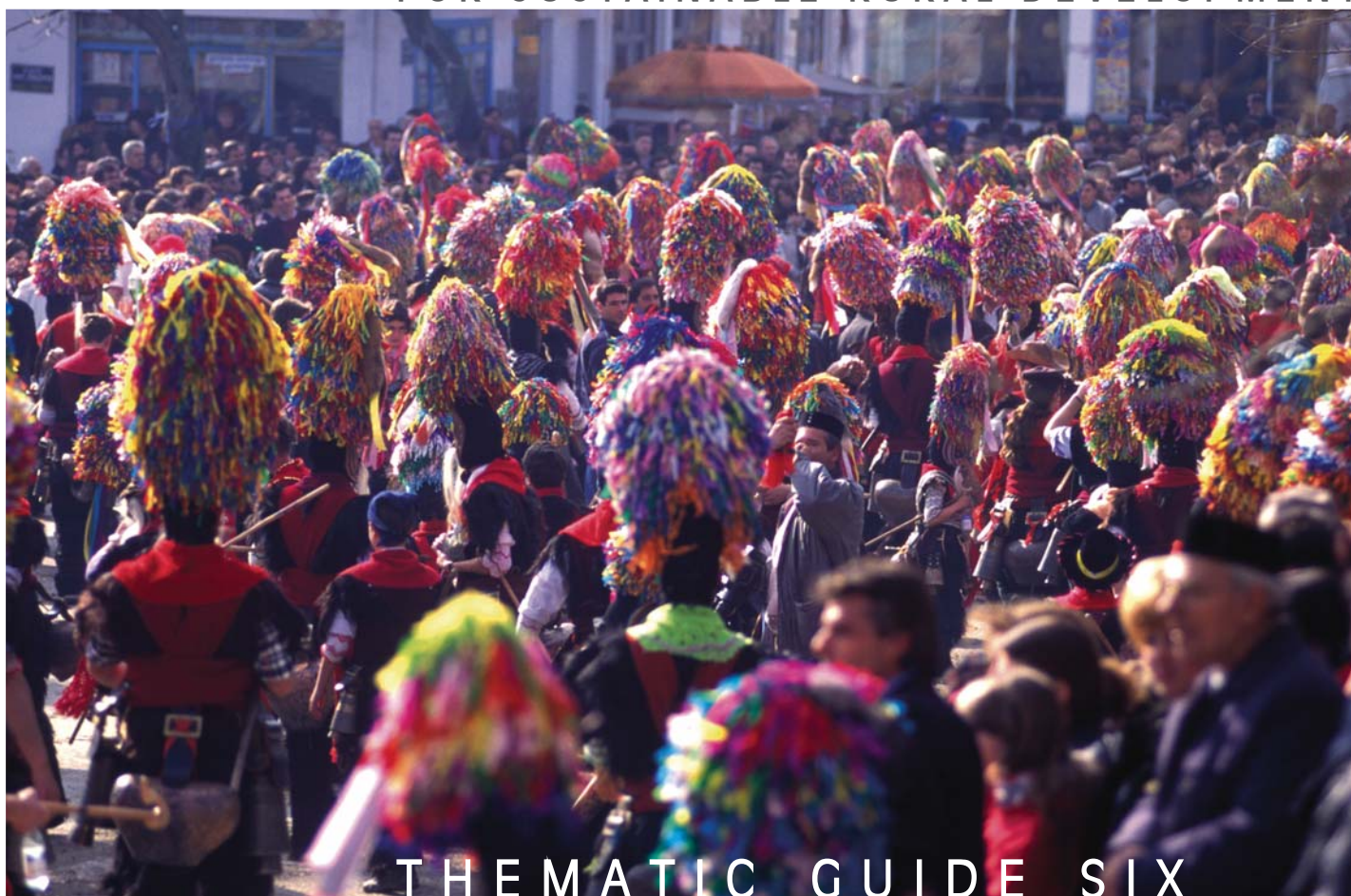




EURACADEMY ASSOCIATION  
EUROPEAN ACADEMY  
FOR SUSTAINABLE RURAL DEVELOPMENT



THEMATIC GUIDE SIX

Culture AND Sustainable  
Rural Development



Culture 2000



EURACADEMY THEMATIC GUIDE SERIES

# EURACADEMY ASSOCIATION

European Academy  
for Sustainable Rural Development

## THEMATIC GUIDE SIX

# Culture and Sustainable Rural Development

written by Fouli Papageorgiou

## EURACADEMY THEMATIC GUIDE SERIES



**Culture 2000**



Education and Culture



**EURACADEMY ASSOCIATION**  
**European Academy for Sustainable Rural Development**

**THEMATIC GUIDE SIX**  
**Culture and Sustainable Rural Development**

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## P R E F A C E

**E**uracademy Association is a pan-European, non-profit membership organisation devoted to capacity-building of rural communities in Europe. The Association brings together planners, researchers and practitioners of rural development from a host of European countries. A Summer Academy on a theme pertinent to sustainable rural development is organised every year in a different location; also, a Thematic Guide is published every year and a distance learning course is run, on the same theme as the Summer Academy. In addition, the Association organises conferences, undertakes research and coordinates EC-funded projects with a view to building up a body of knowledge on sustainable rural development. These activities aim to prompt lifelong learning opportunities amongst members of rural communities, by using a variety of educational means.

This is the Sixth Thematic Guide in the Euracademy series. It has been used as a reference tool in the Sixth Summer Academy, held in Chania, Crete, Greece from 17 to 26 August 2007. This Thematic Guide has been revised in the light of the discussions in the summer academy and enriched with examples brought in by participants. It aims to provoke the reader's thinking on such key questions as:

- ◆ What do we mean by culture in a rural setting? What is the relationship between modern culture and cultural heritage?
- ◆ What is the contribution of culture in the sustainable development of rural areas? Are the benefits economic, social or other?
- ◆ What are the conditions to integrate successfully local culture in the economic agenda of a rural territory?
- ◆ What is the role of the rural museum in preserving local cultural heritage and contributing to sustainable development?
- ◆ How can one offer education for sustainable rural development?
- ◆ How can rural communities become cultural agents and take their own culture in their hands?
- ◆ What are the main elements for putting together a cultural strategy as part of an integrated approach to rural development?

For the Euracademy Association, this issue is part of the broader challenge of **sustainable rural development**. It inevitably cross-relates to, or overlaps with, themes of previous Summer Academies, e.g.

- ◆ **Developing Sustainable Rural Tourism.**
- ◆ **Social Capital and Sustainable Rural Development**

This Guide has three parts:

- ◆ **Part I: SETTING THE SCENE.** In this Part, rural heritage, rural culture and global culture are discussed and culture is examined as an agent of change in rural areas and as a factor impacting the sustainable development of rural areas..
- ◆ **Part II: PRESERVING AND STRENGTHENING RURAL CULTURE AS AN AGENT OF DEVELOPMENT.** In this Part, the focus is on the preservation and strengthening of rural culture, examining the role of the rural museum in the 21st century, the many ways in which culture can stimulate local economic development and the contribution of rural communities to sustainable development as 'agents' of culture.
- ◆ **Part III: PLANNING AHEAD,** examines the links among local, national and European cultural policies and planning frames, arguing that cultural diversity should be an objective of local cultural strategies and a crucial input to local development planning.

Good reading!  
The Euracademy Association



# Part I: Setting the Scene

## CHAPTER 1.

### *Rural Heritage, Rural Culture and Global Culture*

#### *Definition of terms*

1.1 This introductory chapter aims to provide an overview of the various terms related to culture and heritage, to enhance our understanding of the corresponding concepts and of their relationship to rural development. These terms have their origin in anthropological research, which has studied and revealed the features of indigenous civilisations, past and contemporary, all over the world. Hence, for many writers in the 19th and the beginning of the 20th centuries, the words culture and civilisation became interchangeable. In contemporary society, culture and cultural heritage took on additional meanings, moving to a more holistic approach to these concepts: an approach that takes account of the sociological, political, and aesthetic aspects in parallel to the anthropological and ethnographic ones. In the context of the recently agreed Agenda 21 for Culture, the concepts of culture and cultural heritage have been transposed in the field of policy making with noteworthy dynamism, enabling us to consider culture as a vital component of local development, and as will be discussed in the next chapter, of rural development.

#### *Approaching the concept of culture*

1.2 **The definition of culture.** The term culture receives a variety of interpretations in the literature. Originally the term derives from the Latin *cultura* stemming from *colere*, meaning: 'to cultivate' or 'to till the soil' (Hall et al, 2003:7). Thus, culture has been connected to cultivating the mind through learning (the scholar) or cultivating the arts (the artist). Beyond this, the anthropologists, by studying primitive communities, were the first to appreciate that culture is also defined by a set of symbolic meanings that people use to make sense of the world around them, and of certain rules and shared beliefs that enable them to interact with each other and live as a community. Culture, in this sense, includes the values, religious beliefs, norms, social rules, languages and protocols people use to relate to each other, as well as their patterns of behaviour and even the material products they create. This perspective has been transposed to contemporary societies and is today adopted by both ethnographers and sociologists.

1.3 The approach to the definition of culture taken by

the poet T.S. Elliot in his classical work on this subject (Elliot, 1948) is worth noting. According to Elliot, culture has different associations according to whether we have in mind the development of an individual, a group or the society as a whole. However, these three levels are interdependent - the culture of the individual depends upon the group and the culture of the various groups depend upon the culture of the society which these groups belong to. Therefore it is the culture of society that is fundamental and it is the meaning of culture in relation to the whole society that must be examined first.

1.4 It is also worth noting the work of the French sociologist Bourdieu (1984) who studied the participation of people in the part of culture that is marked by aesthetic and literary creation and expression, in other words, the creative arts and literature. The distinction between 'high culture' and 'low culture' is used in association to different population groups, who, according to Bourdieu's research, were found to patronise different forms of art and literature. This distinction has dominated public policy for the arts in the 20th century, with 'high culture' taking priority, as being patronised by the best educated parts of society. In contrast, the cultural industries that cater for mass taste, have been often associated with popular culture', i.e. the culture of the majority. Today, the concept of 'cultural diversity' which recognises and values the contribution of all sectors of society in cultural production has taken precedence in policy thinking, as will be discussed in Chapter 6.

1.5. All the above approaches have been put together in a definition provided by Guillaumin (1988:p.41) which is representative of the holistic approach to culture:

*"the totality of the knowledge and practices both intellectual and material of each of the particular groups of a society, and of a society itself as a whole. From food to dress, from household techniques to industrial techniques, from forms of politeness to mass media, from work rhythm to the learning of family rules, all human practices, all invented and manufactured materials are concerned and constitute in their relationship, culture".*

By accepting the above definition, it becomes obvious that there is no normative difference between 'rural' and 'urban' cultures. Culture is a universal concept, which takes meaning from the society it emanates from.

Rural communities, therefore, define their own culture in relation to the societies they are part of: the local or regional society, the national society or the global society. Needless to say that an individual as well as a community may participate in more than one societies.



Preservation of traditional craftsmanship is only part of rural culture

1.6 An important characteristic of our contemporary societies, due to the great movements of populations through migration, is multiculturalism. Different cultures, being characterised by their own values, beliefs, artefacts, customs etc., are increasingly present in both urban and rural societies across Europe. Culture takes on a different meaning as 'inclusive culture': i.e. accepting the migrant groups' right for cultural expression as well as taking a positive stance towards cross-fertilisation between the cultures of indigenous and migrant communities. Cultural policy in rural areas, as will be discussed in Chapter 6, needs to accept social inclusion as a vital component of cultural diversity in a rural territory.

### *The value of rural cultural heritage*

1.7 **The definition of rural heritage.** It is stated by UNESCO that

*"having at one time referred exclusively to the monumental remains of cultures, heritage as a concept has gradually come to include new categories such as the intangible, ethnographic, industrial heritage as well as natural heritage. The concept of heritage in our time accordingly is an open one, reflecting living culture every bit as much as that of the past."* (UNESCO, 2001)

Such a radical, dynamic and all-embracing definition of heritage opens new horizons, giving rural heritage the place in cultural policy it deserves and connecting it to all aspects of rural development.

1.8 Heritage is manifested through its tangible and

intangible products. All aspects that provide us with information about rural people's lifestyles, beliefs, ethics and aesthetics, ways of using their land and of living harmoniously with their surrounding environment, habits and customs, architecture and arts (fine, applied and performing), songs and festivities, rituals and myths, are included. Michel Colardelle (2007) answers the question 'what is heritage?' as follows:

*"...The word 'heritage' underlies a double process: on the one hand, the process of shaping it by communities and individuals, not in order to pass it on, but first of all to live it out and to live out of it; and on the other hand, the process of selecting fragments, remains and witnesses, which are to serve as references for local identities and lives of the present and future generations. It is a dual process, which has less to do with logic and reason, and more with feelings - memory rather than history, an ideological statement rather than a methodically constructed work. Rural heritage refers more specifically to a type of territory where agricultural and pastoral resources are essential, with a large part of economic activity based on them or linked, directly or indirectly to them. This heritage can therefore be economic and technical (vineyards, cattle farming, oyster parks, etc), social (rituals, fairs, celebrations, etc), ethnological or ethnographic, historic, and also archaeological. A heritage object is thus determined, not according to its artistic interest, but because of its 'symbolic', and even its 'denotational' value; no doubt, too, that 'immaterial' heritage as understood in the UNESCO Protection Convention, matters most in the rural field: tales and legends, popular music, vernacular languages, reflect or confirm practices associated with the cycle of seasons and with the expression of solidarity within village communities."*

1.9 In the 19th and early 20th centuries, organisations for the preservation of heritage were founded as part of national cultural policy, within Europe and beyond. Museums, theme parks and other heritage institutions became a necessary public amenity, underlining the identity of societies, sustaining the status of the nation to the outside world, and preserving unity on the basis of a shared culture. The open museum, initiated by Hazelius in Sweden in the 19th century as a private non-profit initiative is a characteristic example of the movement to preserve heritage, and in particular rural heritage. Similar open air museums, which reconstruct villages, village life and the connection of the village to natural resources, sprung all around Europe, celebrating rural heritage. Collections of everyday life objects found their home in countless local museums in European villages; agricultural museums show the means and methods for cultivating the land and eco-museums represent the close links between rural culture, natural environment and the local economy. Countless designations of national and world heritage sites, preservation orders placed in rural settlements of outstanding architectural value, folklore and art festivals organised in most regions, production of traditional handicrafts for markets outside their place of origin, have all given rural her-

itage a wide visibility.

1.10 Thus, rural heritage was recognised as a source for economic development during the last part of the 20th century. The current interest in rural cultural heritage is also the result of the growing demand by international tourists for places with a special interest, cultural and natural, to enhance their leisure activities. All over Europe, countries are realising, to a greater or lesser extent, the economic benefits of rural tourism (see Thematic Guide One<sup>1</sup>) searching for possibilities to expand their tourism product through cultural heritage. Investing in cultural heritage, by restoring it and making it more accessible to the wider public, has already proved very profitable. However, it would be wrong to connect cultural heritage to the development of tourism unconditionally and without considering other development options too. Chapter 4 discusses this dilemma in more detail.

1.11 The question of commercialisation of rural cultural heritage has been the subject of a continuing debate, approached both from a philosophical and an economic development point of view. The involvement of local communities in the decisions about using cultural heritage for local economic development has emerged as a process that might possibly safeguard the interests of the communities themselves, while establishing a sound and balanced basis for exploiting cultural heritage for economic purposes. Chapters 4 and 5 present more arguments on this debate.



*Traditional habitats of contemporary rural communities, such as the Sarakatsani in Greece, offer space for both identity building and cultural tourism.*

1.12 A key issue in the debate around rural heritage is the need to understand its meaning and importance for rural communities. The heritage of a place has a different value for different people, according to their purposes. Thus, local communities value their heritage differently from ethnographers or tourists. Also heritage may be attributed a variety of values - symbolic,

emotional, historical, aesthetic, scientific etc. Smith (2006) provides a typology of heritage values, as follows:

1. Intrinsic values are based on the views and experiences of cultural heritage by the individual who is an 'insider' of the local culture.
2. Instrumental values are associated with the social or economic aspects of heritage.
3. Institutional values reflect the processes and techniques used by institutions to create public value.

It is thus important to understand how heritage influences the daily lives of people, their social organisation, their economic development and the policies at local and national level. Agenda 21 for Culture (see Chapter 6) provides a framework for turning heritage values to local policies. Based on the UNESCO universal declaration on Cultural Diversity, Agenda 21 also draws clear analogies between cultural and ecological questions.

1.13 Rural heritage represents indeed a merging of the natural and cultural elements of rural life, which have always been inseparable features of rural communities. On the natural environment humans have depended for food, shelter, raw materials, and locomotion; moreover, they changed the natural environment through their activities, and in turn the environment dictated their potential for survival. Still, it must be recognised that these two elements, nature and culture, have been studied separately by researchers, who tend to be specialised in natural ecology or culture. The concept of 'cultural environments' (see Chapter 2) links these two elements in a common framework, with significant research and policy implications, stressing the need to view rural territories in a comprehensive way, through the constant interaction of man and environment.

1.14 An additional sign of the appreciation of the close links between natural environment and cultural heritage is the analogy between natural ecology and culture which underlies the 'cultural ecosystems' concept, introduced by UNESCO. The anthropologists Julian Steward (1955) and Leslie White (1949) firstly used the term 'ecosystems approach' to describe societies as units interconnected to the whole ecological system. The term ecosystem was originally used to describe both the biodiversity and the habitat of a place. Changes in one of the ecosystem's parts could immediately generate changes in another (Preucel and Hodder, 1996:24). In parallel to natural ecosystems, cultural ecosystems have been recently defined (UNESCO 2003) as the totality of cultural heritage, past and contemporary, and its relationship to the social and institutional networks that produce or regulate cultural production and the local communities' access to it. The cultural ecosystems have been closely connected with the need for cultural diversity and policies protecting such diversity at local level.

<sup>1</sup> Euracademy Association, Developing Sustainable Rural Tourism, Athens 2003

## Global culture in the rural context

**1.15 The definition of global culture.** Global culture is one of the many expressions of globalisation. The term globalisation describes the growing political, social, cultural, economic and technological inter-connectedness and inter-dependence of the world today. It has been argued that as markets and people become more accessible to one another the world is getting smaller. The 'global village' has been coined as early as the late 1940s to describe the effect of electronic mass media in creating a world culture and in collapsing barriers in human communication (see box below). As communication technologies advance, cultures continue to overlap and influence each other. In addition, an increase in international trade has created an economic interdependence between many states. This process has effects on the environment, on culture, on political systems, on economic development and prosperity, and on human physical well-being in societies around the world.

**1.16** Some people see globalisation as a threat to local and national cultures, others see it as an opportunity to transcend borders and benefit from other cultures. To some people it means that everyone is a citizen of the global community and to others it means that non-developed countries and regions stand to lose their autonomy, both economic and cultural, as global economic interests take advantage of the formers' vulnerable situation.

**Global village**, as a term, was introduced in 1948 by Wyndham Lewis and re-introduced in 1962 by H. M. McLuhan, to describe how electronic mass media collapse space and time barriers in human communication, enabling people to interact and live on a global scale. In this sense, the globe has been turned into a village by the electronic mass media. Today, the **global village** is mostly used as a metaphor to describe the Internet and World Wide Web. The Internet globalises communication by allowing users from around the world to connect with each other. Similarly, web-connected computers enable people to link their web sites together. This new reality has implications for forming new sociological structures within the context of culture. An example of this phenomenon is The Global Sports Village.

Source: Wikipedia

**1.17** According to Crane (2003) there are four models for understanding cultural globalisation:

- ◆ *the cultural imperialism thesis* which views cultural globalisation as a kind of cultural domination by powerful nations over weaker nations; and, in a more recent version, the media imperialism thesis which argues that cultural globalisation is the result of the domination over global media channels by international media corporations;
- ◆ *the cultural flows or network model* in which cultural globalisation is conceptualised as occurring through

networks that have no clearly defined centres or peripheries;

- ◆ *the reception theory* which examines the responses to cultural globalisation of publics in different countries and regions, and
- ◆ *a model of national and urban strategies* toward cultural globalisation, including the preservation of national and local cultures, resistance to global culture and well as the globalisation of national and local cultures.



*For some globalisation is a threat to local and national cultures*

**1.18** Each of these four models is useful for explaining specific aspects of cultural globalisation and the consequences that result from it. The best-known model of cultural globalisation is cultural imperialism, a theory that emerged in the 1960s. This model focuses upon the roles of 'western' governments (mostly USA) and of multinational and transnational corporations in the dissemination of different forms of global culture. It claims that a certain type of mass culture, especially related to the mass media, is diffused from rich and powerful countries that are located at the 'centre' of the world's political, economic and cultural system to poorer and less developed countries on the 'periphery' of the system. This theory, however, has undermined the strength of local and national cultures, the power of networks of cultural agents and the influence of the emerging consciousness of local governments regarding the role of culture in achieving sustainable development. These aspects are expressed by the other models put forward by Crane.

**1.19** In spite of its weaknesses, cultural imperialism, re-conceptualised as media imperialism, remains a useful perspective because it can be used to analyse the extent to which some national actors have more impact on global culture than others, and therefore are shaping and reshaping cultural values, identities, and perceptions. Given that the scope and influence of global culture is rapidly expanding, these are important issues. In contrast, the reception model has been used to explain responses to cultural globalisation by publics in different countries. This theory thinks of audiences as responding actively rather than passively to mass-mediated culture

and that different national, ethnic, and racial groups interpret the same materials differently. This model does not view globally disseminated culture as a threat to national or local identities. Multiculturalism rather than cultural imperialism is perceived as the dominant trend.

1.20 The network model offers an alternative conception of the transmission process, as a set of influences that are not necessarily originating in the same place or flowing in the same direction. Receivers may also be originators. The effect of these cultural flows is likely to be cultural hybridisation rather than homogenisation. This model is complementary to the fourth approach, which focuses on the strategies used by national or local governments and cultural organisations to respond to cultural globalisation by strengthening and protecting the indigenous cultural basis; and by facilitating the diffusion of local and national cultures to global audiences. On the basis of this perspective, cultural globalisation is a process that involves competition and negotiation as organisations and audiences attempt to preserve and/or project their cultures in global space. Different countries and regions vary in their emphasis upon preservation of culture as compared to production of culture for global consumption.

1.21 Rural people live in the same world as the ones in urban areas. They buy what is available in the global market, they dress according to the global fashion trends, they have mobile telephones, satellite and cable TV, they use the internet. The latter globalises communication by allowing users from around the world to connect with each other via chat rooms, blogs, interactive websites and other www novelties. Rural people and especially the younger generation are not an exception. Access to internet is as much an educational activity as it is a leisure one. Global icons, ideas and cultural products (such as music and films) arrive in rural areas through the internet.



Contact with global culture does not necessarily result to loss of identity

1.22 The fact the rural societies are in contact with global culture via the internet does not necessarily mean

that they become homogenised or assimilated in a larger and complex global community. We should remember the definition of culture presented in the beginning of this chapter: an individual may belong to several cultural groups and several 'societies' - the local, the national or the global ones. It is not unusual to see young people in rural Greece flock a rock concert one day and go to a traditional fair, singing and dancing under the sounds of traditional music the next day. We live in an era of negotiation, and culture is no different from other aspects of social and economic life. Rural culture has to negotiate with other, non-indigenous cultures in order to survive. This can be more easily achieved if rural culture becomes a feature of integrated development, contributing both to economic gains and sustainability.

	Within a society	Between societies
Process leading to change	<ul style="list-style-type: none"> <li>• Invention</li> <li>• Culture loss</li> </ul>	<ul style="list-style-type: none"> <li>• Diffusion</li> <li>• Acculturation</li> <li>• Transculturation</li> </ul>
	Stimulus diffusion	
Process resulting in resistance to change	<ul style="list-style-type: none"> <li>• Habit</li> <li>• Integration of existing culture traits</li> </ul>	Ingroup – outgroup dynamics

### Culture as an agent of change

1.23 Culture is both susceptible to change and resisting it. The dynamic processes which characterise society, i.e. models of interaction between people and the formation of groups or networks, sometimes encourage the acceptance of new ideas while at other times encourage stability (O'Neil, 2006). Three main sources of cultural change can be observed:

1. Internal forces which dictate change, such as technological advancement (invention of new tools, energy sources etc) or cultural evolution or loss (when old cultural patterns are being replaced by new ones).
2. External influences, usually through the contact with other cultures.
3. Changes in the natural environment, which may impose changes for the sake of survival.

O'Neil (2006) provides a model of the different mechanisms of change:

1.24 In rural areas, the resistance to change is often quoted as a factor affecting the pace of development, putting the blame on adherence to traditions and established attitudes and practices. At the same time, rural communities are exposed to multiculturalism, not only by being exposed to global communication and global cultural influences but also due to intensive migration

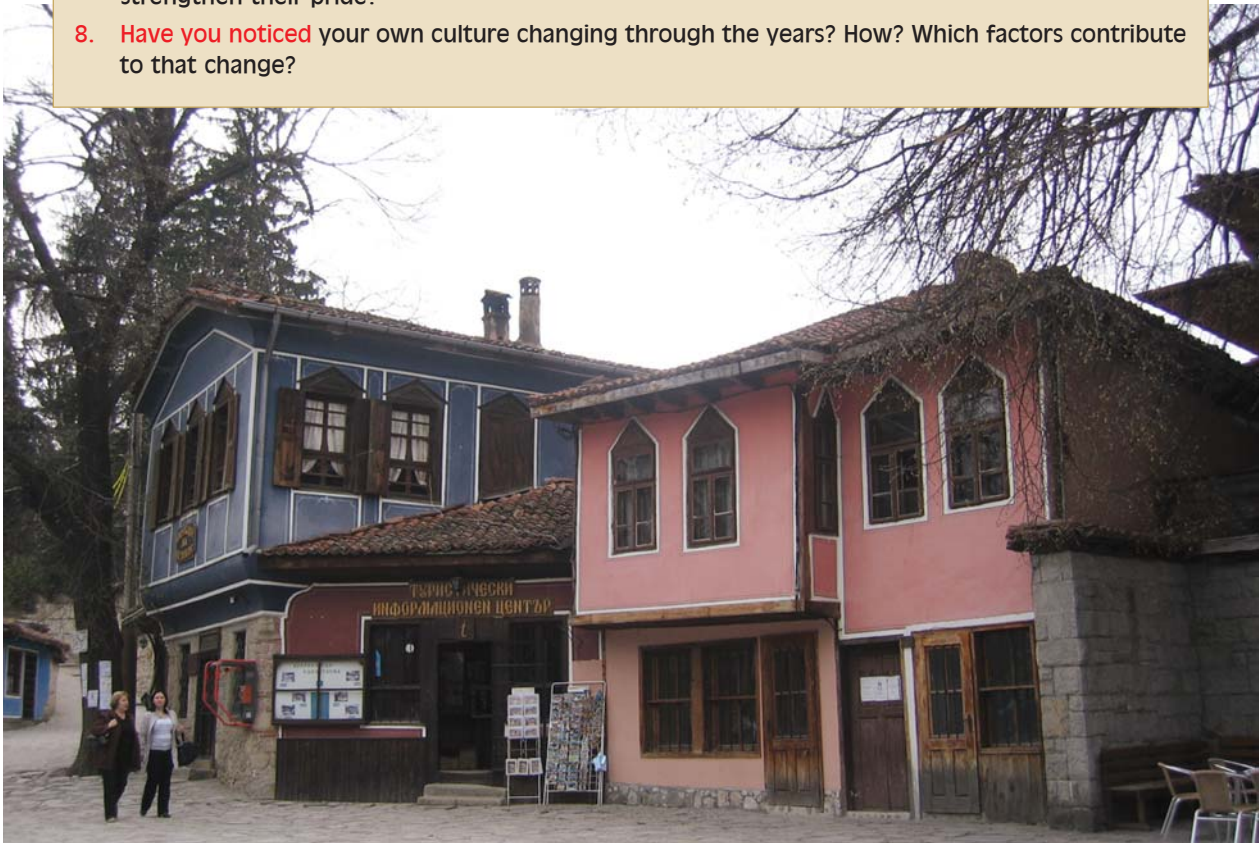
from less developed to more developed countries. In this context, culture is increasingly being considered as an important agent of social stability and well being (UNESCO, 2003). Besides being a valuable component of economic development, culture is also seen as a mediator of social inclusion and social cohesion, an agent of change in attitudes and practices that are necessary for achieving tolerance, co-existence and cooperation among the constituent groups of the present-day diverse societies.

*The tractor museum in Benevento, Italy, combines history with modern technology.*



### Questions arising from Chapter 1 to reflect on

1. **How would you** define, in the context of the rural area you live, work or are familiar with, local culture and global culture?
2. **Does global culture** influence the people in your area and how?
3. **Do young people** and older people have different cultural preferences? Describe how.
4. **What** makes up for you the rural cultural heritage of your area? Describe all those elements you believe that make up such heritage.
5. **What is** the value of this heritage for you personally and for the economy and social cohesion of the area?
6. **How is** cultural heritage connected to natural heritage from your own point of view, in your country or in your region?
7. **Are the people** of your area proud of their cultural heritage and if not what would you do to strengthen their pride?
8. **Have you noticed** your own culture changing through the years? How? Which factors contribute to that change?



## CHAPTER 2.

# Culture and Sustainable Rural Development

## Concepts and Principles

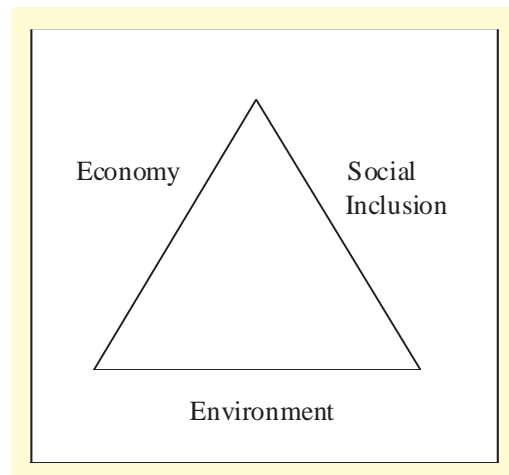
2.1 We examine in this chapter certain concepts and principles that define sustainable development, and in particular rural development. We look at its constituent parts and the role culture can play in the re-definition of sustainability, as recently debated in the context of Agenda 21 for Culture.

2.2 **Rural Development.** In Thematic Guides One and Two, rural development was defined as a deliberate process of sustained economic, social, political, cultural and environment change, designed to improve the quality of life of the local population of a rural region. The key points of this definition are:

- ◆ *The emphasis on a deliberate and sustained process.* Rural development is not a short-term concern but it needs to be pursued over a long period and in a deliberate way. An important issue to consider is how rural societies can sustain their culture and their identities to build social cohesion and enhance their well-being in the long run.
- ◆ *The emphasis on the word 'change'.* Rural development is about deliberate change in order to make things better rather than about protecting the status quo. The mentality of change and innovation is based on values, attitudes and norms which form part of the culture of the individual and the rural society.
- ◆ *The focus on improving the life of the local population.* Too much of the so-called regional development (which incorporates usually rural development) is still dominated by infrastructure needs or benchmarking of economic development targets. The modern concept of rural development has a prime emphasis on the needs of the rural population including economic, social, cultural and governance needs.

2.3 **Sustainable development** is, according to the famous Brundtland definition, one that "...meets the needs of the present without compromising the ability of future generations to meet their own needs..." (WCED, 1987). However, the issue of achieving a sustainable future is not only restricted to natural resources and/or economic welfare. Social issues were included in the sustainability concept already by Brundtland. In the 1990s the 'triangle' of sustainable development was consolidated (economic concern + social inclusion + environment) and is used today in local, national and global strategies as a pattern for analysis and public action.

The 'Triangle' of Sustainable Development



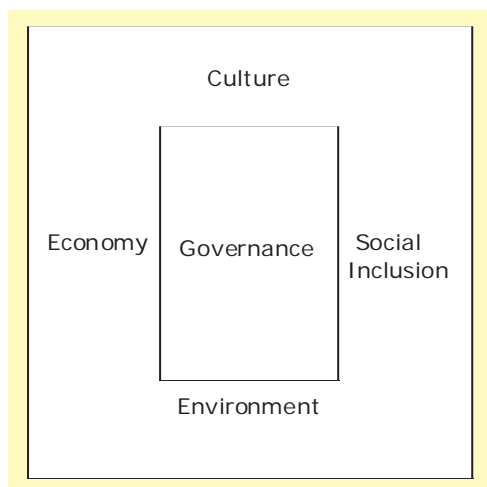
2.4 The Rio declaration of 1992 on Environment and Development set an agenda of sustainable development for the 21st century, in which environmental concerns are firmly linked to sustainable development practices of nations and regions. Agenda 21 is a comprehensive plan of action to be taken globally, nationally and locally by organisations of the United Nations system, governments, and major groups in every area in which human activity impacts on the environment. Agenda 21 includes, under Principle 22, a special reference to local cultures: local communities are assigned a vital role in sustainable development, and states are asked to recognise and duly support their identity, culture and interests and enable their effective participation in the achievement of sustainable development.

2.5 However, the breakthrough came with Agenda 21 for Culture, "an undertaking by cities and local governments for cultural development" which was agreed in Barcelona on 8th May 2004, by local authorities from all over the world, to substantiate their commitment to human rights, cultural diversity, sustainability and participatory democracy. A report published by UNESCO in 2006 admits that there is a strong basis for claiming that culture shall become the fourth pillar of development. At the same time it is recognised that a lot of effort is needed to raise awareness on the cultural dimension of human development and secure a solid role for culture in local development policy.

SUSTAINABLE DEVELOPMENT TIMELINE	
UN Conference on Human Environment, Stockholm, 1972  UN World Commission on Environment & Development, 1987	This Conference gave rise to a first generation of environmental policies and emphasised the link between environment and economy.  The UN Commission defined sustainable development and boosted the concept of sustainability into the political agendas of most nations.
UN "Earth Summit", Rio de Janeiro, 1992	The UN Summit set out Agenda 21 as a blueprint for action in the 21 <sup>st</sup> century, linking inexorably environmental protection with sustainability.
UN World Summit on Sustainable Development, Johannesburg, 2002	The UN Summit did not produce a clear statement regarding the progress that has been made since the Earth Summit. In contrast, there were mixed reactions and fears of putting the concept of sustainable development at risk.
Universal Forum of Cultures –Barcelona 2004	The IV Porto Allegre Forum of Local Authorities for Social Inclusion agreed on the Agenda 21 for Culture as a guiding document for public cultural policies and as a contribution to the cultural development of humanity.

2.6 The fourth pillar of sustainable development has its origins in the work of Jon Hawkes (2001) which defines the essential role culture must play in public planning. Although Agenda 21 for Culture was primarily addressed to cities, it has been subsequently extended to include 'districts' denoting wider territories where rural areas may also be incorporated.

#### The 'Square' of Sustainable Development



2.7 Thus, cultural issues that have for a long time been neglected or given low priority in the sustainability debate, started to have a growing presence in development policies in the 21st century. Yet, one issue that still remains unresolved is how culture can effectively intersect with development agendas that undergo many pressures from different economic, environmental and political lobbies. An integrated approach to rural development, which takes account of all the dimensions of sustainability -economic, social, environmental, cultural, political- needs to be re-emphasised, alongside the principles of Agenda 21 for Culture.

### *Rural development and cultural capital*

2.8 **The definition of capital.** According to Throsby (2003) the definition of capital as goods which, when combined with other inputs (especially labour) gives rise to further goods, has been fundamental to the interpretation of production processes in economics for more than two hundred years. In the context of rural development or local development more generally, different kinds of capital can be identified. As discussed in Thematic Guide Four, these are the physical capital, the environmental capital, the cultural capital, the human capital and the social capital.

2.9 **Cultural capital** has received several definitions, which focus on its tangible or intangible characteristics. Tangible cultural capital takes the form of artworks and artefacts, such as heritage buildings, archaeological sites, paintings and sculptures or crafts. Intangible cultural capital comprises artworks which exist as public goods, such as music and literature, as well as the inherited traditions, values, beliefs etc. which constitute the collective consciousness and identity of a group (Throsby, 2003). Cultural capital is both an economic concept, incorporating economic 'goods', and a social concept, based on the consciousness of individuals and communities about their own culture and its normative structures.

2.10 Cultural capital is closely linked to social capital. The latter is represented by the nature and extent of personal networks and institutional relationships within a community, created on the basis of trust (see Thematic Guide 4). It has been suggested that cultural capital may be seen as a 'substance' or a 'quality' of social capital (Jeannotte 2003) while social capital is explained by cultural factors, such as the shared values and understandings that facilitate cooperative behaviour and support collective action. In this way, it is not always easy to separate cultural from social capital, because values, customs and beliefs that influence and shape human behaviour are central to both.

2.11. Cultural capital as a component of rural development has therefore several functions. It takes an eco-

conomic value, which may arise from the number of visitors to a historic building or a festival, the number of tourists attracted to the area due to its cultural assets, the increase of property values, the revenue from artefacts etc.; or a social value, based on collective memory, common identity and shared values within a rural community; or a symbolic value, based on continuity of history, uniqueness, spiritual ties with the built and natural environment, a sense of place, i.e. all those factors that define 'local distinctiveness' (see Chapter 5); and finally an aesthetic or artistic value, which gives the particular cultural product a wider significance, beyond the territory where it is produced.

### Cultural environments

2.12 Cultural capital in rural areas incorporates the particular relationship of rural inhabitants with the environment and the natural resources, in all four dimensions described above, i.e. the economic, social, symbolic and aesthetic. Environmental management, landscape formation and landscape aesthetics become part of the cultural capital of a rural community. This special character of rural cultural capital gave rise to the term 'cultural environments' (Downs, 2006). The term has been used from Scandinavia to Australia to embrace or enhance the inseparability of humans and the environment, and has been proposed for wider use as a management and research tool. Within this concept, intangible aspects of cultural heritage can be considered alongside monuments and artefacts, cultural spaces and the environment, and studied as **landscape**. In this context, environment is no longer seen in solely functional terms as something which determines human behaviour or simply as a backdrop for action. Instead, how landscape is shaped through human practice (such as religion, agriculture and animal husbandry, for example) and the qualities of landscape, as defined through experiential approaches are topics that make sense to the communities that live within a landscape as well as to the visitors.

2.13 The concept of cultural environments is in harmony with the definition of landscape that is included in the European Landscape Convention: *"an area as perceived by people, whose character is the result of the action and interaction of natural and/or human factors"* (Council of Europe, 2000, article 1a). Cultural environments constitute a global concern in terms of management, economy, fragile natural and cultural ecosystems and sustainability. How the economic benefits of cultural environments can be maximised and realised through their contribution to sustainable rural development is a subject that needs to be further explored through research and practice - again an important aspect of the European Landscape Convention.

2.14 Most environments have been impacted upon and shaped by humans. Such a formation of landscapes through human action impacts the future use of landscapes. This approach puts sustainability very much to the forefront: the past good and bad uses of the landscapes should be considered in thinking about future



*Traditional cultivation of olive trees in terraces, Greece, forms part of a cultural landscape*

land use by communities. It is thus important to demonstrate the value of researching past communities and their ecological strategies to present day communities.

2.15 How people have sustained and renewed themselves and their environments over time as part of a complex ecological dynamic can be demonstrated by artefacts and material culture, architecture, landscape and the paleo-environment. Also, periods of crisis -varying from natural events such as the effects of major volcanic events, climate deterioration and sea level changes, to changes relating to wider political and economic causes and trends which have catastrophic local and regional effect can be studied. In Scotland, for instance, examples such as the Highland clearances and 'boom and bust' industries such as industrial use of seaweed and the intensive herring industry, have immediate relevance to both the communities and the natural environment. These phenomena inform our understanding of the self-adjusting mechanisms operating in the wider ecological system and therefore inform research into, and policy on, sustainability and renewability.

2.16 Traditionally, the 'cultural' and 'natural' aspects of the environment have been managed by separate bodies employing different approaches. The concept of cultural environments links the two aspects together, and puts forward the argument for their common management, to achieve sustainable development. The option of tourism for the development of cultural environments is also considered as the most obvious one, because the combination of authentic built heritage and natural-looking landscapes are commonly the elements of the required tourist experience. The benefits and threats of this option need to be considered carefully, alongside other uses of the land such as agriculture or land development and the need for the protection of both cultural and natural elements of the environment and the identities of the communities that live in them.

2.17 This can be achieved only through a wider strategy for the development of methods and procedures to measure, map, monitor and manage cultural environments, and for bringing together these methods and procedures with those which deal with human perceptions of identity and place. Capacity in cultural heritage management and practices must be built and sustained.



*Eco-museums helps to preserve and promote the local natural and cultural heritage (Marqueze, France)*

### Community involvement

2.18 Since the 1990s it has been widely recognised that a community-based approach to rural development is essential for achieving sustainability. Community-based development planning is important for two reasons: firstly to avoid conflicts and tensions that are likely to occur if local development is not compatible with the community's desires and objectives, especially when outside interests take control of investment and economic activity; and secondly because local pride and confidence is seen as an important precursor to local cohesion, regeneration and sustainable economic development. However, to achieve endogenous development and consolidate the role of local communities as rural development agents, two conditions should be met:

- ◆ Firstly, the sustainability objectives become clear to the local community, so that they can control the extent to which their own heritage and culture is threatened by outside interests and excessive commercialisation.
- ◆ Secondly, the rural communities do not become introverted by adhering solely to past experiences and heritage, but remain open to new technologies and the challenges posed by globalisation on local and national economies. The modernisation of rural areas and their ability to cope and compete in the global arena does not necessarily imply the loss of their cultural heritage and cultural identity.

2.19 A bottom-up approach to rural development has gained support at the level of policy too, as shown by the success of the LEADER Initiative. However, the implementation of LEADER as well as rural regeneration schemes, have revealed that an important condition of success in such an approach is to raise the awareness and the skills of local people to both appreciate and manage their natural and cultural assets. Yet, it should be noted that these very communities may have to deal with substantial social issues such as poverty, unemployment, social exclusion, lack of public facilities and services (e.g. education, health etc). Rural communities need guidance and capacity building to become capable of leading their own future, without jeopardising two important aspects of their development potential: their cultural diversity and local distinctiveness.

### Integrated rural development policy

2.20 The emphasis in European rural policies has shifted over the past two decades to a wider concern of people's well being, including local economy, environment and socio-cultural factors. Rural development has become a central policy issue, replacing previous policies and measures that focused on agriculture, such as the CAP and the Structural Funds. The Cork declaration in 1996 called for a simpler but more integrated rural development policy. Agenda 2000, the major policy framework for the management of the Union between 2000 and 2006 officially recognised rural development as the second pillar of the Common Agricultural Policy. The Rural Development Regulation 1257/1999 offered member states and regions a menu of 22 measures which they could use to design their rural development programmes, including agriculture restructuring, management of the environment and rural development beyond the farm. In addition to these mainstream rural development programmes, the Community Initiative LEADER continued in its third generation (LEADER+) fostering innovative and bottom up approaches to local integrated rural development.

2.21 In the document "Rural Development Policy Post 2006" (see Thematic Guide Three), the European Commission (2004b) sets out options for the possible basis of the rural development regime to apply from 2007 onwards. A proposal for a new regulation was adopted in 2004, introducing a single rural development fund from 2007 onwards, taking a more strategic approach and encouraging national governments to prepare rural development strategies. Four categories of measures should be included in such strategies: measures to improve the competitiveness of the primary sector; land management schemes; measures to diversify the rural economy and improve the quality of life in rural areas; and the LEADER (bottom up) approach.

2.22 The integrated rural development policy and programmes initiated by the EC during the 1990s included socio-cultural aspects in their remit, provided that such aspects helped to build the local employment basis and contributed to the diversification and sustainability of

the local economy. The most common method to convert cultural assets to economic assets has been tourism, and this was particularly encouraged by the LEADER initiative. The danger of marginalising the local culture through commercialisation, thus affecting the cohesion and integrity of rural communities has been balanced by the involvement of local communities in the management of local development programmes.

2.23 The mainstreaming of the LEADER initiative in Finland through the POMO programme has given several good practice examples of a bottom-up, integrated approach to rural development, which took account of the local traditions and culture. These examples however cannot be generalised, because Finland has a highly developed civil society at the local level, which was actively involved in the implementation of POMO, with power to exercise control on the selected local development options (see Thematic Guide Four).

2.24 In addition to the widening of the rural development remit, the cultural policy of the EC paid attention to culture as an employment generator and openly declared that the strengthening of national and local identities would be an advantage for the cohesion of the Union, allowing the citizens of the Union to exchange cultural aspects and strengthen their creativity and cultural cross-fertilisation. The acceptance of multiculturalism while building at the same time local and national identities has become a central issue in European policies. The Culture 2000 Community Programme which was initially established for seven years (2000-2006) and subsequently renewed by the Culture Programme 2007-2013, deals with these issues. The main objective of the Culture Programme is to help enhance the cultural area shared by Europeans, develop cultural cooperation and encourage the emergence of European citizenship. The Culture Programme continues along the Culture 2000 footsteps, providing funding to local and national actors encouraging cultural innovation and creativity.



*Cultural tourism has provided opportunities for local development in many rural areas of Europe*

2.25 In conclusion, we note that with the emergence of sustainability concerns in the political agendas of European nations, a number of issues have come to the fore. Primary among these has been the coordination and successful integration of economic, environmental and socio-cultural policies. However, as the scope of sustainability concerns grows, it becomes more complex to communicate them to the local and national stakeholders, while significant variations in the perception of these concerns at national, regional and local level threaten to undermine the very notion of sustainable development (Dodouras, 2006). Culture is moving - at a fast pace - to the centre of sustainability policies. The proposed by UNESCO 'square' model of sustainable development (see above) places the intrinsic values of culture that are important for human development, democratic governance and global understanding at a prominent place in the development agenda (UNESCO, 2006).



*Children should become familiar from an early age with their local heritage*



### Questions arising from Chapter 2 to reflect on

1. **Thinking of a** rural area you know well, how would you propose to integrate culture in sustainable rural development? Provide examples.
2. **Find and describe** examples that illustrate the "square of sustainable development" in your area.
3. **Identify the** natural and cultural features of a "cultural environment" you know well. Describe how these interact.
4. **How are** local communities in your area involved in the control and preservation of their cultural heritage, especially in relation to local policies and action taken by local or national authorities?
5. **Do you know** of or have you become involved in a local initiative (e.g. a LEADER project) that brings local culture into the framework of local development, using a bottom-up approach? Describe how.

# Part II: Preserving and Strengthening Rural Culture as an Agent of Development

## CHAPTER 3.

### *The Preservation of Culture: the rural museum of the 21st century*

#### *The role of rural museum*

3.1 Let us have first the definition of a museum, according to ICOM (International Council of Museums) Statutes (article 2, para. 1):

*"a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits, for purposes of study, education and enjoyment, material evidence of people and their environment."*

3.2 During the 20th century, a great number of museums were founded, often of a rather small size, but also at times somewhat ambitious, either in rural environments or in towns and cities, with subjects based on the rural world; a well known example of the latter is the former National Museum of Popular Traditions and Arts in Paris; or the National Museum of Agriculture in Budapest. Such museums were initially born out of the awareness that a world was drawing to its close, and that priceless memory was being lost due to the advent of economic globalisation. Today, these museums experience a transformation of their roles, in view of the drastic changes in their audiences, following rural exodus, immigration, the phenomenon of 'rurbanisation' and the power of the culture brought about by TV and leisure/ entertainment complexes.

3.3 What is a rural museum? It may be a museum of agriculture, a museum of rural life or a museum established in the countryside, whatever its theme may be; and perhaps also a museum of art, even contemporary art. As already mentioned above, there are also many museums of agriculture or rural life in urban environments. None of these categories should be excluded if we wish to obtain and sustain a chain of complementary heritage places. Moreover, the museum can be related to an outstanding site (natural, archaeological, architectural) which makes it more interesting for the visitor

by creating a direct relationship between the collections, the architecture and the environment, thus providing the very much sought after context to the collections. An interesting example is given by the museum recently built in the farm of the Planons in Saint-Cyr-sur-Menthon (Ain), which combines the advantages of an extended thematic package (country life, farming and cattle raising in the Bresse region), a protected historic farm building and its location in a region that owes its development to high quality agricultural products (the 'poultry from Bresse', an official origin label) and on gastronomy (see Case Study 3.3).

3.4 At a time of energy crises and climatic changes, the issue of sustainable development takes on added momentum. The rural museums may offer an alternative viewpoint to contribute to the sustainability effort: they increase our awareness of past times and techniques that were more energy-saving than those of today, including organic agriculture. This approach can be also linked to the growing interest of consumers in organic and 'genuine' products, which enjoy a varying degree of encouragement from Governments through the multiplication of Quality and Origin labels. Furthermore, the rural museum may play a role in preserving biodiversity, as shown by the following example: in Dampierre-sur-Boutonne (Charente-maritime) a farm museum contributes to the preservation of an animal species under threat, the 'baudet du Poitou', a small sturdy donkey which would probably have disappeared without the farm. But it can be also argued that such a preservation plays a role as an 'identity shelter' (the 'smaller homeland') to countenance the fears induced by globalisation. Or, one may wonder, does it merely reflect nostalgia in connection with a resistance to change which is a feature in every society? We have already touched upon these issues in Chapter 1, and it should be stressed that the answers are not easy or universal. Every society, both government and the people,

have to make their choices and guard themselves against a false reality, on which such nostalgia may rest.

3.5 The rural museum has to answer, first of all, the question of heritage preservation. Let us examine what we mean by heritage preservation. Does it deal with the preservation of past know-how and empirical knowledge, with a view to reuse them or implement them in the present time? The aim would then be to preserve the processes that lead to heritage items rather than collect solely the 'material witnesses' of such heritage. We need to refer, for example, to signals or methods of assessing the best timing of rural activities, (e.g. the appropriate time to harvest, etc.) which, by their very nature cannot be 'stored' in a museum but need to be interpreted and illustrated through descriptions, photographs, drawings, films, etc; that is, by employing a variety of media that transform the very concept of artefact by additional, imaginative documentation, which becomes as important as, and even more important than the item itself.

3.6 The rural museum has to deal with the problem which, sooner or later, awaits every cultural institution, let alone a heritage institution: that of changes within its audience, an audience that does no longer consist of 'experts' and is characterised by a lack of familiarity with or knowledge of heritage, thus making the exhibited heritage alien to them, difficult to understand and uninteresting. Long and short distance migration, changes in basic knowledge offered by the formal or informal education system, and the 'rurbanisation' process, expose the museum to people who will become interested in heritage only if it takes the form of a big quiz-like game. At best, heritage is taken into account in a process where a sort of 'tinkering' is used to 're-fabricate' identity and to highlight linkages with the environment and society. Although this method of popularising heritage may involve a danger of excessive codification of exhibits, contemporary media, as already mentioned, may be proved very supportive. Let us also consider that, in our times, a museum needs to compete with other cultural institutions and industries, such as the cinema, multimedia, big entertainment complexes etc, which, because of their economic power and having no heritage expenses to meet, are in a position to dedicate their whole financial means to developing innovative technology and accustom audiences to a kind of sophistication that is financially out of reach for rural museums. The latter thus experience growing difficulty to survive in terms of 'box office'. Another consequence of this technical 'decoupling' is the increasing generations gap, resulting to rural museums receiving more visitors of a mature age, as the younger generation becomes attracted to other activities, not related to heritage.

### **Best practice for rural museums**

3.7 As a response to the issues raised above, we may list a few 'best practice' features, many of which, in fact, are not specifically related to rural museums.



*New approaches to museography introduce new technologies for better interpretation of the theme of the museum (Forest Museum, Landes, France)*

### **The right scale**

3.8 Every museum type that we mention in this chapter has its own usefulness and specialisation. What matters most is to avoid thematic or museographic redundancies, and to set up networks of complementary activities and sites. Scale, however, is a separate issue. The human scale of a museum has to be safeguarded, but this has consequences on its management, especially regarding the recruitment of competent professional staff. In France, Heritage Offices have been set up at district level to manage museums and monuments, ensuring a scale that is manageable, but also big enough to enable pooling of professional competences. This is an excellent solution, which also allows urban museums to be linked up with thematic rural museums. A good example is Musée Dauphinois, in the district of Isère.

### **The right method**

3.9 In the field of rural heritage, the prevailing approach to museum collections should be 'holistic', linking the earth and climate conditions to production techniques on the one hand and, on the other hand, to myths and popular beliefs. Also, a multidisciplinary or cross-disciplinary approach is necessary to carry forward the prevailing lesson of the past - that is, adaptation to the environment and to the needs of societies which were less specialised than ours, but by no means less complex or refined. Besides, the museum can play a specific part in research, as a place that remains constantly sensitive to change and, therefore, to the emergence of new ways of life and modes of social organisation that override the old ones, which however, without the museum, would sink into oblivion. Museums, as research institutions, need to undertake comparative analysis and take a critical stance towards heritage, on the basis of scientific criteria.

### **The right notions**

3.10 A danger threatening the rural museum is that of 'localism' - i.e. refusing to see the similarities between a local situation and those in neighbouring places, or even

remote places and places with similar needs. This calls for establishing a close link between the short term views (of the individual) with the long term views (of the community). Societal evolution must be also taken into account as well as social attitudes, which in the face of change form an essential factor of evolution, in particular in rural communities (who remain less extroverted than urban communities regarding the use of new media).

#### ***The right museology***

3.11 This is an important field, but the most difficult of all to suggest guidelines. Problems related to the necessary re-contextualisation of artefacts which are only 'torn away' fragments of wider environments and situations, need to be addressed. One may use dynamic display methods, that would question rather than affirm the meaning of the object ('breakaway museology' according to Jacques Hainard). New technology and multi-media devices may help towards this end, remaining constantly receptive to visitors' questions. The classic system of permanent exhibitions is gradually being abandoned in favour of 'evolving' exhibitions, complemented by temporary exhibitions. This new practice allows more flexibility to museums, multiplies opportunities for experimentation and gradually builds up diversity and loyalty amidst audiences. It entails, however, not only financial problems, but also heritage access problems, as it may at times make the 'treasures' of the permanent collection of museums inaccessible.

#### ***The right mediation***

3.12 The diversity of the cultural background of audiences and the limited knowledge of heritage by present day visitors, as already discussed, makes it necessary to introduce 'mediators' in the rural museum. Mediation should be provided by competent and committed professionals, who will be ready to help visitors understand the 'signs' that make up the cultural vocabulary captured by the museum. The establishment of relationships with local events (ploughing, harvest and festivals) is just as necessary. It contributes to a better communication with the wider public, caters for a growing demand for festive events and fosters the creation of social links between visitors and local people. The same occurs with workshops - educational or not. It should be also kept in mind that senior citizens are increasing in numbers and will probably play an important role as museum audiences in the coming decades, if they are attracted by appropriate audience policies.

#### ***The right fund-raising***

3.13 To achieve the viability of a rural museum, the question of funding must be addressed. In some cases (e.g. often in eco-museums or in some cases in ethnographic museums too) the investment is shared between the public and the private sector. This would be an ideal solution, because public funding provides regular resources, whereas private funding leads to greater dynamism and adaptability. The possibility of joint funding of museums however, depends greatly on

the administrative culture of each country. Sponsoring is an alternative funding possibility which although a marginal one, should nevertheless not be excluded. Furthermore some commercial activity has also proved beneficiary in some museums, especially private ones, sustained through the sale of objects inspired by the collections.

### ***Different types of rural museums***

3.14 Contemporary rural museums range from large collections, covering many of the categories below, to very small establishments addressing either a particular location or a particular subject (e.g. an agricultural product or a distinguished person). The collections of rural museums include fine arts, applied arts, craft, archaeology, anthropology, ethnology, history (cultural, military, natural etc), science and technology, children's arts, numismatics, botanical and zoological interests, philately, and more. Within these categories many museums specialise further, e.g. museums of modern art, local history, agriculture or geology. Here we list selectively five types (or profiles) of rural museums: the ethnographic museum, the open air museum, the technological museum, the art museum, and the eco-museum.



*Traditional spaces can accommodate modern methods of object presentation with good results (CULT-RURAL exhibition on "Landscape Stories")*

#### ***The ethnographic museum***

3.15 Ethnographic (or 'folklore') museums collect and exhibit material and information related to the origins, distribution, technology, religion, language and social structures of racial, regional or national divisions of humanity. They belong to what we call 'general museums' since they house objects that contain information on various societal aspects. Their scientific background relates more to cultural anthropology, history and sociology. Ethnographic museums range from very big establishments (there is usually in every country a national ethnographic museum, based in the capital city) to very small ones, to be found in villages or in the countryside. The latter are created through a variety of initiatives: they may be the result of an initiative from an academic and research institution (e.g. the museum of

the olive in Crete); or an initiative of an individual collector of folklore objects (e.g. the ethnographic museum of Alexandroupolis, Greece); or the initiative of an NGO (e.g. the ethnographic museum of Komotini, Greece); or a joint initiative between a local NGO and a research institute or a local authority (e.g. the museum of bread, in Farsala, Greece); or a joint effort between a local authority and a dedicated individual (e.g. the museum of the village of Abony in Hungary); or any other initiative of the private and public sector (see Case Studies 3.5, 3.6).



*The Folklore Museum of Komotini, Greece, is a typical rural museum, created on the initiative of a local NGO*

### ***The open air museum***

3.16 Open air museums re-erect original old buildings in large outdoor sites, usually in settings that re-create landscapes of the past. The first open air museum was set up by King Oscar II of Norway, and opened in 1881. In 1891 Arthur Hazelius founded the famous Skansen Museum in Stockholm, which became the model for subsequent open air museums in Northern and Eastern Europe, and eventually in other parts of the world. Most open air museums are located in regions where wooden architecture prevails, as wooden structures may be translocated relatively easily, without substantial loss of authenticity. Modern open air museums, such the Skansen Museum in Szentendre, Hungary, recreate in their establishments old trades and skills, organise educational visits, festivals and tours, trying to recreate not only the built and natural environment of traditional villages but also the life in them and the products that were typical of their economy (see Case Study 3.1).

### ***The science and technology museum***

3.17 Museums of science and technology are concerned with the development and application of scientific ideas and novel (for their time) instruments. Like museums of natural science and natural history, science museums have their origins in the Enlightenment. Some of them developed from the collections of learned societies, others from private collections (e.g. the Teylers Museum at Haarlem, Netherlands) in the 18th century. A later development in these museums focused on the applications of science, so that museums began to preserve the material evidence of technological development. Some science and technology museums now concentrate on demonstrating old methods for processing agricultural products (e.g. water mills, silk farms etc) emphasising the preservation of the production process rather than the end products themselves (see Case-Study 3.7).

### ***The art museum***

3.18 An art museum, also known as an art gallery, is a space for the exhibition of usually visual art, and primarily paintings, illustrations and sculpture. Collections of drawings and old master prints are often not displayed on the walls, but kept in a print room. There may be also collections of applied art, including ceramics, metalwork, furniture, book art and other types of artistic handicrafts. A rural art museum is sometimes dedicated to one or more (famous or not) local artists (e.g. the museum of painter Theofilos in Lesbos, Greece). It is also common in some countries (e.g. UK, Germany, Austria etc) to convert manor houses or castles to museums, exhibiting the furniture and art collections of the original owners.

### ***The eco-museum***

3.19 The eco-museum represents an important advancement in the evolution of rural museums, for two reasons: firstly, because it displays heritage in its natural and social context (without the need to 're-contextualise' it, as already discussed); and secondly because it relates heritage to sustainable local development directly. Usually defined as museums focused on the diversity of a territory, on its heritage and on its population, eco-museums were first set up in France at the beginning of the 1970's (following significant initial efforts in the United States at the end of the previous decade) in response to increasing demand for a renewed profile of rural museums, with a notable social role. Eco-museums then spread quickly, especially in Europe, although their practical accomplishments were not always consistent with the aims and expectations of the museologists who had launched the idea.

3.20 Like other rural museums, an eco-museum can be the solution to conserve heritage which would otherwise be destined to disappear and make it available for collective use. The heritage displayed by an eco-museum, however, is usually quite different from that of an ordinary museum and does not stop at a collection of physical items -in some cases there is not such a collection. In this case, the heritage is made up of a series of

material and non-material (intangible) elements which are part -either by geographic placement or due to the opinion of the local residents- of a certain territory; and of the relationships that inter-link these elements, which have historically shaped a certain landscape, lending visibility and meaning to local heritage. This approach creates a completely new situation for conserving rural heritage and making it directly accessible to both local residents and tourists.

3.21 Maurizio Maggi (2002) defines the eco-museum as a special kind of museum, based on an agreement by which a local community takes care of a place. The terms used in this statement are explained as follows:

- ◆ agreement means a long term commitment, not necessarily an obligation by the law;
- ◆ local community means a local authority and a local population jointly;
- ◆ take care means that an ethical commitment and a vision for future local development are adopted;
- ◆ place means not just a territory but complex layers of cultural, social and environmental values which define a unique local heritage.

The emphasis is placed on the eco-museum's role as a means for tackling certain challenges, not as an end in itself. To achieve this, the eco-museum needs to set in motion certain mechanisms in local societies: activating local networks, empowering the local population and drawing attention to the local heritage, strengthening the residents' 'sense of place' (see Chapter 5). To tackle the issue of local development, the eco-museum needs to create a strategy. For this, it should reconcile

local aims with the possibilities offered by regional, national and European experts and administrators; and should also build local development on endogenous resources and especially on the 'capital' created by local culture. An interesting example of an Italian eco-museum is presented in Case Study 3.2.

### *The expectations from the rural museum of the 21<sup>st</sup> century*

3.22 To summarise the main points of the discussion presented in this chapter, we quote in the box below the features of the museum of the 21st century, as proposed by Black (2005). Then, we highlight some of



*Eco-museums conserve rural heritage and contribute to local development too (Eco-museum of Chestnut, Toscana, Italy)*

#### **The 21st century rural museum is expected to be:**

- ◆ an object treasure-house significant to the rural communities
- ◆ an agent for physical, economic, cultural and social regeneration
- ◆ accessible to all - intellectually, physically, socially, culturally, economically - enabling them to enjoy and make use of its materials
- ◆ relevant to the rural society, with the local community in product development and delivery, and with a core aim of improving rural people's lives
- ◆ a celebrant of cultural diversity by developing understanding, provoking thoughts, and challenging opinions by means of exhibitions, activity and other forms of communication
- ◆ a promoter of social cohesion and a bridger of social capital
- ◆ a promoter of social inclusion by treating everyone with fairness and respect
- ◆ proactive in supporting neighbourhood and community renewal
- ◆ proactive in developing, working and managing projects with other museums and agents and developing links and networks for future collaborations with individuals and organisations that have compatible aims
- ◆ a resource for structured educational use and lifelong learning, and integral to the learning community by using its collections and expertise to contribute to teaching and research both within the academic world and beyond
- ◆ a rural community meeting place
- ◆ a tourist attraction
- ◆ an income generator
- ◆ an exemplar of quality service provision and value for money

Source: Graham Black (2005)

the roles a rural museum is expected to play as an agent of local development.

#### ***The museum as a focal point for the local community***

3.23 The rural museum, more than any other type of museum, should build an enduring relationship with its local community. Such a process requires confidence building and provision of opportunities to local people, to be actively involved in the running of the museum and its activities. The museum should prove that it exists firstly for the local community, whose culture it represents, and secondly for the outside visitors.

#### ***The museum as a hub for research***

3.24 Museums have had a long history of providing educational services to the public. What is less well known is their role and involvement in research. Rural museums can, and in many cases do, play a significant research role in the natural and cultural heritage fields in several ways. Museums can provide facilities to university researchers and students; joint appointments can be made based on collaboration between museums and universities and in most museums many research staff hold adjunct appointments or are affiliated with universities as research fellows. Research builds up a body of knowledge providing a systematic understanding of rural cultural heritage, contributing to the appreciation of such heritage and eventually becoming the tool for its best possible use. Research can also provide the evidence necessary to ensure that we make sustainable use of our heritage.

#### ***The museum exhibitions and new technology***

3.25 New technology can offer valuable aids in the interpretation and contextualisation of museum exhibits, as already mentioned. Multiple wall projections, virtual 3D images, multimedia tools handled by the visitor are few of the media that modern technology can put in the service of a museum. Such media, already used in several museums worldwide, revolutionise the museum experience while improving public access - through better understanding - to rural heritage. Designed to enhance visitors' interaction with museum collections, the new technology and visualisation tools can expand the potential of an exhibition and work as a tool for the achievement of the best possible display and information provision. As already mentioned, the creative use of technology in exhibitions allows museums to put artefacts in context, to explain complex ideas, to provide links with historical events or places or to provide simulated experiences. Technology can also become a great tool for learning delivered in museums, both formal and informal.

#### ***The museum as a multi-activity centre***

3.26 The rural museum is the ideal place to develop activities that address both the visitors and the local community. Many museums in Europe and elsewhere have multi-purpose public spaces as a feature of their planning. A multi-purpose space extends the function of the museum by providing a space that can be used for museum events, exhibition openings, film showings,

lectures or seminars, and it is also available to groups or individuals to use (or rent) for similar activities. There are many cases where museums organise regular seminars for children and adults, such as fine and applied art seminars, theatre, dance and music performances, conferences etc. Local communities' festivals and celebrations (see Case Study 3.4) can be organised in collaboration with the museum, bringing new audiences and new community support to the latter. Making space available for multiple use in the museum may offer a much needed venue to the local community, at the same time providing a local heritage dimension to community recreational activities.

3.27 The museum shop is also a part of the rural museum that could play a role in learning and accessing information. Practice has shown that shops are an extension of a museum visit. They enhance the museum visit by offering a recreational experience through shopping; and they may provide visitors with further stimulation to learn more about and appreciate further the local culture. Furthermore, museum shops can be a source of income both for the museum itself and the local people, as the latter could be employed for the production of souvenirs, such as traditional handicrafts, copies of original items of the museum collection etc

### ***Conclusion***

3.28 At a time when the balance of wealth is changing in the world and western economic supremacy is drawing to its close, European countries need to reconsider the priorities on their agendas. The question whether we should go on dedicating substantial amounts of money to rural museums, which, some people claim, are obsolete in the context of the 'global village', is an imminent one. The answer to this question depends on how European countries envisage their future; and whether equal opportunities and democracy as capital issues, jus-



*A section for interactive visitor engagement through new technology and specially designed games adds a lot to the museum experience*

tify the preservation of heritage. As we know, the practice of democracy directly depends on citizens' level of information and education. In a society that becomes more and more complex, a major question is whether decisions made about key issues are really accepted and understood at the local level. If we have doubts about this, then we must seriously ponder on the educational role of the rural museum, comparing it with other means of education, formal and informal. Further to this, we need to consider the active role that a rural museum can play in the preservation of the social fabric of rural communities, thus providing an antidote to the urbanisation and the 'rurbanisation' process that have been going on for some time, affecting most member states of the European Union.



*The museum shop is also a part of the rural museum that could play a role in learning and accessing information*

### Questions arising from Chapter 3 to reflect on:

1. **What types of sites**, natural or cultural, are particularly fit to establish a rural museum in your area? And what would be the message of such a museum?
2. **How could** the involvement of local inhabitants in the operation of a rural museum be fostered?
3. **What could** be done in order that the rural museum plays a part in the strengthening of cross-generation solidarities?
4. **What themes** should be promoted in a rural museum within the remit of sustainable development?
5. **How can** the rural museum influence tourists so as to contribute to the decrease of nuisance due to their presence in a rural environment?
6. **Draw a list** of types of events which a rural museum would undertake, according to its theme and standing, in order to promote social cohesion and solidarity in its area
7. **What** can the economic aims of a rural museum be?
8. **What** measures may be implemented to increase the number of visitors of such a museum?
9. **Can there be** conflict between the social and economic aims of a rural museum? How can such a conflict be solved as the case may be?



### Case Study 3.1.

#### *The Skansen Museum of Stockholm, Sweden*

Skansen is the first open air museum and zoological garden in the world. It is located in Sweden on the island Djurgården in Stockholm. It was founded in 1891 by Artur Hazelius (1833-1901) with the intention to showcase the way of life in the different parts of Sweden before the industrial era, and the natural habitat of Scandinavia including animals and plants from different parts of the country.

The 19th century was a period of great change throughout Europe and Sweden was no exception. Its rural way of life was rapidly giving way to an industrialised society and many feared that the country's many traditional customs and occupations may be lost to history. Artur Hazelius, who had previously founded the Nordic Museum on the island of Djurgården near the centre of Stockholm, inspired by the open-air museum founded by King Oscar II in Kristiania in 1881, created his open-air museum on the hill that dominates the island. Skansen became the model for other early open-air museums in Scandinavia and later ones elsewhere. The name 'Skansen' has also been used as a noun to refer to other open-air museums and collections of historic structures, particularly in Central and Eastern Europe, but also in the United States, e.g. Old World Wisconsin and Fairplay, Colorado.



*Storage kiosks in the Skansen Museum of Stockholm*

After extensive travelling, Hazelius bought around 150 houses from all over the country (as well as one structure from Telemark in Norway) and had them shipped piece by piece to the museum, where they were rebuilt to provide a unique picture of traditional Sweden. Only three of the buildings in the museum are not original, and were painstakingly copied from examples he had found. All of the buildings are open to visitors and show the full range of Swedish life, from the Skogaholm Manor house built in 1680 to the 16th century Alvros farmhouse.

The many exhibits over the 75 acre site (300.000 sq.m.) include a full replica of an average 19th-century town, in which craftsmen in traditional dress, such as tanners,



*A traditional farmhouse in the Skansen Museum of Stockholm*

shoemakers, silversmiths, bakers and glass-blowers, demonstrate their skills in period surroundings. There is even a small patch growing tobacco used for the making of cigarettes. There is also an open-air zoo containing a wide range of Scandinavian animals (as well as some non-Scandinavian ones due to their popularity).

In early December the site's central Bollnas square is host to a popular Christmas market that has been held since 1903, attracting around 25.000 visitors each weekend.

Since 1897, Skansen has been served by the Skansens Bergbana, a funicular railway on the northwest side of the Skansen hill.

*For more information:*

<http://www.skansen.se>

### Case Study 3.2.

#### *The eco-museum of Terraces and the Vine, Italy*

The Ecomuseo dei Terrazzamenti e della Vite (the Eco-museum of Terraces and the Vine) is situated in Cortemilia, a hill area in the province of Cuneo. The area of Cortemilia, a little town with just over 2000 inhabitants, is intensely covered with terraces, which are, however, now abandoned. The whole Bormida Valley made headlines in the 1980's due to pollution caused by just one factory, which had considerably deteriorated the entire natural environment of the valley floor and consequently the economic and social situation of the region. After strong protests, the factory was closed but the decline, especially in social and demographic terms, continued.

In 1994, severe flooding caused a landslide that risked destroying part of the town. Restoration work was carried out and, taking advantage of the law on eco-museums, the year after the decision was taken to recover the heritage made up of terraces, once used to grow vines. Initially the project did not mobilise the residents, who had been long-since resigned to its gradual decline, and the municipal council failed to understand the project's potential, seeing it as nothing more than a source of extra income. Encouraged by the tenacity of his director, the project progressed step by step. At the beginning, the eco-museum limited its activity to the recovery of part of a small but strikingly spectacular terraced slope, with its paths, dry stone buildings, cultivations and the restoration of an historical building in the middle of the town to house the 'Ecomuseo'. The building opened to visitors in 2001, and houses a themed section devoted to the landscapes and communities of the world characterised by dry stone constructions; a reading room; and a projection and conference room.

Little by little, interest was aroused in the terraced landscape, previously ignored or classed as a residue from the past. Dynamic in its research and in the national and international collaborations, the Eco-museo then under-

took to recover an abandoned and degraded residential and farming structure overlooking the town (Monte Oliveto), transforming it into an active meeting place for the organisation of various activities linked with the local culture but also with productive aspects such as that of high quality wine. The project represented a very important development for the relaunch of local wine production.

Following the re-qualification of the vineyards of Monte Oliveto and the subsequent grape harvest in 2002, the first wine was made under the name of the eco-museum, the label of which bears the name and logo of the eco-museum.

The 27th symposium of 'Vinum' (2003), the most important wine event in Piedmont, hosted the products of a group of winegrowers, united under the label of Produttori Associati dei Terrazzamenti della Valle Bormida. The winegrowers involved in the project then decided that the work carried out in the vineyards should be supervised by agricultural experts to improve the winemaking process. This attention to quality, unthinkable in an area previously linked mainly to the devastating effects of the pollution of the River Bormida, is an important process.

The Ecomuseo is also committed to conserving and transmitting knowledge. In 2002, the first edition of a literary prize for children's books, 'Il Gigante delle Langhe' (The Giant of the Langhe) was introduced. Its aim was to operate on a symbolic level, creating imaginary meanings in relation to the terraced landscape. The award ceremony has now become a regional event and the jury comprises artists and writers of national recognition.

The management of the eco-museum uses a local cooperative to accomplish educational projects. Summer camps are arranged into three sections: small architecture; creativity; and farming the landscape of the terraces. Every workshop includes an introduction to the eco-museum, a direct discovery of the territory, with excursions and on-site inspections, and a manual activity part, with the creation of a product linked with the territory.

The Ecomuseo dei Terrazzamenti e della Vite provides a good example of how it is effective, as well as possible, to reassess the local heritage, making it an element recognised by the inhabitants and one that contributes to social cohesion and economic activity.

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*Eco-museums often comprise traditional buildings, like the old mill shown here*

### Case Study 3.3.

#### *The thematic museum of Saint-Cyr-sur-Menthon, Ain, France*

The Department (region) of Ain is located half-way between Lyons and Burgundy, a region which enjoys international fame for its gastronomy. Its Conseil Général recently acquired the estate of the Farm of Planons, in the village of Saint-Cyr-sur-Menthon, where it opened a new museum in 2006. This museum is part of a Departmental Heritage Office which also includes the Museum of the History of Resistance, and two local museums dedicated to the smaller regions of Bugey-Valromey and Revermont. This grouping makes it possible to optimise management, by pooling the promotion, maintenance and administrative expenses, while keeping the functions of management and animation decentralised. The plan was to group on this site all elements related to agriculture and the rural world, in order to form a specialised point of reference. Besides, this thematic choice reflects a financial choice, based on the reputation of Bresse poultry, which has become an official quality and origin label, and on the fame of regional gastronomy, which is manifested in the presence of several 'multi-star' Chefs.

Modern in its design, this museum is made up of several parts which complement each other. The first part is the farm itself, a listed historic monument which is one of the oldest civil edifices of the Department, and offers a good outlook on the vernacular techniques and architectural forms, in particular stud-works, 'pisé' (rammed-clay) barns, a Saracen fireplace and a drier on a gallery which is both functional and remarkably aesthetic. In the farm, the museography is kept to a minimum: the point is chiefly to display original or at least equivalent furniture and tools based on an eighteenth century inventory relating to this place. Visitors can use an audio guide to hear comments on this inventory, with an appropriate directional lighting system which is coordinated so as to highlight the corresponding items as the commentary proceeds. Smaller temporary exhibitions can be displayed in adjacent agricultural buildings.

The second element is the estate, a wide territory, the surface of which is used to display examples of agriculture (corn) and animal farming (poultry), with living animals, gardens, orchards, fields and pastures, equipped with appropriate signs that are convenient to guide visitors, especially young people who lack knowledge on agriculture and more generally on country life. Visiting groups can easily turn to competent mediators for information.

The third element is the museum. It includes a vast entrance hall, a shop, a permanent exhibition area and smaller temporary exhibitions rooms, together with an animation area with a documentation centre, a conference room and workshops. The main hall is used to display the collections related to regional dress and its history, as an illustration of the evolution of the regional society; and to all that concerns food, from production to cooking habits and to gastronomy. The adjacent buildings display more specialised thematic presentations, which may even be contemporary art exhibitions.

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*A view of the arcade of the museum of Saint-Cyr-sur-Menthon,*

### Case Study 3.4.

#### *The Ethnographic Museum of Alexandroupolis, Greece*

It is not uncommon for individuals with an interest in and dedication to cultural heritage, to turn their collections of artefacts and research results into museums. Such a museum is the Ethnographic Museum of Thrace in Alexandroupolis.

The museum collection comprises objects belonging to native residents and refugees, which characterise and determine the character of their local history. It also includes testimonies: thousands of personal stories which survived the sweeping waves of history, indicate the people's wounds and their healing, complete the mosaic of history, and their narration re-establishes the residents' relation with the land of Thrace.

The exhibits are part of the owner's, Angeliki Giannakidou's, private collection and consist of research material and objects of all the social groups living in Thrace. A great variety of objects are exhibited so that the visitor can be informed about the economic and social life of the region of Thrace from the late 7th century till the beginning of the 20th century. The displays and galleries are complemented by audiovisual material (music, sounds and videos). The videos have been produced in cooperation with historians and architects.

music, they can also purchase items inspired by the rich Thracian popular tradition.

The museum aims to continue the study of the contemporary cultural heritage of Thrace, so that it can be a starting point for the re-evaluation of tradition, placing emphasis on educational activities directed towards young people and children in particular. The museum has been organising tours of historic interest since the second month of its operation and is also the venue of local history seminars and educational programs.

In addition to the educational programmes for the students of primary and secondary education which are held in the museum, educational projects are also organised. The museum's objective is to function as a living cell in the Thracian land, associating tradition -its memory and knowledge- with the current social issues, enabling us to identify ourselves with a universal ideal of culture, thus providing the enthusiasm for the preservation of our own heritage.

*For more information:*

<http://www.emthrace.org/en/>



*The Ethnographic Museum of Alexandroupolis*

In the covered courtyard of the museum, where seminars take place, visitors may obtain access to the database of digitalised maps of the wider geographical area of Thrace and names of refugees that came to Thrace in 1922. This database serves not only as a point of reference and a source of information for the people of Thrace, but also constitutes the core of many research and educational projects.

There is also a coffee-shop in the courtyard where visitors can savour traditional local specialities; and a sales point where, in addition to books and CDs of Thracian



*Cultivating the Thracian land, photo from the museum's collection*

### Case Study 3.5.

#### *Frutigetum, Finland*

A demonstration garden with a large number of fruit cultivars<sup>2</sup> is being built on the Lohja Island located in Lohja Lake Southern Finland. The garden will be called 'Lohjansaaren Frutigetum' i.e. 'Lohja Island Frutigetum' and is expected to open to the first visitors in the summer of 2009.

The innovative project consists of a non-commercial demonstrative garden into which all the perennial fruit plants with wood stem will be collected. The idea is that anyone interested in fruit plants may come and see the plants, but also taste fruit that can be grown in most of the Southern part of Finland. Frutigetum offers information and a lot to see to the devotees of gardens. The garden is built according to the botanical rules. So it can serve as a demo garden for the professional gardeners and researchers as well.

Frutigetum is expected to act as a sort of open air museum: all the old fruit cultivars which have been grown in Lohja district and in the surroundings are collected in the Frutigetum. For instance, old apple, pear and plum cultivars from the ex-nursery garden of Ahtiala and Kirkniemi manor are amongst the 'exhibits'.

The cultivars which are already disappearing give a distinctive character to the garden and at the same time tell about the rich garden culture of this area. Besides these, more than 200 old apple cultivars from other parts of Finland are collected too. For example, 40 pear, 60 plum, 30 cherry and 20 decoration apple cultivars from Finland and from similar growing conditions abroad are prepared to be planted. Bilberry bushes, sea buckthorns, saskatoons, lemon climbing plants, grapevines, various currants and gooseberries will also find a place in the garden.

The plants form groups to make it easier for the visitors to find a certain cultivar. The garden is made as beautiful as possible with the help of flower plants and a small water pool in its middle.

The idea behind the Frutigetum is to preserve old cultivars and give visitors the opportunity to see them, taste the fruit and get to know the history of the cultivars. It is also hoped that the garden will increase gardening as a hobby and fruit growing will start to interest new young entrepreneurs. Finally, the garden management intends to provide practical work experience to young people who will be given the chance to help the professional gardeners.

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<sup>2</sup> A cultivar is a cultivated plant that has been selected and given a unique name because of its decorative or useful characteristics.



*Frutigetum encourages visitors to learn more about the history of cultivars*

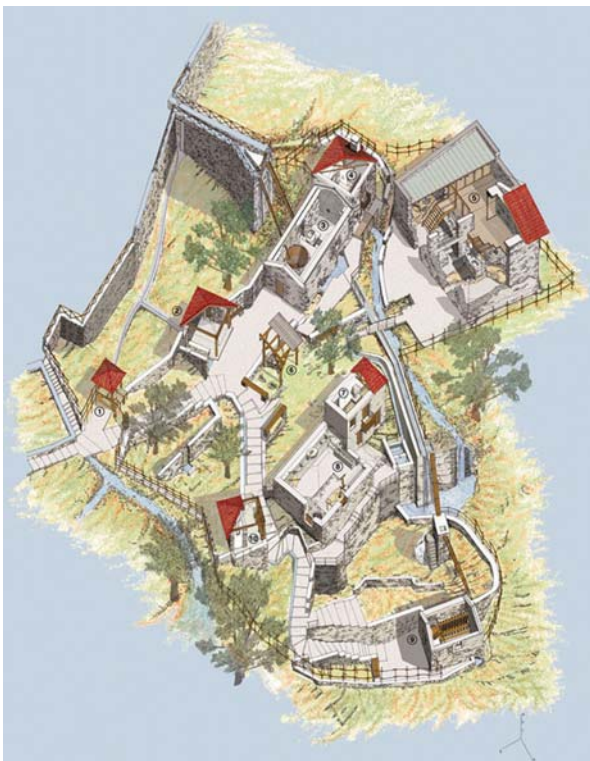
### Case Study 3.6.

#### *The Open-air Water Power Museum in Dimitsana, Greece*

The Open-air Water Power Museum in Dimitsana, presents the use and importance of water-power in traditional rural societies, by portraying the basic pre-industrial techniques that use water as the main source of power for production purposes.

On a site of 1,000 sq. m., in the midst of dense vegetation and abundant running water, infrastructure and water-powered equipment have been restored to meet the operational requirements of the museum. Each of the restored traditional workshop buildings houses a permanent exhibition whose theme is relevant to the workshop's original use: a filling-tub and a flour-mill, the miller's residence, the raki still, the tanner's house and the powder mill.

The visitor may see the various water-powered equipment in use, and their final products, in an interactive way. For example, in the flour-mill the visitor can throw grains of corn into the hopper and observe how these are ground by the millstones and fall into the flour tub. Comprehensive information panels as well as multimedia are used throughout the exhibition to provide technical, ethnographic and historical information about the water-powered equipment, reflecting the technological developments and the cultural identity of the wider region of Dimitsana up to the first half of the 20th century.



*Plan of the Open-air Water Power Museum*

The Open-Air Water Power Museum opened to the public in the summer of 1997. The project was co-financed by the Second Community Support Framework and the Region of the Peloponnese. Research in the wider area of the River Lousios has identified more than 100 water-mills, providing evidence of the technology used by traditional communities to cover their energy needs since the 16th century. These establishments were left to fall into ruins during the 20th century, as the area was gradually abandoned. In 1986, ETBA Bank's Cultural Foundation (currently the Piraeus Bank Group's Cultural Foundation) commenced an extensive programme of ethnological research, which led to the creation of the Open-Air Water Power Museum.

By that time Dimitsana, once hosting 8,000 inhabitants, had a population of only 400, while its nearby gorge had been totally neglected. Reconstruction of the water mill was carried out with respect, so that the interventions in the casings did not alter their authentic form. Meanwhile, the permanent machinery in the workshops was restored to its original use.

The purpose of the Open-Air Water Power Museum has been to rescue and exhibit a unique example of traditional technology, while contributing to the enhancement of the -until recently abandoned - area, by promoting alternative forms of tourism.

The Open-Air Water Power Museum is visited by many people, especially school groups, and has received the Europa Nostra award. In 2003 it was included in the European Commission's booklet of the 27 most successful projects co-financed by the European Union in Greece.

*For more information:*

<http://www.piop.gr>



## CHAPTER 4.

# *The Contribution of Culture to the Local Economic Agenda*

## *Culture - a new factor of economic development*

4.1 In the past, culture was not considered as an important source of economic activity, and indeed economists were rather suspicious of the economic value of cultural activities, for a number of reasons:

- ◆ Cultural activities, often based on enhancing and exploiting existing heritage were seen as regressive, forging an attachment to the past rather than an enthusiasm for building the future. Consequently, the emphasis on cultural heritage was often connected to a territory's resistance to the globalisation of economy and culture.
- ◆ Most of the cultural services were financed by public funds and consequently the spending on culture has been considered as 'deficit funding' rather than as 'investment funding' which yields economic returns.
- ◆ Many economists also viewed culture and the economy as separate realms: culture, with its symbolic aspect and lack of utilitarian dimension was set apart from the essence of economic theory and its utilitarian outlook.

4.2 It is only from the end of the 1980s that culture received attention as a source of productive activity, which can generate jobs and wealth to the benefit of national and local economies. The flourishing of the creative industries over the past three decades and the broadening of the concept of cultural services to include a wide range of creative and heritage activities, not only brought in the cultural scene the private sector in a dynamic way, but also questioned the image of culture as a non-earner of income. Also, it is becoming more and more accepted that culture, as a system of values and norms, can influence the functioning of the economy, at least indirectly; followed by the recognition that culture is itself a result of economic history (OECD, 2005).

4.3 In public policy, the new role of culture in the local economic agenda has been recognised through the 'cultural diversity' concept, introduced by UNESCO (2001, 2005) as an important component of local development. One of the dimensions of cultural diversity is that it brings together the efforts of the public, the private and the voluntary sectors to support a culture-based economy. Also, the role of multiple actors, including the cultural industries, is recognised by local authorities around the world as a lever to local development in

the statement of Agenda 21 for Culture; and by the OECD, in its publication on Culture and Local Development (2005). The latter transfers the term 'cultural economy' from the national to the local level, to explain how the particular nature of local resources and know-how can influence the creation and updating of 'cultural products' that are symbols of the territories that produce them, and therefore 'idiosyncratic' - i.e. unique.

4.4 The real challenge for any local development agenda is not only to acknowledge the contribution of culture to the local economy, but also to identify ways to achieve and maintain its positive social and economic impacts, and avoid the negative ones. It is important to consider the ways in which culture can benefit the local economy. We can identify three main types of input: through tourism; through the production and export of creative products or 'goods'; and through the creation of cultural infrastructure. These inputs are of course inter-related, as most activities that constitute the local economy are. For example, to develop tourism, a sound cultural infrastructure is needed, while cultural goods can enhance the economic results of tourism by adding value to it.

4.5 When assessing the economic value and potential of culture, we firstly need to define the existing cultural resources, activities and goods that can contribute to local development. The traditional definition of cultural assets includes the heritage (built and natural) and the performing and visual arts. Heritage is demonstrated in archaeological sites, designated buildings or villages / parts of towns under preservation order, monuments, places and buildings of historical or architectural interest, landscapes of outstanding natural beauty or national parts etc. Museums should be also included here, as they are closely connected with heritage. The performing arts may include all types of performances (theatre, dance, concerts) either of local character or performed by invited/touring performers; festivals are also important events which can have either a local or national/international scope (see for example Case Study 4.4). Similarly exhibitions may be locally inspired or may be regional / national events and beyond; or they may take the form of a fair or market, where local goods and crafts are presented and sold.

4.6 Within the existing resources, we should also include cultural products such as crafts, fashion, digital images, etc, which combine an important aesthetic and symbol-

ic value with their utilitarian nature; and we should not leave out the products of the cultural industries that include books, records and films, as well as audiovisual and photographic output. The products of the cultural industries have been expanded in some countries (e.g. UK) to include design, fashion, musical instruments, architecture, advertising etc, leading to the broader notion of the 'creative industries'. Cultural products take on growing importance in our days being both part of the production process (through the use of cultural resources) and of the final consumption.

4.7 Culture can also contribute to the local economy indirectly, through the values, ways of thinking and behaviours that are characteristic of regions, territories or villages. The work of Narayan and Pritchett (1997) provides some interesting examples: in their study *Cents and Sociability* they showed how economic performance of rural territories was affected by such cultural elements as the ways a person relates to family or outsiders.

4.8 Given that a large part of the cultural assets of an area are under public control or protection, to maximise the benefits of cultural resources it is important to exercise a partly-regulated policy by local authorities, which should, however, be based on three principles:

- ◆ The existence of a cultural strategy that forms part of the local development strategy of the area (as emphasised in various other chapters of this Guide).
- ◆ The active encouragement of cultural entrepreneurship, as well as the culture of entrepreneurship in the area.
- ◆ The forging of strong links and long-term partnerships between the heritage, the artistic and the commercial sectors, and between the private enterprises, the non-profit associations (NGOs) and the public authorities.

4.9 The issue of the local cultural strategy will be taken up in detail in Chapter 6. Here we will discuss in more detail the other two aspects. We may consider that the entrepreneurial culture is part of the wider culture of a community or a territory. The entrepreneurial culture involves all those qualities and skills that make individuals, organisations, communities and societies creative, flexible and able to adapt to economic and social change. The entrepreneurial culture is also linked to the capacity to conceive and nourish projects, while a business culture consists of carrying out these project (Katz, 1999). The capacity of a rural territory to sustain a productive activity does not depend only on the availability of investment, the agricultural or industrial capital or

availability of management capacities. It also depends on the values that the community is imbued with, and which may or may not make its members apt to encourage initiatives. The introduction of new technologies and a new 'technical culture' is often suggested as a recipe to encourage entrepreneurship in rural areas (OECD, 2002).

4.10 The encouragement of partnerships at the local level has been the policy of the EU Community Initiative LEADER which made it compulsory for a rural territory to form its own Local Action Group (LAG) in order to receive the financial benefits of the European Commission.

Such partnerships proved in many cases successful and in other cases artificial and dissolved immediately after the end of funding. Genuine partnerships usually develop over a long period of time, starting from informal networks within communities, which build 'social capital'. The close relationship found by researchers between social capital and economic development (Barro, 1999, Paxton, 2002) has been attrib-

uted to the proper functioning of democracy at the local level, as trust (the main ingredient upon which social capital is built) has positive effects on democracy. This brings forward the issue of community involvement in decisions about local development, which can build trust, thus facilitating partnerships, especially between the private and public sectors (see also Chapter 5).

### *Culture-based tourism*

4.11 The most visible contribution of culture to local development lies in its ability to attract tourists, and the positive effects tourism is expected to have on incomes and employment. Several studies, since the beginning of the 1980s, attempted to demonstrate the impact of culture on local development through tourism. At the local level, such studies, besides identifying the positive effects of culture, have also sought to justify major investments in the area: restoring a monument, organising a festival, creating a museum affect a territory's economic prospects and often create high expectations. The studies showed that such expectations have not always come true.

4.12 The economic benefits of cultural activities are usually judged by the revenue they generate. Such revenue falls into three types:

- ◆ Direct spending by visitors, i.e. spending at a site or an event. This may include entrance fees, catering and accommodation services, purchase of souvenirs etc.



*Historic towns are a reference point for cultural tourism*

- ◆ Indirect spending, i.e. spending by businesses that provide the above goods and services, as producers of cultural goods and services or as producers of tourism services.
- ◆ Induced spending (spin-offs) i.e. spending sparked by these indirect business expenditures (e.g. orders placed by cultural or tourism businesses with their suppliers will generate further orders to yet other businesses). This is usually called the 'multiplier' effect of direct and indirect spending.

4.13 The importance of the positive effects that culture may have on a territory is demonstrated through the assessment of impact. Economic impact can be forecast by direct estimation or using the multiplier formula. However, impact assessments do not only cover the economic dimension, but also social aspects, which tend to be classified by economists as 'indirect economic impact' (European Task Force on Culture and Development, 1997). Impact analysis has to make trade offs between different types of information (e.g. number of visitors, jobs created or sustained, business turnover, net benefit for the territory etc) and take also account of the reasons which justify the result. Social and environmental impact needs to be taken into account as well: loss of cultural identity due to excess commercialisation of culture; takeover by large companies and multinationals, thus pushing local businesses to marginal positions; channelling the local labour force to unskilled jobs; deterioration of the cultural and natural sites that form the objects of visitor attraction (e.g. through erosion), etc.

4.14 Identifying the contribution of different cultural activities to local development and the conditions under which such contribution will be positive, will be annulled, or even become negative is indeed a challenge. The OECD study (2005) proposes four criteria to assess the development potential of cultural activities:

- ◆ their permanence
- ◆ the degree of participation by local people in addition to tourists
- ◆ the territory's capacity to produce all the goods and services demanded (i.e. to sustain endogenous development)
- ◆ the interdependence of the cultural activities.

4.15 The lifecycle of a cultural asset or product is also an important factor to consider when exploring the contribution of culture to the local economic agenda. We can distinguish between the long term and the short term assets. A heritage site, for example, is a long term asset, linked closely to the local communities of the surround-

ing area, especially if the quality of life of the latter depends on the economic potential of the former. The efficient protection and management of a region's cultural assets depend at least partly on the ability of the local people to become aware of their significance and share the responsibility for their appreciation, conservation and promotion. Activities related to such assets have understandably a great potential, because they can lead to revenue generation and subsequently to investments.

4.16 On the other hand, it has been argued by some economists that short-term cultural products, like fairs or festivals, do not have the same effects because of their temporary nature, often resulting to a significant deficit. However, to assess the impact of a cultural activity such as a festival to the local economy, one should look at its interdependence with other cultural, educational and economic activities to which festivals may give rise. Case study 4.4. is a good example of the positive effects of the Kalamata Dance Festival on the development of the wider territory of Kalamata: the festival has become a permanent activity for about 15 years now, drawing international tourism into the area, while at the same time it has helped to establish a Dance School in the town which has already built a fine reputation.

4.17 The significance of involving local people and communities in the process of local development has been already emphasised in Chapter 2 and in the present chapter. The commitment and participation of the local community is vital to sustaining the cultural activities themselves (conserving heritage attractions, raising money for investments, mobilising volunteers, preventing environmental deterioration etc) and also to maintaining activities throughout the year, which will benefit the local people as much (or even more) as the tourists. Involving the local community gives them a sense of ownership of the development effort, which is particularly important when such effort is based upon local culture.

4.18 Endogenous development is the type of economic development that is mostly engineered by the local population on the basis of local resources. Although this is not always possible in rural areas, where the diverse human skills needed for development are not in abundance and investment capital may not be available in the required volume, it is a central objective of sustainable development to exploit all endogenous (local) resources before taking advantage of outside ones. This is why it is often advisable for rural areas to start small projects and try out the capacity of the local communi-



*Cultural activities are a vital component of community celebrations and fairs in rural areas.*

ties for the development of culture-based tourism, before embarking in ambitious ventures, of which local people may lose control.

4.19 Cultural activities have a greater impact if they are mutually reinforcing, taking advantage in this way of the so called 'crowding in' effects. We saw above, in the Case Study of Kalamata, that a festival, which is not by itself a sustainable activity, gave rise to their activities, beyond tourism, such as art education, offering permanent social benefits to the local community. Moreover, by encouraging a number of complementary activities in a location, a 'chain' of attractions is formed, capable to keep the tourists in the area for the longest possible period.

4.20 Another question which is often raised in relation to exploiting heritage for economic development is the nature of tourists and to what extent these tourists are prepared to respect the heritage site, avoid destruction and also respect the culture of the local communities. The OECD study (2005) offers some advice on this:

- ◆ *"Give priority to quality over quantity targets, recognising that spending per visitor is more important than the number of visitors.*
- ◆ *Encourage cultural over amusement or recreational uses for the site, so as to attract serious tourists as opposed to casual sightseers.*
- ◆ *Maintain some control over pricing mechanisms, which means controlling real estate prices and negotiating restraint agreement."*

Although the above may sound somewhat elitist, it is advisable to always keep in mind the type of visitor/tourist one wishes to attract to a heritage site or cultural activity more generally, and organise the conditions for participation accordingly, so that local resources are not exposed to undue stress.

4.21 Having the profile of tourist in mind, several alternative forms of tourism have started to develop. These forms address 'niche markets' and tend to attract more responsible tourists. Examples, under the general term of rural tourism (see Thematic Guide One) include 'Eco-tourism', 'Green Tourism', 'Farm Tourism', 'Sports Tourism', 'Adventure Tourism', 'Archaeological Tourism'



*Responsible tourism development is a top priority for many rural communities (Orkney, Scotland)*

etc, all based upon the cultural resources of a natural area and its communities, offering low-scale but sustainable economic results (Hall and Lew, 1998).

### *Cultural goods*

4.22 Although everyone agrees that it is difficult to define cultural goods precisely, it is suggested to recognise them as goods that are continuously being updated to incorporate new references and knowledge (OECD, 2005). Even things like handicrafts undergo constant adjustment to reflect new technical achievements and changes in taste. Technological innovation is indeed a challenge for rural areas, firstly because they do not have as good an access to it as urban areas have; and secondly because new technologies have allowed original cultural products to be copied, industrially produced and marketed at very low prices, thus undermining the authentic products and discouraging their production by local people. The example of Crete is characteristic of the problem: traditional woven products and lace sold in crafts shops are manufactured in Taiwan or Korea and sold to tourists without a mention of the origin of their production. They are indeed exact copies of the original items and only a trained eye can tell that they are not authentic. The price they are being sold at is only a fraction of the authentic items' price. This has resulted in Cretan women abandoning the loom and knitting, because even charging low wages could not achieve a comparable price to the imported items.

4.23 The situation described above has led to an interesting development in Crete: small firms have been set up which produce modern versions of traditional items, mostly woven or embroidered. These goods do not pretend to be handmade items, and use the traditional designs or variations of these designs in more modern versions to create a different kind of cultural good, which is representing the heritage of Crete but is adapted to contemporary needs and the demand of the market. These goods are bought by Cretans and tourists alike. Some of these firms have diversified their design and improved the aesthetic results of their products to such an extent that their brand name is sought after in the domestic and foreign markets as a design product of value. A few firms have gone into fashion design, on similar lines, with comparable success.

4.24 One of the main factors that determine the contribution of cultural goods to the local economy, like any other goods, is their distribution. Tourism is a significant source of clients, at least for some of these goods that are destined for the visitor as souvenirs, making their distribution easy. However, if such goods can reach a wider market, the right distribution channels must be identified and used. Furthermore, there are two methods that may help the rural cultural goods reach a wider market: labelling and the information society.

- ◆ Labelling has been initially connected with the protection of cultural products and the safeguarding of their authenticity. However, there is a great deal of controversy over such protection. Debates within the

European Commission and in the World Trade Organisation have done little to move this idea forward. An alternative approach has been favoured by some countries which have introduced labels allowing creators to achieve greater visibility and to make use of existing protection mechanisms in their own country. An example of this is the 'Living Heritage Enterprise' label in France. The intention behind labelling is to recognise the specific features of a craft or an enterprise; and highlight the originality of the knowledge, skills and artistic input, as well as its economic vulnerability.

- ◆ The opportunities offered by the information society is another factor that can help the viability and economic success of cultural products. ICT can highlight the quality of cultural products, make them known through the internet and encourage networking between producers and their suppliers, distribution chains and other producers of complementary cultural goods. In Thematic Guide Two, it has been shown how the skilful use of ICT may help rural societies and rural enterprises to face technical, financial and cultural barriers.



*Tourism is a significant source of clients for cultural goods*



*A local open market of handicrafts in Malmö, Sweden, adds life to the historic centre of the city*

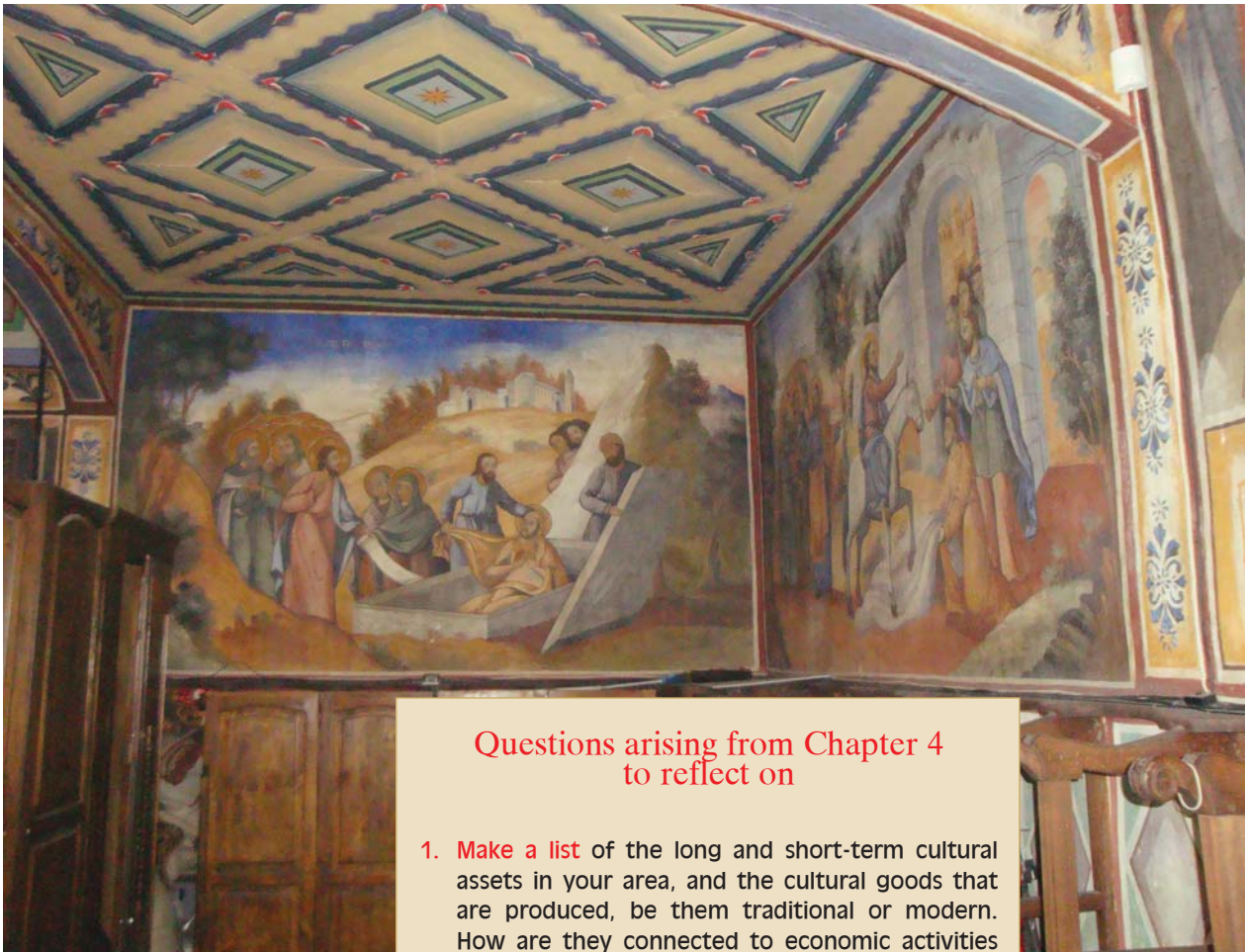
### *An overview*

4.25 The contribution of culture to the local development agenda can be summarised under a number of headings, as follows:

- ◆ community regeneration - strengthening of community ties;
- ◆ economic regeneration;
- ◆ environmental protection;
- ◆ encouragement of the creativity of local people;
- ◆ improvement of social services, e.g. health and social care, etc;
- ◆ employment opportunities;
- ◆ investment ;
- ◆ socio-cultural exchange between local people and visitors or consumers of cultural goods;
- ◆ direct and multiplier effects of tourism. (Dodouras and James, 2006).

4.26 The means through which culture is likely to influence local development can be also summarised: (i) by building consensus and improving collaboration - during the different phases of development - between the involved stakeholders; (ii) by creating an environment that is attractive for both the locals and the visitors; and (iii) by influencing and promoting a favourable image of the local area and its products.

4.27 Reflecting on the main outcomes of Chapter 2, we can observe that the difficulty in dealing with sustainable development with a focus on culture lies in moving away from old ideas rather than understanding new ones. Culture can significantly contribute to sustainable local development under certain conditions: increased public awareness of the cultural heritage and the value of creativity; efficient management of the cultural resources; and involvement of local communities in the management of their cultural assets (ICOMOS, 2002)



### Questions arising from Chapter 4 to reflect on

1. **Make a list** of the long and short-term cultural assets in your area, and the cultural goods that are produced, be them traditional or modern. How are they connected to economic activities generating income for the local communities?
2. **Has your area** developed tourism based on its cultural heritage or modern cultural products? If not, choose another area where this has happened. Describe the processes of developing culture-based tourism. Who started the idea? Who is involved now? How is the culture of the area linked to tourism?
3. **Can you think of** two examples of direct economic return of tourism to the local community and two examples of multipliers?
4. **Is the** local population involved in the decisions to develop tourism? What was the process of involving the population?
5. **Can you think of** any cultural goods that are produced in your area, the production of which depend on tourism? Is there a question of authenticity? Are there copies of the authentic items in the market? How have the local people handled issues of authenticity?
6. **Are local enterprises**, either those connected to tourism or to the production of cultural products, using the internet? How are they using it in relation to the promotion of their business?
7. **Are there** any labels in your country to protect/make visible certain cultural products or cultural enterprises? If yes, can you describe them?

## Case study 4.1.

### Cultural and Natural Heritage in Kamnik, Slovenia

**K**amnik is an old town surrounded by green hills and the high peaks of the Kamnik - Savinj Alps. It is only 23 kilometres away from Ljubljana, the capital city of Slovenia. This is a region with rich cultural and natural heritage. As a result, many and different types of tourists visit the region every year.



The cover of Tourist Guide One: Families and preschool children

In order to promote its image as a popular tourist destination, the local Agency for Tourism and Business Development has published tourist guides for distinct groups of tourists, i.e. families with pre-school children (Tourist Guide One), groups of school children and other youth groups (Tourist Guide Two), and for recreational tourists, sportspeople, athletes, and seekers of sports activities for groups (Tourist Guide Three). The fourth tourist guide is designed to target the pensioners.

Tourist Guide One was designed as a picture book, with illustrations, short texts, riddles, tasks, questions and photos. Its title is 'Maja explores Kamnik and its surroundings'. The main figure is a small girl named Maja, who is very interested in learning new things about her region and then present them to other small children.

The second tourist guide has been adapted to the curriculum of many local schools and is suitable for cultural and sports days, particularly for multi-day camps. It is also useful for individual explorers and available for children with special needs.

The Kamnik region is considered as the cradle of some top Slovenian athletes. Tourist Guide Three proposes various adventures for all age groups, e.g. from experiences full of adrenalin to complete relaxation.

All guides provide valuable information relating to the region's cultural and natural heritage, e.g. castles, museums, friary, old houses, park, spa centre, valleys, ecological farms, etc. In addition, a map with information about events, places to eat and drink, discounts, service providers and their programmes, advertisements, etc is included in all tourist guides.

The local Agency for Tourism and Business Development believes that these guides will help to develop the local tourism industry, raise awareness of the local culture and promote sustainable rural development in Kamnik commune.



The cover of Tourist Guide Three: Sportspeople and athletes

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[www.kamnik-tourism.si](http://www.kamnik-tourism.si),

## Case Study 4.2.

### *Dolenjska - Bela Krajina heritage trail, Slovenia*

It all started in 1990 with the Integrated Rural Development and Village Renovation Programme (CRPOV). With the support of FAO<sup>3</sup> and the Bavarian Ministry for Agriculture, CRPOV used a bottom-up approach, targeting initially 14 local project-areas to develop 25 Wine Trails around the country, involving the local communities in the process. Not all of these trails were commercially successful, but they helped to start the local development process.

Some years later, the Regional Chamber of Commerce of the region of Dolenjska and Bela Krajina accepted an invitation by a consortium -who in 1996 secured European Union funding- to launch two pilot projects to create Heritage Trails in Slovenia and Bulgaria respectively.

The project team defined a Heritage Trail as 'a regional network of natural and cultural heritage sites, which is created within a well-defined product identity, in order to support an interesting and varied tourist visit of up to one week'. The team studied a range of heritage sites; identified those sites that might attract visitors; and worked closely with the landowners and with local people to decide whether the sites had the capacity to receive visitors. For the Slovenian Dolenjska and Bela Krajina Heritage Trail some 150 sites were identified and 28 were selected for inclusion in a heritage trail system.

A major result of this work was the creation of a regional partnership of 32 organisations from the public, private and NGO sectors, which signed an agreement to co-operate in the Dolenjska and Bela Krajina Heritage Trail's implementation phases of marketing and product development. For marketing purposes, a commercial partner - Kompas Novo mesto, was brought into the partnership in 2001. Kompas was to act as the marketing agency on behalf of the HT partnership.

The official launch of the product was in 1997, at the World Travel Market in London, but things started moving only four years later, when the support of a tourist industry adviser was sought, and a much more professional presence was achieved in London, supported by the Slovenian Tourism Board. Further research and marketing effort went into the promotion of the trail in the following years.

This HT partnership, working under the umbrella of the Regional Chamber of Commerce, is now 13 years old, and is still going strong. Some useful conclusions have come out from this initiative. Because the HT was preceded by the work by the CRPOV project, a community-based approach to development had already been built, and tourism was established as a component of a mixed economy. This created a hope of sustainability,



*Slovenian manor house, part of the Heritage Trail*

strengthened by the local communities' support for a diversified economy. The following are some key conclusions:

- a) Heritage-based tourism, if it is to be sustainable, must, firstly show respect for the carrying capacity of heritage resources; and secondly, secure the involvement of rural communities and their commitment to tourism development.
- b) Rural tourism products have to be adjusted to fit niche market demands that are highly competitive internationally. Thus market awareness and understanding must be built-in early in the development process.
- c) New tourist destinations are very difficult to launch internationally, even if they have high accessibility, unless they can be linked to existing tourism models or tourism magnets.
- d) The 'gateway' is critical in a new product formulation, whether this is an airport, seaport, railway station etc. A gateway within an attractive heritage city (like Ljubljana) adds great value to the final product.
- e) Continuity and calibre of personnel is of real importance: the project manager's role has been critical over the years of the HT development.
- f) Multi-layer support at local, regional, national, and international levels from a range of stakeholders, including small rural operatives, and major agencies, has consolidated success.

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<sup>3</sup> Food and Agriculture Organisation of the United Nations

### Case Study 4.3.

#### *Culture Heritage of the Land that Sings and Dances, Latvia*

Non-Latvians may find it hard to comprehend the importance of the Latvian Song and Dance Festival that takes place in Riga once every five years, and takes over the hearts and minds of the entire nation. The simple fact is that the festival is inextricably bound with Latvia's very identity.

Latvian folksongs, Dainas, can be traced back many centuries and it is estimated that over 1.2 million exist - making Latvian oral tradition one of the richest in the world. Dainas are characteristically made up of quatrains, or four-lined stanzas,



*Folk dancing is very popular in Latvia*

and their topics usually include philosophies on life, love, the world order and the important rites of passage surrounding birth, marriage and death.

Latvians organised their first Song Festival in Riga in 1873 in which 45 choirs and 1019 participants took part.

At the 2003 Song and Dance Festival over 30,000 participants, 300 different choirs, more than 500 dance groups, plus 57 brass bands, three symphonic orchestras and one chamber orchestra took part. Much of the aim of the festival was to help foster in Latvians a sense of national identity - and this certainly worked, as in 1918, during the aftermath of the First World War and the Russian Revolution, Latvia declared

itself an independent state.

Each region of Latvia developed its own distinctive traditions regarding costumes. Tied as they were to their homes and lands, farmers were acquainted only with their immediate vicinity but were ignorant of the traditions and practices or more distant villages. Everything necessary for fashioning the national costumes according to regional traditions was found at home. As long as these traditions were observed, the national costumes retained their distinctive designs. Home-made costumes for daily wear preserved traditional features longer than did festive costumes, which were more susceptible to influences from the city. Exceptions were some regions in Kurzeme-Nica, Rucava, and Alsunga, where festive costumes remained unchanged until the mid-twentieth century, although ordinary garments were store bought. Traditions governing national costumes are still alive in these regions.

The Latvian Song and Dance Festival was recently bestowed the title of 'Masterpiece of the Oral and Intangible Heritage of Humanity' by UNESCO. The last festival took place in Mezaparks and Skonto Stadium in Riga, 5th-12th of July 2008.

*For more information:*

<http://www.li.lv/en/>,

<http://www.dziesmusvetki2008.lv>

### Case Study 4.4.

#### *The Kalamata International Dance Festival*

If one has to describe a festival highly encouraged and supported by the local authorities of the area that hosts it, this is definitely the Kalamata International Dance Festival.

Kalamata, situated in the Southern part of the Peloponnese, is a beautiful rural area almost three and a half hours' drive from Athens. Knowing that performing arts and especially the art of dance, had no real future in the Greek periphery, since most of the dance schools, dance companies and theatres have been gathered in Athens and Thessaloniki, the inauguration of the Festival thirteen years ago represented an encouraging initiative for the Greek and the International Dance world.

Since then the Kalamata International Dance Festival has been a key event nationally and internationally and lead to the establishment of the city's International Dance Centre. The Centre was founded in the spring of 1995, charged with supporting and promoting the art of dance via research, education, artistic activities and creativity.

After thirteen years of active presence in the Greek dance scene, thanks to the support of the local authorities, the Kalamata Festival has earned itself a special place on the festival map of the Mediterranean South, and built bridges to international dance creativity.

A number of influential figures, whose work is shaping the history of contemporary dance made their first Greek appearance at Kalamata, while the Festival has also taken care to promote and support Greek creativity in the field by commissioning works from talented Greek choreographers and supporting new companies in their experimental explorations.

Another part of the Festival is the seminars and talks aimed at dance students and professionals alike, while other parallel activities include publications and video dance productions.

From the very start, the Festival was programmed with two considerations in mind: the wide range of trends in

contemporary dance and the ever-larger audiences this art-form attracts. Today, thirteen years on, every evening sees a widely-varied international audience enthusiastically respond to the call of the Festival.

The Festival is funded by the Ministry of Culture and the Municipality of Kalamata.



*The Batcheva Dance Company at the Kalamata festival*

*For more information:*

<http://www.kalamatadancefestival.gr>

## Case Study 4.5.

### *Panegyria, Greece*

**P**anegyria, a word deriving from the ancient Greek phrase *πάντες αγείρονται* (=all celebrate) are mainly associated with Saints' days and holy celebrations of the Greek Orthodox Church. They have both a sacred and social character as they are events which on the one hand strengthen religious identity and on the other hand offer opportunities for socialisation and entertainment. They vary in duration, but they cannot last less than two days.

The most exciting panegyria are the ones at remote churches and monasteries, many of which involve a long walk over the hills, such as the celebrations of churches dedicated to Profitis Ilias (Prophet Elijah), built at mountain tops.

Although customs differ from one region to another, the first day of a panegyri usually starts at sunset, and the festivities mark the eve of the 'official' Saint's day. The celebrations begin with an 'esperinos' - a vesper or evening service. At the end of this, five loaves of traditional sweet bread which have been blessed by the priest and cut into big pieces are brought round in a basket and shared among the participants. Then the

serious feasting begins! The rural churches usually have a separate building (often larger than the church itself) where the food is cooked. There will be long tables, where everyone will eat (in shifts, as there is never enough room for all the people at once!). Those waiting outside for their turn to eat will be entertained by musicians. When everyone has eaten, the music and traditional dances continue until well into the night. The following morning the atmosphere is more serious. In the church there is a solemn leturgy (mass), which begins very early.

The panegyria in parish churches in the villages are more restrained, but hospitality is still essential! Here the priest is likely to announce after the morning service that everyone is invited for coffee in the local cafe.

This type of celebrations are points of reference for the rural population, as the days of panegyria are usually holidays (in some cases the only holidays) and they are associated with various social activities. Being customs passed on from generation to generation, panegyria depict the social cohesion and local identity of an area even in present days.



*Traditional food is served at panegyria*

Panegyria are also combined with fairs: they offer a great opportunity for trade, as during a panegyri people from all the surrounding areas come to celebrate and local traders can sell their goods to large crowds. Therefore, beyond their sacred and social character, panegyria can be excellent occasions for strengthening the local economy.

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## CHAPTER 5.

# Mobilising Rural Communities as Cultural Agents

## The role of cultural agent

5.1. We have already talked about mobilising and involving local communities in local development, taking as a starting point the local culture and identity. We will examine in this chapter these qualities and features of rural communities, which, forming part of their culture, can become the springboard for local development. Rural communities become 'cultural agents' in the sense that they, as culture producers, develop and project these parts of their culture that can be shared with others, providing economic value. Under this framework, a number of issues emerge, which are crucial for understanding the cultural agent's role and the process of activating this role while pursuing local development objectives. These issues examine:

- ◆ Rural communities as producers of culture.
- ◆ Raising awareness of rural communities' own culture and its value.
- ◆ Local identity building through heritage or contemporary cultural production.
- ◆ Building on the area's distinctiveness to promote local development.
- ◆ Culture as a facilitator of collective action.
- ◆ Interaction between the two roles of rural communities, namely those of cultural agents and local development agents
- ◆ Effects of multiculturalism on local culture and local development.

5.2 To put the role of local communities as cultural agents into context, it is useful to refer to the conceptual model of the Norwegian anthropologist Fredrik Barth (1994) who examined ethnicity in everyday life of people and in the activities of organisations at different levels. According to Barth, we need to refer to three levels of cultural environment in order to understand how local cultural processes develop:

- a) The micro level concerns the everyday life of individuals. At this level cultural entities with clear borders do not exist; on the contrary, individuals differ between them and also one individual can in different situations and at different times assume different identities.
- b) The middle level concerns local communities and their organisation models, socially and administratively. The impetus here is to create a 'sense of community' and motivate people to reach a common goal.
- c) The macro level concerns actors in national and international organisations who create the framework for

local activities, through, for example, legislation and government policy. International organisations exercise also influence, through the global economy, the cultural industries or political intervention (e.g. the European Commission).

5.3 These levels cannot be separated and individuals may, in their different roles, function at different levels. Thus, interaction between the levels also takes place. According to Barth, at the micro level people formulate their own local identities and culture in constant interaction with their surroundings, while local organisations define local cultures in reciprocity with their wider national and international organisations. In this context, some tension may arise within local communities and between communities and their wider national and global cultural environments, if local and/or national and international organisations produce identities and images that are in conflict with the realities of everyday life in the rural (local) place.



*Local distinctiveness is about the unique, the familiar, the sense of history and local identity*

## Local distinctiveness

5.4 The term local distinctiveness has been recently used widely to describe what is also referred to as 'sense of place'. Local distinctiveness embodies all that makes a place unique, in terms of nature and culture, history

and perceptions. It is a dynamic concept, changing as places change, including the invisible as well as the visible: symbols, festivals and legends, hedgerows, hills and houses (Clifford and King, 2006). Locality is important in defining distinctiveness: archaeology, architecture, landscape, language, food, folklore, events and all things that interact with one another at the level of the street, the neighbourhood, the community. Common Ground, a non-profit association dedicated to making local distinctiveness more visible, describes locality as shown in the box.

#### LOCALITY

*Scale is important, as is the question who defines it. We are talking of a fineness of grain - the neighbourhood, the locality, the parish, the housing estate, the village, the suburb, perhaps even the street, as defined by those who live and work and play there.....*

*When things are looked at on a larger scale, sensitivity is lost. People become "the public"; streets and fields become "sites"; woods and streams become "natural resources". These abstractions render professionals forgetful of lives, livelihoods and places. "Regions" are generally defined from the outside in; they are about form and function; they are academic, institutional or political creations. Locality needs to be defined from the inside...*

*While we have made the world smaller with trains, boats, planes, cars we still have to pace most of our activities to our own size and our own walking. It is at this scale and speed that we see and savour most.*

Source: Celebrating Local Distinctiveness, Clifford and King, 2006.

5.5 According to the above definition, distinctiveness is not the same as diversity, and involves much more than variety. Just as nature is always experimenting, a locality must also be open to change. However, as change may enrich the locality, it may also deplete its richness. Mass production, fashion, increased mobility, promotion of corporate identity, are just a few factors that have brought to rural areas uniform shop fronts, farm buildings, factories, forests and front doors, while intensive farming has created a bland, unfriendly countryside. In such an environment, it is the detail, the little things that make the difference in the 'sense of place' we have. It is the unusual, the special, the idiosyncratic or the rare that may be important factors in giving a place a sense of itself. But it is also the commonplace - the locally abundant plants, the wall-building materials, the accents and dialects - that defines the context which provides the 'binding force' for the unusual.



*The human scale defines locality*

Unfortunately, much of the fact-gathering, analysis and policy making leave out the very things that make a place distinct, the things that make people love their place and identify with it.

#### *Raising awareness about local distinctiveness*

5.6 The largest part of the distinctiveness of a rural place stems, therefore, from the cultural heritage of the local communities. All rural areas have a distinct cultural and historic heritage and living 'folk' culture, which is celebrated with traditional folk music, song, dance, and story telling and through the preservation and interpretation of local history and built heritage. These activities enhance community pride, encourage local people to participate in their community, share their knowledge and experience and celebrate their own folk traditions. However often local people:

- ◆ Do not have the knowledge to undertake the technical aspects of researching or safeguarding their heritage.
- ◆ Do not have the confidence to perform in public - dancing, storytelling or playing an instrument.
- ◆ Can also believe that what is important to them locally to celebrate is not interesting to visitors or tourists.
- ◆ Do not appreciate the steps to be taken to interpret, package and market local heritage and culture, so that they become the 'cultural agents' of their locality.

It is very important, therefore, to spend time with local people helping them to develop a more professional approach to cultural activities, encouraging more people to participate. This applies to the activities themselves; to the festivals and events at which local people can showcase these activities. It also pays to try and

### SENSE OF PLACE project

1. In each of the participating villages, a group of interested members of the community are assisted to research their local heritage and plan local bi-lingual heritage leaflets, which provide vital information on the area. The leaflets contain illustrations by local artists. The historical and natural history research also provides information for interpretative panels which are situated, together with car parking in amenity areas, in the heart of the communities. This process has been excellent in bringing together the often Welsh speaking indigenous local population and Non-Welsh into the area.

2. In the same villages, local people frequently have identified special heritage sites in need of safeguarding which could form the basis of rural tourism trails. Whilst many of these sites are important to local people, they have not rated highly on the agendas of key heritage/ conservation agencies; however, as a source of local pride, an opportunity for encouraging tourists into rural areas and as resource for skills training, they have proved invaluable.

3. From the village centre amenity areas, the local footpath network can be accessed, providing a tourism resource for walking and cycling holidays. Wherever possible, it also provides access to local historic sites that have been identified as important to the community.

4. The practical work offered a major training opportunity to up-skill local building workers, because of an almost total lack of heritage restoration skills in the area. 25 building companies are now successfully tendering for heritage restoration work in the area. Two historic sites were purchased by the local authority.

5. Well attended heritage workshops include the "Recording Your Oral Past". In one community, Carew, this has led to a major oral history project "Changing Times in Carew" which has involved the whole community, young and old alike.

6. A number of communities have identified a special interest in military history, therefore, a group has been established that is producing a user-friendly guide to assist the work of local people in their research. So far the chronological military history of 20 communities has been compiled. It is anticipated that this work will lead to thematic routes and a niche military heritage tourism product.

7. Two ballad competitions have been held to revive the art of ballad writing and performing. The idea came from the re-enactment of a local historic event - the Rebecca Riots, when news was passed through word of mouth and local ballad singers. A bi-lingual ballad writing and singing competition attracted 30 entries.

engage local businesses, helping them realise the benefits of highlighting to potential visitors the range and special nature of local culture and heritage. The example of PLANED provides an illustration of how this can be achieved (Asby, 2007).

5.7 PLANED is a local partnership in Pembrokeshire, West Wales, which has taken the form of a non-profit association, helping local communities to become their own 'cultural agents' and 'local community agents'. Local pride and confidence is seen as an important precursor to local cohesion, regeneration and sustainable economic development. Thus, the organisation is assisting local people to value, celebrate and gain economic benefit from their heritage and culture through a number of local projects. One of them is 'Sense of Place', described below in the box.

5.8 Celebration is also important to communities, to raise awareness about their own culture and strengthen their identity. This can be done through heritage exhibitions, festivals, competitions and re-enactments of historical events. However, when such celebrations become a tourist attraction, the whole process may become degraded and results, regarding the local identity building, not as expected. An example is provided by the island of Gotland, in Sweden, where the local communities used to organise a 'medieval festival' including re-enactment of an important historical event, dressed up in medieval cloths, singing and dancing traditional songs and eating and drinking traditional specialities. This festival, which was initiated by local people to celebrate the end of the tourist season for the island and the return to their normal, off-peak occupations, was discovered by tourists and a new wave of tourism was set in motion, based exactly on this festival. However, following this development, the festival lost most of its meaning for local people, since it became a consumptive good for outsiders.

5.9 Tourism has been accused to be a threat to local distinctiveness and local cultural identity. Rural places experiencing a high load of tourists risk adapting their culture to the demands of global tourism, at the cost of losing their cultural identity. Global tourists look for something different and original. This may be found in a place where it is possible to create the atmosphere of past times, as seen from the perspective of global tourists. This type of demand may lead to either loss of authentic local culture or 'freezing' it to death.

- In the first case, commercialisation may lead to imitations of cultural activities or products, which have been created for mass production, pretending to look like the authentic, but being far removed from it. This has been also discussed in Chapter 4, in relation to cultural goods that are destined for the tourist market.
- In the second case, the danger is that local culture will be protected to death, adhering to a 'frozen' past. The image of a 'frozen' culture is contradictory to the varied, heterogeneous and dynamic everyday life of the rural community. Although the image of an

authentic culture with roots in former lifestyles is important for many rural inhabitants, especially for identifying with their home region, we have to accept that culture is living and changing, and refusal to adapt continuously is destined to undermine the local culture itself. The image of the past is just one part of the authentic, heterogeneous and changing cultural process that takes place at the local level in rural territories.

### *Involving the community in local development*

5.10 Local development is built on partnerships, and one of the basic partners is usually the local authority. Public participation in decisions that concern local development has emerged as a major issue of local democracy in the last 40 or so years. However, involving local communities in decisions about their development is not a simple matter. It requires, firstly, that both community members and administrators have the capacity to enter a dialogue and negotiate productively over possible differences of view and opinion; and secondly, it requires awareness of the different means and methods by which such participation will become effective in local development terms. People can be involved in local development mainly in three ways:

- By taking part in the decisions drawn by politicians and technocrats, through public participation procedures.
- By taking business initiatives themselves, working together as individuals and businesses to improve the economy and quality of their lives.
- By taking collective action, setting up and participating in voluntary organisations of the third sector.

5.11 Let us take the first option, i.e involving people in dialogue with the authorities, aiming at reaching a consensus in decisions about local development. The following diagram presents the 'Ladder' of public participation, which was initially introduced by Arnstein and adjusted to modern governance requirements by others, such as Paul (1987) and Pretty (1995). The first step of the ladder refers to information divulged to commu-



*Futures workshops help to create a common vision among partners*

nity members, the second step to consultation, the third to partnership and the fourth to empowerment of the community for self-mobilisation. The ideal level, as far as the authorities are concerned, is partnership, where joint decisions are taken with representatives of the community. As far as the community is concerned however, the ideal level is self-mobilisation, where they can impact their future directly, by undertaking local development initiatives.

5.12 Another important issue in the course of local development is the building of partnerships, the encouragement of collective action and the creation of social capital in a community. Social capital has been addressed at length in Thematic Guide Four. Here, we will emphasise some basic points:

- ◆ Social capital strengthens the relationships within the local community, making its members more capable to address their collective needs and take action.
- ◆ Rural movements promote the participation of civil society in the processes of planning, decision-making and implementation of rural development.
- ◆ Local partnerships, bringing together many different actors from the public and private sectors, have been proved to be more effective in terms of local development, than single organisations.

5.13 However, to embark on partnerships, it is necessary for a rural community to have established a collective body that would be capable of representing the interests of the community in public decisions. The rural movement in Finland provides an example of the process of building social capital in rural communities through the establishment of a representative collective body, the village association (see box below).

5.14 Building partnerships at local level, implies that a common vision, a common understanding and common cultural awareness exist among all partners. A method for reaching this awareness is the *futures workshops* (Jungk & Mullert 1987) used in Finland.

In these workshops both local inhabitants and other agents from different regional organisations work jointly to understand and develop further local cultural pro-

#### **Public participation in policy decisions: THE "LADDER"**

##### **SELF-MOBILISATION**

The citizens are encouraged and empowered to take initiatives, with support from government, NGOs or private companies

##### **PARTNERSHIP**

The citizens are invited to participate in decisions through external agencies

##### **CONSULTATION**

The opinions of the citizens are sought, but without obligation to take them on board

##### **INFORMATION**

The citizens are informed about what has been decided/happened

duction. In the workshop, all the participants have an equal opportunity to influence the direction of cultural change in their own locality. The work is always collective, and requires collaboration with different actors from the public, private and voluntary sectors involved in the process. The strength of the method is that it makes possible to reach both individual and organisational views for constructing a common future.

#### The Village movement in Finland

During the 1980s, the village movement took shape in Finland. Village committees were established, open to all village residents, to cover almost the whole country. Cooperation, voluntary work ('talkoot' in Finnish) and influencing the decision makers at different government levels were among the aims of the movement. The self-esteem of the villages was restored, although the results in practice were limited to free expression of opinion and joint voluntary work.

In the 1990s the village committees were transformed to associations and cooperatives to make it possible to use public funds. Funding came from different EU initiatives and projects, and in the 21st century, the Finnish government also provided significant part of this. The associations started concrete development work, taking economic risks as well. Today, 2300 villages of the total of 3900 in Finland have a village association.

5.15 The work of futures workshops is part of the local interactive cultural process, organised to reach a common target. The working process results in common cultural products and cultural images or identities of local communities defined by all the different actors involved in the process. The basic task of futures workshops is to create new ideas for constructing the future of a selected sphere of life in cooperation with other people. For this purpose it has its own special working structure and principles for action. The development work in workshops consists mainly of discussions and the writing of exercises, which are transparent for all participants. The method has the following principles:

- ◆ empowerment of each member and cooperation with other people in the workshop;



*Appreciation of cultural heritage starts from early age, through the active involvement of children.*

- ◆ work based on the analysis of the present state of affairs of a topic;
- ◆ open and rich creation of different ideas concerning the possible futures of the selected topic within a defined time horizon;
- ◆ evaluation of the ideas that emerge;
- ◆ formulation of a concrete action plan, through which it is possible to reach the desired future from the present situation;
- ◆ commitment of participants to realise action plans.

5.16 As an epilogue to this chapter, it may be worth repeating that the basic quality of culture is change. Central questions considering the changing culture of rural communities are: who defines the direction of changes of culture in different localities? Are changes defined by local inhabitants, or by local, national or international organisations? Is the defining power mostly on micro, middle or macro level using the terms of Fredrik Barth? A message, instead of answers, would be that it is important to empower local inhabitants to take part in a cultural process where their own local culture and identities are defined. When acting upon this principle, local inhabitants will more easily be committed to cultural changes that are necessary and may be planned by local administration. Thus it may become possible to create a culturally sustainable change, which takes into consideration the cultural welfare and sovereignty of the local communities (Siivonen 2002a; Siivonen 2002b).

### Questions arising from Chapter 5 to reflect on:

1. **Have you promoted** local identity through your own work? How?
2. **Have local inhabitants** in your area been involved in the creation of local identities? How?
3. What is the relationship between local cultural production and local development actors in your area?
4. **Have community involvement** techniques been used in your area to encourage local cultural production? Please describe them.
5. **If not, what do you think** could be the benefits of using community involvement techniques (such as the futures workshops, for example) in local cultural production?

### Case Study 5.1.

#### England in Particular - The Common Ground

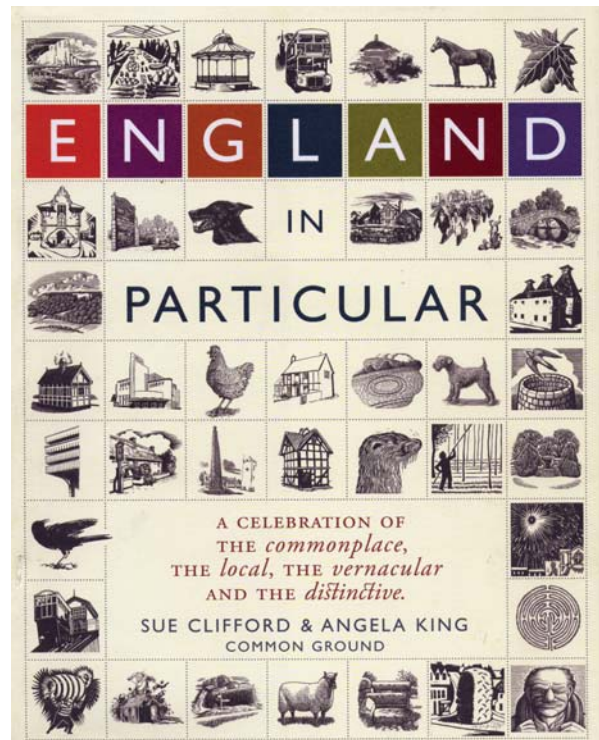
Common Ground, based in Shaftesbury, Dorset, is a charity that plays a unique role in linking nature and culture. The local, as the charity explains, is where we work, live and play; yet ordinary lives, everyday nature, commonplace histories are often taken for granted. Common Ground has championed involvement and celebration as one starting point for local action and pioneered the idea of *local distinctiveness* - the particular weave of places with ordinary culture, everyday nature, commonplace buildings and landscapes.

The idea of *local distinctiveness* is now commonly used in the fields of design, planning, tourism, heritage and the natural environment.

Common Ground believes that our localities need our constant attention, and its task is to excite people - locals and visitors - with ways of getting under the surface of places, offering a way of looking at localities, a kind of evolving celebration along with ideas for effecting change.

The aspiration of Common Ground is to elevate the small things which make a place important to people, encouraging them to become involved in making their surroundings better for nature as well as daily life. Through its projects, publications, exhibitions and events Common Ground has gained an international reputation for 'innovation and creativity, coupled with excellence and accessibility'. It has also been awarded the first Prudential Award for Visual Arts, a Schumacher Award and the Special Glenfiddich Award.

In May 2006 the book *ENGLAND IN PARTICULAR* - a kind of encyclopaedia of local distinctiveness was launched, extensively championing the importance of variegation, with England as the example. This book is a counterblast against loss and uniformity, and a celebration of just some of the distinctive details that cumulatively make England.



Cover of the Common Ground Publication: *England in Particular*

For more information:

[www.commonground.org.uk](http://www.commonground.org.uk),

[www.england-in-particular.info](http://www.england-in-particular.info)

## Case Study 5.2.

### *Landscape & Environment - Dino Park, Lodz, Poland*

While exploring the Polish cultural and natural heritage, tourists can find an unusual place, located in Central Poland. This place is called Dino Park and it is situated 40 kilometres from Lodz in a charming and pictorial village called Kolacinek. The area where the Park is, has been shaped and sculpted exquisitely by the withdrawing Scandinavian glacier thousands of years ago. As such, it is extremely rich of natural and diverse 'prints' of the last ice age.

Due to its scenic location and clean waters of the tiny Mroga River, the area has been given the status of a national nature reserve. Visitors and scientists can find there many unique species of trees like aged ash trees, oak trees or horse chestnuts.

It is this unique landscape that inspired the developers of Dino Park to create reconstructions of animals that lived millions years ago. Scientists, palaeontologists and geologists indeed seem to agree that the idea and location of Dino Park fits nicely in this landscape shaped by the glacier.

In this location, Mr. and Mrs. Wegrzynowskis - both Agriculture Academy graduates - decided to create a unique Jurassic and botanical garden and called it diminutively Dino Park. The names and figures of triceratops, tyrannosaurus rex, dilophosaurus sound familiar to many people, who now have the opportunity to find 20 full-size figures of dinosaurs, both carnivorous and herbivorous ones, in the Kolacinek village.

The Dino Park can offer a variety of experiences to both young and adult visitors. Visitors can see all dinosaurs on display and walk along the Dino trail, to discover the secrets of palaeontology, helped by tour guides. These guided tours lead visitors to various education points. In one of these, the fossil museum, visitors can examine the unique fossils and other prehistoric artefacts which are on display. Another point includes a theatre for edu-



*The playground for children in Dino Park*

cational films. Currently, the owners are preparing new activities and attractions, such as modelling of insects using silicone and resin, an activity that can assist schoolchildren in understanding how insects can see and breathe.

In the central part of the area, there is a huge playground for children with a separate archaeological site. Children can make their own excavations in the sand and unearth a dinosaur's skeleton or other pieces of fossils. In the end, they are awarded a Treasure Digger diploma. In the archaeological site, children are given the tasks of real archaeologists and the lucky ones can even find a piece of gold or even pieces of teeth of prehistoric sharks.

The Kolacinek Dino Park lures visitors with its charming botanical garden and the 19th century country manor house that once belonged to Maria Walewska, famous for her love affair with Napoleon Bonaparte. The founders' ambitious goal is to bring back the historic building to its original magnificence. Another strong point of the Dino Park is the friendly, homely and relaxing atmosphere. Briefly, the Dino Park is a typical example of how passion and determination can act as vehicles for putting ideas into practice and help promote sustainable development.

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*The Park is a popular family attraction*

### Case Study 5.3.

#### *The Bread Museum, Greece*

The Bread Museum in Amphikleia is a specialised museum whose main exhibit, bread, is examined in relation to the local history, community, tradition and customs, taking also into account the local particularities formulated by the town's geographical position and climate and the advances in agricultural technology.

The idea for a cultural initiative was borne out the will of a group of local people who were looking for ways to help revive their area, an area that was once very rich but later suffered from general decline. Specifically it was the Cultural and Dance Association of Amphikleia that approached the Hellenic Folklore Research Centre, for help. The Centre undertook extensive ethnographic research into the area where it discovered Amphikleia's rich tradition in decorative bread-making, and which led to the creation of this charming rural museum.

The Museum, through its collections attempts to sensitise the local community on culture issues and provides an institution for the creative use of the culture heritage of the area.

The Museum, which reflects the regional ethnography, carries out systematic research in order to collect information for its thematic units and documentation material from oral tradition. The exhibition does not look, as it happens in other museums, like an orderly storage place of the past. Instead it follows a modern museological approach to provide educational services for the public. Each item has its own identity and becomes a witness pursued by activities of the local community.

The permanent exhibition of the Museum presents the bread cycle 'from seed to flour', cultivation, collection, production, measuring, transportation, grinding and from 'flour to bread' preparation, moulding, decoration, baking. The exhibition is completed with two more units, 'bread in the life style' and 'bread in time'. Finally, there is some reference to bread in the everyday life in Amphikleia.

Furthermore, the exhibition has a narrative nature that allows the presentation of specialised themes, like the one of Hesiod's plough and of the consecrated bread.

Another collection displayed, that of the Cultural Association 'Dadiotiki Estia' consists of utensils, textiles and embroidery, folk costumes, bread varieties etc. and constitutes the core of the exhibits that have been selected as representative of an extensive cultural heritage.

The Bread Museum provides an excellent example of how local communities are not simply involved in the development process but also act as the igniting point for it. The Museum represents the power and need of local citizens to maintain the local traditions alive.

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### Case Study 5.4.

#### *Local development work and participation of local inhabitants, Finland*

The empowerment and participation of local inhabitants is crucial for the success of local development projects. The following case studies are useful examples on local development initiatives and participation of local inhabitants.

##### *Volter Kilpi literature festival in Kustavi, Finland*

The creation of Volter Kilpi literature festival started as a local development project financed partly by EU and partly by local and national sources. It took place first time in 1999 and is now an annual event of Kustavi.

The goal for setting up the Literature festival was to raise the profile of Kustavi. The chosen strategy was to do so by associating Kustavi with literature, thus the idea of the festival was introduced. For this project to stand any chances of success, active participation by local people into the planning process of the project and consequently the literature festival was actively sought. The project management established several working groups, which were functioning in different areas of activities. Local entrepreneurs, teachers, authorities and cultural enthusiasts were active in these groups. The project management organised also a group with specialists from universities, the library of Turku university, tourism organisations and from Volter Kilpi literature association. All of these groups gave their viewpoints to the development of the festival.

The audience of the festival consists mainly of summer residents of Kustavi and visitors from nearby cities and other parts of Finland. Over time the festival has gained its place as part of the local culture and as part of the local identification process. It has also led to various related activities which all help preserve Kustavi's heritage: Local schools have used the works of Volter Kilpi in their education; local adults started to read the books of Volter Kilpi in a local literature circle and a small group of women sews costumes based on an old model which are subsequently used during the literature festival.

##### *'Culture as a resource of countryside'*

The project Culture as a resource for the countryside was carried out in 21 municipalities in the Region of Southwest Finland in 2003-2005. The aim of the project was to assist 21 rural municipalities in the formation of their strategic development plans.

One of the end results of the project was the publication of a book that included all cultural strategies drafted by participating municipalities. However, the main outcome was a range of new, renewed and intensified local cultural activities, which have increased after the project. Many of the participants have also experienced closer co-operation with other active people in the field

of cultural affairs. Some of new cultural activities were also used as tourist attractions.

Equally important is the fact that local people formed networks, were they were able to negotiate and form together both common elements to cultural identities and renewed local cultural activities. Finally, the project assisted in the integration of cultural affairs in local administration and local strategic development. That is, it dealt with the ways in which cultural strategies can be connected to the comprehensive strategic development process of the whole municipality or town.

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*The municipalities in Southwestern Finland realised the importance of cultural strategies*

### Case Study 5.5.

#### *In Search of Local Identity: Children's Workshop for Mummer (kukeri) Masks, Bulgaria*

In ancient times the old Thracians held the Kukeri (mummers) ritual games in honour of god Dionysus. That is why these games are also known as the Dionysus' games. The Kukeri dancers consist of various characters, whose roles are expressed by the masks - Dionysus, satyrs, tsar, harachari, plyuvkachi, startzi, pesyatzi, etc.

These Games are one of the main traditional New Year celebrations in Western Bulgaria. The character of this tradition has not changed much for a century, when it was first observed and registered for academic purposes. It has however adapted to modern times. For example, in the past, only boys were allowed to participate in the masked games. Their participation in the survakars' groups secured them the status of eligible young men (between 14 and 16 years of age) fit for marriage. Today, men of every age, women, girls and children can also perform in the Game's scenario. Also, in past times, the winter (and spring) masked Games had a purely sanctioning function in the transition from one age status to another. Today, they are more and more cultural entertainments of carnival type.

In March 2007, in a village situated in the municipal district of Kovachevtzi, which is the administrative centre of 13 villages with population of 3500 people, took place the first national workshop for mask making. In this workshop participants learnt how to make "kopanki" and "lik" masks. The masks created during this first national workshop were used by the participants of the first Municipal Festival "The valley of the masks" in March 2007, while in June 2007 they became available for public display.

This initiative was organised within the context of a project co-financed by the European CULTURE 2000 programme. The project team intends to organise more workshops in the near future and attract more partici-



*Kukeri masks*

pants. Moreover, the project team plans to establish a network of regional museums, community centres and municipal buildings, where a collection of masks will be accommodated and displayed.

The local population recognise the Games as a main element of their local identity and the mask-making initiative added value to them.

The Games are marked by a series of activities- workshops, parades, exhibitions - and there are plans to promote this festival at a European and international level.

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*Exhibitions are part of the Games*

# Part III: Planning Ahead

## CHAPTER 6.

### *Planning Rural Development with a Focus on Culture*

#### ***Cultural diversity as an objective of local development planning***

6.1 As mentioned in previous chapters, cultural diversity has emerged as a significant concept at the turn of the 21st century, especially as it related to local development planning. Cultural diversity is a keyword now in the international debates on cultural policy. Also, such terms as cultural development, cultural participation, cultural vitality or cultural democracy are widely used by local governments when planning local development. A commitment to support cultural diversity has gained momentum, following the approval of UNESCO's Declaration (2001) and Convention (2005) on cultural diversity and the approval of Agenda 21 for Culture (2004). According to the Convention:

*"Cultural diversity refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used" (Article 4.1)*

6.2 The above definition is made more specific by the ERICarts Institute in preparation of the 2007 UNESCO World Report on Cultural Diversity. Three elements are emphasised in making the previous definition more specific: (a) the pluralistic identity and origin of cultural creators, producers, distributors and audiences; (b) the diversity of artistic and other cultural content which diverse audiences can have access to; and (c) the diversity of actors which are involved in decision-making and funding cultural development. It is also emphasised, in the same context, that actions to support and promote cultural diversity achieve sustainability only when a local basis is secured: history, geography, characteristics of the population and vitality of the civil society are the elements, among other things, that define the local basis.

6.3 Culture can even be considered as the goal to development at the local level, if development is

understood as a possibility to improve the capacities and quality of life of inhabitants, in all the dimensions of human existence (Laaksonen, in UNESCO, 2006). This approach is closely connected to the idea of 'cultural ecosystems' or 'cultural ecology' which allows the implementation of cultural diversity considerations into policies. A cultural ecosystem is encompassing the totality of local cultural characteristics, human capacities for cultural production, local networks that promote culture and the interventions of the cultural industries and local government.

#### ***A framework for local cultural policies***

6.4 The new architecture of effective policies for cultural diversity is based on the potential of cultural ecosystems and incorporates, according to Mercer (in UNESCO, 2006), the following features:

- ◆ Forming part of wider policy frameworks and policy objectives, such as rural regeneration schemes, capacity building, retraining and job creation initiatives for the creative industries or civic education, community governance and citizenship development strategies.
- ◆ Following an approach to cultural diversity which is inter-departmental, inter-governmental and interdisciplinary, so that resources may be combined and complemented and cultural planning becomes part of an integrated local area planning.
- ◆ Understanding the dynamic and cross-fertilising nature of the relationship between public funded culture and the broader commercial and creative industries.
- ◆ Accepting the key role of economic development logics as part of a general shift from 'deficit funding' to an 'investment approach' to culture. This new approach has been called, in the context of cultural diversity, 'productive diversity' and has been proved by research in some countries (e.g. Australia) to lead to innovation and capacity building for sustainability in a creative knowledge economy.
- ◆ Taking up evaluation of the impacts of cultural diversity policies on local development, through the construction and application of performance indicators. Local governments in several European and American countries have actually started doing this.

6.5 Although the above concepts and guidelines have been formulated principally for cities, they apply also to rural areas, with some modifications A framework

for local cultural policies is proposed by UNESCO, as shown in the box, modified slightly to apply to rural areas:

### **Framework for local cultural policies**

#### ***Cultural practices and infrastructure***

1. Definition of culture and cultural diversity / identity
2. Diversity of cultural supply. Cultural facilities and events
3. Audiences and users
4. Policies and programmes to promote citizen participation in culture

#### ***Culture and social inclusion***

5. Policies and programmes on culture and education
6. Policies and programmes on culture and equality of opportunity
7. Policies and programmes on gender equality
8. Policies and programmes to promote the role of civil society in cultural life

#### ***Culture, territory and public areas***

9. Policies and programmes on culture and rural planning / rural regeneration
10. Use of public spaces for cultural projects
11. Territorial balance of the cultural supply in the region

#### ***Culture and economy***

12. Policies and programmes which associate culture and economic development
13. Diversity of economic and financial instruments in support of culture
14. Policies and programmes on culture, local media and Information & Communication Technologies (ICT)

#### ***Governance of cultural policies***

15. Recognition and implementation of cultural rights at the local level
16. Adhesion to the Agenda 21 for Culture
17. Competencies in culture of local governments, derived from national or regional legislation
18. Bestowment of responsibilities for culture on Local government, through the appointment of specialist staff or set up of a culture department
19. Formulation of a local cultural strategy. Mission and objectives
20. Encouragement of participative structures, such as culture councils for groups of rural communities (at the administrative level that suits each country)
21. Evaluation of cultural policies.

6.6 As already mentioned in previous chapters, the formulation of a cultural strategy is the first step to incorporating culture in rural local development planning. This is however a rather novel concept, which has not yet found wide application, especially in rural areas. A good practice example is provided by the UK. Although there is no national cultural policy in written form, there is an emergent structure for such a policy at local level (including rural areas) building upon the encouragement of every local authority to develop a *Local Cultural Strategy*. This is not a statutory requirement, but local authorities without a cultural strategy will not be in a strong position to apply, for example, for National Lottery funding to support cultural projects or cultural infrastructure. The existence of a cultural strategy is also a Best Value Performance Indicator which is used in auditing and inspection of the service delivery arrangements of local government by the National Audit Commission and can have significant implications for the funding of cultural services from central government.

### ***Drawing a cultural strategy to guide rural development planning***

6.7 When drawing a local cultural strategy, it is vital to analyse local resources, to elaborate a common vision of potential development with a focus on culture, and to plan the necessary investments. Three things should be taken into account in the provisions of the strategy:

- ◆ The first concerns the influence culture has on the way the local community and local economy is organised: this reflects to a large extent the existence of social capital in the community, the formation of which, as has been discussed in Chapters 2, 4 and 5 is aided greatly by the local cultural capital and the cultural identity of the community.
- ◆ The second concerns the community's willingness for experimentation and the ability of rural actors to think in terms of, and undertake projects which integrate culture and heritage in the local economic development process.
- ◆ The third concerns the role culture plays in a given

territory as an agent of social cohesion and social integration.

6.8 The idea of a project is often said to lie at the basis of local development experiments. Projects require an initiative-oriented culture among the local actors (and especially young people) coupled by the will to invest time, effort and capital. Projects allow local agents to communicate with each other, including the public authorities, individuals and local NGOs, to strengthen and even reconstruct the identity of their place, to keep important economic activities in the hands of the local community and attract new (e.g. tourism), to generate positive images for the community, re-forge bonds between people and communities and develop the required complementarities, whether of a commercial or non-market nature (OECD, 2005).

6.9 The implementation of projects which build on the cultural heritage and identity of rural communities has been promoted actively by the LEADER Programme with very good results in some cases. The work of PLANED, a community led partnership in the region of Pembrokeshire, West Wales, provides several examples of a project-driven cultural strategy which involves different sections of the local communities in culture-based local development initiatives, with emphasis on entrepreneurship (see also Chapter 5 and Case Study 6.2). The success of local initiatives is not, of course, guaranteed. A number of important factors that determine their success should be taken into account, such as:

- ◆ Developing a culture-based product that has a value for both local people/producers and visitors/consumers (e.g. tourism product) based on heritage or contemporary culture.
- ◆ Making sure that there is community involvement and community control over the implementation of the project.
- ◆ Promoting 'new aesthetics' for the consumer /visitor rather than repeating old and worn out models.
- ◆ Developing infrastructure and facilities that are useful for the local community in the long-term, and at the same time serve the visitors/ consumers.
- ◆ Sustaining traditional skills that can be used for the preservation of local heritage and for the production of art and craft objects, both traditional and modern.
- ◆ Creating employment for local people, especially the young.
- ◆ Promoting a culture of entrepreneurship.
- ◆ Making sure that appropriate training becomes available to local people, allowing them to build their capacity to take active part in projects.
- ◆ Making the area known to a wide audience, working on the ambition to influence the wider culture of the nation or the world.

6.10 The culture of a territory has the option to favour or not the social integration of all members of a community, including minorities defined on the basis of origin, ethnicity, language or personal history (e.g. disabili-



*A workshop of the Cult-Rural project in Stockholm*

ty, homelessness, addiction etc). A sustainable development strategy should, however, make sure that social integration is promoted and the mutual understanding and cooperation between different social groups is cultivated. Culture can play a major role in this respect, although such a role should not be taken for granted, but actively assisted. Although the Council of Europe, in their 1977 Report painted a rather favourable picture of the effects culture can have on social inclusion, the reality is rather different. Diverse cultural groups often seek to differentiate themselves from others exactly because their cultural signs do not coincide. The example of a project carried out in the island of Santorini, Greece, on the social integration of the large immigrant community of the island through culture, gave us an indication of the necessary components of such a strategy:

- ◆ Raising the visibility of the minority culture is the first step to make such a culture known to the local community. Culture facilitates acceptance of others through increased familiarity.
- ◆ Promoting networking between the different cultural groups and with those local actors that can influence the community, e.g. local authority or NGOs.
- ◆ Building the capacity of the minority cultural groups to express their culture, exercise their creativity and reinforce their identity.
- ◆ Creating opportunities for joint production of culture between the minority and majority groups of the community, so that at least part of the local cultural product is shared by all.

### *Implementing a cultural strategy by selecting and planning development actions*

6.11 The deployment of cultural activities and cultural products in the implementation of a local development strategy is expected to focus mostly on three types of action (see also Chapter 4): attracting tourism (day visitors or longer-staying tourists); producing creative products; and creating cultural infrastructure. These types of action could be paralleled to sub-sectors of the culture economy of the area. It would be advisable to try and include in a local strategy all three types of

action, if possible, in order to diversify the cultural product of the area, address more than one markets and create inter-dependencies and cross-benefits between the sub-sectors of the cultural economy.

6.12 Tourism is the single activity that dominates culture-focused development thinking, and rural development planning more generally, because for many constitutes the obvious solution to earn revenue out of the local heritage. Local heritage sites, natural or cultural, museums, monuments, buildings or complexes of architectural or historic interest, attract visitors. If local facilities for accommodation and food are provided, then the visitors may become tourists, and stay longer. This is the principle that has dominated the advent of rural tourism, and many areas have benefited from it. However, rural tourism, as discussed at length in Thematic Guide One, is a complex economic phenomenon, in a sector that is highly competitive and unstable. A separate local strategy for the development of tourism is necessary, which involves a variety of activities, investment and controls, let alone that it needs to be integrated in a wider regional strategy and a national strategy as well.

6.13 The link between culture and creativity also holds prospects for local development. The crafts industry, which is closely related to heritage, is an example that interlinks closely with tourism. Also modern design inspired by heritage has proved a worthy diversification of the art and crafts sector, as vividly shown by the silver jewellery crafts in Greece, Bulgaria, Spain and elsewhere. Some territories famous for a certain type of craft (e.g. porcelain, woodcraft, metal) have invited distinguished modern artists to re-design motifs and forms, so that they appeal to the contemporary consumer. These linkages between arts, culture and creativity have been noted by Clustering Alliance (2004) in some rural communities. The examples they list, all from USA experience, are thought provoking: they range from a plumbing fixture company that has artists-in-residence in rural areas around Wisconsin to design new product lines with an artistic dimension; to a firm in Ohio, which helps local food processing companies design imaginative labelling and tell stories about their products, thus creating brand recognition and making them more attractive and localised. Indeed food and drink are very particular cultural products, which can earn an autonomous place in the local economy, as is the case with appellation *d'origin controlee*. Media products should also find a place in the local cultural strategy, in a dual function: as publicity material, to aid tourism or the promotion of other cultural products of the area; and as autonomous products, in audio-visual or printed form, recording the heritage (music, dance, photos, heritage sites etc) or contemporary cultural achievements of the local communities and their members.

6.14 Creating the right infrastructure for new cultural activities is the most challenging action of all, probably because it involves immediate investment. Infrastructure can range from the creation of a local



*The handicrafts industry is closely related to heritage and interlinks closely with tourism*

museum; to building a network of local footpaths; to refurbishing a disused building for cultural use; and many more. The rehabilitation of old buildings, or even former industrial sites or farm complexes, has been given particular attention recently in terms of the cultural uses they may host and the role they may play in the regeneration of declining areas. Although the examples come mostly from urban regeneration sites, rural regeneration may well benefit from such actions, where abandoned or disused buildings and complexes are present. The case of Friche Bell de Mai in Marseille has shown that by offering studio space to artists in the refurbished buildings, the whole area came into life, eventually becoming a creativity centre, fostering artistic collaborations and giving rise to new initiatives, not only in the visual but also in the performing arts.

6.15 A local strategy should also introduce planning the necessary actions in stages. At an initial stage, the involvement of the local people should be facilitated through information material, workshops, discussions and campaigns. As mentioned in Chapter 5, often local people do not have the knowledge or the self-confidence to start local development activities based on their culture; and they do not have a picture of the range of cultural activities and cultural products that can be produced/offered in their area, in relation to the capacities within the community and the demand for these activities/products outside the community.

6.16 A second step would be to mobilise the local networks and exploit the social capital that is already in existence. The close links between social capital and cultural identity in rural areas makes it imperative to build the cultural strategy on the existing social capital, trying at the same time to increase its range and coverage through the cultural activities themselves. Social capital, as discussed in Thematic Guide Four, can both provide solutions for the improvement of business and quality of life in rural communities. The examples from Finland are many, ranging from the building of a local sports centre/community centre through personal labour and donation of materials by villagers; to installing optical lines to increase internet speed and potential for local businesses and homes, enhanced by setting up a village

cooperative to manage and fund the process.

6.17 A third step would be to plan the cultural activities and goods that will be supported by the cultural strategy and relate them to other aspects of local development, especially employment, quality of life and preservation of local culture and identity. Expert advice will be generally needed for this. The term cultural activities embraces a large variety of actions: restoring a monument, organising a festival, creating a museum, bring out a publication about the area or encouraging the production of cultural goods (art and crafts, digital images, fashion, food etc) are some of the activities. Planning the activities means that the necessary investment has to be secured, the human resources recruited (from the community or outside it), the right marketing set in place and the inter-connecting facilities and services identified and planned as well. For example, if culture is to become the launching ground for tourism, the complementary facilities of accommodation and catering, and services like transport, must be secured. The local enterprises must be contacted and an audit performed in the area to find out how many of the necessary facilities are already provided, what is the target and how can it be reached through the encouragement of new enterprises, including the incentives that are available for businesses to reach the target.

6.18 A fourth step would involve the allocation of responsibilities for the implementation of cultural activities. A share will be certainly taken by the public sector -local government-, another share is expected to be taken by non-profit organisations with a local basis (NGOs) and a considerable share will be taken by local enterprises. A business plan for each activity should then be conducted with a balance sheet of the expected investment and running costs vis-a-vis the expected revenue for at least five years; and a marketing plan for the same period, giving niche markets a good consideration.

6.19 A fourth step would be to exploit the advantages of ICT and take part in the 'global village'. This involves an effort to avoid an introverted cultural strategy and open up a window to the world, by offering works of an appealing and meaningful culture which, although having strong local roots, is open to outside influences and takes part in the national and international debate. This would help to make the cultural activities and goods offered locally relevant and accessible to young and old, local and non-local people.

## Linking to the national and European policies

6.20 According to OECD, the importance of the contribution of cultural activities to local development depends on whether such activities *"reveal and disseminate values and reference points capable to encourage local actors, individually or collectively, to think towards the future, devise new plans and projects and pool their defences against the unforeseen"*. In other words, cul-

tural activities are means for empowering local communities, helping them to plan their own development. However, localities cannot plan their future in isolation, because they constitute parts of wider systems - regional, national and global. Local plans need to be linked to national and European policies, so that they can benefit from them.

6.21 Governments can play a role, especially in training, in providing information on

cultural product markets or on doing research needed to maintain and adapt heritage and artistic knowledge and know-how. They also provide substantial funding for project and for creating the infrastructure and services needed to launch cultural activities. We list a number of conditions that make the contribution of Government more meaningful at the local level:

- ◆ By ensuring that ministries and departments understand and accept responsibility for cultural development and facilitate through legislation and regulations such development.
- ◆ By fostering an environment (technical, economic, educational etc) that supports the cultural initiatives at the local level, e.g. through training, classifying and protecting heritage resources, helping certain professions to survive and pass on their know-how etc.
- ◆ By establishing a decentralising decision-making framework, where local authorities and other stakeholders can debate the development issues themselves and with central authorities.
- ◆ By offering incentives in the form of contracts, funding competitions, loans, joint ventures organisations, seed capital etc.
- ◆ By avoiding, at any cost, the bureaucratisation of culture through a centralised approach to local initiatives, which does not recognise the particularities of the different localities.

6.22 The contribution of the European Union has not been negligible in this respect. Through Community Initiatives like LEADER or the integrated rural develop-

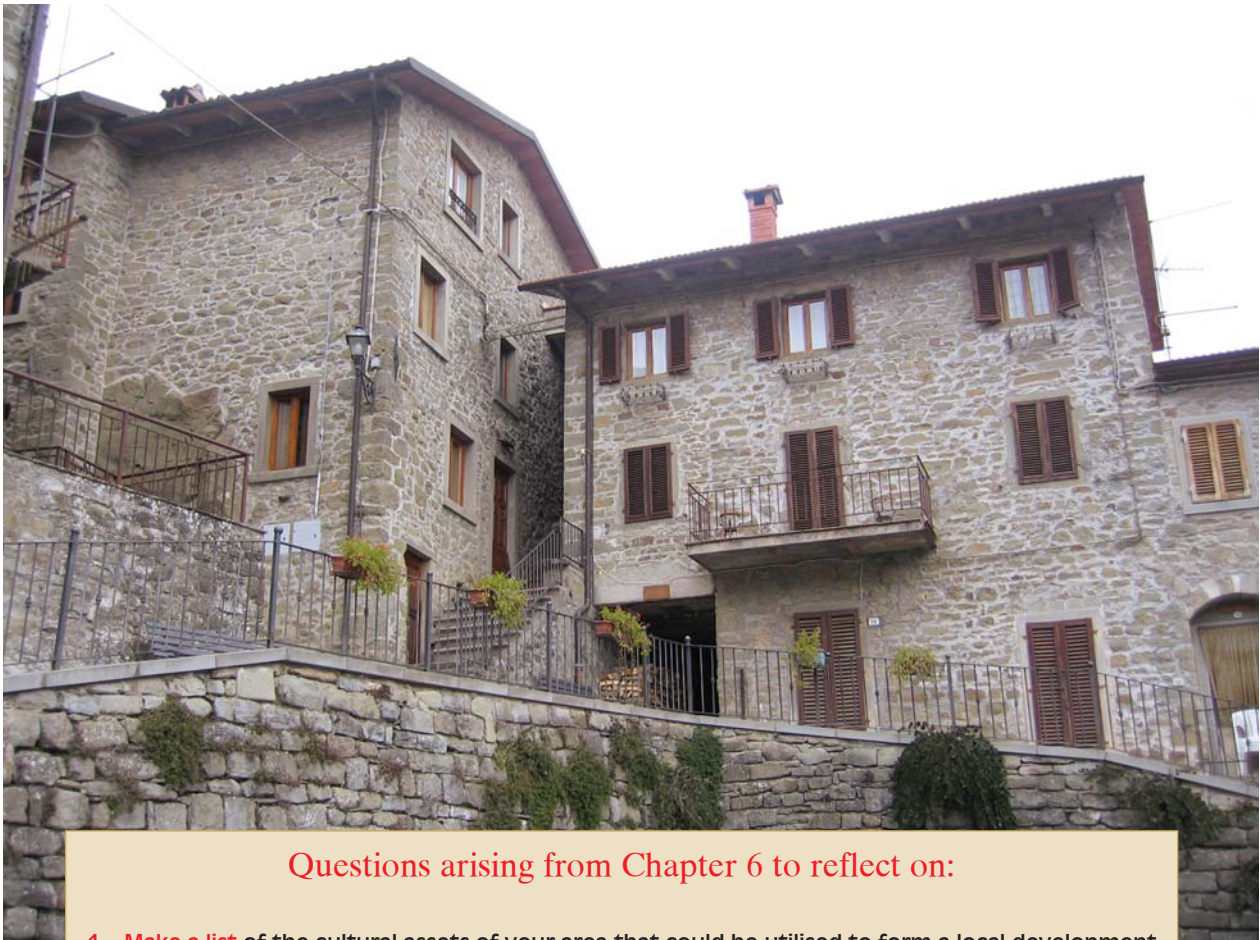


*Euracademy summer school in Ukraine: Planning rural development needs participatory processes and capacity building*

ment schemes of the 3rd Community Support Framework, guidelines have been generated, based on experience, that have helped several countries to mainstream territorial rural development plans in their policies. Culture has had a significant role in these plans, although mostly in relation to the development of tourism and mostly by exploiting the cultural heritage of the territories. The breakthrough will come, however, when culture is recognised by central authorities as a lever of social and economic development, not solely as far the past heritage is concerned, but also by exploiting contemporary cultural production and the values that mobilise a community to work towards its own development.



*Culture is recognised by local authorities of Drama, Greece, as a lever for social and economic development*



### Questions arising from Chapter 6 to reflect on:

1. **Make a list** of the cultural assets of your area that could be utilised to form a local development plan.
2. **How is the** local heritage exploited for local development today in your area?
3. **What are the** new cultural activities or cultural goods that can be produced and/or promoted to assist further the development of your area?
4. **Define** the steps that rural communities in your area should take to form a cultural strategy, as part of an integrated development plan.
5. **Identify** the various stakeholders that have vested interests in the development of new cultural activities and cultural products in your area.
6. **How** funding can be secured for the implementation of the actions of your cultural strategy? Which are the sources you foresee?
7. **Can you** describe three ways in which the internet can play an important role in helping the cultural strategy of your area take a national and global dimension?

## Case Study 6.1.

### *Ethnology & Rural Development in the Municipality of Ljubljana, Slovenia*

The rural, so called 'green zone' of the Municipality of Ljubljana, comprises two thirds of its land, i.e. the hilly eastern part (the Besnica stream valley, Jance and Lipoglav), the northern part (Tosko celo, Smarna gora and Racica), the Ljubljana Marshes and the flat lands around the Sava River. The larger part of the land is covered with fields and meadows, the remaining with forest.

The Service for Agricultural and Administrative Matters, which operates within the Department for Economic Development and Tourism in the Municipality of Ljubljana, is in charge of agricultural and rural development including the assignment of space for recreation and leisure activities, as well as for the development of rural produce. The main long-term aim of the development activity is the promotion of the local culture, pursuit of further economic development, environmental protection and improvement of quality of life of the local society.

Nevertheless, it was recognised that local stakeholders should become more involved in the development process. In 2002, within the framework of the new programme called 'Co-habitation of the Countryside and Rural Areas', new developmental objectives were set that took into consideration the need to involve a wider range of stakeholders. As part of this effort objectives included, inter alia, the establishment of eco-farms, educational eco-centres and the improvement of tourist amenities and infrastructure.



*The goal of the initiative is to increase the sense of place for the citizens*

In 2003, the 'Co-habitation of the Countryside and Rural Areas' became a joint programme of five municipalities, i.e. Ljubljana, Grosuplje, Ig, Ivancna Gorica and Skofljica, and is now under the supervision of the Institute for Rural Development (CIZA). Nevertheless, for real progress to happen, planners decision-makers agreed it was necessary to become familiar with the lifestyles of the local people. The first ethnological research on the

territory of the Municipality of Ljubljana was carried out in 2001, in cooperation with the Department for Ethnology and Cultural Anthropology from the Faculty of Arts in Ljubljana. It was felt that similar research projects would enable planners, decision- and policy-makers to develop new and innovative rural development plans. Specifically, the main aims of such ethnological research was the promotion of the local culture, traditions and pride, improvement of the local area as a popular tourist destination, promotion of the local goods in the global market, enhancement of tourist facilities, educational programmes to increase environmental and cultural awareness, etc.



*Ljubljana has a rich cultural history*

Since 2002, ethnology has become an integral part of rural development in the Municipality of Ljubljana. Several outputs have been delivered addressing topics such as handicrafts (e.g. a publication on the art of Making Paper Flowers), gastronomy (e.g. a booklet on the Milling Tradition and Gastronomy) and, above all, tourism (e.g. seminar series on architectural heritage, visual identity, tourist infrastructures, etc.).

The overall goal is to increase local people's awareness of their local environment and culture, attract more investment and consider alternative options for the future sustainable development of the area. Through this research, it has been strongly emphasised that local heritage is a key tool in achieving the previously mentioned goals.

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## Case Study 6.2.

### *The Heart of Neolithic Orkney World Heritage Site, Scotland*

"The Heart of Neolithic Orkney" was nominated by Historic Scotland for World Heritage status and was inscribed by UNESCO as a World Heritage Site (WHS) in 1999. The inscription comprises six discrete prehistoric Neolithic monuments located on west Mainland, the largest of the Orkney islands, Scotland- all c. 5000 years old.

Since inscription the challenges and reality of managing and researching the Orkney WHS have been focused on landscape and the setting of the WHS. The most contentious issue about the inscription (in recognition of the richness of remains from all periods of the past and the particular nature of the cultural and natural environment) is that the Orkney islands as a whole should have been designated as a cultural landscape. However, the inscription concerns discrete monuments located in one part of Orkney all of which belong to the same period of prehistory. It was feared that the restricted nature of the inscription could have an adverse effect on the Site in terms of management, particularly in respect of the overall aim of the management plan to increase people's enjoyment, and in the balance between safeguarding the site and sustainable development of the area.

The Orkney WHS is, of course, in a contested landscape. In the tiny area of the inner buffer zones many stakeholders are represented; landowners include Historic Scotland, the Royal Society for the Protection of Birds, and Orkney Islands Council, plus many private landowners who live in the area. With the exception of the Sites themselves, all the land is farmed.

Tourism is of central economic importance to Orkney people, whose famous archaeology is the main reason for tourists deciding to visit the islands. A recent report demonstrated a conservative estimate of £6.4 million representing 180 (full time equivalent) jobs directly attributable currently to archaeology through tourism.



*Archaeological excavation, designed as a visitor attraction is one of the ideas used in Orkney WHS management*

While agricultural incomes are flat-lined, there is a tourism boom in Orkney. Surveys for Visit Scotland show visitor numbers to be up by 30% since the WHS inscription. A related house-building boom has occurred; house prices have leapt up in the intervening years. In addition, subsidies attached to putting up large wind-mills and the enhanced prices paid for electricity from renewables make their development an attractive medium-term proposition for landowners with money to invest.

However there is a tension between this expectation and the desire of Historic Scotland to limit damage to the monuments by stabilising or lowering visitor numbers as some of the sites have reached carrying capacity, and site management is focused on limiting or reducing numbers of visitors. Archaeological excavation, designed from the outset as a visitor attraction in its own right, has the potential to be built into management plans to increase carrying capacity and divert visitor erosion from the popular WHS monuments. The excavations draw many visitors, both resident Orcadians and tourists, and play a very important role in access and interpretation.

Archaeological research has shown the importance of landscape and topography as part of the experience of the prehistoric communities including the lochs, fields and hills surrounding the monuments themselves. Research undertaken in the WHS since the inscription, has furthered the aims to conceive of and research the WHS as a 'cultural landscape' and provide tangible evidence of 'setting'. This is reflected in emerging government policy, and indeed The Heart of Neolithic Orkney is now referred to as a 'protected landscape' in the Scottish Executive's Rural Development Programme for Scotland (2007 -2013).

Despite all stakeholders having conservation at their heart, it is undoubted that some parts of the WHS currently look worse than before WHS inscription. This is due to a proliferation of fencing for various purposes, new prominent walkways, and increasing signage. But a collective decision by managers, researchers and community to treat the WHS as a landscape, and to make create central visitor facilities in the village of Stenness which will form a gateway to the WHS and provide transport for visitors to all parts of the WHS, will answer many of the issues raised in a more sustainable manner.

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### Case Study 6.3.

#### *Resources Development of Non-agricultural Infrastructure in Rural Areas, Poland*

At present, the development of non-agricultural activities in rural areas is one of the main processes that are likely to create a contemporary European model of living and working in the country. Thanks to diversification of production and supporting entrepreneurship along with economical and business (non-agricultural) initiatives it will be possible to utilise efficiently and effectively the socio-economic potential of many rural areas of Poland.



*The sustainable development of rural areas can also be pursued through education and culture*

In order to achieve this aim it is necessary to take up a series of measures for the development of non-agricultural facilities and technical infrastructure in Polish rural areas, e.g. telecommunication, water and canal nets, transport infrastructure, tourist services, etc. These improvements will be the basis that will facilitate and stimulate the diversification of economic activities beyond traditional frame. Local self-government should play a crucial role at this stage having at their disposal European funds for the period 2007-2013.

Furthermore, the wise use of a region's socio-cultural and environmental resources could have some positive effects on the life of the local community. The development of tourist industry should be considered as the most important vehicle for alternative non-agricultural activities. Common coordinated policy of tourist infrastructure development on rural areas has already brought positive results.

One of the examples to follow is the creation of Sport and Recreation Centre 'Szwacin' near Kalisz. Its construction was jointly supervised by the local authorities, public bodies and social groups. Nowadays, it is a popular leisure and recreation centre, which is eagerly visited by individuals who participate in non-conventional, open-door activities such as tournaments, festivals, expeditions, bird-watching etc.

New recreation facilities were developed around the Murowaniec Reservoir in Kozminek. The water basin, which has only been used for agricultural purposes, will also be used for leisure and recreation functions. The newly established Agro-tourist Association is responsible for the new resort, which is equipped with catering and leisure services.

The sustainable development of rural areas can also be pursued through education and culture. The branch of WSINF (College of Computer Science) in Opatówek near Kalisz offers modern educational specialisations to young people from rural areas, which could help them to follow a career in areas not-related to agriculture. Also, WSINF contributed to the development of innovative facilities of secondary and vocational schools in the region, e.g. fully equipped computer classes and laboratories.

Likewise, the Museum of Industrial History in Opatówek appears to be one of the most successful cultural centres of the Kalisz region. The post-industrial and historic buildings of the museum became a common space used by the local community for various socio-cultural events that are organised on a regular basis.

Further development and support of such institutions should form an integral part of any local development agenda.

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### Case Study 6.4.

#### *Agricultural Institutes and the protection of cultural heritage in Finland*

There are 34 Agricultural Institutes around Finland providing vocational education and training for over 3000 students.

In 2006 the committee on agricultural education and training (excl. higher education) decided to create a development strategy that secures high-quality educational services for the rapidly changing agricultural sector. The project was geared at examining the educational needs of basic production as well as those of other emerging forms of entrepreneurship based on farming and nature. The aim was to make use of the existing resources in education, information services and research to work more effectively together in order to serve better the changing agricultural production and new emerging sources of livelihood. This would also maintain the vitality of the countryside.



*The main building of the Ahlman College is built in 1917. It used for a summer hotel.*

The strategy aspires that by 2015-2020:

- ◆ Students in agricultural training institutes receive high-quality education that responds to the needs in the regional economy and business.
- ◆ The programmes provide skills that match the real, changed knowledge needs, in particular the ability to identify new opportunities.
- ◆ Agricultural education is cost-efficient and integrated with the resources of other actors.
- ◆ The division of work between educational departments is highly developed and each one is specialised and consolidated, departments work together with regards to education, as well as in research and information, thus forming learning centres which serve the surrounding society.

The development work was launched in the beginning of 2007. All agricultural institutes joined with each other creating a network. They are all virtually connected by the virtual village (<http://www.virtuaali.info>).

At the same time the whole education sector got a new strategy for sustainable development which set several important goals for building the future on ecologically, economically, and socio-culturally sustainable grounds.

Additionally, environmental criteria and certification of educational establishments were developed. The environmental criteria focused on the ecological aspect of sustainable development, but in 2008 they were extended to cover also the economic, social and cultural aspects. The criteria have been created as tools and incentives for the development of quality of teaching and effective operation. According to this strategy by 2014, 15% of educational establishments should have received an external acknowledgement or certificate for their sustainable development activity. Within its own strategy, the institutes' target for external sustainability certification or acknowledgement was set for all 34 agricultural vocational education and training institutes.

Most of the agricultural institutes have a very long and interesting history. The sites are usually historical with one or more of the buildings often being an old castle, a mansion, a stone cowshed or a mill. Some of the agricultural institutes are specialised in cultivating cracker crops or in keeping old Finnish cattle breeds. All this 'quiet knowledge' is an important part of cultural heritage. Culture is vital for developing a sense of identity, attachment to place, and social participation. The cultural sector also affects the economic climate of a country or region, for example through culture and business development. The cultural dimension of sustainable development at agricultural institutes is an unused resource which needs to be utilised more fully.



*The Equine College of Ypaja offers traditional skills and horsemanship.*

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## Case Study 6.5.

### Regeneration of Molinos Teruel, Spain

It is not dark yet in the small village of Molinos. Seated on banks old people are chatting, young people are having a drink at the bar and children play. The square is surrounded by renovated and illuminated buildings which represent around 1000 years of history. This is a typical Mediterranean scene. But it is a long way to the sea: we are in the Maestrazgo, province of Teruel, the Eastern end of Sistema Iberico, one of the most inaccessible regions of Spain.

*"This is what development finally is" a resident exclaims, 'still it is animated at 9 p.m. in this village of 400 inhabitants. Nobody was out of home so late some years ago..."*

People attending the Maestrazgo Development Center are excited when they talk about the changes that have taken place in the region during the last ten years. Molinos village is a LEADER programme pioneer: *"Since the first democratic local elections in 1979, the municipality has counted on the idea of development through culture" explains Orencio Andres, Molinos Mayor. 'Of course we have invested in direct services too (social and medical services, urban waste management, etc). - but everybody was conscious that if the 'Grutas de Cristal' (Crystal Caves) were exploited we could have a continuous source of income and the possibility to initiate other projects. Today, tourism attracts 40,000 people annually".*

It was necessary to retain these tourists and mainly to bring value to the village from something as singular as its identity. We considered that the town of Molinos had always been non-conformist: francmason in the 19th century, spiritualist at the beginning of the 20th, anarchist in the 1930's, so that the village should be a pioneer in local development. In 1986, encouraged by its citizens, Molinos and the Instituto Aragonés de Arqueología (Aragonese Institute of Archaeology), created a 'Cultural Park' with the aim to bring value and integrate its heritage in an interactive way.

With the support of Instituto Nacional de Empleo (the National Employment Institute), a vocational training program was created where the young unemployed people got practical training for three years in carpentry, stonecutting and other crafts. This workshop led to the renovation of several public buildings to serve as museums and other public spaces. In one of these for example the room that used to be the old laundries, houses now a 'Museum of Ecosystems', and another room is dedicated to palaeontology; in the municipal house a museum dedicated to the painter Eleuterio Blasco Ferrer, a friend of Picasso has been set up. All over the valley, a botanical garden and different historical pathways compose a network that links the small villages.



One of the landmarks of Maestrazgo

Imagination and creativity are strengths for planning activities: *"The absence of vegetation allows to easily observe the geologic history of a region .... Scientists come here to study the constitution of the Sistema Iberico."* observes Javier Blasco, geographer and development agent.

This LEADER area has begun to attract an increasing number of people, mainly specialised tourists: researchers, college students, artists, ecologists, etc. Tourism promotion however does not constitute a priority for local groups. *'We do not agree with a policy of 'tourism whatever the cost' insists Mateo Andrés. 'The tourist dimension of the projects is important but the value of our heritage is oriented firstly to the local population. We are looking for culture-people relationship, not to treat culture as object... heritage is a tool for the promotion of the country resources, but also an important democracy input because of its role as a key to the collective identity and the extension of the self-conscience'.*

Over the past ten years "80 projects whose investments are between 7.000 and 100.000 €, and sum a total of 1.200.000 € have been developed in this area", says Javier Diaz, LEADER coordinator. *"This is enormous for a rural area that only has 5.400 inhabitants distributed in nine villages..."*. Very good results have animated this cultural development strategy. The regeneration of Molinos has been used to promote other initiatives, as the Maestrazgo 'Geological Park'.

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## CHAPTER 7.

*Further reading*

We offer below a reading list, which may help you to go deeper into the background of the subjects covered in this Guide.

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