

CULTURAL

HERITAGE

COUNTS

FOR

EUROPE

EXECUTIVE SUMMARY AND STRATEGIC RECOMMENDATIONS

CULTURAL

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CULTURAL HERITAGE COUNTS FOR EUROPE

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FOREWORD



*Not everything
that counts
can be counted,
and not everything
that can be counted
counts.*

ATTRIBUTED TO
ALBERT EINSTEIN

I am proud to introduce the Cultural Heritage Counts for Europe Report which demonstrates the extraordinary power of our cultural heritage to improve the quality of our lives. In every corner of Europe, the wealth of heritage buildings and sites, historic neighbourhoods and cultural landscapes has the capacity to inspire and enrich us all and to help us foster and nurture a sense of belonging to a wider community.

Cultural heritage is a capital of irreplaceable cultural, social, environmental and economic value. This is true for Europe, as it is for the rest of the world. We know this in our hearts and minds, but the policies and investments necessary to sustain our heritage have to be based on more than profound feelings or strong beliefs. We also need facts and figures to prove and illustrate those convictions. Articulating the value of our heritage by providing quantitative and qualitative evidence of its benefits and impacts, will indeed give more strength to the voice of cultural heritage in Europe.

The thorough mapping and analysis of the Europe-wide evidence presented in this Report deepens and enhances our understanding, knowledge and awareness of the full potential of our cultural heritage as a key resource for sustainable development. This is essential to feed into local, regional, national and European decision making and thus provide a sound basis for effective policies for heritage. Such evidence, similarly, provides intelligible information for investors of all sorts — governments, commercial developers, private owners, philanthropists, civil society organisations — who need to compare options and make choices.

The six partners of the CHCfE Consortium have done Europe a valuable service in demonstrating the economic, social, cultural and environmental impact of our cultural heritage. I commend the collective efforts and combined academic and policy expertise and commitment of all six partners of the CHCfE Consortium. The outcome of this project proves the added value of European cooperation between partners with diverse academic and life experiences from North, South, West, East and Central Europe.

To end, special thanks go to the European Commission for their confidence and support to the Cultural Heritage Counts for Europe project. We welcome the recent unprecedented recognition by the European Union of cultural heritage as a strategic resource for a sustainable Europe. We believe that this Report will provide the EU Institutions and Member States an even more compelling narrative for further developing and implementing a holistic approach to heritage impact assessment and also an integrated approach to policy making with regard to cultural heritage.



On behalf of the CHCfE Consortium,

PLÁCIDO DOMINGO,
President of Europa Nostra



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Drafted by the CHCFE Research Team with the support of the CHCFE Steering Committee



(N.B. This text is available in the printed and electronic versions of the Full Report. For the e-version please visit: www.enctac.org/culturalheritagecountsforeurope)

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THE CASE

THE PROJECT

The EU-funded project Cultural Heritage Counts for Europe (CHCfE) was launched in 2013 with an ambitious goal: to collect and analyse existing and accessible evidence-based research and case studies regarding the economic, social, cultural, and environmental impacts of cultural heritage, in order to assess the value of cultural heritage which was recognised in 2014 by the EU Council of Ministers “as a strategic resource for a sustainable Europe.”¹ ↗ The project also aimed to provide conclusive evidence — both qualitative and quantitative — which would demonstrate that cultural heritage makes a key contribution to the *Europe 2020. A European Strategy for Smart, Sustainable and Inclusive Growth*² ↗ at the time of its mid-term review.

The CHCfE project provides a response to the position paper *Towards an EU Strategy for Cultural Heritage — the Case for Research*³ ↗ presented to the European Commission in 2012 by the European Heritage Alliance 3.3, an informal platform of 32 European/international networks and organisations active in the wider field of cultural heritage.⁴ ↗ This paper identified, among others, a pressing need for evidence-based research on cultural heritage to support strategic policy developments both on European and national levels and thus ensure that the EU institutions and member states fully realise the potential of cultural heritage as a driver of sustainable development.

The report of the CHCfE project — with its key findings and strategic recommendations — is presented to the EU institutions and member states at a time when the new European Commission embarks on the implementation of the EU’s integrated approach to cultural heritage (European Commission, 2014), and also as a contribution to the newly defined ten priorities of the European Commission.

The first public presentation of the report takes place on 12 June 2015 in Oslo (Norway) at the conference organised as part of Europa Nostra’s Annual Congress, in the presence of Mr. Tibor Navracsics, European Commissioner for Education, Culture, Multilingualism and Youth and Mr. Vidar Helgesen, Norwegian Minister for EEA and EU Affairs.

THE CONCEPTUAL AND POLICY CONTEXT

The past few decades have witnessed major conceptual and policy developments at both European and international levels which have recognised the multiple and valuable benefits that cultural heritage brings to society as a whole.

A fundamental transformation of the conceptual attitudes towards cultural heritage started with the first shift, identified in the 1970s, from a conservation-led to a value-led approach to heritage. More recently, there has been a growing recognition, not only across Europe but also in the rest of the world, of the all-inclusive nature of the historic environment, where tangible and intangible assets are no longer perceived as separate from one another. Equally significant, during the 1990s the principles of “sustainability” started to be included more and more prominently in policy documents on cultural heritage, increasingly combined with the objective of “development.”

More specifically, the conceptual framework and inspiration for the implementation of the CHCfE project was provided by the principles and spirit of the Faro Convention, adopted in 2005 under the auspices of the Council of Europe⁵ → as well as of the Hangzhou Declaration, adopted more recently in May 2013 under the auspices of UNESCO.⁶ → The Faro Convention puts people and human values in the centre of a renewed understanding of cultural heritage, while the Hangzhou Declaration recognises the value of cultural heritage as a driver for sustainable development.

The policy shift which led to the CHCfE project is reinforced today by an increased recognition of the importance of cultural heritage at the EU level. This became particularly evident at the Bruges Conference organised in December 2010 by the Belgian Presidency of the Council of the European Union⁷ → and also by the Vilnius Conference organised in November 2013 by the Lithuanian President of the Council of the European Union,⁸ → both with the active participation of all key public stakeholders and civil society.

This policy momentum culminated in 2014 with a series of far-reaching policy documents adopted by the EU Council of Ministers, during the Greek and Italian Presidencies, namely the *Conclusions on Cultural Heritage as a Strategic Resource for a Sustainable Europe*⁹ → (adopted on 21 May 2014) and the *Conclusions on Participatory Governance of Cultural Heritage*¹⁰ → (adopted on 25 November 2014), as well as by the *Communication Towards an Integrated Approach to Cultural Heritage for Europe*¹¹ → which was adopted on 22 July 2014 by the European Commission. A further indication of the Commission’s increasing interest in the wider potential benefits of cultural heritage is the recent publication, in April 2015, of the report produced by the Horizon 2020 Expert Group on Cultural Heritage. The report entitled *Getting Cultural Heritage to Work for Europe* (European Commission, 2015) sets out recommendations for an innovative policy framework and agenda for cultural heritage-related research and innovation up to 2020.¹² →

In addition, the EU Council's *Conclusions on a Work Plan for Culture 2015-2018*¹³ ↗ identified cultural heritage as one of its four priorities and indicated the need for the EU to invest in cultural statistics as a prerequisite for evidenced-based policy making with regard to cultural heritage. It is also important to note the "New Narrative for Europe" initiative,¹⁴ ↗ carried out in 2013 and 2014, recalled the vital significance of our shared history and heritage for the entire European project.

The same momentum of the policy for cultural heritage can be observed at the wider European level of the Council of Europe. Most recently, the 6th Conference of Ministers responsible for Cultural Heritage, which was held from 22-24 April 2015 in Namur under the Belgian Chairmanship of the Council of Europe, adopted the Namur Declaration calling for a "common European strategy for cultural heritage" to be defined and implemented by the Council of Europe, in close co-operation with the European Union and with intention of due involvement of those organisations representing civil society.¹⁵ ↗

Last but not least, the recent proposal by the EU Council, supported by the European Commission and the European Parliament, to organise in 2018 the European Year of Cultural Heritage provides a welcome challenge and framework for all heritage stakeholders, both public and private, in Europe to join forces and raise awareness of the value and multiple benefits of cultural heritage for economy, society, culture, and environment.

The above-mentioned conceptual and policy developments affirm the importance of cultural heritage as a strategic resource for a sustainable and peaceful Europe. They also demonstrate the determination of the EU institutions to develop and implement an integrated policy approach to cultural heritage. Therefore, it is crucial that the EU institutions and member states (at all levels of governance) invest over the coming years the necessary resources in collecting quantitative and qualitative data on the impact of cultural heritage on the economy, society, culture, and environment as a sound basis for any future EU strategy, policy and action related to cultural heritage.

THE CONSORTIUM

Cultural Heritage Counts for Europe, a two-year project, supported by the EU Culture Programme (2007–2013), was launched in July 2013 by a consortium of six partners — Europa Nostra (acting as project coordinator), ENCATC (the European Network on Cultural Management and Cultural Policy Education), Heritage Europe (the European Association of Historic Towns and Regions), the International Cultural Centre (Krakow, Poland) and the Raymond Lemaire International Centre for Conservation at the University of Leuven (Belgium) — acting as partners, as well as The Heritage Alliance (England, UK) as associate partner.

The members of the Consortium combine the wide range of expertise needed for the effective delivery of the CHCfE project. Three members of the European Heritage Alliance 3.3, namely Europa Nostra, ENCATC and Heritage Europe, have long standing experience of close involvement in EU policy developments related to cultural heritage. They are Europe-wide networks with a large number of members represented, ranging from over 1,200 historic towns and regions (Heritage Europe), 100 educational and training bodies covering the wider field of culture and cultural heritage (ENCATC), to more than 200 civil society organisations with a largely combined membership (Europa Nostra). In addition, the Consortium has benefitted from the invaluable experience and expertise of The Heritage Alliance, a grouping of circa 100 independent heritage organisations in England, which has been actively involved over the past decade in the annual survey of the state of England's historic environment entitled “Heritage Counts”.

Finally, the research team of the Consortium is composed of representatives of two renowned international bodies, with extensive experience in heritage-related expertise and large networks of fellow researchers from Central Europe (in the case of the ICC from Krakow) as well as from Western Europe and beyond (in the case of the RLICC from Leuven). The ICC was founded in 1991 by the Polish government as a national cultural institution dedicated to interdisciplinary research, education, publishing and exhibitions. The ICC pursues its mission of public diplomacy by facilitating international cultural dialogue, taking the wider concept of “Central Europe” as the point of departure for its action and thought on heritage. Whereas, the RLICC, founded in 1976 on the initiative of ICOMOS by Professor Raymond Lemaire, offers an advanced master's programme in conservation through the Faculty of Engineering of the University of Leuven. The RLICC has 40 years of experience in interdisciplinary training, research and consulting in preservation of built heritage throughout Europe and worldwide. Both institutions have cooperated regularly with the European Union, Council of Europe and UNESCO.

THE EVIDENCE

THE SCOPE AND SCALE OF THE SURVEY

The CHCfE survey was conducted and its results were analysed during 2014 by the International Cultural Centre and the Raymond Lemaire International Centre for Conservation, with the support of the Steering Committee composed of representatives of all six project partners. The collection of evidence-based research was carried out through the extensive networks of the Consortium's partners and also through the networks of other members of the European Heritage Alliance 3.3 who were involved where appropriate in the different phases of the CHCfE project.

While endorsing the Faro Convention's broad and dynamic definition of cultural heritage,³⁶ the CHCfE project focuses on tangible and immovable heritage. However, as demonstrated in this report, the project does not limit its focus exclusively to individual physical properties but covers also movable assets and intangible aspects of heritage provided that they have a clear connection with tangible and immovable heritage assets.³⁷ ↗

The CHCfE survey focused on cultural heritage research where the used methodologies included evaluation of impact and clear evidence, but necessarily excluded many projects that did not assess outcomes in this way. The conducted survey also cannot claim to have necessarily identified all research ever carried out in this field; that would have been unrealistic given the constraints of time, resources, and accessibility. Nor was it possible within these constraints to comprehensively evaluate and extract statistical data collected at the European and national levels given the differing methodologies and definitions of what constitutes cultural heritage.

However, the project identified a large number of significant studies dealing with the impact of cultural heritage and organised the research output into three levels of analysis: macro, meso, and micro. In the macro level of the report (ca 140 studies reviewed), a theoretical framework was established which allows the data to be understood within a broader global perspective. This level, therefore, covers a review of theoretical literature on heritage impact as well as on indicators (both qualitative and quantitative) employed to measure this impact in Europe and in the rest of the world. The meso level entails an analysis of the research that has been done across the European Union (with 221 studies selected for further analysis) demonstrating the wide-ranging impacts of cultural heritage at local, regional, national, and European levels. Finally, the research was completed at the micro level with case studies which provide real-life evidence that heritage has an impact in one or more of the four do-

mains: economic, social, cultural, and environmental, including a representative sample of exemplary projects which have received an EU Prize for Cultural Heritage/Europa Nostra Awards.

GROWING INTEREST IN CULTURAL HERITAGE IMPACT RESEARCH

The number and type of collected studies reveal the chronological development and increasing interest in cultural heritage impact studies throughout the European Union, as indicated in Figure A. The rate of growth is notable generally and is particularly significant in the case of economic-led studies. While economic studies still predominate, the number of those devoted to social and cultural impacts increased from the 1990s onwards. Environmental impact studies, being a new field of research, are still relatively under-represented.

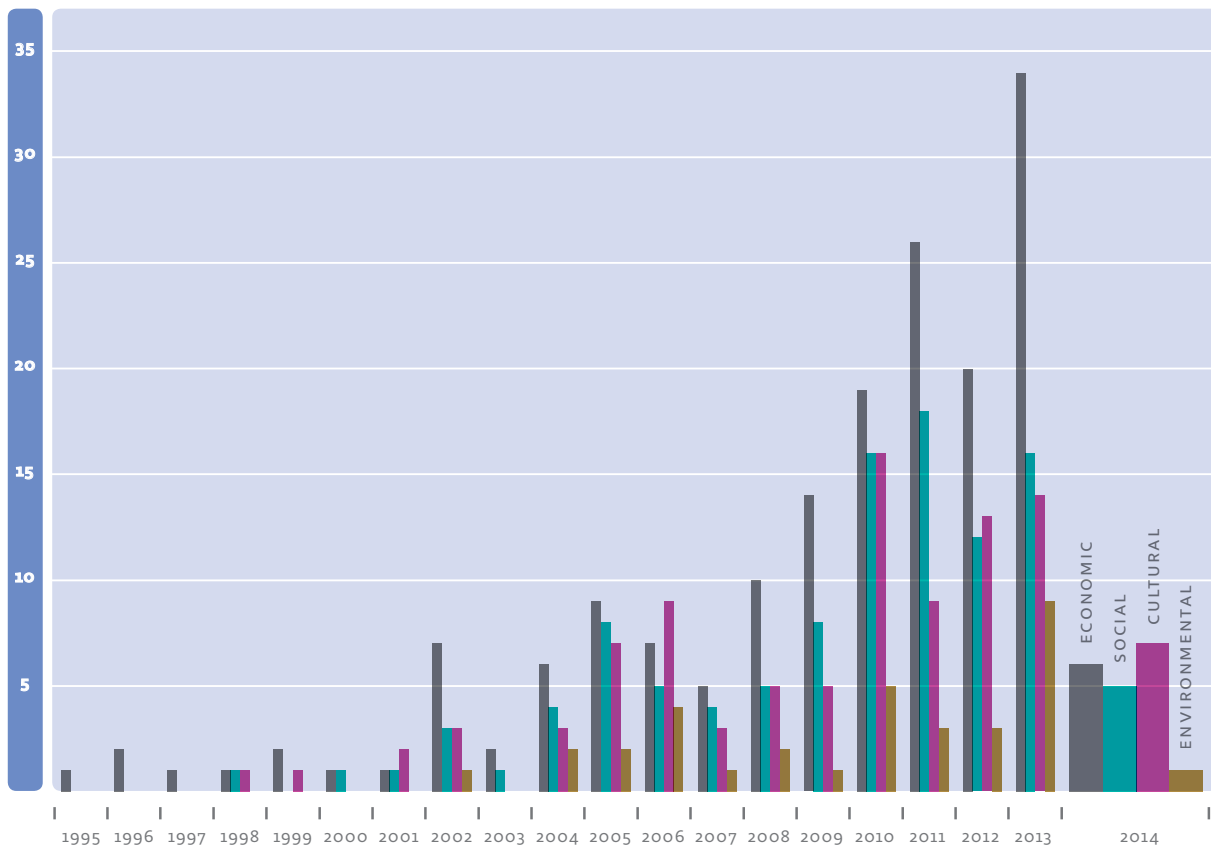


FIGURE A. CHRONOLOGICAL EVOLUTION OF THE IMPACT DOMAINS AS REPRESENTED BY THE SUBMITTED STUDIES

SOURCE: own, based on the survey results.

GEOGRAPHICAL SPREAD OF CULTURAL HERITAGE IMPACT RESEARCH

The survey, which aimed to cover all the EU member states, revealed — perhaps not surprisingly — uneven numbers of conducted studies across the European Union. Particularly, it shows a significant difference in the scope of research and number of studies between the countries that joined the EU before 2004 and those who joined the EU in 2004 and later, with the latter demonstrating a smaller number of available impact studies and research.

For the EU member states from Central and Eastern Europe, history of over 40 years under a command economy still influences the way decision makers think about and manage cultural heritage. Although in some countries there is an evidence of a change in approach towards the assessment of the socio-political impact of cultural heritage (supported, in some cases, by the EU programmes), other countries are still in the difficult process of transition. In the context of preservation of cultural heritage, some of them face the challenge of rapid privatisation as well as a significant conservation deficit caused by a long-standing lack of maintenance and a weak culture of stewardship, while the demands of tourism add significant pressures.

Yet, however uneven the distribution, it is clear that there is significant academic and professional expertise across the European Union (and beyond) that could be shared more effectively to support data collection and develop research methodologies and assessment of findings.

TOWARDS A HOLISTIC APPROACH TO CULTURAL HERITAGE IMPACT RESEARCH

The extensive in-depth evaluation of research carried at the European level clearly indicated — as shown in Figure B — that only 6% of all identified studies were conceived as holistic studies covering all four domains. However, the range of the studies and combinations of fields examined by them demonstrate the ways in which cultural heritage impacts on economic, social, cultural, and environmental domains.

This led to a “mapping” of these studies, summarized in the conceptual diagram (Figure C), which underlines the potential of cultural heritage as a key driver of sustainable development across a wide range of policy areas.

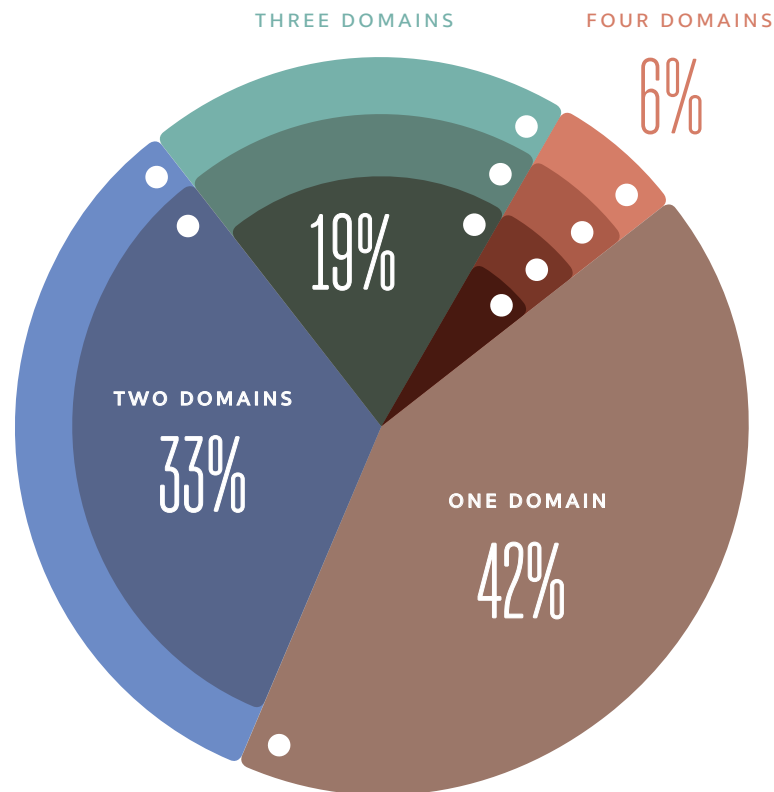
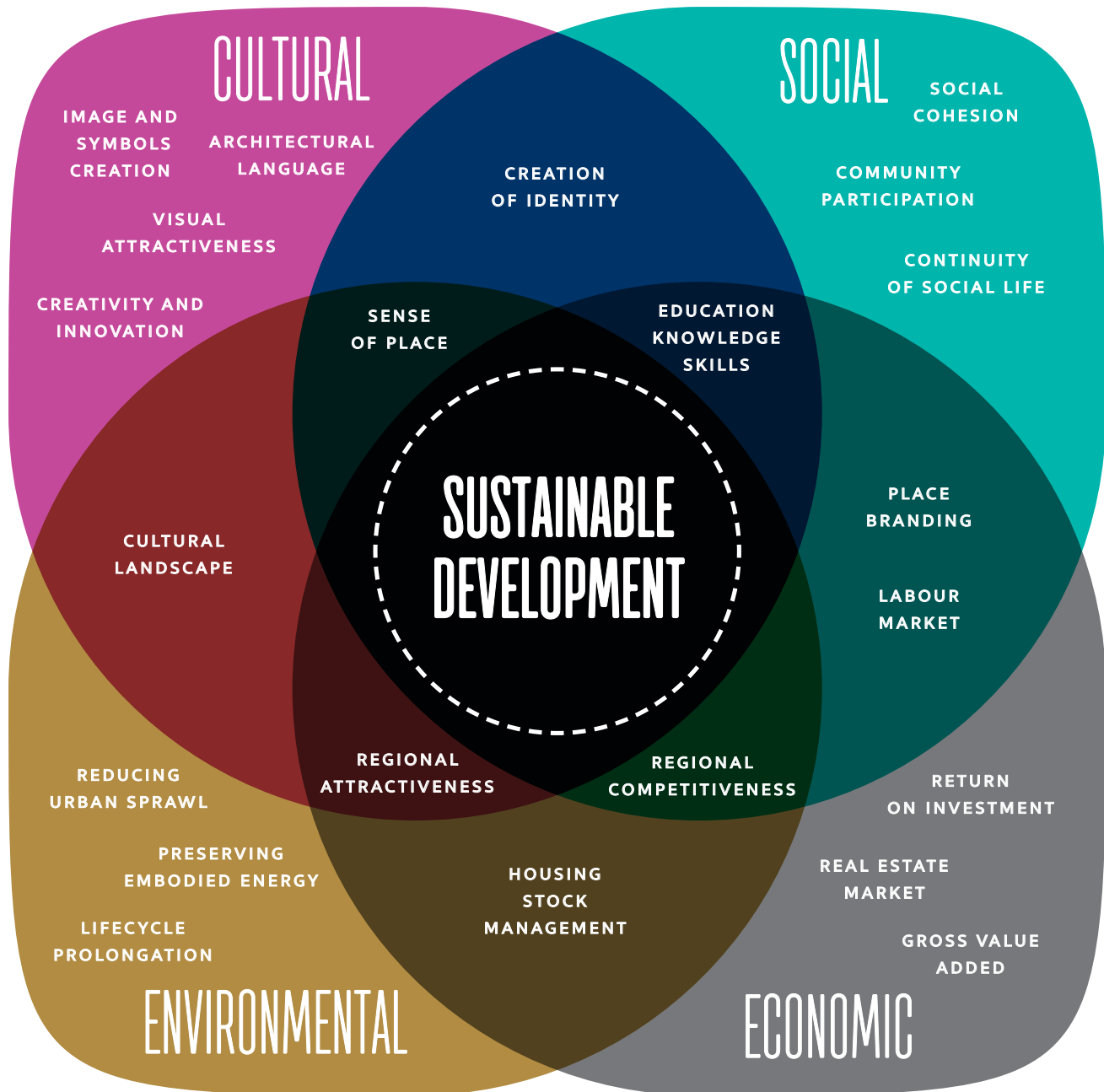


FIGURE B. THE INTERRELATION OF ALL FOUR IMPACT DOMAINS AS IDENTIFIED IN THE COLLECTED STUDIES

SOURCE: own, based on the survey results.

The evidence presented in the report suggests that safeguarding cultural heritage works as a “multiplier” through which investment can have positive impacts beyond that initially intended, thereby increasing the level of benefit and sustainability of the initial investment.

Moreover, the analysis conducted within the CHCfE project shows — as explained in more detail in the conclusions of this report — that potential future investment in cultural heritage from the mainstream policy stakeholders (e.g. job creation programmes, social enterprise investment, environmental services) can be seen in terms of “upstream investment” which has the potential to deliver significant “downstream benefits” as illustrated in Figure C. This can be seen in a comparison with often unplanned but beneficial impacts of upstream investment in preventive medicine, for example healthier lifestyles, which reduce the downstream costs of treating illness and disease. Therefore, the analysis conducted within the CHCfE project flags up the need to raise awareness — both within the cultural heritage sector and the wider policy areas concerned — of the opportunities inherent in this approach and the wider benefits that can be delivered.



❖ **FIGURE C.** THE DIFFERENT SUBDOMAINS IDENTIFIED IN THE COLLECTED STUDIES MAPPED IN THE HOLISTIC FOUR DOMAIN APPROACH DIAGRAM

SOURCE: OWN.

Finally, this analysis provides a key impetus to encourage and ensure that cultural heritage-related research broadens its horizons and embraces a more holistic approach to future research on cultural heritage impact. Such a holistic approach to impact assessment will be essential to support the delivery of an “integrated policy approach to heritage” in the European Union and guarantee that the multiple benefits of cultural heritage are realised in practice.



📍 **Zsolnay Cultural Quarter
in Pécs, Hungary**

created during the European Capital of Culture project in Pécs, Hungary in 2010. Now one of the main sites impacting the city's attractiveness and brand.

THE 10 KEY FINDINGS

The CHCFE project provides a comprehensive overview of the evidence which clearly demonstrates the wide-ranging benefits of investing in Europe’s cultural heritage. The report references and summarises numerous studies with relevant data and examples that show not only the wide range of cultural heritage benefits but also in some cases its adverse impact. (p. 54)

The 10 key findings of the project are summarised below with selected examples of supporting evidence.

1 Cultural heritage is a key component and contributor to the attractiveness of Europe’s regions, cities, towns and rural areas in terms of private sector inward investment, developing cultural creative quarters and attracting talents and footloose businesses — thereby enhancing regional competitiveness both within Europe and globally.

EXAMPLE

The **ZSOLNAY CULTURAL QUARTER IN PÉCS (HUNGARY)** has been the central element of the regeneration project of Pécs — European Capital of Culture 2010. It involved one of the largest brownfield cultural investments in Central Europe, following closure of the coal and uranium mines that had generated the city’s main revenue. (pp. 118-119)

EXAMPLE

The **MOTOR VALLEY CLUSTER NEAR MODENA (ITALY)** demonstrates how the motor sport industry and heritage may enhance regional identity and create a new form of cultural cluster. It gathered motor industry companies, museums and archives, artisan and tourist organisations and sports facilities that together fostered the increase of tourism in the region. (p. 163)

📍 **Museo Ferrari near Modena in Italy**
part of the multi-sector and multidisciplinary Motor Valley Cluster that fosters the competitiveness of the Emilia Romagna region, Italy.

PHOTO CREDIT:
Turismo Emilia Romagna
CC BY-NC-SA 2.0



EXAMPLE

Cultural heritage, including post-industrial heritage, is frequently a basis for developing cultural creative quarters, for example the **CREATIVE INDUSTRIES QUARTER IN SHEFFIELD (UK)** and the **TEMPLE BAR IN DUBLIN (IRELAND)**. Degraded districts with rundown buildings, often significant in their design, are visually appealing in terms of ambience and a unique spirit of place and attract various social groups, cultural entrepreneurs and start-up companies (more often than not from the creative sector) looking for favourable conditions for renting space. Regeneration of cultural heritage strengthens the cultural value of the area, plays a vital role in raising the attractiveness of the place as well as contributes to its economic prosperity. (p. 175)

📍 **Temple Bar
in Dublin, Ireland**

Dublin's cultural and creative quarter regenerating the area with cultural events, craftsmanship, monuments, shops and nightlife.

PHOTO: Jim Nix
CC BY-NC-SA 2.0

**EXAMPLE**

Studies on **DUBLIN** and its “talent hub” strategy based on the livability of the historic city core showed that differentiating the city by way of its cultural and heritage assets and ensuring their authenticity contributed to attracting a young and creative class as well as their potential employers. (p. 162)

2 Cultural heritage provides European countries and regions with a unique identity that creates compelling city narratives providing the basis for effective marketing strategies aimed at developing cultural tourism and attracting investment.

EXAMPLE

Whilst the primary purpose of the **UNESCO WORLD HERITAGE LIST** is to promote understanding and management of sites with outstanding universal heritage values, inclusion in the list is widely recognised as a brand that acts as a powerful marketing tool. Research on a cross-section of 878 World Heritage Sites identifies twelve key areas in which those sites have socio-economic influence with evidence of impacts including tourism development and inward investment. (pp. 126-127)

EXAMPLE More generally, investment decisions are mostly taken on grounds of availability of resources in a given location, access to market, potential clients, and costs. The studies analysed in this report indicate that heritage has become part of the city narrative and its brand. The atmosphere of a historic city or even a single historic building conveys the message of long-term credibility, reliability, probity and, in many cases, prestige. (p. 161)

EXAMPLE Research conducted in **HAMBURG (GERMANY)** proves, for example, that heritage-related locations, such as commercially occupied listed buildings, tend to be treated as prestigious business locations. The studies show that 87% of employees felt that there was a better work atmosphere after moving to a historic building with 73% of clients also indicating a positive reaction. Cultural heritage is a factor in choosing a site for a new investment, especially for IT businesses and those which hire highly qualified staff. (pp. 161-162)

— **3 Cultural heritage is a significant creator of jobs across Europe, covering a wide range of types of job and skill levels: from conservation-related construction, repair and maintenance through cultural tourism, to small and medium-sized enterprises (SMEs) and start-ups, often in the creative industries.**

EXAMPLE Cultural heritage sector is estimated to produce up to 26.7 indirect jobs for each direct job, much more than, for example, the car industry with a quotient of only 6.3. (p. 154)

EXAMPLE The number of persons directly employed within Europe in the cultural heritage sector is estimated at over 300,000 but the potential of cultural heritage lies also in inducing job creation in other sectors — indirectly created jobs amount to 7.8 million person-years. (pp. 153-154)

EXAMPLE The World Bank study (2001) indicates that for every 1 million USD invested in building rehabilitation 31.3 jobs are created, whereas the same amount invested in manufacturing industries brings only 21.3 positions to the labour market. (p. 155)

EXAMPLE **TATE MODERN IN LONDON (UK)** shows the role industrial heritage can play in transforming whole neighbourhoods. Within only one year, it became the third most visited tourist attraction in the UK and the anchor attraction on the South Bank of London, drawing attention and people to a previously undiscovered and undeveloped area. Between 2,100—3,900 new jobs were created overall in construction, management of the centre as well as in catering and hotels — with £75—£140 million generated within the wider economy of which £50—£70 million was attributed to the impact of Tate Modern itself. (pp. 159-160)





📍 **Tate Modern
in London, UK**

located in an adapted power plant building in London with a potential economic impact of between 75 million GBP and 140 million GBP generated in the wider economy and 2,100-3,900 jobs created.

PHOTO: Jim Bowen
cc by 2.0

📍 **Tate Modern interior**

Entrance area to the museum and Turbine Hall, a display space for large-scale sculptures and installations.

PHOTO CREDIT: Nick Garrod
CC BY-NC-ND 2.0



— **4 Cultural heritage is an important source of creativity and innovation, generating new ideas and solutions to problems, and creating innovative services — ranging from digitisation of cultural assets to exploiting the cutting-edge virtual reality technologies — with the aim of interpreting historic environments and buildings and making them accessible to citizens and visitors.**

EXAMPLE As shown in the results of the **EPOCH PROJECT**,¹⁸ cultural heritage may stimulate ICT innovation related both to the digitalisation of heritage resources and the need to present them to a wider public using virtual technology. Creating new products and services requires an increased number of high-quality jobs — both in the supply and on the demand side. (p. 175)

EXAMPLE Cultural heritage can also be a source of innovation itself, generating new ideas and solutions, as depicted in an example of ablative laser technological system developed in **FLORENCE CREATIVE CLUSTER (ITALY)** to clean and protect works of art. (p. 175)

— **5 Cultural heritage has a track record on providing a good return on investment and is a significant generator of tax revenue for public authorities both from the economic activities of heritage-related sectors and indirectly through spillover from heritage-oriented projects leading to further investment.**

EXAMPLE **AN ENGLISH HERITAGE (UK)** commissioned analysis (covering over a million transactions on the real estate market in the period 1995–2010) of the costs and benefits of properties within or near to a conservation area shows increase in property values of circa 23%. (p. 132-133) Increased return on investment is also shown by research conducted in **BERLIN (GERMANY)** where the external heritage effect embedded in property values in Berlin amounts to as much as 1.4 billion EUR. (p. 132)

EXAMPLE The **BORGUND STAVE CHURCH (NORWAY)** generates, based on the tax income alone, 628.5% of return on the yearly investment — with maintenance costs of the church estimated at approximately 2 million NOK (about 245,523 EUR) per year with the income from tickets reaching 1.75 million NOK. The study estimates that the church as the main attraction in the region generates some 11 million NOK of income taxes per year. (p. 164)

EXAMPLE L'Établissement public de coopération culturelle (L'EPCC), the operator of the UNESCO Heritage Site of **PONT DU GARD (FRANCE)**, requires 7 million EUR yearly to maintain the site, out of which 3.4 million EUR comes from the local and regional authorities. L'EPCC earns 3.6 million EUR by providing services to the visitors (restaurants, parking, museum, souvenir shop, tickets). The indirect impact is calculated at 135 million EUR (expenditure incurred by the visitors outside the heritage site) with tax income estimated at 21.5 million EUR (pp. 164-165)

📍 Borgund stave church in Norway

with estimated 628,5% of return on the yearly investment and 11 million NOK of income taxes annually.

Photo: Bob Witlox
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📍 UNESCO Heritage Site of Pont du Gard in France

whose indirect economic impact is calculated at 135 million EUR and tax income at 21.5 million EUR.

Photo: Tiberio Frascari
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6 Cultural heritage is a catalyst for sustainable heritage-led regeneration.

EXAMPLE

Studies show that development strategies based on heritage conservation (such as the EU/Europa NOSTRA award-winning regeneration of the **GRAINGER TOWN IN NEWCASTLE UPON TYNE (ENGLAND, UK)** and initiatives related to historic urban environments of different European cities, such as **KRAKOW, LILLE, LIVERPOOL, AND MANCHESTER**), where an integrated policy approach to heritage is adopted, lead to the regeneration of the wider area. (p. 145)

EXAMPLE

For example cultural heritage has played a key role in regenerating the **CATHEDRAL QUARTER IN BELFAST (NORTHERN IRELAND, UK)** where investments in the quarter which were not linked to the cultural heritage of the area were shown to have produced little or no effects in terms of increasing the appeal of the area for investors, whereas heritage investment, turned to be a driver for regeneration. (p. 162)



📍 **Grainger Town
in Newcastle, UK**

with a strategy based on the combination of immovable heritage conservation with an urban regeneration project.

PHOTO: Kay Williams
C BY-NC-ND 2.0



📍 **Pszczyna Castle in Poland**

Its restoration had a positive impact on the image of the town, enhanced the sense of pride of the inhabitants and their participation in culture.

PHOTO: Rafal Nalepa
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📍 **Jamtli indoor and open-air museum in Sweden**

created positive learning experiences for young people encouraging them to reengage in formal education.

PHOTO: Roine Johansson
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— **7 Cultural heritage is a part of the solution to Europe’s climate change challenges, for example through the protection and revitalisation of the huge embedded energy in the historic building stock.**

EXAMPLE Reusing and repairing existing building stock have environmental benefits with increasing evidence that the level of energy efficiency of pre-1890 public buildings at least matches, and sometimes exceeds, the one of the most sophisticated modern buildings. From an environmental standpoint, the embodied energy of existing buildings is one of the most compelling arguments for preserving them. (p. 147)

EXAMPLE Maintaining and reusing existing structures also contribute to reducing urban sprawl, prolonging the physical service-life of buildings and building parts and supporting waste-avoidance. (p. 80)

— **8 Cultural heritage contributes to the quality of life, providing character and ambience to neighbourhoods, towns and regions across Europe and making them popular places to live, work in and visit — attractive to residents, tourists and the representatives of creative class alike.**

EXAMPLE Research conducted by the Institute for the Urban Development in **KRAKOW (POLAND)** shows that the successful restoration of Polish historic town centres has shaped the quality of life of local inhabitants, boosted the towns’ attractiveness for tourism, as well as improved the general image of a given town. (p. 120)

EXAMPLE The case study of the socio-economic impact of heritage in the city of **MECHELEN (BELGIUM)** demonstrates that heritage and its successful preservation are factors that contribute to the quality of life of the citizens. Heritage is identified as being highly valued in strengthening the image of the city in terms of civic pride with 84% of citizens consulted who highlighted heritage as the biggest contributor to the new image of the city. (pp. 214-215)

EXAMPLE A study conducted across the UK showed a positive correlation between the number and nature of heritage assets in given places and their image and appeal as touristic destinations. Areas benefiting from heritage-led regeneration have strong vitality and are perceived positively by those that use them. In particular, 89% of respondents agreed or strongly agreed that investment had created an environment with an enjoyable atmosphere. 93% of interviewees stated that the investment in the historic environment had improved the image of the immediate project area and 91% of respondents said that the project had resulted in an improvement in the image of the whole town or city. (p. 125-126)

EXAMPLE The creative class is defined in other research studies as being valuable from an economic point of view as one that attracts investors, especially within the field of new technology and innovation. Research shows that the **creative class in the Netherlands**, for example, chooses work places and places of residence

by taking into consideration aesthetic values, the presence of historic buildings and the beauty of the natural environment. (p.162)

— **9 Cultural heritage provides an essential stimulus to education and lifelong learning, including a better understanding of history as well as feelings of civic pride and belonging, and fosters cooperation and personal development.**

EXAMPLE Heritage may encourage people who interrupted for various reasons their education to continue gaining knowledge and skills. The **JAMTLI MUSEUM IN ÖSTERSUND (SWEDEN)** — a regional museum of Jämtland and Härjedalen in Östersund — consists of an open-air museum with historical buildings and an indoor museum. In collaboration with the regional archive and the local secondary school it initiated a programme aimed at creating positive learning experiences for young people that resulted in one third re-engaging in school. (p.142)

EXAMPLE The study on the **CASTLE MUSEUM IN PSZCZYNA (POLAND)** showed that the most common motive for a visit was the desire to spend time in pleasant surroundings but also getting to know the unknown: “Although very often [...] it is more important to rest or to enjoy oneself with family or friends, many people who visit heritage institutions leave them with a sense of having gained new knowledge, new inspirations or having been made curious.” (p.141)

— **10 Cultural heritage combines many of the above-mentioned positive impacts to build social capital and helps deliver social cohesion in communities across Europe, providing a framework for participation and engagement as well as fostering integration.**

EXAMPLE The connection between the historic built environment and social capital occurs through an enhanced sense of place, triggered by the presence of historic buildings that provides a context in which interactions between people may arise and be strengthened. (p.171)

EXAMPLE **HERITAGE LOTTERY FUND (UK)** research, for example, shows that participants of heritage projects improved various skills, such as research skills as well as their self-confidence and social and communication skills (through group working, presentation, listening, interviewing, observation), ICT, and technical skills. (p.137)

EXAMPLE Cultural heritage, therefore, can be an important factor in building social capital by acting as a community hub providing opportunities for bonding and bridging between different age groups, long time and new residents, different ethnic and religious groups — both in heritage sites or museums themselves and in cafes or shops located on the premises. Volunteering programmes provided by heritage organisations can reward participants with such benefits as inter-generational contacts, face-to-face interaction, and a sense of belonging. They also positively influence mutual understanding between people. (p.177)



📍 **A bird's-eye view of the historical centre of Cordoba, Spain**

with the Roman Bridge, the Gate of the Bridge, Calahorra Tower and the surrounding areas that received a 2014 EU Prize for Cultural Heritage/Europa Nostra Award (Conservation).



THE 5 STRATEGIC RECOMMENDATIONS

The Cultural Heritage Counts for Europe project provides a “snapshot” in time of the currently available and accessible data within the EU member states on the wide-ranging impacts of cultural heritage on economy, society, culture and environment. The 10 key findings of this project present an inspirational and compelling story that confirms — if confirmation is needed — that cultural heritage counts for Europe.

The project findings underpin the policy direction the European Union has embarked on, demonstrating clearly the potential of cultural heritage as a strategic resource for creating a more sustainable and a more prosperous Europe. However, they also show that there are no grounds for complacency: the research base to ensure effective decision-making and policy development is still incomplete and in radical need for investment if the proclaimed goal of an integrated policy approach to cultural heritage is to be achieved.

On the basis of the evidence gathered through the CHCfE project, the CHCfE Consortium presents the following 5 strategic recommendations:

① SUPPORTING EVIDENCE-BASED POLICY MAKING

Within the framework of the on-going EU initiatives on cultural statistics, the EU institutions and member states should:

- adhere to and promote a holistic approach to collecting, managing and interpreting data, both quantitative and qualitative, which can demonstrate the impact of heritage on Europe’s economy, society, culture, and environment;
- make use of the framework provided by this project to identify, define and categorise heritage impact indicators;
- support proper training of practitioners who are responsible for conducting heritage impact assessments and providing cultural (heritage) statistics.

② MEASURING IMPACT

The EU institutions could play a key role in ensuring that cultural heritage impact is measured in a more systematic and holistic way by all relevant stakeholders and operators by:

- identifying and disseminating good practice;
- introducing a requirement for projects which are recipients of EU funds to conduct a holistic impact assessment, measuring both short- and long-term impacts.

③ MONITORING TRENDS

The European Commission should actively help monitor trends related to cultural heritage over a longer period of time in order to inform policy makers at all levels. Any future monitoring mechanisms (possibly in the form of an Observatory) should collect and disseminate studies undertaken in various EU member states. They should also compile and publish regular EU reports on the condition of heritage assets, as well as on the pressures and participation levels related to cultural heritage. These reports should address the key gaps in our knowledge by theme as well as by region.

④ SHARING AND DISSEMINATING DATA

As continuous data collection and mapping is crucial to making informed policy choices for the future, the CHCfE Consortium stresses that:

- the evidence collected through this project should be made widely and freely accessible to all interested parties;
- the survey carried out by this project should remain open-source and capable of being expanded in scope and content;
- regional and local authorities in particular should be encouraged to make use of this project's findings as a capacity building tool and guide to good practice.

⑤ MAXIMISING IMPACT

Consistent with the most recent policy documents adopted at an European level by the EU Council of Ministers and the European Commission and in line with the evidence collected, the CHCfE Consortium stresses the importance of maximising cross-sectorial impacts of cultural heritage in the following ways:

- EU institutions and member states at all levels of governance — national, regional, and local — should adopt and implement an integrated approach to heritage. In other words, they should ensure the mainstreaming of heritage by:
 - integrating the care, protection and proper use of heritage in all related policies, programmes and actions,
 - raising awareness of the downstream benefits that upstream investment in cultural heritage can bring across a wide range of policy areas.
- Participatory governance needs to be reinforced through the structured and systematic inclusion of all stakeholders and civil society in developing strategies and policies for cultural heritage.
- Special focus and recognition should be given to the positive contribution of heritage to regional and local sustainable development — as a strategic resource for “smart, sustainable and inclusive growth” and as a basis for fostering “inclusive, innovative and reflective societies” — in the context of the mid-term review of the Structural Funds (in 2016–2017) and the preparation for the next generation of Structural Funds beyond 2020.

NOTES

- 1 The EU Council's *Conclusions on Cultural Heritage as a Strategic Resource for a Sustainable Europe* were adopted on 21 May 2014 and are available online at: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XGo614%28o8%29>
- 2 The *Europe 2020 Strategy* is available online at: <http://ec.europa.eu/eu2020/pdf/COMPLET%20EN%20BARROSO%20%20%20007%20-%20Europe%202020%20-%20EN%20version.pdf>
- 3 The position paper can be found online at: http://www.europanostra.org/UPLOADS/FILS/Towards-an-EU-Strategy-for-Cultural-Heritage_final.pdf
- 4 The full list of Members of the European Heritage Alliance 3.3 can be found online at: <http://www.europeanheritagealliance.eu/members/>
- 5 *The Council of Europe Framework Convention on the Value of Cultural Heritage for Society* was adopted on 27 October 2005, the text of the convention is available online at: <http://conventions.coe.int/Treaty/en/Treaties/Html/199.htm>
- 6 *The Hangzhou Declaration. Placing Culture at the Heart of Sustainable Development Policies* was adopted on 17 May 2013. The text of the Declaration is available online at: <http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CLT/images/FinalHangzhouDeclaration20130517.pdf>
- 7 *The Declaration of Bruges. Cultural Heritage: a Resource for Europe. The Benefits of Interaction* of 9 December 2010 can be found online at: <http://www.europanostra.org/UPLOADS/FILS/Declaration-of-Bruges2010-eng.pdf>
- 8 The Final Statement of the *European Conference on 'Cultural Heritage and the EU 2020 Strategy – Towards an Integrated Approach'*, held on 13-14 November in Vilnius, can be found online at: http://www.eu-heritage2013.kpd.lt/uploads/files/Final%20statement_en.pdf
- 9 Available online at: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XGo614%28o8%29>
- 10 Available online at: <http://eur-lex.europa.eu/legal-content/EN/TXT/?uri=CELEX:52014XG1223%28o1%29>
- 11 Available online at: http://ec.europa.eu/culture/library/publications/2014-heritage-communication_en.pdf
- 12 The report can be downloaded online at: <http://bookshop.europa.eu/en/getting-cultural-heritage-to-work-for-europe-pbKl0115128/>
- 13 Available online at: <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52014XG1223%28o2%29&from=EN>
- 14 The Declaration of the New Narrative for Europe entitled *The Mind and Body of Europe* can be found online at: http://ec.europa.eu/culture/policy/new-narrative/documents/declaration_en.pdf
- 15 *The Namur Declaration* is available online at: <https://rm.coe.int/CoERMPublicCommonSearchServices/DisplayDCTMContent?documentId=09000016802f8a59>
- 16 *The Faro Convention* defines cultural heritage as: "a group of resources inherited from the past which people identify, independently of ownership, as a reflection and expression of their constantly evolving values, beliefs, knowledge and traditions. It includes all aspects of the environment resulting from the interaction between people and places through time" (Article 2 a).
- 17 For a more specific overview of the values of Europe's museums, please refer to the study recently published by the Network of European Museum Organisations (NEMO), which is entitled *Museums 4 Values – Values 4 Museums* and which is available online at http://www.nemo.org/fileadmin/Dateien/public/NEMO_documents/NEMO_four_values_2015.pdf
- 18 The results of the EPOCH project can be found online at: http://cordis.europa.eu/project/rcn/80601_en.html

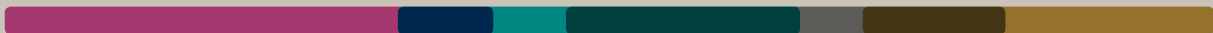
CULTURAL HERITAGE COUNTS FOR EUROPE – THE PROJECT

The Cultural Heritage Counts for Europe project was carried out between July 2013 and June 2015 with the support of the European Commission and in response to the position paper 'Towards an EU Strategy for Cultural Heritage – the Case for Research' presented in 2012 by the European Heritage Alliance 3.3.

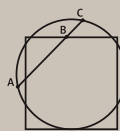
This project comprised collecting, analysing and consolidating evidence-based research and case studies from different EU Member States on the impact of cultural heritage on the economy, society, culture and environment with three aims: to demonstrate the value and potential of cultural heritage as a strategic resource for a sustainable Europe; to raise public awareness of this resource; and to present strategic recommendations to European decision makers.

The project was coordinated by Europa Nostra through a Steering Group composed of all project partners: ENCATC (The European Network on Cultural Management and Cultural Policy Education), Europa Nostra (The Voice of Cultural Heritage in Europe), Heritage Europe (The European Association of Historic Towns and Regions), The Heritage Alliance from England, UK as well as The International Cultural Centre, Krakow (Poland) and The Raymond Lemaire International Centre for Conservation at the University of Leuven (Belgium) who were responsible for conducting the EU-wide survey and analysis of existing research and case studies on cultural heritage impact assessment.

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