	<b>23175</b>	<b>5675</b>	<b>27575</b>	<b>2295</b>	<b>896</b>	<b>1275</b>	<b>355</b>	<b>290</b>	<b>2014</b>

**Table VI - Population by nationality in municipalities of Latgale region (LV005) – percents. Source:**

<b>District (NUTS 4)</b>	<b>Total</b>	<b>Latvians</b>	<b>Russians</b>	<b>Belarussians</b>	<b>Ukrainians</b>	<b>Poles</b>	<b>Lithuanians</b>	<b>Jews</b>	<b>Gipsies</b>	<b>Germans</b>	<b>Tatars</b>	<b>other</b>
Daugavpils city	100	16,0	55,2	8,8	2,4	14,9	1,0	0,6	0,3	0,1	0,2	0,6
Rezekne city	39233	42,6	50,7	1,7	1,3	2,7	0,2	0,3	0,0	0,1	0,1	0,4
Balvu	30624	76,6	19,5	0,7	0,8	0,3	0,1	0,0	0,4	0,1	0,0	1,3
Daugavpils	42758	39,5	38,0	6,7	1,3	11,9	1,6	0,1	0,5	0,1	0,1	0,4
Kraslavas	36836	48,2	24,4	18,1	1,2	6,6	0,4	0,1	0,5	0,1	0,0	0,4
Ludzas	35125	56,3	36,1	4,1	1,4	1,1	0,3	0,1	0,1	0,0	0,0	0,5
Preilu	41735	24,4	9,8	0,6	0,3	0,7	0,1	0,0	0,2	0,0	0,0	0,1
Rezeknes	43090	56,9	39,0	1,3	0,8	1,2	0,2	0,0	0,3	0,1	0,0	0,3
<b>Total</b>	<b>384666</b>	<b>43,1</b>	<b>40,4</b>	<b>6,0</b>	<b>1,5</b>	<b>7,2</b>	<b>0,6</b>	<b>0,2</b>	<b>0,3</b>	<b>0,1</b>	<b>0,1</b>	<b>0,5</b>

The large share of the Russian population became a serious problem at the instant Latvia regained independence in 1990. The authorities of the collapsing USSR, and then of the Russian Federation tried to use the Russian minority in order to keep Latvia in the framework of the USSR, and when this failed – to secure the subordination of Latvia to Moscow. Territorial claims were also formulated, concerning first of all the area of Latgalia. On the other hand, the authorities of sovereign Latvia, tending to make the state more Latvian, refused granting Latvian citizenship the population that had flown into the country during the period of existence of the USSR. This regulation affected a large part of inhabitants of Latgalia. In such a situation certain part of the population emigrated from Latvia. This brought a worsening of relations between Latvia and Russia.

Despite this situation, the majority of the immigrant population welcomed the establishment of the sovereign Latvia, hoping that severing the ties with the Soviet Union would improve their standard of living and bring liberalisation of the socio-political life. The pro-Latvian attitudes were the weakest exactly in Latgalia, which underwent the most dramatic economic regress after the downfall of the USSR. The pro-Soviet sentiments are the strongest here.

In view of the existing situation, Latvian authorities conducted a differentiated ethnic policy. It was especially advantageous for the Polish population, who were perceived as an ally in the face of the Russian separatist tendencies. Support was extended for the development of Polish culture and education in Latgalia, in the attempt of attracting Polish community away from the Russian influence. This serves the maintenance of the traditionally good relations between Poland and Latvia. Yet, it has not changed the fact that also a large proportion of Poles, who came to Latvia during its Soviet era, have not obtained Latvian citizenship. Poles, however, were granted significant facilitation possibilities when trying to obtain the citizenship.

### ***The expressions of cultural diversity***

The cultural diversity of the region shows up through numerous institutional undertakings. There are numerous organisations maintaining the tradition of cultural identity of Latgalia and of the Latgales within the framework of the Latvian society. There are, as well, organisations and institutions acting on behalf of ethnic minorities (mainly Russian, Polish and Belarusian). Education for these ethnic groups functions. The activity of these institutions results in numerous events aiming at the promotion and maintenance of traditions of various ethnic and national cultures.

Numerous historical monuments constitute a part of tradition of many national, ethnic and denominational groups. We can mention here the monuments of sacred art of many denominations and religions (Roman Catholic, Lutheran, Old Orthodox,

Orthodox, Jewish), the urban patterns reaching back to medieval times, gothic castles and the later period rural manor and palace compounds. High importance is attached in Latvia to cultivation of folk culture, including the monuments of folk architecture. This is connected with the peasant origins of the contemporary Latvian nation.

Despite the cultural richness and numerous historical monuments associated with it, Latgalia still awaits its discovery as a region featuring tourist attractiveness. From this point of view, side by side with the cultural heritage, the natural assets of the Latgalian Upland (rivers, lakes, moraine hills) should be considered as strong points.

**Figure 13 - Old wooden Old-Belivers Church near Lithuanian-Latvian.**

*Source:* Mariusz Kowalski



**Summary**

All the regions here considered are differentiated in ethnic and denominational terms. The region of Białystok is, however, definitely the least differentiated of the three, since the population of nationalities other than the Polish one accounts for only roughly 6% of the respective total. More important here is the denominational differentiation, because the share of the Orthodox population amounts most probably (there are no official data on the subject) for more than 10%. The limited shares of the minority populations cause that the conflicts of ethnic or religious character do not represent a serious problem. The presence of the minority groups

and the monuments of their culture enrich, on the other hand, the cultural image of the region, and constitute an important element in attracting tourist traffic.

The presence of the Lithuanian group, and the privileges it was granted, form a significant factor in the shaping of the good neighbourhood relations with the Republic of Lithuania, and have an indirect impact on the situation of Polish population in Lithuania.

The presence of the Belarusian minority should also constitute a tangible element in shaping the relations with the Belarusian state. The attitude of the current Belarusian authorities, though, makes mutual collaboration in this domain difficult. The Belarusian population living in Poland has much better conditions for developing their culture than the Belarusians living in Belarus' itself. Hence, the situation of the Belarusians in Poland does not have any influence on the situation of Poles in Belarus', where the self-organisation activity of the local Poles is treated with high degree of distrust from the side of the authorities.

The ethnic question has a much higher significance in the region of Vilna in Lithuania and in the Latvian Latgalia. Ethnic differentiation is much higher there, and the conflicts arising therefrom are much more serious. The social and economic advantages resulting from the cultural diversity are to a much bigger extent overshadowed by the negative phenomena resulting from the ethnically based tensions.

In the case of the region of Vilna the tensions associated with the presence of the important Polish minority not only negatively impact on internal relations, but also on relations between Poland and Lithuania. Many Lithuanians perceive the liveliness of the Polish culture not only as a threat to the territorial integrity of Lithuania, but also as a danger for the Lithuanian cultural heritage. In this situation the presence of numerous tourists from Poland is not always seen as an element serving the development of the region and the good neighbourhood relations between the two countries.

The presence of the Russian and Belarusian minorities, highly controversial at the beginning of the 1990s, does not give rise nowadays to the so negative emotions. This is a positive element in the shaping of the relatively correct relations with the Russian Federation. One can see it especially well against the background of the not quite correct relations between Russia and the remaining Baltic states (Latvia, Estonia).

In the case of Latgalia it is the Latvian-Russian conflict that comes to the forefront. The peripheral location of the region and its economic collapse are additional negative factors shaping the socio-economic situation. The region features the highest unemployment rate in the country. These circumstances are highly disadvantageous for the development capacities associated with cultural wealth and the natural assets of the region, which could otherwise be the backbone of

economic growth. The tense relations between the Latvian and the Russian populations impact negatively on the Latvian-Russian relations, this fact being also reflected in a negative manner in the Latvian-Belarusian relations. All this exerts a disadvantageous influence on the possibilities of the socio-economic development of the regions located on both sides of the border. The Latvian-Russian conflict, though, echoes in the improvement of the situation of Latvian Poles. Polish population is treated by the Latvian authorities as an ally in the struggle with the Russian domination in the region. The cultural and educational undertakings of the Polish community find support from the Latvian authorities. Friendly relations between Poland and Latvia are partly a reflection of this fact.

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## VII. EVENTS AND CULTURAL DYNAMICS

### **Savonlinna Opera Festival as an engine of the local tourism industry**

*J. Suvantola (Savonlinna Institute for Regional Development and Research, University of Joensuu)*

#### **The setting**

Savonlinna Opera Festival is held in Olavinlinna Castle, which is in the centre of the town of Savonlinna. Savonlinna is situated in the lake region of Eastern Finland in Etelä-Savo region (163000 inhabitants). The town of Savonlinna has 27,000 inhabitants, but the population increases dramatically during the opera season in July. The town is some 335 kilometres from the capital Helsinki, which takes about five hours by bus or train and an hour by airplane. Depending on demand, there are up to five flights per day during the festival season.

The history of the Savonlinna Opera Festival dates back to 1912. The setting is the courtyard of a medieval castle that lies on a rocky island next to the centre of the town. The festival did not survive the recession of the 1920s, but after a period of close on four decades, it was started again in 1967. The artistic revival of the Festival is considered by the management team to date from the production of Magic Flute during the 1973 season. At that time the Festival was only one week, but it has progressed now to a stable formula of three weeks own production of four to five operas over 24-26 performances and concerts and one week where it receives a guest company. To accomplish this task, the Festival has a full-time staff of 12 and three craftsmen in its workshop, with total employment rising to some 660 persons during the season, including its own chorus and orchestra. (Wanhill 2004.)

#### **Etelä-Savo and cultural indicators in ESPON DYNAMO**

With 7 cultural events, Etelä-Savo has more cultural events than most of the NUTS 3 areas (ESPON map D.0). Within Finland the range of number of cultural festivals in the NUTS 3 – regions is shown in the table I.

**Table I - Number of Cultural events (event a member of Finland Festivals, or supported either by Ministry of Education or Finnish Film Foundation) in Finland 2003.** *Source:* Statistics Finland, Cultural Statistics

<b>NUTS 3</b>	<b>No. Of Cultural events</b>	<b>Inhabitants / Cultural event</b>
Lappi	12	15576
Etelä-Savo	7	23185
Pohjois-Pohjanmaa	15	24795
Pirkanmaa	17	26901
Päijät-Häme	7	28348
Kainuu	3	28858
Itä-Uusimaa	3	30563
Keski-Pohjanmaa	2	35292
Keski-Suomi	7	38012
Etelä-Pohjanmaa	5	38791
Varsinais-Suomi	9	50272
Uusimaa	26	51468
Kanta-Häme	3	55549



Pohjois-Karjala	3	56376
Satakunta	4	58694
Kymenlaakso	3	61887
Pohjois-Savo	4	62839
Etelä-Karjala	2	68151
Pohjanmaa	2	86556

The absolute figures do not indicate the relative importance of such events to the regions. Based on the absolute figures it seems that Etelä-Savo is right on national average (ESPON map D.0; normalized values based on national average). However, relating the absolute numbers of cultural events to the inhabitants of the region (ESPON map D.2; Table 1.), it appears that only Lappi has less people per cultural event than Etelä-Savo.

In a similar manner, relating the number of cultural events to the number of tourist arrivals (ESPON map D.3), does not give the impression of cultural events having a central role in tourism business. Compared to the number of tourists per cultural event in some other places in Europe, the numbers are tiny. When national averages are considered, however, Etelä-Savo seems to be above the national average in tourist arrivals per cultural event (ESPON map D.3; normalized values based on national average).

Thus, while the absolute numbers themselves are small, there are hints that the relative importance of the cultural events in Etelä-Savo may be more significant than in the other parts of Finland (excluding, perhaps, Lappi).

### **Economic impact of the festival**

The importance of cultural events in Etelä-Savo becomes more evident if the estimates of direct economic impact of the Savonlinna Opera Festival are compared with the estimated direct income from tourism in the region of Etelä-Savo. The visitor surveys conducted yearly (from 2001) estimate that the visitors to the opera festival use between 230-325 euros per day in the town of Savonlinna (Savonlinna Opera Festival visitor survey 2004, 2005). Multiplied by 65000, the number of the visitors to the festival, this sums up to around 15 – 21 million. Multiplied by the average number of days spent in the town the figure still remains at 15 – 21 million, since the visitors to the opera festival only stay the average of one night. The estimate of expenditure is in line with the figures of some earlier visitor

surveys (Sairanen 1988, Piirainen 1993), which give figures of 10,5 million (1988) and 12,1 million (1992).

Direct income from tourism in Etelä-Savo-region was estimated as 104 million euros in 2000 (Laakkonen 2002, 147). Thus the impact of the Opera Festival alone accounts up to 20% of the total tourism income the county receives. This is all the more remarkable as the festival lasts only for some 30 days.

Looking at the major cultural events in the region one notices that three of them are markedly more important than the rest; Retretti Art Centre, Savonlinna Opera Festival and Salmela Arts Centre. The first two are located only 27 kilometers apart, and visitors to one are likely to visit the other. The two are a part of an important tourist area that encompasses some of the lakeland area.

**Table II - National cultural events in Etelä-Savo 2003 supported by the Ministry of Education.** *Source:* Ministry of Education

<b>Cultural event</b>	<b>Organiser</b>	<b>Duration, days</b>	<b>Visitors/ participants</b>	<b>Subsidy from the Ministry of Education, 1000€</b>
Joroinen Music Days	Joroinen Music Association	5	2 100	5,0
Kangasniemi Music Festival	Kangasniemi Music Festival	10	2 800	12,5
Mikkeli Music Festival	Mikkeli Music Festival association	7	6 650	16,8
Savonlinna Opera Festival	Savonlinna Opera Festival Association	32	64 571	597,0
Retretti Art Centre	Retretti Oy Ltd.	89	82543 (year 1999)	39,0
Salmela Art Centre	Salmela Arts Centre Ltd.	65	23 500	26,0
International Amateur Theatre Festival	Support association for the International Amateur Theatre Festival	3	3 843	16,8

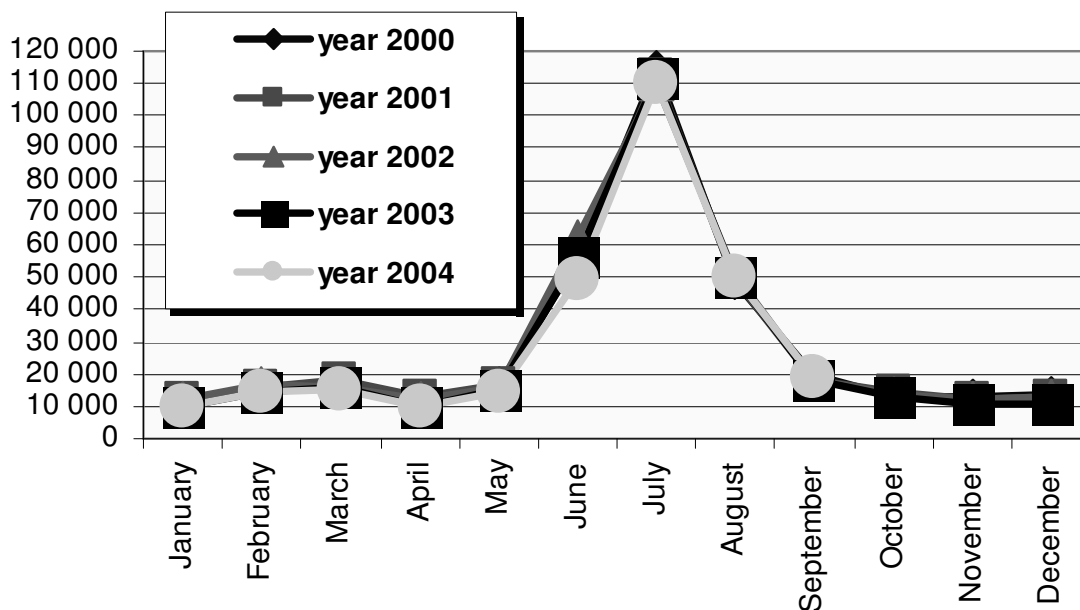
If the average stay of the Opera Festival visitor could be extended to two nights, would the estimated economic impact double to 30 – 41 million euros? Unfortunately it would not. Firstly, the estimation includes the opera ticket, which amounts from 30 up to 200 euros. This leaves the extra night worth around 50 – 150 euros thus bringing 3,25 – 9,75 million euros for the town per extra night the average visitor stays. Thus a rough estimation for the direct economic impact, if the average visitor stayed for one extra night would be 18 – 50 million euros. Anyone can see that the estimation is very rough and a more exact estimation would be needed. However, second – and more important – limitation of adding local revenue this way is the fact that there is no additional accommodation available. The facilities are already stretched beyond their capacity during July with the

110000 overnight stays (Figure 1). All the 65000 opera visitors wanting to stay another night should find a place from within these already full facilities.

A central problem of tourism as a key industry in the region is the strong seasonality. The role of the opera festival as the central engine of tourism means that the visitation of the area peaks strongly during the weeks of the opera, but remain on considerably lower level at other times (see Figure 1).

Figure 1 - Overnight stays in accommodation establishments in Savonlinna region. Only establishments of over 10 beds are included. **Source: Statistics Finland, Tourism Statistics**

### Total nights in the accommodation establishments in Savonlinna region, 2000-2004



About 20 percent of the opera visitors are foreigners. Two fifths of the visitors to the festival plan to stay for one night only. The proportion of these one-nighters has increased compared to those who stay longer. Proportion of day trippers has remained the same. Among the first time visitors there were proportionally more of those who planned to stay for more than one night. (Savonlinna Opera Festival visitor survey 2004, 2005.)

## **Public support**

Savonlinna Opera Festival alone received 20% (597000e) of the public monetary support distributed to Finnish cultural events by the Ministry of Education in 2002. This shows that the event is nationally recognised as the most important cultural event in Finland.

The budget for the 2006 festival is set to 7,7 million euros. It consists of ticket sales (66%), sponsorship (13%), government grants and subsidies (12%), Savonlinna city grant (5%) and other income (4%). (Festival Office 2006.) The budgeted city grant is 10000 euros more than the economically struggling city is actually planning to provide. The city of Savonlinna plans to support the festival with 375000 euros in 2006.

## **Local atmosphere for the Opera Festival**

Compared to the economic impact the festival has in the town and the region, the support by the city of Savonlinna seems small. While the city administration stands firmly behind the Opera Festival and the importance of the festival is recognized, increasing the local economic support is felt to be politically difficult. The financial situation of Finnish municipalities is tighter than in decades. Populistic politicians forced to come up with deficient budgets easily contrast such support to needs of health care and social work. In simplistic and populist rhetoric (mainly found in local newspapers' reader opinions), opera is seen as elite culture which the elite – not the local taxpayer - should pay.

From the opera's perspective, they are forced to have the opera in the very location, or give it up altogether. A side effect of this is that compared to any other international opera house, markedly high proportion of the opera's revenue originates from ticket sales. Looking from purely economic perspective, this is merely a good thing. However, this has led to the situation that the opera is forced to look for ways to keep that revenue coming. This has taken forms that are not economically beneficial for the region. Opera packages for the people in the capital area of Helsinki are sold, which include afternoon flights to Savonlinna, night at the opera, and a flight back to Helsinki at the same night. Obviously, the direct impact of those visitors in the local economy is mainly limited to opera ticket and transport from and to the airport. However, it is not fair to account this solely on the town's policy of providing very limited financial support. The sheer lack of additional accommodation clearly sets limits that this kind of shuttle-flight arrangement is designed to solve.

### **Policy recommendations**

Economically, one can argue that increasing public support for such well established events is not sensible. These events have developed strategies to run in the economic environment in which they happen to take place. However, the local economic viability could be greatly increased, if the local communities recognized the meaning of such events for the local economy.

It is not a simple task to make a reliable estimation on the economic impacts of an event. Governments could help in providing such knowledge in order to allow the local people and politicians to have an informed opinion about the relative importance of the events. Not all cultural events are a good investment; sometimes the money pumped into them could be better used in other pursuits (Kainulainen 2005, 107). Having the right information the local communities are better equipped to commit themselves to what they rightly perceive as precious events. This kind of public support would not make the events to rely on the support. It would foster circumstances in which the local and translocal networking around the event would greatly benefit the production of economically viable events by revealing the benefits of doing so to all concerned.

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## **Contribution of cultural events in rural development: the “Jazz in Marciac” case**

*Françoise Potier, Pascale Zegel (INRETS)*

### **Summary**

Small rural village of 1,200 inhabitants of the south west of France, Marciac risked almost to close its schools after the closing down of its food stores, result of a slow process of turning into a desert. Thanks to a teacher fond of Jazz, which convinced some big musicians to play in this village, since 1978 a cultural event of international level attracting over 180,000 visitors for 15 days. «Jazz in Marciac» festival contributes to impulse local tourism attracting more and more public, thus making discover an area with a multiple tourist and gastronomy attractions. Economic and social impacts are extremely positive: this rural area was economically revitalised, in particular hotels were built in Marciac and in its neighbourhoods, its population increased, and its school could stay open.

### **Introduction**

“Jazz in Marciac” is a festival, created in 1978 by some residents of a rural village located in the south west of France then threatened by rural exodus. This festival has become one of the biggest and most well-known in Europe, in just a few years, attracting an ever-growing international audience.

The success of the festival is the result of the following synthesis: quality of the programming, natural preserved environment, cultural heritage : including historic buildings, local gastronomy and wines),. The Associative and authentic spirit of the project won the support of inhabitants and local players whose mobilization constitute a fundamental part of the success of the event.

“Jazz in Marciac” is a driving force for the tourist development of the regional area. Furthermore, the dynamism of its organizers enabled to develop in Marciac a permanent activity centred around Jazz, making the town a major cultural centre of this region.

### **Description of “Jazz in Marciac”**

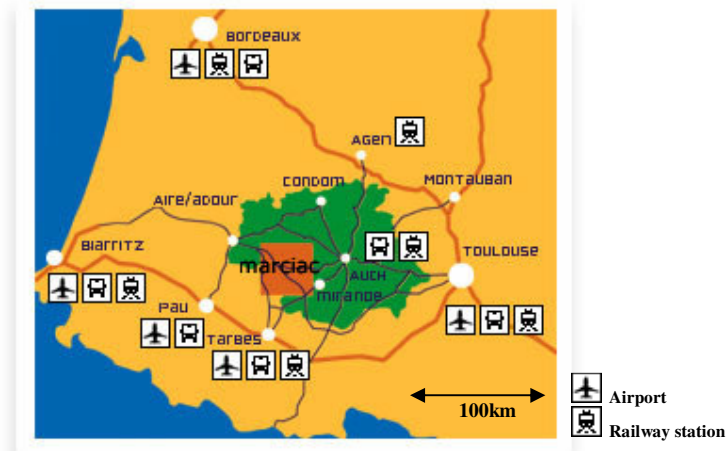
#### *Geographical localisation and accessibility*

Marciac is a rural village of 1,200 inhabitants. It is located in the south west of France in Gers *departement* included in Midi-Pyrénées region. Marciac is located



130 km from Toulouse (capital of the region and fifth largest city of France) and 800 km from Paris.

**Figure 1 - Localisation and accessibility to Marciac.** *Source: Jazz in Marciac website (www.jazzinmarciac.com)*



Marciac is accessible primarily by road, but also

- by plane:

Ossun-Tarbes-Lourdes airport located from 55km;

Pau-Pyrénées airport located from 75km;

Toulouse Blagnac international airport located from 120km;

- by train:

Tarbes railstation located from 40km;

Auch railstation located from 50km;

Toulouse Matabiau international railstation located from 125km;

- by coach :

from Tarbes, bus to Maubourguet 13 km from Marciac;

from Auch, bus to Laas 15 km from Marciac).

During the festival a bus join Marciac from Laas twice a day.

In 2001, the distribution of the main transport modes used by visitors to get the festival were: 88% by car. 5% by plane, 7% by train/coach. Among the 12% who arrived in this area by plane train or coach, 5% went to Marciac by collective

transport and 7% by taxi or car-pool. During the festival, car parks are temporary set up in some private fields close to the city.

Access to disabled persons is facilitated by a car park reserved during the festival, close to the stadium where the concerts happen. An association "Synergie passion" organizes reception of disabled persons, the whole city is easily accessible for wheelchairs and four adapted WC are available in Marciac.

### *Genesis and evolution of the festival*

The "Jazz in Marciac" takes place every year from 1<sup>st</sup> to the 15<sup>th</sup> of august. It was started in 1978 thanks to the efforts of a handful of music lovers. Progressively it became longer and varied the offer through the tireless work of Jean-Louis Guilhaumon, head of the local secondary school and skilled strategist of a team of volunteers which grew in number each year. J-L. Guilhaumon became the mayor of Marciac since a few years.

For its first edition, the festival included only one concert, nowadays it lasts two weeks, concerts grew in number and a « off » festival has been grafted onto the «in».

The « in » festival : during this fortnight, a concert is held every evening, with some of the famous names in music. Those "prestigious" concerts take place on the stadium, under a giant marquee known familiarly as "the chapiteau". It has 5,000 seats.

The «off» festival : all day long, the whole village is the scene of a myriad of activities : free concerts on the square from 11am to 8pm, art exhibitions, films, a market for local products, and stands selling craftwork from further a field, not to mention the cafés and bars on every pavement.

Many restaurants of the village, or taverns installed for the occasion, offer meals accompanied by live music. There is a real village fête atmosphere, centred around jazz.

Now, this festival attracts more than 180,000 visitors per year, during two weeks. A daily average of 10,000 visitors for 1,200 of the permanent residents.

### **From a temporary cultural event to a permanent territory project**

After some years of festival, the organizers "Jazz in Marciac" non-profit association had the wish to make it the crowning event of an activity which was permanent; thus they developed a project aiming to make Marciac a major cultural and tourist centre in the Midi-Pyrénées district. Since 1988, various initiatives have been carried out up to now:

concerts have been held at monthly intervals, from October until June, with top names playing. These concerts are linked with weekend courses open to amateurs who want to improve their musical skills, courses which are led by renowned musicians.

a museum has been created: "Les Territoires du Jazz", an astonishing creation which uses up-to-date audio-visual technology to take visitors on a tour through the universe of Black American music. Opened in 1992, this museum takes place in a scenic space of 600m<sup>2</sup>.

in 1993, was created the first-ever jazz section in a national school in France : students are introduced to jazz music, as part of their curriculum, from the age of 11. Indeed, such has been its success that it was recently awarded a "Victoire du Jazz" honour, confirming Marciac as a leader in its domain.

### **Local heritage and tourism potential of the region**

Jazz in Marciac takes place in a territory with a strong cultural identity : Gascony. This region isn't an administrative district any more since 1790, but it kept its cultural identity.

#### *Tangible heritage*

Gascony has a number of medieval sites, castles and fortified towns. Marciac is a small fortified town, with a bastide, founded at the end of the XIIIth century, a rural community nestling in the green heart of Gers district. Marciac has several historical heritage : the town square, still with its medieval arcades, the majestic church with its 90 meters high bell tower (the highest of Gers *district*), the old convent, typical houses, the chapel, three museums : museum of natural history, museum of watercolour drawing, "les Territoires du Jazz". The lake of 30ha is also a tourism attract.

The country has many romans, gothics and néogothics churches, landscapes and footpath. Gers is a rural tourist attractive region. According to ESPON database, Gers (NUTS III level) has a relatively high density of protected landscapes. The density of protected monuments is relatively low regarding to the rest of the country but as the region is rural, the use pressure on monuments is also low.

#### *Gastronomy heritage*

Gascon hospitality, makes that "Jazz in Marciac" has developed a unique character and an international reputation for itself and for the Marciac area. Gascon offers a

lot of gastronomic specialities, which take fully part to the local identity and constitute important intangible heritage assets: “foie gras”, confits and magrets de canard, Armagnac. All of this certainly adds to the quality of the welcome reserved for people who come here.

“Jazz in Marciac” is the reflection of its initiators as of the environment where it arose and developed, thus becoming a real appropriation phenomenon, an element of the local heritage.

## **Festival’s organization, a federative project**

### *An associative organization*

“Jazz in Marciac” is managed by a non-profit association<sup>15</sup>. This association is called «Jazz in Marciac».

The organization of the festival is based on the help of numerous volunteers. All the work of organization is done gratuitously by the members of the association as by the members of the community, who all feel concerned.

For all the organization tasks, there are 632 volunteers, 30 administrators, 15 team managers and 6 employees (of which 3 with “young job” contracts<sup>16</sup>). Only highly technical tasks are sub-contracted to qualified specialists but even though often helped by volunteers: communication, sound system and lighting. A half of the 632 volunteers are from Marciac or surrounding area. The other half is composed of students and jazz lovers coming from all over France. The concerts are free for volunteers.

The festival was created spontaneously; there was no market study before launching it. The musical programming is based on the quality and discovery.

### *Involvement of local population*

There is not enough accommodation in Marciac and its surrounding. Then, a local adaptation of the « bed and breakfast » is organized, which is not frequent in France. Nowadays, according to the tourism office of Marciac, 5 500 nights approximately are accommodated in the resident’s home during the two weeks of festival.

One of the major elements of this festival is the local population support and involvement for the project. The local community lives to the rythm of jazz during

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<sup>15</sup> In France : « association loi 1901”

<sup>16</sup> « emploi-jeunes » are jobs partly financed by public subvention.

the festival: shopkeepers, restaurant-owners, bed and breakfasts, everybody takes part one way or another in the swinging feast. The festival mobilises all the region, sign of successful local integration.

### *Partnerships*

An active partnership policy was developed from the beginning, associating numerous companies and public institutions. Partners supported the project since the first editions of Jazz in Marciac in various ways.

Intervention level of the partners, very low at first, has largely progressed. Today, 46 partners bring a fundamental help to the hold of the annual festival, as well as the whole activities of the association (off-season concerts, exhibitions...). Some private companies bring their services. Among the partners are : European Union, Midi-Pyrénées regional council, Gers district council (*Conseil Général*), French Ministry of Culture, as well as private partners of different sizes, medias. For example : EADS, FNAC, La poste ...

It's an institutional partner, the *General council of Gers* that first understood the interest of "Jazz in Marciac" which has positive fallouts on the local and regional development. Among other contributions, this partner established a shuttle to join Marciac from the nearer bus station twice a day during the festival.

The Regional Cultural Direction (DRAC) and the Regional Council of Midi-Pyrénées helped to increase the festival's audience by promoting it.

In 2003, the budget of Jazz in Marciac amount to 2.7 M€ per year, of which 50% is dedicated to artists remuneration. In this budget, self-financing amount to 68%, high rate in France. Subventions amount to 32 % (864.000 €).

## **Audience and competition**

### *Audience*

"Jazz in Marciac" festival has a large success and its audience kept on rising year after year to reach 180,000 visitors in 2005, its last edition. Thus, its audience quadrupled in fifteen years, amounting to more than 100,000 additional visitors than in 1990.

**Tab. I – Audience of the festival from 1989 to 1992.** *Source:* Comité Départemental du Tourisme du Gers

<b>Year</b>	<b>Number of visitors</b>	<b>Number of participants to the concerts</b>
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1989	40 000	18 000
1990	52 000	20 000
1991	60 000	27 000
1992	70 000	35 000

**Table II – Audience of the festival from 2001 to 2005.** Source: Comité Départemental du Tourisme du Gers

<b>Year</b>	<b>Number of visitors</b>	<b>Number of participants to the concerts</b>
2001	160 000	35 000
2002	170 000	45 000
2003	170 000	45 300
2004	180 000	45 489
2005	180 000	55 000

Many more people spend time in the "off" festival than in the "in" due to its gratuity. Like in many other festivals, the "off" allows to the "in" to endure by strengthening the audience of the event.

If regional population constituted the main part of the audience at the beginning, an ever-growing amount of visitors come from further French regions as well as Europe and America.

Local/regional visitors : 35%

Other national visitors: 55% (of which many from Paris)

International visitors: 10%

#### *Distribution of the visitor origins of «Jazz in Marciac» - 2005*

The increase of international audience is mainly related to the presence of foreign journalists and to the pairing of the festival with Aspen's festival (Colorado) and Brecon's (Wales). But it is almost because of the festival's popularity among musicians who promote it abroad.

#### *Competition*

Jazz in Marciac is a major Jazz festival at an international level. Now, it is in competition with Antibes festival or Montreux festival.

Many musicians, even among the world-famous stars, who ask to be invited to play, or ask to be invited back to play Marciac. So at the regional level, Jazz in Marciac is the most attractive event of the Gers.

In 2004, the number of visitors of events in Gers is estimated to 700 000 persons, for more than one third for "Jazz in Marciac".

The ten festivals most visited in Gers are:

Jazz in Marciac with 180,000 visitors,

Country Music (Mirande) with 160,000 visitors,

Courses autos-motos/camions (Nogaro) with 85,000 visitors

Pentecôtavic (Vic-Fezensac) with 80,000 visitors,

Tempo Latino (Vic-Fezensac) with 56,000 visitors,

Festival de Bandas y Penas (Condom) 45,000 visitors,

Festival Ciel et Espace (Fleurance/Mauroux) with 34,000 visitors,

Festival Gimontois (Gimont) with 25,000 visitors,

Circa (Auch) with 13,600 visitors,

L'Été Photographique (lecture) with 13,000 visitors.

## **Dynamics and development**

### *A dynamic initiative*

Since its founding, Jazz in Marciac association had a constant care to reinvest in order to renew attractiveness and develop new actions in continuation of the initial project. Thanks to that vitality, the project grew up in the course of time, making Marciac a cultural and tourist main pole in Midi-Pyrénées region. Thereby a non-professional cultural initiative became a real driving force for the local development.

Jazz in Marciac followed various complementary aims: quality of programming, "off-season" events, territorial appropriation and involvement, customer loyalty establishment.

By developing a permanent cultural activity, Jazz in Marciac enabled to give a new dynamics to the region beyond summer period. The cultural project going with the festival is a considerable lever to link Marciac and surroundings in a development dynamics, benefit of a long run action.

### *Impact of Jazz in Marciac on the region*

Jazz in Marciac made of Marciac a main attractive centre that benefit to various local economic sectors, particularly tourism, trade, hostelry, restaurants and real estate. Economic fallout from the Jazz in Marciac festival in 2000 was estimated at 4.6 millions euros<sup>17</sup>.

Many lodging businesses settle and develop in the neighbourhood of Marciac in link with its dynamics. The supply contributes to this dynamics and benefits from it. A hotel of 25 rooms was opened in Marciac. After having been closed for twenty years, the town hall Café re-opened in 2001. The mini-market that was threatened of closing down recovered its activity. Three real estate agencies settled in, incontestable sign of the town's attract.

From now on, restaurants activity spread all over the year. According to a restaurant owner of Marciac, at the beginning of the festival, when this one last only three days, it accounted for 50% of his sales, while today, it lasts 15 days and account for 25% of his sales.

Alongside Marciac's lake, in the north of the town, a tourist space was built in a landscaped park of almost 1 hectare. This tourist space includes a residence of 350 beds, a fitness centre and a swimming pool with wooden deck that overlooks the lake. The building of this tourist space cost 11 millions euros, of which more than a half was brought by the tourist property development society "Pierre & Vacances" that opened the residence in 2003. Comprised of 9 buildings, this residence is divided into apartments and blocks of houses, all decorated with care. Its traditional, local architecture incorporates details borrowed from "New Orleans" with tiered tile roofing, wooden façades, carved wood and metal awnings and lambrequins.

According to Marciac's mayor, without the festival, the town budget could hardly support repair works of the old swimming pool, today obsolete. The village is yet linked in a « tourist economy ».

The success of the event encouraged local entrepreneurs, as the physical therapist of Marciac who opened in 1995 a fitness centre, affirming that Marciac's notoriety brought her a more careful listening of the banks.

In 1992, Marciac secondary school was menaced of closing because of a miss of pupils. It was maintained opened thanks to the creation of the jazz initiation section. From 90 pupils in 1992, the secondary school has today 195 pupils, of which a half comes from another part of the country to practice jazz option. Those initiation classes allowed "to open new expression ways, and even to reconcile some pupils with their schooling". Some works has been done to widen the internship so as to accommodate a surplus of pupils coming from all over France.

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<sup>17</sup> CFCCI



### *The village rehabilitation*

If Jazz in Marciac takes advantage of tourist attracts of the region, the festival allowed to valorize it by making it rediscover to a large public. Thanks to its cultural project, the town benefit, since 1998, from a regional procedure of « major site» in Midi-Pyrénées, aiming to support its development by helping the rehabilitation of its built heritage. This procedure allowed pawning several millions euros each year for the bastide rehabilitation. Thereby, the town square was restructured, all arcades ceilings have been restored. The church was enlightened, and some streets have been digged, to give back to the village its original character.

Two other contracts, as a "town of character" and for improvement of rural habitat, incite property owners to make rehabilitation works.

### *Tourist policy support*

Marciac developed since several years a policy of networking with the contiguous towns, as well to retighten the links and to put together the means to strengthen the development of the area. In year 2001 Marciac municipality and 24 contiguous communes created a communes community called « Bastides et vallons du Gers » containing 5 860 inhabitants, of which goal is to build common strategies for the sustainable development of their territory. In this context, the community of communes leads a combined reflection including all the players of local dynamics: economic players (tourism, farmers, artisans, entrepreneurs), associations and local institutions.

In the field of tourist promotion, Marciac plays a central role while its Tourism Office has the status of central one for relaying tourist information of four Tourism Offices of neighbouring district administrative centres.

In 2000, a community scheme of footpath was set, and a visitor's tax was established.

A quality reflection was held in 2002, in a way to carry out an intercity scheme of tourist development. Various strategic lines were retained:

Jazz constitutes one of the thematics retained to establish the tourist lodging's qualification and the shaping of tourist products.

Other thematics are retained so as to articulate the offer around various driving forces: heritage, wine, and the whole agricultural productions with identity and gastronomic dimensions: armagnac, foie gras...

## **Conclusions**

Progressively, Jazz in Marciac festival, born as a simple wish to move a village threatened by rural exodus, allowed all a territory to build a sustainable development and to proclaim an identity that oversteps the region. Initiators of the festival proved their capacity of innovation in a rural environment. In this case study, cultural initiative is a vector of attract, influence, identity, social link, economic development, tourist and for sure cultural development. Various level of political units step in the development support of Marciac and surroundings: national, region, department, community of communes, commune. Accessibility and reception capacity are reinforced. The potential of local heritage as a tourist attract is took into account by the authorities, the regional council promotes the protection and rehabilitation of built heritage by granting funds to the municipalities through the "major site" procedure. Beyond the monumental heritage, other procedures are held to improve the habitat that fully takes part to the local heritage and identity of the territory. In this rural territory, the networking of small communes is an essential support to hold an enlarged coherent and strengthened development. Witness of human's activity, of their creativity, of their belief, of their social organization forms, often related to the existence of a belonging feeling, cultural heritage contributes to delimit territories of development project. It also represents for territories an asset to valorize, in a tourist development perspective or to strengthen attractiveness. At last, it infers some obligations, of upkeep, protection and transmission.

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La notte della Taranta: revamping intangible heritage for the dynamisation of Salento territory

**Giulia Serinelli, IULM University Milan**

### **Introduction**

There are territories that express a high cultural identity, that deep, authentic and original identity found in the Salento region. This region is an important workshop in Italy where the paths of globalization and the need for cultural identity intersect.

In this region, the "tarantismo", has been, and in some cases still is, a reaction to the strict impositions of agricultural life, and an escape from the strict social obligations of modern life. Above all though, it is a faith. However, Tarantism as a complex musical expression and social need is substantially extinct.

The alteration of the geo-political landscape in the late '1980s has repositioned the Salento region at the centre of a Mediterranean Europe that is boiling with unrest and makes it the backdrop of epochal immigration patterns. The spontaneous movements that have sprung up against globalization have spurred people from this region to question their cultural identity and their relationships with each other.

The ambivalent treatment received by globalization, a process that demands increasing homogeneity, while emphasizing local uniqueness, has led to the rediscovery of a certain type of music labelled "ethnic", such as the renowned "pizzica-pizzica". This new music, that accompanied the "tarantati" has now become a means through which the people of this region are defining or redefining their cultural identity.

The incredible and occasionally contradictory explosion of interest, a real rebirth of the phenomenon in the 1990's, has been the product of different factors, both local as well as global. The continued academic interest, compounded with the newfound attraction to people's ethnic origins has led to the rediscovery of a phenomenon that had laid stagnant for years.

The last edition this past August, of the 'Notte della Taranta' saw more than 80.000 excited participants. However, this is just the tip of the iceberg, underlying it are a vast number of local town celebrations, patron saint festivals and beach parties along the Salento coast, far away from the media's attention and with no expectation of hoards of tourists or large audiences.

The study, after having briefly defined the 'tarantismo' phenomenon, questions the process through which an ancient popular tradition that had almost disappeared is reborn as an expression of an entire region. Particular attention has been paid to the annual debate that accompanies the 'Notte della Taranta', on the processes of

safeguarding of the intangible cultural heritage driven by economic interests, and on the cultural initiatives that aim to enhance the value of a region and better define its cultural identity. Such a new cultural identity can then be used as a brand of sorts, an attraction and a new cultural myth that can create tourism, fashion and develop a market for market for music and print.

### **Definition of "tarantismo"**

The *tarantella* (tarentule, tarentella, tarantel) is a traditional dance in rapid 6/8 time characterised by the rapid whirling of couples. There are several local variations of this It is led by a central singer/speaker. A *tarantella* is also a song that can be played by instrumentalists.

It is named after Taranto in southern Italy, and is popularly associated with the large local wolf spider or "tarantula" spider (*Lycosa\_tarentula*) whose bite was allegedly deadly and could be cured only by frenetic dancing. In actual fact the spider's venom is not dangerous enough to cause any severe effects. and the spiders, far from being aggressive, avoid human contact.

The tarantella can be traced back to the Middle Ages, and may have evolved from an even older dance. According to legend, an epidemic of tarantula poisonings spread through the town of Taranto. The victims (*tarantata*) were typically farm women or others whose daily life might reasonably bring them into contact with the kinds of spiders that run in the fields. These supposed victims of spider bites or of snake breath would dance while villagers played mandolins or tambourines.

In order to set free from the poison and to recover from the bite, the so-called tarantati, needed of a traditional cure: a therapeutic home exorcism, through which they aroused from the indolency thanks to the sound of one music marked from the rhythm of the tambourines. Relatives and neighbours organized the ritual and the sacred space, arranging a varied and eloquent symbolic furnishing .Various rhythms were used until one worked, vigorous dancing ensued, and eventually the *tarantata* was cured. The "tarantati" danced following the rhythm and entered in a state of *trance*, they danced an archaic *tarantella* called "*pizzica pizzica*" in the Puglia region.

The "*tarantismo*" is therefore a complex, choral dancing and musical phenomenon. In the last centuries it spread in South Italy, with an epicentre in the Salento region; today is hardly extinct (Pellegrino, 2004).

### **An artificial re-birth**

The *tarantismo* has been object, for centuries, of many publications , especially medical ; it's known that a necessary, historical, multidisciplinary, and precise

documentation related to habits of this “traditional therapy” was given by Ernesto De Martino.

In 1961 the Italian ethnologist published *La terra del rimorso*, a monography based on an enquiry made in the Salento region in June of 1959.

The tarantella can be traced back to the Middle Ages and De Martino considered it only as a mythical-ritual production fed from misery and poverty of the farm world of the Salento region.

The *tarantismo* isn't a disease, neither a social breakdown, but a religious and mythical horizon which peasant popular traditions uses with success in a medicinal sense. Or better, a person consider himself bite independently from the original pathological symptoms. The so called *tarantismo* therefore coincides perfectly with the therapeutic aspects. (De Giorgi, 2004).

Different interpretative approaches followed De Martino's studies. There was several attempts to re-read the medical-scientific tradition, an anthropological reflection, an ethnographic and ethno-psychiatric search, contributions on the *trance* and modified states of conscience... And still new contributions of music and dance history, of ethnomusicology, the reopening debate on the connections of the myth, a weave between *pizzica* revival and the *taranta* universe, a recent attempt to join together De Martino's survey and literature on local identities, a main topic of post-modern cultures.

The alteration of the geo-political landscape in the late '1980s has repositioned the Salento region at the centre of a Mediterranean Europe that is boiling with unrest and makes it the backdrop of epochal immigration patterns. The spontaneous movements that have sprung up against globalization have spurred people from this region to question their cultural identity and their relationships with each other. The ambivalent treatment received by globalization, a process that demands increasing homogeneity, while emphasizing local uniqueness, has led to the rediscovery of a certain type of music labelled “ethnic”, such as the renowned “pizzica-pizzica”. This new music, that accompanied the “tarantati” has now become a means through which the people of this region are defining or redefining their cultural identity.

The *pizzica*, and in general, the new-*tarantismo*, which is the only part left of the *tarantismo* contributes with its music to built or re-built the cultural local identity. The role of some kind of music in building youth collective identity is known, but are music developed from rock, pop-music in urban environment and on world-wide scale.

The *tarantismo* was an incredible creative energy and was becoming an identity sign and a symbol against the homogeneity lead by the globalization (Apolito, 1998).

The incredible and occasionally contradictory explosion of interest, a real rebirth of the phenomenon in the 1990's, has been the product of different factors, both local as well as global. The continued academic interest, compounded with the newfound attraction to people's ethnic origins has led to the rediscovery of a phenomenon that had laid stagnant for years. In 1998 a meaningful event contributes to the renaissance of the *pizzica*, took place the first edition of *La Notte della Taranta* festival. In fact the first edition, which throws again the imaginary of music and the myth of the *taranta* in the scene of the world music. The festival also marks the first decided public participation in the field of the promotion and the popular production in some way tied to the *tarantismo*. The *tarantismo*, enters to full load into the field of political valorization of local intangible heritage. Since the first years of 90's administrators and institutions made single reference to some of the possible perspectives: the baroque, the relationship with the Borboni and Spain, because they thought it was of greater prestige for the Salento to be represented from manifestations as the concerts of the provincial orchestra and the grand operas in order to hold coupled it to a national circuit (Fumarola 2002).

When the *tarantismo* lost the nexus of the symbolic whole which had generated it, writes Apolito (1998), it becomes a resource.

Local cultural heritage, architecture, dialects, music become the fulcrum around which new territorial marketing plans and tourist-cultural policies are developed.

### **The new *tarantismo***

From the only recording of the 60's the Salento region has assisted, since half of the 70's, to the birth of several groups. They collected the sounds of their own region paying attention, listening patiently to stories and alive voices of the depository of this ancient sound and its functions.

Between the first groups of local groups of the 70's, the "Canzoniere Grecanico Salentino", gave to the *pizzica* a space in its repertoire but didn't gave it the position deserved.

During the last twenty years has been rising a new-traditionalist rebirth through the publication of numerous works on the *tarantismo*, which were certainly helped thanks to many cultural manifestations about *tarantismo*; moreover many musical groups were specialized in the *pizzica* with at least three generations of musicians:

the old ones, among which someone had animated the home therapies

the folk generation of 70's, the today forty year old;

a new generation of *pizzica* musicians, with groups of young people, adolescents and even children who learn to play the tambourines in family, on the road, but also in the public schools. (Lapassade, 1998).

In 1999 in Rome born a radio program dedicated to the neo-tarantismo, the pizzica and popular music of the south Italy and of all the South of the world, Tarantola Rubra, (still operating and listened also beyond the ocean by internet). Anna Nacci (2001) journalist and musician with Salento origins coined the term "neo-tarantismo" in order to designate the nowadays revival of the *pizzica*, movement that has widely exceeded the borders of the Salento region and, Nacci thought, will settle in the circuit of the discotheques.

The new-tarantism of the *pizzica pizzica* stretches to deliver up in a new culture, available to an income in the world of the juvenile cultures, until to impose as new dance and new ethnic music on the total market of juvenile popular music. From the more ethnic dimension of the values of the tarantismo, represented in the S. Rocco's feast in Torrepaduli, in which the old tambourines maestros and *pizzica* meet with the South Sound System, points of reference of an experimentation that melt archaism and future of "techno-pizzica" throwing again proud and identity as vital resource.

For the first time a modern music and national successful group, like the *Sud Sound System*, chooses the dialect as its own expression. The choice of the dialect is not banal because there is a problem of brought up-to-date the traditional repertoire at least linguistically. Music of the *Sud* begins to represent the Salento region, in a large juvenile environment as mythical of pure beauty, fun and vicious place. At the same time together with the *Sud Sound System's* contribution to the rebirth of the *pizzica* there is also the contribution of old musicians who didn't stop playing and operate in music field.

### **Valorization and exploitation: a difficult balance**

The Salento region is in Italy an important anthropological laboratory, in which identity needs and different way from the nowadays cultural globalization are interconnected. Behind a diffused demand of dance and popular music lacks a capillary search on archaic dances and studies on them.

The several "neo-pizziche" circulating in folk concerts have been reinvented without a real comparison and a linear change of traditional models.

The *Notte della Taranta* is the largest festival dedicated to the *pizzica* of this area and to its fusion with other musical languages: from the world music to the rock, from the jazz to the sinfonica.

The festival born in 1998 for initiative of the Institute *Istituto Diego Carpitella* and the *Unione dei Comuni della Grecia Salentina*. The Institute collects, catalogues, conserves and studies artistic patrimony of the Salento region, both oral tradition expressions and historical documents, architectonic, archaeological and ethno-



antropology landscape assets; the *Unione dei Comuni della Grecìa Salentina* is composed by various commons of the area.

In these years the festival has grown of dimensions and cultural prestige thanks also to the participation of the Province of Lecce (since 2001) and the Puglia Region, since the last edition of 2005, which become sponsors promoting and organising this festival.

Every year the festival has a touring part of 10/12 days in the common of *Grecìa Salentina* and a closing concert called 'notte' which gives the name to the entire event. This is the result of the production of a maestro called to reread the traditional repertoire and to produce an original and different project every year. This kind of logic created unknown musical dialogues: between popular tradition and educated music in 2001 through the meeting of the Ensemble with the *Sinfonica Orchestra of the Provincia of Lecce*; between the Israeli singer Noa and grika language in the edition 2002; between rock sounds of the ex Police Stewart Copeland and percussion rhythms of the *taranta*.

The edition of 2003 the festival has been definitively consecrated because the closing concert saw on stage more than 30 musicians and from which has been realised a live cd and a dvd. Besides, this was on tour hosted in the most important Italian and European festivals.

The edition of 2004, directed by Ambrogio Sparagna, musician and ethnomusicology represented an element of discontinuity because brought back the attention on traditions and history and culture of the Salento territory but, above all, there was on stage for the first time the "*Orchestra Popolare La Notte della Taranta*": an orchestra of about 60 elements, composed by typical instruments (tambourines, guitars, percussions, flutes, violins, violas, etc.) of traditional music put together thanks to auditions made in all territory and to which answered more than 300 musicians. The *Orchestra* was the soundtrack of a square four-hours and a half concert for more than 70,000 people.

The edition of 2005, was directed again by Sparagna. He widened more the *Orchestra* selecting more 70 elements. This edition was particularly important because the highest point of the project was to rebuild a sort of *Canzoniere Italiano* which starting from the *pizzica* could meet some expressions of the national ethnomusical heritage. This was possible because have been found common language meter and musical analogies and the result was Francesco De Gregori, Italian singer-song writer, interpreting Dante with melodies and rhythms of the *pizzica*. In this edition, therefore, something of the other Italian musical traditions has met the voices, rhythms and accents of the *pizzica* and played with it. The previous editions, instead, invited singer to sing typical pièce in the way of this tradition.

### **The 2005 edition: facts and figures**

The average presence to concerts in 2005 has been of about 5,000 people every evening, considering the peaks in the concerts in Galatina or in Corigliano (more than 6,000 people) and those with the lower presences, about 3,000 people.

There isn't a precise figure regarding the final evening: has been calculated a figure between 80 and 90,000 people based on a comparison of the previous editions.

During the conclusive evening and concerts of the festival (with at least three groups each evening) in the last edition have participated to *Notte della Taranta* approximately three hundred people among musicians, technicians and organizers.

Other important data is that, considering also supporting events as exhibitions, presentations of books, etc... in the only 2005 Salento region accommodated about 600 people among musicians, technicians, manager and journalists in bed&brekfasts, lodges and farm holidays.

The attention of the media grows every year, the edition of 2005, as the one of 2004, has been followed from all main national newspapers. All national television news RAI have dedicated to festival a wide service the next day to the final concert, which was followed also from SKY TG 24 and the Tg La7. As every year the entire final concert has been transmitted in live from the local television Telerama premises on the satellite channel Puglia Channel.

### **Conclusions and policy issues**

Every year a debate precedes *La Notte della Taranta* festival. since 1998 this debate is bounced from a newspaper to others: from the *Gazzetta del Mezzogiorno*, to the *Almanacco Salentino* until *Repubblica*. Communal administrators, city council members, mayors are involved in it and anybody resists to temptation to say their own opinion. This debate is activated from events themselves come and it's carried out very more on the press that in scientific committees but, according to a vicious circle, is fed from organisers of summer season events.

The *Convention for the safeguarding of the intangible cultural heritage*, adopted by the UNESCO durino General Conference of Paris in October 2003 tackles the problem to a possible protection for intangible heritage.

This, owing to its nature, is escapable, unseizable, changing, ephemeral, especially when it associates to rituals, symbols, imaginary of local communities. The festival is a social fact and cannot be obligation for its realization, except local needs. If these there aren't, this event dies because its essential motivation and support don't exist anymore.

Today many "popular" festivals appear frequently as outsiders: some are proposed as flagship events, in tourist itineraries and communicated through means of

information; others entered suddenly in juvenile musical circuits (Tucci, 1992). Many of them are seen as consumer goods.

*Pizzica* representations are extemporaneous involving traditional dances performances based on known local languages. Who doesn't belong to that culture doesn't pick immediately all the complexity of such performances. This understanding is anyhow possible through extended observations and frequent dialogues with local protagonists.

The extended presence of "strangers" has become part of the festival in its ways, determining a deep change of this in function of their interests and their pushes all addresses only to musical and entertainment aspects. A former, stratified ritual is interpreted from local representative protagonists, whereas in past was confined and watched with suspicion and depreciation from the bourgeois, today becomes a mass-show in which original elements were separated from their contexts and mixed with many other heterogeneous and strangers things. The derived process can be defined as "contamination", or as "expropriation".

The true problem perhaps is the claim to find out deep anthropological or ritual or symbolic roots related to the identity of the Salento region for the dance of the *pizzica*, but it has become a juvenile, entertainment and masses moment.

The *Notte della Taranta* is the obliged landing place of intangible products of subordinate cultures society and of the subordinate cultures in the consumer market, the *pizzica* has been extracted from its "not for sale" context, the archaic ritual of the *tarantismo*, and put on the offered boxes of market as concerts, discs and cd.

Since the *Canzoniere Greco Salentino* was composed, since musicians and students have recorded memories of the last "tarantati", the *pizzica* hasn't been *pizzica* anymore. They have selected some things and others have been forgotten, they have elaborated again, modified and invented songs. It was a declared political attitude in order to propose an alternative culture to the bourgeois class, a reconstruction practical and a self representation of their own identity. All this a lot of time before of the *Notte della Taranta* festival.

It doesn't have sense to fight this manifestation pointing out it like as the guilty of a crime that couldn't commit, the *neo-tarantismo* isn't able to make live again what has been removed from the Salento culture since years, but it only can, with instruments as great manifestations, keep alive the memory.

The *Notte della Taranta* is an attempt in order to reach a kind of protection more adapted to folkloric events, but new roads should be explored.

As a result product of a culture a festival can't be protected in the sense in which we consider the protection of an artistic work. The artwork can be protected from external factors, isolating in some way from them; moreover its historical

dimension is almost sure, nearly always fixed in the precise moment of its realization. A festival is a social fact characterised with its date of birth, often uncertain, and from its historic character, more or less consolidated, because a festival is mainly an alive organism and, even though related to the repeatability of the ritual, it can only feed itself of a changing and varied humanity from which find out its nature and its being.

This tradition, evocative metaphor of the Salento society and culture, doesn't deserve to disappear or become trivial itself; on the contrary, it deserve to be given back in an educated way to its historical and associate-cultural values. It can aspire to be recognized as a patrimony of the humanity.

On one hand we know that popular festival can't be closed in reservoirs to protect them from the external incursions; popular events must "be contaminated" (but we know that dialogues and mergers among cultures always have been), young people want to dance the *pizzica* and make possess by the *taranta*, than the *pizzica* it belongs to the Salento region "for birth", on the other the academics express educated and classy positions.

In order to mix entirety heterogeneous elements together, it's necessary a deeper knowledge of them, one by one. The missing ring in the case of *Taranta* is this one because where determines political and economic interests, on one side, and equally determined juvenile tendencies, from the other, seem to prevail without a real return for the local communities in terms of cultural increase, real strengthened of their own identities and of protection of their own patrimonies.

The vast participation of young people to the event is affecting dances and its unique expressivity as the contribution of elder people is lacking; they are considered model for learning to play instruments and dance. A further effort should be made by local authorities in order to improve information and knowledge on this traditional dance.

Despite lack of funding to protect, valorise and catalogue this kind of heritage there's every year an intense project related to memory which can innovate, change and re-create. This is a positive impact in terms of image and interest for the Salento region. Such a new cultural identity can then be used as a brand of sorts, an attraction and a new cultural myth that can create tourism, fashion and develop a music market for market for music and print because several groups as Canzoniere Grecanico Salentino, Sud Sound System, Arakne Mediterranea are born following the musical traditions of their territory and then elaborate their own style. Style, which aspire to become a contemporary version of taranta keeping its antique origin and identity.

Moreover those who promote and project the event aims to create an instrument of continuity, that keeps changing and livens research in the musical field. An example of this continuity is given by the festival played in China this 2nd of May 2006.

Besides, the Arakne Mediterranea bring the pizzica all over the world with their last tour which touched many different countries as China, Japan, Chile.