"Heritage as economic resource: revitalisation, tourism, development"

(ABSTRACTS)

Setting the scene: Jankovic Castle

Prof. Drago Roksandić
(Professor, History Department, Faculty of Humanities and Social Sciences, University of Zagreb, HR)

Jankovic Castle (neither a castle, nor a tower!) is as much a space as a place. From prehistory up to the present a continuity of cultural discontinuities makes both Islam Latinski /Latin Islam/ and Islam Grčki /Greek Islam/, as those two neighbouring villages are named since early 18th century, symbols of a contact zone between distinctive cultural areas. Jankovic Castle, situated between them, brings then together or divides them from each other. Perspectives have been always conflicting. The point is how to redefine the "symbolic capital" of the Jankovic Castle in order to make it a place (re)producing 'frames' and motives for inter- and transcultural exchanges open to the international university community and facing local/regional "divided society" searching for both "better" past, as well as "better" future.

Drago Roksandić (Petrinja /Croatia/, January 12, 1948.) is Ordinary Professor of Modern and Contemporary History at the History Department of the Faculty for Social Sciences and Humanities of the University of Zagreb. He is also a head of the Chair of History of Central and South-Eastern Europe, head of the M. A. Module Early Modern History, as well as Professor of Theory and Methods at the Ph. D. Studies Programme of Modern and Contemporary Croatian History. Since 1996, he is director of the International Research Project "Triplex Confinium". In cooperation with his project collaborators he initiated the foundation of a Centre for comparative historical studies at the Institute for Croatian History at 2001, which is currently established as the Centre for comparative historical and intercultural studies within the Faculty for Social Sciences and Humanities of the University of Zagreb. He is currently also assuming a position of chairman of the Initiative Programme Committee for the International University Centre in Kula Jaković / Torre Janković in the vicinity of Zadar.

Developing heritage tourism in areas of conflict: interpretation, remembering and forgetting

Susan Cross
(Director, TellTale, UK& ex-vice Chair of the UK Association of Heritage Interpretation)

Cultural and heritage tourism is growing and lucrative business. Heritage tourists are discerning and seek an understanding of their destination and authentic contact with local people and culture. This is especially hard to deliver in areas with troubled recent histories. Interpreting conflict is an important responsibility that requires practitioners to reflect on the ethical, social and political aspects of heritage interpretation. Author will draw on her work in Ireland and the UK to discuss a range of issues including the similarities and differences between interpretation and remembrance. Honoring heroes, respecting the bereaved, and sorting myth from history are all part of the interpretive minefield that we must negotiate to develop balanced presentations that will satisfy both visitors and local people.

Susan Cross (FAHI MA AMA MTS) is one of the UK's most experienced heritage interpreters and visitor experience developers, a Fellow and ex-vice Chair of the UK Association of Heritage Interpretation and an Associate of the Museums Association. She has over 30 years experience of helping heritage organisations communicate heritage and cultural values meaningfully and memorably to the visiting public. For the last six years she has been Lead Mentor in Heritage Interpretation for the Irish Tourism Development Authority, working on behalf of the Irish government to revitalise the tourism value of heritage attractions. This has involved working closely with the legacy of Anglo-Irish conflict. Susan has also developed interpretation of conflicts and their legacy at the National Memorial Arboretum and the National Army Museum and is currently advising the Royal Air Force Museum on storylines and text writing for a major new gallery on "The First World War in the Air". Susan is a popular speaker, trainer and lecturer who has worked across Europe and in 2011 was keynote speaker at the Museums Australia/ Interpretation Australia national conference. Her blog on heritage interpretation for practitioners is read in over 100 countries.

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The making of a Museum - the case of the Hat Industry Museum

Prof. Sérgio Lira
(Associate Professor, University Fernando Pessoa, Porto, PT& creator of the Hat Industry Museum in Portugal)

We rarely have the chance to make a museum from scratch (normally there is a building or a collection, or both, or a previous plan, or a strong idea on the museum concept...). But that's exactly what happened with the Hat Museum project: I had the chance to start and to finish it. Local authorities had the will to make a museum but nothing was determined, nor a collection was built. Not even the team gathered. So, when I was invited to take responsibility for the scientific project of that particular museum I had the opportunity to do it with no strings attached. Everything was to be done: gathering the objects, gathering associated information, gathering testimonies from those who have worked in the industry, planning for the architectural structure of the museum, assigning areas for the museum functions, planning the exhibitions, choosing the furniture, making labels etc. As a consequence, doing it was a tremendous experience, very rich from the scientific, technical and human perspectives. The building phase ended with the opening to the public - and a new phase began, perhaps even more challenging then the first one: making the museum a success - meaning to bring public to the museum and make sure visitors would keep coming and returning. That aspect links to another of my areas of research - heritage sustainability - and we may discuss it further from the Hat Industry Museum experience side by side with other initiatives undertaken by the Green Lines Institute, a Portuguese NGO dedicated to Sustainable Development.

Sérgio Lira (Portuguese, born 1964) has the first degree in History, then MPhil in Medieval History (Faculty of Arts, University of Porto) and finally PhD in Museum Studies (University of Leicester, UK; in 2002). He is an Associate Professor at the University Fernando Pessoa, Porto (since 2006), member of the Board of the Green Lines Institute for Sustainable Development (since 2007), main researcher of several on-going national and international scientific projects (namely "MUSEA","PatMus", "Heritagescope" and "Agustina Bessa-Luís Web Museum"). In addition Sérgio Lira is responsible for the scientific project of the Hat Industry Museum, member of the ICOM/CIDOC, researcher at CLEPUL (a certified Portuguese research centre on humanities), author and editor of several books, author of several papers and articles on museums and heritage, editor-in-Chief of the IJHSD (International Journal of Heritage and Sustainable Development) and member of the Organising Committees and Scientific Committees of several international conferences on heritage and museums.

Are private developers and companies the future of heritage?

Annabelle Diot
(Associate Director, Avesta Group International Consultancy, FR)

Since the 60's the social impact of the arts and heritage have been recognized. In the 80's culture and heritage started to play a key role in the revitalization of urban zones and soon in the mid 90's heritage was confirmed as an important economic boost. Recently, the economic impact of heritage on a long term strategy was assimilated by non-traditional actors such as private bodies, developers, firms... Based on the demonstrated economic value and impact they would include patrimonial and cultural initiatives into their development projects. Therefore, they are becoming main actors of the heritage preservation process which the community should count on taking over public authorities' initiatives and becoming living advocates for heritage and culture. This intervention will present 3 examples of heritage development initiatives that were initiated on economic justifications: the Monnaie de Paris, Perm city in Russia and the Bolshevik factory in Moscow.

Annabelle Diot is the associate Director of Avesta group, an international consultancy dedicated to the culture and leisure industries, such as cultural centers, museums, libraries, theatres or parks among others. Avesta has a rich history of partnering with major cultural organizations across the globe to create or redevelop cultural institutions and centers, such as the Le Louvre in Lens, the Pushkin Museum in Moscow, the Heydar Aliyev Centre in Baku, the Punta Della Dogana in Venice, the Centre Pompidou in Paris, etc.

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Heritage and tourism in France

Brice Duthion
(lecturer at *Conservatoire national des arts et métiers* - CNAM & member of scientific council of *Institut français du tourisme*, FR)

Brice Duthion, geographer, is lecturer at *Conservatoire national des arts et métiers* (CNAM / National Academy of Crafts and Skills) and person in charge of the 'exchange' pedagogical team of the School of Management and Society of CNAM. Also, he is member of scientific and professional council of *Insitut français du tourisme* (IFT, French Institute of tourism)- member of National Committee of tourism based in Château de Fontainebleau since December 2011, and associate consultant at INP (*Institut national du patrimoine* / National Institute of Cultural Heritage) for questions of *Mise en tourisme et mise en valeur des patrimoines culturels et naturels* (tourism setting and development of the natural and cultural heritages).

Heritage education as the basis for development of heritage as economic resource

Prof. Irena Lazar
(Dean, Faculty of Humanities, University of Primorska, SI)

The University of Primorska, Faculty of Humanities (Slovenia) offers several Bologna programmes covering the topics of heritage and heritage studies. An important part of the study and students' training is practical work on sites and monuments and collaboration with local community. Insights and skills acquired during the course of study introduce students to the specifics of Istria, Slovenia and the Mediterranean, guiding them to understand various heritage fields and cultural assets within a wider European and international setting. One of the courses (Heritage Tourism study course) was designed as cooperation between the Faculty of Humanities, Faculty of Tourism Studies Portorož - Turistica and Science and Research Centre of the University of Primorska. It is based on estimates about the need for a broader and more quality inclusion of cultural heritage in the current tourist offer in Slovenia and abroad, due in part to a lack of suitably educated professionals. The study course is the first of its kind in Slovenia to fill in the void in higher education in the field of tourism and heritage.

Irena Lazar (PhD, Prof.) is Dean at the Faculty of Humanities, University of Primorska in Koper, Slovenia and Head of the Department for Archaeology and Heritage. She is archaeologist specialized in Roman period and ancient glass, she is also senior research associate at the Institute for Mediterranean Heritage, SRC UP. Previously she worked as a museum curator so her research work extends to the field of heritage education, promotion and launching the research results into the public sphere by attracting the public with the museum projects and documentary films.

Negotiating intangible culture: examples from the Ethnographic Museum of Istria

Dr. Lidija Nikočević
(Director, Ethnographic Museum of Istria & President of ICOM Croatia, HR)

As many ethnographic museums, the regional Ethnographic Museum of Istria in Pazin (Croatia), has realized that stressing the intangible aspects of museum material is (and has been) the best way of contextualizing exhibits and communicating with the audience. Furthermore, we have concluded that a good method of connecting elements of intangible culture heritage (ICH) with visitors is through workshops where visitors can be introduced to traditional skills and make their own product. In this way, instead of being observers, they became sharers of a cultural practice. Significant target group for this museum activities are tourists, often foreigners, who stay at one of a numerous local *agrotourisms* (rural households adapted for lodging tourists). Community interest in ICH led to the founding of the Centre for Intangible Culture, established as an annex of the Museum in 2011. The Centre's aim is not only to research, archive and document intangible culture, but to be a place of dissemination, education and popularization. The centre endeavours to

inspire creative individuals to use elements of ICH in new cultural production. In paper several examples of Museum's in-house activities will be given, as well a comparison with similar situations elsewhere in Croatia.

Dr. Lidija Nikočević graduated in ethnology and cultural anthropology at the Zagreb University (Croatia) where she also completed her postgraduate studies. After being ethnologist for the Community of Opatija (1985-1993) she continued as conservator at the Administration for Cultural Heritage (1993-1997). In 1997 she became the director of the Ethnographic museum of Istria, position she still holds. Lidija has been active in many professional associations and advisory committees, both in Croatia and internationally. At present, she is the president of the Croatian National Committee of ICOM. She has published two books and many articles. In addition to museum and intangible culture themes her work has been involved with the anthropology of borders, anthropology of food, emigration, traditional architecture, tourism and history of ethnology.

Heritage of Socialismus for Tourists

Andreja Rihter
(Director, Forum of Slavic Cultures & President, European Museum Academy)

Museums as parts of society are useful only if they are visited. And they are visited only if we know that they exist and work, inviting to visits their programmes, which are broadly accessible and understandable to their environment, to the user. At the very beginning, museums had only a single purpose: to show their wealth, their capital. Sometimes the owner put on an exhibition in order to increase the knowledge of a subject's and collection's contents. During the better part of their existence, museums have a pedagogical role, which started to develop in the beginning of the 20th century. What about today? Should they be part of economy also?

Andreja Rihter (MA in History, BA in Sociology). In the course of the last twenty years and more she has strongly supported cultural heritage projects and activities at the national, regional and international level - as the Minister of Culture in the Government of Slovenia (2000 - 04), former director of the Museum of Recent History Celje (1986 - 2000) and through other assignments in different National and European cultural organizations such as: the European Museum Forum (national correspondent from 1987 - 2009); Association of the Museums of Slovenia (president, 1998 - 2001); Museology School of Celje, Slovenia (initiator and Head, 2006 -); ICOM - ICTOP (Board member (2007 -, Vice-chair 2010 -); Forum of Slavic Cultures (Founding member and initiator, 2002 -, president 2002 – 05, 2009-2012). More recently in the Council of Europe - Parliamentary Assembly (chairperson of the Sub-Committee on Cultural Heritage, 2010 – 2011); European Museum Academy (president, 2009 -); Hands On! International Association for Children's Museum (vice-president, 2009 – 2011, 2011 member of the Board), Member of Parliament of Slovenia (2008 – 2012) and Director of Forum of Slavic Cultures (2012 -).

Resource not a burden

Goranka Horjan
(Director of the Museums of Hrvatsko Zagorje, HR & member of the Executive Board of ICOM Paris)

Today so many essential missions require continuous attention of those working in the heritage field and the lecture will give some examples from the museum sector practice. Museums need innovative tools and well-developed communication strategy to deal with challenges of the 21st century, esp. those triggered off by economical crises. Financial crises are dangerous since they may be fundamentally reshaping public attitudes about supporting museums. What philosophy should museums then pursue in this turbulent time? Should they try to prove how sustainable they are with their visiting numbers or souvenirs sold?
With devastating economies in many countries, museums are forced to seek support in different environment and they face new dangers. Is it really expected that museums and heritage sector turn out to be profitable resources now when many, formerly successful, businesses are sliding into bankruptcy or numerous firms are being closed down? How dangerous is it to introduce the language of economy into the heritage sector? Museums may soon realise that the vocabulary used has different meanings in the mouth of a heritage professional, politician or businessman. The latest initiative of the Global Heritage Forum that sees heritage as a human right immanent to the mankind or ICOM's Lisboa Declaration emphasising that museums are not a burden to disturbed economy can lead us to see museums as unique resources for the development of society in general.

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Goranka Horjan is currently the Director of the Museums of Hrvatskog zagorje. She graduated Art History, English Language and Literature at the Zagreb University where she is also doing PHD at the Department of Information and Communication Sciences. Since 2012 she is the Chair of the Board of Trustees of the European Museum Forum and the member of the Executive Council of the International Council of Museums (ICOM) in her second mandate. She has been author of many exhibitions and the new concept for the permanent display in Veliki Tabor Castle due to finish in 2017. As director she completed the project of the Krapina Neanderthal Museum which was opened to the public in 2010.

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