Study Project

Hidden Conservation Revealed:

New Media for the Presentation of Architectural Conservation

Brandenburg
University of Technology
Cottbus - Senftenberg

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Introduction

By Alexandra Skedzuhn-Safir
Scientific Assistant of the Chair of Architectural Conservation

Renaissance art and architecture is closely associated with the city of Florence, the Medici family and iconic buildings such as Brunelleschi's cupola, or Michelangelo's sculpture of David. Since the 19th century it has become a major part of touristic itineraries. It is inscribed on UNESCO's World Heritage List and is visited by a constantly increasing number of international and national tourists. Consequently, many of the popular sites, such as the area between the Cathedral and the Ponte Vecchio, are crowded, especially between spring and autumn. This puts immense pressure on the city and its infrastructure, but also on aspects of architectural conservation in the form of daily wear and tear, and also to some extent vandalism. Furthermore, many of the tourists plan to stay only a short time in the city, many for only a few hours. In recent years, conservation of art and architecture has been provided with less public economic support. This has led to increasing funding initiatives of private donors or multinational companies. At the same time, fewer students are taking an interest in studying conservation, resulting in the closing of some conservation schools.

Out of the need to focus the attention of the local population and visitors alike on the importance and necessity of preserving cultural heritage, a case-specific, awareness-raising project was devised, taking the wall paintings by Giorgio Vasari in the Michelozzo Courtyard in the Palazzo Vecchio as an example. The project addressed the challenges of architectural conservation on site, and the impact of ever-growing (mass) tourism on cultural heritage in Florence.

As conservation work is mostly carried out behind the scenes, hidden from the general public or visually and physically inaccessible,

visitors and locals are often unaware of what conservation work entails. This work requires scientific and academic research and the collaboration of a variety of disciplines coupled with a knowledge of materials and skill in historic techniques employed by artists and artisans.
Studies have also shown, however, that visitors are, in fact, interested in art conservation, and are willing to pay for specifically-designed tours at or near conservation sites.
This collection of student essays is the fruit of the study project “Hidden Conservation Revealed: New Media for the Presentation of Architectural Conservation in Florence”. The research topics are connected to the study project, and include the history of Florence in general, and that of Palazzo Vecchio specifically, with its frescoes in the Michelozzo Courtyard. Other aspects concern architectural conservation, the execution and preservation of wall paintings, and various threats to and damage of architectural heritage. Other themes encompassed tourism, specifically mass tourism and its threats to built heritage, as well as the potential of awareness-raising projects, specifically new media, for increasing the appreciation of architectural conservation on the one hand, and the value it may add to a touristic site on the other.
In May 2016, 16 international master students visited Florence. Because of their different backgrounds in history, architecture, film, tourism and archaeology, they provided a wide contribution to the study project. Their task was to produce two documentary films, each of them looking at the theory and practice of wall painting conservation as well as impacts of tourism on architectural heritage. These films were disseminated via social media, the website of BTU Cottbus-Senftenberg, and the UNESCO Office of the Municipality in Florence.
This study project would not have been possible without the immense support of BTU Cottbus- Senftenberg alumna Chiara Bocchio, presently a collaborator of the UNESCO Office of the Municipality in Florence, and Site Manager Carlo Francini. I also express my gratitude to Giorgio Caselli, Head of the Fine Arts Department of the Municipality of Florence, Fabio Sforzi, director of the conservation works of the Vasari wall paintings in the Michelozzo Courtyard in Palazzo Vecchio, the Museum of Palazzo Vecchio and the Comune di Firenze for allowing us to access and film the conservation work in the Palazzo Vecchio. On site, conservators Cristina Conti and Alessandra Popple of SAR snc. provided the students with invaluable insights into conservation practices and methods of the conservation of the Vasari frescoes. My colleague, filmmaker Ralf Schuster from the Media Center of the BTU Cottbus-Senftenberg, guided and supported the students with his expertise in filmmaking on site and later in editing back in Cottbus. Off-site, I especially thank Prof. Giuseppe Centauri and Arch. Daniela Chiesi from the Department of Architectural Conservation at the Università di Firenze for their lectures on architectural conservation at the Università di Firenze, which the students from the BTU attended during the study project. With these lessons, the BTU students obtained valuable insight into historic and contemporary challenges in architectural conservation in Florence.
This project would not have been as successful without the numerous hours and intense efforts that the students put into researching, writing, filming and editing.

Two documentary films can be accessed online:
Hidden Conservation is a film by Anisha Patel, Yuka Miyoshi, Leonardo Leckie, Laura Fink, Paola Fontanella, and Anastasiya Snetkova (https://www.youtube.com/watch?v=lobBURpsD10).
Conservation Decoded is a film by Tinatin Meparishvili, Robert Haas-Zens, Lianne Oonwalla, Mahmoud Shaaban, Millem Nishikawa (https://www.youtube.com/watch?v=OxpZ7MKhCiM).

Photo credit: Rahajeng Herbimanti, 2016

First Chapter

History and conservation

History of Conservation of Florence

By Tinatin Meparishvili, Heritage Conservation and Site Management

Abstract

This paper looks at the conservation history of Florence. To better understand how the course of time has shaped the science of conservation, it provides general information about the common practices and about the historic events that stimulated the development of the conservation. Specifically, the Second World War and the flood of 1966 created many new conservation problems. The Opificio delle Pietre Dure has formed new approaches to address them.

Keywords: Florence, Conservation, Restoration, Heritage, Flood

Introduction

The city of Florence once founded by Romans on the banks of the river Arno in the first century B.C. has become one of the most influential cultural and scientific metropolitans not only in Italy but in the whole world. Throughout its 600 years of creative history Florence has produced and housed countless works of arts (UNESCO, n.d.). Though the city also faced the Black Death, devastating floods and wars, it still managed to survive, maintaining its heritage for the future generations. Conserving heritage not only for the Florentines or Italians, but also for the humanity has been the duty of the professionals.

Post World War II Reconstructions

The Second World War devastated Italy. Military operations damaged and destroyed historic monuments in the country. Florence suffered heavily as well. On August 25, 1944 the German military forces started blowing up bridges over the Arno River in the city. Only Ponte Vecchio was spared (Puma, 2005). Nevertheless, the surrounding area was blown up to block the access to the bridge. This act razed a whole medieval quarter of Florence to the ground.

Immediate actions had to be taken. A meeting in Perugia held in 1948 was called to clarify the conservation goals. The war damage cases were divided into three categories (Jokilehto, 1986, p. 414):

1. Buildings with limited damage, possible to repair with reasonable labour
2. Building with major damage
3. Practically destroyed

The second category was the most problematic.

Two possible ways of working on the damage were identified (Jokilehto, 1986, p. 415).

1. Reconstruction and restoration
2. Conserving what was left and permitting reinterpretation of the lost parts

The recommendations were taken under the consideration and the reconstruction process was begun. When it came to the historic urban area, such as the surrounding of Ponte Vecchio, the outline of the general characteristic pattern of the demolished buildings was followed. The buildings were reconstructed taking the modern hygienic and functional requirements in account (Jokilehto, 1986, p. 415).

Opificio delle Pietre Dure

The Opificio delle Pietre Dure or OPD, the literal meaning of which is the Workshop of semi-precious stones, is an autonomous Institute under the umbrella of the Ministry of Cultural Heritage of Italy founded in Florence in 1588 at the order of Ferdinando I de' Medici. Originally, it was established to produce semi-precious stone furnishing, the Opificio changed its activities from production to restoration of artworks (Acidini, n.d.).

The workshop continued its activity for more than three centuries producing some remarkable works of art such as the Capella dei Principi in the Basilica di San Lorenzo di Firenze (Acidini, n.d.).

The service provided by Opificio was in great demand not only in Florence and its provinces, but also in different parts of Italy. After WWII, the Opificio, already established at national level, contributed to the recovery of many important artworks damaged during the military operations (OPDa, n.d.).

The origin of the present institution can be traced back to 1932 a young art historian Ugo Procacci founded the Laboratory of Restoration (original name in Italian: Gabinetto di restauro) of Fine Arts in Florence that can be considered the first modern conservation workshop in Italy (OPDb, n.d.).

The laboratory of restoration applied scientific research methods as a preparatory work for conservation, starting with X-ray analysis revealing layers beneath the surface of paintings. In the 1950s this new technique encouraged to start a campaign of conservation conducted on early Tuscan masters' paintings later known as "Restauri di rivelazione" (meaning "revealing restoration").

The flood in 1966 had a great impact on stimulating new research and conservation methods. The natural disaster damaged thousands of artworks that were in need of saving. By the support of conservation professionals, the Florentine workshop became one of the central laboratories of conservation in the world, incorporating traditional and modern methods of conservation (OPDa, n.d.).

The Flood of 1966

The city of Florence, situated on both banks of the River Arno has several destructive floods to remember throughout its history, and the one of 1966 was one of the most devastating. On November 3 water filled up the riverbed and by evening it went as far as Piazza di Santa Croce (where it reached its maximum height of 6.7 meters), Piazza della Signoria and Piazza del Duomo by next morning. It hit the Uffizi Gallery, the Biblioteca Nationale Centrale and the Galleria dell'Academia. The water started to recede in the evening of November 4, leaving the city filled with 600 000 tons of mud, sewage and quarry-stones (Jones, 2016).

The Italian government and military got involved. Art conservation professionals rushed to the city for the rescue of as many artworks as possible. Besides financial aid provided from all over the world, thousands of volunteers such as young students and artists stepped up to help the government with cleaning up the debris left by the flood. They were soon referred to as "angeli del fango" (Hooper, 2006).

About 30 lives were lost, 50,000 were left homeless, 6,000 shops were destroyed, about 14,000 movable artworks 4,000,000 books and manuscripts were damaged. The muddy water tore the bronze and gilt Doors of Paradise of the Baptistery on the Piazza del Duomo, five out of ten original panels were torn off. The crucifix by Cimabue dating to the 13th century suffered large areas of damage, becoming a symbol of this tragic event of 1966 (Jones, 2016).

The Crucifix by Cimabue

Cimabue, the great Italian painter and the representative of the Italo-Byzantine art, painted the Crucifix on a wooden panel with tempera in 1280. The Basilica of Santa Croce housed this masterpiece for centuries (Hartt, 1949). The flood of 1966 caused an irreparable damage to the Crucifix. 60% of the painting was lost. The wood absorbed the flood water, doubling in weight with an increase in size of three inches (Hooper, 2006).

Umberto Baldini, the director of the Laboratory of restoration at that time, in collaboration with conservator Ornella Casazza came up with a solution. It was decided to use the so-called tratteggio technique. Many criticized the decision. One of the biggest critics was the Istituto Centrale per il Restauro in Rome (Clark, 2008). After the Crucifix was exhibited in Santa Croce again in 1976, the Crucifix became a perfect illustration of the great loss the city of Florence experienced during the fatal flood of 1966.

The Last Supper by Vasari

In 1545 Giorgio Vasari was commissioned to paint the Last Supper for the Florentine Murate Convent. The picture was made out of five poplar wood panels more than 8 by 21 feet in size. At the time of the flood, the artwork was kept in the Museo dell'Opera of Santa Croce. The painting was greatly damaged as it remained in water for more than 12 hours. The wood used for the painting by Vasari had lateral cuts on the sides and had a very thin layer of gesso covering the surface. That was why the panel sponged big amount of water. The wood panels softened and expanded and caused the gesso layer lose its adhesion. The wooden structure on the back of the painting, that was designed to keep the panels together was dismantled and left the pieces separated and unsupported (The J. Paul Getty Trust, n.d.).

The first aid provided by conservators after the flood was to apply emergency Japanese rice paper to the surface of the painting to aid in drying the painting and preventing the paint layer from being peeled away from the wooden support. The Last Supper was afterwards placed in storage, awaiting new conservation methods and qualified professionals to take over the project (The J. Paul Getty Trust, n.d.).

The Opificio delle Pietre Dure e Laboratorio di Restauro in Florence and the Getty

Foundation in LA took over the project of the Last Supper of Vasari. The Getty Foundation provided a grant to the OPD for conservation of the painting and for training of conservators. Since May 2010 professionals have been working on putting the separated panels together. The next step of completing the conservation has been achieved. The readhesion of the cracked painting payer and stabilization of the fragile gesso layer has been completed. The conservation work was completed by the 4 November, 2016 celebrating the 50th anniversary of the flood.

The Last Supper is open for public viewing in an exhibition with the OPD and the Museo dell'Opera di Santa Croce (The J. Paul Getty Trust, n.d.).

National Library of Florence

Built near the River Arno, the National Library was fully ran over by the flood which submerged nearly a million bibliographic units located in the basement, the ground floor and the first floor of the building, in thousands of books, magazines and documents being damaged (Biblioteca Nazionale Centrale Di Firenze, n.d.).

Initiated by the director of the library Emanuele Casamassima, a workshop was organized capable of dealing with the restoration of books. Each volume was accompanied by a card describing the damage as well as the original structure. It founded a new concept in the history of book conservation (Biblioteca Nazionale Centrale Di Firenze, n.d.).

Over the years, much of the damaged book heritage have been recovered and made available for public. Still, there are about 35,000 books are still awaiting to be dealt with (Biblioteca Nazionale Centrale Di Firenze, n.d.).

Outcome of the Disaster

The flood of 1966 caused the destruction of thousands of paintings, frescoes and rare books and documents that have been under the restoration, though thousands are still to be saved. Nevertheless, in terms of conservation, the disaster has challenged and taught conservator very much. Restoration methods were re-examined and innovative approaches were discovered (Jones, 2016).

Conclusion

Florence gave birth to many talented artists. The patrons of the city commissioned them the masterpieces that have been serving as important heritage of the humanity. Yet many times glory and prosperity was followed by wars and natural cataclysms that have put the heritage in danger.

The Second World War destructed monumental heritage, ruined the part of the historic city and induced the loss of many of artworks. After the war the conservators were challenged to provide operative aid for the heritage in need. Another great challenge for the conservation professionals was the flood in 1966, when totally new conservation and restoration problems emerged. The destructive disaster has given experts an opportunity to research and learn from problems there were trying to solve. Even though many new conservation methods were created, there are still quite a few artworks that still await professionals with appropriate skills to conserve them.

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Legal Framework of Heritage Protection in Italy

By Valentina Spano, World Heritage Studies

Abstract

This paper looks at the history of the Italian legislation concerning the protection of cultural heritage. Since Roman times, Italy has always felt the need to regulate and control its precious patrimony. Because of the complexity of the subject, it is important to analyse the turning points of its development to understand the current legal framework and to have a complete insight of the Italian approach to heritage conservation.

Keywords: Legal Framework, Italian Legislation MIBACT, Code of Cultural and Natural Assets, Protection Laws

Introduction

Since ancient times, people have understood the importance and value of material and immaterial heritage, developing simultaneously the necessity of conserving and safeguarding these precious cultural testimonies. This means that there has always been the need to create regulations and legal standards for an effective protection of heritage.

For what concerns heritage preservation, Italy has always hold the lead (Codemi, 1993). Not only because it has been the homeland of some of the most important theorists and experts of this field, but also because of its supremacy in the heritage legal affairs. Indeed, it was the first country in the world that established laws for safeguarding heritage, which were later integrated in the fundamental principles of the Italian Constitution (Settis, 2012). Therefore, the legislation is an integral part of the culture of heritage protection in Italy, which needs to be analysed and studied for having a better understanding of the current Italian approach to conservation itself.

This paper provides an overview on the historical development of the legislation until the current situation of the Italian legal framework, with the aim of trying to explain and clarify some points of this complex subject.

Pre-unity Legislation

The Italian legislation has a long history and tradition, whose roots can be found in the Roman time. Indeed, legal experts of that time developed a system for the protection of environment, landscape and architecture (Settis, 2011a). It was the first basic legal framework, based on the concept of 'publica utilitas' (public value/use): cultural heritage assumes public value that exceeds the private property by virtue of its aesthetic and historical importance (Settis, 2011b).

But the modern concept of protection developed from the XII century (Settis, 2012). Monuments and works of art were representative of the social identity of the community and of the concept of citizenship. Their protection and transmission to future generations were responsibility of the government for the beauty and honour of the city (Ibid.). Because Italy was divided in various independent states, reigns and republics, each of them developed different rules in different times, even if they were similar and had an influence on each other (Ibid.). The most important role was played by the Papal State that issued various seals since the XIII century (Condemi, 1993), especially after the destruction caused by the so-called barbarian invasion of Rome. These acts functioned as inspirations for other Italian states: the protection of cultural heritage became a moral and political duty (Settis, 2011b).

The regulations of the pre-unified Italy were characterized by a negative and prohibitive approach, because of the focus on what was forbidden and the related punishments (Condemi, 1993). It is demonstrated by the various Papal dispositions issued to limit the illegal movement of goods, illegal excavations and abuse of power of the private owners (Ibid.). In this context, it is important to remember the Editto di Doria Pamphili (1802) and the Editto del Cardinal Pacca (1820).

The regulations developed prior the unification introduced very important concepts that will be inherited by the modern regulations, demonstrating the continuity of the Italian legislation. The realization of catalogues of works of art, the development of institutions and figures specialized in the control of cultural heritage, the central role of the government, the development of the concept of cultural heritage itself and its definitions are just few of them.

The Legislation of Unified Italy: the 1939 Laws

When Italy was unified in 1861, the debates about conservation, restoration, definition of heritage were developing fast, creating an advanced theoretical base. Instead, the realization of a unique and substantial legislative corpus was static. Indeed, the irregular legislation of the pre-unity states was in force until the beginning of the XX century, even if some exceptional rules were issued meanwhile (Patrimonio culturale.net, n.d.). The most important productions of this time were the laws of

1902 and 1909 that represented the first Italian laws for the protection of heritage (Settis, 2012).

But the first organic system for the protection for the safeguard of heritage was created in 1939, after 78 years of the unification. The Minister Giovanni Bottai, during the Fascist domination, issued the law n. 1089/39 for cultural heritage and the n.1437/39 for natural heritage (Settis, 2012). They were in force without modifications or adaptation until 1999 (Patrimoniocultural.net, n.d.). The most important innovations of these laws were:

- The extension of the definition of cultural heritage and natural heritage. The former includes all the "movable and immovable 'things' that have historic, artistic, archaeological, ethnographical interest" (Ministero della Educazione Nazionale, 1939 in Condemi, 1993, p. 63), without distinction of the type of property. It was based on a material understanding of the object (Stabile, 2009, p. 143).
- It defined the central role of the State as controller and supervisor and the competences of its associated organizations, such as Soprintendenze and Istituto Centrale per il Restauro, occupied on practical aspects (Condemi, 1993).
- It prohibited the export of cultural objects and underlined the prerogative of the State in the field archaeology (Condemi, 1993).

So, even if the 1939 laws regulated the field of cultural and natural heritage, giving solidity and homogeneity to the subject, they were restrictive and mainly concentrated on the administrative and organizational questions (della Costa, 2001). Methodological contents and theoretical concepts for defining the operational aspects of protection were left behind (Ibid.).

The Path towards the Testo Unico

In the aftermath of the WWII, Italy was dealing with a huge loss of heritage and it was animated by the reconstruction of entire cities and debates on restoration, concentrating on the development of theories and methods to apply (Condemi,1993). In this climate (1948) the young Italian Republic inserted the protection of natural and cultural heritage, the promotion of the development of culture and scientific research in the Italian Constitution (Settis, 2012). These objectives were identified as fundamental principles of the Republic (Patrimonioculturale.net, n.d.), which is a responsibility that only few states in the world have ever taken throughout history (Settis, 2012).

Even if this change meant a turning point, there were no significant improvements in the field of legislation, except for some regulations and international conventions that were issued during the years that were not enough to start a legislative reform (Condemi, 1993; Patrimonioculturale.net, n.d.). But the need for changes was perceived. Thus, several special commissions were formed to formulate a new legislation, trying to identify problems to improve the current one (Condemi, 1993) and update it, such as the Franceschini Commission (1964) and the Papaldo Commission (1968; 1971) (patrimonioculturale.net). Unfortunately, their suggestions were not translated into a reform.

Between 1960s and 1990s, the legislation focused mainly on specific points, that were developed separately, fragmenting and complicating the system. It was discussed the structure and organization of the system, the need for simplification, financial matters, the relationship between different stakeholders (della Costa, 2001), the public use of heritage and its dramatic state of conservation (Carcione, 2013). Also the need for modernisation of the laws themselves and integration of regulations given by the European Commission was mentioned (Casini, 2016). The division of the work between the different institutions that emerged in the field was analysed, due to the fact that the competences and roles were overlapping. Moreover, the legislation was taking more distance from the methodological and theoretical discourse of conservation and restoration.

With the aim of collecting under the same document the laws regarding cultural and natural heritage in force at that moment (Miserocchi, 2009), in 1999, the legislation was re-organized in one single act, called Testo Unico (Casini, 2016). However, it did not clarify the existing problems, even though it was a turning point (Miserocchi, 2009).

The Code of Cultural and Natural Assets

A new legislation was already necessary few years after, because of the unsolved problems still present and of the changes brought by the Constitutional Reform of 2001, which changed the balance among the public institutions (state, regions, municipality), creating problems of overlapping competences (Salamone, 2005). Therefore, the new legislation "Codice dei beni culturali e del paesaggio" was issued in 2004. It was written as a completely new one, and it replaced the laws previously in force (Miserocchi, 2009). It was modified and improved in 2006 and 2008 (Ibid.). Some of the main innovations brought by this code concerned:

- The division of the competences and roles: the State is in charge of taking care of the protection of the heritage, whereas the valorisation is regulated by the regions (Morriello, 2004).
- Cooperation among different institutions (Morriello, 2004).
- Definition of heritage and cultural assets. The latter are identified with "all the movable and immovable things that have artistic, historic, archeological, ethnographical, bibliographic interests and other things identified by the legislation as testimonies of the civilization" (Art. 2, in: Morriello, 2004, p. 2);
- Revision of the relationship between private and public sector (Morriello, 2004).

But some issues were left unsolved after the update in 2008. One problem was related with the Ministry of Cultural and Natural Assets and its structure, which was still confused. Today known as 'Ministry of Cultural Assets, Cultural Activities, and Tourism' it was reorganized several times since its establishment in 1975. Problems such as scarce financial availability, lack of coordination between its departments and lack of staff, were still present. Another one was related to the fact that the Italian legislation had, as a subject of its laws, the objectives to protect instead of regulating the institutions, such as museums, archives and libraries, which are repositories of these assets (Casini, 2016). Moreover, the connection between culture and tourism and its potentiality was missing completely (De Simone, 2014).

Trying to solve these problems, a reform of the Ministry of Cultural Assets, Cultural Activities and Tourism was launched in 2014 by the former Minister Franceschini, highlighting that the sector of cultural heritage is strategic and fundamental for Italy (Casini, 2016). Since 2014 Italy has been demonstrating that flexibility, openness, cooperation and efficiency are the tools necessary for improving this complicated subject.

Today, the Ministry is divided in levels (national - regional) and it works through different institutions. For instance, the state manages, supervises and coordinates the associated organisations through the General Directions (11), each of which is specialized on a specific subject, such as cultural and natural assets, museums, research and education. On regional level, the protection, valorisation and the use of heritage are ensured by different associated organisation, such as soprintendenze, archives, libraries and others (MIBACT, 2016).

Conclusion

Retracing the historical development of the Italian legislation of cultural heritage has been of high importance for better understanding this complicated and complex field. What emerged from this journey is that Italy, as well as previously all the states within the Italian territory, has always considered the protection of its precious heritage one of the most important questions to deal with. This attachment to the heritage is something that is part of the Italian culture, something that is innate.

Because of this need to protect, the legislation has always been oriented towards the actors involved in the management and use of heritage, mainly focusing on organizational and administrative aspects. What has been produced throughout history is a very complicated and confused system, difficult to apply in practice.

As it has been analysed, the legislation has always suffered from lack of solutions for centuries-old problems. Fortunately, the last reform of 2014 seems to be adequate and efficient enough to solve some of the problems, at least partially. However, it will need some years before having results of the changes applied.

Another element that emerged from this analysis is that the legislation leaves outside the practical and theoretical dimension of conservation of heritage. The development of theories, methods and Charters have always been integral part of the field of heritage preservation and conservation in Italy.

Indeed, scholars, such as Giorgio Gianighian, underlined that the Italian legislation is based on "the development of theories, so that legal actions, rules and Acts are inextricably mixed with Charters, debates and philosophies" (Gianighian, 2001, p. 185). But it seems that the legislation does not considerate it.

Restoration Charters and other international Charters have made the history of guidelines, definitions and best practices in all the world. They have always been a point of reference for the development of theories and for the methodology to use (Condemi, 1993). Many of them were developed by Italian academics and inspired the development of the Italian legislation, demonstrating the intrinsic relationship existed between these two elements. However, they do not have legal validity (Ibid.), usually forgotten and used occasionally as a support for practical interventions.

In conclusion, hopefully in the future, these charters will have the legal recognition they should have, becoming part of a comprehensive and complete code of cultural and natural heritage.

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Types of Wall Paintings and Related Conservation Techniques

By Lianne Oonwalla, Heritage Conservation and Site Management

Abstract

A flux of restorations of several famous wall paintings in the late 20th century drew attention towards the damaging effects of time, climate and micro-organisms on wall paintings as well as their inherent structural weaknesses. To understand the technique of wall painting and its conservation, we must first understand the materials used to create it - plaster, pigments and binders. This paper aims to share information on wall painting techniques and related conservation processes.

Keywords: Wall Paintings, Deterioration, Conservation, Restoration, Architecture

Introduction

A wall painting is applied directly onto a wall, ceiling or other surfaces; the architectural elements of the surface on which the painting is done, is incorporated into the picture as harmoniously as possible and acts as a 'support' for the painting. Some paintings are created on large canvases which are then attached to the wall with a technique known as "marouflage", in which an adhesive is applied to both canvas and wall (Sayre, 2014). Wall paintings are executed directly onto wall supports that may include plaster, concrete, stone, or other materials and thus becomes an integral part of the architecture.

Some of the oldest wall paintings date back to the Palaeolithic age, such as the ones found on the Lascaux caves in France (Tedesco, 2000). Paintings of the Renaissance era created by Leonardo da Vinci, Michelangelo, Fra Angelico, Michelozzo Michelozzi, and others are also well-known. The damage caused over time to Michelangelo's painting of the Sistine Chapel ceiling and da Vinci's The Last Supper, two major landmarks in wall painting history, brought into focus the conservation techniques required to prolong their life, making them available for future generations.

Types of Wall Paintings

a) Fresco
A fresco, the Italian word for fresh, is a style of painting executed on wet lime plaster with carefully chosen pigments that can withstand chemical reactions with the lime mortar. The colour is applied on the wet plaster and allowed to set for several hours. The first layer, arriccio, is applied to the wall and allowed to dry for a certain number of days; artists usually sketched their compositions on this layer with a red pigment called sinopia, with which the sketch then was named, the sinopia. Subsequently a thinner lime plaster layer, the intonaco, was applied (Bokody, 2014). Also on this plaster sketches were made, with different techniques. However, the fresco style was too time-consuming and was eventually replaced by faster methods of painting (Zuccarini, 1992).

b) Fresco-secco
A secco or fresco-secco painting is done on dry plaster, therefore the pigments require a binding agent to set, like eggs, glue or oil. The technique was frequently used by Italian Renaissance artists because secco allows the use of a larger variety of pigments. Secco was also often used as a medium for making corrections or late additions to buon frescoes (Procacci, 1969). One method used in this technique is to coat the plaster with a mixture of lime, water and casein to keep it moist, and then grind organic colours and lime together, to be applied on the wall. As it dries, the oxygen in the air causes a thin layer to form on the surface (Weyer et al., 2015). The downside to secco style is the rapid deterioration of the paint layer. As it is painted on dry plaster, it does not set as permanently as in the fresco style. Da Vinci's The Last Supper faced this problem soon after being completed, giving cause for a drastic restoration that lasted 22 years (Harris and Zucker, n.d.).

c) Egg Tempera
Tempera or egg tempera as it is also known, is a painting medium of organic pigments mixed with a soluble/glutinous binder like egg yolk (hence the name). The term tempera refers to paintings executed with this medium. Tempera paintings are strong and durable and the technique was popular until the late 1500s. Hand-ground pigments are mixed into the binding agent (honey and plant glues are sometimes used). Powdered pigment is mixed with a specific amount of binding agent. Once prepared, the fast-drying paint should be used immediately (Mayer, 1985).

d) Sgraffito
EwaGlos defines sgraffito as a "multi-layer decoration technique executed by scratching the upper plaster layer to reveal parts of the underlying (e.g. dark plaster) layer" (Weyer et al., 2015). The word sgraffito comes from the Italian term graffiare, to scratch, and is also used to decorate ceramics and glass. Sgraffito was employed by applying two layers of different coloured plasters and tracing the design either directly or with a perforated cartoon (spolvero) on the topmost layer. A thin tool was used to scratch the design onto this layer and then the plaster removed to reveal

the drawing in the colours of the bottom layer (Weyer et al., 2015). Used in Europe since the classical period, this technique became an alternative to fresco style and is commonly found on building façades.

e) Lime-secco
This technique is named for the lime extract that is mixed with the pigments used in the painting, which are then applied to dry lime plaster. The lime adds to the binding effect but cannot achieve the permanence of a buon fresco. The plaster applied on the wall may be aged or fresh, but before painting over it, it must be made wet and the moisture must be absorbed. The desired area of the plaster is then coated with lime wash and finally painted over while wet. Lime water may be used again to thin the paint. The carbonisation of the lime extract in the pigments enables the paint to adhere well on the plaster, as seen in the fresco technique (Agarwal and Pathak, 2001).

Types of Damage and their Causes

Deterioration of wall paintings occurs in all elements of the painting – the wall or surface, the plaster, paint, varnish (if applied) and the ground on which it stands. Any weaknesses in the supporting structure such as increased saline levels, rising ground water or moisture, thermal conductance and ingress of water on the wall will affect the painting. If the materials used to construct the wall are inherently weak, damage in the form of crumbling or flaking is a possibility (Agarwal and Pathak, 2011). Formation of lacunae (air gaps) behind the painting allow dust and moisture to collect in the space (Weyer et al., 2015). Separation of plaster from the wall may occur due to humidity, moisture, or rapid cooling and heating of the surface, causing the plaster to flake or crumble (Agarwal and Pathak, 2001). The paint layer may become stained with moisture, bird droppings, microbial growth and improper past interventions. Abrasion, the act of friction upon the surface affecting the paint layer, is another cause of damage by weathering, erosion or deliberate/constant contact with the surface. The paint layer may also peel or flake off over time, or develop a "bulge" (a pressure-filled protrusion underneath the layer) (Weyer et al., 2015).

The microclimate, rain and wind (if present) within the structure play a big role in the condition of wall paintings. Strong fluctuations in temperature and humidity, in addition to inappropriate painting techniques and materials may cause the detachment of the paint or plaster layer. Wind erosion or abrasion is also a damaging effect. Dust that settles on wall surfaces attracts more moisture and enables the formation of mould, making the image hard to perceive and contributes to the degradation process. Atmospheric pollutants like carbon dioxide, aerosols and hydrogen sulphide also contribute to the gradual deterioration of the paint layer (Agarwal and Pathak, 2001).

Conservation of Wall Paintings

a) Examination
Conservation begins with the examination of the damaged areas and crucial analysis of elements that may affect the treatment or its outcome (Agarwal and Pathak, 2001). These elements include for example the material of the damaged area, the pigments used, causes of damage, analysis of any past restoration/conservation work. Since conservation of wall paintings is closely linked with the structure in or on which it exists, it must be examined and conserved within the context of its accompanying structure.

b) Documentation
Documentation is the recording of the damage including preparing a conservation document with brief information on the history and past interventions of the building (Weyer et al., 2015). In this stage, photographic, scientific and analytical studies are carried out and the results are published. Once this is completed, the proposed conservation methods are discussed and work begins.

c) Consolidation
If the problem lies in a structural weakness, the support is strengthened, and the plaster is treated by filling in the cracks or lacunae (air gaps) in a process known as consolidation. An organic or chemical adhesive is injected into the affected area. The solution used must be carefully chosen after appropriate evaluation of the problem and composition of the painting. Consolidants may be used to treat

structural damage, dampness, moisture and also to prevent condensation of the surface (Agarwal and Pathak, 2001).

d) Cleaning
Cleaning is the delicate process of removing dirt, foreign matter and traces of past restorations from the surface of the painting (Weyer et al., 2015) using appropriate solvents including water, or simply by removing surface dust with a brush. There are different methods of cleaning, such as mechanical (manual, for instance with a brush), cleaning with water, with chemicals (Agarwal and Pathak, 2001). The method used depends on the painting technique, the conservation state of the painting, the type of surface deposit or material covering the painting as well as the desired cleaning degree.

e) Integration
Integration is one of the last stages of the conservation process and may be a very sensitive issue for conservators. The aim is to recover lost paint layers or lacunae via the process of "infill" and "reintegration", thus reinstating their structural/aesthetic integrity (Weyer et al., 2015). The pigments and materials used must be as close to the original as possible. Several methods are used in this process, for example the neutral filling in of affected areas in an attempt to match the area with the original plaster. Reintegration, used to lessen the visual impact of the damaged area, is generally an accepted practice as long as it is compatible with, and can be distinguished from the original fabric (Agarwal and Pathak, 2001).

f) Detachment of Paintings
If the damage to the painting or support is too severe, or the painting needs to be moved to another location, the entire painting may be detached from the wall to prevent loss of integrity (Mora and Philippot, 1984). There are three ways to detach a wall painting: strappo, stacco, and stracco a masello. In the strappo method, the paint layer is separated from the support. The intonaco, arriccio and part of the wall may or may not be removed with it and the painting is usually transferred onto a new (permanent or temporary) support (Weyer et al., 2015).

g) Preventive Conservation
Preventive conservation is a method that inhibits deterioration or lessens the potential for damage to the wall painting. In the longrun, this method has proved to be most effective, reducing the need for constant restoration and individual treatments (Levin, n.d.). It includes methods such as environmental impact assessment studies, monitoring of indoor climate conditions and proper provisions for water management (Weyer et al., 2015).

Conclusion

It is clear that wall paintings and their accompanying support structures require a joint conservation treatment – one cannot be treated without the other. The identification and analysis of all elements of the painting, from the paint composition to type of plaster used to fix it, play a pivotal role in deciding which conservation methods need to be executed to preserve the painting.

Constant care and maintenance of structures lessen the odds of dramatic deterioration and the subsequent restoration measures later on. In this view, preventive conservation is a better alternative to restoration of the historical fabric with new or "unoriginal" materials, which may lower the integral value of the elements. For John Ruskin, a leading critic of the Victorian era, authenticity of the historical element was of utmost importance (Ruskin, 1849). His dislike for restoration of historical fabric was an opinion echoed by many critics of later years, in the distinction between restoration and conservation. Conservation of wall paintings is an important matter, but the conservation of the entire architectural context of which they are an integral part, represents a holistic approach that must take into account the structure as a whole, including the materials used to create it and the damaging agents. Ruskin's reasoning of "prevention is better than restoration" therefore, is a practice that should continue in future conservation practices.

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Privatising Cultural Heritage

The Impact of Privatisation on the Conservation of Architectural Heritage in Italy

by Robert Haas-Zens, Bauen and Erhalten (Building and Conservation)

Abstract

Currently, the conservation of Italy's cultural heritage is confronted with various issues: The potential reduction of the public expenditure, the insufficient economical sustainability of cultural sites and the lack of privately financed support of the cultural sector (Filipović and Troiano 2013, p. 8).

These three aspects directly refer to key aspects of the on-going discourse regarding the privatisation process of Italy’s cultural patrimony. Giving a brief overview on the origin and the current state of that process, this paper discusses its effects on the conservation of the built heritage. Through an analysis of the complex relationship between heritage conservation and privatisation, it will be explained in which way public-private partnerships could provide a perspective for a sustainable interaction of these two spheres.

Keywords: Privatisation, Conservation, Architectural Heritage, Public Good, Public-Private Partnerships

Historical Background

Whilst discussing the privatisation process of Italian heritage, it is important to highlight its roots, strongly linked to Italy's political history.

In the 1990s Italy's government faced serious problems in the administration of its cultural properties. Especially the bureaucratic structure designed for the preservation of monuments proved to be inefficient. The high maintenance costs in this field combined with a general budget deficit seemed to be no longer feasible (Benedikter, 2004, p. 370). Consequently, various reforms were released affecting cultural heritage issues including a transformation process within the responsible Ministry of Finance (Zan et al., 2007, p. 54).

Stepwise this led to an assignment of former public duties to private institutions, especially cultural services linked to the management of heritage sites. The famous "Ronchey Law" adopted 1993 was a crucial turning point (Farnetti et al., 2009, p. 20). The main goal of this progressive legislation reform was to externalise central cultural functions which were formerly fulfilled by the state, a procedure also known as "outsourcing" (Zan et al., 2007, p. 56; Farnetti et al., 2009, p. 26).

Such a privatisation of cultural heritage as a form of "lighter government" was taken into consideration because the state hoped to reduce heritage-related expenditures (Palumbo, 2006, p. 35). The decentralisation of the public expenditures on heritage conservation to private authorities is a common trend in many European countries, such the UK and France, however in Italy the change was much more radical considering its tradition in the field (Ibid., p. 37).

Current State

In recent times the described process in Italy became part of a heated public debate concerning the limits of privatisation mirrored in many articles. Especially after Berlusconi's Government consolidated in June 2002 the Law 112/2002, which questioned the ownership of cultural heritage and its previous public understanding. Criticism was raised because it seemed to transform the concept of heritage promotion from enhancing its social value towards commercial exploitation. Furthermore, the law can be evaluated as a macroeconomic tool to reduce the national debt as it actually involves the possibility of selling national property (Demanio dello Stato) through a private-law holding company (Zan et al., 2007, p. 60). Since it was released, listings have been compiled naming objects for sale, mainly historical buildings, therefore it is argued that former guarantees for non-disposable patrimony are strongly weakened. As a consequence, preservation requirements for monuments seem to have no effect on its sale and can be ignored, if they are not clearly obligatory (Benedikter, 2004, pp. 370–71).

Privatisation versus Conservation

The obligation to conserve built heritage is a crucial point if it comes to its privatisation. As a study by Ilde Rizzo has shown, public spending, taxation and regulation constitute the most important tools to promote architectural conservation (Rizzo, 2006, p. 999). In most countries, regulations are the strongest instruments to control the quality of monuments independently from their ownership. Rizzo argues that in this case a conservationist stance could have also disadvantages: "Turning to the sustainability issue, we note that the likely unintended consequence of a conservationist stance might be the crowding out of private investment for conservation, if public spending is not directed toward compensating owners for the financial burden involved" (Rizzo, 2006, p. 1009). A conservationist mentality within the heritage authorities could make it difficult to facilitate income-generating uses of historic monuments, thus might hinder their conservation. A consequence could be, that listed heritage subject to high conservationist constraints hardly finds private investors and is continually confronted with deterioration.

A general question resulting from this argumentation is: How are regulations taking account of conservation requirements included in the lists of alienable monuments which have been compiled by the Italian Ministry of Economy so far? Roland Benedikter analysed the first lists, which appeared after release of Law 112/2002 and stated that regulations concerning preservation orders were rather unclear. As a consequence, he stressed that "members of the public can remain ignorant about these requirements, unless they investigate each case themselves" (Benedikter, 2004, p. 373).

Currently, the lack of sufficient data and statistics about the sales of listed architectural heritage is a major problem in Italy. There is a lack of research on this topic which makes it very difficult to measure the structural problems of the privatisation process (Benedikter, 2011, 4).

Even though the Italian government has financial problems to maintain its great amount of cultural assets and many public buildings are in a bad condition (Zan et al., 2007, 51), the idea of private investment into the conservation of historical buildings is often unrealistic. Many interested investors who appeared after the first lists were released, claimed that they only intend to keep the building for a short term and wish to sell them again at a profit later. A prominent example for such an attitude is the Villa Manzoni near Rome. In 2003, it was sold for a price below its real estate value to Carlyle Group, an international operating investment group, which left the place abandoned for several years. This transformed it into an object of speculation waiting to attract potential customers (Benedikter, 2005, p. 121).

It seems that the idea to conserve the historic value of a privatised monument is not congruent with the new owners attempt to generate economic profit out of its use. This can be perfectly illustrated through a recent example from Venice, the Benneton Group's renovation plan for the Fondaco dei Tedeschi, a historic Renaissance-building with a high urban value. The famous Dutch architect Rem Koolhaas designed this project which considered the incorporation of a big shopping mall with substantial interventions within the original fabric of the building (Reski, 2015, p. 86; Felgendreher, 2016).

Thus, the intended use in relation to the functions of the sold buildings is an essential parameter to measure the privatisation of monumental heritage. Palumbo argues that the market oriented use as it is evoked through the privatisation can be contrasted with the sociocultural use of heritage: "The first seeks economic return; the second looks at the broader role the resource can play in society, without limiting it to an economic one" (Palumbo, 2006, p. 37).

Following the argumentation of Salvatore Settis, privatisation risks a decrease of the building's cultural significance. As it can no longer be understood as "public good", the community might lose its interest in the place as it is alienated from its former public functions (Settis, 2002, p. 5). That is also the main reason why Settis continually points out the difference between demanio culturale (cultural public property) and demanio generale (general public property). An inherent problem of the process so far is that a distinction between these two categories has never been made by any Italian ministry. Furthermore, there are still no lists, which include heritage value assessments of the compiled objects. Hence, the missing valuation combined with the overall lack of precise data, as mentioned before, can be seen as a central cause of the described procedure of "heritage alienation" (Benedikter, 2011, pp. 3–5).

To summarize the overall picture, the disadvantages of uncontrolled privatisation of architectural heritage concerning the unsystematic provision of regulations, as they have been analysed above, prove that a more centralised stewardship by means of a public institution would at least serve as a professional tool to protect cultural properties.

Alternative Solutions

The question is, to which degree a specific kind of centralisation is useful. If such a system is pursued too narrowly due to its institutional level, organisational failures in the economy of transaction costs will occur. So, instead of privatisation, what could be an alternative approach to solve the economic difficulties that heritage conservation evokes for the Italian government? In the current discourse, the argument of self-financing institutions, similarly to museums or archaeological parks, that manage to survive in a free-enterprise system, is often made. However, successful examples are rare. Therefore, a more creative solution could be shifting the state's role towards the redistribution in the so-called cross-sector, in which he interacts with different nongovernmental entities involved in the heritage field (Zan et al., 2007, pp. 53–54).

To answer the question concerning alternative solutions, it is necessary to rethink the way public-private partnerships can provide a sustainable framework with positive effects on the management and the inherent conservation of historic monuments (Mcdonald, 2014, pp. 52–70). A general mixture of private and public financial resources should not be neglected. For example, possibilities of public funding linked with conservation stances on listed buildings help the private owners to undertake the required preservation work on the property (Benhamou, 2011, p. 260).

Together with sponsoring initiatives, a staterun management of cultural heritage may also return profits which could be spend on the maintenance cost of historic monuments (Benedikter, 2004, p. 384). Many Italian heritage sites are already promoted by prestigious sponsors. For instance, a big restoration campaign concerning the Colosseo in Rome was entirely financed by Diego Della Valle, director of the shoe producer "Tod's" (Conti, 2016). But again, it is also a matter of how the sponsorship is managed by public authorities. The externalisation of heritage management should also have certain limits. It can happen that money gained through ticket-sales and advertisement, is not re-invested in conservation, but becomes profit for the private service provider. It has been revealed that in the case of the Roman museums, 77,5 % of the ticket revenues turn into benefits for private contractors, including Diego Della Valle, and are not employed to support the budget of the museums (Reski, 2015, p. 92).

In order to encourage private engagement in its various forms, governments do not need to give up their function as steward of public cultural interests, normally through the provision of indirect financial support via tax incentives. That is foremost a legislative matter in relation to a good institutional design which should facilitate an appropriate mix of policy instruments encouraging a sustainable participation of the private sector (Rizzo, 2006, p. 1011). Efficient institutional structures are essential in order to combine the attraction of financial resources with a general public consensus. A cultural agency ideally communicates the criteria of use and assignment of resources in a transparent manner (Farnetti, 2009, p. 31).

As the discourse on the economic involvement of private bodies in heritage conservation does not take it sufficiently into account, another rather "altruistic solution" should also be mentioned: The case of nonprofit institutions (Benhamou, 2011, p. 260). There are well-known international examples, such as the National Trust in the UK, where such institutions are put in charge of heritage management. Related to this form of private dedication is the organisation of voluntary labour. Especially regarding the discussion about abandoned villas in Italy (Benedikter, 2004, p. 386), non-profit initiatives could use these buildings to carry out their activities (Benedikter, 2011, p. 8). In that sense, the use of a historic site is a crucial point as it limits its deterioration and serves as a stepping stone towards architectural conservation.

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Second Chapter

History and conservation

Unesco's Management Plan in Florence

By Anisha Patel, World Heritage Studies

Abstract

The Tuscan city of Florence was inscribed to the World Heritage List in 1982. The new management plan focuses on the concept of "knowing, living and safeguarding the UNESCO World Heritage Site" (Firenzepatrimoniomondiale.it, 2016a, p. 5). It is divided into different parts in which the last one outlines the action plans proposed, mentioning the name of the body in charge and defining clear indicators to monitor its effects. This paper attempts to present an overview of the new management plan in general and tries to highlight some of the action plans.

Keywords: Florence, Management Plan, UNESCO, Heritage

Introduction

The Tuscan city of Florence, reached heights of economic and cultural development during the Medici period in the 15th and 16th century. The remains of the city walls from the 14th century demarcate the current historic centre of Florence, covering an area of about 505ha. Buildings of architectural and artistic significance like the Palazzo Vecchio, Santa Maria Del Fiore, Santa Croce, Uffizi and Palazzo Pitti which have been worked on by Michelangelo, Brunelleschi and Vasari are a part of the core area of Florence.

The historic centre of Florence was inscribed onto the World Heritage List in 1982 under criteria i, ii, iii, iv and vi highlighting not just its artistic significance but also the influence it has had on the development of European Renaissance and as a birthplace of modern humanism (UNESCO Centre, 2012).

The Management Plan

Apart from being a requirement by the World Heritage Committee for all sites on the World Heritage List, a management plan acts as a guiding tool for all the stakeholders involved in a site. The resource manual of UNESCO for managing cultural heritage emphasizes on an integrated approach to management systems as World heritage is looked at as "collective property of mankind as a whole" (Wijesuriya et al., 2013, p. 17).

The original and the new management plans for the historic Centre of Florence drafted by UNESCO Office of the Municipality of Florence both acknowledge the tangible and the intangible cultural heritage of Florence and try to "not only to preserve but to enhance the outstanding universal value of the historic Centre of Florence" (Firenzepatrimoniomondiale.it, 2016, p. 5).

The new management plan, however, focuses on the concept of "knowing, living and safeguarding the UNESCO World Heritage Site" (Firenzepatrimoniomondiale.it, 2016a, p. 5).

The plan is divided into three parts. The first part outlines the outstanding universal value of the world heritage site along with its driving vision and mission. The second part focuses on the socio-economic analysis of the report and builds on the data collected over a period of ten years starting from the drafting of the first management plan and identifies the main highlights and key problems. The third and last part of the document shows the preceding SWOT analysis then sets base for the action plan. This analysis is also the starting point for developing the new management plan.

STRENGHTS

- wealth of cultural and landscape heritage
- fiorentinità and active citizenship
- cultural industries
- craftsmanship and historic shops
- traditional cuisine and street food
- major events
- town planning
- waste management
- soft power
- international institutions
- cultural and voluntary associations
- excellence of training in conservation
- major presence of conservation technicians

WEAKNESSES

- urban transport
- merchandise logistics
- disorder of urban image
- chaotic tourist signage
- services for tourists
- excursion tourists (cruise tourists/trippers)
- nightlife
- conservation of monuments
- inappropriate trade
- excessive occupation of public space
- commercial standardisation
- reduction in neighbourhood shop network
- advantageous positions
- poor liaison between institutions

OPPORTUNITIES

- strengthening of UNESCO awareness
- greater institutional coordination
- enhanced tourism management
- investments in the cultural and creative industry network
- boosting of sustainable transport systems
- strengthening of the metropolitan city network
- application of the Buffer Zone
- reinforcement of residence and public services

THREATS

- impact of mass tourism
- air pollution
- gentrification
- flooding and climate change
- collapse of monumental heritage
- loss of local craftsmanship and historic commerce

Image 1: SWOT Analysis of the original management plan (Firenzepatrimoniomondiale.it, 2016a, p. 48).

Development of the New Management Plan

Stakeholder participation is a key driving force behind generating the new plan. Cooperation between different local, national and international institutions has been a central part of developing the new management plan. Government authorities, academic partners and international intergovernmental organization like UNESCO World Heritage Centre have been instrumental in this project and these partnerships are expected to boost the effectiveness of the plan. This plan aims at responding to the different critical areas that have emerged over the course of monitoring taken place in the execution of the original plan (Firenzepatrimoniomondiale.it, 2016a, p. 64).

Action Plan

The different data analysis along with the multiple stakeholder participation initiatives undertaken at various levels led to different action plans to be implemented. These action plans responded to the 5C's of the UNESCO Budapest declaration of 2002 and to the potential risks to the world heritage site that have emerged from the research (Firenzepatrimoniomondiale.it, 2016a, p. 80). This has led to the division of the action plan into five sections, each addressing the perceived potential risks to the historic city centre of Florence. These sections have various tangible plans while outlining the project; mentioning the name of the body in charge and defining clear indicators to monitor its effects (Firenzepatrimoniomondiale.it, 2016a, p. 87).

Launch phase	• **STEERING COMMITTEE** the Tuscan Regional Authority the Tuscan Regional Secretariat of the Ministry of Culture and Tourism (Ministero dei Beni e delle Attività Culturali e del Turismo) the Management of the Tuscan Polo Museale the Fine Arts and Landscape Superintendency (Soprintendenza Belle Arti e Paesaggio) the Department of Sport and Tourism of the Municipality of Florence • **UNESCO Office of the Municipality of Florence**
Development phase	• Identification of the **VISION and MISSION** • **SWOT** Analysis • Drafting of the **MANAGEMENT PLAN**
Participatory phase	• **CONSULTATION** with stakeholder • **PARTICIPATORY PROCESS** with the citizens • **Selection of the projects and definition ACTION PLAN**
Approval phase	• **APPROVAL** of the Management Plan by the Municipal Council • **SUBMISSION** of the Management Plan by MiBACT to the World Heritage Centre and Advisory Bodies
Implementation phase	• **MONITORING** of projects

Image 2: Table showing the process of developing the new management plan (Firenzepatrimoniomondiale.it, 2016a, p. 64).

a) Management of Tourist Systems
The historic city centre of Florence faces the dilemma of mass tourism. Non-uniform distribution of tourists, creating congestion in particular areas of the historic district, called for an analysis of the load bearing capacity of the sites and needed strategies to control the flow of tourists. Various projects were undertaken in this area such as Study on the load capacity of the historic centre, Firenze card, Firenze greenway, tourist destination monitoring centre and the path of the prince. The management plan aims at effectively communicating the significance of the well-known and the not so well-known but important sites in the fabric of the world heritage site. The management plan also acknowledges the need to develop a close working relationship with the private stakeholders involved in this process like the tour guides etc. to foster this process of 'decentralization' of tourists.

b) Firenze per bene
Firenze per bene or "Florence the right way" is a project carried out by the UNESCO office in Florence and aims at raising awareness amongst the tourist about the heritage site while making them feel responsible for the welfare of the heritage. This is done through a network of volunteers from Foundation Angeli di Bello that distribute cards with good practices at heritage sites and useful information about services they can avail (Firenzepatrimoniomondiale.it, 2016b).

c) The Transport System
Sustainable transport and reduction of air pollution are the two focus areas of this section. The management plan also reinforces the idea of world heritage as heritage that belongs to all of humanity and places importance on access to the 'diversely abled'. Bike sharing 2.0, EL.C.TRA and line 2 and 3 of the new tramway are different projects that fall in this category.

d) Line 2 and 3 of the New Tramway
This project, undertaken by the Municipality of Florence, is critical in making the city of Florence more liveable for the citizens as it ensures a smoother movement of people. Under this project the municipality is in the process of creating tramline no. 2 and 3 that will run through the core zone of the city. The project is expected to be completed in the next three to five years and should reduce the use of private transport, help in curbing the air pollution and ease the traffic flow in the city (En.comune.fi.it, 2016).

e) The River Arno and Climate Change
The effects of climate change are experienced all over the globe and Florence is no different. The river Arno has been the lifeline of the city of Florence from ancient times but flooding of the river in recent times has caused considerable damage to the tangible and intangible heritage of the city and still poses a threat. Safety of the people and the monuments along with increasing the accessibility of the river Arno are the key focus areas of this section. Included, are several projects such as the Flood Risk Management Plan (PGRA), guarda in faccia l'alluvione! (face up to the flood), Arno, un fiume per amico (your friend the river arno), Provisional Plan For Hydraulic Risk (PSRI)

and Civil Defence of the Municipal Museums in Emergency.

e) Provisional Plan for Hydraulic Risk
The Provisional Plan for Hydraulic Risk (PSRI) addresses the frequently recurring phenomenon of flooding of the Arno posing potential damage to the citizens and heritage of Florence. The PSRI outlines the overflow management systems for the Arno and is a part of the Civil Defence Municipal Emergency Plan. Through this initiative, the authorities aim to create an emergency alertness system giving different levels of criticality for the river Arno and its tributaries. Another important objective of the project is to create detention pools for the overflow of the Arno. The project aims to distribute 'Flood Risk' brochures and conduct meetings with the citizens to inform them of the process.

f) Liveability, Commerce and Residence
The management plan highlights the importance of maintaining the social fabric of Florence. This part of the action plan stresses on making Florence a liveable city for the citizens and on creating an environment conducive to prevent gentrification. Projects like New Measures for the Protection of the Economic Activities of the World Heritage Historic Centre, Firenze Vivibile, Regulations for the Decorum of the World Heritage Historic Centre, Oltrarno Project, and Completion of Social Housing in the Former Murate Complex are projects designed to help the socio-economic housing facilities and combat the threat of gentrification.

Social Housing in Le Murate

The former convent has been rehabilitated to create social housing, pubs, bars and entrepreneurial pods. After being abandoned for decades, the complex, which is located in the district of Santa Croce, underwent rehabilitation to create a multi-functional area for the citizens in the city centre. It led to the creation of affordable housing for the citizens in the core zone and public spaces to be utilized by the citizens of Florence. The success of the Murate project has prompted the European Program for Sustainable Urban Development (URBACT) to suggest the project for further funding to the REPAIR project which aids the regeneration of military heritage sites (Gerritse, 2011).

Conclusion

The management plan for the historic centre of Florence is based on research and stakeholder participation. Apart from being divided into clear sections that make the plan easy to read and follow, it is also very structured in terms of the flow. The action plans are clearly stated, they include a time frame, name the competent body in charge and mention the indicators to mark the progress of the plan. The thorough explanation of the process and the welldefined framework make the plan an easily measurable one.

The cyclic nature of the plan, which aims to feed the results back to create a more efficient management system and reduce redundancies, is an active approach taken by the authorities. The focus is set on enhancing the urban fabric of the historic centre of Florence while making it easier for the citizens to live in it and conserving the tangible and intangible values of the site. The inclusive approach that the plan takes makes it a sustainable one and will lead to a better Florence for the tourist and the citizens.

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History of tourism in Florence, Tuscany and Italy: changes and causes

by Paola Fontanella Pisa, World Heritage Studies

Abstract

The historic centre of Florence, inscribed on UNESCO's World Heritage List under all the cultural criteria, is an attraction for tourists from all over the world. Due to its role as an important cultural centre during the Renaissance period, it has attracted more and more people as part of the itinerary of the Grand Tour. Since those years, when tourism was an aristocratic privilege, much has changed, and today Florence, as many other cities, faces a phenomenon called "mass tourism". This paper aims to analyse the dynamics that caused this evolution in the concept of tourism in Italy with the case of Florence as a representative example of this change.

Keywords: Tourism, History, Grand Tour, Mass Tourism, Italy

Introduction

Travel and tourism play a key role in the evolution of the world society, related to the identity and integration of the individual (Corbetta, 2005 p. 6). For this reason, in order to understand the present, it is necessary to investigate its history and the interactions between tourists and locals. The origins of Florence as a touristic attraction have to be searched in the dynamics of different historical periods that shaped the understanding of the concept of tourism on a global scale. Florence has become a particularly important cultural centre with the Renaissance, a period in which human potential was perceived as unlimited and new inventions, art, literature and expressions of human genius were taken to their limit (UNESCO State Party of Italy 1982, p. 2). It is in this environment, aristocrats from all over Europe started to see travelling as a very important formation process, establishing an itinerary called Grand Tour (Ferrandino, 2005, p. 5). Looking at this phenomenon as the origin of tourism, it appears clear that from the 18th century up to today much has changed. In the European context, travelling has changed from a privilege of the few who could afford it to an opportunity for almost everybody, and whereas trips used to require years, now they only need a few days (Steward, 2005, p. 39).

Today, Florence is visited by an immense number of tourists every day, and it is not always easy to be able to explore the city for its real value.

This paper aims at investigating how tourism, an equally important and dangerous component for UNESCO's mandate and the global economy, has been changing in the Italian scenario since its origins until today, taking into account the extreme case of Florence.

The Roots of Tourism

Although the Grand Tour, as mentioned above, has played a significant role for the evolution of tourism, claiming that the origin of international tourism lies in it would not be entirely true. As Pierre Desfontaines has pointed out, the very first form of tourism has to be understood as religious tourism, and it can be said to be as old as the Egyptian civilization, since the first record of pilgrimages belong to the 4th millennium BC (Ferrandino, 2005, p. 9). In the case of Italy, Christian pilgrimages are very relevant as they grew stronger after the institution of the Jubilee in 1300. The fear of God that held people from moving during the Middle Ages started to fade, which led to a steep increase in the number of pilgrims to more than 2 million, a daily average of 30,000 people entering the city of Rome in the 14th century (Ferrandino, 2005, pp. 9–10). From this century onwards, mobility in Europe intensified, and Italy's sacred sites started to represent a bridge connecting East and West (De Seta, 2014, p. 13).

Evolution of Tourism: Grand Tour

The era of the Renaissance represents the shift between the end of the Middle Age and the beginning of the Modern Age (Ferrandino, 2005, p. 10). It is with this renewed perspective of the value human beings have, and the value that art was now endowed, that Florence started to be visited by aristocrats from all over Europe, shifting the key aspect of travelling from religion to culture. A new range of values emerged in this period, particularly reinforced by the first travels overseas and the discovery of the Americas, as well as a relatively open approach towards the Church (Corbetta, 2005, p. 20). For this reason, starting from the 16th century, Florence was primarily visited by English and French nobles, but also by German, Polish, Russian, Hungarian and Swedish princes (De Seta, 2014, p. 10).

The term Grand Tour refers to culturally forming trips to representative cities and places of Europe. Due to its artistic and historic richness, Italy was a major destination (Corbetta, 2005, p. 20). Born as a restricted aristocratic privilege of travelling, it gradually extended to other people groups, for instance artists and literates, who transmitted their experience through paintings, diaries and guide books, meant to teach (as with plant representations used for scientific purposes), to share the experience and provide advice to the next travellers (Steward, 2005, p. 40). An example of these early tourist guides is Bacon's "Of Travel" (1625), in which he provides suggestions on how to live the Grand Tour experience at the best, for example by learning the local language and by avoiding to stay in one place for too long (Corbetta, 2005, p. 20). In these pieces of art, Italy was often depicted as “Bella Italia” or the “Garden of Europe”. Amongst the artists that contributed to this delineation of Italy there are Gaspar van Wittel, Canaletto and especially Thomas Patch who painted several representations of Florence (De Seta, 2014, p. 10). The flourishing of the Grand Tour comes to an end in the period of the French Revolution and the Napoleonic Wars, and travelling from the 19th century onwards changed further (De Seta, 2014, p. 11). Whereas they used to travel for years in European cities, British people started to undertake travels of few months in the colonies, especially in India (Corbetta, 2005, p. 21). Distant places became easier to explore thanks to new technological inventions that ensured a more comfortable way to travel (Ferrandino, 2005, p. 7). Travelling lost its significance as formative experience and took over a therapeutic purpose as a practice to cure the spirit of the modern man (Corbetta, 2005, p. 20).

Evolution of Tourism: Thermal and Seaside Resorts

New trends of travelling matured with the beginning of the 18th century when the Romantic and Illuminist mentality stimulated an interest towards the mountains and the seaside (Ferrandino, 2005, p. 10). Furthermore, the concept of modern tourism was born at the same time, as consequence and reason for the development of transportation system (Corbetta, 2005, p. 122). The very first example of modern tourism has been thermal tourism, developed in Great Britain towards the end of 17th century, becoming more popular in the 1800s. The focus lies on the attractions and activities established around the thermal baths, thought to entertain the tourists (Ferrandino, 2005, p. 10). For the first time, places started to be adapted to the tourists’ needs and their expectations of the destination. Later on, this phenomenon occurred at the Mediterranean Sea in the 19th century, when sun and hot temperatures began to be appreciated (Ferrandino, 2005, p. 11). Before that, the Italian seaside was visited mostly in winter, as summer was considered as too hot and therefore unhealthy.

Evolution of Tourism: 20th Century

In Italy, the 20th century saw an increasing in salaries and quality of life as well as decrease in travel costs, which led to a steep increase in tourism in the 1920s (Ferrandino, 2005, p. 11). Elite tourism turned to mass tourism, and the National Institution for Italian Tourism (ENIT: Ente Nazionale Italiano per il Turismo), together with magazines such as Thomas Cook`s “Rivista di Viaggi”, started a propaganda campaign supporting the Fascist idea of the greatness of Italy, simultaneously with the politicization of tourism in other European countries. Thus, Italian tourists were invited to visit all of Italy’s most famous historic cities, pride of the country (Ferrandino, 2005, pp. 12–13). After Veneto, Tuscany became the second most visited region of Italy (Ferrandino, 2005, p. 13).

Evolution of Tourism: Tourism in Italy today

Italy, with its great variety of world heritage sites, food, art and a multi-layered history continues to attract visitors from all over the world (Angeloni, 2013, p. 125). It is for this reason, influenced also by touristic trends of the past centuries, that today destinations such as Florence, Rome or Venice are more visited than ever, whereas equally many villages and sites in the Italian countryside are still unknown to tourists. The scarcity of public resources, in addition to the shortsighted management supported mass tourism in the most famous artistic cities, whilst reducing the economic potential of other areas (Angeloni, 2013, pp. 125–129).

Therefore, even though the number of tourists visiting Italy has steeply augmented from 22.1 million in 1980 to 43.7 million in 2010 (+97%), the transportation services are not adequate to allow an equal distribution of this number outside the most touristic places, and the overcrowding of cities as Florence is still increasing (Angeloni 2013, p. 134).

In the last 20 years, according to an evaluation of CISET (the University of Venice International Center of Studies on the Tourism Economy), published in 2012, tourists have become more “high tech” and “low cost”, causing a revolution of the Italian tourism economy (CISET, 2012). People have less time to explore, which gives them a superficial idea of the site rather than a more in-depth exploration. In particular, it must be acknowledged how influential the role of magazines has been, encouraging an idea of travelling, not restricted to the upper class but opened to everyone's budget (Steward, 2005, p. 39).

Tourism and UNESCO

In the 2015 Report on the State of Conservation of the Historic Centre of Florence, tourism management has been addressed as a priority in order to mitigate the adverse effects of mass tourism on the World Heritage Site (UNESCO Historic Centre of Florence, 2015, p. 1). The daily life of citizens has been disrupted, and many of them have moved out of the city centre (Del Bianco, 2008, p.5). For the management of this or any World Heritage Site, tourism is both a tool and a threat. It is indeed the strongest way to allow an exchange of ideas and knowledge, according to the preamble of UNESCO's Constitution:

> *"[…] believing in full and equal opportunities for education for all, in the unrestricted pursuit of objective truth, and in the free exchange of ideas and knowledge, are agreed and determined to develop and to increase the means of communication between their peoples and to employ these means for the purposes of mutual understanding and a truer and more perfect knowledge of each other's lives […]"* (UNESCO, 2002, pp. 7–8)

Tourism has to be seen as an opportunity to promote mutual understanding between different cultures. In modern tourism the interest in truly understanding the visited places has faded in the various activities offered to adapt to tourist demand, without increasing services that go beyond the commercialization of specific sites.

Today, whilst the existence of different cultural expressions and traditions has been formally acknowledged, intercultural dialogue in touristic interactions is often unsuccessful (Del Bianco, 2008, p. 4). Today, in many historic cities, as in the case of Florence, there is a need to restore the "spirit of the place" (Colletta et al., 2013, p. 5), as tourism has lost its original scope of education through exploration.

Conclusion

The more frequent interrelations between people from different countries, increased by technology, led to significant changes in the idea and the scope of travelling. Italy, that has been an important pilgrimage destination, became a centre of the Grand Tour itinerary, with Florence as one of the main icons. In the 19th century, the seaside resorts at the Mediterranean Sea increased Italy's touristic potential once more. Today, tourism has become a reason for concerns in Florence and some other Italian cities. A more equal distribution of touristic services in the rural areas could be a solution to experience tourism at its best, as an opportunity for intercultural dialogue.

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The History of Palazzo Vecchio

Modifications of the first courtyard by Michelozzo Michelozzi and Giorgio Vasari

By Laura Fink, World Heritage Studies

Abstract

Palazzo Vecchio, the town hall of Florence, is one of the most iconic sites of the city. It is a testimony of different political systems and historical events of Florence. The palace has a rich history, it underwent several modifications over the course of time and especially the Michelozzo Courtyard, the first courtyard of the palace, with its first alterations by Michelozzo and the rich decorations added by Vasari, is worth to have a closer look at.

Keywords: Palazzo Vecchio, History, Michelozzo Courtyard, Vasari

Introduction

The Palazzo Vecchio in Florence, formerly called the Palace of the Signoria and in the following referred to as 'the palace' or by its prior name, underwent a number of architectural alteration and extensions over the time (Allegri and Cecchi, 1980). Before taking a closer look at the construction and modification of the communal palace of Florence, it is important to shortly clarify the circumstances under which the construction of the palace was decided. Most of the transformations and decorations are still visible today. The history of the construction of the palace shows the influence that the government of Florence had on the modifications that were made over the last seven centuries. One example of those modifications were realized by the court architects under the Medici rule, Michelozzo Michelozzi and Giorgio Vasari in the palace's first courtyard, known today as the Michelozzo courtyard. Especially the works of the architect and painter Vasari in the 16th century are of interest here. Several modifications on the palace, including decorations and wall paintings in the already mentioned courtyard were made in honour of the wedding of Francesco I, member of the Medici family, and Giovanna D'Austria, sister of the Holy Roman Emperor Massimiliano II of the Austrian Habsburg family in 1565 (Allegri and Cecchi, 1980).

The History of Palazzo Vecchio

The end of the 12th and beginning of the 13th century in Florence were characterized by political instability due to family feuds between influential families in the city and the ongoing feud between the Guelfs and the Ghibellines in Northern Italy (Muccini, 1997).

All these discordances had an influence on the decision where and how the palace that should serve as the city's central seat of power should be built. In 1255, the foundation of this palace, the 'Palace of the Captain of the People' (Muccini, 1997), also known as Palazzo della Podestà or Bargello, was laid. The resemblance between the Bargello, with its defensive features, the family tower and the public halls on the first and second floor, and the oldest part of the Signoria seems to indicate that those features of the Bargello were used as a model (Rubinstein, 1995). In 1282, after the rule of the Ghibellines from 1260 to 1267 and the subsequent return to the power by the Guelfs, the new popular regime, a Priorate, consisting of the Podestà, Priors, and a Gonfalonier of Justice was established as the administrative body of the city-state of Florence (Rubinstein, 1995; Muccini, 1997). In the tradition of the former regime, a division between the two parties, the Podestà, which usually came from outside of the town and resided in the Palazzo della Podestà from 1260 onwards. This need led to the construction of a new, larger palace, the Palagio novo or Palace of the Signoria, which is now known as Palazzo Vecchio (Allegri and Cecchi, 1980; Rubinstein, 1995). The construction of the Palace of the Signoria began in 1299 and with its large scale compared to any other palace of that time, demonstrated the city's power. For its location, central properties with partly demolished buildings formerly owned by the Uberti a Ghibelline family, were chosen to be able to build a palace and a piazza with an adequate size (Rubinstein, 1995). The palace originally served not only as a center for political affairs of the city but also as a residence for the Priors and the Gonfalonier of Justice. The original fortified structure of the palace is still visible today and easy to differentiate from the extensions that were made in the 15th and 16th century alongside Via della Ninna in the direction of Via dei Leoni. The first extension of the Piazza della Signoria and a further fortification of the palace were made after Gualtieri de Brienne, the duke of Athens, was named Podestà of Florence, took possession of the palace and needed more space to host his guards and the rest of his household (Allegri and Cecchi, 1980). After the duke of Athens' short rule, the guilds took power over the city and merchant families slowly gained power in Florence due to their accumulating wealth.

One of these was the Medici family, wealthy bankers that became the ruling family in Florence and later the whole of Tuscany. Cosimo the Elder, a humanist, friend of arts and literature, and first Medici ruler of Florence, was named Seigneur of the people in 1434 which is seen as the beginning of the Renaissance in Florence, "that magnificent period which was founded on a harmonious union between business, politics and art" (Muccini, 1997 p. 17). He commissioned

Michelozzo, his court architect, to renovate the Palace of the Signoria in 1453 and large parts of the interior of the palace underwent large alterations, one of which was the remodeling of the first courtyard. Many of the halls in the palace were particularly decorated for different occasions and purposes, for example after the decision made by Cosimo de'Medici in 1537 to take residence in the palace of the Signoria together with his wife Eleonora di Toledo in 1540 (Allegri and Cecchi, 1980). Therefore, the Priors' chambers had been remodeled between 1561 and 1562 into Eleonora's apartment with decorations by Vasari which followed Giovanni Battista del Tasso as the Medici's court architect in 1555 (Allegri and Cecchi, 1980). Various chambers and halls were remodeled, staircases restructured and rooms decorated with paintings over the next years, some of them in occasion of various festivities, amongst them the wedding between Cosimo's son Francesco I de'Medici and Giovanna d'Austria. After Francesco's death in 1587 the enlargement of the palace to Via dei Leoni was finished and with this the most significant alterations and construction works on the Palace of the Signoria came to an end (Allegri and Cecchi, 1980; Muccini, 1997). The use of the palace as the seat of the offices of members of the city council, amongst them the mayor's office, stands in the traditional use of the palace since its construction. A part of the palace has been converted into a museum and the artworks and decorated structures in the palace keep being subject of conservation projects, the latest being realized this year in the Michelozzo courtyard.

The Courtyard

The so-called Michelozzo courtyard in the Palace of the Signoria is accessible from the Piazza della Signoria. Today it is characterized by a central fountain, nine columns decorated with leaf-shaped stucco and mural paintings.

Little is known about the original design of the courtyard before the first changes made by Michelozzo under Cosimo the Elder which were well documented afterwards by Vasari (Muccini, 1997). Michelozzo's work in the courtyard started in 1453 when he was assigned to restore the courtyard which was in a bad condition. The columns supporting the higher levels were about to collapse, as Modesto Rastrelli (1792) describes it in his Illustrazione Istorica del Palazzo Signoria detto inoggi il Palazzo Vecchio, because of the excessive weight they had to carry or maybe because of the poor way in which they had been constructed in the first place. Either way, Michelozzo successfully replaced the damaged columns and even added some octagonal columns in the courtyard. Furthermore, he decorated the upper walls of the inner façade of the palace with fleur-de-lis and graffito and added a row of circular windows in the height of the middle floor of the palace (Muccini, 1997). These windows can still be seen today.

The second phase of modifications in the courtyard began in 1555 with the design of a fountain that was to be built in the center of the courtyard. The design was made by Vasari, maybe with the help of Bartolomeo Ammannati, the fountain was built by Francesco Ferrucci, and decorated with the putto con delfino by Verrocchio, which had already been in the family property of the Medici and got transferred to the courtyard (Muccini, 1997).

In occasion of the wedding of Francesco I and Giovanna d'Austria in 1565 Vasari had been commissioned with the preparations for the triumphal entry of Joanna in the city. These preparations included several works along the way that Joanna was going to take to in the end arrive at the palace. In this regard, Vasari and his workshop not only enlarged and decorated the Sala Grande which was to be the destination of Joanna's itinerary through the city (Starn and Partridge, 1992), but also decorated the whole courtyard with wall paintings and stucco. The wall paintings all around the courtyard depict the most important centers of the Habsburg empire, in honor of Joanna of Austria. Besides the paintings of the cities, the walls and ceilings of the courtyard had been decorated with stucco and grotesques and the nine columns in the courtyard were decorates with the leafshaped stucco that can still be admired today (Muccini, 1997).

The cities shown were in clockwise direction, beginning from the entrance from Piazza della Signoria: Passau, Stein, Klosterneuburg, Graz, Freiburg, Linz, Bratislava, Vienna, Innsbruck, Eberndorf, Constance, Neustadt and Hall (Allegri and Cecchi, 1980). Because of the climatic conditions in the open courtyard, most of these paintings were severely damaged over the time and sadly, not all of the impressive paintings have been preserved well enough to still be able to recognize all of the originally 14 city views. The wall paintings as decorations of the courtyard have been restored in 1975 but almost half of the cities were not recognizable anymore (Gregg, 2010). One of these projects is currently executed and in May 2016 the works were already completed from the entrance all the way from the paintings of Passau up to Bratislava and the conservation of the view of Vienna was in progress. The works on the columns were already completed by then.

Conclusion

Changes in administration and use of the Palace of the Signoria over the last seven centuries can still be seen in its elements. Places where staircases have been removed or walls have been torn down have been identified while carrying out restoration and conservation works. The present-day Palazzo Vecchio, with all the different halls, the decorations, its extensions, can be seen as a unique testimony of the history of Florence and the evolution of its administrative system over the last seven centuries. Every painting, every room and every statue in the building is linked to the history of the palace and therefore with the history of city. Conserving these elements means preserving the events for which they were made.

As Ugo Muccini (1997) already pointed out in his Painting, Sculpture and Architecture in Palazzo Vecchio of Florence it is difficult to balance conservation and use in a building functioning as the administrative center of the city, housing not only a museum with hundreds of visitors per day, but also the offices of the City Council and the Mayor besides some general administrative offices where dozens of people have to pass through every day. It takes much effort to maintain all the architectural and artistic elements of the palace in an appropriate state but it should be worth it to give future visitors the chance not only to look at the impressive decorations in the palace, but to experience them, with all the history and stories they have to tell.

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Mass Tourism in Historical Cities

Management and Challenges

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Abstract

This paper examines how mass tourism impacts historic cities and what management approaches are taken to limit its negative consequences for heritage conservation and to enhance its role in urban development. It shows both the discourse on historic city management within international cultural institutions and concrete cases of contemporary mass tourism management measures in historic cities. From this state of the art, it tries to imagine future perspectives and challenges of tourism management in the light of an increasingly urbanizing world. It concludes that mass tourism will continue to become an even important socioeconomic factor in urban arenas. For sustainable economic growth and the conservation of urban heritage, mass tourism constitutes a major challenge and chance at the same time.

Keywords: Mass Tourism, Urbanisation, Management, Historic City, Accessibility

Introduction

As the intensity of tourism as a phenomenon has increased throughout modern history, the term "mass tourism" was coined, identifying two main factors that differentiate it from other kinds of tourism: the sheer quantity of tourists and the standardization of the holiday (Vanhove, 1997, p. 50).

In the context of urban destinations, the visit of a particular site by a huge number of tourists at the same time has to be added as a characteristic of mass tourism (Bocchio, 2015, p. 28) The number of tourists has doubled within the last 20 years with 1,184 billion international tourist arrivals in 2015 compared to 527 million arrivals in 1995. At least with regards to the quantitative aspect, tourism has turned into mass tourism, especially in Europe, where 51% of the international tourist arrivals took place (UNWTO, 2016, p. 15). In the case of Florence, tourism grows at a rate of 7% yearly (Bocchio, 2015, p. 54). Even though the data proves its prevalence, there is no definition of "mass tourism" which is widely accepted. For the purpose of this paper, it will be examined as a type of large-scale tourism with significant impacts on built heritage, living heritage and local businesses at the site. It will have a brief look at some approaches of mitigating the adverse and enhancing the beneficial impacts of mass tourism on historical cities and try to determine the future outlook for urban tourism and its management.

International institutional framework for the site management of historical cities The World Heritage Cities Programme is one of six thematic programmes that UNESCO's World Heritage Centre aims to implement, as a follow-up of the 2011 Recommendation on the Historic Urban Landscape, which explicitly mentions "mass tourism" as one of the key challenges that historic cities have to deal with (UNESCO, 2011). On the other hand, UNESCO sees tourism as an important asset for sustainable development, if it is managed properly (Fejérdy, 2002, p. 78). The Recommendation on the Historic Urban Landscape traces a great deal of its reasoning to the 1987 ICOMOS Washington Charter, which understands itself as an amendment to the 1976 UNESCOs Recommendation Concerning the Safeguarding and Contemporary Role of Historical Areas (ICOMOS, 1987). There is also the "Organization of World Heritage Cities", an association composed of management boards of several urban World Heritage Sites, which assists member cities in the adaptation of their management to World Heritage status (OWHC, 2016). Given the inter-relation of the discourses within ICOMOS, UNESCO and OWHC, no institution provides an exclusive platform for the global exchange of management approaches for historical cities.

Managing Historic Cities

The UNESCO Recommendation on the Historic Urban Landscape bases itself on the realization that historic districts of urban areas have become a major driving force for economic development. As a consequence of this, it states that urban growth is transforming the essence of many historic urban areas (UNESCO, 2011).

Thus, urban growth, often including an increasing number of tourists, has significant implications for management bodies. Management decisions should enhance the contribution of urban heritage to sustainable development, as cultural tourism offers opportunities for small businesses. How exactly heritage-related tourism will be used as an asset differs in each case and will remain a controversial topic as well as a platform for innovative ideas (Naumov, 2014, p. 73).

One of the concrete management challenges resulting from the dilemma of the opposition between development and architectural conservation in an urban context is the installation of modern infrastructure, as it conflicts with the integrity and authenticity of the historic centre (OWHC, 2014, p. 62). For example, as historic districts are often in the centre, they get a lot of traffic attention, which also conflicts with the conservation of historic buildings. In the case of Florence, an attempt to solve the traffic problem has been made through the construction of a ring road by Giuseppe Poggi starting from 1865.

However, for this proposal, the city wall was knocked down. It also serves as a good example for the conflict between development pressure and the conservation of historical urban fabric, as Florence was experiencing a steep population increase (Fanelli, 2002, p. 422). In terms of interests, mass tourism leads to a divergence between conservators and tourism promoters (Naumov, 2014, p. 71).

On the other hand, the conservation of built heritage can preserve it as an asset for tourism promotion as the urban form and fabric constitutes a key pull factor for tourists (Orbasli, 2000, p. 40). Hence, architectural conservation is an integral part of sustainable city management. Due to the importance of visual integrity, buildings cannot be seen as individuals, but as components that complement each other, many cities try to regulate the height of new buildings (OWHC, 2014, p. 49). However, management of historic cities also includes intangible aspects such as the use of public space and living heritage practiced within the historic centre.

As OWHC recognized, a disturbed functioning of these aspects can drastically reduce the heritage value (OWHC, 2014, p. 50). Tourism tends to commercialise living heritage and has a visible impact on the use of urban areas.

Also, as cities are lived entities of relevance to cultural identity, the local community is the primary stakeholder for urban management. Accordingly, OWHC states that sensitizing the population for heritage values in their city is one of their key goals (OWHC, 2016). Thus the UN World Urbanization Prospects have pointed out that sustainable urbanity can only be ensured through integrated management (UN, 2014, p. 18).

In an urban setting, heritage management and conservation is never isolated from socioeconomic and ecological developments (OWHC, 2014, p. 81), so management bodies need to re-invent their approach in the face of new challenges.

Approaches of Dealing with Mass Tourism

Tourism management approaches in historic cities vary from openly welcoming mass tourism to trying to drastically limit the number of tourists entering historic sites, even though the second is rarely implemented, mostly due to huge financial benefits that tourism generates for the local economy. As different heritage sites are often times managed by different authorities, policies can vary within the same city.

Other than many other historic cities, especially those without World Heritage Status, Florence has a centralized management body responsible for its historic centre. The long-term impacts of mass tourism and related threat of the decreasing number of residents in the historic centre, were identified as some of the most critical management challenges by the UNESCO Office of the Municipality of Florence (Bocchio, 2015, p. 46). In the past, increasing real estate prices as a result of mass tourism have led to the closing of many traditional artisan shops, which is an example of tourism impacts on Living Heritage. The UNESCO Office tried to combat this by promoting these shops (UNESCO Office Florence, 2006, p. 81). A particular density of tourism in Florence can be observed in the proximity of its most famous landmarks, while other areas of the historic centre are less visited (Bocchio, 2015, p. 52). As a reaction, the UNESCO Office promotes less visited areas in order to spread out the tourism flow.

Other cities go as far as openly promoting itself as a destination as a whole, as it can be seen in the example of Singapore, where protourism approach goes as far as offering free sightseeing tours for lay-over passengers at Changi Airport. Also, several amusement parks have recently opened on Sentosa Island to attract more visitors. These measures have led to the emergence of tourism as a major sector of Singapore's economy, as there were more than 15 million tourists visiting the country in 2015 (Singapore Tourism Board, 2016, p. 2). For the context of the historical centre, however, it has to be noted that the new destinations on Sentosa Island are not located within historic colonial centre of Singapore. So, to some extent the "spreading out" approach can also be found here, however, new tourist attractions are opened up to attract even more tourists.

As it was stated earlier, tourists are rarely restricted from entering historic sites. If this approach is used, then it mostly happens within the framework of an individual site, as the logistics of controlling restricted entry to a larger site are difficult to implement. An example of such a restricted approach is the Kokedera temple in Kyoto, Japan, for which a postal reservation is necessary. In addition to that, each visitor is required to engage in monastic work, which makes the tourism compatible with the site's intangible values (Kyoto Prefectural Government Tourism Division, 2016).

As the intensity of mass tourism, its impacts on the site's heritage values as well as the conservation challenges differ in each urban setting, these examples illustrate that there is no universally valid approach to the management of urban mass tourism destinations. Instead, as UNESCO recommended in 2011, a local management framework should be developed for each individual case (UNESCO, 2011).

Future Challenges: An Urbanizing Tourism Sector?

The world is urbanizing more drastically than ever before. In 2014, about 54% of the global population lived in urban areas and it is estimated to reach 66% by 2050 (UN: World Urbanization Prospects, p. 2). This growth prevails in cities of all sizes (UN, 2014, p. 13), so it has impacts on all urban heritage tourism destinations.

Alongside with the urbanization of humanity's daily life, transportation planning also tends to focus on urban areas whilst neglecting the periphery. As tourists use transport infrastructure, their itineraries are influenced by this development which makes cities more obvious destinations in easy reach.

Mass tourism often tends to follow a standardized itinerary, which depends on the accessibility of various destinations. Florence, for instance, is an easy stop-over for tourists travelling between Rome and Northern Italy. In the interviews carried out within the framework of the "Hidden Conservation Revealed" project, a tourist stated that Florence was "a good stop between Rome and Cinque Terre" -above 50, Master in Social Work, questionnaire number 22, 2016.

The conflict between architectural conservation and accessibility constitutes another concrete challenge which is likely to affect historic city districts. The recent foundation of the European Network for Accessible Tourism, with support from the European Commission, indicates the importance of accessibility on the agenda of future tourism policies (ENAT, 2016).

With the context of demographic change and the shift towards aging populations in Europe, (European Commission, 2015, p. 409) it is to be expected that major urban tourist destinations on the continent will be forced to adapt to older generations by making their sites accessible to visitors with limited mobility. This can become a major challenge in Florence, as sites visited by a high number of tourists, such as Uffizi, are located in historic buildings with World Heritage status.

The limited mobility of this tourist group may co-relate with the easy accessibility of urban areas and put these into the spotlight of the global tourism market.

Conclusion

To conclude, urban tourism is a major socioeconomic factor whose influence is rising, especially in small or medium-size cities that experience mass tourism, such as Florence. Alongside the increasing urbanization of humanity's living environments, it will be seen to what extent urban destinations can also take the spotlight of the tourism market. With the international discourse on urban heritage revolving around UNESCO, OWHC and ICOMOS, historic cities have plenty of sources for inspiration with regards to their tourism management. However, no matter how high the economic relevance of tourism may be, the inhabitants of the city should remain the most important stakeholder group for the management of urban heritage sites.

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Living Heritage: Management and Challenges in The Historic Centre of Florence

by Cecilia Yuan Liu, World Heritage Studies

Abstract

The discourse of Living Heritage has been discussed and the Convention on Intangible Cultural Heritage has been realized at the 32nd session of the General Conference of UNESCO in 2003. Although these two terms are often used interchangeably, Living Heritage represents a broader concept that actively involves community participation. This paper aims to elaborate the management of Living Heritage in the historic centre of Florence and its future challenges.

Keywords: Living Heritage, Intangible Cultural Heritage, Preservation, Management, Promotion

Introduction

"The importance of intangible cultural heritage is not the cultural manifestation itself but rather the wealth of knowledge and skills that is transmitted through it from one generation to the next. The social and economic value of this transmission of knowledge is relevant for minority groups and for mainstream social groups within a State, and is as important for developing States as for developed ones" (UNESCO, 2011, p. 1).

It is widely acknowledged that cultural heritage is not only about monuments and historic sites, but it also includes rituals, traditions and knowledge whose manifestations are not easily apparent. Intangible Cultural Heritage is regarded as the official term of these forms of cultural heritage. As a matter of fact, tourists may constantly encounter this word as a catch phrase next to handicraft souvenirs displayed along streets of a historic town. Therefore, on the one hand, the addition of a particular intangible cultural heritage to its list will certainly bring economic benefits for local communities. On the other hand, management challenges are impeding the protection of Living Heritage. The purpose of this paper is to acknowledge some well-planned strategies to protect and promote Living Heritage in the historic centre of Florence, as well as to point out the future challenges that Florence faces.

Definition of Living Heritage

The discourse on Intangible Cultural Heritage has been held on an international level and culminated in the creation of a Convention at the 32nd session of the General Conference of UNESCO in 2003. In that Convention, intangible cultural heritage is defined as "the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment and their history, provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity" (UNESCO, 2003, Article 2, p. 2).

It is worth pointing out that Living Heritage as discussed in this paper is not limited to the definition of intangible cultural heritage as mentioned above, but it also extends more specifically to the continuity of the original function of heritage. Furthermore, it is profoundly connected to a community that can take the lead in preserving the heritage by traditional or established measures (Wijesuriya, 2010, p. 6). Therefore, Living Heritage can be demonstrated through intangible cultural heritage aspects such as rituals, traditions and oral expressions. However, in a broader sense it also includes heritage sites that are dynamically serving their original functions. Both intangibly and tangibly, Living Heritage links the past and the present, and guarantees the "four continuities" as identified by Wijesuriya: continuity of the function (use), continuity of community connections, continuity of tangible and intangible cultural expressions, and continuity of care through traditional or established means (Wijesuriya, 2010, p. 7).

Institutional Framework and Programmes for Living Heritage

a) UNESCO Convention on the Safeguarding of Intangible Cultural Heritage
The 2003 Convention for the Safeguarding of Intangible Cultural Heritage does not only define Intangible Cultural Heritage, but also introduces the organs of the Convention, a General Assembly of the State Parties and an Intergovernmental Committee. It specifies different safeguarding mechanisms for Intangible Cultural Heritage on a national and international level, for example the creation of inventories and awareness raising on a national level, as well as setting up the Representative List of the Intangible Cultural Heritage of Humanity and the List of Intangible Cultural Heritage in Need of Urgent Safeguarding on an international level. The Convention fosters international co-operation and assistance by clarifying various forms of and conditions governing international assistance, such as the "Fund for the Safeguarding of the Intangible Cultural Heritage" which was established by

using resources contributed by the State Parties (UNESCO, 2003).

b) ICCROM: Living Heritage Sites
Programme and People-centred Approaches to Living Heritage Apart from the framework within UNESCO, ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) has developed a Living Heritage Sites Programme in order to focus on the personal aspects of heritage sites, such as their relations to present-day life, people's motivation behind the continuous preservation of Living Heritage as well as the capacity to do so (Wijesuriya, 2010, pp. 9–10). This five-year programme has some specific objectives including the creation of tools necessary to develop a community-based approach to conservation and management, the promotion of traditional knowledge systems in conservation practices and increasing the attention drawn to Living Heritage and training programmes (ICCROM, 2016). Its main purpose is to respond to the critiques about the 2003 Convention by stressing the importance of communities and people behind the fabric of heritage sites and to replace the previous programmes (Wijesuriya, 2010, p. 10).
People-centred approaches to promote Living Heritage is a further amendment of the living heritage approach mentioned above. It specifically deals with people who are connected to heritage. By "people" it includes primarily decision- and policy-makers, practitioners and community members (Court and Wijesuriya, 2013, p. 1).

Living Heritage in Florence

a) Handicrafts
When walking down the streets in the historic centre of Florence, tourists can easily spot stores carrying various materials, such as rare metals, particularly gold and silver; ceramics, paper, brass and leather (UNESCO Office Florence, 2015). Through the exquisite skills transmitted by local craftsmen from one generation to another, these materials transform into excellent artworks and attract tourists from all over the world. However, during recent years, large retail stores and internationally renowned brands have been occupying the historic centre. As a result, local shops and craftsmen moved to other areas because they cannot afford the increasing rent prices.
In order to combat this situation, the municipal administration has come up with series of measures, for example the Foundation for Artistic Handicrafts of Florence, which promotes handicrafts in their various technical, aesthetic, historic and innovative components (UNESCO Office Florence, 2015).
Their agenda includes establishing a bibliographic documentation centre, arranging exhibitions and workshops for the training of experts in this field. Additionally, a database to store all the publications concerning handicrafts in Italy was prepared.
Furthermore, a register was drawn up to compile craft shops, hotels and local businesses that hold activities which are of cultural importance, in order to raise awareness for the safeguarding of Florentine cultural heritage. In this way, it can attract interest from a larger range of tourists and keep the craftsmanship in the town as much as possible, through the active use of it.

b) Fashion
Florence is regarded as a top destination for people who desire to learn from one of the top fashion industries in the world. Polimoda, the International Institute of Fashion Design and Marketing provides such opportunities to students with courses of designing, production, commercialization and marketing, acting as a bridge between real working situation and academics (UNESCO Office of Florence: Management Plan, 2015). In this way, the tradition of elegant clothmaking can be passed on to the next generation.

c) Gastronomy
Florence is a destination for fine dining experience. Its two major markets in the city, the Sant'Ambrogio Market and the Central Market are destinations where local delicacies can be found. In order to maintain the continuous provision of fresh ingredients and traditional taste, the city endeavours to incorporate international resources. For example, Florence University and the bank Cassa di Risparmio di Firenze constructed a course of interdepartmental studies involving four faculties and eight departments, providing subjects not only about food marketing, agriculture and

ecogastronomy, but also emphasizing the importance of food history in Florence (UNESCO Office Florence: Management Plan, 2015).

d) Theatre

As the Management Plan states, Florence is "A city that, proud of its past, and which makes of its past a living element of the present, must necessarily be a producer of new knowledge also through the theatre: the balance between a society's capacity of being and the most advanced instruments of communication of what is invented have always had an important source in the theatre" (UNESCO Office of Florence: Management Plan, 2015, p. 37). Therefore, theatre represents Living Heritage, meaning that there has been a long history of theatre in Florence and its original function remains unchanged.

Due to a different socio-economic situation, people have more leisure activities to choose from than centuries ago. In order to encourage people to visit theatres, the municipal administration runs a project called Passteatri. For the cost of 48 €, people can purchase a pass for a worth of 6 different shows out of 53 plans offered by 18 participating theatres in the city (Associazione Firenze dei Teatri, 2016).

Future Challenges

Albeit many strategies mentioned above have been planned and implemented to enhance Florentine Living Heritage, future challenges regarding the management, preservation and transmission of Living Heritage, which is uniquely rooted and evolved along with the history of the city. However, as Anthony Giddens pointed out there is a discontinuity of modernity, meaning that the socioeconomic changes in the past have been so fast, that the achievements of pre-modern time cannot parallel (Giddens, 1990, p. 45). That simply being said, the world is spinning around so rapidly that the methods applied today may soon not be viable. Therefore, to consider the sustainability of planning is of top priority. In the future, the city could revise and improve zoning regulations. For instance, Oltrarno, an area of Florence famous for its art and craftsmanship. Such districts should be scattered around the city, not only for the purpose of giving more space to craft shops, but also to divert tourists to explore different areas of the city instead of just one area.

Conclusion

This paper the definition and international framework of Living Heritage in the context of the historic center of Florence. While they are attractive in their own forms, considerations still need to be given regarding the better usage of the heritage because their attractiveness is embodied in the active use throughout generations. Therefore, the existing management strategies and promotional measures are investigated. In addition, it is important to remember that the core value of the People-centred Approach to Living Heritage is to involve the locals in each step of planning, management and maintenance, in order to ensure that heritage is truly created by and for people (Iccrom.org, 2016).

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Third Chapter

History and conservation

Impact of Tourism on Built Heritage and Works of Art

By Anastasiya Snetkova, World Heritage Studies

Abstract

There is no doubt that such a huge industry as tourism, which is directly responsible for five percent of the world's GDP should be investigated. Present research is aimed at identifying the impacts tourism has on the built heritage and works of art. The main impacts are identified and grouped into three categories: physical, economic, and socio-cultural impacts. They are studied in more detail, dividing them into negative and positive ones.

Keywords: Tourism, Heritage, Culture, Impact, Assessment

Introduction

Present research of impacts of tourism on built heritage and works of art will be focused primarily on such form of tourism as heritage and cultural tourism, so a definition of this type of tourism is in order. Unfortunately, there is no clear and unifying definition and different authors give different suggestions as to how to determine what comprises heritage and cultural tourism. Evangelos Christou (2005, p. 5) suggests that "the term 'heritage and cultural tourism' refers to that segment of the tourism industry that places special emphasis on heritage and cultural attractions." This definition, unfortunately, is very general and vague. As defined by The National Trust for Historic Preservation (n.d.), "Cultural heritage tourism is traveling to experience the places, artifacts and activities that authentically represent the stories and people of the past and present. It includes cultural, historic, and natural resources." This definition is more specific and therefore can be used to build further research upon.

Heritage and cultural tourism finds itself in-between mass tourism and special interest tourism and exactly because of this specific position, it encompasses the vices and virtues of both worlds. Mass tourism has often been accused by scholars of being the main source of ecological and social damage done to the destination. On the other hand, it is also recognized as the biggest revenue generator, which, if used correctly, can greatly contribute to heritage preservation. Similarly, special interest tourism has a positive side to it, in a form of smaller numbers of tourists who are better educated and more ecologically and culturally sensitive. But the negative side to this type of tourism is the lower amount of revenue, which translates to lesser investments in conservation work.

Present research will investigate the three main categories of tourism impacts on built heritage and works of art, which are: physical, economic, and socio-cultural impacts.

Physical Impacts

Majority of the scholars agree that the physical impacts of tourism on built heritage and the works of art are the most profound ones. Ever since the tourism became popular and wide-spread, its negative physical impacts on site were seen, which resulted in its limited or restricted. The famous example of such situation is the Stonehenge. After long periods of being open for access, the stones began to suffer from visible wear and tear. It was not done by willful damage, of course, but rather as an effect of thousands of people touching the stones and trampling the foundations with their feet (Wall and Mathieson, 2006, p. 38).

This is not the only example. Wherever in the world there is a built heritage with excessive tourist traffic, there are signs of wear and tear. Similarly, large number of tourists is a threat to frescoes and wall paintings due to the moisture simply from breathing (this is especially problematic for small enclosed spaces) (Ivanovic, 2008, p. 113).

Another serious and highly wide-spread physical impact of tourism is vandalism. Just like wear and tear, it results in irreparable damage to the fabric of the built heritage or work of art. Graffiti, painted writings, and carvings can be seen at countless ancient sites around the world.

In addition to that, looting or picking up pieces for souvenirs is another manifestation of vandalism. All of us know the situation in Rome, where people look for pieces broken off from monuments or buildings to take home with them. The security staff at the airports find pieces of mosaics, paving stones and other artifacts that people try to take away in their luggage.

Finally, the most severe category of vandalism is large scale destruction of heritage sites/monuments/works of art by fanatics due to religious/social/political reasons. The most well-known example of this is the continuous political turmoil in Syria. UNESCO reports numerous counts of destruction and looting of invaluable resources in Ancient City of Aleppo, the Ancient City of Damascus, the Ancient City of Bosra, the site of Palmyra, Qal'at Salah El-Din and Cracs des Chevaliers, and the Ancient Villages of Northern Syria (Dileep, 2015).

One more category of physical impacts of tourism on heritage that is worth mentioning is pollution and litter. One of the most urgent problems in crowded ancient cities like Paris, Prague, or Florence is air pollution through car emissions. These exhausts darken the light stone structures and contribute to the corrosion of monuments, statues, and historic buildings.

The first most noticeable impact of littering is the diminishing aesthetic appeal of the site. The most well-known site that has this problem is Giza, where piles of trash are scattered everywhere.

But littering does not only spoil the view, but can also have a lasting physical impact on the delicate surfaces. The main sources of such destructive damage would be chewing gum, candy, fried food, or soft drinks spilled on the surface (Dallen, 2011, pp. 162–163).

Looting is also a well-known and wide-spread problem. Not having enough income, locals resort to stealing heritage items and selling them on black markets or as souvenirs. It is a common occurrence at archaeological sites in countries such as Mexico, Egypt, Colombia, and Peru.

As can be seen from the above facts, the physical impacts of tourism on built heritage and works of art are extremely profound and obvious in their destructive capabilities. But there are also positive physical impacts of tourism, which should not be overlooked. Naturally, the high number of visitors to the site will bring a high amount of revenue, which can be spent on conservation work and various physical readjustments or remedies necessary at the site.

Economic Impacts

Economic impacts accompanying the heritage and cultural tourism are mostly positive. They include, but are not limited to: revenue generation, job creation, and regional income growth. However, there is also a flipside to those positive impacts that comes in a form of inflation and overdependence on tourism.

The revenue generation created by tourism is self-evident. The UN World Tourism Organization states that the economic impact of tourism is of crucial significance: tourism is directly responsible for five percent of the world's GDP (McNulty and Koff, 2014). Visitation fees, donations and concessions provide funds for protection and restoration efforts (Pedersen, 2002, p. 11). Tourism is also a big contributor to the regional incomegrowth.

Research has shown that heritage tourists tend to spend a lot more money at the destination. This can be explained by the fact that they are more affluent than average tourists, they tend to long for meaningful experiences, which usually cost more money, and they value everything pertaining to that experience, thus, spending more money for souvenirs (Dallen, 2011).

This being said, it is clear how tourism is a lucrative industry and more and more people want to participate in it. Indeed, governments use tourism as vehicle for economic development as it creates additional jobs, both directly and indirectly. Direct job creation refers to the most visible jobs, where employees work face-to-face with the tourists. These include tour guides, museum employees, or souvenir shop cashiers. But there are also jobs that are created indirectly, all the ventures and services, where people directly employed in tourism industry spend their money (Dallen, 2011).

As for the negative economic implications of tourism, inflation would be the most notable one. As the tourism industry develops in the region, the prices there have a tendency to grow as well. Interestingly enough, it is not always seen as a downside by the locals. Residents of the Austrian Alps asserted that even though tourism had brought higher prices, taxes, competition over the distribution of benefits, and decreased participation in community projects, still, the overall influence of tourism on the region was a positive one (Pedersen, 2002, p. 33). Nevertheless, overdependence on tourism cannot be allowed. When a destination becomes dependent on this industry for providing most of its income, it puts itself into a highly vulnerable position.

Socio-cultural Impacts

Social impacts of tourism industry on a community refer to changes in the lives of local people due to extensive social exchange with people coming from different backgrounds. Cultural impacts of tourism industry refer to changes in arts, customs, rituals, artifacts, and architecture. The term socio-cultural impacts encompass both of these categories.

On the one hand, tourism can foster negative impacts on the receiving community, such as bring about changes in behavior, value system of the locals, morals, community structure, thus threatening the indigenous identity. Many destinations have suffered from this effect, when after observing the visitors with their values, a form of acculturation occurs, which means adjustments to one's own culture or adoption of new cultural customs or beliefs.

One of the most widespread forms of cultural change is the cultural commodification. This means that the host community present, portray, or create their cultural heritage in a way that satisfies the tourists' demand. The problem is that the authenticity is lost in the process, and traditional meanings and values are shifted along the way and are no longer replicated by next generations. We have all seen the examples of such culture commodification in people collecting money dressed in their native cultural costumes or playing an indigenous instrument. This can be seen in virtually every country in the world, and Ukraine is one of them. Foreigners coming to Ukraine are interested in the national costumes and the musical instruments that the country is proud of and locals are taking advantage of that, giving street performances in a "national" style. But socio-cultural impacts can be advantageous as well.

Tourism can strengthen pride-building in the community, foster communication and exchange of ideas, and ultimately serve as a force for peace. And last, but not least, visitation to heritage creates awareness, i.e. it educates visitors, cultivates knowledge and understanding of the site that people cannot obtain when reading about it or seeing it on TV.

Conclusion

Present research was aimed at investigating and systematizing the impacts of tourism on built heritage and works of art. Three main categories of impacts were identified, namely, physical, economic, and sociocultural impacts.

Physical impacts of tourism on heritage constitute mainly wear and tear, vandalism, pollution, littering, and looting. All of those impacts were illustrated by corresponding cases and proven to be extremely dangerous and destructive to the built heritage and the works of art. Next category of impacts is economic impacts. Positive economic impacts include revenue generation, job creation, and regional income growth. Negative economic impacts come in a form of inflation and overdependence on tourism.

And the last, but not least, are the sociocultural impacts that encompass both changes in the lives of local people due to extensive social exchange with people coming from different backgrounds, and changes in arts, customs, rituals, artifacts, and architecture of indigenous population. Negative socio-cultural impacts have been exemplified by the commodification of culture. Positive socio-cultural impacts were illustrated by the fact that tourism can strengthen pride-building in the community, foster communication and exchange of ideas, and ultimately serve as a force for peace. Plus, visitation to heritage sites creates awareness, which can be said to be the most important outcome and the main goal behind tourism industry.

All in all, the identified positive impacts of tourism by no means should be taken as an encouragement to expand the tourism flow and ignoring its negative effects. Just as the negative side-effects of tourism industry should serve as a call for shutting these activities down. Rather, a balance must be found between the positive and negative sides of tourism and its impacts on the built heritage and works of art.

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Tourist Perception of Architectural Conservation

By Rahajeng Sekarini Herbimanti, World

Heritage Studies

Abstract

A highly significant issue for heritage sites is to retain the authenticity of the object in its true sense. Hence, architectural conservation is the most necessary thing to undertake and tourism is one of the major contributors to reinforce the awareness of conservation. For this reason, this chapter will examine tourists´ perception and understanding of conservation, and how far the concept and the importance of conservation widely understood around the tourists.

Keywords: Conservation Awareness; Heritage Value; Awareness Raising

Introduction

Heritage sites, conservation, and tourism are interrelated aspects, which cannot be treated independently. They are embedded in the tourism management and strategy. The contribution of tourism highly affects the success of a heritage site. Without tourists, a heritage site remains unnoticed and less cared for, and likewise, no tourist would visit a site that is not managed well. Hence, it is important to consider the interests of tourists and understand their perceptions. As Orbasli states in her chapter three of her book Tourist in historic town, the harmony of culture, tourism and the significance of authenticity for the objects in its true sense are important factors to be concern (Orbasli, 2000, p. 82). Consequently, for heritage to be respected and treated appropriately by tourists, it is important to understand and examine how tourists perceive heritage and conservation as the first step to raising the awareness.

The project's objective is to promote the importance of conservation of the site, as well as to attain tourists' interest. Thus interviews with tourists were held in Florence for three days and took place in several major sites; The cathedral, Palazzo Vecchio, the Uffizi Gallery and Piazzale Michelangelo by S. Nasser, V. Spano, C. Yuan Liu, J. Miller, and the author.

Research Instrument and Survey Procedures

The survey was held by providing a questionnaire. It was designed to receive different perspectives of conservation. The questionnaire comprises open and closed questions concerning general information to gain an insight of the visitor such as their education, background, age, and their interest in Florence. The second part of the questionnaire focused on specific aspects of conservation.

The interviewees comprised 34 tourists around Florence' heritage sites. Although the numbers of people are not high and may not be representative for of all the tourist in Florence, yet the result could establish a general trend from tourist' perspective.

Their age range is also quite wide; from under 30 years old until above 50. Divided into 41% under 30 years old, 18% for 30 to 50 years old and 41% for above 50 years old. The majority of interviewees are both domestic and international tourists with either high school students, bachelor or master degrees and with diverse backgrounds.

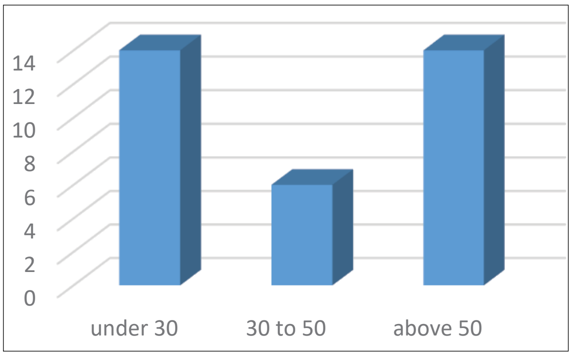

Figure 1: Tourists' age profile

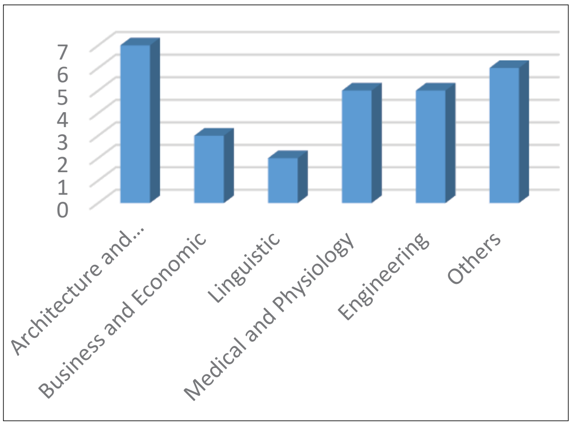

Figure 2: Tourists' educational background

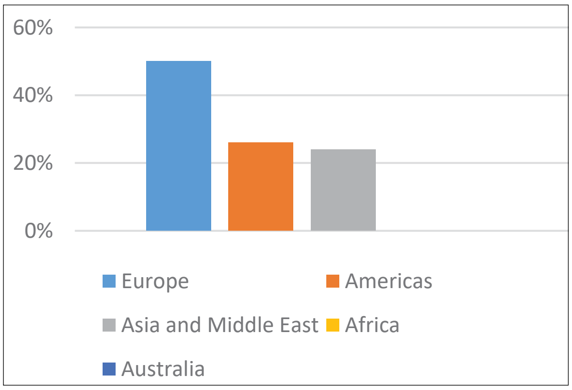

Figure 3: Countries of origin

The Importance of Understanding the Term Architectural Conservation

As explained briefly in the introduction, tourism and conservation are interconnected. Those aspects are always interrelating to the sustainability of heritage sites. The word 'conservation' is one major aspect in the field of architecture and culture, and it is important to draw the bridge between tourist and conservation by raising awareness about conservation in as many ways as possible to everyone regardless their age and educational background.

The first question which was asked to the tourists is "what does conservation mean to you?" To understand the concept correctly, one must be familiar with the international definition and the principles of conservation. And in this regards, one of the most influential definitions of conservation was written in the Australia ICOMOS Charter for Places of Cultural Significance, known as the Burra Charter (revised 2013), article 1 "Conservation means all the processes of looking after a place so as to retain its cultural significance" (Australia ICOMOS, 2013, p. Article 1). It provides general concept, management, and guidance in conservation.

Conservation is ensuring and keeping many the values of a site. As cited in the Burra Charter by ICOMOS Australia, to retain the significance of heritage sites, a cautious approach to "do as much as necessary and to take care of the place" is paramount (Australia ICOMOS, 2013, p. Preamble).

Furthermore, Fethi in 1993, defined conservation as;

> *"Careful planning and management of limited and selected resources. It is a conscious process of control and manipulates change to a minimum-to a rate that ensures the survival of cultural heritage over a long time"* (Orbasli, 2000, p. 17).

Maintaining the traces of the history of a place by conserving in a careful way is an important measure. Wise conservation action impacts the consistency of value. A tourist, on the other hand, should be able to understand the cultural significance. An awareness of different values can influence his or her perception and appreciation. A conservation activity, which has extensive consideration of the value of history will keep the authenticity of the heritage and thus engage people's appreciation for the site.

Result: The Concept of Architectural Conservation

The interview results show the majority of tourists implicitly define the term conservation. The words that were most frequently used in the answers are: maintaining, preserving, respect, originality (authenticity), building and preparing for future generations. It is noteworthy that the definitions that come from the people who do not have a related background are close to those expressed in international charters, for instance:

> *"A way of keeping structures intact without taking their identities away."* – under 30, Master in Journalism, questionnaire number 18, 2016.

> *"Preserving for future generation."* – above 50, Master in Social Work, questionnaire number 22, 2016.

> *"Conserving, looking after very old buildings, retaining the history and the architecture. Good condition to last for many years to come."* – Male, between 30 and 50, Master in Engineering, questionnaire number 24, 2016.

These three examples show that the cultural site is not always tangible, but it also has intangible value. Comparing the results of the interviews with the international definitions, as describe by the ICOMOS in Burra Charter about conservation, we can perceive that people understand the term conservation in a similar way intrinsically, without being aware of one of these definitions. Only 4 out of 34 could not provide a definition for conservation.

The following question is about what a conservation activity consists of. In this respect and according to the Burra Charter, protective care includes regular maintenance, cleaning, repairing, and bringing back the original form (reparation and restoration) (Australia ICOMOS, 2013, pp. Article 1, 1.5). The results are as follows:

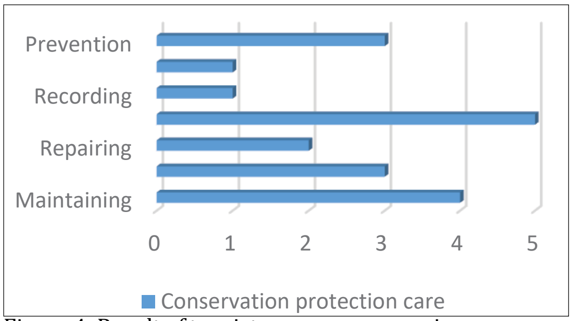

Figure 4: Result of tourist answers concerning conservation protective care

As shown by the statistic, their answers vary at different points, but still relate to the definition in the Burra Charter. However, some of the answers were related to the object itself, for instance; painting, building, artifact and monument. It means the tourists do know what conservation is, what the activity includes and the object as well, and they can distinguish, but cannot express it precisely. The international definition should, therefore, be shared to raise awareness on the importance of conservation activities for heritage sustainability.

Result: Reaction towards Conservation Activities

Following are the results that have been collected during the interviews. They aim is to compile the main reactions towards conservation activities. According to the results of the interviews, the interviewees have positive reactions towards conservation activities. They did, however, indicate some sort of disappointment as their first impression of the site.

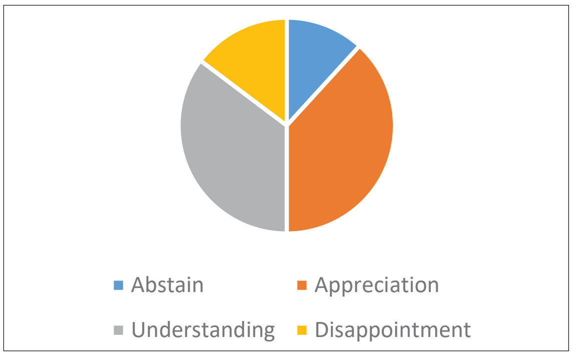

Figure 5: Result of tourists' answers regarding their reaction towards conservation activities

Referring to the chart above, the survey is showing that in fact, people have a high appreciation for conservation and this result discards the initial presupposition of tourists' negative reaction towards the activities. This result presents the possibility of introducing conservation in more depth to tourists. Consider that they already know the importance of keeping a heritage site in its preserved state regardless of their background.

Growing Interest in Architectural Conservation

The growing number of tourists around the world indicates possibilities to rising awareness of heritage sites, in the terms of their conservation activities and goals. Yet until now, there is no visible evidence of tourism participation or tourist' appreciation towards conservation activities. Therefore, at the same moment, there is potential to spread deeper information about conservation to the visitors simultaneously with tourism activities.

Related to this factor, tourists were asked about whether they are interested in knowing more about conservation. Their answers varied, but more than half of them want to know more about conservation activities. The following chart will show the results of their interest:

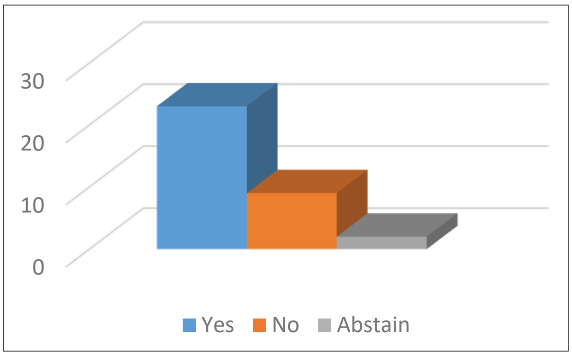

Figure 6: Result of tourists' answers about their interest to know more about conservation activities

Conclusion

Conservation is important to ensure the survival and to keep heritage as part of common history and shared culture including its values, although the concept of authenticity is too complex. But, in this regards, it should retain the value of the site or object. Tourists also play a significant role for heritage site. Their appreciation for heritage value with augmentation their awareness of a site will influence the conservation effort and its sustainability.

The survey demonstrates a general interest of tourists in architectural conservation. By understanding their perceptions with the result will however help to augment appreciation for visitors. Interview result indicates positive reactions towards architectural conservation activities and also possibilities to share more in-depth information with the tourists. Growing appreciation and interest in knowing more about conservation activities will encourage the experts to escalate their effort in raising awareness among the tourists with various activities. The balanced involvement of stakeholders will also help the improvement to retain the sustainability and value of heritage sites.

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Awareness-raising amongst Tourists Regarding Conservation

By Sandra Nasser, World Heritage Studies

Abstract

To raise awareness amongst tourists regarding conservation, various approaches need to be considered depending on the type of target groups. Important to know is also that awareness-raising is not enough to reach the desired goal of tourists respecting heritage and conservation. A change of behaviour and attitude of the tourists needs to be achieved, and this can be done by understanding the motivational factors behind behaviour change.

Keywords: Communication, Behaviour Change, Awareness-Raising

Introduction

Awareness is defined as “having knowledge; conscious; informed; alert; knowledgeable; sophisticated” (Dictionary.com, LLC, 2016). In the context of this text, awareness refers to the level of knowledge of the importance of heritage and conservation. Awarenessraising is therefore to “inform and educate people about a topic or issue with the intention of influencing their attitudes, behaviours and beliefs towards the achievement of a defined purpose or goal“ (Sayers, 2006, p. 11). Due to the problems that come along with tourism, a high awareness level of the importance of heritage and conservation is essential for the survival and proper treatment of heritage.

The real goal, however, is not awarenessraising itself but also to actively change the tourists’ behaviour and attitude towards heritage. It is therefore important to explain the different approaches to awarenessraising and to explain the steps of behaviour change.

Approaches to Awareness-Raising

To successfully raise awareness amongst tourists we need to acknowledge the fact that tourists are diverse with different cultural, educational, social, and economic backgrounds and therefore cannot be treated as a single entity. It is then only logical to have separate approaches for separate target groups. While there are many different theories, the most commonly used can be described in the following four broad categories:

a) Personal Communication
Personal communication is an important method of awareness-raising because it makes “the audience feel more connected with the message of the campaign and understand the significance of that message in relation to their life and work” (Sayers, 2006, p. 47). Personal communication is especially effective when the message comes from a reliable and credible source such as an UNESCO office.

An example of awareness-raising that uses personal communication in conservation is a blog called Conservators Converse: the blog of the American Institute for Conservation. Not only do they provide articles and discussion platforms but they also provide conferences, workshops and seminars which would be considered personal communication methods of awareness-raising (Conservators Converse, 2016).

b) Mass Communication
To be able to communicate to the masses, the strategy of mass communication through “mass media” is used.
Mass media includes:

- printed materials - flyers, brochures, posters, books, and banners etc.,
- audio-visual resources – documentaries and films
- Internet platforms - websites, blogs, discussion forums, social networks
- Media Interviews in featured articles, announcements, newspapers, magazines and other publications (Sayers, 2006, pp. 48–49).

In this strategy, it is important to keep up to date with the newest way of mass communication. Social networks such as Facebook and twitter are very quickly catching up in the working world of politicians, business people, publishers and any profession that needs ‘spreading the word’.

A good example of mass communication being used for awareness-raising in conservation is the project done by students of the BTU Cottbus-Senftenberg that is described in this publication (see table of contents). The use of documentaries, flyers, a banner and a website to reach the broader public is a technique of mass communication.

c) Education
Education is a strategy that focuses on the long-term factor of awareness and behaviour change. As UNESCO’s Memory of the World Programme says “education plays a crucial role in raising awareness (…) it also provides essential training enabling appropriate preservation strategies to be developed” (UNESCO Memory of the World, 1996, section 9). It is one that focuses on building certain sets of skills and changing a certain type of attitude instead of just communicating information at one certain period of time. Common methods of education in awarenessraising include:

"Trainer workshops and programmes, formal and informal education programs presented in local schools, colleges, adult learning centres and libraries, enhanced information literacy skills [...], static and travelling exhibitions and displays, library collections, [and] training in presentation and media skills" (Sayers, 2006, p. 50).

The reason why education is a successful awareness-raising strategy is not just because children learn the right attitude towards heritage from an early age but also because the process of learning continues long after the awareness-raising campaign has finished (Sayers, 2006, p. 51).

d) Public Relations (PR)
PR is essential to awareness-raising because it ensures that "the campaign is perceived positively and that its message is received by its target audience with an open and receptive mind" (Sayers, 2006, p. 52). As the founding principal of Agile Public Relations Schauweker says "the value of public relations (...) is to build relationships with the media and industry influencer communities that generate favourable coverage" (Schauweker, 2015). PR is all about Reputation Management that Schauweker defines as "building awareness, growing credibility, solidifying trust and influencing audiences' behaviour" (Schauweker, 2015). So while advertising can help gain awareness, it does not establish credibility of trust like PR does.

Behavioural Change

Now that we have examined the main categories of awareness-raising approaches we can look deeper into behaviour change since awareness-raising does not achieve a change in behaviour in of its own. The Communication for Governance and Accountability Program delineates 3 major theories of behaviour change that are used within practices: Bandura's Social Cognitive theory, the Theory of Planned Behaviour Model and the Transtheoretical Model. A fourth model, Burnet's 5 steps to reaching behaviour change, is more adaptable to different situations and shall be explained later in more detail.

a) Social Cognitive Theory
Bandura's model of Social Cognitive Theory states that people are driven by external factors and that their functioning can be explained through reciprocal determinism, which is the "triadic interaction of behaviour, personal and environmental factors" (CommGAP, 2007, p. 2), see figure below. These are effected by the following factors:

- Self-efficacy: a self-judgement of the ability to do the behaviour desired
- Outcome expectations: a judgement of the behaviour's consequences
- Self-Control: the ability to control one's own behaviour
- Reinforcements: factors that either increase or decrease the likelihood of a behaviour happening
- Emotional coping: the ability of an individual dealing with emotional stimuli
- Observational learning: learning through observing other people's behaviours (CommGAP, 2007).

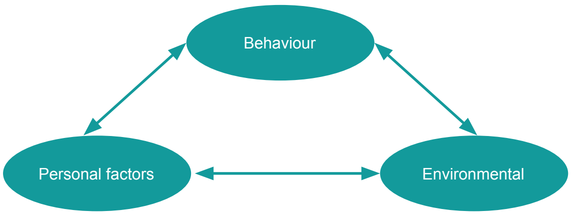

Figure 1: Social Cognitive Theory Model (based on CommGAP, 2007)

b) Theory of Planned Behaviour Model
This model proposes that behaviour comes from a person's intention which in turn is affected by three factors (see figure 2): attitude, subjective norm and perceived behavioural control (CommGAP, 2007, p. 3).

Attitude can be seen as the beliefs and values a person has about the outcome of a behaviour.

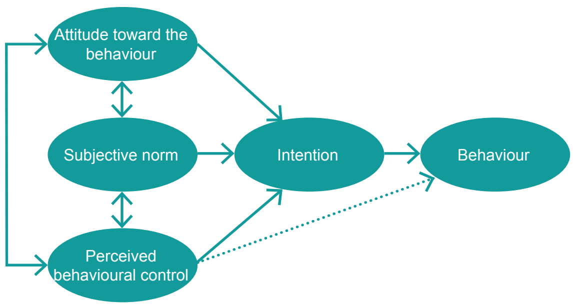

Figure 2: Theory of Planned Behaviour Model (based on CommGAP, 2007)

Subjective norms are the general social pressure that is felt and the perceived behavioural control refers to “an individual’s perceptions of their ability or feelings of selfefficacy to perform behaviour” (CommGAP, 2007, p. 3).

c) Transtheoretical Model
In this model change is explained in a process of 6 different stages:

1. Pre-contemplation: the stage where there is no intention of changing behaviour
2. Contemplation: an intention to change comes up but it is not yet sure whether the positives outweigh the negatives
3. Preparation: people make a plan and intend to take action usually within about a month’s time
4. Action: the behaviour change happens
5. Maintenance: the behaviour change is not a one-time thing; no relapse
6. Termination: person has reached the behaviour change and solidified it, self-efficacy (CommGAP, 2007, p. 4).

d) 5 Steps to Behaviour Change – Burnet Institute
In an interview done by Helen Trevaskis with Burnet Institute’s founder, Rob Burnet explains the basic process of how behaviour change can happen. He describes how social change in the end is “about moving millions, shifting norms, about getting big chunks of people to think differently. But seeding that happens from a different end, seeding that happens from just a few. Finding the right innovators and lighting them so they can enjoy the success and then bringing the millions to the glow” (Trevaskis H., n.d.). Burnet’s Institute supports the idea that a change in behaviour happens in 5 steps as follows:

1. Knowledge: refers to the awareness people have about certain behaviour. A tourist might know about respecting old artefacts and might understand why it is important to conserve it, but this does not necessarily mean that he/she will behave in the way that matches that knowledge.
2. Approval: agreeing with the promoted behaviour whether for themselves or for others. Here the tourist would agree that respecting a 12th century old building is important, that for example vandalism should not occur on valuable heritage.
3. Intention: the stage before action, where the decision to adopt the behaviour has been made. This, however, does not necessarily mean the person will adopt the behaviour right away. The decision to take action could be delayed and the level of commitment to the behaviour could differ. For example, a tourist can have the intention of not touching a 12th century column but on a long tiring day and despite the right intention he/she could still decide to lean against the 12th century old column.
4. Practice: transforming the intention of changed behaviour into real action. This is not always consistent and some tourists might need constant reminders while others might practice the changed behaviour in an on-and-off manner. So while a tourist might understand that taking pictures can harm a fresco and so not take any pictures, he or she might soon see a fresco that speaks to them more and decide to take a picture just that one time.
5. Advocacy: encouraging others to take on the changed behaviour. This is the stage in which social change in the community starts spreading. When a tourist sees another tourist carving a “Peter was here” into the wall of a 12th century building he might scold Peter and tell him to stop (Oxfam International Youth Programme, 2015).

Conclusion

Awareness-raising is an approach that can help tourists understand better the field of conservation and heritage. It is, however, not enough to raise awareness because that does not guarantee a long-term behaviour appropriate towards heritage and conservation. To reach that stage, different approaches need to be used according to each target group. Knowing the process of behaviour change can help adjust the strategies that awareness-raising campaigns use to become more effective. Through personal communication, mass communication, education, and PR, knowledge can be spread to a wider audience and given some time, tourists will be more likely to respect heritage around the world and appreciate conservation projects. By understanding the psychological factors of how one can put awareness and knowledge into action, awareness-raising campaigns can have a better influence on the way tourists behave towards heritage. These campaigns can work step by step on the different stages of: knowledge (awareness), approval (getting the person to agree with their opinion), intention (convincing them that the changed behaviour is good), practice (getting them to act on their intension) and advocacy (getting them to continue the changed behaviour and to convince others to do the same). A combination of all of the above and adjusting to the characteristics of the different types of tourists, people from all around the world and from all professions would be more aware of the field of heritage and heritage conservation.

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New Media and Heritage Interpretation

Re-connecting Intangible Value of Conservation

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Abstract

Heritage interpretation is a communication activity that tries "to reveal meanings and relationships through the use of original objects" (Tilden, 1977, p. 33). It is not easy to comprehend at first, simply because it is difficult to relate different aspects of the whole sphere of heritage. Heritage interpretation helps you to make sense of the place and better understand the cultural significance, which is not always an easy task. Through new media technology, the preservation and interpretation of cultural heritage has changed. This paper aims to discuss how new media contributes to the heritage interpretation practices, especially from the intangible aspect of the cultural heritage.

Keywords: New Media, Digital Heritage, Heritage Interpretation, Intangible Heritage, Conservation

Introduction

Beautiful details of sculptures, powerful brushstrokes of a great painter, and curious design of vernacular architecture mesmerize us all when we visit heritage sites. However, we usually miss out the fact that we enjoy what we see thanks to the diligent work of the faceless people behind the scenes who represent the generation by what they decided to conserve, how and why. What is often disregarded is the intangible value of the conservation practice simply because we cannot see it. Also, other forms of heritage such as the traditional lifestyle, rituals, indigenous knowledge are not easily comprehended and appreciated compared to more obvious elements such as natural beauty or architectural masterpieces. In this paper I will introduce new media as an important tool for cultural heritage practices such as preservation and conservation. I will further discuss how it contributes to the communication of its complexity, especially the relationship of tangible and intangible elements as well as possible problems of its use.

What is New Media?

New media is sometimes seen as media that is disseminated by means of computers, (Leboeuf, 2004, p. 491) or digital media, although it is not simply synonymous with digital media (Webmoor, 2008, p. 191). There are various concepts behind the term "new media" that come from different perspectives. Leboeuf defines new media as the integration of "traditional" media, which includes objects and sites, written texts, sound, images and space, "transcoding them in a new way to use them in a modular and interactive manner," (Leboeuf, 2004, p. 493).

What makes new media technology prominent is the possibility to link one item to another in a multidimensional way. Digital media can help dealing with the massive quantity of data stored separately and linked to each other in any way possible (Kalay, Kvan, and Affleck, 2008).

New Media and Cultural Heritage

Today, cultural heritage all over the world is facing great danger due to various reasons such as deterioration, uncontrolled development and natural disasters. For many years, people have entrusted themselves the responsibility of protecting cultural heritage and preserve its history, in hopes of passing on the message of the past to the next generation.

The use of new technology has helped people holding the mission to protect and preserve heritage in many ways. New media "breaks down physical barriers to access, and the potential of reaching audiences across social and economic boundaries blurs the distinction between the privileged few and the general public", says Sullivan (2016, p. 618). For example, digitalisation of collections helps the preservation of cultural heritage, while promoting and sharing the knowledge and culture. New media technology can improve accessibility of cultural heritage. It can "recreate" objects from places of cultural importance that are lost permanently. New media can also act as preventive remedies for cultural heritage that may fall victim of war crime, looting or vandalism, before becoming lost forever (Sullivan, 2016, pp. 617–623).

New technologies can assist in preserving culture, enabling fast and simple information storage, reproduction and distribution of information (CULTURELINK, 2006, pp. 5–8). Traditionally, in order to save artefacts from adverse situations, removing objects from the original site and keeping them in a safer place was the primary measure. However, as a result from being separated from the original context, cultural significance that are less visual, such as the living traditions, knowledge of everyday life behind the artefacts, rituals became at risk of becoming lost. Alternative approaches for the preservation of cultural heritage has emerged through new media technology. The new technology made it possible to transcend the limit of what static display can represent. It brings social, cultural and human aspects of the sites and objects and the society together. Traditional notions of how cultural heritage can and should be represented, interpreted, and disseminated are now challenged (Kalay, Kvan and Affleck, 2008, p. 3). The application of new media technology broadens the possibility of heritage interpretation in a way that was impossible before.

What is Heritage Interpretation?

Before explaining how new media technology can change the way cultural heritage is interpreted and presented, I will briefly define heritage interpretation. Freeman Tilden, the founder of the professional concept of heritage interpretation, defines heritage interpretation as "an educational activity which aims to reveal meanings and relationships through the use of original objects, by first-hand experience, and by illustrative media, rather than simply to communicate factual information" (1977, p. 33). Effective heritage interpretation creates better visitor experience in a cultural heritage site and results in high visitor satisfaction (Transinterpret International, 2009), generating economic benefits and therefore a vital communication strategy for a successful heritage management (Veverka, 2000).

Lawson and Walker (2005) further emphasise that interpretation is a central idea for the conservation of the fabric of a heritage site. This is supported by article 25 of the Burra Charter which states that "the cultural significance of many places is not readily apparent, and should be explained by interpretation," (Australia ICOMOS, 2013). Communication plays an important role in conservation as well. The Ename Charter gives guidance to the heritage professionals and provides principles for interpretation and presentation. It stresses the importance of communication in the conservation process, since "every act of heritage conservation – within all the world's cultural traditions – is by its nature a communicative act" (ICOMOS, 2008, p. 2). Conservation is as important as the heritage site itself. However, it is in fact usually missing from the interpretative communication and needs to be integrated into the communication strategy because every single decision made, including what to preserve, how and why, are all interpretative in a way expressing what is culturally important for every generation representing different views.

Applying New Media Technology to Heritage Interpretation

Interpretation is about explaining complexity (Transinterpret International, 2009) and new media can "capture the complexity of cultural heritage and the related social, political, and economic issues surrounding the sites or artifacts." (Silberman, 2008, p. 81). The exhibition of complex knowledge is simplified by the ability to present multilayered and multidimensional information thanks to new media technology. Visitors can choose what kind of information they want to access and when. It encourages visitors to involve in decision making, creating a unique and unforgettable personalised experience (Leboeuf, 2004, p. 492).

The only way to keep culture and heritage alive is through communication (CULTURELINK, 2006, p. 8). New media can facilitate the communication by providing "unprecedented levels of access and distribution; enhance understanding and interest through contextualisation and participation; illustrate relationships between culture, artists, patrons, and between the object and the viewer; provide insight into the social, economic, political, and geographical environment; and preserve the heritage and its meaning" (Sullivan, 2016, p. 627).

One example is the Hong Kong Martial Arts Living Archive. This project is the world's first kung fu heritage project which uses 360 degree 3D motion capture technology to preserve the culture of martial arts (ACIM, 2013). Using the methodology of a complete 4-dimensional analysis, this project is a comprehensive digital archival strategy for intangible heritage (Mwa, 2013). In this case, the knowledge of the master can only be preserved by passing it on to future generations. New media can contribute to accurately record the movement which will not only facilitate the preservation of heritage and research, but also disseminate cultural tradition using various digital communication tools such as mobile apps.

Interpretation of Intangible Heritage

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage defines "intangible cultural heritage" in article 2 as "practices, representations, expressions, knowledge, skills (…) that communities, groups and, in some cases, individuals recognise as part of their cultural heritage" (UNESCO, 2003). In the convention, the participation of the community lies within the central idea of intangible heritage.

Through her studies on the museum practices on intangible heritage, Alivizatou (2012), found that often in a museum, intangible heritage is related to audio-visual programmes, multimedia installations, and live performances but clear distinction is made between physical displays and intangible elements. She also points out that the voices of people connected to the collection, for example the community who represent the heritage, are often missing. New media technology may be the solution.

When intangible heritage is presented separately from objects, new media can bring back the relationship of intangibility of culture and the object. This will help tell the story behind it, which is not visible but represented in different forms such as oral traditions. If applied adequately, new media can address the complexity of human and object relationships (Alivizatou, 2012, pp. 182–186).

Challenges

While new media brings opportunities and benefits to the public, it also presents concerns particularly with copyright issues. Among many issues, for example, when culture heritage is "recreated" in a digital format, often their "originality" is questioned and gives them little or not at all legal protection. This is especially problematic because digitalised data is relatively easy to manipulate. Sullivan (2016) warns that the problems derived from legal uncertainty will hinder further development of the use of new media technologies for cultural heritage as much of the scholarly work result unfinished, unpublished or abandoned.

The ability to walk virtually through an ancient city may let the viewer visit sites freely, giving "virtual" access to restricted areas. It also allows wider accessibility to these sites to those who cannot afford to travel to actually visit the site. However, Malpas warns that "the apparent loss of a sense of temporal distance is one problematic element in heritage experience and interpretation in the age of new media" (2008, p. 24). When we visit a heritage site the experience starts from planning the trip. The planning and the travelling to the site construct the visit itself. The visit contextualises the experience to the understanding of cultural heritage. Ironically, the instant access provided by digital media makes cultural heritage more insignificant, since it converts from something extraordinary to ordinary and less engaging (Kalay, Kvan, and Affleck, 2008, p. 8). The separation of time and space may result in loosing the integrity of the site and visitors' inability to appreciate heritage. Having said that, when we visit a site, the way in which we touch, walk in, or directly look at a heritage site, creates engagement and connects us with the site. The same cannot be achieved through the use of a computer because it will not be a "real" experience. A powerful feature of physical heritage, in contrast to virtual heritage, is its "authenticity".

Conclusion

The use of new media for cultural heritage overcomes the limit in an unprecedented way, from its preservation to interpretation. New media makes cultural heritage more accessible and memorable by personalising experiences for the visitors and reconnecting multidimensional information together for a more comprehensive representation. New media can also bring back the relationship of intangibility of culture and the object and tell the story behind it. It helps re-connect the intangible value of conservation work to the architectural presentation. This is especially important for the communication of intangible elements of cultural heritage. Bearing in mind that virtual experience cannot replace the "real" experience, if applied carefully and thoughtfully, new media can contribute to the better understanding and appreciation of cultural heritage.

Although new media technology has the potential to enrich our experiences and enhance our understanding of cultural heritage, we must be careful not to disregard the integrity and authenticity of heritage.

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Heritage Interpretation: Presentation through Film and Documentary

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Abstract

The concept of World Heritage evolved through a series of complex historical processes and value systems yet it is still not clear how film and documentary has contributed to our current understanding of this. Both the heritage and the film industry are in the business of interpreting the past but questions of authenticity still concern us today. This paper investigates how "our" heritage has been portrayed on screen and how this has influenced our perception of the past.

Keywords: Authenticity, Film, Heritage, Interpretation, Culture

Introduction

Our concept of heritage has evolved over the centuries and today it can be understood as, "valued objects and qualities such as historic buildings and cultural traditions that have been passed down from previous generations" (Oxford Dictionary, 2016). It has led to phrases such as "outstanding universal value" and has also become closely linked to the idea of conservation and protection. Yet it is still unclear how the combination of film and sound has influenced our current understanding of heritage and its role in society.

Development of Heritage

Throughout the Middles Ages, western emperors sought out ancient artefacts in order to link their imperial claim back to the ancient Roman Empire (Schmidt, 2008, p. 17). During the Renaissance, efforts were being made to document and protect ancient buildings. People in the age of the Enlightenment collected cultural artefacts from all over the world for scientific and artistic study, which then led to the concept of national heritage and the creation of public museums. In the 20th century, an international movement of preservation helped to create bodies such as UNESCO which included the concept of World Heritage. Nationalist, religious, and political groups have often sought to manipulate the past while an active discourse around heritage has investigated the potential negative impacts of the industry and a need for more holistic approaches. All these various factors have contributed to our wider understanding of heritage and led to multiple levels of meanings.

Documenting Culture

Ever since the late 19th century, films about culture have been used for public edification and amusement as part of a general educational movement that continues till today (Ruby, 2000, p. 8). These early attempts came about through the introduction of the documentary film. It was an Scotsman, John Grierson, who, in 1926, coined the expression "documentary" in a review of Robert Flaherty's film Moana famously defining the genre as a 'creative treatment of reality' (Heusch, 2007, p. 17). This essentially meant dramatising the non-fictional film to conform to the narrative norm of the fictional cinema (Winston, 2007, p. 49)

Some of the earliest documentaries were known as travelogues, which were very popular in the early 20th century. As well as being a kind of exploration into ethnographic study, they also provided theatre visitors a glimpse into the lives of unknown cultures from around the globe, often in exotic locations. Before the advent of film, the average Westerner's knowledge of other cultures was generally limited to general hearsay, a museum visit or reading books. These films tended to portray the people that were being observed as backward and also helped to justify the "civilising" mission of the colonialists. Films such as Robert Flaherty's Nanook of the North (1922), which attracted large audiences when it was released, was, "a portrait of the struggles of an Inuit (Eskimo) family of the Hudson Bay region of Canada against a harsh environment" (Ruby, 2000, p. 9). The film romanticised and idealised the "noble savage" and was meant to address the audience on an emotional level.

Flaherty was criticised because he used heavily staged scenes that portrayed the natives as they would of have existed perhaps a century before. To use a famous example, during the walrus hunt scene, the characters were told to use spears instead of guns to make them seem more "genuine". According to Ebert, the film however has, "an authenticity that prevails over any complaints that some of the sequences were staged. If you stage a walrus hunt, it still involves hunting a walrus, and the walrus hasn't seen the script" (2005). This essentially meant that Flaherty was able to present real and authentic elements of Inuit culture in a narrative as staged as any other fictional film (Engelbrecht, 2007).

> *"The advent of sound caused the film industry to move into the studio stage and abandon the location adventure film about exotic cultures until the 1970's. For forty years, movie audiences learned about the exotic Other through backlot Tarzan films employing African Americans as natives and cowboy and Indian movies using Mexican Americans as native Americans"* (Ruby, 2000, pp. 9–10).

The studio industry was less concerned with accurate portrayals of cultures as it was with providing entertainment and generating a quick profit.

> *"These filmmakers wished to tell relatively simple stories that has a protagonist, conflict, a love interest, and a resolution that was a happy ending"* (Ruby, 2000, p. 9)

Films that deliberately tried to convince its audience of a particular opinion, even if it was misleading, remain widely used today. D.W. Griffith's The Birth of a Nation (1915), which used ground-breaking cinematography, distorted history and demonised black people by portraying them as oafish and sexually aggressive towards white women. The National Socialist German Workers Party had recognised early on how film could be used as an instrument of political power as they tried to reinvent German national identity. Hans Traub, a Nazi propagandist wrote in 1933,

> *"Without any doubt the film is a formidable means of propaganda. Achieving propagandistic influence has always demanded a 'language' which forms a memorable and passionate plot with a simple narrative. (...) In the vast area of such 'language' that the recipients are directly confronted by in the course of technical and economical processes, the most effective is the moving picture. It demands permanent alertness; it's full of surprises concerning the change of time, space, and action; it has an unimaginable richness of rhythm for intensifying or dispelling emotions"* (Traub, 1933, p. 29)

In the 1960's, ethical questions concerning the relationship between the camera and its human subjects led to a new style of documentary filmmaking known as Direct Cinema (or observational documentary) (Rabiger, 2015). New advances in technology, which made it possible for smaller crews to use handheld camera on location, were now able to shoot as detached observers.

> *"Thus, traditional elements of documentary filmmaking were eliminated. (...) Indebted both to Flaherty's poetic tradition of observational filmmaking and the journalistic ground-rules of nonintervention and fairness, Direct Cinema emerged as a practical working method based upon a faith in unmanipulated reality, a refusal to tamper with life as it presents itself"* (Decker, 2007, p. 35).

It also meant that direct cinema was able to free itself from financial institutional constraints and redefined notions of authenticity. But although it tried to be unbiased, it could never really claim to be neutral because despite the original intentions of the filmmaker, "anything we do in the arts, in writing, in talking about our or someone else's culture is SUBJECTIVE" (Leacock, 2007, p. 29). Sometimes what one chooses to show can be just as important as what one chooses not to show. Therefore, the difficult task of displaying authenticity will always suffer from the limitations of being from a particular point of view (Ruby, 2000, p. 18). Viewed in this way, any documentary that claims absolute truth would be very dubious.

Film and the Heritage Industry

During the 80's and 90's, successive governments in the UK passed the National Heritage Acts of 1980 and 1983 as well as the Department of National Heritage in 1992 to create and maintain the infrastructure necessary to promote a conservative vision of national identity (Monk, 2012, p. 10). In 1997, the New Labour government decided to change this agenda and Britain rebranded itself as modern, youthful, and enterprising but without discarding altogether established traditions, images, and identities (Higson, 2003, p. 49). The Department of National Heritage became the Department of Culture, Media and Sport, and the British Tourist Authority was encouraged to build on this new image abroad (Higson, 2003, pp. 55–56).

Film in particular was identified as a way of consolidating what Hewison called, the "heritage industry". He originally coined the phrase in the 1980's to describe what he considered to be the sanitisation and commercialisation of the past being produced as heritage in the UK (Open University, 2016). Thus, "Heritage cinema" emerged in the 1980's with the success of period films such as Chariots of Fire (1981), continued into the 90's and early 20th century with films such as Howards End (1992), and The King's Speech (2010).

> *"Typically set in a 'national past' which was English, southern, bourgeois or upper-class, 'essentially pastoral', and relatively recent – usually from the Victorian era to the pre-World War II decades of the twentieth century. Most – but by no means all – were period fictions rather than dramatisations of real historical events, frequently adapted from 'classic' English literary sources, but typically those which were already popular and widely known"* (Monk, 2012, p. 14).

The mise-en-scène of such films often use "historically authentic locations" (English Heritage, 2016) as backdrops while the careful display of historically accurate dress and décor, produces what one might call a "museum aesthetic" (Vincendeau, 2001, p. xviii). "For the managers of the British tourist industry, the same films provide what often seems to be tailor made promotional material for attracting visitors to heritage sites" (Higson, 2003, p. 48). Heritage films have provoked much debate because of the way they represent history and reconstruct the past as apparently authentic. "As its name indicates, the concern of heritage cinema is to depict the past, but by celebrating rather than investigating it. Herein lies its 'problem' " (Vincendeau, 2001, p. xviii).

Although the heritage film has been defended for its ability to challenge conventional roles of sexuality and gender by placing marginalised figures into the space of contemporary issues, critics have suggested that "Englishness" has been falsely understood.

> *"To identify as heritage cinema a body of films of dubious national identity, circulating a limited set of representations, is clearly to beg the question of whose heritage is being projected. In a multicultural society, there are many, often contradictory traditions competing for attention; yet so-called heritage cinema would seem to focus on a highly circumscribed set of traditions, those of the privileged, white, Anglo-Saxon community who inhabit lavish properties in a semirural southern England, within striking distance of the metropolitan seat of power"* (Higson, 2003, pp. 26–27).

Thus, the argument goes that the rise of heritage cinema, especially in England, has largely ignored its multi-layered history by promoting state sponsored 'traditional' English values. It has also turned British heritage into a form of entertainment which has distracted people from developing a genuine interest in history and critical thinking, providing them instead with a sanitised view of culture that has been packaged and ready to be sold for consumption (Harrison, 2013, p. 99).

Conclusion

We have observed that when it comes to presenting heritage through film and documentary, there is a tension between authenticity and spectacle, truth telling and myth creation. A film can use "original" locations, buildings and costumes, things that we have inherited from the past, but the narrative can only ever be a version of the truth. Similarly, in the field of professional heritage, there is also a tension, between reconstruction and preservation. In effect, both are trying to preserve the past, but by trying to make it seem relevant to today, they are both in the business of reconstructing an idea of the past. Authenticity and creativity are part of the natural filmmaking process, while the combination of moving image and sound makes it easier for people to engage with the subject matter on an emotional level.

The biggest challenge facing audiences today is to realise that heritage is a process of interpretation, therefore the past as it is presented on screen should not be understood as absolute truth nor should it be reduced to the values of consumption or national identity. Heritage is a diverse term and applies to "a whole range of cultural, political, and economic practises involving people from all walks of life" (Higson, 2003, p. 35). If we wish to represent our multi-layered heritage on screen, then it will need the active participation of both the filmmakers and audiences.

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