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Culture, Management, Governance - Developing creative and sustainable regions.

Marco Polo System GEIE
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Sources: Xavier Greffe, Walter Santagata, Enrico Bertacchini, Giovanna Segre, SUSTCULT Project, Ernst and Young, Mibact, UNESCO, IMED
What is Culture?
In 1948, the United Nations declared the right for everyone to participate freely in the cultural lives of their communities. In 1970, UNESCO recalled the right to culture, defining the latter as a common good, comparable to education, healthcare, etc., thus reinforcing the obligation for each state to set the necessary conditions for the free participation of citizens in cultural life. The concept of culture has since been extended to overcome any elitist connotation and stress that culture is not a predetermined, stable or closed element, but that it is transformed and reinvented continually by the processes of life. The World Conference on Cultural Policies, MONDIALCULT (Mexico City, 1982), defined culture in its broadest sense: “Culture can nowadays be considered as a set of distinctive, spiritual and tangible, intellectual and affective features characterising a society or social group. In addition to fine arts, it includes lifestyles, fundamental human rights, value systems, traditions and beliefs.” Culture thus includes the full complexity of all the spiritual, tangible, intellectual and emotional distinctive features of a society. Hence, culture does not only concern fine arts, but also lifestyles, fundamental human rights, value systems, traditions and beliefs, etc.
(Source: UNESCO, International Conference in Fes 2003, Source Document)

What is Sustainable Development?
The sustainable development concept has been defined in the report “Our Common Future” drafted by the World Commission on Environment and Development (1987), as development that meets today’s requirements without jeopardising the capacity of future generations to satisfy their own needs. The report underscores that only an integrated approach can ensure sustainable and fair socioeconomic development, thus preserving the existence of humanity in the long term. During the 1992 Earth Summit in Rio, man was clearly identified as the target and objective of any sustainable development intervention. The final document, Agenda 21, has transformed the concept into sustainable human development, defining the latter as a process triggering the fair distribution of economic income, the improvement of living environments and public health, poverty reduction and the protection of the natural environment. The World Commission for Culture and Development has added a third concept integrating the ethical values of a dignified life, the right to wellbeing and the respect of human rights.
The Universal Declaration of UNESCO on Cultural Diversity, adopted in 2001, has added a fourth concept to sustainable human development, namely the right to the free expression and protection of the different cultural identities and expressions.
(Source: UNESCO, International Conference in Fes 2003, Source Document)
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(Source: UNESCO, International Conference in Fès 2003, Source Document)

What is Tangible Heritage?
(Art. 1, cultural heritage):
Monuments: architectural works, works on monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

Groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

Sites: works of man the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

(Art. 2, natural heritage):
Natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view,

Geological and physiographic formations and precisely delimited areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science and conservation,

Natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation and natural beauty.

(Source: UNESCO, Convention Concerning the Protection of the World Cultural and Natural Heritage, 1972)

What is Intangible Heritage?
1. The « intangible cultural heritage » means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The « intangible cultural heritage », as defined in paragraph 1 above, is manifested inter alia in the following domains:
   - Oral traditions and expressions,
   - Performing arts,
   - Social practices, rituals and festive events,
   - Knowledge and practices concerning nature and the universe,
   - Traditional craftsmanship.

(Source: UNESCO, Convention on the Safeguard of Intangible Cultural Heritage, Articles 1 and 2, 2003)
What are « Cultural Industries »?
All the definitions of the above refer to the sectors which combine creation, production and the marketing of goods and services, whose peculiarity consists in the intangible nature of their cultural contents, generally protected by copyrights. Cultural industries include written and multimedia publishing, film, audiovisual and phonographic production, as well as arts and crafts and design. Some countries extend the concept to architecture, fine arts, performing arts, sports, the creation of musical instruments, advertising and cultural tourism, for which the definition of creative industries is actually more suitable. The economic sector defines them as « sunrise industries » while the technological branches refer to content industries.

Cultural industries offer economic added value to the work of the mind, thus generating new individual and social values. The main distinctive feature of said industries is their cultural and economic duality. They are both significant sources of employment and wealth creation, and contribute towards the preservation and fostering of cultural diversity and democratic access to culture. In the 1990s, in many countries, they followed an exponential upward trend in job creation and contribution to the GDP. The challenge of globalisation offers new and important opportunities for the development of said sectors.

(Source: UNESCO: www.unesco.org)

What are Cultural « Services »?
The notions of « goods » and « services », which appear to be completely different, are in fact difficult to distinguish. This is actually one of the challenges of international debates. The expression « cultural products » is generally considered as combining both concepts. Nevertheless, an attempt can be with the following definitions:

Cultural goods are consumer goods that convey ideas, symbolic values and lifestyles, inform or entertain, thus contributing towards consolidating and disseminating collective identity, and influencing cultural practices. Protected by copyrights, they are the product of individual or collective creativity that is transmitted on supports that can be reproduced and multiplied industrially, and distributed or broadcasted on a large scale. Books, magazines, audio recordings, films, videos, audiovisual series, multimedia products, software, handicraft and design products represent a diversified cultural offer for the public;

Cultural services are intangible activities that respond to a cultural idea or requirement, translated into measures supporting cultural initiatives that the States, public institutions, foundations, private or mixed companies offer to the community; said measures can consist in the promotion of performances, or cultural conservation and information (libraries, archives, museums, etc.) and can be free of charge.

(Source: UNESCO: www.unesco.org)

Intangible Cultural Heritage?
« Intangible cultural heritage » means the practices, expressions, knowledge, skills – as well as the artefacts and cultural spaces associated with communities, groups and, in some cases, as part of their cultural heritage. This heritage, transmitted from generation to generation by communities and groups, is the living expression of humanity’s relationship with their environment, and provides them with a sense of identity and belonging, respect for cultural diversity and, in the light of the purposes of this Convention, be given sole to such intangible cultural heritage with existing international human rights as well as the requirements of mutual respect and, cultural diversity and mutual respect and, cultural diversity and mutual respect.

Intangible cultural heritage, as defined in paragraph 1, is also in the following domains:
- and expressions,
- practices, rituals and festive events,
- arts and crafts and traditional skills concerning nature and the environment.

Convention on the Safeguard of Intangible Cultural Heritage (1 and 2, 2003)
The content of the Agenda 21 for Culture

**Culture and human rights**
- Culture and human development. Cultural diversity as “a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.”
- Cultural rights are an integral part of human rights. “No one may invoke cultural diversity to infringe upon the human rights guaranteed by international law, nor to limit their scope.”
- Mechanisms, instruments and resources for guaranteeing freedom of speech
- Invitation to artists to commit themselves with the city, improving coexistence and quality of life, increasing the creative and critical capacity of all citizens

**Culture and governance**
- New central role of culture in society. Legitimacy of cultural policies
- Quality of local development depends on the interweaving of cultural policies and other public policies
- Local governance: a joint responsibility of citizens, civil society and governments
- Improvement of assessment mechanisms in culture. System of cultural indicators
- Importance of networks and international cooperation
- Participation of local governments in national cultural policies and programmes
CULTURE AND SUSTAINABILITY

The content of the Agenda 21 for Culture

**Culture, sustainability and territory**
- Cultural diversity, as necessary for humankind as biodiversity is for nature
- Diversity of cultural expressions brings wealth. Importance of a wide cultural ecosystem, with diversity of origins, actors and content
- Dialogue, coexistence and interculturality as basic principles for the dynamics of citizen relationships
- Public spaces as cultural spaces

**Culture and social inclusion**
- Access to culture at all stages of life
- Expressiveness as a basic dimension of human dignity and social inclusion without any prejudice to gender, origin, poverty or any other kind of discrimination.
- Building audiences and encouraging cultural participation as vital elements of citizenship

**Culture and economy**
- Recognition of the economic dimension of culture. Importance of culture as a factor in the creation of wealth and economic development
- Funding culture with various sources, such as subsidies, venture capital funds, micro-credits or tax incentives.
- Strategic role of the cultural industries and the local media for their contribution to local identity, creative continuity and job creation
- Relations between cultural facilities and the organisations of the knowledge economy
- Respect and guarantee rights of authors and artists and ensure their fair remuneration
CULTURE AND SUSTAINABILITY

- Economic sustainability reflects the need to strike a balance between the costs and benefits of economic activity within the confines of the environment’s carrying capacity. Hence, resources should not be exploited to the extent of compromising their re-generative ability.

- Social sustainability is about satisfying society’s basic human needs. Equity in the distribution of resources is integral to social sustainability.

- Environmental sustainability is about the need to maintain the physical potential of the environment, both in terms of the quantity and quality of its resources.

- Cultural sustainability is introduced to enrich the qualitative dimension of development. It is about the need to enforce a variety of human rights - mainly the right to cultural diversity (marginalised vision of culture in a positivist context)

In a wider or anthropological sense, culture is considered as a set of values that explains our behaviour. More than a pillar, culture is the intangible matrix that explains why we organize our development in a particular manner and what makes it more or less sustainable. In that sense, culture is at the core of the process and explains the more or less sustainable path of development.
GOVERNANCE (EU WHITE PAPER)

**Openness.** Institutions should work in a more open manner. Together with the Member States, they should actively communicate about the operation of the public sector and its decision making. They should use language that is accessible and understandable for the general public.

**Participation.** The quality, relevance and effectiveness of EU policies depend on ensuring wide participation throughout the policy chain – from conception to implementation. Improved participation is more likely to create confidence in the end result and in the institutions which deliver policies.

**Accountability.** Roles in the legislative and executive processes need to be clearer. Each of the EU Institutions must explain and take responsibility for their operation within Europe.

**Effectiveness.** Policies must be effective and timely, delivering what is needed on the basis of clear objectives, an evaluation of future impact and, where available, of past experience. Effectiveness also depends on the implementation of EU policies in a proportionate manner and on taking decisions at the most appropriate level.

**Coherence.** Policies and actions must be coherent and comprehensive. Coherence requires political leadership and a strong responsibility on the part of the Institutions, to ensure a consistent approach within a complex system.

The application of above mentioned principles reinforces those of *proportionality and subsidiarity*. From the conception of policy to its implementation, the choice of the level, at which action is taken (from EU to local level) and the selection of the instruments used must be in proportion to the objectives pursued, meaning that before launching an initiative, it is essential to check systematically if (a) public action is really necessary, (b) the European level is the most appropriate, (c) the measures chosen are proportionate to the initiative’s objectives.”
THINKING AS A DISTRICT

The ability to be district minded and to become a local system is based on:

- physical and socio-cultural **proximity** that favour informal collaboration and the exchange of knowledge (also **tacit knowledge**);

- **increasing returns** to scale and increasing returns to scope (organisation of common services and infrastructure in order to reduce costs);

- **positive externalities** in the field of technological innovation and creation of new products, managerial organization, highly mobile human resources pool, and commercial distribution;

- **low** level of product **standardization**;

- accumulation of **savings** and the presence of strongly entrepreneurial **cooperative local banking** systems;

- institutional arrangements that give solidity to the development model, like the chamber of commerce, school, church, etc.

- **openness** towards international markets;

- a high rate of **birth of new firms**, often of **household size**, as a result of social capability and interactive learning;
Santagata identified 4 types of cultural districts

1. Industrial Cultural District
2. Institutional Cultural District
3. Museum Cultural District
4. Metropolitan Cultural District

1. Industrial Cultural District:

Mainly based on positive externalities, localized culture, and traditions in “arts and crafts”.
- a local community, which is cohesive in its cultural traditions and in the sediment of accumulations of technical knowledge and social capital (trust and cooperation);
- a dense interaction between the cities and the country, from where came most of the active manpower working in the district's firms;
- a significant development of increasing returns to scale and increasing returns to scope;
- a low level of product standardization;
- accumulation of savings and the presence of strongly entrepreneurial cooperative local banking;
- a bent towards open international markets;
- public financial support along the entire chain of the creation of value;
- a high rate of birth of new firms, often of household size, as a result of social capability and interactive learning;
- and finally, the ability to be district minded, to become a local system, and to produce positive externalities in the field of design, technological innovation, managerial organization, the creation of new products, labor market flexibility and commercial distribution.

Examples are Caltagirone, Murano, Nabeul, etc.
2. Institutional Cultural District:

- Its essential characteristic is its grounding in formal institutions that allocate intellectual property to a restricted area of production (collective property rights, like geographical trademark).
- They legally protect the cultural capital of a community in a given area; their protection concerns the intellectual and intangible components of the culture embedded in the goods and services produced.

PDO - Protected designation; Indication of Origin

Example of Chianti, Langhe, Bordeaux, Parmigiano Reggiano, etc

Based on the concepts of
Culture of Savoir Vivre and Culture of quality (but free riding, moral hazard, exit option)
3. Museum Cultural District:

- Is constructed around museum networks or within an artistic community (is the most explicit form of cultural district)
- Is usually localized in the historical urban downtown
- The density of Museums in itself creates systemic effects, which attract visitors and tourists.
- The capacity to reach a critical mass is the essential condition for their success.
- A museum cultural district is the product of a public policy.

Example could be the Guggenheim Museum in Bilbao
4. Metropolitan Cultural District:

- Is a spatial agglomeration of buildings dedicated to performing arts, museums, and organizations which produce culture and related goods, services and facilities.
- Metropolitan cultural districts are breathing new life into communities by using arts and cultural services to attract people, to contrast economic industrial decline, and to design a new image of the city.
- In many cases local public expenditure for financing infrastructure or private or public initiatives is more than compensated by the subsequent increase in the property tax revenue.

Examples are mainly in US (Houston, Philadelphia), although good references are also in Europe, as Amsterdam, Vienna.

NOTE ON Metropolitan Cultural District:

- The distinction between City of Art and City of Culture reveals the meaning of this form of district as opposed to the museum cultural district.
- A City of Art is a place incredibly rich in historical monuments, tradition, palaces, churches and museums, and, like Venice or Florence, is more oriented towards the museum district, and inclined to show itself to both tourists and residents.
- A City of Culture, on the contrary, does not possess an abundance of historic and artistic resources, but is able to generate culture.
With the hypothesis of a possible convergence of all districts models towards the institutional district, based on the creation of a system of property rights as a means to protect localized production.
**Complexity:** the CTS cannot be anyway related only to a single cultural asset, to a single site, to a single urban reality, but should translate the historic and structural dimension of an area.

**Relational:** the CTS should be based on relations, indivisibility and solidarity and given by cohesion manifestations able to assure the feasibility and territorial efficacy of valorisation and development strategies.

**Planning:** the CTS does not address and objective recognition of a “state of the art”, but derives from valorisation projects, objectives and strategies coming from programming and planning, shared by local actors.

**Cooperation:** the CTS depends on the real potential of networking resources. Thus it requires the willingness of all actors to be part of it (which comes from the understanding of its importance).

All these preconditions are based on the existence of the possibility to be a real local development tool, the existence of infrastructures, the expression of local potentials.
THE NEED FOR A MORE INTEGRATED AND BROAD VISION

COLLABORATION OF THE ACTORS IN THE AREA
GOVERNANCE AND MANAGEMENT

PREPARATORY PHASE

Identification, criteria are:
- Economic-geographical
- Landscape and environmental
- Historical-cultural
- Socio-political

Definition of the strategic view of the CTS

First description of the CTS and its variable geometry
- Territorial projection
  - preliminary identification of actors
  - Development and orientation principles

Preliminary document:
To be redefined and discussed

DEFINITION PHASE

Sensibilization and involvement of:
- local actors and populations

Creation of the consultation committee
- Integration with the promoting group or institution of the steering committee
- Establishment of the technical/scientific committee

Analysis and evaluation:
- Cultural resources
- Territorial resources
- Economic and social resources

Interpretation of the territory

Characterization of the CTS, its variable borders
- and its leading idea

Ex-ante evaluation

Definition of the strategic view of the CTS

Characterization and strategic vision document

PLANNING PHASE

Main strategic axes

Valorization of cultural and natural resources

Improvement of territorial resources and services

Development of the local economy

Enhancement of human and social capital

Strategic axe to guide integration strategies

Evaluation of strategies and identification of the financing resources

Sharing and discussion with the consultation committee and people participation

Action plan elaboration

Strategy Plan and Action Plan

ACTUATION PHASE

Agreement among actors for the actuation

Definition of the governance tools

Establishment of the management structure

Strategic axe to guide integration strategies

Elaboration and implementation of pilot projects

Implementation of actions, programmes and interventions of the Action Plan

Management, monitoring, evaluation in itinere and ex post

Enhancement of human and social capital

Products: Agreement, pilot projects, implementation of interventions for Action plan

Monitorise of activities of the management structure

Definition of tools for strategic axe

Strategic axe to guide integration strategies

Implementation of actions, programmes and interventions of the Action Plan
THE MANAGEMENT PLAN L. FRAMEWORK

Phase 1
General assessment of the site
- Different Values (cultural, historic, etc.)
- Identification of the stakeholders
- Significance at national, international level
- Deep knowledge of the site (i.e. historic analysis)
- Other local attractors
- SWOT Analysis of the assets

Phase 1a
Assessment of the (territorial) cultural resources
- Significance at national, international level
- SWOT Analysis of the assets

Phase 1b
Assessment of the surrounding areas - socioeconomic context
- Legislative framework on the site
- Identification of the actors in charge of Man.
- Present planning strategies in the area
- Analysis of the infrastructures
- Analysis of the dynamics in the area

Phase 2
Definition of a vision and a strategy and development of an action plan
- Long term objectives
- Medium and short term objectives
- Definition of the most appropriate management structure according to the vision and action plan (Governance)
- Vision of the actions for the site knowledge, preservation, valorisation
- Timeframe of the actions to be implemented

Phase 3
Definition of the implementation model
- Definition of the implementation model
- Ridefinition of the management process and tasks attribution

Phase 4
Implementation of the Management Plan and Monitoring
- Vision of the actions for the site knowledge, preservation, valorisation
- Timeframe of the actions to be implemented

Different Values (cultural, historic, etc.)
Significance at national, international level
Deep knowledge of the site (i.e. historic analysis)
Other local attractors
SWOT Analysis of the assets
THE SUSTCULT METHODOLOGY FOR MP

**Stakeholders identification**

**Planning phase**
- Pressures and Issues
- Vision
- General Objectives
- Specific Objectives
- Action Plan

**Stakeholders involvement**

**Pre-phase**
- Description of the site
- Values
- Significance
- Ownership
- Legislative Framework

**Implementation phase**
- Action Plan development
- Financial & Staff Resources
- Management
- Governance
- Legal Structure

**Evaluation phase**
- Definition of indicators
- Monitoring
- Review

The SUSTCULT Methodology
The Living Lab

A living lab is a user-centered, open-innovation ecosystem, often operating in a territorial context, integrating concurrent research and innovation processes within a public-private-people partnership. The concept is based on a systematic user co-creation approach integrating research and innovation processes. These are integrated through the co-creation, exploration, experimentation and evaluation of innovative ideas, scenarios, concepts and related technological artefacts in real life use cases. Such use cases involve user communities, not only as observed subjects but also as a source of creation.

This approach allows all involved stakeholders to concurrently consider both the global performance of a product or service and its potential adoption by users. This consideration may be made at the earlier stage of research and development and through all elements of the product life-cycle, from design up to recycling.

The living lab philosophy is to turn users, from being traditionally considered as observed subjects for testing, into value creation in contributing to the co-creation and exploration of emerging ideas, breakthrough scenarios, innovative concepts and related artefacts. Hence, a living lab rather constitutes an experiential environment, which could be compared to the concept of experiential learning, where users are immersed in a creative social space for designing and experiencing their own future. Living labs could also be used by policy makers and users/citizens for designing, exploring, experiencing and refining new policies and regulations in real-life scenarios for evaluating their potential impacts before their implementations.
The Living Lab process

The living lab process, which integrates both user-centred research and open innovation, is based on a maturity spiral concurrently involving a multidisciplinary team in the following four main activities:

- **Co-creation**: bring together technology push and application pull (i.e. crowdsourcing, crowdcasting) into a diversity of views, constraints and knowledge sharing that sustains the ideation of new scenarios, concepts and related artefacts.
- **Exploration**: engage all stakeholders, especially user communities, at the earlier stage of the co-creation process for discovering emerging scenarios, usages and behaviours through live scenarios in real or virtual environments (e.g. virtual reality, augmented reality, mixed reality).
- **Experimentation**: implement the proper level of technological artefacts to experience live scenarios with a large number of users while collecting data which will be analysed in their context during the evaluation activity.
- **Evaluation**: assess new ideas and innovative concepts as well as related technological artefacts in real life situations through various dimensions such as socio-ergonomic, socio-cognitive and socio-economic aspects; make observations on the potentiality of a viral adoption of new concepts and related technological artefacts through a confrontation with users’ value model.

The YouInHerit Tools showed how the concept of Living Lab has been already absorbed by many actors although maybe not consciously.
LANDSCAPE AND COMMON GOODS

The common good or the common good resource is a resource that benefits a group of people, but which provides diminished benefits to everyone if each individual pursues merely his or her own self interest. The value of a common-pool resource can be reduced through overuse because the supply of the resource is not unlimited, and using more than can be replenished can result in scarcity. Overuse of a common pool resource can lead to the tragedy of the commons problem.

Why can Cultural/Urban Landscape be considered as a Common Good

- A collective production and consumption
- The quality of the values we allocate to it are the result of our behaviors
- New Commons more than Old Commons;

Effects
- Creating the Aesthetic community!