



University of Novi Sad | Faculty of Sciences

DEPARTMENT OF GEOGRAPHY, TOURISM AND HOTEL MANAGEMENT

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MANAGEMENT OF CULTURAL HERITAGE AND CULTURAL TOURISM

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The roots of tourism are found in the prehistoric period of the human society. Evolution of the society and processes provided for the evolution of tourism as a social phenomenon, changing its forms in accordance with social and economic changes. At the beginning, people moved unorganized, in search for food or running away from various threats and dangers, thus getting to know new spaces. In time, these movements became more organized, of which renowned thinkers of Ancient Greece and Rome in ancient history, or adventurers like Marco Polo in the middle ages, testified in their works. The landing on the new continent in 1492 was a great geographical discovery, but it can also be seen as the greatest tourist trip until then, which was the starting point for later sailing around the world. Geographic discoveries are the foundation on which tourist trends rested.

The initial travelling for pleasure as the dominant motive for travels appeared already in ancient times. For example, we know of travels in Ancient Greece motivated by sports events – games, of which the Olympic Games which began in 776 BC are best known, as well as numerous other events of similar nature in the region or in a wider geographic area. Shrines have also attracted and still attract a large number of visitors, not only for religious but also for scientific and cultural reasons. Such trips were present even in the times before Christ, and one of the examples of such visits is the famous sanctuary of Delphi, which was the gathering place also for people who lived outside Greece. According to the author Petrić (2007), the development of tourism in that period was significantly slowed down during the collapse of the Western Roman Empire in 476 A.D. due to risks on the road, when people moved less and less outside their place of residence. The period of stagnation of travel lasted until the beginning of the early Middle Ages, when the roads became safe again. It was not until the 12th century that carriages became the main means of transportation, but specific target groups such as knights, preachers and adventurers were those who most often went on these journeys. The first mass travels were initiated by the church by organizing religious pilgrimages. For further development of tourism, including the affirmation of cultural tourism, it is important to men-

tion the period of humanism and renaissance, which brought the flourishing of cultural and spiritual creativity, and this also awoke the desire in people to discover and learn something new. From mid-16th to mid-19th century, such travels were intended mainly for the rich aristocracy and nobility. Organized tourist tours and the emergence of travel agencies have contributed to the accelerated affirmation of cultural tourism as well as tourism in general. The first organized tourist trip was organized by Thomas Cook in 1841, and in 1851 the travel agency Cook & Son organized a visit to the Great Exhibition in London. On this occasion, over 160,000 visitors of the Great Exhibition used the services of the agency (Popov, 1997). The first tourist convention in the world was held in Graz in 1884. The convention gathered 107 representatives of Austrian municipalities, who discussed the promotion of Austrian tourism, and concluded that tourism represents a promising economic activity. Today, tourism is a prosperity engine that creates experiences for the visitors. When tourism is connected with other activities, this develops innovative tourist products. Culture and tourism are interconnected, they are continuously developed and supplemented in a dynamic way. Culture is a key resource for tourism, providing an interpretation of lifestyles, heritage and identity. Culture represents the wealth of tourism development, the main component of attractiveness of most destinations. At the same time,

Year	World	Africa	Americas	Asia & Pacific	Europe	Middle East
1950.	25,3	0,5	7,5	0,2	16,8	0,2
1960.	69,3	0,8	16,7	0,9	50,4	0,6
1965.	112,9	1,4	23,2	2,1	83,7	2,4
1970.	165,8	2,4	42,3	6,2	113,0	1,9
1975.	222,3	4,7	50,0	10,2	153,9	3,5
1980.	278,1	7,2	62,3	23,0	178,5	7,1
1985.	320,1	9,7	65,1	32,9	204,3	8,1
1990.	439,5	15,2	92,8	56,2	265,8	9,6
1995.	540,6	20,4	109,0	82,4	315,0	13,7
2000.	687,0	28,3	128,1	110,5	395,9	24,2
2005.	799,0	34,8	133,3	153,6	440,7	36,3
2010.	940,0	50,2	150,7	204,4	474,8	60,3
Forecast						
2020.	1360	85	199	355	620	101
2030.	1809	134	248	535	744	149

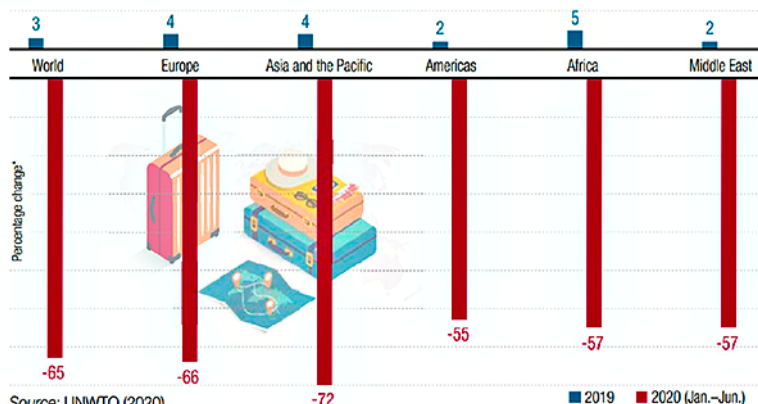
▲ **Figure 1.** Arrivals and forecasts for international tourism 1950–2030 (in millions)
Source: Hall and Page (2014)

sustainability of culture and cultural heritage increasingly depends on tourism itself, both directly and indirectly (Richard, 2003).

Considering its relevance in the travel industry and travels in general, a large number of authors (Richards, 2005, 2018; Admas, 2008; Alzula, 1998; McKercher, 2002; Demonja, 2011; Ćirković, 2014; Matečić, 2016; Katsoni, Stratiġea, 2016; Hadžić et al., 2018; Chen, Rahman, 2018), not only in the field of tourism, endeavoured to explain the phenomenon of cultural tourism in their research. In that aspect, cultural tourism is observed as travel motivated by the desire to meet new cultures, therefore it is understandable why it was always present in the travel industry. We can regard passen-

▼ **Graph 1.** International tourist arrivals, January 2019 – June 2020

International tourist arrivals, January 2019–June 2020



Source: UNWTO (2020).
* Change over the same period of the previous year.

gers from the pre-Columbus era as “cultural” tourists because the basic motive for their travels, apart from war and religion, was to get to know other cultures and destinations.

Mid-19th century, the concept of “attraction” was developed to define something that attracts attention (e.g., an exhibition). Presence of museums, exhibitions and other cultural events has contributed to gradual development of tourism, especially after World War II, when tourism started to grow. Tourist trends involved 25 million tourists in 1950, and in 2019 this number has reached 1.5 billion passengers (in 2020, due to the COVID-19 pandemic, the number of tourists worldwide dropped down to 402 million). Forecasts say that the number of tourists will continue to increase, i.e., that by 2030, international tourist arrivals will approach 2 billion (Figure 1) (UNWTO, 2020).

We need to note that travels have been significantly reduced with the occurrence of COVID-19, which is illustrated in Graph 1.

The above speaks of tourism as a dynamic category which is constantly evolving and shows a pronounced upward trend. With its dynamics, on one side tourism offers new destinations, new forms of arrangements, new types of travel, and on the other side it requires new forms of organization, new resources, innovation, new business models and strategic planning.

In the context of spatial distribution, tourist activities are most present in populated places that have tourist infrastructure, including tourist attractions. Large cities and densely populated industrial regions are the biggest tourist dispersals. Certain settlements that have developed a tourist function more than other functions are able to resolve one or more tourist needs. As the most striking anthropogenic creations, especially if they contain specific construction and architectural elements, settlements represent the tourist motives of cultural tourism (Vukojević, 2014).

The concept of cultural tourism itself appeared in academic literature between 1970 and 1980, and it was defined as travel with the aim of visiting famous buildings, seeing works of art or participating in events (Richard, 2003, 2005; Adams, 2008). Until two decades ago, cultural tourism was a small ‘niche’ in the tourism

market and focused on visits to famous locations, sightseeing of historic buildings, works of art and cultural events. Today, cultural tourism is recognized as one of the main subtypes of tourism. However, cultural tourism is not just about visiting cultural sites. Unlike in the past, tourists now seek not only to visit the sites, but also to experience the local culture - their traditions, customs and beliefs. This form of tourism includes the desire to gain experience and new knowledge, and the consumption of cultural content in localities rich in cultural heritage. Europe is a key destination for cultural tourism because of its cultural heritage. According to the European Commission, "Cultural tourism accounts for 40% of all European tourism; 4 out of 10 tourists choose their destination based on its cultural offering".

Cultural tourism has been recognized as a sustainable form of tourism that helps regenerate urban areas, preserve and promote national cultural heritage and traditions, ensure a better standard of living for the local population, and at the same time minimally disrupts the resource base on which it develops. It is recognized by local associations, national governments and international organizations, and now there are more and more programs and projects that are aimed at its further development. The World Tourism Organization

(UNWTO) predicts that the cultural tourism market will be one of the five leading segments of the tourism market in the future. This way cultural tourism is becoming an increasingly important form of tourism with multiple positive implications on the socio-economic level. It provides financial support for the preservation, revitalization and promotion of cultural heritage assets. It contributes to the financial and organizational independence of cultural institutions and organizations, as well as to the process of decentralization of culture. The financial effect that cultural tourism has on the development of the economies of many countries, especially developing countries, is significant. The development of cultural tourism in countries (provinces, cities, towns) has not only material but also the so-called intangible effects such as developing awareness and care for one's own cultural values, creating a cultural identity and a positive image of the community (Ćirković, 2014). Although it represents great potential, cultural tourism still faces great challenges in its implementation. Some of them are the lack of professional staff, little or no connection between sectors of similar, as well as different activities, the population of a particular tourist area that has not recognized its cultural potentials, undefined policies and strategies for sustainable development, etc.

BASIC CONCEPTS OF CULTURAL HERITAGE AND CULTURAL TOURISM

Cultural tourism is not a narrowly defined term but is understood very broadly and includes many aspects of life and types of human activities. Tourism related to culture and cultural heritage makes it possible to describe the past in the present. To this day, many countries in the world have made the most of heritage in the tourism industry and have made great efforts to affirm and understand it. It is very important to look at culture as a process because tourism is also a dynamic phenomenon and both are constantly changing. The concept of cultural tourism combines two very connected and well-complemented social activities: culture and tourism. Culture and cultural heritage contribute to the attractiveness of a tourist destination and are therefore often a reason for tourists to choose a particular destination.

Cultural heritage consists of cultural and creative resources of tangible or intangible nature that are of social importance and should be preserved for future generations. Cultural heritage can be an economic asset, a tourist attraction and a factor of group identity, and a contribution to social cohesion. The list of cultural heritage today includes cultural heritage sites, historical cities, holy places, underwater

cultural heritage, museums, handicrafts, cinematic heritage, languages, ceremonial events, rituals and beliefs, etc. Cultural heritage can be divided into tangible and intangible (Hadzić et al., 2016; Krasojević, Đorđević, 2015). **Tangible cultural heritage** refers to physical artifacts that are manufactured, maintained and passed down from generation to generation in society as products of human creativity that have cultural significance and that can be represented: monuments, archaeological sites and buildings; archive, library and audio-visual materials; art objects, etc. A large part of tangible heritage is occupied by the cultural landscape.

Intangible cultural heritage has no physical presence. This includes constantly renewed traditions or a living expression inherited from our ancestors, passed down to our descendants (passed down through generations). Intangible heritage can consist of oral traditions, performing arts, social practices, rituals, ceremonial events, knowledge and skills for making crafts, etc.

The notion of cultural heritage is related to the notion of cultural tourism, as one of its strongest resources (Jelinčić, 2008). The concept of cultural heritage is a broad one, and its closer definition encounters difficulties. Namely, the terms “culture” and “heritage”, of which this notion is made, are rather

Cultural heritage has just recently obtained stronger political support on a European level. In the publication *Towards an integrated approach to cultural heritage for Europe*, cultural heritage is considered a joint resource and common good (European Commission 2014). The publication emphasizes the importance of maximizing essential, economic and social value of cultural heritage, by promoting cultural diversity and intercultural dialogue.

In the EU Research & Innovation Policy in Cultural Heritage, *Getting Cultural Heritage to Work for Europe*, cultural heritage is regarded as a productive factor and therefore, an important resource for innovation, social inclusion and sustainability (Brandt-Grau et al, 2015).

In the New Cultural Agenda, focus is placed on the contribution that culture makes to European societies, economies and international relations and proposals (European Commission, 2018). The Agenda supports regions that implement smart specialization and macro-regional strategies focused on culture. 2018 was the European Year of Cultural Heritage with ten initiatives that responded to four objectives - engagement, sustainability, protection and innovation - with the overall aim of testing integrated and participatory approaches at European level. Thousands of events across Europe celebrated tangible, intangible, natural and digital cultural heritage and engaged millions of people. The year ended with the adoption of the Work Plan for Culture 2019-2022, which sets five main priorities: Sustainability in cultural heritage, Cohesion and well-being, Cultural ecosystem, Gender equality and International cultural relations (Gustafsson, 2019).

broad. Heritage is understood as “legacy that ancestors leave to their descendants”. Marasović (2001) believes that the term “cultural heritage” refers to “accomplishments left to us by our ancestors in language and literature, construction and arts, including folk art, in music, theatre, cinema, science and in other areas that together make up the totality of culture”. An even broader definition of cultural heritage was provided by the authors Prott and O’Keefe (1992), stating that this term consists of manifestations of human life which represent a particular view of life and witness the history and validity of that view. Babelon and Chastel start precisely from the vagueness of the term “cultural heritage” which, both in official and colloquial use, in fact broadly covers all the goods, i.e., all the “treasures” from the past. Nafziger differentiates broader and narrower term of cultural heritage. That way, this term in its general meaning would refer to many manifestations of culture that the human race inherited from their ancestors, while in a narrower sense, cultural heritage would be limited to tangible objects and intangible ideas associated with those objects. The terms “cultural heritage” and “cultural tourism” refer to a tourism product based on heritage and culture. Cultural heritage is a very powerful agent of tourism. Today, the basic motives for tourist travels are cultural, and therefore cultural and historical monuments and cultural heritage should not be viewed only as part of the historical heritage but should be valorized and included in modern tourist trends.

United Nations World Tourism Organization (UNWTO 2001 in UNWTO 2018:15) defines the relation between culture and tourism as follows: Culture and tourism have a symbiotic relationship. Arts and crafts, dances, rituals, and legends which are at risk of being forgotten by the younger generation may be revitalized when tourists show a keen interest in them. Monuments and cultural relics may be preserved by using funds generated by tourism. In fact, those monuments and relics which have been abandoned suffer decay from lack of visitation.

For the better part of the 20th century, tourism and culture were mainly experienced as separate aspects at the destination. Cultural

resources are seen as part of the cultural heritage of destinations that are largely linked to the education of the local population and to local or national cultural identity. Tourism, on the other hand, is largely seen as a way of spending free time which is in connection with activities separate from the daily life and culture of the local population. This attitude changed significantly during the 20th century. From 1980 onwards, “cultural tourism” began to be seen as the main source of economic development of many destinations. The synergy of culture and tourism is fueled by a number of factors (Pivac et al., 2016).

Cultural tourism has been recognized as a sustainable form of tourism that helps regenerate urban areas, preserve and promote national cultural heritage and traditions, ensure a better standard of living for the local population, and at the same time minimally disrupts the resource base on which it develops. It is recognized by local associations, national governments and international organizations, and now there are more and more programs and projects that are aimed at its further development. The first such project was launched in 1983 at the initiative of the then Greek Minister of Culture Melina Mercouri, and it was the European Capital of Culture project. The goal of the project was to emphasize the cultural wealth and diversity of European cities. The project started in 1985 when Athens was declared the first titleholder. Since then, every year one or more cities are declared European Capital of Culture, and in 2022, Novi Sad was honoured to receive the award, thus becoming the first city in Serbia to receive such a prestigious title.

Cultural tourism can be defined depending on:

- Resources on which it rests;
- Purposes of tourist travel;
- Motivations of tourists and
- Desire to measure cultural influences.

In accordance with all the above, several definitions will be mentioned. The International Council on Monuments and Sites (ICOMOS) emphasizes positive effects of cultural tourism and defines it as “that form of tourism whose object is, among other purposes, the discovery



▲ **Figure 2.** Napoleon Bonaparte, bronze statue, France
 Source: Cultural tourism in the EU macro-regions: Cultural Routes to increase the attractiveness of remote destinations, Council of Europe

of monuments and sites. It exerts on these last a very positive effect insofar as it contributes to their maintenance and protection. This form of tourism justifies, in fact, the efforts that have been made to maintain and protect the human community because of the socio-cultural and economic benefits they have for all concerned populations.” (ICOMOS, 1976). The definition was later extended and in addition to monuments and sites, it also included visitors’ experience or the experience of cultural aspects of a specific location, modern way of life, food, topography, the environment, cities and villages, as well as historical sites and cultural performances (ICOMOS, 1999). This shows that active participation of visitors compared to passive observation at the destination is becoming increasingly important (Pivac et al., 2016).

The World Tourism Organization (UNWTO) defines cultural tourism as all movements of persons because of the desire to satisfy the need for diversity, tending to raise the cultural level of the individual and giving rise to new knowledge, experience and encounters, which emphasizes the educative role of cultural tourism. Due to the comprehensiveness of this definition, the WTO has defined cultural tourism in a narrower sense as the movement of people due to essential cultural motives such as study trips, performing arts, cultural routes, travel to festivals and other cultural events, visits to sites and monuments, travels to study the nature, folklore, art and the pilgrimage (Pivac et al., 2016).

The Association for Tourism and Leisure Education (ATLAS) defines cultural tourism as “movement of persons to cultural attractions away from their normal place of residence with the intention to gather new information and experiences to satisfy their cultural needs” (ATLAS, 2010).

LORD Cultural Resources defines cultural tourism as visits by persons from outside the host community motivated wholly or in part by interest in the historical, artistic, scientific or lifestyle – cultural heritage offerings of a community, region, group, or institution.

Cultural tourism also contains educational elements and entertaining experience, which results from combining art with natural and social heritage and various cultural and entertainment events (Jelinčić, 2008). It provides an

opportunity for places, which are not exclusively tourist and do not have tourist arrivals throughout the year, to create a tourist offer thanks to their cultural and artistic potentials (Đukić Dojčinović, 2005).

According to Đukić Dojčinović (2005), cultural tourism can be observed from several standpoints:

- economic – the entry of culture into the tourist market,
- organizational - as an intersectoral connection of cultural and
- tourism sector - to form a common product.

The tourism standpoint implies the movement of tourists motivated by cultural attractions, while the cultural standpoint views cultural tourism as the promotion of revived cultural assets and landscapes. From the educational point of view, it is a tourist trip with the desire to expand the knowledge about the environment to be visited. Finally, from the marketing standpoint, with the help of cultural tourism, the image of one place can be managed, based on cultural goods and landscapes.

Richards (2005) defines cultural tourism as the movement of persons to cultural attractions away from their normal place of residence, with the intention to gather new information and experiences to satisfy their cultural needs. This definition underlines the importance of culture consummation, i.e., cultural tourism is no longer just a visit to monuments, but also the participation in the way of living at the destination.

Numerous approaches to defining the term of cultural tourism testify of its complexity. The fact is that it is difficult to precisely separate cultural tourism from other forms of tourism, and that it intertwines with many other disciplines.

According to UNWTO, cultural tourism includes:

- tourism for young people, where cultural and educational aspects are dominant (e.g., study trips, foreign language learning trips, international camps);
- exchanges of artists, writers and events;
- rural tourism, family holidays, visiting the region/country;

- holidays in villages connected with the cultural environment;
- attendance at religious holidays, domestic and international festivals;
- cultural circles, include visits to museums, historical monuments and attendance at various cultural events;
- pilgrimages to historical and religious sites and monuments (Istrate, Glaven, 1994).



▲ **Figure 3.** Siena, Italy

Source: Flickr, Janus Kinase CC BY-SA 2.0

The specifics of cultural tourism are:

- cultural tourism has a complex content (different contents offered by museums, churches and monasteries, festivals, shows, various cultural events);
- cultural tourism targets a clientele with a certain level of culture and education;
- cultural tourism is generally a more expensive product, but not a luxury one (compared with other forms of tourism)
- cultural tourism seasonality is less accentuated (Busuioc, 2008).

Cultural tourism involves active learning. This means full interaction with people, who ex-

plain the activities from their experienced perspective and what it means to them. Intercultural awareness through tourism implies learning and understanding of other countries or other cultures. Through cultural tourism, tourists are completely immersed in the local culture, and what they gain is active experience and not passive observation. The UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005) presents the cultural and creative industries as one of the fastest growing sectors in the world with estimated global growth of \$4.3 trillion per year. The cultural sector accounts for 6.1% of the global economy. It generates annual revenue of \$2.250 billion and nearly 30 million jobs worldwide.

Cultural tourism is specific for the fact that it is also intended for the local population, and not only for tourists. Therefore, it is necessary to recognize that local residents are the main human resource in shaping the tourist offer of a tourist center. According to the theory of the author Đukić Dojčinović, in order for the local population to be involved in the process of making key decisions in the field of cultural tourism of a city, a necessary factor are the participatory mechanisms which will enable the local public to actively participate in shaping development strategies. Involving the public in important decision-making regarding the city's development strategies, including cultural tourism as an integral part of any sustainable development strategy, requires the involvement of the professional public. This public consists of experts in the field of cultural heritage and contemporary cultural and artistic production, owners of cultural property, managers of cultural institutions and, of course, tourism workers (Đukić Dojčinović, 2005).

CONSERVATION AND RESTORATION OF CULTURAL HERITAGE

The International Charter for the Conservation and Restoration of Monuments and Sites was drawn up in Venice in 1964, and it was confirmed with certain amendments in Rome in 1981 by the International Council on Monuments and Sites (ICOMOS). The Venice Charter defines the tasks for conservation and restoration of monuments which must have recourse to all the sciences and techniques which can contribute to the study and safeguarding of the heritage. In that sense, **conservation** has been recognized as means for the preservation of cultural heritage, adjusted to social needs, it is carried out by applying technical, legislative, financial, fiscal, educational and other measures. On the other hand, **restoration** implies technical means used in order to preserve and transfer cultural heritage to the future in its integral form. In short, it could be said that conservation is the logistical framework of restoration as the technical procedure for heritage protection (Popadić, 2015).

In 2008 in New Delhi, the International Council of Museums, Committee for Conservation (ICOM-CC) published the Resolution on Terminology, which is used to harmonize the conservation terminology in the international framework in order to improve communication between its members, ICOM members, then in the global community of experts in the field of heritage, as well as to communicate better with the general public.

ICOM-CC has adopted the following terms: “preventive conservation”, “remedial conservation”, “restoration”, which together constitute “conservation” of the tangible cultural heritage. These terms are distinguished according to the aims of the measures and actions they encompass.

Definitions of the terms are as follows¹:

Conservation - all measures and actions aimed at safeguarding tangible cultural heritage while ensuring its accessibility to present and future generations. Conservation embraces *preventive conservation*, *remedial conservation* and *restoration*. All measures and actions should respect the significance and the physical properties of the cultural heritage item

Preventive conservation - all measures and actions aimed at avoiding and minimizing future deterioration or loss. They are carried out within the context or on the surroundings of an item, but more often a group of items, whatever their age and condition. These measures and actions are indirect – they do not interfere with the materials and structures of the items. They do not modify their appearance.

Examples of preventive conservation are appropriate measures and actions for registration, storage, handling, packing and transportation, security, environmental management (light, humidity, pollution and pest control), emergency planning, education of staff, public awareness, legal compliance.

Remedial conservation – all actions directly applied to an item or a group of items aimed at arresting current damaging processes or reinforcing their structure. These actions are only carried out when the items are in such a fragile condition or deteriorating at such a rate, that they could be lost in a relatively short time. These actions sometimes modify the appearance of the items.

¹ Translation of Aleksandra Džikić Nikolić was used in the text (cik.org.rs/wp-content/uploads/.../1.2.terminologija_srpski.pdf)

► **Figure 4.** Chateau de Pierrefonds in France before and after restoration (rebuilt at the end of the 19th century at the order of Napoleon III)
Source: <https://sr.puntomariner.com/is-restoration-what-it-is/>



Examples of remedial conservation are disinfection of textiles, desalination of ceramics, deacidification of paper, dehydration of wet archaeological materials, stabilization of corroded metals, consolidation of mural paintings, removing weeds from mosaics.

Restoration – all actions directly applied to a single and stable item aimed at facilitating its appreciation, understanding and use. These actions are only carried out when the item has lost part of its significance or function through past alteration or deterioration. They are based on respect for the original material. Most often such actions modify the appearance of the item.

Examples of restoration are retouching a painting, reassembling a broken sculpture, reshaping a basket, filling losses on a glass vessel.

Conservation measures and actions can sometimes serve more than one aim. For instance, varnish removal can be both restoration and remedial conservation. The application of protective coatings can be both restoration and preventive conservation. Reburial of mosaics can be both preventive and remedial conservation.

In that sense, for the purposes of marking the complete intervention on objects in practice, use of the term *conservation-restoration* is recommended.

Until the 19th century, interventions on architectural heritage were not methodological in the sense of giving importance to elements of old architecture. Builders from the Renaissance and Baroque period always found ways to show the magnificent appearance of these architectural artistic styles by upgrading the remains of an old architectural object in the same style and technique, without distinguishing between the old and the new. Only with the French architect Eugène Viollet-le-Duc and English art critic John Ruskin, the matter of modern architectural interventions became the matter of ethics, which is much more than a matter of technique or style. Duc and Ruskin became the two leading theorists on this topic, and with their views on the preservation of historical architecture, a distinction between the concepts of conservation and restoration was made for the first time. Ruskin believed that conservation was the only way to preserve the old architecture, while Duc believed that the restoration method would preserve the building the best.

Further evolution of theories on reconstruction and methodologies preserving the architectural heritage will lead to the formulation of new terms and their meaning. In *“The Seven Lamps of Architecture”*, one of his legacies on the theory of architecture, Ruskin offers seven main principles, seven human and social values that every architect should be guided by: Sacrifice, Truth, Power, Beauty, Life, Memory and Obedience. In Chapter 6, Ruskin gives a definition of restoration: “Preservation of architecture we have is the true meaning of the word ‘restoration’”. To Ruskin, any type of intervention on a ‘dead’ building represents destruction and a lie, an artificial and unnatural way to extend the life of something that’s already dead. He believes that no man can change the fate of a building, and that no other man can restore the spirit given by the hand of the workman who built it first. Ruskin believes that a building’s greatest glory is in its age, and as a way to preserve architecture, both private and public, he suggests that “When we build, let us think that we build for ever. As a building gets older, we have to take care of it to the best of our ability, because that is the most suitable way to prolong its life. Finally, if restoration is necessary, instead of putting a lie in its place, we need to act honestly and literally destroy it by tearing it down.”

Viollet-le-Duc opposes Ruskin’s theory and suggests modification as the method for intervention. His more rational idea of restoring old architecture was to rebuild and upgrade it in an attempt to provide continuity to the language of its time so that it ends up getting a look that may never have existed. His stylistic way of understanding restoration, unlike Ruskin’s conservative one, implied an important scientific factor in order to perform good restoration and valuable reconstruction of old architecture. He believes that it is vital to make a study and seriously research the history of the building, learn about the construction techniques that were used, as well as create an idea of what the building was in the past. Although he influenced the later builders more with his theoretical legacy, he also left a testimony on the buildings where he intervened that he practiced an archeologically precise style of restoration with a particularly innovative design.

Today, his name became a verb in modern French language: *“to do a Viollet-le-Duc”* means to completely reinstate an old building. Not only in the field of architectural interventions, but in a much broader view of urban settlements, these two were the main theories. Ruskin developed the idea of urban expansion outside the ancient walls, where the old town must be pre-

served as a museum of the old way of life, and Duc suggest adaptation of the city centre. Duc's theory became a scientific basis for works on the topic of interventions in ancient cities performed by his contemporaries, Italian architects Camillo Boito and Gustavo Giovannoni, as well as Austrian architect Camillo Sitte. According to Professor Dr Nuno Portas, in the field of architecture and urban planning, it is extremely important for every professional to differentiate the following types of interventions:

- **Restoration** - consolidation and conservation of monumental buildings without questioning their purpose. It is necessary to bear in mind that conservation and restoration today appear in the same context when it comes to the preservation of cultural property. However, this was not always the case, because at first, they were initially diametrically opposed methods of intervention with different meanings than they have today. Ethical guidelines are applied during the restoration, and this primarily includes minimal intervention, use of methods and materials, which will enable further research and detailed documentation of all applied procedures. Restoration is the process of adding parts that existed in the original state or at some stage of development, so the original state is restored and additions from later stages of construction are removed. If there are several significant stages of adaptation of buildings, the situation from one stage is established and later layers are removed. This is applied in cases when it is not possible to reconstruct the original state, but it is possible to present the last living layer, present the last complete layer and present

the most important stage. Restoration can restore parts for which the data exist, and the rest is restored in the spirit of the times. There was documentation and enough material data for the complete renovation of the monument in Warsaw.

- **Recuperation** – in practice it represents reconstruction, accepts introduction of new architectural elements according to compatibility with the function, form and materials of the building.
- **Reuse** – repurposing of a space by using adaptation as key activity, which preserves the architectural heritage.
- **Revitalization** – represents re-activation of a space, in the sense of returning the space to life by introducing new activities that will improve the economy of the whole. Revitalization methods are: research, which is the basis of protection; determining the original purpose; preparation of technical documentation for investment; execution of conservation works and, if possible, rearrangement for modern use. When carrying out revitalization, the main problems are:
 1. functional changes of spatial units, which occurred as a consequence of social and economic changes;
 2. the problem of adapting objects from the past, which must be in accordance with modern technical regulations, to modern conditions;
 3. preserving the authenticity of cultural heritage, which is the essence of value;
 4. upgrade, as a special procedure, the application of which is conditioned by the nature and position of cultural heritage in the area;

▼ **Figure 5.** Before and after the restoration - Warsaw

Source: <https://www.re-thinkingthefuture.com/city-and-architecture/a2795-the-resurrection-of-warsaw-after-the-ii-world-war/>



5. preservation of internal disposition, which is exposed to the needs of internal communication;
6. preservation of structure and materials,
7. preserving the external appearance.



▲ **Figure 6.** Ruins in Budapest - Mazel Tov Jewish restaurant
 Source: facebook.com/mazeltovbp

- **Reconstruction** – complete reconstruction of a building, when a building or part of a building is built based on a reconstruction project, but which was destroyed and where there are no certain data on the appearance of the building ([the dome of Studenica](#)).
- Depending on different types of spatial structures and shapes, as well as on different functional and construction issues, various activities will be conducted. These activities often involve one another on different or the same levels, and thus generate new terms as well. What they all have in common is the desire to emphasize the qualities that the existing disturbed structures possess, and the goal is to preserve them as part of cultural, historical or technical heritage. Selection of the most compatible method of intervention as well as the criteria for selecting elements and wholes worth preserving are topics that have provoked professional debates since the end of the 19th century and which have evolved in parallel with the development of consciousness and technology. The activity dedicated to the preservation of cultural heritage is restoration or conservation. This activity includes:
- condition check,
 - documenting,
 - work on the subject of cultural heritage,
 - preventive protection.
- In most European countries the law stipulates that conservation is applied in order to preserve recorded cultural objects, which should ensure long-term use, so that the monumental character of architectural heritage is not in conflict with the economic use of monuments, but under the condition that its monumental value is not reduced but improved (Bruce, Creighton, 2006). Cultural monuments degrade more if they are not used than those that are being used, because conservation in accordance with the laws stipulates the appropriate method of use and management. All the changes in the manner of use went through certain official procedures and obtained approval. The immediate surroundings of cultural monuments are also exposed to restrictions, and this refers to both the physical appearance of the buildings and the material used to pre-
- **Requalification** – the activity of returning dignity to the city by providing a decadent space with a new urban quality. This type of activity is performed through Public Spaces Management and City Management strategies.
 - **Reanimation** – return to life by repairing the damages, and it refers to cases of major accidents and disasters such as earthquakes, flood, war destruction (Warsaw is the most extreme example of urban reanimation, which comprised the reconstruction of the entire urban tissue after destruction during World War II).
 - **Regeneration** – is the term that appeared after some European institutions and foundations, like UNESCO and EU foundations, determined that many urban interventions are elitist and that they include only certain sectors of the society, leaving out many others. The idea of regeneration is to pay attention to material and social dimension of intervention in order to present the new political and social logic.
 - **Anastylosis** – recomposition is the return of the preserved ruined parts on the monument.

serve the general appearance of the monument complex.

Technical protection implies constant care of the building, and various other interventions must be carried out with immovable cultural property, such as: construction of access roads, lighting, water supply and sewerage, toilets, changing rooms, auxiliary rooms, etc. Therefore, technical protection includes the necessary intervention on the monument, in connection with it and around it. It can be divided into passive protection, i.e., legal protection and active protection, or revitalization.

Revitalization problems can be:

1. Socio-economic, i.e., functional changes of spatial units and architectural objects in the past, because economic and social changes are the most common cause of changes in purpose or termination of function of certain human agglomerations and architectural structures. The greatest changes occurred with the end of civilizations, certain social systems and the development of new forms of life. The main condition for revitalization is the elimination of the cause, which conditioned the change and disappearance of the function. One of the reasons is the lack of finances, which is solved by forming special funds. The second reason is the exclusion of historical heritage from urban planning, so it is necessary to include it in the planning process.
2. Functional changes in the conditions of industrialization and modern urbanization because the industrial era has brought significant changes in the way of doing business, construction techniques, way of life. The development of technique and technology has directly influenced the cessation of the function of many structures (windmills, dry mills, water mills). Modern urbanization conditions two phenomena, namely the emigration of the population and the extinction of settlements or population growth in cities and increased activities in historic urban environments.
3. Issues with adapting historic buildings to modern conditions, in the sense that buildings from the past do not meet health and hygiene requirements (no water supply, sewerage, ventilation and necessary insola-

tion), functional schemes of historic buildings do not meet modern needs, maintenance problems due to poor condition of materials and structures, habits and wishes of the inhabitants are often in conflict with the function of the monument. Modern technical regulations determine the conditions necessary for the use of facilities, it is necessary to ensure safety of the building, protection from fire, moisture, earthquakes, technical and sound protection, usability of the building for a specific purpose and hygienic and health conditions.

4. Issues with preserving the authenticity and value of cultural monuments in the process of revitalization, and the essence of the problem is to determine the most complete evaluation criteria, which could make reliable assessments of what changes and to what extent can be undertaken at the facility, and the criteria are:
 - a) general, those based on scientific valuation and categorization of cultural monuments (cultural monuments of exceptional importance, cultural monuments of great importance, cultural monuments, etc.),
 - cultural monuments of exceptional importance – no changes can be made, and they are subject to very strict criteria;
 - cultural monuments of great importance – certain works on adaptation can be conducted, but under expert supervision, and without changing the typological features of the buildings,
 - cultural monuments,
 - cultural monuments of environmental importance – major changes to the interior are possible, but they must be in harmony with the exterior,
 - b) special, depending on the monument.

The principles of revitalization of cultural monuments:

1. The principle of continuity of functions, which implies the timely inclusion of architectural heritage in all forms of social and spatial planning, and the most com-

- plex issue is preserving the function of those buildings whose purpose has ceased or has become obsolete in modern life, when these buildings get a new purpose. The buildings in the ruins form a special group and are included in modern functions by presentation as cultural and historical monuments.
2. The principle of appropriate function is most important when determining a new function, and it includes:
 - determining the purpose according to spatial possibilities of the building, so the new purpose must be in accordance with the structure of the building,
 - harmonization of the purpose of individual buildings with the purpose of the corresponding whole, because the new purpose of the building cannot be viewed separate from the whole in which it is located,
 - establishing a new purpose from the point of view of ethical attitude towards cultural monuments, because the new purpose must not degrade the monument in the ethical sense (café in the mosque on the island of Kos or laundry service in the Jewish chapel in Novi Pazar).
 3. The principle of technical and hygienic sanitation of historical buildings and ambiences, because such technical solutions which are not in conflict with the historical urban structure and values of the building are needed, without leading to the destruction of their monumental properties. It is necessary to reconstruct the existing and introduce new installations, and the installations should not be applied on the external facade.
 4. The principle of preserving the authenticity of the monument and its monumental properties, in the case of strengthening the structural assembly or improving the hygienic and health conditions. Changing of the interior is completely justified only in case of buildings, which are intended to be preserved as parts of the environment, and not as individual buildings.
 5. General principles in application of technical protection of monuments are:
 - selection of methods based on the study of monuments, determined on a case-by-case basis,
 - the principle of preserving the authenticity of the monument, because any work on it undermines its authenticity, and it loses the monumental value of the original,
 - the principle of preserving all styles, from the original to the styles applied on the upgrade,
 - the principle of respect for all values on the monument, and this also applies to additions, which have no stylistic or architectural values, but have a historical value,
 - the principle of permanence of the monument at the place where it was built, and the substruction of the monument itself represents monumental value, because the monument separated from its base remains without its original work (moving them separates them from the historical context and the moment they were created for),
 - the principle of documentarity and continuity of work, because sometimes parts of the monument need to be added in the interest of the monument, and there is no documentation of that, then documentation must remain for the added parts (to know that it is an addition from the present time),
 - the principle of cooperation with other professions is necessary, because when performing technical protection on the monument, experts of various profiles are involved.

Preservation of the whole and the original architectural conception of the monument

By applying the basic methods of preserving the organic whole and the original architectural concept of the monument, the following is achieved:

1. Additional construction on historical buildings in the same style, which is not in accordance with the basic principles of protection, was done on buildings from the 19th century; after World War II, addition-

- al construction was done in a modern style, and this is still carried out today.
2. The extension of historical buildings was often done on churches by adding a narthex in the past, and sometimes a new building is added next to the old one with which it is connected in an appropriate way. This procedure must not degrade the existing building, or the environment in which it is located.
 3. Preservation of internal disposition, because changes are very often necessary in order to improve communication, construction of sanitary facilities and connection of internal premises. Larger interventions are mainly related to increasing the interior space by connecting several rooms, which is not acceptable if there is a decorative ceiling; it is also unacceptable to install a mezzanine structure.
 4. Preservation of the structural assembly and materials. Continuous maintenance of the material is achieved with appropriate means of protection. The biggest problems occur with wood construction, because the natural colour or the texture of the wood should not be changed.
 5. Preservation of the external appearance, i.e., the façade, whose appearance is often violated by removing decorative ornaments or when old windows are replaced by new ones for the purpose of modernization.
 6. Preservation of the interior is conducted in three possible ways for resolving the equipment and furniture:
 - introduction of completely modern equipment and interior decoration (equipment that is intrusive and in contrast to the building should be avoided)
 - for significant monuments, introducing the equipment subordinated to the environment in neutral forms is suggested,
 - in exceptional cases, the interior is styled by choosing period furniture (in cases where modern solutions would be inappropriate), and sometimes the buildings are furnished with authentic furniture which comes from different buildings, but this is unfavourable unless it is a certain museological approach to revitalization (Bruce, Creighton, 2006; Nešković, 1986; Zdravković, 1982; Nenadović, 1980).

Cultural heritage, cultural and creative industries, sustainable cultural tourism and cultural infrastructure may serve as strategic tools for generating revenue, especially in developing countries considering their rich cultural heritage and significant workforce.

Investing in culture and creativity proved to be an excellent means for revival of cities' economies. Today, many cities use cultural heritage, cultural events and institutions to improve their image, stimulate urban development and attract visitors as well as investments. Some policymakers, scientists and stakeholders today do not see cultural heritage as an obstacle to economic growth or luxury, but as a key resource for citizens and a key to competitive advantage (Rypkema, 1994, Throsby, 2001, KEA, 2006, Fusco Girard, 2011). Cultural heritage is increasingly seen as a positive contribution to a nation's gross domestic product. Historic parts of cities are powerful magnets for attracting talent, tourists and investments (Gustafsson, Mellar 2018). This opens new opportunities for the preservation of the built cultural heritage. Historic buildings and environments are today recognized as important factors that attract talented and creative people and processes and consequently increase capacity (Cooke, De Pro-

pris 2011). This has a significant impact on economic benefits, creativity and innovation, growth and jobs, on stimulating investment, but also affects fostering the competitiveness of cities and regions (Gustafsson, Lazzaro 2017). Cultural heritage is increasingly understood as cultural capital, and the market creates economic returns on investments that could be recognized, for example, in the real estate market, tourism industry, renovation projects and cultural and creative industries (Nipan, 2015). Both tangible and intangible cultural heritage are closely linked to creativity and often important starting points for innovation and startups in the cultural and creative industries. New ideas and solutions to problems can be the effect of active participation in cultural heritage and a source of creativity. This is important for job creation not only for people with higher education in knowledge-based companies, but also for those with lower levels of education in other industries (Sacco, 2011).

5.1 HERITAGE AS THE DRIVER OF LOCAL DEVELOPMENT

Cultural heritage produces numerous positive effects that impact the local environment, primarily in the local socio-economic life. These include the creation of new jobs, development of entrepreneurship and creative industries, revitalization of urban spaces and improving the identity of the place as well as the development and dynamics of cultural and creative tourism.

Creating new jobs and growth of local economy stems from engaged resources (workforce, materials and services) in recu-

peration of buildings during their investment stage. Building recuperation costs represent work-intense activities that affect the local economy on two levels: through engagement of local workers and construction and other service companies and through consumption that the hired workers spend on other goods and thus induce the growth of local consumption as well (Rypkema, 2008). For example, Rypkema states that a study conducted in the State of Tennessee, USA, showed that every million dollars invested in the manufactur-

ing industry in Tennessee creates 28.8 jobs, 36.1 jobs in the construction of new buildings, while the same level of investment in recuperation of cultural heritage creates 40 jobs (Mikić, 2015).

Development of entrepreneurship and creative industries: Cultural heritage buildings represent a natural environment for small and medium enterprises and entrepreneurs in the field of cultural industries and knowledge economy. Due to lower rental costs and authentic atmosphere in cultural heritage buildings, innovative companies, especially those at the beginning of development of their entrepreneurial business, opt for such spaces. It is known that entrepreneurs have the highest failure rate in the first three years of their existence and that one of the main causes of reaching the stage of established entrepreneurship are high fixed costs of the company. In order to help such companies to overcome unstable business operations, various support programs have been created. Such support programs are mainly related to certain spaces that are becoming a creative focus of the community and networking of local creative entrepreneurs. One of the ways to create such spaces is to turn cultural heritage buildings into business infrastructure for the development of arts, cultural activities, creative industries and knowledge-based industries. This can be done in several ways - by creating art incubators, creative clusters, coworking spaces for creatives and artists and creative entrepreneurs or business accelerators. Due to the great diversification of creative and artistic work, the mentioned forms of organizing creative entrepreneurship and artistic initiatives are often carried out by combining the mentioned methods of working.

Revitalization of urban spaces is yet another effect of cultural heritage recuperation. This concept was at the peak of its popularity during the seventies and eighties of the 20th century through strategic projects of creating an iconic cultural infrastructure in the stumbled industrial cities, abandoned ports, etc. (Europe) or revitalization and development of central neighborhoods based on the recuperation of cultural heritage sites (USA) (Mikić, 2015).

The role of cultural heritage in building a place's identity stems from its social and cultural values as a place of meeting, communication, transfer of information, participation, interaction, but also a public scene for cultural content, events, art, music, and other similar events. It describes the processes of cultural revival of unused and neglected spaces and the creation of vibrant and innovative cultural and artistic life. These projects were launched as initiatives by artists, communities, art groups, etc., and their goal is to influence the attractiveness of a particular space (known as creative spaces) (Mikić, 2015).

Cultural heritage provides for significant **economic contribution**. In France in 2011, heritage generated revenue of €8.1 billion, and studies in the United Kingdom showed that investing in the historic environment brings high return on investment: every £1 of investment generates up to £1.60 from additional economic activity over a ten year period (<https://historicengland.org.uk/content/heritage-counts/pub/hc-eng-2010>). Heritage has a spillover effect on other economic sectors. For example, tourism is estimated to contribute 415 billion euros to EU GDP, and 3.4 million tourist businesses create 15.2 million workplaces – many of them are directly or indirectly tied to heritage. 27% of travellers from the EU state that cultural heritage is the key factor when choosing a travel destination. In 2013, 52% of EU citizens visited at least one historic monument or location and 37% visited a museum or a gallery in their countries, while 19% visited a historic monument or location in another EU country. Therefore, heritage can help brand cities and regions by attracting talents and tourism. Technology adds economic value in the heritage sector: digitized cultural material can be used to enhance the visitor experience, develop educational content, for documentaries, travel apps and games. Heritage has great capacity to promote social cohesion and integration through the regeneration of neglected areas, the creation of local jobs and the promotion of a common understanding and sense of community. This sector offers important opportunities for education and volunteering for both young and older people and promotes dialogue between different cultures and generations.

5.2 LOCAL COMMUNITY'S ROLE IN THE PRESERVATION OF CULTURAL HERITAGE

Much of the cultural heritage is insufficiently familiar to the local community. Value is seen mainly only in sacral buildings – primarily due to their religious connotation, while a large part of the heritage remains unrecognized and thus doomed to decay. The local community should recognize the development potential in its cultural assets. Heritage on their territory is exactly what distinguishes them from everyone else, and that difference should be used as an advantage and specificity. A significant part of the heritage is an empty space that mostly has no function. It is this empty space that should be used as a potential for creating products that are more valuable because they were created or inspired by cultural goods. In the diversification of jobs in rural areas, heritage can also serve as an inspiration for the development of creative rural economies and various types of tourism.

The local community must see the heritage as its own, and then care for its heritage and use it as a good host, by respecting the principles and legal framework of the state.

Mutual respect between the managers, the owners of the capital and the state is necessary so that everyone can do their part and work as much as possible for the common good, which can be at different levels. It is legitimate for the financier, the owner and the state to participate in the renovation of one monument of folk architecture. Their interests are different: the donor wants media promotion, use of space and economic viability of the project; the owner wants to preserve his property and make a profit, while the protection service wants to preserve the building in its original form, to present it and to ensure that the cultural property makes sufficient profit for its further maintenance. Successful protection of cultural monuments must find a way to satisfy the interests of all stakeholders. Only such a project will be a successful project. In our country, interests of certain stakeholders are often put before the interests of others, which is a guarantee for failure. When protecting

cultural property, there are basic postulates that everyone must adhere to. The basic rule is that the monument must be preserved in the most authentic form possible, with the least interventions (Radonjić Živkov, Fočo, 2015).

It is every local community's task to get to know its cultural heritage and learn about its values in cooperation with experts for the protection of cultural property. A cultural property whose values are not recognized by the local community don't stand almost any chance of survival. That is why the term 'valorisation' is important for the profession itself, but also for the owners, users and the entire local community. Successful valorisation of cultural property is the valorisation that the profession and the local community have reached together or at least the one where everyone understands and respects everyone's view of values. For example, to experts, a cultural property is an architectural work, or a work of art, and for the population that visits that good, it is a place that has miraculous and healing powers. The profession should clarify and bring closer to the population architectural or artistic values, but it must also get to know, understand and respect the cult value that the building has for the local population. Therefore, when valorising, one should keep in mind the widest possible range of values that a monument can possess. Properties placed under state protection are declared because of the values that are recognized and valued by experts. If they do not make an effort to see the totality of the meaning of one property and do not explain that meaning and bring it closer to the local community, the monuments will remain alienated from people, from everyday life and the environment that should preserve and present them. Valorisation does not end only with the elite valorisation of architectural, artistic and historical values, but there is a tendency to expand it to other values: symbolic, social, i.e., values that arise from the interaction of cultural property and the population (Radonjić Živkov, Fočo, 2015).

Cultural heritage represents the cultural value of a nation, a testimony to its history and identity, and influences society development. The way a society treats its cultural heritage influences the way its descendants will remember it. For that reason, taking care of cultural heritage is a moral obligation of every society. The more we preserve the heritage, the more open it will be to external contacts, and it will be easier to understand identities that differ from the homeland.

The first legal acts and development agendas (e.g., World Conservation Strategies-IUNC, 1980, and Our Common Future-UNESCO, 1987) recognized two main perceptions of the relationship between cultural heritage and sustainability:

- affirmation of the principles of sustainability of protection, conservation, and use of cultural heritage and
- integration of cultural heritage as an element of sustainable development.

The former implied that cultural heritage is an important source of human progress and that it is necessary to ensure its protection, promotion, and conservation through development policies; and the latter implied that cultural heritage should be integrated into development policies as a way of life in local communities. Further considerations of the role of cultural heritage in development emerged with the publication of the First Report of the World Commission on Culture and Development entitled “Our Creative Diversity” (UNESCO, 1995), which proposed that culture should be taken from the margins of development processes and put centre stage. Before the mid-1990s, cultural heritage was considered to be more a way to ensure democratic principles and cultural rights rather than a development resource at the international, national and local levels. In this regard, the use of economic potentials of cultural heritage, and the acknowledgement of the specific character of heritage when creating economic policies has remained in the background.

Due to the global tourism development and the accompanying negative impacts produced by mass cultural tourism, opinions have emerged regarding the concept of cultural heritage development that it should be based on the research analysis results, its environmental impact, strategic planning and appropriate heritage management strategies. In 1996, the members of the European Convention on Culture adopted the Helsinki Declaration on the political dimension of preserving cultural heritage in Europe. For the first time, several principles of development approach to cultural heritage were explicitly defined:

- recognition of cultural heritage as an economic resource for local development,
- its involvement in sustainable development processes,
- the need for cross-sectoral heritage conservation strategies,
- balanced and sustainable use of cultural heritage in tourism development, as well as
- encouraging better cooperation between the private, civil and public sectors (Mikić, 2015).

Putting culture in the heart of development policies is an important investment in the future and a prerequisite for successful globalization based on the appreciation of cultural diversity. Cultural rights are essential for the development and appreciation of human creativity and tradition and represent an important aspect of the democratization of society and the rule of law. Cultural rights are also closely linked to freedom of expression. It is very important to look at culture from the per-

spective of human rights extending the rights of all people to participate in cultural life without discrimination, to have access to and enjoy cultural heritage, to have freedom of thought, religion, expression and, in particular, the right to receive education.

Recognizing the importance of culture and cultural heritage, the United Nations included Goal 11 in the 2030 Agenda for Sustainable Development, more precisely Target 11.4, which appeals to the global community to strengthen efforts to protect and safeguard the world's cultural and natural heritage. The integration of culture in the 2030 Agenda for Sustainable Development, which is a set of global goals on which the international community reached a consensus and committed to include them in development policies, is of great importance because it is the first time that the international development agenda includes culture in sustainable development goals side by side with the environment, the economy and the rule of law. The 2030 Agenda represents a major step forward in understanding the role of culture in sustainable development.

Economic aspect of sustainable development: Culture has a significant role to play in achieving sustainable development, poverty reduction and an inclusive economic growth. Cultural heritage is a very important value for regions, cities, societies and communities. Cultural projects and activities make the city more attractive, while the creative industry can be a strong driver of urban development. Culture plays a very important role in job creation and economic growth, especially in the sectors of tourism, creative industries, innovation and education. The creative industry is experiencing the highest growth rates globally, even in times of financial crisis, and cultural tourism is one of Europe's major economic activities.

Social aspect of sustainable development: Cultural heritage also has an exceptional social value. According to a recent Eurobarometer survey, as many as 82% of Europeans are proud

of Europe's cultural heritage and believe it can improve the quality of life as well as a sense of belonging to the European Union. The availability of culture also has a positive effect on health and a sense of satisfaction. Seventy-one percent of Europeans agree that living close to places of European cultural heritage improves the quality of life as well as accessibility to culture, which Europeans consider important for mental health immediately after the absence of illness, as the most important factor for mental health.

European Year of Cultural Heritage: The year 2018 was declared the European Year of Cultural Heritage, celebrating the diversity and wealth of European cultural heritage, and on June 1st, the New European Agenda for Culture was adopted which emphasized the cultural dimension of sustainable development and recommended strengthening international cultural relationships by using the potential of culture to foster sustainable development and peace and to help implement the 2030 Agenda. In 2016, for the first time, the EU adopted a strategy to include culture in relations with third countries, both with EU membership candidates and with the rest of the world. (<https://www.adriamediagroup.com/sr/kultura-kljuc-za-dostizanje-odrzivog-razvoja/>).

EU support: Through various programs, the EU supported the restoration and modernization of many gems of Serbian and European cultural heritage in Serbia, such as the Senj Mine, the Roman Imperial Palace of Felix Romuliana, the medieval monastery of Bač, the Mesolithic archaeological site of Lepenski Vir, Golubac Fortress and Pirot Fortress (Momčilov Grad), numerous museums, churches, synagogues and other cultural buildings across the country. The revitalization project of historic, artistic and natural heritage in the area of Bač in Vojvodina received the highest European recognition in the field of heritage - the Europa Nostra award for 2018.

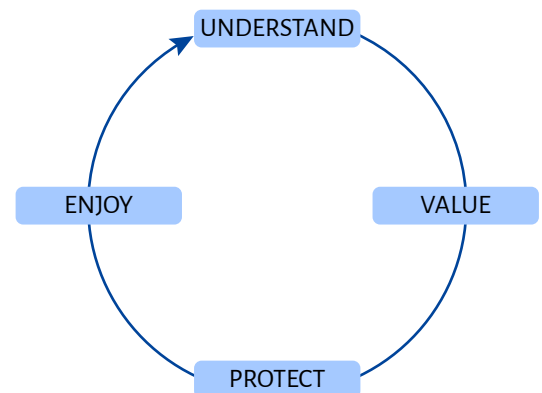
The management of cultural heritage sites should ensure their long-term protection in line with the citizens' needs, taking into account sustainability. However, the goal of inclusive management of cultural heritage is not only to protect the artefacts of that heritage for present generations, but also to communicate cultural heritage to next generations.

Cultural heritage management can be considered on multiple levels. From the aspect of integrity and territorial coverage, the management of cultural properties can be carried out at the macro, meso and micro levels.

The **macro level** of cultural heritage management involves the management of cultural properties at the government level and refers to the arranged system of institutions for the protection of cultural heritage. This type of management is mainly part of the cultural policy in the field of tangible and intangible heritage protection. It also involves the integration of cultural heritage into other sectoral policies that are important for its protection and safeguarding, such as urban planning policy, spatial planning, fiscal policy, economic development policy, landscape policy, ecology, etc. Cultural heritage management tools at the macroeconomic level can be strategies, action plans, priority intervention lists, interdepartmental committees, interdepartmental working groups, etc. The final outcome of cultural heritage management at the macro level is the creation of a regulatory framework and programme of measures for protection and preservation of cultural properties that are harmonized at the level of various government departments and facilitate private, public and civil sector participation in their implementation.

The **meso level** involves cultural heritage management at the level of a region, sub-region, county or a large number of territorial units. These are mostly cultural-historical units or cultural landscapes whose borders exceed the borders of one municipality. This approach to heritage management was created

“by transforming the idea of cultural properties as a mechanical set of individual buildings towards understanding heritage as a collective result of changing epochs that have left their mark on the landscape” (Fulgosi, 2010). The spread of the idea of the overall view of space and its values was popularized by various international documents such as the Amsterdam Declaration (1975), the Granada Convention (1985), the Valletta Convention (1992), the Florence Convention (2000) and others, which promoted the ideas of integrated approach to cultural heritage protection. The integrated approach to cultural heritage protection involves planning and management of heritage as part of the general development processes of certain areas. The mentioned areas of cultural heritage can be integrated with the natural environment, and their character determined by natural and human activity. From this perspective, the management of cultural spaces involves procedures that can ensure the sustainability of the landscape/units and their ad-



▲ **Figure 7.** “Spinning Wheel” of cultural heritage management

Source: OSCE, 2020

aptation to changes in the wider social environment.

The micro level involves cultural heritage management at the level of the area of one local community, narrow spatial units (urban neighbourhoods, areas, etc.) or individual cultural property (reports on cultural heritage, municipal strategies, heritage resource management plans, management plans of individual cultural properties).

Cultural heritage management in a simplified way reflects the famous perpetually spin-

ning wheel symbolizing sustainable development based on integrated conservation of cultural and natural heritage. The starting point is to understand the heritage, because once it is understood, it can be valued; when heritage is valued, then there is a need to protect it; once it is protected, it can be enjoyed. The wheel spins in a sense that the more you enjoy, the more you understand; the more you understand, the more you value; the more you value, the more you protect; the more you protect, the more you enjoy, and on and on (OSCE, 2020).

7.1 MANAGEMENT OF CULTURAL PROPERTIES UNDER THE UNESCO PROTECTION

The United Nations Educational, Scientific, Cultural Organization (UNESCO) adopted The Convention on the Protection of World Cultural and Natural Heritage in 1972 to ensure the effective global system of conserving cultural and natural properties that have an outstanding universal value, organised sustainably and in accordance with modern scientific methods. By signing the Convention, the countries confirm that the heritage sites on their territory, inscribed on the World Heritage List, keeping in mind the sovereignty and ownership, represent World Heritage 'whose protection should be ensured jointly by the entire global community'. The countries and local communities hence have a great responsibility for the protection and conservation of heritage for next generations. The properties inscribed on the World Heritage List comprise the most outstanding cultural and natural properties around the world, and the List currently includes 1,154 properties (897 cultural and 218 natural properties, data from 2021). The properties on the World Heritage List include monuments, landmarks, natural monuments, geological formations that are of outstanding universal value. This value means cultural and/or natural value that is so important and special that it transcends national borders and is of common importance for the present as well as for future generations of all mankind. The permanent protection of these properties is of the utmost importance to the international community as a whole.

Since 2005, a sustainable management plan has been included in the Operational Guidelines for the Implementation of the World Heritage Convention which explains how to manage World Heritage List properties. Heritage management is becoming increasingly demanding and the management outcomes are becoming bigger. All World Heritage sites need to provide management plans and fully employed professionals - site managers. Also, plans need to be integrated in the relevant national and local regulations.

The management plan provides:

- Regarding the World Heritage, a formal commitment to further comply with the requirements of the World Heritage Conventions;
- Involvement of all stakeholders, especially owners and managers, common understanding of properties;
- Clear description of the property;
- A transparent description of how the existing system works and how it can be improved;
- An overview of the current situation and various factors that may have a positive or negative impact;
- A collective vision for the property management (e.g., how it is seen in the next 20-30 years);
- Actions (for conservation, interpretation and presentation, contribution to society, etc.).

The consequences of poor management are severe:

- The heritage is put at risk of irreversible deterioration,
- The socio-economic development of the community is endangered,
- Mass tourism, uncontrolled construction activities and inadequate maintenance can diminish the beauty and attractiveness of the heritage,
- Reduced quality of life of residents (traffic congestion, high cost of living, inadequate infrastructure, emigration...)

In Serbia, the management plan is not part of the current regulations.

In 2012, on the occasion of the 40th anniversary of the World Heritage Convention, the Recognition of Best Practice in World Heritage Management was awarded. Twenty-three sites applied to compete for new and creative ways of heritage management. The 10-member international selection committee included representatives of the Convention's advisory bodies, ICCROM, ICOMOS and IUCN. The Historic Town of Vigan in the Philippines was chosen as the best practice, which was achieved with relatively limited resources, good integration of the local community in many aspects of sustainable conservation and property management, and an interesting approach to conservation.

Management practices that are recognized as successful and sustainable can cover

everything from involving local people in site management, to creating innovative policies and tourism regulations. There are places that involve students at local schools in heritage management (Slovenia), training local people to become guides (Peru), setting up nylon fences to protect the local population from stray tigers from Sundarbans National Park (India). These examples of good practice help other sites find solutions that may work.

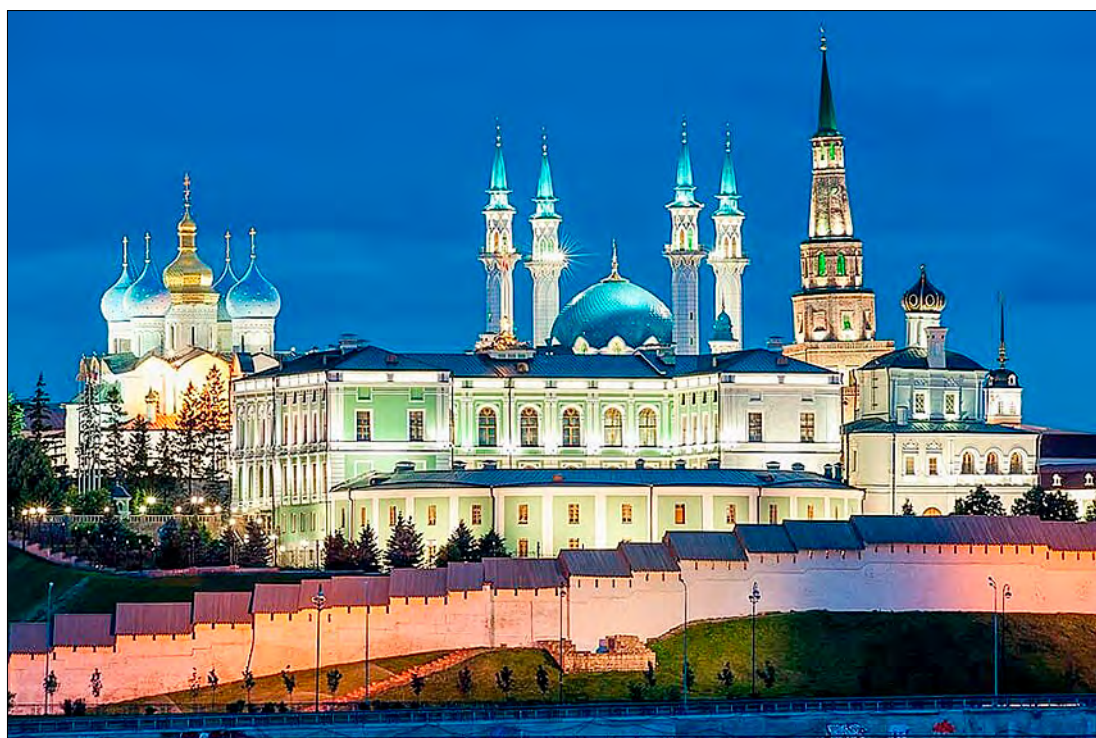
Example 1. Historic Town of Vigan:

- Establishment of a City Public Safety and Disaster Risk Reduction Management Office;
- Involvement of all the stakeholders, including local communities;
- School for Traditional Building Crafts;

Vigan Town managed to organize and empower the local community to become primary stakeholders and keepers of their tangible and intangible cultural heritage. They involved the owners of the heritage houses, teaching institutions, artists and craftsmen, business owners, etc. Vigan has proven that the empowerment of the local community and local stakeholders is key in ensuring their engagement and heritage conservation. Heritage appreciation has been introduced into formal education system. Vigan has proven to be the main destination in Northern Philippines.



▶ **Image 8.** Vigan Town-the main city centre
Source: <https://whc.unesco.org/en/news/948>



► **Image 9.** The Kazan Kremlin
 Source: <https://www.56thparallel.com/kazan-travel-guide/>

Example 2. The Athenian Acropolis:

- Multidisciplinary advisory board,
- The Committee for the Restoration of the Acropolis,
- Advanced technologies and innovative methods,
- Research programme,
- The Role of the Friends of Acropolis Society,
- National staff competition,
- Special training and education programmes.

Not only large technical projects (the stability of the structures) are conducted on the Acropolis, but also comprehensive research programmes (conservation and restoration of the site). The research enriched the knowledge and bibliography about the Acropolis monuments, and also helped reaching adequate decisions in every intervention. The research in the technology department created solutions for the choice of materials and methods for the restoration of ancient monuments.

Example 3. The Kazan Kremlin:

- Integrated heritage conservation,
- Media coverage,

- Special legal protective measures,
- Tour guides accreditation,
- Special tourism infrastructure,
- Good legal system of administration and interaction between key partners of the Kazan Kremlin, including municipal, republic or federal administration, social and religious organisations, foundations, non-government organizations, academic institutions and universities.

The Kazan Kremlin represents a mixture of different cultures: Bulgar, Golden Horde, Kazan-Tatar, Russian and modern Tatars, and the cathedral and the mosque situated just a few metres from each other which are a proof of intercultural dialogue and cultural diversity. A combination of traditional techniques (scientific conferences, museum events, sightseeing tours, web page development, etc.) and innovative techniques (information systems, QR codes, interactive cabins and screens, creation of live museums, new festivals, such as the Long Night of Museums and Kremlin Live), brought the efforts to preserve and promote the values of the Kazan Kremlin to the next level.

8.1 DEFINING HERITAGE INTERPRETATION

The term interpretation originates from the Latin word *interpretatio* which means interpretation, explanation, understanding. The term is used in different meanings and can, for example, mean explaining the meaning of a literary text or work of art, translation into a foreign language or performance, acting, presentation, or a special way in which an artist performs (Cater et al., 2015). Defining interpretation is an open question, and its meaning and concept depend on the experience, goals and epistemological approaches of experts, organizations, groups or government bodies. Based on the proposed definitions, the interpretation is mainly focused on six interdependent elements that involve the use of a certain communicative approach in conveying a message about a given object or subject to the public through the media, which should convey different values or meanings (Figure 10). In the literature, the term *interpretation* and the term *presentation* are often used as synonyms, with both terms meaning “acceptable representation to the public” (Fowler, 1977). Around the world, performers work in museums, archaeological sites, historical buildings, national parks, visitor centres, botanical gardens, etc.

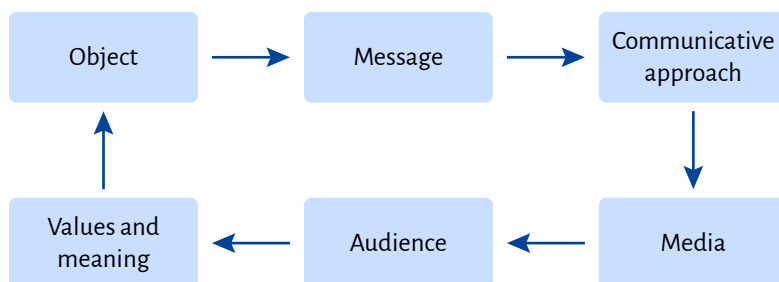
Regarding heritage interpretation, so far, many definitions have appeared in the liter-

ature that define this discipline in different ways. The most influential is the definition of Freeman Tilden, who is considered the father of heritage interpretation, and his work **Interpreting Our Heritage** (1957) is the basis for the development of interpretation. Tilden defined interpretation as an educational activity aimed at discovering meanings and relationships, using original objects, personal experience and illustrative media, and not just listing facts (Tilden, 1977). It uses elements that are understandable to visitors and enables them to connect with heritage, to experience and understand what they see. Interpretation implies much more than the mere facts and knowledge transfer, with one of its main tasks being provocation.

According to the definition given by Prentice (2003), the importance of enjoyment and sustainability is emphasized as the two main goals of interpretation in order to attract visitors, ensure recurring visits and develop a positive attitude. In this regard, it should be emphasized that the goal of interpretation is to integrate resources through the design of the basic product where intangible ideas and feelings, such as nostalgia and pleasure, are conveyed through tangible elements such as historical sites (Tunbridge and Ashworth, 1996).

According to the 1976 definition given by the organisation **Interpretation Canada**, interpretation is a communication process designed to reveal to a visitor the meaning and relationship of natural and cultural heritage through direct experience, with the help of objects, artifacts, landscapes and sites. In addition to Canada, a number of other national organizations have offered their definition of heritage interpretation. According to **the As-**

▼ **Figure 10.** Six basic elements of interpretation



sociation for Heritage Interpretation from Great Britain, interpretation is a process of communicating messages and stories about cultural and natural heritage that offers visitors inspiration and a broad understanding of the environment. The **American National Association** defines heritage interpretation as a communication process that creates emotional and intellectual connections between the interests of the public and the meaning of the resources.

Heritage interpretation became a widespread activity until the 20th century, when during the so-called 'heritage bloom' in the 1980s, visitors sought to learn and understand the past, using their free time to visit the heritage sites. At the same time, various forms of mass communication developed, which greatly influenced people's perception of the past. Problems such as illicit trade, the black market in antiques, vandalism, destruction of sites, overexploitation of archaeological sites, lack of trained staff and financial resources draw attention to critical issues of heritage interpretation. This has been confirmed by a significant number of charters, principles and guidelines that emphasize the basic role of effective and appropriate interpretation in the safeguarding and appreciation of cultural heritage. One of the main strategic goals of the World Heritage Committee is to increase public awareness, as well as participation and support for World Heritage through communication. Interpretation in this case is perceived as a means of understanding the values represented by cultural properties themselves, as well as appreciating the role of sites and monuments in modern society (World Heritage Centre, 2005).

The 2008 ICOMOS *Ename Charter for the Interpretation and Presentation of Cultural Heritage Sites* defines interpretation as a set of activities, research and creativity that heritage stimulates. In this context, the interpretation refers to a wide range of potential activities aimed at raising public awareness and improving the understanding of cultural heritage. These may include printed and electronic publications, public lectures, on-site and off-site presentations, educational programs, community activities, as well as research, ed-

ucation and evaluation of the interpretation process itself.

On-site and off-site interpretation

Interpretation, in addition to being one of the most important media of communication with tourists, is also a key component of the specific offer. Tourist interpretation shifts the focus from the object to the experience. If it is well-planned, heritage interpretation can improve the visitor experience. It can also strengthen the relationship between cultural heritage and those living in the area. Moreover, by improving the heritage attractiveness, interpretation can lead to economic benefits for the wider area. Poorly done, it can incorrectly convey the meaning of heritage and alienate those who visit it. In addition, it can physically damage historical artefacts if it is poorly implemented or designed.

Museums and exhibitions, in addition to archaeological sites, represent one of the traditional ways of interpretation and communication with the general public. Although there is progress in the methods and technology of exhibition, museums still do not reach the full attention of the general public. In this sense, on-site interpretation (e.g., archaeological interpretation) is a potentially important strategy in achieving heritage conservation goals. On-site visits provide visitors with a much better explanation of why an area is unique and requires special protection and treatment. On the other hand, off-site interpretation may or may not necessarily create a desire in visitors to preserve the area, while it will certainly provoke a desire on their part to go and see (Aldridge, 1975). In practice, there is no inconsistency between on-site and off-site interpretation, but they complement each other. One reason is that, for example, exhibits cannot capture the experience of archaeological excavations, but they can show the whole process of interpretation because much of that process continues after the excavation and involves more abstract extrapolation from data. Therefore, after viewing the exhibition, visitors can continue their research on their own or accompanied by an interpreter (Davis, 1997).

8.2 IMPORTANCE OF INTERPRETATION

Interpretation is an effective communication mechanism for developing behavioural change and positive attitudes toward conservation, including socioeconomic change. In this context, interpretive messages should encourage the public to participate and stimulate feedback, while interpretation must include positive messages related to heritage (Hoffman, 1997). Although some scholars have argued that changing attitudes does not happen simply by giving information to people, in many cases the validity of heritage is approved through interpretation, understanding, appreciation, protection. The change of attitude depends on four elements, which are:

1. perceived credibility of the message source;
2. clarity and understanding of the message;
3. the medium used to convey the message; and
4. characteristics of the target audience (Lee, 2002).

Interpretation should seek to present different perspectives and effective means of communicating heritage to different audiences that would lead to a better understanding and appreciation for the past. The challenge is to encourage visitors to recognize their own role in maintaining and developing ideas about the past. Therefore, instead of accumulating information, interpretation should aim to provoke (Tilden, 1977) and achieve visitors' awareness to ensure that messages concerning heritage are properly received and understood. According to Moscardo's (1996) model of mindfulness, the state of awareness is marked by active mental processing that involves the creation of new cognitive categories. In contrast, mindlessness is characterized by mental passivity and behaviour that involves little re-examination or processing of new information. Therefore, interpretation can be based on two approaches - topic-based and thesis/message-based.

Thematic thinking can create an interconnected regional heritage product and facilitate visitors' appreciation, increase provocation, interest and enjoyment, as well as make it easier for them to recall and implement information. The theme is the main point in the development of any interpretation. It is the starting point for all participants in the planning, but it is also important that visitors recognize and remember it even if they do not see it. Therefore, the topic does not always have to be visible to a wider audience. But, it is generally included, i.e., written in the plan of interpretation, at the exhibition, site or some other place. The topic is the result of teamwork and is expressed in one sentence. Its essence is to establish a balance between the audience, management and stories that are communicated through artifacts.

In the second approach, thesis/message-based interpretation, a well-formulated message, as well as a good argument, provokes, stimulates and inspires the audience to actively participate. Interpretation in this case creates interest and encourages people to make their own discoveries.

There is no conflict between the thematic and the thesis-based approach. They complement each other in the sense that the former narrows the focus of the topic and thus confirms its importance, sorts and organizes data in an understandable way. As for the latter, it improves the way thematic content is presented and provocatively communicated to the public (Lundberg, 1997). An interpretation that is properly planned and implemented creates a message that the visitors adopt during the tour of the museum, site, visitor centre, which contributes to a positive change in their behaviour. The importance of interpretation is to help people understand the importance of heritage and to engage in its better preservation and protection.

8.3 PRINCIPLES OF HERITAGE INTERPRETATION

In addition to the definition, Tilden in his book *Interpreting Our Heritage* gave six basic principles of interpretation:

1. Any interpretation that does not somehow relate what is being displayed or interpreted to something within the personality or experience of the visitor is sterile.
2. Information, as such, is not an interpretation. Interpretation is revelation based on information. These are two completely different things. However, all interpretation includes information.
3. Interpretation is an art, which combines many other arts, whether scientific, historical or architectural material is presented. Any art is in some degree teachable.
4. The main goal of interpretation is not instruction, but provocation.
5. Interpretation should aim to present a whole, and not just one part, and it must address man as a whole, and not just partially.
6. Interpretation addressed to children should not be a softened version of the presentation for adults but should have a fundamentally different approach. In order to be excellent, it will require a specially developed program.

In the following decades, various changes and additions to Tilden's principles appeared, but they were not altered significantly, despite the numerous changes that have taken place in the world, especially in the context of the development of new technologies and management.

Based on Tilden's principles, Larry Beck and Ted Cable explained the six principles of Tilden in detail in 2002 in their work *Interpretation for the 21st Century*, including nine additional ones, thus establishing a much broader framework of interpretation.

Their fifteen principles are as follows:

1. To spark an interest, interpretation must rely on visitors' experience.
2. The purpose of interpretation goes beyond providing information to reveal deeper meaning and truth.
3. The interpretive presentation, as a work of art, should be designed as a story that informs, entertains, and enlightens.
4. The purpose of the interpretive story is to inspire and to provoke people to broaden their horizons.
5. Interpretation should present a complete theme and address the whole person.
6. Interpretation for children, teenagers, and seniors should follow fundamentally different approaches.
7. Every place has a history. Interpreters can bring the past alive to make the present more enjoyable and the future more meaningful.
8. High technology can reveal the world in exciting new ways. However, incorporating this technology into the interpretive program must be done with foresight and care.
9. Interpreters must concern themselves with the quantity and quality of information presented. Focused, well-researched interpretation will be more powerful than a longer discourse.
10. Before applying the arts in interpretation, the interpreter must be familiar with basic communication techniques. Quality interpretation depends on the interpreter's knowledge and skills, which should be developed continually.
11. Interpretive writing should address what readers would like to know, with the authority of wisdom and the humility and care that comes with it.
12. The overall interpretive program must be capable of attracting support -financial, volunteer, political, administrative - any support that is needed for the program to flourish.
13. Interpretation should instil in people the ability, and the desire, to sense the beauty in their surroundings-to provide spiritual uplift and to encourage resource preservation.
14. Interpreters can promote optimal experiences through intentional and thoughtful program and facility design.
15. Passion is the essential ingredient for powerful and effective interpretation-passion for the resource and for those people who come to be inspired by the same.

Although the attitude towards interpretation has not changed much, two documents, the Charleston Declaration (2005) and the Ename Charter (2008), significantly contributed to the principles of Freeman Tilden. In these documents, great progress is noticeable in relation to setting the role of the community, as well as the perception of the interpretive process not only as communicative and educational but also as investigative and participatory (Živanović, 2014).

The 2005 Charleston Declaration on Heritage Interpretation points to and explains the difference between interpretation and presentation. This document defines the term *presentation* as a carefully planned arrangement of information and artefacts by scientists, designers and heritage professionals. *Interpretation*, on the other hand, denotes the totality of activity, reflection, research and creativity regarding the heritage. The involvement and participation of visitors, local community and other stakeholders, of different ages and educational profiles, is essential for the interpretation and transformation of cultural heritage from static monuments into places and sources of learning and thinking about the past, and into valuable resources for sustainable local community development and intercultural and intergenerational dialogue.

The ICOMOS Ename Charter on the Interpretation and Presentation of Cultural Heritage Sites, adopted in 2008 in Québec (Canada), defined seven basic principles on which interpretation should be based:

1. Promoting free access and understanding

2. Reliable sources of information
3. Interpretation and presentation of the cultural heritage of the site should relate to wider social, cultural, historical and natural contexts
4. Preservation of authenticity
5. Sustainability planning
6. Ensuring inclusiveness
7. Importance of research, training and evaluation

Since its founding in 1965 as an international professional organization and a UNESCO advisory body, ICOMOS has, for the first time, specifically addressed the interpretation of heritage by adopting this charter. Earlier, ICOMOS charters addressed issues of heritage interpretation in general, looking at interpretation as a “public face” of specialized research and academic historical analysis. In addition, earlier charters have used inconsistent terminology, differently describing the interpretation of heritage as public communication, dissemination, popularization and presentation, without a clear explanation of the meaning of these terms (Silberman, 2009).

The most significant novelty of this charter is that it defines heritage interpretation not only as educational activity and communication of factual, scientific, artistic and historical data on archaeological sites, cultural landscapes and historical buildings, but as “a complex public process of historical reflection involving many actors for open access, sustainability and inclusiveness” (Domšić, 2018).

8.4 TYPES OF INTERPRETATION

According to one of the classifications, the interpretation can be divided into three types:

1. editions,
2. guiding
3. supporting means (Krivošejev, 2014).

Editions

Interpretation by editions refers to heritage interpretation that is achieved by using various published editions. They are purposeful-

ly created publications ranging from monographs and catalogues with specific expert details about the heritage, to small-scale catalogues and popular-edition guidebooks, to compact informative publications such as brochures, leaflets, flyers. New technological developments introduced heritage interpretation published on CDs and DVDs, websites and various digital applications.

On the one hand, this type of interpretation is specific because it can be used as off-site in-

terpretation, and on the other hand, it can be used as a complementary interpretation to the on-site interpretation.

Guiding

Guided interpretation represents a basic form of heritage interpretation. For guided interpretation, it is essential to apply the method of personalisation which includes presenting information to the visitors by the interpreter, i.e., the guide, according to their interests. Krivošević classifies guiding into two basic groups:

- general interpretation and
- specialized interpretation.

The general interpretation is intended for large audiences and it gives a general, understandable but also interesting presentation of the heritage content. Specialized interpretation is intended for visitors with special interests, regardless of whether they are students who visit the heritage site for the purpose of their studies, tourists with greater interest and prior knowledge or professionals and scientists with expert interest in a particular topic (Krivošević, 2014).

Interpreters play a very important role in attracting visitors to heritage institutions. That is why it is necessary for them to be specially trained in this field. They should have a high level of knowledge of the subject they are interpreting. Their goals should include attracting the interest of visitors by interpreting the heritage and sending messages with a deep meaning.

The modern age has brought certain innovations in the context of guided interpretation. As an alternative to classical interpreters, new technologies are increasingly being used in the form of various electronic, multimedia, and multilingual guides. In the beginning, they were stationary, and today more and more mobile devices with installed audio or audio/video programs are used which help the visitors to independently go on a tour of heritage sites, either by following the given information, or, with new generation devices, by searching the information freely (Krivošević, 2014).

Supporting means of interpretation

Guiding has been the basic means of interpretation. However, sometimes because of the poor quality of interpretation, visitors' desire to independently explore the heritage or for some other reason, the interpretation needs to be done by additional means. Supporting means are generally divided into texts and other two-dimensional and three-dimensional media (Krivošević, 2014).

Texts usually come in three basic forms: object labels, descriptive texts and "Find Out More" types of texts. The object labels are brief pieces of information next to each object. They provide basic information, such as name, type, author, year, etc. Descriptive texts indicate the context of the object, i.e., the context of particular units. They provide more information than the object labels, but they need to be compact and interesting for visitors. The most extensive form of supporting media are "Find Out More" types of texts. They are used by visitors who are most interested in the content or are experts in the field, willing to spend more time reading.

Among other supporting means we should mention panels, panoramas, dioramas, as well as various recreations. Panels are two-dimensional posters that combine visual and textual materials. Panoramas are large panels that try to cover the whole topic. Dioramas are a combination of a panorama and three-dimensional objects in a way that recreates the original environment or event. There are several types of recreations, such as the epoch room, then recreation of the setting, event recreation, and recreated decors, where copies and replicas are used instead of original objects as in other forms of recreations.

Interpretation Centre

The notion of interpretation centre is a modern concept that first began to be implemented in American museography. The word *expose*, from the Latin *exponere*, refers to the process of clear and methodical presentation of a topic, while, on the other hand, *to interpret*, from the Latin *interpretera*, means to discover the meaning of a thing (Piñol, 2011). The goal is for the visitor to explore and communicate with the heritage. Different media are used so that visitors can get in touch with attractions such as archaeological

sites, centres of historic settlements or specific regions based on an interpretive message that explains why they are unique. Unlike traditional museums, interpretation centres do not collect, conserve, nor study artefacts. They enable visitors to better understand the natural and cultural values of the site by providing the necessary information. Such centres work to educate and raise awareness of the heritage at the specific location. The main strategy of the presentation is usually a scenographic exhibition, with technical and audio-visual support to stimulate the research process (Tugas et al., 2005).

Interpretation as a tool for cultural heritage management

For better understanding of cultural tourism, interpretation is seen not only as a tool for the development of cultural tourism, but also as a tool for creating heritage through tourist visits to sites. Interpretation plays an important role in the process of heritage sites management and facilitates decision-making on current management priorities, given that one of the initial motives for using interpretation came from conservation goals (McVerri, 2001).

This is important because successful inclusion of cultural heritage in tourism resources requires active management in order to ensure realistic expectations of visitors and appropriate behaviour and thus reduce management problems. Interpretation is used to convey the messages and goals that managers want visitors to receive.

Prior to site visits, education and promotion of conservation ethics can have a positive

impact on the sustainable development of heritage attractiveness. Getting information on heritage before the visit can improve the experience of visitors in the following ways:

1. providing information on alternatives and options for different visitor expectations,
2. providing information that promotes appropriate behaviour, safety and comfort,
3. having an impact on the movement of visitors and
4. creating real experience (Moscardo, 1998).

Without the application of resource management techniques, resources will be exposed to devastation. This can be avoided by applying techniques such as zoning, pricing policies, traffic restrictions, visiting hours. Also, some high-tech applications, such as GPS, web analytics, help manage visitors and save time, money and effort. Interpretation has proven to be an effective tool in directing visits out of sensitive heritage areas (Bath, 2006).

An important goal of cultural heritage management through interpretation is to make heritage available to the general public, and not just in a physical sense. Attracting visitors to places less visited by tourists and encouraging their use can bring local economic benefits and enhance development through interpretation centres, employment opportunities and conservation activities.

In the context of cultural heritage management, it is important to have an integrated approach to visitor management where all aspects of the overall visitor experience should be well-planned and managed from the visitors' arrival to their departure (Parkin et al., 1989).

8.5 HERITAGE INTERPRETATION PROCESS

The process of heritage interpretation can be observed through three phases: planning, implementation and evaluation.

Interpretation Planning

Different ways of heritage interpretation mainly depend on the nature of the place itself. Some heritage sites may be adequate for a compre-

hensive on-site interpretation. Other sites - due to their rarity, use or fragility - may require an interpretation strategy that is mainly conducted off-site or it can depend on the mobile technology or publication used. For example, large panels in medieval churches can be visually intrusive and negatively affect the religious significance of the church. Therefore, it is essential to have a well-prepared interpretation plan. Rel-

evant stakeholders, especially the local community, should be at the heart of the interpretation planning process. Heritage experts and stakeholders should work together, where the views and ideas of all participants are valued.

Heritage interpretation planning is a process that interconnects the needs of the organization's management, including available resources, with the desires and experiences of visitors, in order to achieve the best possible communication. Most importantly, a good plan is the first step in creating a happy visitor, because it involves all the stakeholders, which is hence positively reflected in the image the user creates about the organization or site (Brochu, 2003).

The following elements should be considered when implementing a heritage interpretation plan:

- Pointing out the importance: Why is this site important? Is there a statement regarding its significance? What is important for the community? Do different parts of the community have different views?
- Giving reasons: Why is the heritage interpreted? What are the motives?
- Meaning: What is the most important message to be conveyed by interpretation?
- Target group: Will the target group be the local community, domestic tourists, international tourists, children, teenagers, adults, people of different socio-economic characteristics and ethnic origin?
- Key message and story: People learn through stories that they find interesting and relevant.
- Objectives: What will visitors learn? Will they acquire any skills? Will their attitudes and future behaviour change because of the interpretation?
- Critical review: What information already exists or is available about the location? Is there any information missing and related to what?
- Legal protection: Is the site subject to any legal protection related to planning, archaeology, etc.?
- Critical review: What information already exists or is available about the location? Is there any information missing and what is it related to?

- Legal protection: Is the site subject to any legal protection related to planning, archaeology, etc.?

The planning process consists of four phases: gathering information, analysing, choosing the right approach and defining activities.

1. Planning begins with gathering information. The more information, the better the basis for planning and implementing the plan. When collecting information, a variety of sources can be used, i.e., primary (working with focus groups, collecting data from experts, interviewing the local community) or secondary (previous research, employee observations, previous plans).
2. Analysis is the definition of challenges and priorities that indicate possible courses of action.
3. Choosing the right approach refers to identifying possible solutions with a list of advantages and disadvantages.
4. Defining activities involves developing a detailed action plan including planned time and budget.

For the planning process, it is important to perform segmentation, i.e., to divide the audience into groups and connect them with different activities. For the purposes of interpretation, the audience is divided into three segments: school groups, family groups and generational groups.

The school audience is divided into elementary, high school and college students. The family group is divided into:

- An adult who comes alone,
- One parent with children,
- Two parents with children,
- Grandmother or grandfather with grandchildren,
- Traditional extended family (children, mother, father, grandparents),
- Group of adults with children
- Adult group (in their late 40s, whose children are older)
- Older visitors (in pairs, or within an organized group).

Generation groups are defined according to age as follows:

- The Greatest Generation, visitors born from 1901 to 1927, who enjoy photography and multi-generational events,
- The Silent Generation, i.e., active pensioners born from 1928 to 1945, are most often educated, members of various associations and willing to spend more time visiting,
- Baby Boomers, visitors born from 1946 to 1964, who prefer short contents and are represented in smaller numbers
- Generation X, visitors born from 1965 to 1980, love museums, shopping and travel
- Millennials, visitors born from 1981 to 1996
- Generation Z, visitors under the age of 25, enjoy new technologies, looking for messages to help them “change the world” (Leftridge, 2006).

Audience segmentation depends primarily on what the interpretation seeks to achieve.

Evaluation of interpretation

Evaluation is not only a measure of success, but it is a tool for improving the results achieved so far necessary to upgrade the existing interpretation and plan for future interpretation. This makes it an extremely important segment of the process that largely determines how the goals of the next interpretive cycle will be defined, which topics will be relevant, for which audience, with the help of which media and the like.

Most of the studies regarding interpretation evaluation focused on informal learning that should take place in an interpretive environment and on the number of visitors who can remember a given interpretation. However, these studies, especially those related to on-site interpretation, say little about how people use interpretation to help them understand the place they are visiting.

Evaluation is based on two basic methods:

- quantitative (data are collected and then statistically processed, such as number of visitors, length of visit, group size)
- qualitative (data on the opinions, feelings, attitudes and observations of visitors).

Today, a significant number of countries have realized that culture and economy belong to the same battlefield and that significant economic effects can be achieved from cultural heritage as a tourism resource. The World Tourism Organization emphasized the development of cultural tourism in the Republic of Albania because cultural heritage has an important role in the development of tourism in Albania. According to official data, the number of visitors to cultural monuments, museums, castles and archaeological sites in 2016 increased by 17.5% compared to 2015. The sites inscribed on the UNESCO list are Butrinta, Berat and Gjirokastra. The Albanian part of Lake Ohrid has been on the UNESCO list since 2019, and the Macedonian part of the lake has already been inscribed on the World Heritage List (since 1979), as a natural and cultural heritage. Albania is a good example of the development of cultural tourism, to which it has significantly contributed by developing a marketing strategy. In this country, cultural heritage is used for social and economic development. One of the best examples of the development of cultural tourism is Butrint, which is said to be a microcosm of the Mediterranean history, because it witnessed the rise and fall of the great empires that ruled this area. Today, it is a unique spatial cultural-historical unit, created in a span of more than two thousand years. The archaeological heritage of Butrint is one of the largest and most important archaeological sites in Albania, as it contains various artefacts and structures dating from the Bronze Age to the Middle Ages (a Hellenistic theatre built on the slope of an acropolis and facing the Vivari Channel; a baptistery built in the 6th century, which is the second largest baptistery in the Eastern Roman Empire, the largest being located in Hagia Sophia in Istanbul; a fortress from the 14th century, built by the Venetians). Butrint is located in a natural environment, with a complex ecosystem of the nearby lake and channel, which drains the lake into the Ionian Sea. The combination of cultural heritage and natural environment makes Butrint National Park a cultural and natural monument. The park became the centre of culture and nature of Albania, and with the help of the Butrint Foundation, the World Bank and UNESCO, the situation of the park improved, so UNESCO removed Butrint from the list of endangered World Heritage sites in 2005. Today, it is home to the main centre for archaeology and conservation schools, organized by the Butrint Foundation in partnership with Albanian archaeological institutes, foreign universities, international experts and consultants. An active program of theatre events is organized in the park, as well as the program for local schools and colleges. In 2010, authorities demolished more than 200 illegally constructed buildings in the village of Ksamil. Albania has created a good basis for the development of cultural tourism, in terms of strengthening institutions and structural reforms, which has led to a visible development of cultural tourism. The excellent example of the Butrint National Park shows the determination of the state to preserve the extremely rich cultural heritage, with significant financial support from the American-Albanian Development Fund and the World Bank.

There are many other examples of good practice in the world, where elements of market attractiveness have been used, such as evocativeness or attractiveness for special purposes, so cultural properties have also been used for organizing various events. In some cases, the investment potentials have been

used, without any interventions that would affect the physical state of the cultural property. In the mentioned cases of good practice, the tourism valorisation of the cultural properties achieved economic effects, which enabled the cultural property to be independently financed and organized.

Practical examples

The Louvre is one of the world's largest museums and historical monuments. On an area of about sixty thousand square meters, the exhibits are displayed in thematic and chronological order, dating from prehistoric times to the 20th century. The museum is divided into eight departments: the Department of Egyptian Antiquities, the Department of Oriental Antiquities, the Department of Greek, Etruscan and Roman Antiquities, the Department of Islamic Art, the Department of Sculptures, the Department of Decorative Arts, the Department of Paintings and the Department of Drawings. The Louvre Palace, which houses the museum, was built in the 12th century as a fortress to protect the city, so the entire building was surrounded by a water-filled moat, the remains of which are now part of the visitors' tour. During the reign of Charles V, it became a royal residence, and during the French Revolution it was transformed into a public museum, and in 1973 it became the "Central Museum of Art" which receives about 10 million visitors each year. Ticket prices depend on the collection you want to visit, for the permanent exhibition it is 12 euros, and for a visit to Napoleon's Hall it is 13 euros. Tickets are valid for the whole day. Art and art history professors, the disabled and their companions, the unemployed, and those under 18 have free admission. Tickets can be purchased in advance, on the museum's website and at certain points of sale in the city or at the museum's ticket office. There is also the possibility of buying a "museum pass", which in addition to access to many museums and monuments in Paris, includes a visit to the Louvre. In the reception hall, there are information desks with free maps and brochures in English, German, Polish, Russian and Chinese. The visitor can join the group with a guide, who will present in French and English. You can also rent an audio guide with pre-designed museum tours, in multiple languages. The museum has a parking lot, and it is equipped with escalators and elevators. On the first floor, in the Richelieu wing, there are cafes, counters with takeaway food, whereas toilets can be found on each floor. The souvenir shop is located under the glass pyramid, where you can buy souvenirs with the repro-

ductions of works of art displayed in the museum, guidebooks, and books. In the same hall, there is a coatroom, where coats and bags can be left, a first aid room, a lost property service, and a post office. The museum's website is simple and transparent to use and is available in French, English, Japanese and Chinese. The museum plan with additional information is available in German, Polish, Russian and Arabic. On the site, you can read the history of the museum, view the calendar of events, view the collections, find out information about buying tickets and souvenirs, the opening hours, and how to get to the museum.

Frida Kahlo Museum - "LA CASA AZUL" is the birthplace of Frida Kahlo, called the "Blue House" and is located in Coyoacan. The house has ten rooms and a small tropical garden, in its central part. It is painted in intense blue colour and equipped with original furniture. It exhibits Frida's works and photographs from her private life. Every object in the house can tell a unique story. Her crutches and the wheelchair testify to her physical and mental suffering. Frida spent a lot of time in bed, due to her physical challenges, so she had a day bed, topped with a mirror, so she could paint self-portraits. The night bed had a framed collection of butterflies on top, which was donated to her by the Japanese artist Isamu Noguchi. Frida was dedicated to the tradition of her country, as it can be seen in the dining room, where the floors and shelves are painted yellow, and Frida's collection of folk art is exhibited. The kitchen with a tiled stove, clay plates and cups, wooden spoons and a ladle, all create an impression that it has been recently used for cooking. Frida's studio with large windows is located next to the house, and it contains the easel she received from Nelson Rockefeller, her brushes and colour mixing palette tray. Frida's paintings contain motifs painted in strong colours, a mix of old and new, they are realistic, full of allegorical elements. Her works are part of the collections in many national museums, and the most famous works are in the Museum of Modern Art in New York and in San Francisco. The museum is visited by about 25,000 visitors a month, 45% of whom are international visitors. Access is limited to 250 peo-

ple per hour. Those who buy tickets online are given priority. Tickets for children are \$15, for professors and art students \$40, for locals \$70 and for international visitors \$120. The museum's website provides insight into Frida's biography, personal photos, photos of the museum space and surroundings, photos of celebrities who visited the museum, a collection of Frida's works of art and her quotes, videos, as well as a virtual visit to the museum. The site is in Spanish, with no translation option. The museum can be followed via Twitter and Pinterest. The gift shop in the museum is small and not too commercialized. The Blue House is near Mexico City and is a real paradise for tourists.

The Gödöllő Castle is the largest baroque castle in Hungary and is known for its rich history and unique architectural style. Today it is a museum with 26 rooms decorated in their original splendour, showing the interesting life of Empress Elisabeth-Sisi and Emperor Franz Joseph I. There is also part of the castle dedicated to Antal Grassalkovich I who commissioned the castle and was one of the richest noblemen of Hungary. The permanent exhibition of the museum is located on the first floor of the front three wings of the castle and contains three thematic units. Seven rooms are dedicated to Grassalkovich, fourteen rooms evoke the time of Empress Sisi and Emperor Franz Joseph I, and three halls are reserved for the Empress's memorial exhibition, which shows her dresses and personal belongings. The castle offers the services of renting halls and organizing various promotions, gatherings, seminars and weddings. In 2017, 24 concerts of classical music were held in the castle, performed by performers from all over the world. The Queen's Secret Chambers and the Baroque Hall are directly connected to the kitchen. Guests can enjoy dishes on the rich royal menu served in Maria Theresa's porcelain dining set. For larger concerts and gatherings, the honorary courtyard with the Upper Park is used, with an area of 26 ha arranged as French parks with regular shapes and main alleys, which are straight and intersect at right angles. All vegetation is managed in strict straight lines and geometric shapes. In the castle, there is a cafe and a pastry shop with an original Rococo counter from

1860, which serves Maria Valeria's Sacher cake, apple cake, a favourite dessert of Princess Gisela, Sisi's coffee and Maria Theresa's coffee. The hosts in the castle are dressed as the Empress Sisi and the Emperor Francis Joseph or as hussars. Furthermore, special equestrian performances can be booked, with the unique experience of the performances which show the skills of court ladies riding in the ladies' saddle accompanied by music from the 19th century. The additional offer also includes a dance program, evoking the world of the Renaissance and Baroque, as well as the traditional Hungarian dances. On the ground floor of the castle, there is a souvenir shop with a great choice of books, monographs and publications, items made of Herend and Hollóháza porcelain, Samos marzipan, and a large selection of wines. The museum has a parking lot, an elevator, a closet with space to leave larger bags, which cannot be brought into the museum. The marketing sector promotes all the activities of the castle, using various means of mass communication, as well as through various events and educational talks in the castle itself. The castle is owned by the Ministry of National Cultural Heritage of Hungary, the Gödöllő Town Administration, and the Manhil Design Bureau, which means that it is under the jurisdiction of the state with a certain degree of independence. The castle has been managed by the Royal Castle Public Company since 1994. Hungary had 4,500 castles and manors, and today that number has dropped to 3,500 which are of various values and under different levels protection. With the change of the socio-economic system in Hungary in the 1990s, about 70% of the former noble residences were privatized. The Gödöllő Castle was officially opened for visitors in 1996. The castle employs 60 people of different professions, who are in charge of the castle preservation and its valorisation. The National Tourist Organization at the Ministry of Economy of Hungary, which has a network of information centres throughout the country, has cooperation with the Public Company Royal Castles, which resulted in the opening of a tourist information office on the ground floor of the Gödöllő Castle. The museum's website is transparent and can be viewed in Hungarian, English and Ger-

man. The museum can be followed via Twitter, Facebook, and YouTube. Tickets can be purchased through the website and the prices are displayed in forints (for example, to see the collection of Empress Sisi's dresses, the ticket costs 3,500 forints (about 10 euros). Admission is free for people over 65, people with disabilities, for children under 14 from Graz and on weekends for families with children. The castle is visited annually by about 200,000 visitors, 40% of whom are foreign tourists, mostly from Germany, France, Italy and Austria.

The Archaeological Site of Chichen Itza is located on the Yucatan Peninsula and represents the ruins of the city built by the Maya in the heart of the jungle. This peninsula features poor surface waterflows, but there are three rich water sources on the site of Chichen Itza, which was the reason why a large settlement was built there. The city is preserved in the same condition as it was when the Maya left it in the 14th century. The most attractive is the terraced pyramid-temple Kukulcan built in the 9th century, which dominates the centre of Chichen Itza. On the square foundations, there is a perfectly symmetrical design, which contains elements of the sophisticated Mayan calendar. Each of the four sides of the pyramid has 91 steps, a total of 364 steps plus a platform at the top, representing the number of days on the solar calendar. An additional step below the pyramid marks the path to the underworld. Each side of the pyramid has 18 terraces, nine on each side of the stairs ("nine Lords of Time"); 18 is the number of months in one year according to the Mayan calendar. There are a total of 52 panels on the pyramid corresponding to the number of years of one Mayan calendar cycle. This 52-year cycle is closely related to the Pleiades star system. The Maya also had an observatory in Chichen Itza from which they observed lunar declinations and other astronomical events. They used shadows inside the rooms to estimate when the solstice would be. There were large vessels of water around the edges of the observatory to observe the reflexes of the stars on the water. In March and September, the Sun crosses the celestial equator, which leads to the equinox. The Maya were exceptional astrologers, which can be noticed

in their architecture. Due to the position of the Kukulcan pyramid itself, during the equinox, the illusion of the snake-shaped figure is created on it, consisting of seven inverted, isosceles triangles of light and shadow. The figure of the snake emerges throughout the day, starting from the tail at the top of the pyramid, then towards the bottom where the stone head of the snake is located, built on the pyramid itself. The site has a large number of other attractive buildings, which had a religious or economic function in the life of the Maya. Among other things, there are seven playgrounds for playing the ballgame "Pok-ta-Pok", which is played with a ball made of rubber. Chichen Itza was declared one of the seven wonders of the world on July 7, 2007, which contributed to an even greater number of tourists, which amounts to about 1.5 million. The state has invested significant funds in the preservation and valorisation of this archaeological site. The organization on the site and the expertise of the staff are at an extremely high level. The "Mundo Maja" Project has the task of tourism valorisation of the cultural heritage of the Maya, and it started in 1992, when it was officially confirmed by the member-states, namely: Mexico, Guatemala, Honduras, El Salvador and Belize. The Ministry of Tourism of each country is also the official representative of each country in the project. The goal of the project is to form an original tourist product, based on the Mayan culture, which will contribute to the preservation of Mayan cultural qualities, while achieving economic impact. In order to preserve the archaeological site and because of the awareness that a large number of tourists can endanger it, their number cannot exceed 1.5 million per year. However, the number of tourists has been increasing annually, because near Chichen Itza is Cancun, which, next to Acaapulco, is the most visited summer resort in Mexico. Next to the archaeological site is the "Hacienda Chichen Resort", which has four stars and is a hacienda operating according to the principles of sustainable tourism. It is an eco-cultural haven with a spa centre and supports Mayan culture with 99% of the employees being Mayan. The ambiance of the hacienda is unique, dominated by flowers, tropical trees, and a large number of tropical birds. The rooms

are furnished in an original way, and there are also 15 bungalows named after the archaeologists who stayed in them during the research of Chichen Itza. The price of the suite is \$260, and single rooms cost \$160. There are also special packages on offer, lasting 2 to 3 days, which include spa treatments. What is particularly interesting is the combined tourist offer for a study trip to Chichen Itza, which costs \$1,100, and includes a triple room with breakfast in an average hotel, an English-speaking guide throughout the study trip, a private transfer in an air-conditioned van.

The Ruhr Area is a former industrial area, in which the negative perception of industry has been diminished in Emscher Park. The park is located in the central part of the Ruhr, a well-known mining area, where, because of the danger of terrain sinking, the sewage was directed into the channelled river Emscher, creating a great danger of pollution. The government launched a ten-year International Building Exhibition Program, which focused on the Emscher subregion. The program goals were cleaning the Emscher River and creating a regional park in places where there were ore deposits and heavy industry. Several thematic tourist and cycling routes have been estab-

lished, including the “Industrial Culture” road, which combines roads with different themes. In Emscher Park, the most famous tourist attraction is the industrial complex of the former Zollverein coal mine, which was inscribed on the UNESCO World Heritage List in 2001. Zollverein is a former industrial site in the city of Essen. The coal mine and brown coal factory, which were closed in 1993, were the largest facilities of their kind in Europe. In 1932, in the Bauhaus style, Shaft 12 was built as an architectural and technical masterpiece, which is why it has a reputation as the most beautiful coal mine in the world. The space is used as a theatre, music and dance venue, and for showing culinary skills, which is why it is visited by about 1.5 million visitors a year. The former coal kiln is the largest building in the Zollverein complex, and today is home to the Ruhr Museum with about 6,000 exhibits on display. The pre-industrial period, the industrial period and the present-day are presented on three levels. Multimedia presentations and innovative information boards and terminals show the hub points of the Industrial Heritage Route, their past and present use. The combination of sounds, images and text evokes monuments of the industrial age as they were in the past, as they are today and as they will be in the future.

10 DIGITISATION OF CULTURAL HERITAGE

The year 2018 was declared the European year of cultural heritage. The Serbian Ministry of Culture and Information initiated the project for the digitisation of cultural heritage and modern art in the same year. At the end of 2017, the Serbian Academy of Science and Arts in cooperation with the Ministry of Trade, Tourism and Telecommunications, initiated the digitisation and digital preservation of cultural heritage.

Digitisation of cultural heritage implies:

- development of complete digital catalogues of cultural heritage,
- development of various tools and instruments for processing and protecting digital cultural heritage,
- long-term preservation of digital cultural heritage,
- ensuring lasting and reliable approach to the digital system,
- multimedia presentation of the digital cultural heritage.

The purpose of cultural heritage is:

- to enable scientific and research work and its application in science, education, and social development based on knowledge as well as in the country's economic development,
- to contribute to the preservation of the national identity and cultural diversity of the national communities in this region,
- to enhance the position of our country globally. (<https://www.srbija.gov.rs/tekst/en/129975/digitisation-of-cultural-heritage.php>)

Digitisation and networking offer higher visibility for museum collections, libraries and archives. This does not only attract new visitors, tourists and researchers, but also enables the development of the economy in the region. Digitisation and digital storage additionally create employment possibilities in various sectors such as 3D recording, 3D processing and tools for text digitisation or storage of audio-visual material. There are estimations that about 20%

of European collections (although the share of film heritage digital collection is only 1.5%) has been digitised. The Czech Republic, Finland, Greece, Latvia, Lithuania, Poland, Slovakia and Sweden have used structural funds for the digitisation of cultural heritage resources. However, it is significant that the digitisation activities are related to the regional strategic policy framework, emphasizing the impact on economic growth and employment opportunities. (<https://s3platform.jrc.ec.europa.eu/digitisation-of-cultural-heritage>).

The digital revolution is leading to new and innovative forms of artistic creation while making culture and heritage more accessible and opening up new ways of enjoying cultural content.

During 2018 five groups were processed in which several dozens of archaeological sites, museums, monasteries and other cultural heritage objects were digitised. 3D scanners, special cameras, drones and other high-tech devices were used for the project implementation. Mathematical Institute was included in the digitisation process by the Ministry of Culture and Information.

Mobile multilingual guides for the town Knjaževac, Lepenski Vir, Native Museum in Paraćin, Museum of the Battle of Batina in Sombor, Iron Regiment in Prokuplje. The guides were adapted for people with disabilities, which improved the application and accessibility of the guides.

One of the projects of Mathematical Institute was the digitisation of archaeological site Bač with the surroundings, which was awarded the prize of the European Union for cultural

heritage for the project of conservation and rehabilitation in 2018 after the years were spent on renovation and restoration.

Special attention was devoted to the presentation of the application of 3D technology in the digitisation of cultural monuments. Extended and virtual reality was used for the project Zbor in Orašac and The First Serbian Uprising, i.e., historical characters who were revived in the application would virtually address to the visitors. The applications were supported by mobile devices with Android and IOS platforms (Play Store/App Store).

The project aimed to expand access to

In 2019 Archive Information System – ARHIS was to be implemented in all 36 archives in Serbia.

Ministry of Culture and Information of the Republic of Serbia will continue the digitisation process serving as cultural heritage protection by upgrading the Unique Information System for Museums in the sector of archaeological field documents, networking of cultural monuments base with geographical information systems and creating preconditions for digitisation of movable cultural heritage in galleries (<http://www.kulturnarevolucija4.rs/lat/index.html>).



▲ **Figure 11.** Example of digitisation
<http://www.kultura.gov.rs/cyr/aktuelnosti/digitalizacija-kulturnog-nasledja>

cultural content. The content that was supported by the applications was scientifically processed, checked and adapted for both informative and educational purposes (<http://www.kultura.gov.rs/cyr/aktuelnosti/digitalizacija-kulturnog-nasledja>).

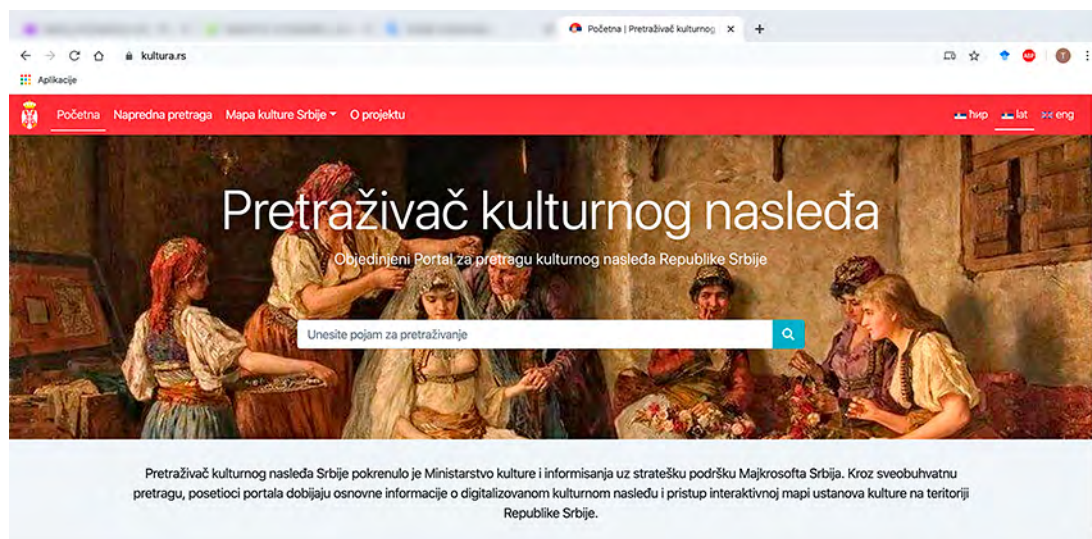
The largest number of digital records in the Unique Information System was recorded by National Museum in Čačak and National Museum in Šabac.

Minister of Culture and Information Vladan Vukosavljević signed the Rulebook on Detailed Conditions for Digitisation of Cultural Heritage on 3rd October 2018 in the atrium of the National Museum. The Rulebook offered cultural institutions clear instructions on how to preserve cultural heritage in digital form and how to make it accessible to citizens.

“The Rulebook on Detailed Conditions for Digitisation of Cultural Heritage determines the tasks, activities, standards and processes of digitisation of cultural heritage, i.e., tangible and intangible cultural heritage, non-material cultural heritage and heritage already under protection.”

Cultural Heritage Browser

The Republic of Serbia possesses an invaluable heritage of all cultures and nations who have lived in this area. The browser provides visibility and accessibility of information about cultural heritage, which is stored in libraries, archives, museums, galleries, institutes for monument protection and other cultural institutions. The vision of this project is to commence positive processes important for education and raising awareness on the significance of cultural heritage and identity. The Cultural Heritage Browser of Serbia (<https://kultura.rs/>) has been initiated by the Ministry of Culture and Information with the strategic support of Microsoft Serbia. The visitors of the portal can obtain basic information on digitised cultural heritage and access an interactive map of cultural institutions on the territory of the Republic of Serbia using a comprehensive search. The Browser unifies databases of archives, libraries, museums, galleries and the Institutes for Cultural Protection in Serbia. This project aims to present cultural heritage to citizens employing modern technologies. The Browser comprises four databases – the archive database with historically relevant documents, the database for intangible cultural heritage that enables the search of databases in the Institutes for monument protection, the database of museums and galleries with tangible cultural heritage, the database of old and rare books preserved in libraries as well as the fund of public libraries. So far the information on great painters Sava Šumanović and Paja Jovanović, roman



► **Figure 12.** Cultural Heritage Browser in Serbia

Source: kultura.rs

helmets, Belgrade fortress have attracted the highest attention and the focus of the marketing campaign on social media.

Information may be found on the websites www.kultura.rs, www.kultura.srb or www.culture.rs in the Serbian language, Cyrillic and Latin script and also in the English language.

There are plans for introducing languages of national minorities and the possibility for persons with disabilities to access the website without problems. The Browser will further broaden its scope to cultural properties in private funds, legacies, collections and sets of collections. The Browser was designed in cooperation with the National Library of Finland, according to their model. The same mechanism has already been established in France, the United Kingdom, Italy and Hungary for intangible cultural heritage. (<http://www.digitalizacija.rs/index.php/2-uncategorised/39-binding-ni-p-r-l-z-pr-r-gu-ul-urn-g-n-sl-dj-srbi>).

26 European countries have signed the **Declaration** of cooperation on advancing the digitisation of cultural heritage. They will work more closely together to better use state-of-the-art digital technologies in addressing risks that Europe's rich cultural heritage is facing, enhancing its use and visibility, improving citizen engagement, and supporting spillovers in other sectors. The EU invested 265 million euros in the research and innovation for advanced digital technologies, digital curation and innovative cultural projects.

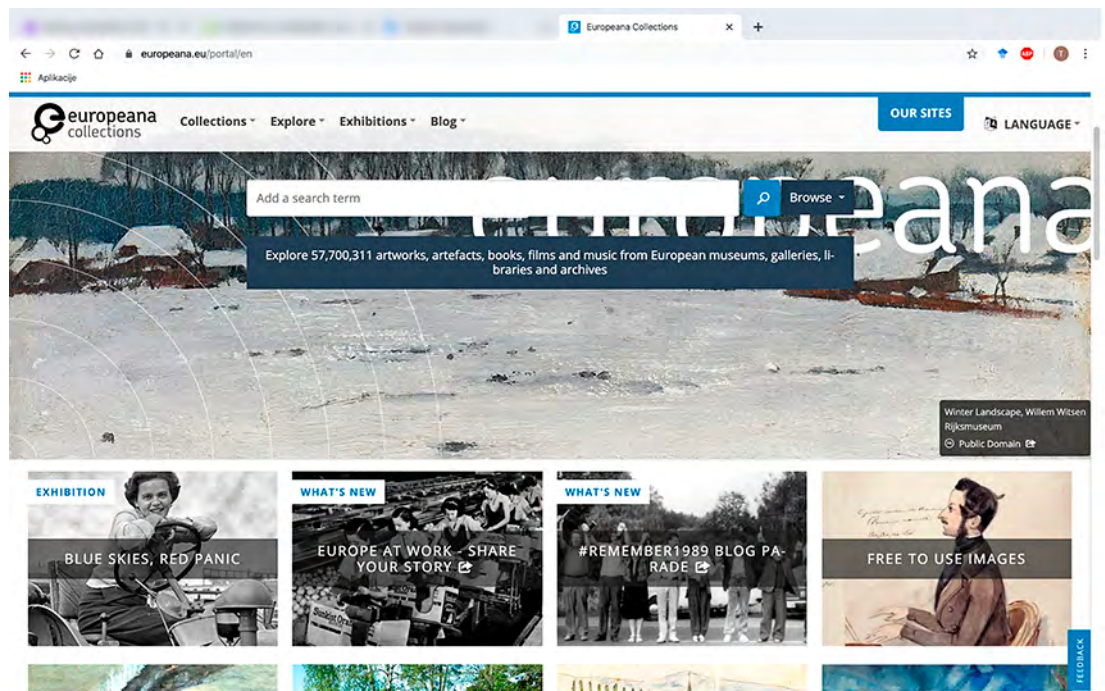
Europeana, Europe's Digital Platform

Europeana, Europe's digital platform to empower cultural heritage, for example, currently provides access to over 58 million digitised cultural heritage items (works of art, artefacts, books, films and music for European museums, galleries, libraries and archives – the number is being changed daily) from the collections of over 3,600 cultural heritage institutions across Europe. The European Year of Cultural Heritage 2018 also created momentum by gathering all the Member States and other participants around rich European cultural heritage and contributed to its higher visibility.

Europeana was launched on 20th November 2008 (<https://www.europeana.eu/portal/en>).

Projects on digital cultural heritage financed by the European Union

- INCEPTION – innovation in 3D modelling of cultural heritage (see: <https://www.inception-project.eu/en>)
- i-MareCulture - Immersive technologies for access to European underwater cultural heritage (see: <https://imareculture.eu/>)
- GRAVITATE - 3D reconstruction of cultural heritage objects (see: <https://gravitate-project.eu/>)
- Time Machine – Mapping 2000 years of European History (see: <https://www.timemachine.eu/>)



▶ **Figure 13.** Europe's Digital Platform - Europeana
 Source: <https://www.europeana.eu/portal/en> (screenshot from 13/12/2019)

- ViMM – Virtual Multimodal Museums (see: <https://www.vi-mm.eu/>).

Declaration of cooperation in cultural heritage area was launched at the Digital Day 2019 and signed by the following EU Member States:

Belgium, the Czech Republic, Estonia, Ireland, Spain, France, Italy, Cyprus, Latvia, Lithuania, Luxembourg, Hungary, Malta, the Netherlands, Poland, Portugal, Romania, Slovenia, Slovakia, Finland, Sweden, United Kingdom and Norway.

11 EU STRATEGIES OF CULTURAL HERITAGE AND CULTURAL TOURISM

Committee of Ministers of the Council of Europe adopted the European Cultural Heritage Strategy for the 21st century on 22nd February 2017. In some respect, the Strategy was the result of a long-term process occurring in Europe regarding the concept of cultural heritage.

Namely, the First International Congress of Architects and Technicians of Historic Monuments was held as early as 1931. The Athens Charter was adopted at the Congress. It suggested that any type of monument utilisation should respect their historic or artistic nature and that special attention should be devoted to monuments and the surroundings when certain development is being planned.

Specific post-war context and the activities of UNESCO on the preservation of important localities worldwide encouraged the experts to establish the International Council for Monuments and Sites (ICOMOS) at the second Congress of Architect and Technicians of Historic Monuments in Venice in 1964. Congress adopted a series of 13 resolutions. The first created the International Charter on the Conservation and Restoration of Monuments and Sites, commonly known as the Venice Charter.

In the 1970s, the term historical monument was changed into cultural heritage. This change, which significantly broadened the concept, emerged within the social, economic, political and cultural context of the oil crisis and crucial changes in the lifestyles. The UNESCO's Convention concerning Protection of the World Cultural and Natural Heritage (1972) and European year of architectural heritage are the main features of this change.

Based on the powerful 40-year experience in discussion and exchange between experts and political representatives, the Council of Europe designed, adopted and implemented several fundamental conventions which were transposed into national laws of European countries:

- European Cultural Convention (1954);
- Convention for the Protection of the Architectural Heritage of Europe (Granada, 1985);
- European Convention for the Protection of Archaeological Heritage (Valleta, 1992);
- Europe Landscape Convention (Florence, 2000);
- Convention on the Value of Cultural Heritage (Faro, 2005).

The roots of the European Cultural Heritage Strategy for the 21st century may be found in numerous achievements of the Council of Europe which have helped in reshaping heritage policies in most European countries and encouraged cooperation since the strategy had been adopted. The newest reference text is the framework Convention on the Value of Cultural Heritage for society adopted by the Council of Europe (Faro 2005), which highlights the need for increased participation of citizens and the competence of the local communities, citizens and civil society to recognize heritage as meaningful content and to respect, preserve, transmit and enrich that heritage (European Cultural Heritage Strategy for the 21st century).

Aims of European Strategy of Cultural Heritage for 21st Century

The Strategy is based on core values of the Council of Europe: democracy, respect for human rights and fundamental freedoms, openness and dialogue, the equal dignity of all persons, mutual respect and sensitivity to diversity. It seeks to encourage and facilitate the implemen-

tation of heritage-related conventions. It advocates a shared and unifying approach to cultural heritage and how it should be managed, based on an effective legal framework to ensure the integrated conservation of heritage, within the meaning of Resolution 76 (28) of the Committee of Ministers of the Council of Europe concerning the adaptation of laws and regulations to the requirements of integrated conservation of the architectural heritage, and the involvement of all the major players, institutional and other, and the representatives of professionals and civil society, at local, national, European and international level.

It seeks to create synergy between existing tools and policies and to improve or supplement them, as appropriate, on the basis, in particular, of the legal instruments in force at the international and European level. In addition, it highlights the experience and achievements of the countries of Europe, disseminating and sharing them through the HEREIN system, a European cultural heritage information network.

This strategy is based on three components:

1. The social component harnesses the assets of heritage in order to promote diversity, the empowerment of heritage communities and participatory governance;
2. The territorial and economic development component seeks to strengthen the contribution of heritage to sustainable development, based on local resources, tourism and employment;
3. The knowledge and education component focuses, through heritage, on education, research and lifelong training issues;

The strategy is being put to the Member States of the Council of Europe and the other States Parties to the European Cultural Convention. They are strongly encouraged to comply with the Strategy in accordance with their respective constitutional systems and to take all appropriate measures to achieve its objectives.

The Member States shall undertake in good faith to take the necessary steps to implement the recommendations contained in this strategy, and to provide each other with assistance, in the form of an exchange of experience, knowledge, research and good practices.

Cultural heritage is a resource of accumulated values created by our ancestors with built-in visions and achievements. As such, heritage represents the most valuable intellectual and material wealth that one country inherited. Cultural heritage is a powerful factor in social and economic development through the activities it generates and policies it supports. It also may help in achieving goals in other sectors. It represents an invaluable resource in education, employment, tourism and other economic and social sectors (CULTURWB, 2017).

Heritage represents an inevitable factor of identity and one of the central factors in sustainable development policy. In the globalization era, cultural heritage becomes the carrier of diversity and identity. Therefore, it is necessary to raise awareness of individuals and social groups about their right to heritage. Modern society must build greater awareness of each individual, as well as include them in a common concern for its preservation and protection (CULTURWB, 2017).

Cultural heritage management must be a comprehensive process that implies research, protection, conservation, presentation and sustainable utilization of cultural properties.

Cultural heritage is a key factor in refocusing societies based on dialogue between cultures, respect of identity and diversity, and the sense of belonging to the community of values. Cultural heritage may play a crucial role as means of building, negotiating and confirmation of ones' identity (CULTURWB, 2017).

Cultural heritage is a strong factor in social and economic development through the activities it generates and policies it supports. It may also help in achieving goals in other sectors. It represents an invaluable resource in education, employment, tourism and sustainable development. (CULTURWB, 2017).

Modern society must raise awareness of every individual on cultural heritage and include them into mutual care about its conservation and protection. There are manifold benefits that stem from protection, conservation and sustainable management. Heritage primarily reflects the identity of the society that offers citizens the feeling of pride and belonging. Well-maintained historical quarters of towns and historical sites increase the

attractiveness of the area and its competitiveness and represent the most popular areas for organising social and cultural activities (CULTURWB, 2017).

Economic impacts may also be very significant according to many successful examples from all over the world. The sector that is most frequently researched in the USA within the sector of property rights is the impact of historic districts on residential property prices. The results consistently show that residential property situated in or near those districts have a higher value compared to other residential property. The same results have been recorded in England, Canada, Kyoto and other countries and cities worldwide. (Komnenić, Janjušević, 2015).

Investing in cultural heritage contributes to an increase in the attractiveness of the local community as a desirable tourist destination. The historical character of the local community stands for an efficient marketing instrument that may create an attractive identity for the community. Compared to other tourism types, cultural heritage tourism has an economic potential that is above average. Research has shown that cultural tourists stay longer, spend more money and thus generate a significantly higher economic effect. Besides direct contribution to local economies, e.g., increase of the employment rate, revenues from taxes, direct or indirect increase in earnings, cultural heritage tourism creates significant multiple impacts on the consumption growth in hotels, restaurants, petrol stations, supermarkets, etc. (CULTURWB, 2017).

On the other hand, the negative impact of cultural tourism on the local community is perceived in increased expenditure for communal services, the need for better destination safety, overuse of infrastructure, decreased quality of life of the residents and damage to cultural resources. Therefore, there is a need for finding a sustainable balance.

Besides the aforementioned economic effects of revitalised cultural heritage objects, the objects related to film industry development, old crafts, economic integration of the local communities, increase in tax revenues, etc. may also be identified. Moreover, conservation of those objects generates also indirect economic benefits, as an element of strategies

with a larger scope, such as affordable housing, smart development and sustainable development in general. One of the primary preconditions in the current global competitive world is creating attractive surroundings not only economically, but also in the sense of diminishing cultural globalisation process. In this context, it is necessary to preserve specific features, integrity and identity of the local communities, but also creatively build a more attractive and productive image based on these features. The revitalisation of cultural heritage objects plays a central role. The examples of global competence and reactions to it may be found in towns and places worldwide. It is an only unintelligent society that is choosing between economic development and conservation of heritage objects as two confronted options in the 21st century. An intelligent town or a community will utilize its historical surrounding to satisfy the economic, social and cultural needs of its residents on a long-term basis (CULTURWB, 2017).

Ljubljana Processes 1 and 2

Serbia has been participating in the Regional Programme for the cultural and natural heritage of South-Eastern Europe since 2003. B component of this programme grew into the Ljubljana Process in 2008. The project continued in 2011 under the name the Ljubljana Process 2 – Rehabilitating our Common Heritage.

The Ljubljana Process 2 lasted from 2011 to 2014 and was realized in eight countries of the region. The funds for the project implementation were obtained through a multi-country IPA programme and national funds. Regional coordination of the project was conducted by the Working Group for Society and Regional Council aided by the Secretariat in Cetinje and coordinated by the Ministry of Culture and Information and Information Society of the Republic of Serbia and Republic Institute for Cultural Monument Protection.

From 2011, the Regional Cooperation Council (RCC) took over responsibility for overseeing the process (Ljubljana Process 2) through the Task Force on Culture and Society. The RCC enabled the political and financial sustainability of the permanent management structures. The Ljubljana Process was developed follow-

ing the spirit and letter of the Council of Europe Conventions of Granada (Architectural Heritage, 1985), Valletta (Archaeological Heritage, 1992), Florence (Landscape, 2000), and Faro (The Value of Cultural Heritage for Society, 2005). It mobilised and assisted cross-sector institutions and social stakeholders to develop monument- and site- rehabilitation projects so that they connected closely with their social and economic environments in order to secure external funding and investment.

The main focuses, i.e., two major issues were:

1. that historic places should be conserved to the highest standards;
2. that they are promoted in such a way as to maximise their contribution to the local economy without diminishing their cultural significance.

The rehabilitation projects helped to realise the historic environment's potential to contribute to economic development, increase employment, stimulate prosperity, and enhance the quality of life. The leading idea is that heritage objects are assets, part of the solution to economic development rather than an obstacle to it. The rehabilitation process was based on the "IRPP/SAAH methodology", which established a set of conceptual guidelines designed to bring about tangible benefits, both for local communities and for the fragile historic environment itself.

The Ljubljana Process with its specific activities on over 220 monuments and sites was beneficial for political, institutional, social and economic life in Albania, Bosnia and Herzegovina, Bulgaria, Croatia, Montenegro, Romania, Serbia and the Republic of North Macedonia.

12 INTERNATIONAL ORGANIZATIONS AND CULTURAL HERITAGE

12.1 UNESCO

UNESCO is the United Nations Educational, Scientific and Cultural Organization. It seeks to build peace through international cooperation in education, sciences and culture. UNESCO was created on 16th November 1945. There were 44 participating countries whose delegates decided to create an organization that would promote a culture of peace. In their eyes, the new organization should establish intellectual and moral solidarity of mankind and prevent another world war. The Organization of the United Nations was created in October 1945 after the greatest war mankind experienced. The United Nations Conference for the establishment of the Organization of United Nations for education, science and culture was convened several days later, from 1st to 16th November 1945 in London, initiated by France and the United Kingdom governments. Representatives from 44 countries took part in the London Conference and signed the Convention on creating the Organization of United Nations for education, science and culture (UNESCO) on 16th November 1945. The Convention was at the same time the Constitution of the UNESCO. It came into force in 1946 when the Constitution of UNESCO was signed and formally accepted by twenty member states. The Second World War was a shameful experience for human consciousness. The decision on creating an organisation such as UNESCO was a response of human consciousness to that shameful experience, making UNESCO a representative of human consciousness. There was a need for founding an organisation that would create an international climate of trust and cherish the spirit of peace in the world. By creating and activating UNESCO, a joint effort in the advancement of mankind was achieved

for which the organisation of the United Nations had been founded.

Following the foundation of the organization a series of conventions were adopted at General Conferences: Convention on Cultural Properties in the Event of Armed Conflict in 1954 in the Hague, Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, in 1970 in Paris, Convention Concerning the Protection of the World Cultural and Natural Heritage in 1972, also in Paris in 1972. UNESCO also adopted several recommendations relating to specific aspects in heritage elements protection (Popadić, 2015).

The main objective of UNESCO is to contribute to peace and security in the world by promoting collaboration among nations through education, science and culture in order to enhance universal respect for justice, rule of law, human rights and fundamental freedoms which are affirmed for the people of the world, without distinction of race, sex, language or religion.

UNESCO acts through its three bodies:

1. **The General Conference** is the supreme governing body of UNESCO. It meets every two years following the principle “one country – one vote”. It approves the programme of the organization and the budget. In electing members to the Executive Board, the General Conference shall have regard to the diversity of cultures and balanced geographical distribution. It determines the main policies and the main lines of work of the Organisation programme of the organization. When deciding, it distinguishes between the adoption of a recommendation and the adoption of an international con-

vention. The former needs the majority of votes and for the latter, a two-thirds majority is needed. A member state is obliged to ratify the recommendation or the convention within one year's period from its adoption at the General Conference. *A member state has a voting rights suspension in General Conference if its total arrears due to the UNESCO surpass the amount of their contributions for the current year.* The General Conference elects members of the Executive Board and appoints the Director-General.

2. **Executive Board** consists of fifty-eight member states and meets twice a year. The Executive Board, elected by the General Conference, acts as an administrative council that prepares the work of the General Conference and sees that its decisions are properly carried out. The Executive Board reports to the Director-General of the UNESCO. The Executive Board prepares the agenda for the General Conference, gives an opinion on the programmes of the organisation, budget proposals and new UNESCO member states proposals.
3. **Secretariat** is the executive branch of the organisation. It conducts the programme adopted by the member states. There are 2,200 staff members. The Director-General of the UNESCO operates within the Secretariat. The General Conference shall elect the members of the Executive Board and, on the recommendation of the Board, shall appoint the Director-General who may serve only for two mandates and shall have no voting rights. The Director-General actively participates in drafting resolutions and manages the UNESCO financing.

The last country to join UNESCO was New Caledonia on 30th October 2017 as an associate member. The Organisation now has 193 members and 11 associate members.

The United States of America and Israel were also members but officially left the Organisation on 31st December 2018 claiming that the organisation has anti-Israel bias.

The UNESCO mission is to:

- Encourage countries to sign the World Heritage Convention and to ensure the protection of their natural and cultural heritage;

- Encourage states parties to the Convention to nominate sites within their national territory for inclusion on the World Heritage List;
- Encourage states parties to report regularly on the state conservation of their heritage sites;
- Help states parties safeguard world heritage properties by providing technical assistance and professional training;
- Provide emergency assistance for World Heritage sites in immediate danger;
- Advance the concept of cultural and natural heritage;
- Encourage international cooperation in the conservation of natural heritage.

The UNESCO member states with the help of the International Council for Monuments and Sites (ICOMOS), adopted the Convention on Protection of World Cultural and Natural Heritage on 16th November 1972 in Nairobi on the 17th General Conference with the aim of conserving world heritage and preventing it from deterioration or loss. The idea to connect the conservation of cultural and natural sites originated in the United States of America.

The main aim of the Convention is to identify, protect, conserve and present world heritage sites in a special way. The most significant feature of the 1972 World Heritage Convention is that it links together in a single document the concepts of nature conservation and the preservation of cultural properties. The UNESCO leads the actions of recording, reviving and spreading culture and creates the opportunity for nations to open and bring them closer together, i.e., to diminish the danger of cultural alienation.

Following the adoption of the Convention, the World Heritage Committee was established in 1976 and its three main functions are:

- To identify cultural and natural properties of Outstanding Universal Value which are to be protected under the Convention and to inscribe those properties on the World Heritage List,
- To decide which properties inscribed on the World Heritage List are to be inscribed on, or removed from the List of World Heritage,

- Determine how the resources of the World Heritage Fund can be used most advantageously and most optimally.

The resources of the World Heritage Fund consist primarily of assessed contributions paid by the States Parties, 1% of the contributions from the budget of UNESCO, from voluntary contributions, and also from the deposit for specific needs obtained from sales of supplementary products referring to world heritage. The World Heritage Fund amounts to about 3 million dollars, which is rather modest compared to the needs. The sums are allocated regarding the urgency of the demand. The World Heritage Fund aids the member states in identifying and safeguarding cultural properties inscribed on the List.

For the inscription on the World Heritage List, the recommendations are not given by UNESCO but the submission for the inscriptions are done by the country. World Heritage Committee examines the inscription proposal based on technical estimations done by consultative organs:

- The International Council for Monuments and Sites (ICOMOS),
- The International Union for Conservation of Nature (IUCN),
- The International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

The following basic principles should be obeyed while estimating the World Heritage List:

- To safeguard cultural and natural properties of *outstanding universal value*;
- *Criteria* for inscription on the World Heritage List are built in order to provide the Committee to act independently in estimating the real value of each property;
- Any disparity between cultural and natural properties should be avoided;
- If a property *deteriorates* to the extent that it has lost those characteristics which determined its inclusion on the List, the procedure of deletion from the List is applied.

Each State party is recommended to submit to the Committee an inventory list: the in-

ventory list would consist of cultural and natural properties located on the territory of that state and therefore suitable for the inscription on the World Heritage List. Besides the name of the property, other basic elements are listed: full name, geographical location, a short description of the property, a short explanation about the reasons for inscription. The explanation is given in the form of comparative estimation of similar properties either within or outside the state's borders.

Natural properties are grouped according to biogeographical areas and cultural properties are grouped according to cultural periods or cultural regions. Also, a property of outstanding universal value may be nominated to represent a significant combination of cultural and natural characteristics (cultural landscapes). The tentative list refers to the properties the state intends to nominate in the following 5 or 10 years. Also, all the relevant documents are submitted with adequate slides and other graphical material.

The precondition for nomination for the World Heritage List is that the State Parties should therefore include, in their Tentative Lists, details of those sites which they consider to be of potential Outstanding Universal Value and which they intend to nominate during the following years. The sites should be nominated by member states, then the evaluation is carried out by Advisory Committees ICOMOS, ICCROM and IUCN. Advisory Bodies make recommendations within three categories: properties recommended for inscription without reservation, properties which are not recommended for inscription, properties which are recommended for deferral or referral. The final decision is made by the World Heritage Committee.

To be included on the World Heritage List, sites must be of outstanding universal value and meet at least one out of ten selection criteria:

- to represent a masterpiece of human creative genius;
- to exhibit an important interchange of human values, over a span of time or within a cultural area of the world, on developments in architecture or technology, mon-

umental arts, town-planning or landscape design;

- to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization which is living or which has disappeared;
- to be an outstanding example of a type of building, architectural or technological ensemble or landscape which illustrates (a) significant stage(s) in human history;
- to be an outstanding example of a traditional human settlement, land-use, or sea-use which is representative of a culture (or cultures), or human interaction with the environment especially when it has become vulnerable under the impact of irreversible change;
- to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance (The Committee considers that this criterion should preferably be used in conjunction with other criteria);
- to contain superlative natural phenomena or areas of exceptional natural beauty and aesthetic importance;
- to be outstanding examples representing major stages of earth's history, including the record of life, significant on-going geological processes in the development of landforms, or significant geomorphic or physiographic features;
- to be outstanding examples representing significant ongoing ecological and biological processes in the evolution and development of terrestrial, freshwater, coastal and marine ecosystems and communities of plants and animals;
- to contain the most important and significant natural habitats for in-situ conservation of biological diversity, including those containing threatened species of outstanding universal value from the point of view of science or conservation.

For a property to be assigned the outstanding universal value, it must also satisfy the integrity and/or authenticity and have a suitable system of protection and management in order to secure its conservation.

Besides the World Heritage List, there is the List of World Heritage in Danger. It is a special inventory of heritage that is threatened by natural disasters (earthquakes, floods, volcano eruptions) or by human activities (war, forest destruction, tourism) (Jelinčić, 2008).

The importance of the world heritage status for the sites, national and local authorities, local communities and visitors may significantly differ. Any analysis of the status of importance may be problematic since the sites are of various natures, frequently located in various contexts. The social and political significance of the sites depends greatly on the type and context of the sites. It is difficult to compare the natural cultural landscapes with for instance European historical towns (Smith, 2003).

Benefits from obtaining the status of world heritage are manifold. The site often receives additional funds for conservation and development. Moreover, it may lead to improving the status of the site on a local, national and international level. It also may encourage tourism development depending on the promotion activities. Then, it may strengthen the pride of the local population, which may further strengthen the community, cohesion and identity. However, large numbers of visitors may worsen the conservation issues, especially in sensitive surroundings. The ownership, participation and strengthening have become the leading issues in site management, especially cultural landscapes, where the local population is an integral part of the site. The sites need to be extremely carefully managed in order to obtain the maximum of the benefits that the world heritage status brings (Smith, 2003).

In the event of war, cultural properties must be adequately labelled in order to be easily identified.

World Cultural Heritage in our country

- The Socialist Federal Republic of Yugoslavia was among the first countries to join UNESCO on 31st March 1950.
- In 1992 Yugoslavia ceased to be a member of UNESCO because the membership could not be inherited or directly continued by other countries.

Countries with the most UNESCO World Heritage sites – Italy 58, China 56, Germany 51, (Dresden withdrawn from the List in 2009, due to building the bridge across the Elba river), Spain 49 (Ibiza biodiversity and culture), France 49, India 40, Mexico 35.

- In 2003 Serbia and Montenegro became a new member state.
- In 2006 Serbia became a new member state.

It needs to be highlighted that the Former Yugoslavia with its republics was among the first countries whose cultural and natural properties were inscribed on the World Heritage List. In 1978, cultural properties of Canada, the USA, Ecuador, Ethiopia, Germany, Poland and Senegal were inscribed on the World Heritage List, whereas the heritage from Yugoslavia together with the heritage from Bulgaria, Kongo, Italy, Egypt, France, Tanzania, Ghana, Guatemala, Iran, Nepal, Norway, Syria and Tunisia was added the list of protected properties by UNESCO Charter.

- Spatial cultural and historical unity **Stari Ras and Sopoćani** was inscribed on the World Heritage List as an outstanding universal cultural property in 1979. The property is managed by the Institute for the Monument Protection of the Republic of Serbia. This site is located in the central part of the Republic of Serbia. It encompasses the area between the upper basin of the river Raška and the mountains Rogozna, Golija, Pešter Plateau with Novi Pazar as its centre. Its distance from Novi Pazar is 15km. This spatial and cultural entity comprises Trgovište, St. Peter Church, Đurđevi Stupovi (Pillars of St George) Monastery, Sopoćani Monastery, Pećinski Monastery and Novi Pazar.
 - Stari Ras (Old Ras) has a special significance in Serbian tradition. It became the capital in 1170 by Stefan Nemanja. Archaeological excavations on the hill above the Raška river revealed the remains of the fortification with the walls, towers and other buildings which confirm that the Old Ras was a fortified group of settlements with several thousand inhabitants. The emperor's court was at the top of the hill.
 - St. Peter Church is the only completely preserved monument from the period before the Nemanjić Dynasty in Serbia. Based on certain data, this church was built in the 10th century, but the sources of information are scarce. St. Peter

Church is one of the oldest pre-Romanesque churches in the Balkans.

- Đurđevi Stupovi - Church of St. George (known as Pillars of S.t George) is the oldest endowment of Stefan Nemanja. The Monastery complex with the church in the middle was built in the period between 1167 and 1171.
- Sopoćani Monastery is the most colossal monument of Serbian culture. The monastery was being built through centuries and it took almost 400 years for the monastery to obtain its final shape. The monastery is the endowment of King Uroš I.
- Cave Monastery of St. Archangel Mihail is related to the second half of the 12th century. It is assumed that Stefan Nemanja was imprisoned in that cave during the conflict with his brothers.
- Novi Pazar was founded by a famous Ottoman leader and governor Isa-Bey Isaković during mid-15th century.
- **Monastery complex Studenica** was inscribed on the World Heritage List as an outstanding cultural property at the UNESCO meeting in Paris in 1986. The complex is located between the mountain Radočelo in the south and Čemerno in the north which surround the river Studenica valley at 480 meters altitude, 39 km from Kraljevo. The monastery is famous for its collection of frescoes from the 13th and 14th centuries. Stefan Nemanja founded the monastery in 1190. The architecture of the church is a mixture of Romanesque and Byzantine styles from which later emerged the famous Ras style. Today within the monastery complex there are:
 - The Church of the Holy Virgin
 - Radoslav's Narthex
 - the Church of Saint Nicholas
 - Dining Room
 - The Church of Saint Joachim and Saint Anne
 - Entrance Tower - Belltower
- **Gamzigrad Romuliana** was inscribed on the World Heritage List on 29th June 2007. This site is located near Zaječar (East Serbia). Gamzigrad was the residence of the Roman Emperor Gaius Valerius Maximianus Galerius (293-311), son-in-law of Dio-

cletian. It was named Romuliana after his mother Romula. A powerful town with 20 fortified towers was covering an area of 6.5ha. A luxurious palace, two pagan temples, three Christian churches and other buildings were within the walls of the fortification. The floor mosaics are considered as valuable as the most impressive ones of the Late Antiquity in Europe.

- **Medieval Monuments in Kosovo and Metohija** (Patriarchate of Peć, Dečani Monastery, Church of Theotokos Ljeviš, Gračanica Monastery). In 2004, UNESCO inscribed on World Heritage List only the Dečani Monastery. However, two years later other two monasteries were added. All of them are inscribed under the title “Medieval Monuments in Kosovo and Metohija”.
 - *The Patriarchate of Peć* is a group of churches near the town of Peć, near Pećka Bistrica, at the entrance to the Rugovska Gorge. The Patriarchate of Peć is one of the most important monuments of the Serbian past. It was the centre of the Serbian Orthodox bishops and archbishops for centuries. From its origin, in the 13th century, the Patriarchate attracted learned theologians, reputed writers and gifted artists, and all

of them have left traces of their work in it. It is therefore not only the centre of the Serbian Church but also an important repository of its cultural heritage.

- *The Dečani Monastery* is located in a valley of the river Dečanska Bistrica southwest from Peć, at the foot of the mountain massif Prokletije. The building of the church of Christ Pantocrator was started in 1327 by the Serbian King Stefan Uroš III of Dečani. It was painted in the later period 1347-1348.
- *The Church of Theotokos of Ljeviš*. Theotokos of Ljeviš is a church in Prizren, the endowment of King Milutin. The church was built in 1306-1307 on the foundation of a basilica from the 11th century, which was itself erected on the site of an older early Christian church. The church is the historical main official Diocesan church of Prizren Orthodox Serbian Bishops.
- *Gračanica Monastery*. Gračanica Monastery was built in 1310 by the holy King Milutin who devoted to the Dormition of the Holy Virgin. The monastery is situated in the village of Gračanica, 5 km from Priština, the administrative centre of Kosovo and Metohija.

12.2 ICOM

The International Council of Museums ICOM was created as a non-governmental organization supported by UNESCO and having a consultative status with the United Nations' Economic and Social Council. ICOM is committed to the development of society, the museum profession and museum professionals. It encourages knowledge and understanding of the role of museums in the service of society and organizes cooperation between museums around the world. ICOM is constantly aligning its goals and programs with changes in the world.

Basic aims of ICOM:

- professional cooperation and exchange;
- dissemination of knowledge and raising public awareness of museums;

- training of personnel;
- advancement of professional standards;
- elaboration and promotion of professional ethics;
- preservation of heritage and combating the illicit traffic in cultural property.

ICOM Structure

The Executive Council is the governing body of ICOM and is composed of 16 members elected for a period of three years. Its mission is to implement the decisions and recommendations of the General Assembly and to coordinate the activities of National, International Committees and Regional Alliances (<http://www.icombih.org/>).

The General Assembly is the legislative body of ICOM. The President of ICOM chairs the General Assembly. It meets at least once a year in regular sessions during the annual meeting of the Advisory Committee. All ICOM members can participate in the General Assembly. As the highest governing body of ICOM, the General Assembly adopts the Strategic Plan, elects the members of the Executive Council and provides guidance on the work of ICOM.

The Advisory Committee is composed of the Presidents of the National, International Committees and Associated Organizations. The Chairman of the Advisory Committee is elected every three years and must be a member of ICOM. It meets once a year and discusses issues related to ICOM's policies, programs, procedures and funding and reports to the ICOM Executive Council.

The ICOM General Conference is held every three years. During the conference, participants receive and consider reports on ICOM activities for the previous period, and a draft ICOM program for the next three years. During the plenary session, museum professionals reflect on the role of the museum by choosing specific topics as a basis for discussion. Resolutions emerging from the discussion are submitted to the General Assembly.

The ICOM General Secretariat is housed in the UNESCO building in Paris. Under the direction of the Director-General, the Secretariat is responsible for implementing the decisions of the Executive Council. The ICOM Secretariat also provides services to ICOM members, coordinates committee activities, assists in the implementation of its programs in line with

the ICOM mission and organizes meetings and assemblies.

ICOM consists of 17,000 members from 140 countries which testifies about the size and the importance of the organisation. Its members participate in national, regional and international activities of the organisation such as workshops, publications, educational activities, twinning programmes and International Museum Day (Jelinčić, 2008).

International Museum Day is one of the most prominent activities of ICOM and has been celebrated since 1977. On this day, efforts are made to present to the public the achievements of the previous period and to affirm museums as public institutions. Every year, the International Museum Day is marked by activities within a specific theme, i.e., the ICOM Advisory Committee proposes a theme for the International Museum Day.

The theme proposed by ICOM every year on the occasion of the International Museum Day, allows all museums around the world to focus on the same content in May, so the messages of the museum community with the power of synergy resonate more strongly with the public. This is, of course, contributed by the constant recommendations of the day, which aim to make it easier for visitors to access the museum, such as free admission, but also organizing various events such as organizing promotional campaigns, opening exhibitions, opening new museum spaces, extended working hours, organizing concerts, and various programs intended for target groups - children, families and the disabled (<http://www.icombih.org/site/mედunarodni-dan-muzeja,20.html>).

12.3 ICOMOS

The International Council on Monuments and Sites (ICOMOS) is a non-governmental organization which works on conservation and cultural heritage protection. Its mission is to promote conservation, protection, utilization and advancement of monuments, monumental complexes and sites. ICOMOS is an advisory body of the Committee for World Heritage for implementation of the World Heritage Con-

vention by UNESCO. The creation of this organisation in 1965 was a logical outcome of the talks between architects, historians and international experts at the beginning of the 20th century which were materialised by the adoption of the Venice Charter in 1964.

Until the end of the 19th century, architectural heritage had been a matter of solely national concern, and most of the laws regarding

the protection of historic buildings in Europe date back to that period. Countless associations existed in each country, but their scope never went beyond national borders. Cultural internationalism, as we know it today, was an outcome of the First World War, with the creation of the League of Nations, and most of all before the Second World War, with the creation of the United Nations and the establishment of UNESCO.

The Athens Conference (1931) on the restoration of historic buildings, organised by the International Museums Office, and the Athens Charter both represent a major step in the evolution of ideas because they reflected a growing consciousness among specialists all over the world and introduced the concept of international heritage for the first time.

The Venice Charter was born from the need to create an association of conservation and restoration specialists, independent from the already existing association of museologists called ICOM. In 1957 in Paris, the First Congress of Architects and Specialists of Historic Buildings recommended that the countries lacking a central organisation for the protection of historic buildings provide for the establishment of such authority and, in the name of UNESCO, that all member states of UNESCO join the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM).

The Second Congress of Architects and Specialists of Historic Buildings, in Venice in 1964, adopted 13 resolutions, the first one being the International Restoration Charter, better known as the Venice Charter, and the second one, put forward by UNESCO, provided for the creation of the International Council on Monuments and Sites (ICOMOS).

Structure of ICOMOS

The Board is the managing body of ICOMOS. It is constituted of 20 members elected by the General Assembly. As recognized professionals,

they represent the main regions of the world. The Board prepares the program and budget and monitors their implementation. In the interval between the Board sessions, the Bureau ensures the implementation of the programme.

The Advisory Committee is composed of the Presidents of National and International Scientific Committees. Its function is to advise the Board and to make suggestions and recommendations on the priorities and directions of the program.

The Scientific Council consists of the President of each International Scientific Committee or his/her designated deputy. The duties of the Scientific Council are: to serve as the coordinating body of the ISCs; to meet at least once a year; to prepare an annual report on its activities and progress made on the Scientific Plan; to advise the Executive Committee on best practices and performances; to develop and oversee the implementation of a 3-year Scientific Plan with a corresponding budget, and present it to the General Assembly for its adoption as part of the ICOMOS Work Programme; to identify gaps among the ISC fields of specialization, and make appropriate recommendations to fill them; to adopt a process for the triennial performance evaluation of each ISC, carry out such evaluation and convey its results and pertinent recommendations to the Executive Committee of ICOMOS as part of its annual report; to receive, evaluate and formulate appropriate responses to requests for technical assistance from the Executive, Advisory, and National Committees of ICOMOS; to receive and evaluate proposals for the formation of new ISCs and make recommendations concerning their approval to the Executive Committee of ICOMOS; to formulate its own recommendations or evaluate recommendations from others, regarding the dissolution of existing ISCs; to investigate issues or complaints regarding the activities of an International Scientific Committees; to take the appropriate action to solve them; to work closely with the ICOMOS Secretary General and other relevant organization members.

12.4 ICCROM

ICCROM (the International Centre for the Study of the Preservation and Restoration of Cultural Property) is an international non-governmental organization for the preservation and conservation of cultural heritage which promotes all types of cultural heritage conservation in all parts of the world. Established by the UNESCO's General Conference in 1956 in New Delhi in a response to the widespread destruction during the Second World War and the urgent need to reconstruct cultural property (<https://www.iccrom.org/about/overview/history>).

The headquarters of the Centre has been in Rome since 1959. The Centre immediately created a worldwide network of experts and specialized institutions for conserving and restoring different types of cultural heritage. In close co-operation with UNESCO, the Centre participated in international campaigns and organized scientific missions to assist member states. Early activities included the preservation of ancient tombs in the Nile Valley, the development of the national conservation research centre in India and protecting cultural heritage following floods or earthquakes in Guatemala, Italy and Montenegro.

In the early 1960s, the Centre organized its first courses in the conservation of historic towns and buildings. There followed other regular annual courses on the conservation of mural paintings organized jointly with the Istituto Centrale del Restauro in Rome. The Centre also established an international library and documentation centre, which has become an indispensable resource for research and training.

Over the years, ICCROM has become respected for promoting an interdisciplinary approach to conservation, engaging the expertise of scientists, conservators, restorers, archaeologists, art historians, curators, architects, engineers and city planners. Since the 1980s, regular activities have been complemented by long-term international and regional programmes. Long-term programmes generally lasting seven to ten years, carried out in collaboration with partner organizations, have increasingly emphasized pressing challeng-

es such as strengthening institutions in the Member States for sustainable management of heritage resources.

ICCROM's statutory functions are to contribute to the conservation and restoration of cultural properties by creating, developing, promoting and improving conditions for conservation and restoration. Special functions of ICCROM are:

- collection, research and information dissemination on scientific, technical and ethical issues regarding conservation and restoration of cultural properties;
- coordination, promotion or institutional research in the area, engaging experts or expert bodies, international conferences, publications and exchange of specialists;
- counselling and recommendation role on general and specific issues regarding conservation and restoration of cultural properties;
- promotion, development and education in the field of conservation and restoration of cultural properties, upgrading standards of conservation and restoration practices;
- initiatives that promote a better understanding of conservation and restoration of cultural properties.

ICCROM's governing bodies are General Assembly, Council and Secretariat. The General Assembly meets in ordinary session every two years in Rome, Italy, and it consists of delegates from all ICCROM member states, usually government officials or experts associated with conservation and restoration of cultural properties.

The General Assembly determines the general policies of ICCROM. It approves its biennial Programme of Work and Budget, elects the Council members and appoints the Director-General. The Assembly's other functions include approving reports on Council and Secretariat activities; determining Member State contributions, adopting ICCROM's financial regulations and approving changes to the Statutes.

The Council monitors the execution of the Programme of Work and Budget of the organi-

zation and formulates long-term policies of the agency in close collaboration with the Director-General. The Council includes 25 persons, elected by the General Assembly from within its members, and six members representing UNESCO, the Italian Government, Istituto

Superiore per la Conservazione ed il Restauro, as well as the International Council of Museums (ICOM), the International Council on Monuments and Sites (ICOMOS) and the International Union for Conservation of Nature (IUCN).

12.5 THE EUROPEAN COUNCIL

The European Council is the organisation founded in 1949 with the aim of strengthening cooperation and unity on the European continent, promoting human rights and fundamental freedoms, democracy and the rule of law. Since 1989, the Council of Europe has been acting as a political anchor and a human rights watchdog for Europe's post-communist democracies, assisting the countries of central and eastern Europe in carrying out and consolidating political, legal and constitutional reform in parallel with economic reform, providing know-how in areas such as human rights, local democracy, education, culture and the environment protection.

During the Second Summit in Strasbourg in October 1997, the heads of state and government adopted an action plan to strengthen the Council of Europe's work in four areas: democracy and human rights, social cohesion, the security of citizens and democratic values and cultural diversity (<https://www.coe.int/bs/web/sarajevo/istorija>).

Structure of the European Council

The Committee of Ministers is the Council of Europe's statutory decision-making body. It comprises the Ministers for Foreign Affairs of each member State or their permanent diplomatic representatives in Strasbourg. It is both a governmental body where national approaches to European problems are discussed on an equal footing and a forum to find collective responses to these challenges. In cooperation with the Parliamentary Assembly, it is the guardian of the Council's fundamental values and monitors member states' compliance with their undertakings.

The Parliamentary Assembly of the Council of Europe (PACE), which held its first session on

10th August 1949, can be considered the oldest international parliamentary Assembly with a pluralistic composition of democratically elected members of parliament established on the basis of an intergovernmental treaty. The Assembly is one of the two statutory organs of the Council of Europe (the Committee of Ministers being the other). The statutory aim of the Council of Europe is to achieve greater unity among its members through common action, agreements and debates. The conditions for the membership are pluralistic democracy, the rule of law and respect for human rights. Only those countries, which fulfil these criteria, can accede.

In 1994, the Council of Europe established the Congress of Local and Regional Authorities of Europe as a consultative body to replace the former Standing Conference of Local and Regional Authorities of Europe. It works on the basis of Statutory Resolution (2000) 1 of the Committee of Ministers of the Council of Europe. The Congress comprises two chambers: the Chamber of Local Authorities and the Chamber of Regions. It meets twice a year at plenary and seasonal meetings. The main activity of the Congress is monitoring the local and regional democracies in member states, which is regularly reported by member states based on the European Charter on local and regional democracy.

The Secretary-General is appointed by the Parliamentary Assembly of the Council of Europe (PACE) on the recommendation of the Committee of Ministers for a once renewable five-year term of office. The Secretary General has the responsibility to achieve greater unity among the member states for the purpose of safeguarding and realising the ideals and principles which are their common heritage and facilitating their economic and social progress.

The Secretary-General has the overall responsibility for the strategic management of the programme and the Budget of the Council of Europe as well as for daily monitoring of the Organisation and the Secretariat activities. (<https://www.coe.int/bs/web/sarajevo/struktura>).

When the Council of Europe was founded among crucial factors was the cooperation in the field of culture. The aim, among others, was to achieve greater unity among the member states to preserve European cultural heritage (Pančić Kombol, 2006). The Council of Europe perceives cultural tourism as one of the forms of raising awareness about cultural heritage. In this context, many projects were launched, among which the project of cultural itineraries needs to be highlighted.

The term European Cultural Itinerary or Route is taken to mean a route crossing one or two more countries or regions, organised around themes whose historical, artistic or social interest is patently European, either by virtue of the geographical route followed or because of the nature and scope of its range and significance. Application of the term “European” to a route implies a significance and cultural dimension which is more than merely local, including places particularly rich in historical associations (Jelinčić, 2008). The project has three main objectives:

- to offer higher visibility and respect to European cultural identity by making European citizens aware of a common European cultural identity;
- to preserve and enhance European cultural heritage as a means of improving the surroundings in which people live and as a source of social, economic and cultural development;
- to offer new leisure activities to the public such as visiting cultural tourism sites and related activities (Richards, 2005).

Santiago de Compostela Pilgrim Routes were the first cultural routes recognised by the Council of Europe as an illustration of uniting around common European identity in European space bearing a collective memory and crisscrossed by roads and paths which overcome distances, frontiers and language barriers. The route shows that Europe is built on common historical grounds of exchange and meetings between people from different national and religious backgrounds.

The example of Santiago de Compostela has been proved as an excellent idea suitable for achieving the goals and ideals of strengthening the European identity and at the same time showing respect towards the cultural heritage and religious beliefs of others. The project also enhanced cultural tourism. Cultural itineraries have become instruments of understanding European values and still have an important role in building Europe based on cultural heritage (Jelinčić, 2008).

The European Institute of Cultural Routes has been in charge of the Project of European Cultural Routes since 1998. Its role is to examine applications for new projects, monitor activities in the field and coordinate the work of partner organisations, to disseminate and archive information documents (<https://www.coe.int/en/web/culture-and-heritage/cultural-routes>).

Apart from these cultural routes, the Council of Europe launched other projects within the Programme on Cultural and Natural Heritage, among which the following projects related to cultural heritage may be highlighted: European Heritage Days, European Heritage Network, European Landscape Convention, in Heritage Education and Heritage Skills and (Jelinčić, 2008).

13 TRENDS IN CULTURAL TOURISM

Attention should be paid to emerging trends in order to present and foresee the tourism of the 21st century:

- Chinese, Brazilian, Indian and Russian markets as emissive markets are of growing importance and it is of vital significance to have information about their opinion on the most attractive destinations, the purpose of the travel, spending habits, holiday activities, market segmentation, internet and social networks use,
- LGBT tourism. The global visibility of the Lesbian, Gay, Bisexual and Transgender (LGBT) community is growing and there is constant interest to attract the members of this community as tourism consumers,
- Food and Wine Tourism (F & VT) is part of cultural tourism (Tresserras, Medina, 2007).

Key Trends in Cultural Tourism

“Stay like a local”- the key trend among the visitors who search for cultural authenticity and local experience. They will share accommodation with the local population, participate in creative content, etc. Socialising with the locals to experience a new culture (Millennials are interested in such an offer).

Airbnb broadened the scope of its offer – hosts play the role of tourist guides, offer the local experience to their guests.

There is a growing demand for *social relatedness* when visitors participate in volunteer programmes (growing interest in social protection, development of local communities)

Cultural gastronomy enables visitors to demonstrate their culinary skills. Gastronomy courses are offered (making pasta in Italy or Foie Gras – pate from duck liver in France).

Eatwith is the application for socialising with the local hosts at the table and searching for an authentic culinary experience.

Cultural heritage tourism - a fast-growing trend among tourists who would like to explore either their own or new cultures by visiting historical and cultural destinations. This trend is based on destinations abundant in heritage, tradition and artistic achievements. The visitors may enjoy the authentic location, artefacts and traditional activities of the people from both past and present periods. Tourism workers may design new packages that would connect gastronomy and art and offer a personalised cultural experience.

Example: Visit Flanders is a website that offers tourist holidays and travels to people planning to visit the region of Flanders. Based on visitors' demands and needs the website offers visitors the most suitable packages to select. The website provides a whole range of information about cities and towns in or near Flanders, tracks a variety of cultural events, exhibitions and concerts (you may read more on this at https://www.visitflanders.com/en/index.jsp?country=en_US).

Religious tourism – one of the fastest-growing segments of the tourism offer. Tourism workers may offer holiday packages including religious-cultural routes, pilgrimages, e.g., Hajj in Mecca or Way of the Cross in Jerusalem.

Example: Turjuman is an application for instant translation which enables the Hajj pilgrimage travellers who cannot speak Arabic to get information in their language. Using QR codes from every information board or a sign, the application enables an understanding of signage during the Hajj pilgrimage. Travellers who cannot read may use the voice function within the application. Owing to this application the travellers may communicate efficiently and have a safe and personalised experience during their travel in Saudi Arabia.

Every year, roughly 600 million national and international religious and spiritual travels take place, generating 18 billion USD in tourism revenue. Pilgrimages, a fundamental precursor to modern tourism, motivate tourists solely through religious practices. Religious tourism is particularly popular in France, India, Italy and Saudi Arabia. For instance, the Hindu pilgrimage and festival Kumbh Mela in India, inscribed in 2017 on the UNESCO Representative List of the Intangible Cultural Heritage of Humanity, attracts over 120 million pilgrims of all castes, creeds and genders. The festival is held in the cities of Allahabad, Haridwar, Ujjain and Nasik every four years by rotation. Sacred and ceremonial sites have unique significance for peoples and communities and are often integral to journeys that promote spiritual well-being. (<https://en.unesco.org/news/cutting-edge-bringing-cultural-tourism-back-game>).

Future Expectations

It is expected that the consumers will be more open to exploration of new cultural activities, enhancing personal experience and searching for local authenticity. The tour operators should combine aspects of cultural tourism with other trends like voluntarism, ecotourism, wellness, adventure tourism. In addition, the hotels targeting cultural tourists should develop high authentic cultural activities or have partners offering such services.

Popular culture has become an important cultural tourism market, parallel to traditional high culture and historical attractions. For

instance, tourism related to the Beatles is estimated to have 600,000 annual visits to Liverpool and the visitors have an economic impact on the city of about 70 million pounds.

Large Art Exhibitions are now important for tourism movements in many cities and the organization of “blockbuster exhibitions” has become an essential part of cultural tourism strategies in museums. “Blockbuster” is no longer the term reserved for high-profit films or best-selling novels. It turned out that it may refer to museum culture as well. At a time when even cinemas and theme parks are struggling to attract visitors, museums need to come up with new ways to show off their exhibits and engage with the public. One way to accomplish this is to launch a blockbuster exhibition.

Blockbuster exhibitions within museums can be seen as headline acts – attention-grabbing showcases that draw people in a way that smaller, low-key exhibits simply cannot. Often focusing on a single artist or cultural figure, blockbuster exhibitions can be costly to put on and market but they should ultimately drive both direct and indirect revenue, as well as raise the profile and prestige of a venue.

At the heart of every blockbuster exhibition needs to be a name. Whether it’s Leonardo da Vinci, Frida Kahlo or even Winnie the Pooh, the headline act needs to be someone or something that is engrained in the public consciousness.

The British Museum: The Treasures of Tutankhamun is thought by many to be the original blockbuster exhibition. It was first opened in London in 1972. Initially planned to run from April to September of that year, such was the success of the collection that the exhibit remained until the December of that year. From there, Treasures of Tutankhamun toured the USA, taking in Washington DC, Chicago, New Orleans, Seattle, LA and New York. Not only did it serve to introduce millions of people to the wonders of Ancient Egypt but it also served to raise the profile of the British Museum for many years to come.

The Victoria and Albert Museum: One of the most prominent UK exhibitions in recent times was opened at the Victoria and Albert Museum in 2016, focusing on the art, music,

▼ **Figure 14.** Statue of the Beatles in Liverpool

Source: <https://premierskillsenglish.britishcouncil.org/skills/listen/podcasts/english-uk-liverpool>



films and life of David Bowie. David Bowie has welcomed its first visitors just months after the singer's death (Bowie deceased in January 2016), charting Bowie's career through photographs, album covers, songs and 3D sound simulations. David Bowie Is became the fastest-selling exhibition in the Museum's history as it served to demonstrate how the icon influenced pop culture through the later part of the 20th century and into the modern-day. Such was the success of the exhibition and documentary that it later toured around the world to an estimated total audience of 2,000,000.

The Metropolitan Museum (The Met): The Metropolitan Museum of Art in New York certainly knows how to create a blockbuster exhibi-

the same time experience local culture. There has been an outburst of various courses in areas such as languages, gastronomy, art, photography (OECD, 2014).

The development of *creative tourism* is more distinct in rural environments (where creativity is needed to fight the lack of economic alternatives) and in towns which are observed as powerful engines driving creative industries growth. Rural creative tourism is developing in many rural areas of the United Kingdom, Scandinavia and France. In large cities, such as Barcelona, Paris and Rome, creative tourism is now developing as an alternative to mass cultural tourism (www.creativetourismnetwork.org).

Volunteer tourism has been another growing market recently, again sparked by the desire to meet other cultures. Tourism and marketing research estimated that about 600,000 volunteer accommodation is offered annually worldwide. This tourism segment is especially important for longer stays in a destination. Plentiful projects of volunteer tourism are based on conservation or restoration of heritage.

Travelling related to learning foreign languages is more and more important in a variety of It is estimated that there is a potential global market of 375 million people who want to travel in order to learn foreign languages. There was revenue of 11.5 billion dollars revenue from travel to the eight most popular destinations for learning the English language in 2012 (Study Travel Magazine, 2013). Frequently the language courses are combined with cultural activities, offering the option of combining learning the language and experiencing local culture.

Smith (2009) remarks that tourists want to develop their own spirituality or to reveal the spirituality of others. This is related to the holistic approach to wellness. An example of how this initiates tourism growth is the development of the network Temple Stay in South Korea which enables visitors to spend some time in a Buddhist temple (OECD, 2009).

Virtual cultural tourism The option of replicating cultural destinations in the virtual world offers a whole range of interesting possibilities. According to Tavakoli and Mura (2015), there are already seven Eiffel Towers in the "Second Life" and such virtual destinations offer new opportunities for groups with restricted travel options



▲ **Figure 15.** Exhibition of Leonardo da Vinci in Louvre
Source: <https://www.connexionfrance.com/French-news/Biggest-ever-Leonardo-da-Vinci-retrospective-opens-at-Paris-Louvre-in-France>

tion. They launch a fashion exhibition every year and make each one an event by opening it with the star-studded Met Gala Ball. Celebrity artists and designers curate the event alongside Vogue editor, Anna Wintour, using the opportunity to showcase their take on artistic fashions inspired by that year's chosen theme. 2018's Heavenly Bodies: Fashion and the Catholic Imaginations was the most visited museum exhibition in the world that year (<https://www.museumnext.com/article/go-big-or-go-home-how-blockbuster-exhibitions-are-saving-museums/>).

Performing Arts also have become oriented towards the tourists' audience since music and theatre arts are employed to attract inhabitants and visitors to new places.

Creativity is also related to cultural tourism, due to the fact that people tend to use their free time for skills development and at

(Muslim women). Mascho and Singh (2014) note that there is growing experience in the Second Life (SL) and destinations actively participate in creating new virtual attractions:

The city of Amsterdam in SL offers a wide spectrum of products such as flower stands, cafes, bicycles, canal cruises. Dublin Virtual Live offers on average 35 events weekly (concerts, lectures). New Berlin offers German language classes and various events.

All this is a consumption of virtual tourism versions without being involved in travelling.

However, for the majority of people, physical presence is the desirable aspect of cultural experience. Thus, the technologies are involved in supporting the travelling experience.

Smartphones and other mobile devices may increase and transform the experience of those being physically present in cultural tourism places (Garau, Ilardi, 2014). The need for constant contextual information triggered the avalanche of applications for mobile devices. The application may give information about the location and in many cases replace traditional guides or tourism signing.

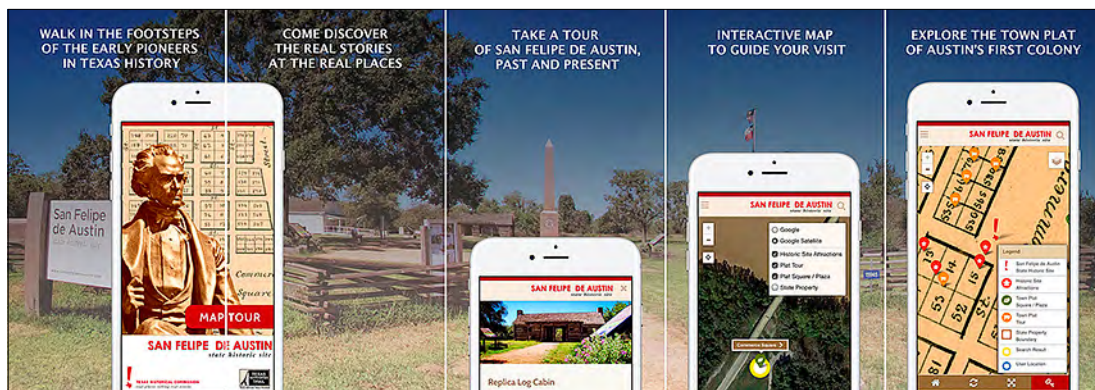
Extended reality is the technology enabling digital content to transfer to the real world by means of a smartphone camera or tablet. The users may see the real world enriched with 3D graphics which is set to their visual fields. This opens up to the whole spectrum of applications in cultural tourism, including monument reconstructions or animated experiences from historical sites. According to Hui (2013), our mobility is currently shaped by the guides, but in the future, it will be shaped by the devices we always use (or use them from time to time). If the competition in attracting cultural tourists in the past was held on pages of travel bro-

chures, in the future more competitive would be those who have access to new platforms with tourist information.

Storytelling. Storytelling techniques are gaining greater importance in the cultural tourism market. Transfer to storytelling in cultural tourism is best illustrated by the example of the town of Den Bosch in the Netherlands. Primarily the destination was being sold as the “meetup town”. However, it neither gave an impressive portrait of a town nor showed the uniqueness of the place. It was one of the reasons why Den Bosch made a turn and decided to become the home of a famous medieval painter Hieronymus Bosch in 2006 (Markques, 2013). Connecting the town with a world-famous person contributed to a more profound story about the town, its history, identity and character. The town created a series of events to mark the 500th anniversary of the painter’s death in 2016. The introduction of Bosch contributed to the success of the town in collecting funds for the events, but the true success was in the great support from the local population (as many as 80% of the population perceived the introduction of Bosch to represent the town as a good idea). Owing to Bosch, the town was able to connect with other towns from Bosch network – especially those owing his paintings. Since the network London, Madrid, Vienna and Los Angeles, the town of Den Bosch has gained a higher position on the cultural tourism scale.

Curating is a means of telling stories about culture, which is going to become a significant part of cultural tourism. There is a growing need for new types of selecting cultural content by the customers. A new strategy in this creative field is curating. Curator was once a job restricted to museums, but in the last dec-

► **Figure 16.** Example of Virtual Guide
Source: <https://virtualgrounds.com/vgi/apps.html>



ades, there was an idea about curators in various spaces (Richards, Palmer, 2010). The art of curating space is different from the art of the museum since it is not based on institutional authority, but on knowledge and skills, cultural mediators build into it. There are many cases in which the mediators gain authority from their own artistic achievements, such as David Bowie curating High Line Festival in New York. Due to his great cultural authority, the event has become a cultural point for New Yorkers and the visitors of the Big Apple.

Eventfulness. The attractiveness of a destination does not depend only upon its spatial organisation (museums, monuments, etc.) but also on its atmosphere and everyday rhythm. Cultural events are the pillars of tourism offer of any destination and it would probably increase in the future since the events are overtaking the roles in economy, culture and society. Many experienced cultural tourism travellers have already visited towns and tourist attractions in a destination and new events will offer new reasons for visits to cultural destinations (Richards, 2014).

Overtourism

Overtourism is an emerging concept facing the world's major tourist destinations. It is a new phenomenon related to tourism development in recent decades. The destinations have become more accessible because of low-cost carriers, low-priced airline tickets, numerous evaluation platforms, as well as platforms for inexpensive accommodation - Airbnb. All these changes are significant regarding the visitors' structure, length of stay, destination, tourist expectations and perception of the population.

Certain destinations are affected by overtourism to such an extent that the term "Venice Syndrome" is used to refer to the depopulation of town centres. The case of Venice is relevant since the combination of certain factors resulted in prominent tourism rejection: a large number of arrivals (over 20 million per year) to a town with 55,000 permanent residents. This has caused a huge increase in real estate prices which made Venice the most expensive town in Italy. Due to its ecologically fragile lagoon, the old town with its surroundings is an en-

dangered ecosystem, not only due to the increase in the number of tourists but also due to the increase in the number of cruise ships (2.5 million tourists on cruise ships). Venice was inscribed on the UNESCO World Heritage List in 1987. Since 2016 it has been placed on the list of cultural heritage in danger (Gonzalez, 2018).

The Croatian coastal city of Dubrovnik is another salient example pertaining to the damaging effects and problems related to overtourism on the Adriatic Sea. Due to the popularity of its old town, the boom of cruise tourism, and the impact of the widely known television series *Game of Thrones* being shot partly in Dubrovnik, quantitative growth in tourism has led to overcrowding and to "the paradox of tourism risking to destroy the very thing that tourists come to see." Local authorities attempt to limit the number of tourists admitted to the city and to restrict the capacity of cruise ships permitted to call at the city's port. The town authorities launched a new application to inform the visitors about the crowds in the old town. Moreover, in an attempt to divert tourists towards other sites outside the historical fortification, the town plans to start a car-sharing project.

In their attempts to tackle overtourism at key tourist attractions in Amsterdam, tourism planners use data to encourage the geographical spreading of tourists in the city. Amsterdam City Card is a chip card which enables access to public transport and key attractions. It also enables the city authorities to track the movement of tourists and in return, it informs tourists about the waiting time or directs them to the attraction with shorter waiting periods.

Another example of a site experiencing negative effects of overtourism is Machu Picchu, "the lost Incan town" in Peru. Although UNESCO recommended limiting the capacity to 2,500 visitors daily, during summer months daily visits regularly rocket double the limit number. With such high numbers of visitors, the site loses its integrity and some of the visitors behave inappropriately, climb monuments, take stones from the ancient walls and disrespect the site in many other ways.

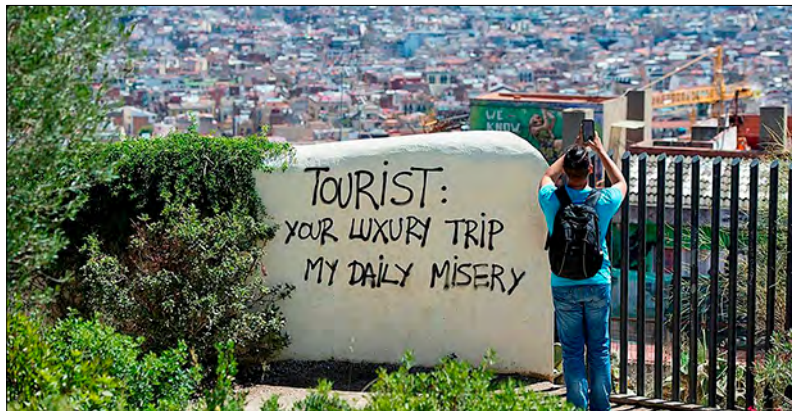
The Forbidden City, the royal palace from the period of Ming (1368-1644) and Qing (1644-1911) dynasties, is an unavoidable tourist attraction in Beijing. The entrance fee is 60 Yuans

Overtourism occurs when there are too many visitors or tourists to a particular destination at the same time. Overtourism is strongly related to the problem of saturation by mass tourism which is present in many world's destinations diminishing the quality of life for local residents and creating a negative experience for visitors.

UNWTO defined the carrying capacity of a destination as the maximum number of people that may visit the destination at the same time, without destroying the physical, economic, socio-cultural environment and an unacceptable decrease in the quality of visitors' satisfaction".



▲ **Figure 17.** Example of graffiti against tourists
Source: <https://theconversation.com/why-australia-might-be-at-risk-of-overtourism-99213>



▲ **Figure 18.** Barcelona and overtourism
Source: <https://www.citymetric.com/business/over-tourism-becoming-global-problem-how-can-cities-tackle-it-4131>



▲ **Figure 19.** Undertourism
Source: <https://viajandoecurtindo.com.br/2019/09/07/undertourism/>

(9 USD) per person (far lower than the entrance fee to Louvre in Paris or Buckingham Palace in London). The entrance fee was introduced in 2015 (it was free of charge earlier). The maximum daily limit is 80,000 visitors.

Across southern Europe, protests and social movements against overtourism and the impact it has on local residents are growing in number. This has led to the formation of organisations such as the Assembly of Neighbourhoods for Sustainable Tourism (ABTS) and the Network of Southern European Cities against tourism (SET) (Richards, 2014).

Undertourism

- In the age of overtourism, the world's less-visited places are seeing a new opportunity.
- Marketing tactic being used by less-frequented destinations:
 - come here, they say, because we're not as crowded as the neighbours.
 - visit us, and you won't have to queue for your Instagram likes. (Here's how Instagram is changing travel.)

Like Machu Picchu? Try Kuelap. With 400 stone houses perched on the mountaintop, and a new cable car to get you there, now's the time to see this dramatic Incan site, which is older than Machu Picchu!

Like Venice? Try Trieste. Just a couple of hours from Venice by train, this elegant Italian city is wedged in beside Slovenia in the Gulf of Trieste.

Like Phuket? Try Kep. As Cambodia's southern coastline proves more and more popular, Kep - backed by jungle, fronted by clear seas and crab shacks—has retained its laidback, non-party town vibe. The beaches are as good as Thailand's, too.

Like Lisbon? Try Guimarães. Northeast of Porto, this small, beautiful city was the cradle of Portugal - the country's first king, Afonso I, was born here in the early 12th century. Today there is an unspoiled old town, an 11th-century castle, and gilded churches.

Like Bruges? Try Brussels. It may lack those glinting canals, but Belgium's capital has medieval architecture, buzzing restaurants, plenty of chocolate and beer shops.

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