

Thinking Outside the Box:  
Strategies and Examples for in the  
Preservation and Development of Heritage

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# Introduction

## Development divorced from its human or cultural context is growth without a soul

*Our Creative Diversity,*  
Report of the World Commission  
on Culture and Development

This paper presents examples of positive economic and social impacts of Cultural projects, and mentions an interpretation of the positive interaction between development and culture/Culture. Several best practices are explored for each single topic and guidelines for future IADB projects are suggested.

This paper complements the document: *Thinking Outside the Box: Arguments for IADB's Involvement in the Preservation and Development of Heritage* in which were discussed topics related to the role of culture in development and the social impact of culture.

In the paper two terms will be used: "culture" and "Culture". The first, (culture spelled with a small "c") will indicate culture in its anthropological sense, as the day-to-day ways of living, the beliefs, the cosmology, and the interpretation that we give to the world. The second term will indicate Culture with the capital "C" (capitalization of the letter does not imply any judgment of value or worth). Under this second definition, it will be considered the physical expression of culture. Culture "with the capital C" is material and immaterial expression: architecture (including archeological sites), painting, sculpture, dance, theater, written and oral literature, music, etc. This emphasized distinction is not current. However, during the research conducted by this paper, it became clear that it may be appropriate to distinguish clearly the two notions in order to clarify a sector in which confusion about terminology has led to many misunderstandings.

This paper supports the assumption that both culture and Culture are important, if not essential, tools and aims of development. Working with culture and Culture means addressing several aspects of capital:

- a. Natural Capital. Managing Cultural resources often means managing natural resources, for example with archeological site management in natural areas. Moreover, archeological discovery can revive knowledge on sustainable agriculture systems that are more efficient and less intrusive on the ecosystem.
- b. Physical Capital. Working with Cultural projects requires higher levels of services and competence from the actors of development. Cultural tourism, for example, requires a higher level of quality in credit services or in infrastructure. Culture can also offer fertile terrain for promoting new jobs (for example, in the music sector, or multimedia and on-line services, etc.), which require more infrastructure.
- c. Human Capital. Curiosity about one's past and celebration of one's creativity helps to promote a proactive attitude towards knowledge ("promoting knowledge seeking and not knowledge using"), which is an essential long term quality for development. Cultural projects require higher coordination among promoters (in the example of Cultural tourism, typically tour operators) and conservationists (typically archeologists, or art historians), more complex forms of cooperation between the private and public sector, etc.
- d. Social Capital. Work with both culture and Culture fosters self-esteem, reinforces

community bonds, and initiates an analysis of institutional cultures.

- e. Cultural Capital. Last but not least; this paper will define Cultural Capital as composed by an asset that contributes to cultural values. The asset can exist in tangible or intangible form. “The tangible Cultural Capital exists in buildings, structures, sites, locations with cultural significance, artworks, artifacts, sculptures, and other objects. The assets give rise to a flow of services that may be consumed as private and/or public goods entering final consumption immediately, and/or they may also may contribute to the production of future goods and services, including new Cultural Capital. Intangible Cultural Capital comprises a set of ideas, practices, beliefs, traditions, and values which serve to identify and bind together a given group of people, however the group may be determined, together with the stock of artworks existing in the public domain as public goods, such as literature and music. These intangible Cultural assets also give rise to a flow of services which may form part of private final consumption and/or may contribute to the production of future cultural goods”.<sup>1</sup> Cultural Capital is intimately connected with the other forms of capital. The demarcation area between Social Capital and Intangible Cultural Capital is gray; the source of interconnection among people in Social Capital is based on trust, in Intangible Cultural Capital in common identification in a form of art, for example the *Moldava* symphony for the Czech people.

In order to maximize the effects of the impacts on all these forms of capital through Cultural projects some lessons can be extrapolated from cases collected<sup>2</sup> around the world. The first important

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<sup>1</sup> David Throsby, *Cultural Capital*, in: Journal of Cultural Economics, 23, Kluwer Academics Publishers, 1999.

<sup>2</sup> Data collected through: a) Interviews with cultural managers/art historians/ archeologists/ economists/ anthropologists/ social scientists/restorers operating in Albania, Australia, Austria, Bosnia, Brazil, Chile, China, Croatia, France, Germany, Guatemala, Italy, Macedonia, Mexico, Portugal, Russia, Tunisia, Turkey, USA. (For a selected list of referees see bibliography).

lesson is that problems in the management of some categories of Cultural projects tend to repeat themselves and allow to develop general guidelines. This paper will focus on general guidelines for archeological sites and museums, calling for further studies.

The cases presented do not claim to offer a detailed analysis of specific categories of Cultural projects. Indeed, the aim of this paper is not to present a in-depth analysis of a single case in a single situation, but to “open the box” of discussion on the role of Culture/culture for the IADB’s mandate of reducing poverty through examples of similar cases collected around the world. This paper calls for further studies both in the field of archeological sites and museums in connection with development, and in the other categories that are merely mentioned but were not focus of this paper. This broader group includes festivals, folkloric celebrations, Cultural tourism, art and handicraft, as well as the relationship among private and public sectors in the domain of Cultural for development.

The cases that have been selected are from countries with different cultures and history. However, beyond the specificity of the forms of expression, the central problems and the possible ways of solving them can be transferred, *mutatis-mutandis*, from one situation to another. Most of the cases have been collected through interviews, brain storming, intense discussions, collegial laughs, and open doubts. They are not complete, but should offer a glimpse in what people cherish

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b) Official national sources (Publications from Italian and German Min. of Culture, Italian Min. of Treasury, and interviews with civil servants); c) International sources (UNESCO, OECD, IADB, Organization of American States, ICOMOS, World Tourism Organization, World Bank, and interviews with task managers of Cultural projects from these International Organizations ); d) Newspaper articles on cultural projects (New York Times, Financial Times, Sole 24 Ore); e) Specialized magazines and Web Sites (Cultural Survivors, Journal of Cultural Economics, Economia della Cultura, Ippogrifo, Landesstelle fuer nicht-Staatliche Museen, The World Bank web page Gateway/Culture, BID Extra, I Quaderni Bianchi del TCI); f) Specialized publications.

and what they experienced contributing to better their lives.

This paper does not aim to present ideal solutions, because they do not exist in the field of Culture, or in the joint fields of Culture and development. This paper aims to present fragments of reality from which it is possible to extrapolate a lesson or a reflection on a concrete question. Aiming to present glimpses into people's reality, the paper's research is based mainly on direct contact with the actors of Cultural/cultural projects, mixing official data from publications with extensive interviews. Personal and telephonic interviews have addressed – among others – cultural managers, art historians, archeologists, economists, anthropologists, social scientists, restorers, tourism operators, teachers, and indigenous people operating in Albania, Australia, Austria, Bosnia, Brazil, Chile, China, Croatia, France, Germany, Guatemala, Italy, Macedonia, Mexico, Portugal, Russia, Tunisia, Turkey, and USA.

The paper will discuss:

*Question of Methodology and Measurement Impact. Limitation of the Current Debate.* It briefly reports on methodologies for measuring the impact of interventions that aim specifically at the Cultural sector in development. It is worth noting that formal economic analysis of culture in development is still in its infancy. The paper will just touch on some of the debates from this domain, but not go into great detail. The Cultural Economics School has developed the most sophisticated economic analyses related to cultural events or expressions, focusing mainly on micro-level events in performing arts and on public choices on cultural heritage in developed countries. Other analytical tools are still incipient, hence the scarcity of data correlating poverty reduction and culture.

*Strategies for Maximizing the Development Impact – normative content.* Presents micro-level analyses of strategies that have been adopted to maximize the development impact of Cultural projects. These represent “best practices” that can be implemented in policies that aim to promote development both of the cultures of the societies in question, and through its tangible impact on

Cultural artifacts. These strategies are deduced from case studies selected from both developed and developing countries. Special attention will be given to the case of Italy, a country presenting very challenging, advanced, and successful stories of culture applied to economic and social growth in several areas.

Finally, it might be important to underline that this paper will not emphasize the common distinction between Cultural Heritage (e.g. archeological sites, historic cities) and Living Culture (e.g. festivals, theater, literature). These broad categories will be often incorporated in the notion of Culture. Moreover, as mentioned in the introduction, this paper will not address two other broad sectors of Culture. Commercial Culture (publishing, television, cinema, etc.) will not be analyzed in this paper, being this theme explored by other studies conducted by other section of the Inter-American Development Bank.<sup>3</sup> Historic Cities, as well, will not be analyzed in this paper, having been object of previous Inter-American Development Bank's publications.<sup>4</sup>

As mentioned in the introduction, this document *Strategies and examples for IADB's Involvement in the Preservation and development of Heritage* introduces a first level micro-level description of strategies that have been adopted to maximize the

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<sup>3</sup> IADB's Paris office, June 2001.

<sup>4</sup> Eduardo Rojas, *Old Cities, New Assets, Preserving Latin American's Urban Heritage*, IADB, Johns Hopkins University Press, 1999; Eduardo Rojas and Claudio de Moura Castro, *Prestamos para la conservacion del patrimonio historico urbano. Desafios y oportunidades*, Serie de informes tecnicos del Departamento de Desarrollo Sostenible, IADB, Washington DC, 1999; *Una Obra en Marcha, El Banco Interamericano de Desarrollo y la proteccion del patrimonio cultural*, IADB, Washington DC, 2001. Eduardo Rojas, *Old Cities, New Assets, Preserving Latin American's Urban Heritage*, IADB, Johns Hopkins University Press, 1999; Eduardo Rojas and Claudio de Moura Castro, *Prestamos para la conservacion del patrimonio historico urbano. Desafios y oportunidades*, Serie de informes tecnicos del Departamento de Desarrollo Sostenible, IADB, Washington DC, 1999; *Una Obra en Marcha, El Banco Interamericano de Desarrollo y la proteccion del patrimonio cultural*, IADB, Washington DC, 2001.

efficiency and the development impact of Cultural projects. It also briefly reports on methodologies used by Development Organizations for measuring the impact of interventions that aim specifically at the Cultural sector in development.

It might be important to recall the distinction suggested previously between the two terms “culture” and “Culture”. Connecting the distinction suggested by this paper with the UNESCO’s definition, this paper will use the notion of culture (spelled with the small “c”) as “a group of beliefs, the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or a social group”; while “Culture” spelled with the capital “C” includes “creative expression (e.g. oral history, language, literature, performing arts, fine arts and crafts), community practices (e.g.

traditional healing methods, traditional resource management, celebrations and patterns of social interaction that contribute to group and welfare and identity), and material and built forms, such as historic sites, buildings, historic cities, arts and objects will be considered the physical expression of culture”.<sup>5</sup>

Social aspects of Culture/culture, as well the assumption that this paper makes on the relationship between Culture/culture and poverty have been discussed in Part I.

In Part II. the emphasis will be upon Culture, in its material and built forms, and the discussion will address both suggestions for IADB’s projects (guidelines) as well examples of uses of Cultural assets with development goals.

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<sup>5</sup> UNESCO’s definition. The World Commission on Culture and Development, *Our Creative Diversity*, UNESCO, Paris, 1995.



## Questions of Methodology and Measurement Impact Limitations of the Current Debate

As mentioned in the general introduction, the question surrounding the measurement of the social and economic impacts of Cultural projects is still being openly debated. It is important to add that, in many cases, the interviewed managers and promoters of cultural projects reported unexpected outcomes of such projects: the results were often very different from what was expected and success or failure were not foreseeable through traditional economic methods.

In most cases, the perceptions of the beneficiary population were positive, and the project's positive results were increased in those (rare) cases in which the participation of the stakeholders had been taken in consideration at the outset, as well as during the implementation and monitoring phases.<sup>6</sup> The lack of data is a common problem in public policy analysis<sup>7</sup>, even more in the Cultural sector where the actors (normally Culture-producers or Culture-guardians) have mostly other priorities than collecting data ex ante or ex post on the social and/or economic impacts. During the research for this paper, in several cases the people interviewed

have expressed their regret for this lack of data. However, the empirical evidences that have been collected in many parts of the world<sup>8</sup>, in developing as well in developed countries and in many different cultural contexts, suggest a strong connection between Culture and development, in both its components of economic growth and in social capital improvement.

Given the almost intuitive response of the people operating in the Cultural sector that Cultural projects can affect positively the life of the beneficiaries, it would be highly important to find methods that could be commonly understood and accepted to evaluate such projects.

During the research for this paper it became clear that it is intrinsically difficult to collect data on Culture and on its impact on development. As the World Commission on Culture and Development has emphasized, culture/Culture are broad, multi-faceted, ever-changing concepts and the traditional economics methods can not frame them. On the

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<sup>6</sup> The World Bank, has publicly stated that its “staff agree with the need for projects to be tailored to cultures by participatory means but are generally not aware of how to integrate cultural assets into development. Over 80% of The World Bank task managers agreed or strongly agreed with the statement there should be extensive participation of primary stakeholders in Bank-supported work. Yet the shift in project design from an essentially technical perspective to one that also capitalizes on what people cherish in their lives and want to use and preserve (their values, social networks, history, traditions, skills) is observed only in rare cases.” Nevertheless, projects with community participation (real community participation, not only in the negotiation phase, but during the entire project, both in execution, monitoring, and evaluation) have shown a much higher rate of success (70%). The World Bank web site. Development Gateway/Culture.

<sup>7</sup> Joseph Stiglitz, *Economics of the Public Sector*, Norton, New York, 2000c.

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<sup>8</sup> Data collected through: a) Interviews with cultural managers/art historians/ archeologists/ economists/ anthropologists/ social scientists/restorers operating in Albania, Australia, Austria, Bosnia, Brazil, Chile, China, Croatia, France, Germany, Guatemala, Italy, Macedonia, Mexico, Portugal, Russia, Tunisia, Turkey, USA. (For a selected list of referees see bibliography). b) Official national sources (Publications from Italian and German Min. of Culture, Italian Min. of Treasury, and interviews with civil servants); c) International sources (UNESCO, OECD, IADB, Organization of American States, ICOMOS, World Tourism Organization, The World Bank, and interviews with task managers of Cultural projects from these International Organizations ); d) Newspaper articles on cultural projects (New York Times, Financial Times, Sole 24 Ore); e) Specialized magazines and Web Sites (Cultural Survivors, Journal of Cultural Economics, Economia della Cultura, Ippogrifo, Landesstelle fuer nicht-Staatliche Museen, The World Bank web page Gateway/Culture, BID Extra, I Quaderni Bianchi del TCI); f) Specialized publications.

other side, Cultural-producers and Cultural-guardians in many cases have evolved from a static position of Culture protection per Culture's sake. Slowly the idea that Culture can be used as a catalyzing element for social improvement or economic growth has started to put its roots. It should be emphasized that this paper is neither advocating to preserve tradition for the beauty of tradition per se - rather it advocates the freedom for people to decide which traditions they want to follow -, nor it is advocating to consider Cultural assets as easy interchangeable things. Creativity and appreciation of one's culture should and could be fostered. If aesthetic experience is a "learned disposition"<sup>9</sup> produced by family and school, so the appreciation of one's Culture/culture can be manipulated by authorities, or become a source of self-esteem, identity, and creativity for the beneficiaries.

Before moving to the few examples, this section tries to offer some glimpses into this largely problematic question of measurement. This paper will present few cases, without claim of being exhaustive, that have been used by international organizations to address the question of the merit on investing in Cultural projects.

### Measurement methods: Brief taxonomy

First of all, it should be distinguished among the various value categories of benefits of Culture. Based on the theories of environmental economists,<sup>10</sup> these values can be distinguished into three categories:

- a. **Non-extractive use value.** The Non-extractive use value derives from the aesthetic, recreational, and educational services that the site provides.
- b. **Non-use value.** The Non-use value derives from the site in itself, without using it. The main categories for Culture would be Existence

<sup>9</sup> Pierre Bourdieu, in: Joseph Leo Koerner and Lisbet Koerner, *Value*, in: Robert Nelson and Richard Shiff, eds, *Critical Terms for Art History*, University of Chicago Press, Chicago, 1996.

<sup>10</sup> Stefano Pagiola *Economic Analysis in Cultural Heritage: Insights from Environmental Economics*, The World Bank, Internal Paper, 1996. Most of the description on the methodology comes from Mr. Pagiola's paper.

value (the value attributed by people to the simple existence of a Cultural site) and Bequest value.

- c. **Extractive use value.** The Extractive use value derives from goods that can be extracted from the site, a theoretical option for archeological site.

### Methodologies

In the evaluation of Cultural projects concerns about *the uniqueness and intrinsic value* of the Cultural expression often come into play. In a context of limited resources, however, it becomes essential to define the limits of spending in order to preserve, promote, or initiate a Cultural activity or heritage.

The decision on what to preserve depends on many factors:

- a. The perception of the importance of that Cultural asset by the local population.<sup>11</sup>
- b. Its potential to attract external visitors (for tourism, as well for national or regional image, or as monument to preserve in order to save something also, e.g. declaring an archeological area protected in order to save the natural environment surrounding it).
- c. Its not yet fully understood meaning and the perceived possible importance for the future. It is important to notice that the importance attributed to a Cultural asset is function of:
  - i. The learned appreciation of its aesthetic or historic importance (learned appreciation that can be original or imposed by authorities).
  - ii. The understanding of the economic potential for tourism or for regional image

<sup>11</sup> Economic studies have shown that the perception of the importance of art and the demand for art and art history depends on the exposure to art lessons. The effect of art lessons was stronger if the exposure to art happened in childhood (under 12 years) or in early adulthood. From the research it did not appear clear if schools were the best venues for this form of education. Charles M. Gray, *Hope for the Future? Early Exposure to the Arts and Adults Visits to Art Museums*, in: *Journal of Cultural Economics*, 22, Kluwer publisher, 1998.

(e.g. protecting and supporting the creative handicraft production in North Africa instead of standardizing it in order to “adapt” it to supposed tourist taste).

- iii. The national or international commitment to protect Cultural assets belonging to the humankind that other groups want to destroy in order to cancel the culture of a conflicting group or changing identity of a region (e.g. destruction of the millenarian Buddha by the Talibans in Afghanistan).

In order to decide what to protect and promote, the main question therefore becomes the benefits and the costs of investing in Cultural activities or heritage. Economic methods are often criticized because they cannot incorporate the “value” attributed by a people to a specific Cultural good, one for whose conservation they would be ready to pay any cost. Moreover, the value attributed by a part of the population can be very different from that attributed by another part. The Cultural asset may be important in education, which at its turn is expression of a specific set of values defined by a part of the population.

Most of the economic methods presented by this paper used for the evaluation of Cultural projects come from environmental economics.<sup>12</sup> Among these methods we can distinguish:

- a. **Market-Price methods.** These methods can be used to value Culture projects (art, art&craft, performing arts, etc.) but rarely on Cultural heritage (archeological sites, historic cities), because many services of Cultural sites are not sold in the market.
- b. **Travel costs.** These methods are based on the observation of visitor behavior. They are used extensively for establishing the value of recreational sites (which an archeological site can be).
- c. **Hedonic Methods.** These methods attribute to a good a value connected with its physical attribute, e.g. proximity to a Cultural site, or the beauty of the façade of a house.

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<sup>12</sup> The choice of presenting these methods is justified by the fact that they have been used in past projects at The World Bank to evaluate the impacts on development of Cultural Heritage projects.

d. **Contingent valuation.** This valuation is based on survey methods that establish the consumers’ willingness-to-pay, in order to obtain or to preserve a Cultural good.

According to the experience of some economists interviewed during the research for this paper, the preference for a method is based on the characteristics of the project. If it is easier to measure the impacts with one of the methods, and this method of measurement allows deciding that the benefits are larger than the costs, the research will stop at this method. In case that the research does not allow to define if the benefits are larger than the costs, it is necessary to move to a method that is less convenient for the characteristics of that project, but that can capture more benefits and consequently gives a more accurate evaluation tool. Other economists have criticized this approach.

- Contingent Valuation methods, Willingness-to-pay<sup>13</sup>
- Hedonic method
- Capability method<sup>14</sup>

a. Contingent Valuation methods

The method is based on a survey that evaluates the Willingness-to-Pay of actual and potential consumers of a good, in order to find out the feasibility of future investments. This method has been judged inappropriate for the purpose it was used<sup>15</sup> by some authors. See Annex.

b. Hedonic pricing methods.

In the hedonic pricing methods one tries to determine the value of Cultural assets by determining how proximity to the asset increases property value. Such Cultural values come from the Cultural capital incorporated in the historic building, one element of which is the beauty of its façade.

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<sup>13</sup> Stefano Pagiola, *Ibidem*.

<sup>14</sup> Sabine Alkire, *Valuing Freedom: Sen's capability approach and poverty reduction*, Oxford University Press, New York, 2002.

<sup>15</sup> *Methods of Evaluation*, workshop during the conference *Culture in Sustainable Development*, The World Bank, October 1998; as well, Arthur Darling, *Economist*, Peer Review, IADB, January 2002.

### **Medina Fez, Morocco**

The project consists of a loan from the World Bank of USD14 million for the urban renewal of the Medina of Fez. The Medina was included in the World Heritage List in 1980. The contingent methods measure the value attributed to the Medina's preservation by both the Moroccan, as well the foreign tourists.

They were presented with the three objectives of the rehabilitation: i) Improving the Medina's appearance by repairing and cleaning up buildings, streets, and infrastructure, public spaces, and monuments. ii) Preserving the Medina's traditional character and cultural heritage. iii) Ensuring that the Medina would continue its development as a living city and not as a "tourist" enclosure. To help pay for the rehabilitation program, the tourists visiting the Medina were charged an extra fee upon registration at their hotel, while the tourists not visiting the Medina, but other parts of Morocco, were charged upon exiting the country. The willingness-to-pay (WTP) was related to the knowledge of the Medina and the perception of its hedonic value. The WTP reached USD 11 million, compared to a loan request to the World Bank of USD 14 million. Based upon the results of the Contingent Valuation method, the World Bank decided to support the investments.

### **Diocletian Palace, Croatia**

The main activity of this project was the restoration of Emperor Diocletian's palace, one of the largest and richest palaces of Roman antiquity. The Palace was in a very poor state of conservation. In this case, the willingness-to-pay was extrapolated not only from a survey of the existing and potential tourists, but also the benefits of the project were calculated based on the increase in the market value of the houses, depending on their proximity to the Palace.

### c. Capability method

The capability method has been developed by Amartya Sen. Its application is still being tested, and the method has been used on three projects in Pakistan. This method does not apply quantitative criteria and does not have a clear definition. Paraphrasing Amartya Sen's words "It would be wrong to give a definition because a definition reduces the possibility of the method to incorporate all the elements". For a full description of the method, it is suggested the publication *Valuing Freedom*, by Sabine Alkire, 2002, on the description of the cases in which the method was applied.<sup>16</sup>

This methodology bases on perception of quality, than can not be quantified. Sen emphasized that indicators<sup>17</sup>, used usually in evaluation, give a

<sup>16</sup> Sabine Alkire, *Valuing Freedom: Sen's capability approach and poverty reduction*, Oxford University Press, New York, 2002. The cases presented in *Valuing Freedom* do not refer to Cultural Heritage projects, but Mr. Sen, during two conferences at the IADB and at The World Bank in 1999 and 2001 asked on which method to use for the evaluation of Cultural projects proposed the Capability Method.

<sup>17</sup> Amartya Sen, Restricted conference, Critics on

distorted reading of reality. Especially for Cultural projects, Sen suggested to use more philosophical approaches called Capability Method. This method aims to: a) Help make economic models of development more sensitive to cultural nuances; b) Show how anthropological analysis can have clear and applicable policy implications.<sup>18</sup> The method tries to include ALL effects of a project, such as the satisfaction of the beneficiaries and their pride for doing a self-fulfilling and interesting activity (e.g. Rose cultivation in Pakistan, where the market value of the roses was integrated with the values attributed by the women cultivating them. In this specific case, the significant values for the women of working with roses were based on a) The pleasure to work with flowers, and the perfume in their cloths. b) The joy and importance of doing a pleasant – even if hard – activity. c) The pride gained through this work and the derived self-esteem that allowed the widows participating in the project to feel again a dignified part of the village.)

Indicators used in economic analysis, IADB, Summer 2001.

<sup>18</sup> The World Bank Gateway. Culture and Development. The World Bank Web Site.

## Strategies for Maximizing the Development Impact – Normative Content

### **Archeological Sites, the great catalyzing assets.**

*Archeological heritage* can be defined as “that part of the material heritage in respect of which archeological methods provide primary information. It comprises all vestiges of human existence and consists of places relating to all manifestations of human activity, abandoned structures, and remains of all kinds (including subterranean and underwater sites), together with all the portable cultural material associated with them”.<sup>19</sup> The archeological heritage is a fragile and non-renewable Cultural resource. It should be emphasized that one of the basic concepts of Cultural economics is that the value of Cultural heritage is given not only by its presence, but also mainly by its absence, given that it cannot be substituted (non-replacement cost), exactly as a destroyed natural resource, e.g. bio-diversity.

Given its fragile nature and uniqueness, the principal objective in dealing with an archeological site is its conservation. In most cases, archeological sites are abandoned or in the care of specialists, such as archeologists, architects, or sometimes civil servants. Very often it can be said to their credit that the safeguarding of a site is possible due to their commitment. The notion of conservation, however, has evolved from a strict prevention of any human activity around a site (even to the point of non-excavation), to a comprehensive approach to the site’s management that takes in consideration all of the site’s values through a formal planning process.<sup>20</sup> This evolution has

not been embraced in many cases by the specialists in charge of the site’s conservation (archeologists, architects, etc.) and represents in almost all cases a cause for conflict in the planning of a Cultural project involving an archeological site.

Archeological sites hold value for a variety of groups (archeologists, tourists, students, national and local communities, indigenous people, etc.), who become the beneficiaries of any (positive) action on the site. Since the use of the site will affect the values attributed by each category, a systematic and inter-disciplinary approach should foster the participation of all beneficiaries in the decision-making process, in the evaluation of the project, and in the monitoring. The interests of these various groups can conflict; for example, for sites located in urban areas, there is often a conflict between the interests of private developers who would like to build in proximity or even on the site, and the preservation interest of researchers or local communities. To mention only one of the many misuses of an archeological site, the case of ancient Carthage, Tunisia, - for example - where residential buildings belonging to the high-income bourgeoisie of Tunis have covered large areas of the archeological site. This misuse of the site had destroyed the possibility to see the site in its entity, and consequently disappointing the tourists who had chosen Tunis as destination for Cultural tourism - attracted by the image of the ancient Carthage. In this case, a national resource has been diminished for the benefit of a minority.

In the observation of many archeological sites, some constants repeat themselves in several parts of the world:

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<sup>19</sup> ICOMOS, Charter for the Protection and management of Archeological Heritage, Venice charter 1965,  
[http://www.international.icomos.org/icomos/e\\_archae.htm](http://www.international.icomos.org/icomos/e_archae.htm)

<sup>20</sup> Sharon Sullivan, *A Planning Model for the Management of Archeological Sites*, in *Looking after Heritage Places: the basic of Heritage Planning for*

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*Managers, Landowners, and Administrators*, Melbourne University Press, 1995.

First of all, archeological sites (Roman, Greek, Punic, Mayan, etc.) require expensive and constant maintenance.

Secondly, they are fragile, and the human presence can cause more harm in a day than natural elements have over the centuries.

Third, they represent important, visible and charismatic Cultural capital, both in tangible and intangible form. Their symbolic, coalesce function can be used to promote and increase social capital through different layers of the population.

Fourth, the use of archeological sites for tourism purposes can be seen as antithetic to their use for scientific or preservation purposes or social capital. It should be mentioned that the fact that we now appreciate and still have among us archeological vestiges, is due to the scientific study and protection which has been carried out for many years. If we want to maintain this non-renewable resource for the future, we must be ready to compromise the immediate economic interest in favor of its preservation.

Fifth, the answer to the fragility of a site is not to close the gates and forbid any human activity because:

- a. The appeal of illegal trade of archeological artifacts is very high (Interpol classifies it as only second to the drug and arms trade); closing the gates does not solve the problem. It is important to develop an incentive to

reduce/stop the illegal market promoting the idea that a preserved site is more economically efficient than a spoiled one.

- b. The importance of a site is connected with its visibility. Its visibility – as sponsoring teaches us – is a good measure of its appeal for possible donors.
- c. Archeological sites are Cultural capital and their intangible value (e.g. for educational purposes, identity reinforcement, inspiration for handicraft) is enhanced if the site is open to the visitors.

Sixth, pure managers (or international consultants) are not the best solution for long-term management of a site, given the fact that they rarely have the expertise and/or often the sensibility for the management of such delicate assets. It has been suggested in many sites that an archeologist, or an architect could become a more efficient site manager, but the important factor is that s/he usually needs additional training in management, or needs to be assisted by a site manager. For example, the very successful case of Pompeii, Italy has shown how a very famous site has improved its performance dramatically when a site manager was appointed together with the scientific director (an archeologist). The results have been impressive: revenue from the site has increased six-fold. Moreover, the respect of the scientific and archeological aspects have been maintained, research work has improved, services to visitors are improving, and new services have been developed, creating new job opportunities for the youth (See next boxes).

## **Conflicts of interest and archeological sites: An opportunity at risk Guatemala's Petén archeological sites<sup>1</sup>**

Petén, the largest department of Guatemala, houses over a hundred Mayan archeological sites. They are seen as a primary resource for Guatemala. According to national law, the management and conservation of archeological sites is under the Ministry of Culture, while the Ministry of Tourism is responsible for the promotion of tourism in the archeological areas.

As in many cases around the world, in terms of archeological sites open to the public, some common problems are raised. The common problems include: a) conflict of interest between the archeologists who are in charge of the scientific components and the promoters of the tourist components (both in terms of travel agencies and in term of public administration); b) professional tendency of the archeologists to work as unique responsible for the site with lack of coordination with other sites or other components involved in the use of a site (again tourism, or environmental aspects, or managerial aspects), c) scarce participation of the population surrounding the site in a real, effective participation (within the limits imposed by the conservation) in the management and protection of both the historic and natural landscape, d) poor communication among all the stakeholders (archeologists, public administration, environmentalist, indigenous people), who do not speak the same cultural language and do not have the elements for understanding each other.

The following suggestions are proposed:

1. It is suggested to work on the institution's development of the notion of Site Management, which includes the management of tourism and the participation of local communities in the maintenance of the site (and at the same time provide sustainable ways of living for the indigenous communities), as well bettering the management of the existing personnel. Capacity building in terms of understanding and managing Cultural tourism programs should be disseminated.
2. It is suggested to assure the involvement and participation of the indigenous people living in proximity of the sites in order to reach both objectives in social, physical, and human capital. Social Capital: i) give expression to the historic and religious values of the site ii) improve the self-esteem of the indigenous people, iii) improve integration and understanding between external visitors, indigenous people, and institutions in charge of the site. Physical Capital: i) assure the maintenance of basic infrastructure (roads, sign roads, etc.), ii) improve the protection of the natural environment (eliminating reasons for the illegal hunting of fauna in the parks surrounding the sites), iii) reduce the activity of brigands in the park. Human Capital: i) improve the environmental knowledge and awareness of the indigenous people, ii) improve the dissemination through a reciprocal exposure to new ideas between indigenous people and visitors of the site, iii) better the communication and understanding among the stakeholders (archeologists, public administration, environmentalist, indigenous people).
3. It is suggested to assure involvement and participation of the private tourism sector in the planning of tourism programs under the auspices of the institutions in charge of the maintenance and protection, in order to promote a long-term sustainable Cultural tourism in its several aspects (in terms of coordination, services, training, capacity, etc. and in terms of alternative and complementary forms of tourism, e.g. agro-tourism, eco-tourism, handicraft-tourism, etc.). The leadership of the institution's side would promote the notion of the fragility and uniqueness of archeological and natural sites, and the development of non-invasive tourism techniques. The participation of the private sector in the planning phase is suggested in order to include the most advanced and environmental/Cultural conscious (local and international) tour operators as consultants in order to design tourism packages that are coherent with the demand for tourism services. For both sides, private and public, and within the public institutions it is important to develop transparency and "porosity" in order to promote an osmotic interchange of experience and knowledge sharing.

### **Economic and management success: the autonomous *Soprintendenza* of Pompeii, Naples, Italy<sup>1</sup>**

In 1998 the *Soprintendenza* Archeologica of Pompeii obtained financial autonomy from the Italian Ministry of Culture. A *Soprintendenza* is a local office of the Italian Ministry of Culture, in charge of museums, or archeological sites, historic landscapes, or historic buildings. The successful story of Pompeii started with another very important novelty: the introduction of a City Manager, to work side-by-side with the scientific director.

Pompeii lives in a very dramatic situation. On the one hand, Pompeii is the world's most famous Roman archeological site, attracting millions of visitors from all over the world each year. On the other hand, the site is situated in a very poor, highly populated area south of Naples. The new Pompeii, the area around the archeological site, covers 14 municipalities with a high level of unemployment and a deeply rooted and widespread organized crime. The new Pompeii has understood the importance of Pompeii as a local "gold mine", but it has not been able to go behind the most basic level of exploitation of the site and of the tourists. The site is surrounded by illegal parking areas; sub-standard restaurants and coffee shops; street vendors selling very low quality, cheap souvenirs produced in other countries. There are no hotels for over-night stay.

Nevertheless, since the introduction of financial autonomy and the support given to the scientific director by providing him with a cultural manager (with both a managerial and Cultural training), Pompeii has increased its revenue six-fold. New road signs, new activities in the merchandising and licensing sector were introduced. In April 2001 a new bookstore was opened to the public. The much-needed restaurant is still pending because of legal problems. A completely new approach to the management of cultural assets and its evident successes have facilitated two extraordinary consequences:

- a) The Italian Ministry of Culture has initiated a revolutionary process of modernization in that 5 more *Soprintendenze* have obtained autonomy from the central administration.
- b) On Italy' s initiative, the cultural assets have become for the first time one of the strategies of the European Union for the development of structurally underdeveloped regions.

#### Conditions for success:

- a) A real autonomy from the central Ministry of Culture in the daily decision on logistics, management, and finance.
- b) Institutional support by the Ministry of Culture in the strategic decision of both the scientific director and the city manager.<sup>1</sup>
- b) An efficient management that refused to support nepotistic forms of connection with the local private sector and instead has involved national and international providers of services for Cultural assets.
- c) The hands-on training in management and marketing of a part of the local youth, the section of the population more open to change and introduction of new techniques. After the work on Pompeii's project and the consequently increased competence through learning-by-doing, all these young people have opened new enterprises for Cultural services and are competing on a national scale.
- d) An efficient orientation towards the improvement of the services for the tourists, but with the important element that we are not witnessing the commercialization of the site. The primary purposes are i) the preservation of the site, ii) its sustainable accessibility for a larger number of visitors, iii) the intelligent use of the site as an engine for the development of the area, behind the short-sighted exploitation of the moment.

#### Main problems:

- 1) Low performances of the site's employees, who do not possess any qualifications to meet the new challenges,
- 2) Still centralized decision of the Ministry of Culture on the number and qualification of the personnel.
- 3) Low motivation, if not open hostility of the personnel.
- 4) High level of hostility of the local population.
- 5) Absent programs from the city manager and the scientific director to improve the participation of the stakeholders, both of the local municipalities, and of the employees, in defining the strategies for the site.



**Creating understanding of the importance of a site: Butrinto, Albania**

Behind the hills of the city of the modern Butrinto, lies probably one of the most preserved Roman archeological sites in the Mediterranean area. Both the landscape and the ancient city are untouched. Not even electric wires appear on the horizon. Thanks to the personal interest and commitment of the Albanian Minister of Culture, in 1999 a campaign for the preservation of Butrinto was launched. An international foundation under the auspices of Lord Rotschild was created. Parallel to the dramatic problems caused by armies marching towards the site under the excuse of protecting it, the main problem was the preservation of the integrity of the site from the pressure of urban development. An extremely successful case was introduced: the local population was invited to attend a public representation of videos showing similar areas of the Mediterranean in which mismanagement by the local population had caused the destruction of archeological sites and historic landscapes.

Fortunately, the locals in Butrinto reacted positively and accepted the message. Currently, the citizens of new Butrinto have become the primary guardians of the site, which is used for sustainable leisure activities, and has become one of the main sources of income for the male population in charge of the site and park surveillance.

The main lessons that can be extrapolated from these cases are:

- a) A well functioning management plan is crucial. In the preparation of a management plan it is important to ensure the participation of all stakeholders (Ministry of Culture, Ministry of Tourism, local administrators, local population, tour operators, etc.) in all phases of the project (negotiation, implementation, monitoring).
- b) Given the non-repeatability of an archeological site, the management plan has to coordinate several aspects:
  - i. Maintenance strategies
  - ii. Conservation strategies
  - iii. Visitor management strategies
  - iv. Environment-sound planning and implementing
- c) A well functioning archeological site is accepted and promoted by the local population. According to the experience of community participation in the environment sector<sup>21</sup>, the

advantages are: “a) the participatory approaches help planners and developers gain a better understanding of local knowledge and experience, b) the participatory approaches improve project design and implementation because they provide direct incentives for community members to participate in and maintain a resource management project, c) they help complement and strengthen public sector institutions by taking over functions more appropriately handled at the local level, they can help resolve conflict over resource use”.

- i. In the case of some archeological sites in Petén, the survival of the flora and fauna of the forest around the sites (e.g. in Tikal) is threatened by the illegal hunting and deforestation practiced by the locals. Moreover, the security of tourists is at risk, because of the large number of brigands living in the forest (mainly discharged soldiers). Both factors are effecting sustainability for Cultural tourism and are jeopardizing the Cultural capital.

- ii. In the case of the archeological site in Butrinto, the protection has been developed with the participation of the entire population of the city of new Butrinto. The population has been educated through videos and other media

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<sup>21</sup> Scott Guggenheim and Maritta Koch-Weser, “Participation for Sustainable Development”, paper prepared for the NGO/World Bank Committee meeting, 1991, quoted by Alexander Marc, *Community Participation in the Conservation of Cultural Heritage*, in *Culture and Development in Africa*, ESD Environmentally Sustainable Development Proceedings Series No. 1, the World Bank, 1994.

that were showing the cases of other Mediterranean archeological sites that had been misused. This education has allowed the citizens of Butrinto to understand that many practices damaged a patrimony that could have been the main source of income for the community in future years.

iii. In the case of Pompeii, the hostility of municipalities located around the site has created a situation that is keeping the archeological site in danger of damage and does not allow the development of sustainable economic practices based on this Cultural capital.

iv. In the case of the IADB's Cultural tourism project in Belize the most important lessons regarding community participation have been: a) to organize meetings with each individual village, b) to develop a sensibility within the team (composed both by IADB's members, as well by staff of the Ministry of Tourism of Belize) of the socio-anthropological aspects and potentials of a Cultural tourism project within an area populated by Maya descendents. The inclusive approach allowed the design of a project that included more socio-economic aspects than the narrower direct impact on tourism growth.<sup>22</sup>

- d) A well functioning site is characterized both by a sound internal marketing with the employees of the site and with the local population, and a sound marketing towards the outside. If tourism is one of the aims for the use of the site, it requires
- i) high standards in services, which require well-developed human capital among the personnel in contact with the visitors,
  - ii) effective strategy of marketing towards the outside. This promotion strategy has to be coherent with the services offered in the site.

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<sup>22</sup> Interview with Michelle Lemay, Environmentalist, IADB, November 2001.

- e) A certain degree of autonomy and delegation from the Ministry of Culture (or the other national institutions in charge) in terms of managerial decision is essential. Financial autonomy is a step that very few archeological sites can cope with, in terms of revenues and mainly in terms of quality of services for the visitors.

- f) An intelligent use of the archeological site allows the improvement of the economic returns without damaging the capital represented by the site. For example, the development of more advanced credit services for the tourists developed by the Pompeii project had a positive effect for the population of the municipalities in the proximity, whose entrepreneurs had more financial tools at disposal.<sup>23</sup> For example, in Calabria, the poorest part of Southern Italy, during the<sup>24</sup> implementation of the CERERE Cultural tourism project the rising of a demand for site promotion's services has created job opportunities to local youth.

## MUSEUMS, IDEAS UNDER THE DUST.

Museums are among the first images to come to one's mind when talking about so-called "high" Culture. Many critics of public intervention in Culture believe that museums and archeological sites are of interest for only a small percentage of the population, usually the rich. On the other hand, museums are sometimes criticized as an expression of luxury demand by Cultural tourists, with little or no relation to the local demand for culture.<sup>25</sup>

This vision of museums does not fully reflect their complexity and nature. In fact, museums have two origins:

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<sup>23</sup> Interview with Giuseppe Gherpelli, City manager, Pompeii, Italy, May-December 2001.

<sup>24</sup> Interview with Rosanna Amantea, Co-Founder Project CERERE, Reggio Calabria, Italy, August-November 2001.

<sup>25</sup> Marin Shubik, *Culture and Commerce*, Journal of Cultural Economics, No. 29, 1999

-Collection by a specific authority (such as the prince, the church, or the state), aiming at image promotion, collection of power, or for hedonistic reasons;

-Institutions or organizations charged with the social function of educating all levels of the population. As the theoreticians of the French revolution stated, museums are the “promenade du citoyen”. They are there to transfer from one generation to the next (as well as within the same generation) knowledge on human ingenuity, to maintain memory, to increase awareness, creativity and self-pride.

The critic of museums typically refers to art museums. For this specific category, it is correct to recognize that worldwide surveys have shown that art museums are not visited by the people living in their proximity, but by tourists coming from outside. That is, traditional art museums do not help to promote local self-awareness, but they do help to promote the image of a place.

Under the term “traditional” museums, it is meant museums that reflect the decision of the authorities for vocation and display. Research on cultural economics<sup>26</sup> and museum marketing<sup>27</sup> has shown that this category of museums does not appeal to low-income people. These institutions are perceived as “old”, and “static“ (“dusty”).

This perception is based on two factors: i) these museums do not present themes and collections relevant for this specific category of visitors, ii) the communication tools of these museums do not attract the communication receptors of this particular category of visitors.

Cultural management and cultural economics analysts have set forth a series of comments and proposals that have been tested by museum practitioners:

-Connecting the main theme of the museum or art collection, with themes of broader interest for the

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<sup>26</sup> Marin Shubik, *Culture and Commerce*, Journal of Cultural Economics, No. 29, 1999

<sup>27</sup> Wilhelm Siemen, *Ergebnisse Marktforschung 1996*, Deutsches Porzellanmuseum und Porzellanindustriemuseum, Hohenberg, Bayern.

low-income category. Research conducted in Ireland<sup>28</sup>, Switzerland, Germany<sup>29</sup> and Austria has shown different preferences of low-income population. E.g. in the Irish survey, the preferences of this target audience showed success for those art museums that connected art with sport (e.g. a painting and photo exhibit on sport icons). In the German and Austrian museums, most visitors indicated a preference for local museums, displaying art by local artists or community-related art activities. In Switzerland, the most successful museums displayed art from exotic countries, with a strong focus on the history of civilization.

-Moreover, the interaction among several forms and media creates more space for cultural minorities, who can find their space in market niches. In addition to this advantage, the offering of cultural products that are more in tune with the pattern of demand of a larger market (from low-income, to high-income; from the “traditional” culture, to the contemporary, etc.) educates the public to the various categories of Cultural products and creates benefits for any Cultural offering.

-The perception of the entry fee is perceived by low-income people as a barrier five times as much as people of higher income.<sup>30</sup> Moreover, education and occupation are variables influencing this response. Visiting museums – it results from some economic analysis – is more an expression of life style than an economic decision. Consequently, the entry price is not probably the most effective marketing tool to attract this targeted audience.

-The difficulty of communicating with the low-income target has been object of some experiments by museum practitioners and communication experts. They have observed that

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<sup>28</sup> John W O’ Hagan, *Access to and participation in the Arts: the Case of Those with Low Income*, Journal of Cultural Economics, No. 20, 1996.

<sup>29</sup> Landesstelle fuer nicht staatliche Museen, *Aspekte der Muesumsarbeit in Bayern*, Munchen, 1996

<sup>30</sup> Volker Kirchberger, *Entrance Fees as a Subjective Barrier to Visiting Museums*, in: Journal of Cultural Economics, 22, Kluwer Academic Publishers, 1998.

there exists an “entry door” effect<sup>31</sup>. This means that potential visitors decide not to visit a museum not for cost reasons (entrance price, other costs related to the visit, such as transport to the museum), but because they are “afraid”. “Traditional” museums do not reflect the values of the low-income population<sup>32</sup> in their collection and ways of communicating. In order to address this problem many museums have decided to improve their communication with the population in several ways:

- Promoting programs with schools
- Promoting programs with specific categories of visitors
- Promoting affection towards the museum (museum association)
- Using other more apt communication media

Museums can offer a broad range of services, which can address different targets. In order to make the museum attractive there should be a vision on the role of museum as “container” of ideas that can be used in many different ways. For example, music museums can awake the desire to produce music or to understand more about it. Natural history museums can teach more about the environment in which a person lives.

The main point is that museums should be part of a larger network of occasions that alert the senses and the intellect, such as street theater or more conventional theater, circus, or street musicians, schools and local artists. As long as a museum is an island in the community, its effects and its potential are wasted for the majority of the habitants of that community. In addition to the network, the training of the museum people should include more elements of communications skills, project management, and understanding of the necessity of working together with other Cultural resources (e.g. other museums, archeological sites, schools, libraries, local artists, etc.) In most cases, Cultural organizations assume a very passive attitude (because of lack of funds and personnel) which creates a negative image and disaffection in the potential audience. It has been observed that in most countries of the world the profile of the “typical” museum-visitor is almost the same, the real challenge for a market analysis would be in this case not on the already existing visitors, but on the potential visitors, the ones who DO NOT come.

#### **Territory and Museum: the Museo Jacobo Borges, Caracas, Venezuela<sup>1</sup>**

The Museo Jacobo Borges, dedicated to a very successful Venezuelan painter, is situated in one of the most populated and problematic area of Caracas (Catia, 2 million habitants). The museum decided to become a service center for the community and to tie its relation with its socio-cultural territory (schools, business, industry, private citizens), as well to become a window for the community for communicating to the external world.

The large exhibition area is open to any form of plastic expression, mainly contemporary art. In addition, the museum offers training courses that focus on themes that can be stimulus and occasion for education for the community (dance, cinema, theater, ceramic, literature, environment). The training courses address the neediest parts of the community: children, elderly, pregnant women, as well as professionals. Moreover, the museum has become a center for the development of creativity, self-esteem, identity, and social exchange for the entire community.

The aim of the museum is to improve the quality of life of its community, to improve the sense of participation, and to initiate a mentality open to change and exploration that are basis of any development.

<sup>31</sup> Martin Shubik, *Culture and Commerce*, Journal of Cultural Economics, Vol. 23, Nos 1-2, 1999.

<sup>32</sup> Philadelphia Arts and Cultural Indicators, Research Study on Neighborhood Indicators, Penn University

**The museum goes out: educational programs in disadvantaged areas:  
Metropolitan Art Museum of New York**

One of the main problems for Culture dissemination is the access to Cultural offer. For low-income people the access questions are both of financial, physical, and psychological nature. To bridge the two latter, the Met has one of the most successful programs of educational service to disadvantaged areas of the city. Given that their price policy (free entry) did not increase visits from local low-income citizens the Met has for years organized visits to schools in different neighborhoods of New York City. During these visits, art historians present to children slides and lectures on the Met's collections. The response from the audience has been enthusiastic and has allowed many children to be exposed to intellectual stimulation beyond their choice range because of the entry door effect. This program helps the Met itself in that, in order to have donations, it has to maintain an image of integrity and social meaning for the city.<sup>1</sup>

Condition of success:

- a) Personnel for the presentation with outstanding communication skills.
- b) Building of a relationship with the schools over time, the "on the spot" interventions have lower impact.
- c) Using the external educational programs as part of a larger program for communication with the citizenry (conferences, internal educational programs, publications, etc.)

**The role of museum in education: history and environment**

**The Caribbean Museums<sup>33</sup>**

Many museums in the Caribbean have understood their social function in promoting and modeling community relation strategies. Parallel with the function of maintaining and preserving the common Cultural patrimony, museums in the region are playing an important role in:

- a) Disseminating the knowledge on the issues of race in their countries (Melda's Historical Museum, Belize; Negga Museum Antigua).
- b) Interpreting Caribbean history in new ways promoting an interdisciplinary approach to the Culture, by adding folklorists, artists, ethnomusicologists, art historians, and archeologist in a more coherent and systematic.
- c) Fighting (unfortunately with little support) the illegal traffic of Cultural heritage, both of archeological and artistic nature.
- d) Serving in the vital field of environmental education, promoting the notion of bio-diversity, both on a governmental level (lobbying) and through grassroots educational activity with the public, through 150 years old natural history collection.

- e) Operating as centers for the promotion of creativity and ethnic understanding.

In this frame of mind, some museums as, for example, the museums on the Cayman Islands, Bahamas, and Belize, have begun to shift their attention to long-term involvement with local communities.

In order to enhance their visibility towards the outside and promoting their educational function with the support of images, instead of texts, Caribbean Museums are asking for adequate resources to be able to use the Internet. Besides training aspects and hardware and software, the main problem is in the development of networks with the universities and secondary educational institutions.

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<sup>33</sup> Allissandra Cummins, *The Role of Museums and Heritage Institutions in the promotion and preservation of the Cultural Patrimony*, in Cultural Studies Series No. 3, Organization of American States, 1997.

**Educational programs for reintegration  
Freilichtliches Museum, Rhein-Westfalen, Germany**

The Freilichtliches Museum is an open-air ethnological museum dedicated to life in Germany over the centuries. Surveys have shown that this kind of museum has a large demand mainly from two categories of audience: seniors and families. For this reason, they are normally organized and planned to accommodate the preferences of these target groups. Unlike most museums of this kind, the Freilichtliches Museum has decided to address its offering collection and display to specific audiences with special needs: youths with mental problems, the blind, youth with criminal background, and immigrants from non-European countries. This museum offers an outstanding service to those consumer categories that need special support for integration or reintegration into the community.

Condition of success:

- a) Exhibition spaces organized to accommodate a public more prone to misuse of the reception facilities
- b) Road-signs designed in many media
- c) Outreach programs that can be adapted to address differently any target of the museum
- d) Clear mission of the museum, understood and supported by the entire personnel.

**Museums and Banking  
The Culture Bank Museum in Mali<sup>1</sup>**

In 1993 the village of Fombori (population 1,000) decided to start a local museum that could display traditional ceremonial objects and sell women's handicrafts. A committee formed by the women's group, Peace Corp volunteers, village elders, a local NGO, the town council and the district cultural office decided to open the museum in 1996, but – only after 6 months – the museum had to be closed, and the building and the collection deteriorated rapidly. The main problems were that the village people were reluctant to place their ceremonial objects on display and that the income generated by tourists was not sufficient to support the museum's costs and activities. During the committee's revision of the project, the concept of a "Culture Bank" was proposed and accepted. The Culture Bank established a program of credit to the villagers, in exchange for the display of ceremonial objects. Individuals could qualify for loan of USD 5 to USD 50 with a repayment schedule within four to six months. The size of the loan depended on the amount of verifiable historical information about the object. After repayment of the loan, the borrower could decide if s/he wanted to leave the object for another loan, or reclaim it. To date, the rate of repayment has been 100%. The accumulated interest from the loans are used to finance the museum's operation, including programs for artisans, workshops, concerts, traditional festivals, literacy classes, and health seminars. Many other villages have meanwhile submitted proposals for their own cultural bank. The Fombori museum successfully transformed a community's cultural resource into a lasting economic vehicle without relying only on tourism, reducing the illicit sale of artifacts, and eliminating dependence on external funding. It is promoting pride, self-awareness and respect for local traditions and is making cultural preservation financially sustainable in an isolated community.

Condition of success: a) The project was initiated by the local community, on the initiative of a woman from the village. b) The project received support during the implementation and planning by local NGOs and international aid agencies, the main support was in the network built over the years for women's literacy projects. c) The village "adopted" the project once it became clear that their ceremonial objects would not deteriorate and that they will have a financial advantage in the form of a loan.

### **Social Capital and Self-esteem. The Museo de la Ciudad, Quito, Ecuador <sup>1</sup>**

In 1994 the IADB approved a loan for \$41 million for the revitalization of the city of Quito, Ecuador, first urban center in Latin America to be included in 1978 in the World Heritage List of UNESCO. Projects in cities have a strong, visible impact on social aspects. Moreover, interventions in historic cities have a even broader and deeper impact because working on buildings that are symbols of common past and incorporate many different values creates a catalyst for interest, curiosity, identification, and increased self-esteem. In this mainframe, the Quito's project has decided to support not only commercial activities, but as well social capital-building component: the Museo de la Ciudad.

In the context of the activities of the Empresa del Centro Historico de Quito it was decided to restore one of the main buildings of the city, the 400 years old Hospital de San Juan de Dios, and to convert it into a museum. Before defining the theme for the museum's future collection and activities, a survey was conducted among citizens. The results showed that the Quitenos suffered of a low self-esteem and a low appreciation for their daily work. In order to address these problems, the Museo de la Ciudad decided to adopt two strategies: on one side to open a space for exhibitions of contemporary art in order to disseminate creativity and exposure to new ideas. On the other side, the museum did not dedicate its collection to famous artists or national heroes, but to the 400 year history of the city and its habitants in their normal life. The various collections include dioramas, trees from the Amazon, reconstruction of house interiors, tools and machines used generation after generation by the people who lived in the city. The elegant buildings of the museum celebrate the life of the "common" people and give back to them and their work honor and respect.

Since August 1999 the Museum has been an incredible success in terms of number of visitors. Many of the visitors are school's children who grow up with respect and esteem for the work of the people who made the city in which they live. At the same time, the celebration of the work of poorer classes through a medium that is "typical" of richer classes, builds a perspective in which integration among classes in the present city is facilitated.

### **Museums: Financial and Economic Aspects**

Museums impact the economy of a community not only through preserving the memory and enhancing creativity, but also through economic and financial activities.

#### *Revenue Generation*

The principal financial source of museums is the entry fees. Most economic analysis and cultural policy emphasize that the entry fees should not be considered as a way to cover all the costs of the museums. Given the high costs of maintenance, to cover costs museums would have to increase entry fees so much that it would exclude parts of the population. Some economic analysis have made clear that entry fees can help to cover museums fix costs, while all the commercial activities should be used to cover the costs of additional services, such as appealing displays, exhibit organization, communication and educational services, etc. However, these "additional" services are perceived in most developed

countries as part of the required offer from a museum, increasing museums costs.

In many countries the decision on the level of entry fee is made by a central authority, which normally collects the revenues and distributes them among the museums. This policy leaves very little autonomy to the museum in using the entry fee as a marketing tool to promote the visit of specific public targets.

The tradition of donations or endorsements to museums is typical of the Anglo-Saxon world, but is an anomaly for the rest of the world. Currently, even the British museums, that started this tradition, are suffering from a shift of interest within private companies and private donors, who do not consider any more a "social" duty to support them. It can be said that mainly the museums in Australia and in the United States are following this old pattern and that they are finding it more difficult. At the moment, the most interesting profile for a museum director in the United States is one of a fund-raiser. This model works only in a social context that supports this mentality.

**Tunisia: Museum Policy**

The Government of Tunisia is aware of the potential of its cultural heritage, both for the Tunisian and for the non-Tunisian visitors. Tunisia is going through a process of revision and updating of the national laws on matter of cultural heritage and museum. In fact, the potential of the museum visits have until yet not been incorporated into a broader policy of culture and development. Museum entry-fees are determined every year by the central Ministry of Culture with limited coordination among the cultural institutions, the National Tourism Bureau, and the National Artisan Bureau. At the moment the entry fees are maintained at very low level because of the leverage of the tourist guides. Feasibility studies on the museum policy have shown that investments in independent, more adequately trained museum guides, more convenient opening times of museums, training of existing personnel, would improve the attractiveness of museums and allow higher prices

The entry fee is an important marketing tool. The entry fee can range from free entrance to high price entry. Marketing objectives motivates the choice within this range. The entry fee can be used in order to: i) create a specific image of the museum, for example, free entrance becomes an interesting tool to promote the willingness to buy

of the visitors in the museum-shop, ii) promote the image of the museum towards private sponsors, iii) cover marginal costs.

Economic studies have shown that the pricing policy can be selected in the following ways:

	<b>Advantage:</b>	<b>Risk:</b>
<b>Price that covers the entire costs</b>	This is an ideal world solution. If the total coverage of the museum's costs could come from the entry fees, the museum could "relax".	This would probably affect the demand and discourage many potential visitors.
<b>Price that covers only the variable costs</b>	Fixed costs are covered by external sources and the museum's survival is assured. However, the need to cover marginal costs promotes a more audience-oriented museum policy.	In order to cover the marginal costs, the fixed costs have to be covered by external sources, public or private donors. The museum is dependent upon their willingness to pay.  In order to cover the marginal costs, the museum is pushed to improve its marketing efforts, several times at damage of a more scientific work.
<b>No entry price</b>	- It is a very liberal form of cultural policy, which allows – in theory – the entrance to any potential visitor, independently from their expenditure capacity. - Cultural economic research has shown that people already visiting the museum, because of its free, are more prone to purchase items from the commercial shops in the museum.	- Economic studies have shown that a free entry in reality does not attract a different group of visitors, but extends the time or the frequency of visit of people who already visit museums. This means, that the museum is not able to reach completely its objective of offering to the entire population access.  - Moreover, there is not contribution to costs at all.
<b>One day a week entry fee, other days payment</b>	Some costs are covered by the entry fees, but the objective to allow free access to any potential visitor independently of his/her income is partially reached.	It is necessary for the opening policy to be coherent with the fee-free entry day in order to reach the objective to open the museum to the largest audience.
<b>Different price depending on the nationality</b>	In some countries the payment capacity of the local population is much lower than that of the foreign tourists. The differentiation of price according to nationality would compensate this phenomenon.	Foreign tourists could perceive this discrimination very negatively and diminish their visit.



<b>Different price according to age or other category</b>	The differentiation of price for children and elderly should promote the entrance of families, with the objective of acclimating the children to the world of museums, and offers an social service to the elderly.	In some categories of museums, children and the elderly represent the large majority. The reduced price or the free entrance would transfer the entire burden of the cost coverage to the adults visitors
<b>Packages of more museums or sites to visit with the same ticket</b>	This is a very useful marketing tool that can extend the stay of tourists in an area.	This method requires well- developed coordination among museums and/or sites, as well the readiness of some location to reduce the own financial revenue in favor of the larger revenue for the group.

-The electronic ticketing can greatly affect the number of visitors and the financial success of the museum. Through electronic ticketing several positive results are reached:

- (a) It becomes easier to manage reservations, to handle the visitors' flow more efficiently, and avoid congestion .
- (b) It is possible to have a more accurate calculation of visitors. This is useful for monitoring and statistical purposes and is also needed programming and marketing.
- (c) The ticketing becomes faster and more efficient.

#### *Commercial Activity*

A central economic aspect of museums is represented by commercial activities. Commercial activities include both products sold through the museum and products that derive their appeal from the presence of a museum/site visibly connected with the product (e.g. handicraft based on traditional Caribbean house decorations sold in an exhibit on Caribbean Culture). Marketing is the most important tool to promote the sale of products connected with the museum. By marketing it is not meant the simple promotion (advertising) function, but the quality of the "product museum", from its visibility, to the quality of the display, from the courtesy of the

personnel, to the cleanliness of the building, etc. Some museums have their shop inside the building, others work with franchising, while others belong to broad purchase and production chains. Many museum analysts view commercial activities as one of the main sources of income for the museum. For example, the Vatican Museums in Rome produce 20% of their total income through commercial activities.

Demand for commercial activities represents an important opportunity for development. The experience from other countries could be an interesting element once a museum in a developing country embarks on an analysis of the market and the potential visitors, and decides on the products. The experience in developed countries show strong similarities in the visitors' preference for specific types of products, such as informational material.

An analysis by the Italian Ministry of Culture shows positive results from the commercial activities and from the increase in the number of visitors. Many museum visitors consider the "additional services" as an essential part of the visit and offering services such as museum- or site shops, restaurant, bookshops, etc. has improved the visibility and the appeal of the museums and archeological sites.

#### **Electronic Ticketing and Criminality**

A very interesting positive effect of the introduction of the electronic ticketing was observed in the archeological site of Pompeii. The electronic system was introduced at the beginning of 2000. Within 6 months the revenues from the selling of tickets increased from 18 billion lire (9 million USD) to 28 billion (14 million USD) compared to the historic trend for the same period. Where does the huge discrepancy lie? In the illegal market for tickets for the archeological site. The illegal market controlled by a mafia family could not cope with the more efficient control made possible by electronic ticketing. The violent reaction of the criminals was fortunately halted and led to a series of 68 convictions and 200 arrests.

#### Additional Services

Year	Number Spaces	Number Employed by Additional Services	Total Revenues	
			Lire	USD (exchange rate lire 2000=\$1)
1994*	N/A.	N/A.	1.176.525.000	588,262
1995	N/A.	N/A.	3.321.263.000	1,660.631
1996	1		5.186.258.000	2,593.129
1997	18	90	6.522.929.000	3,261.460
1998	28	500	11.110.324.000	5,555.162
1999	36	700	16.006.790.000	8,003.395
2000	22	900	19.607.494.000	9,803.747
			Tot 62.951.574.000	31,475.787

\*In 1993 the Ronchey law was introduced, provoking a little revolution within museums and archeological sites, allowing the introduction of additional services.

Since 1993 the number of Italian museums and archeological sites that had spaces for the public (shops, bookshops, cafés or restaurants) has increased by 26% .<sup>34</sup>

The visits to Italian public museums in the first 10 months of 2000 reached 27 million visitors (data not available for private museums and diocesan museums).

Surveys on the visitors conducted by the Ministry of Culture in 2000<sup>35</sup> shows a public composed by interested and informed people. It is important to emphasize the general high level of education (university degree) and the young age (majority of visitors under 35), with a slightly larger presence of female visitors (56%). 97% of the museum/site visitors also connected shopping to their visit. The satisfaction from the visit of the museum is considered the most active element that motivated the visitors to purchase products in the museum-

<sup>34</sup> Ministero per i Beni e le Attivita' Culturali, *Rapporto 2000, Politiche, Iniziative e Progetti del Ministero per i Beni e le Attivita' Culturali*. Presidenza del Consiglio dei Ministri, Dipartimento per l'Informazione e l'Editoria, Ministry of Culture, Italy, 2000.

<sup>35</sup> Nomisma, *Mercurio e Le Muse*, Indagine sui comportamenti dei visitatori nei punti vendita dei Musei in Italia, 2001, Ministry of Culture, Italy, 2001.

shop. This motivation is connected both with the quality of the museum/site itself:

- i. Quality of the collection/site
- ii. Quality of the display
- iii. Courtesy of the personnel (guides, guards, etc.)
- iv. Quality of the services (educational, facilities, access, etc.)

And with the quality of the selling point:

- i. Quality of the products
- ii. Quality of the display
- iii. Dimension and efficiency of the space
- iv. Variety
- v. Price
- vi. Courtesy and competence of the sales force.

The key factors for the satisfaction in the shop were judged the Price and the Dimension of the Shop. The most important factor that motivated people to the purchase was the connection with the positive experience of the visit in the museum, meaning not a simple *souvenir*, but the memory of a specific experience. The second category was the exceptional interest/beauty of the object in itself, even without a connection to the museum. The logo of the museum rarely seemed to motivate the purchase.

Among the purchase categories, in harmony with similar surveys conducted in most European and non-European countries, the preferences of the visitors were on books and multimedia products (guide to the museum, catalogues of exhibits, post cards, videos, CD-ROMs, etc.), that cover 75% of the selling products, with a coverage of 60% of the complete revenues. The other key categories that contributed largely to the revenues from the shops are: jewelry, sophisticated products for the house (design and artistic craft), and cloths and accessories. The single price of these products is higher than the multimedia.

### **FESTIVALS, FOLKLORIC CELEBRATIONS**

Festivals can be defined as “artistic manifestations with a character of exceptionality, celebrated in a specific place”.<sup>36</sup> Festivals are also characterized as brief, high quality connections between the Cultural expressions presented and the place where the festival takes place. A rooted local and regional environment is a pre-condition for the success of a festival.

The economic effects in terms of direct administrative and technical employment are normally quite limited. Even among the major European festivals (with the exception of the Festival of Salzburg with 170 permanent administrative and technical personnel) there is a very limited administrative staff and personnel (the average is 10 people for events that move hundreds of participants). The impact on the artistic personnel is different depending on the capacity of the festival: only financially sound festivals are able to organize artistic self-productions, while most of them have to limit themselves to the co-production. For example, in Salzburg, the richest European festival, around 2000 people has been employed in direct production each year, using half of the annual budget.

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<sup>36</sup> Jean-Francois Millier, *L' impact economique de dix grands festivals europeens en terme d' emploi*. CEFRAAC, Commission Europeenne, Direction Generale V, Empoi, Relations industrielles et Affaires sociaux, 1996.

This situation for the artistic professions mirrors the more general situation for the professionals in the Cultural sector, whose employment is characterized by high levels of mobility, seasonality, discontinuity of a professional career, shortness of contracts, multi-task activities. In terms of indirect effects on hotels, restaurants, transportation, and personnel services, telecommunication, etc. Festivals have an intermittent activity that affects mainly the local community or briefly attracts seasonal workers.

The largest impact of festivals is on the external (tourists) and internal (population) image and self-consciousness of a place. The presence and success of a festival determine the visit of hundreds of people, allowing to the place to reaffirm its own image and promoting collateral activities. In terms of self-esteem, festivals connected with local forms of Culture, such as for example the festival on Celtic music in Lorient, France, have a very important effect. Connected with the Lorient festival (little city of 59.000 habitants) since 1971 more than 200 collateral activities were born – exhibits, concerts, conferences, films, dance workshops, etc. – bringing more than 300.000 visitors for ten days each August. The budget of this festival is self-sustained by 62% by the tickets and by 12,5% by local private donors. It has given birth to its own music and television production company.

The impact in terms of image and indirect economic advantages is connected with the number of visitors and the visibility of the festival. It has been observed that the relationship between the content of the festival (for example non-popular music) and its results in terms of visitors is not so directly correlated. For example, the *Pesaro* festival dedicated to a very popular composer, Rossini, with the same budget of the Edinburgh festival is able to have only 14,500 paying visitors, while the Scottish festival attracts around one million visitors with both the regular and the parallel festival. What seems to be the key question for the success is sound planning and promotion, as well a variety of events offered to the public.

### Community identity and tradition: the Oruro Carnival, Bolivia<sup>1</sup>

The Oruro Carnival lasts for 10 days each year before Lent in the Andes Mountains of western Bolivia. Featuring music, dance and crafts, it is highlighted by a ceremonial parade lasting 20 hours, covering 4 kilometers and involving 20,000 dancers and 10,000 musicians. The carnival reinforces the cultural identity of the community, and attracts more than 400,000 people. Yearlong preparation involves artisans from the entire town who create masks, costumes, and handicraft. In May 2001 the Carnival of Oruro has been awarded by UNESCO as one of the 19 masterpieces of oral and intangible world Cultural heritage.

According to UNESCO, the decline of mining and traditional agriculture, deforestation and migration threatens the culture of Oruro. Urbanization, an increasing generation gap and financial exploitation of the cultural heritage are other factors. What is suggested is the promulgation of a law protecting the national heritage and an intellectual property code covering traditional and popular culture. A carnival museum is envisaged under UNESCO's auspices, along with festivals celebrating masks and costumes, and the winter solstice. A Carnival of Carnivals will bring together examples of carnivals from interested towns

In terms of folkloric or historic manifestations, the data are very positive. As for the festivals, the folkloric events are short and concentrate in one locality. The main difference between festivals and folkloric manifestations is their final aim. A festival aims to concentrate, in time and space, manifestations of Culture that can attract people to a specific place, both with the intention of promoting the image of that place (tourism) and for promoting that particular form of Culture, e.g. the Caribbean Culture through the *Carifest* in Calgary, or traditional and modern theater through the *Festival d' Avignon*, in France.

On the other hand, the folkloric events aim (or should aim) at the expression of a local culture through a symbolic reproduction of its past with several purposes: i) transmission of a world view from one generation to another, ii) sharing and reinforcing of common values in the community,

activity, v) source of aggregation and definition of role and hierarchy within a community. For their scenic nature, folkloric manifestations can become – and have in many cases – an attraction for local and foreign visitors. It should be stressed, however, that this should not be the principal meaning of such events. Folkloric manifestations should aim at the reinforcement of social capital, and not be reduced to only attraction and entertainment for foreign visitors.<sup>37</sup> A part from ethical reasons, one of the main reasons to avoid the reaction of “empty shells” is that both sustainable festivals and folkloric events live on the basis of volunteer work, which can be assured only when there is a genuine interest in the event.

### Historic games and indirect economic impact: the case of Italy<sup>1</sup>

Historic games are an important Cultural activity in Italy. They embrace folkloric events that repeat famous historic moments for that town or region. The average length is 6.8 days and they find place mainly on the central square or streets of the towns (56%). Among the most famous, we can recall the *Palio*, in Siena and the *Regata Storica* in Venice. Other such events do not have the international resonance of these two, but they nonetheless have a very important impact on the communities, in terms of community gathering and local identity. All the events must have a strong participation from the local community, or else the “authenticity” vanishes and make the events financially unsustainable. The volunteers cover on average the 96,6% of the needed contribution on work, with a higher participation of men (70,3%).

Historic games have had an average yearly expenditure of \$106,000, with revenues from tickets (55%) and sponsors (private and public), connected events by \$150,000. On average each event occupies directly 262 people. The Italian national aggregated direct, indirect and inducted economic impacts (in terms of increased tourism, longer stay of the tourists, purchases in local shops, gastronomy, etc.) of historic games has been of \$81 million, a front of \$12 million in public expenditures. In terms of new job opportunities, on average 650 new *ad hoc* jobs are created by indirect effect. As for festivals, the main issue is the instability and irregularity of the work opportunity.

iii) self-representation and empowerment of self-esteem and image towards the outside, iv) leisure

<sup>37</sup> Makhtar Diouf, Economist, Institute Cheik Anta Diop, Senegal, telephonic interview, September 1999.

### Mecca for artists: Carifesta, Caribbean region<sup>1</sup>

The Caribbean Festival of Arts was originally conceived as a regional festival which would encompass and give credence to all the creative and artistic skills and energies, not only of the member countries of CARICOM and the wider Caribbean, but also envisaged the recognition, acceptance, and the wider Caribbean, but also envisaged the recognition, acceptance, and participation of those of the diaspora whose contribution would most certainly enrich the quality and the significance of such a major encounter. Indeed, past CARIFESTAs have provided a forum for the entire Caribbean, and indeed the world, to sample from a potpourri of Creative, Culinary, Visual, Literary and Performing and other Arts, born out of the common as well as the diverse experiences of all Caribbean people.

As the most prestigious of all Caribbean Festivals, CARIFESTA has become a Mecca for artists, folklorists, exponents of the Arts, writers, film makers, musicians, and connoisseurs of great culinary, cultural and artistic treats. The Festival has previously been held in Guyana (1972), Jamaica (1976), Cuba (1979), Barbados (1981), and in Trinidad and Tobago in 1992 and in 1995.

## CULTURAL TOURISM

Tourism and travel market make up the largest sector in world economy, with estimates of \$7.2 trillion in 2005.<sup>38</sup> The World Tourism Organization forecasts that European tourism will double in the next 20 years with Central and Eastern countries replacing Western European countries as the world's favorite destinations, creating tremendous opportunities for business and generating millions of new jobs.<sup>39</sup> Finally, statistical surveys tell us that in 1997 over 128 million people visited the American continent, where Argentina, Brazil, Mexico and Uruguay attracted the majority of these visitors.<sup>40</sup>

This is certainly a very good opportunity, as indeed, many developing countries are looking at tourism as possible source of growth<sup>41</sup>, with South and East Asia taking the lion's share, followed by Latin America, and finally Africa.

Tourism can have several purposes: i) it can aim to increase foreign currency in the country, ii) or promote larger employment, iii) aim to improving the life of the community, iv) or prepare people in the area to start their own projects, or v) have political objectives.

<sup>38</sup> The World Bank, *Culture and Sustainable Development*, 1999.

<sup>39</sup> World Tourism Organization, European Tourism, Web Site, April 2000.

<sup>40</sup> Claudio Moura Castro and Ephim Shluger, *Culture, Social Equity, and Sustainable Development: The Task Ahead*, IADB, January 2001.

<sup>41</sup> M. Thea Sinclair, *Tourism and Economic Development: A Survey*, in: *Journal of Development Studies*, Vol. 34, No. 5, June 1998.

How can Culture contribute to people's growing passion for traveling?

Cultural and Historic tourism have as principal or secondary destination an historic or Cultural landmark, (archeological site, monument, historic city), and of living Culture (folkloric event, festival, gastronomic tourism, etc.). A survey of the average Cultural tourist for the USA shows a profile of a person older (over 55), richer, more cultivated, and prone to travel in a group. The "typical" Cultural tourist uses more hotels and motels and expects – on average – a higher level of services. Where does this lead? That formulating a strategy for Cultural tourism does not imply only the restoration of some Cultural/historical attraction landmarks, but the formulation of precise Cultural tourism program plans, even if few resources are available. The main question is to identify the "kind" of tourist that could be attracted to the Cultural asset, and verify the capability of the tourism destination, in terms of infrastructures, but especially of human capital.

A Cultural tourism program that does not take in account the preparation and the strengths of the territory, will not improve the life of the population affected. As mentioned before, contradictory objectives can produce results that deviate from the original plan. For example, the Macchu Picchu tourism project<sup>42</sup> has had very positive results in terms of numbers of new hotels built, but the local communities have been very negatively affected. Not having the skills to offer adequate services for the tourists, they have been substituted by people

<sup>42</sup> Interview with Ignacio Estevez, Tourism Expert, IADB, August 2001.

coming from outside and now have to cope with increased life costs.

Another example is the involvement of the community, or the municipality, and a very slow process of empowerment that could bring the people to the standards required by the tourism industry. If the private sector is called into play, it will follow its own logic and pace, which does not always preserve the Cultural and natural environment.

The aim should be to accommodate tourists and their demands, and improve the quality of life of the local population, AND the Cultural and natural resources.

In Cultural tourism, an important challenge is in the education of the actors of its importance as a resource for development. Professionals in the Cultural sector (archeologists, historians, art historians) are primarily focused on protection *strictu sensu* of the site. Although this is legitimate request, it should be said that proper management also should consider economic use of the Cultural asset as well its preservation. In some of the cases observed during the research for this paper operators in the tourism sector did not want to shift towards Cultural tourism from more traditional forms, because in the short run this was perceived as a reduction of their financial advantage. For

example, Tunisia has a very rich archeological heritage, which could become a major tourist attraction and allowing the country to shift from competing on the basis of price, in favor of a tourism based on the differentiation – the two main criteria for competitiveness, as Michael Porter has demonstrated. Nevertheless, extremely few local travels agent, tour promoter or hotel chain supports this form of tourism. To respond to the high demand for Cultural tourism in Tunisia, mainly Western European tour operators are offering services.

Both living Culture and Cultural heritage can become tourism attractions, but the central point is to make them known, and to offer enough to make to the destination attractive. As a study on Cultural tourism in Lombardy, Northern Italy (one of the richest regions of Europe) shows, the lack of marketing and long term self promotion activities has greatly limited Cultural tourism on the region. At the opposite, the regions of Trentino-Alto Adige, much poorer in terms of Cultural assets, have a 21.5% of the working population employed in tourism related activities, or many North American destinations with long-term image building policy, and efficient marketing strategies have been able to achieve much more significant results. Regarding image, it is important to note that tourists do not perceive geographical differentiation, they perceive the territory in terms

#### **Overwhelming demand for Cultural tourism: Antigua Guatemala<sup>1</sup>**

Antigua Guatemala is a beautiful colonial town, near Guatemala City. Its success with the local tourists (mainly weekend visitors from the city) is facilitated by its vicinity and by the large number of attractions (restaurants, street's performers, festivals, etc.). While international tourism was first attracted by the language schools, followed by an autonomous tourism attracted by the handicraft and beauty of the architecture of the historic city.

But this success in Cultural tourism has had negative aspects. At the moment Antigua is facing serious problems connected with its capacity to accommodate a growing number of people in a fragile urban area. In addition, living costs have increased, forcing a large part of the population to move out of the city and cede living space to a growing community of foreigners in love with the beauty of Antigua. According with Gremtur (association for the preservation of Antigua, a private association composed by concerned citizens and tour operators) in order to preserve the Cultural capital of the city, it is necessary to act on several fronts:

- a) Promoting a clear leadership from the public sector, in terms of laws and rules that limit and regulate the activity of the private sector (e.g. regulating ratings for hotels, opening and closing times for restaurants and bars, creating pedestrian zones)
- b) Educating the private sector in tourism on the complexity and specificity of the fragile and non-renewable environmental and Cultural patrimony.
- c) Promoting the dialogue between the private and the public sectors.
- d) Developing economic and statistical instruments for the measurement and analysis of the potential tourism demand, the needs of the population, and producing the elements for a sustained strategic planning for future action in the city.

### **Cultural and Eco tourism: a winning duo. Guatemala<sup>1</sup>**

The analysis of the potential market for Cultural tourism is essential in order to target correctly a planning program. For example, the profile of North American and European Cultural tourists traveling to European or North-American destinations tend to be older than the average, while Cultural tourists traveling to Guatemala tend to be younger. Most of them are not locals, or from North America, but from a large range of European countries. Given the younger age of this category of tourists, it is possible to combine the "Cultural tourism attraction package" with products that are suitable for this category, such as Eco-tourism and adventure tourism in archeological sites. The Cultural tourist is a demanding client and the attractions should be based on a preserved Cultural and environmental assets. According to the experience of Culturally and environmentally-aware tour operators, this means that there should be legal framework to protect the Cultural heritage, as well an outstanding human capital who can accommodate all the different and more complex requests of the tourists.

The potential is enormous and still not-yet explored in alternative forms of tourism (such as agro-tourism, visits to coffee or flower plantation, etc.).

### **Creating Cultural tourism from scratch: the case of CERERE<sup>1</sup>**

CERERE is an NGO created in 1998 between the authorities of the Italian region of Calabria (situated in the southernmost part of the Italian peninsula) and the University of Calabria. CERERE aims to foster interventions in historic centers, promoting local identity and economic opportunities through improvement of social capital (the region suffers from a wide-spread organized crime), long-term job opportunities for youth, services for the local population, and increasing the awareness of the locals for their Cultural heritage.

The project moves along two main lines for the promotion of Cultural tourism:

- a) The creation of *Paesi-Albergo* (village/hotel), where an abandoned village is restored with local workers, making improvements and using techniques that are coherent with the architectural nature of the building (which is a central improvement compared to the widespread habit of building and restoring houses without any historical preservation).
- b) The creation of a network of villages with a historic character or vibrant, authentic living Culture. The project includes villages in Southern Italy, Portugal, Spain and Southern France. They are not chosen for their architectonic excellence (most of the villages in Calabria have been badly misused), but for demonstrating life in their center, as shown by artisan production, Cultural events, historic games, etc.

Within the projects, CERERE has had a very successful experience with a community called *Grecanica*, located in one of the most inaccessible valleys. *Grecanica* is a Greek community that is at least 1000 years old and has been isolated until 1950. In the community the main spoken language is ancient Greek. The cultural identity of the community is very strong, but they do not recognize themselves in the material archeological remains of the past Greek domination of Southern Italy. Consequently, the Cultural patrimony has been badly affected and any visit from the outside has been seen with hostility.

CERERE introduced a community-participatory approach, creating a more positive attitude in the community towards following programs. One of them has been the development of an information and assistance center for young entrepreneurs who would offer services for the improvement of the Cultural sector (both for tourists and locals).

Another project has involved many municipalities in a competition for the best-preserved village (again, not only from an architectural point of view, but also from the point of view of a living Culture). The competition has been a very useful instrument to increase self-awareness of the habitants of the "bad" villages about the reasons for the "inferiority", which before was not perceived.

of tourist products, creating “tourism sub-systems”.<sup>43</sup> For example, tourists can perceive Macchu Picchu, not the region around it. A successful marketing strategy could include several “attraction points”, both in terms of Cultural heritage, and in terms of living Culture, adapting the quality of the service to the possibility of the territory.

Even for a world class destination such as Rome, the market for Cultural tourism is limited to a few areas. The Cultural tourism revenues are not able to sustain the preservation cycle of historic heritage per se, but can become highly successful, if included in larger and long-term programs focusing on developing Cultural heritage, promoting the image, creating Cultural itineraries and Cultural events. In order to reach this objective, cooperation between Cultural institutions, universities, educational institutions, and private operators is necessary.

## ART AND HANDICRAFT

This paper will use the definition of handicrafts as “all objects whose functional design and practical utility are directly related to the daily material and spiritual needs of human groups defined as ethnic”.<sup>44</sup> Handicrafts touch several aspects of the informal economy, which in Venezuela, for example, accounts for the 49.5% of the labor force, 59.7% of whom are women. Handicrafts are a very important element that embodies the

culture of the manufacturer and, at the same time, allows him/her to deal with the market.

In Latin America the production of handicrafts is a family-based activity, where the role of women is differentiated according to the ethnic group. In most cases, women take care of family and at the same time produce handicrafts. This phenomenon induces girls to dropout of school to help their mothers in their hard double work. [At the same time, many women indicated that they prefer to be occupied in handicrafts, because of its flexibility and compatibility with family duties.] Handicraft can be a source of self-esteem, creativity and income, but the business is very uneven: sales suffer of irregularities, so financial support is a key element.

Middlemen generally receive a large percentage of the gross income generated by the artisans. Similar cases have been observed in Rajasthan, where local artisans are held in slavery to the middleman. The production cannot be changed, and the quality of the products does not improve. There is no self-esteem and creativity building.

The artisans of Michoacan, Mexico provide a different experience. The Fondo Mixto para el Fomento Industrial De Michoacan (FOMICH) supports them financially, allowing artisans to face the discontinuity of the market and improving their access to technology and working

### Handicraft and schools, The Tibetan Weaving Project<sup>1</sup>

After the invasion and occupation of their land by the Communist Peoples Republic of China, more than 100,000 Tibetan refugees are living in India and Nepal. The physical and cultural survival of the refugees is at high risk.

In reaction to these events, the association Cultural Survivors, an NGO based in Massachusetts, USA, created the Tibetan Rug Weaving Project. The project finds inspiration in the various sources of Tibetan design – mainly carpet patterns and preserves the rich and important tradition of handicraft, while preserving self-esteem and identity. The project sells in few shops in the USA and through the biannual bazaar organized by Cultural Survivors.

More than 2,000 refugees support themselves through the carpet sales and pay for the education of Tibetan refugee children at primary and middle school level in two schools in Nepal.

<sup>43</sup> Touring Club Italiano, *Turismo ed Occupazione nel Mezzogiorno*, I quaderni bianchi del TCI, No 7, 1998.

<sup>44</sup> Orlando Albornoz, *Handicrafts and Economic Patterns in Cultural Processes of Latin America and Caribbean*, Organization of American States, Cultural Studies Series No 1, December 1996.

materials. The difficulties of the cultural translation between the handicrafts (“objects [...] directly related to spiritual needs of human groups”) and the buyers’ culture have been emphasized by the manager of FOMICH, who has identified in the cultural adaptation to the external



**Pride and economic success: the *amate* villages**

San Augustin Oapna, Ameyaltepec, Maxela, Xalitla, all in state of Guerrer, Mexico have a common artistic activity. Since 1960, the villagers have started to produce paintings on bark paper, *amate*. The interest for this form of artistic/handicraft production is very high. For example, San Augustin has 3000 people and almost every family does artisan/artistic work. The most entrepreneurial families have built economic “mini empires” and earn up to \$20,000 a year. The poorest of the artisan reaches \$1,000 a year. Most of artisans are mainly farmers and dedicated themselves to the artistic work only in the spare time from agricultural tasks, nevertheless, the average income from the *amate* production goes up \$2,000/year. Most of the artists/artisans are men, because women, beside agricultural duties, have family duties. The *amate* are produced in colors or in black ink. No one of the artists/artisans has received a formal artistic training, but the training within families starts at around 6 years of age. The artists are very proud of their work and consider it a source of identity and strength. For example, few years ago, the four villages, normally on unfriendly terms, allied in the name of their common culture to oppose a government project to build a dam. The *amate* are sold principally in the nearby cities, Cuernavaca, Acapulco, Taxco, Cancun, Oaxaca, Puerto Escondido, and Monterrey. There, the main problem for the artisans/artists is the police harassment. The highest quality *amate* are sold to North Americans and to a lesser extent Europeans, while other Mexicans, who never buy their art, look the villagers down upon. Some of the artists have exhibitions in major art galleries in the United States and in Canada and the best of them work only on commission with art dealers. In the words of one major collector: “These artisans/artists have strong sense of identity and pride, they are very independent, very entrepreneurial; they feel they have a culture and identity of their own”.<sup>1</sup>

market the main source of problems for the artisans supported by the Fund.<sup>45</sup>

Artistic production has a more creative content and is not made for utilitarian purposes. Art can be a very important source of income and self-esteem; however, apart from very few artists, most of them – as everywhere in the world – have to combine several sources of income.

Commercial culture (from Cultural industries, to the use of creativity in visual products) has the biggest impact in terms of economic growth, job opportunities, and professions related to Commercial Culture have one large impact on a country’s GNP (7% USA, 3% Brazil).

This paper mentions briefly only employment-categories aspect, for possible future recommendations for projects, extrapolated from a

**Culture preservation and promotion  
Caribbean Contemporary Arts Organization (CCA)<sup>1</sup>**

The Caribbean Cultural center was opened in June 2000 to support modern artistic production while preserving the original forms of culture of the English speaking Caribbean region. It is the only center of its kind in the region and compensate for the absence of any public program for the support of contemporary art production by local artists. The center has educational objectives, organizing art exhibits by local and international artists, and offering educational programs that introduce art to schoolchildren. The Center also offers workshops and residencies for artists. It has become a think-tank for artistic production. It aims to expand this success to other islands, based on the fact that Haitian naïve art production has reached international recognition, becoming one of the most significant commercial successes of the island.

**COMMERCIAL CULTURE**

As mentioned in the general introduction, for an analysis of this sector, this paper refers the reader to the on-going studies on Cultural Industries by the IADB Paris office.

European Union survey of 1998<sup>46</sup> on employment in the cultural sector, which includes:

- a) Heritage-related employment (management and restoration of historical monuments, museums, archeological sites, archives, galleries, auction houses). This level of employment is stable, and based on public

<sup>45</sup> BID Extra, Suplemento de el BID, *Patrimonio, preservacion y lucro*, IADB, Washington, DC, 1996.

<sup>46</sup> European Commission, *Culture, Cultural Industries, and Employment*, Commission Staff Working Paper, 1998.

funding. When there are budget cuts, there are fewer jobs.

- b) Music (classical and pop musicians, sound technicians, organizers of concerts, agents). Many small firms, often short-lived, but very innovative and close to creative artists in the pop music. Classical musicians live on public subsidies, which vary in size depending on national tradition.
- c) Cinema (most jobs in production). Many small firms.
- c) Television. Calculated around 200,000 jobs. Large group of permanent jobs, in decline in the public sector, increasing in the private.
- e) Reading and libraries (writing, translation, book publishing and distribution, press). Slow growth of employment, with high labor costs.
- f) Radio, growing economic sector. New technologies give raise to new jobs.
- g) Recorded music. Around 45,000 people employed in the record industry.
- h) Multimedia and on-line services. Extremely dynamic market, small firms in niche products.

According with the study of the European Commission<sup>47</sup> the interest for professions by young people in the Cultural sector overwhelms the actual possibility of the markets. Nevertheless, professions in the Commercial cultural sector are viewed by this study as important laboratories for activities based on creativity, innovation, and team-work. In most cases, the motivation for working in this sector is based on a “vocation”, and viewed as personal commitment for life. The employment structure in the Cultural commercial sector is characterized by very small firms, self-employment, frequent changes in status (from employment to unemployment), irregular career path, precariousness. Thus such professions are

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<sup>47</sup> European Commission, *Culture, Cultural Industries, and Employment*, Commission Staff Working Paper, 1998.

positively judged by this study as “precursors” and learning incubators of a labor culture that will affect many aspects of the labor’s world.

In order to support this sector, some experiments have been successfully conducted in some European countries:

- a) Development of networks for small firms operating in the same sector.
- b) Creation of “incubation sites” or nurseries of cultural enterprises.
- c) Development of new forms of financing ad hoc for this sector, which has little access to the financial market.
- d) Database of current project, international information on openings in the sector, or on scholarships.

## **PRIVATE SUPPORT TO CULTURE**

The role of the private sector in the Cultural field can be measured by two main perspectives (often entangled): a) the private sector’s involvement is directly profit-oriented, b) the private’s sector involvement is more complex, and can produce more indirect benefits than direct profit.

The direct for-profit philosophy is incorporated in the Cultural industries, for which the reader is referred to the on-going IADB Paris-office research.

The indirect for-profit perspective involves several forms of intervention of the private sector both in direct cooperation with the public sector (philanthropy, sponsorship), and with the Cultural sector per se.

The support to arts by the private sector [corporate] can be regarded as a collective behavior. Economic and social conditions in the area influence and determine the attitude of the private sector towards support to the arts. Service sector corporations react very rapidly to income generation and tend to be stronger supporters of the arts than the manufacturing sector. However, their strong reactivity to income changes affects

rapidly their support to the arts once their earnings drop. The service sector companies tend to use their surplus to create a positive image of themselves in their surrounding. In addition, the service sector corporate that support arts tend to be the corporate that occupy highly qualified personnel.<sup>48</sup>

#### Philanthropy

In philanthropy, a private person or a corporation offers support (financial or in kind) to a Cultural project for benevolent reasons.

#### Sponsorship

In the direct form of sponsorship, a private person or a corporation offers support for “selfish” reasons. The most common form of sponsorship is offering financial support to a Cultural activity. The motivation for a corporate or a private to do sponsorship commonly are: a) image-building commercial purposes, b) tax reduction from the state (that becomes in this way the real financial sponsor), and c) interest in maintaining or improving its relationship with the sponsored project (e.g. sponsorship of an art exhibit by an art shipment company).

#### Expertise exchange

This is a more complex form of support to the Cultural sector, and implies a higher commitment from both the sponsor and the sponsored. This form of support is based on the fact that a “wise” corporation knows that it needs creativity by its employees. The corporation perhaps does not recognize the importance of art or artistic production and consequently is not interested in sponsorship in traditional way, but it understands that its business success is based on unlocking the imagination, the creative potential of its entire workforce.<sup>49</sup> From this assumption, ten years ago, upon initiative of the UK’s based Arts&Business association, two extremely successful Banks of Expertise, the Skills Bank and the Board Bank

were born. In these anomalous banking programs what is lent is expertise: artists work for private companies sharing their expertise in the creative sector to help the companies’ employees unlock and promote team-working, scenario-planning, and communication. In exchange, private companies in exchange share with artists their expertise on project managing, budgeting, and resource management.

#### New financial instruments

The private sector can support the Cultural sector with the development of *ad hoc* financial instruments, that help this very innovative, but precarious sector to compensate for its typical up and downs. An example is the Triodos Fund for Artists, a Dutch company, which gives loans to artistic initiatives that lack the guarantee required to receive financing in the traditional circuits.

#### Training on the job

This program offers to artists and technicians working in the Cultural sector several services:

- a) Job offers
- b) Training courses to help artists in their self-employment status
- c) Programs for the acquisition of professional skills
- d) Legal support

#### Incubation sites

In this form, the support of the private sector concentrates on creating the best conditions for the creative work of cultural enterprises. The private sector makes infrastructure available, advises on investment decisions, market expertise, training, market access, etc. Very successful cases were experienced in the UK, mainly in Manchester, which promoted a full series of activities that made of the city a reference point for creative, innovative Cultural professionals.

#### Obligation funds.

It is possible to create an obligation fund that allows a subscriber to support Cultural initiatives, and at the same time enjoy the special services in the Cultural sector (e.g. free entry in museums, archeological sites, etc.). A very successful case is the World Obligation Fund *Caput Mundi*, dedicated to the restoration of monuments in Rome. In the period 1996-1998 the performance

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<sup>48</sup> Volker Kirchberg, *Arts Sponsorship and the State of the City*, in: *Journal of Cultural Economics*, 19, Kluwer Academics Publishers, 1995.

<sup>49</sup> Nomura Institute, Business Development, quoted in Fields Wicker-Miurin, *Culture Counts*, World Bank’s, UNESCO’, Italian Ministry of Foreign Affairs, proceedings of the conference, 4-7 October, 1999.

of the Fund has been 47%. It is possible in this way even for private citizens (contribution of \$250) to integrate the contribution of private companies to the financing of Cultural programs. The Fund has already initiated more than 50 restoration projects.

## Annexes

- 1 The project: *One school one monument*, Skopje, Macedonia (pag. 79)
- 2 Medina Fez, Morocco (pag. 82)
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- 5 The Culture Bank Museum in Mali (pag. 89)
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### Annex 1

The Project *One School – One Monument* was launched in its pilot phase in the Macedonia's capital, the city of Skopje, after a year-long preparation, in the school year 1999/2000. In total, nine schools participated in the project, working on eight monuments in the city and its surroundings (each school was associated to one monument, exceptionally, two of the nine schools were associated with one monument). Eleven teachers and one hundred sixty five students participated directly in the activities *in situ* (on the selected monument) and in the schools. Indirectly, almost all of the students from the selected schools participated in the activities (around 5 000), with their active participation in the public presentation of the monuments, in the organization of exhibitions in the schools and outside the schools, etc.

During the school year 2000/2001 the Project was extended to other cities and regions in the country: Prilep, Bitola, Kumanovo, Ohrid and the Region of Kriva Palanka. In these cities and regions four more schools, five more teachers and 80 more students participated in the Project. Including the students from the city of Skopje, where the Project continued with the same intensity as the

previous year, in total 245 students participated in the Project directly, whereas around 7000 participated indirectly.

The joint activities that have been taking place outside the *one school for one monument* pairs are also very important. Under the auspices of the Project, the first International Heritage Class in the Balkans was organized in the Monastery St. J. Osogovski in Eastern Macedonia. In June 2000, sixty teachers, students, artists, heritage experts from the country and also from Bulgaria, Italy and France, gathered in the Monastery for one week and followed the path of heritage education. The results of the work were shown in an exhibition that opened in the Museum of Macedonia in Skopje in September 2000. Five thousand students and adults visited this exhibition. In December 2000, the exhibition was shown at the Council of Europe in Strasbourg, France, under the auspices of the campaign "Europe – a common heritage". In this way, the Republic of Macedonia was presented at the Council of Europe through its cultural heritage for the first time.

During the next period (2001/2002) the Association plans to extend our activities to other cities in Macedonia, but also to the neighboring countries (Serbia, Montenegro, Croatia). Another International Heritage Class was organized in September 2001 with the help of the "Open Society Institute" (The Soros' Foundation), the World Monument Fund and the Kress Foundation. After publishing two books about the Project (the first representing the educational method, and the second one representing the results from the Project), in the following period, the Association wants to focus on the preparation of a short film and a brochure about the Monastery St. Osogovski based on the work of the students.

The elements that made the Project successful in the eyes of the promoters and initiators are the following:

- It was a local initiative: the Project was initiated, prepared and implemented by local experts. The *Association for highlighting,*

*popularization of heritage and for heritage education* was born during the implementation of the Project.

- Assistance from prominent international experts was very important. The Project would not have been a success without the help of partners – experts from Italy and France (nominated by the Napoli '99 Foundation and the Council of Europe), who have been permanently following the implementation of the Project on the site.
- Cooperation with governmental and local agencies, as well as with other local NGO's was crucial for the Project. This enabled logistical and to some extent also financial support for the Project (all the schools in the country are public, so the Association had to convince the authorities to let them work).
- Motivating the participants was also very important. For the students, the Project was a chance to learn important technical and management skills and practice foreign languages in an international surrounding; the teachers had a chance to earn extra income (the activities were taking place outside the regular school program); and for the experts it was also a possibility to have their work promoted at an international level.

The promoters as essential effects considered the following:

- On the pedagogical level it gives the students and the teachers the possibility to learn more about the heritage of their country as an important cultural, social and economical asset.
- On the cultural level, using the Cultural heritage as a tool, it gives the students and teachers the possibility to communicate and learn about each other on local, national and international level. By organizing joint activities, such as heritage classes, performances and exhibitions, Cultural heritage proved to be a very powerful tool in the fight against ethnic prejudices, social injustice and juvenile delinquency.
- On a social level it also helps to raise awareness towards the national heritage. Organizing presentations in the country and

abroad, the Project also gives a major contribution to the promotion of the national heritage as a value *per se*, but also as a very powerful factor for the strengthening of the cultural identity of young and adult people, on local, regional national and international levels.

- The Project gives a very positive impact in establishing balance between the public and the private sector, providing possibilities for extra work and income for social servants working in education and culture, but also for free-lance experts (the public sector in the country which is in transition towards liberal economy is in a very difficult situation).
- Finally, with only USD45,000 spent in three years, the Project gives a possibility for economic growth, in particularly isolated, poor areas of the country (the region of the Monastery of St. Jochim Osogovksi in Eastern Macedonia). For example, in only one week, the first Heritage class alone brought around USD12,000 to the Monastery and the nearest city Kriva Palanka (the participants in the Class were buying products from local artisans).

## **Annex 2**

### **Medina Fez, Morocco**

The project was initiated in 1999 upon invitation of the Moroccan government. The project consisted of a loan from the World Bank of USD14 million for the urban renewal of the Medina of Fez. The Medina has a population of 181,000 living in two distinct districts: Fez-Bali and Fez J'did. The Medina encompasses approximately 31,600 dwelling units and 10,000 businesses. The intense economic activity contrasts deeply with the very deteriorated residential areas. The Medina is an intensely competitive environment for the small businesses and micro-enterprises located there. Operating margins are deeply affected by the high cost of rent and transport. Business owners generally view the rehabilitation of the Medina as a positive factor for development. Tourists are the other large category viewing the rehabilitation of the

Medina as a positive factor. The Medina was included in the World Heritage List in 1980. The contingent methods measure the value attributed to the Medina's preservation by both the Moroccan, as well the foreign tourists.

A survey of 600 adult visitors included both kinds of tourists and business visitors. Respondents were informed about the condition of the Medina, and the proposed rehabilitation program, through text and photos. They were presented with the three objectives of the rehabilitation: i) improving the Medina's appearance by repairing and cleaning up buildings, streets, and infrastructures, public spaces, and monuments; ii) preserving the Medina's traditional character and cultural heritage; iii) ensuring that the Medina would continue its development as a living city and not as a "tourist" enclosure. To help pay for the rehabilitation program, the tourists visiting the Medina were charged an extra fee upon registration at their hotel, while the tourists not visiting the Medina, but other parts of Morocco, were charged upon exiting the country. An additional survey was conducted in Europe among people who had not visited Morocco, presenting them with information on the Medina and the rehabilitation program.

The willingness-to-pay (WTP) was related to the knowledge of the Medina and the perception of its hedonic value. The WTP of those tourists who had visited the Medina was as high as \$70 per person. The WTP of the tourists who had visited Morocco but not the Medina was \$30 per person.

Even the people interviewed in Europe confirmed this WTP. For this latter category it should be mentioned that their perception of the real "risk" to be asked to pay was very low, consequently their WTP was relatively high. The WTP of just the first category of visitors reached USD 11 million, compared to a loan request to the World Bank of USD 14 million. The Contingent method showed strong evidence in support of proceeding with the investments.

In terms of social capital improvement, the evaluation of the project in social terms is mainly positive after few years of work. Many of the old inhabitants express an increased self-esteem, a larger sense of affection for the Medina and new economic activities have begun to flourish.

### **Annex 3**

#### **How a working-class suburb in Trinidad is turning itself into a musical mecca**

The Port of Spain suburb of Laventille, a low-income hillside community of small, densely-packed houses, is considered the birthplace of steel band music.

But ever since it was settled by freed African slaves in the 1840s, its residents have had a bad reputation. The loud and rowdy Laventille drum bands that paraded through Port of Spain streets during Carnival and often fought among themselves didn't help this image.

"Too many people in this country still see any type of crass behavior as almost exclusively resulting from a Laventille upbringing," says Trinidad journalist Terry Joseph. "It is as though the area has successfully claimed some kind of monopoly on lawlessness and vice."

"If a young girl from Laventille and other girls apply for the same job," says Horace Raymond, a Laventille civic leader, "you can rest your head on a block that the one from Laventille won't get it because of the stigma."

But for over a decade now, Laventille's residents have been working not only to change this image but also to turn Laventille into a tourist attraction. A 1991 IDB environmental loan, which earmarked \$940,000 for storm drainage works and parks in Laventille, seems to have had a catalytic role in stimulating this quest for respectability.

Laventille's transformation from slum to proud community actually began during the mid-1980s when this petroleum-exporting country prospered from high oil prices and Laventille residents started replacing their "box-board" houses of rough-cut lumber and corrugated metal roofs with concrete block homes.

In 1989, local civic leader Horace Raymond says he helped to persuade the government to make an abandoned building at the foot of Picton Hill available to the neighborhood for a community center to replace one that had burned down years before. The new center was named after Spree Simon, who Laventille residents proudly claim is the "father" of the steel band for being the first person to tune a steel drum, transforming it from a

simple percussion instrument to one capable of playing a full range of notes.

In the early 1990s, residents began to form neighborhood committees to seek funding from private businesses to finance cleanup campaigns in return for posting advertising signs. "We told them that we were unemployed and we wanted work," recalls Raymond, "and that we would clean up the area if they paid us for the maintenance. It wasn't easy."

But erosion and flooding were a constant problem. There were no storm drains to channel rainwater down the steep hillsides. Silt and garbage washed down from the hills, clogging canals that drain the runoff to the sea and flooding homes and businesses.

The IDB loan financed eight large drainage works to eliminate these problems. But the project had several objectives, says Ancile Brewster, the IDB sector specialist who helped to design and supervise the project. One of them was to help create neighborhood firms to do the construction work. "We had 15 groups come in here," recalls Brewster. "When they realized that this was not going to be a handout, people started dropping out. But we got five or six really strong groups formed. The objective was that once they had finished the job they would be able to bid on other government jobs." Brewster says that two of the groups are still in business. One of them, the Success Laventille Networking Committee, runs an after-school homework center where local students can get assistance from tutors.

The project also included funds to turn several vacant lots into landscaped parks, including lots next to the panyards of two of Laventille's oldest, biggest, and best steel bands, the WITCO Desperadoes and Carib Tokyo. According to Brewster, the sites were selected next to the panyards because the two orchestras were the oldest civil society organizations in Laventille and it was easy to involve them in helping to create these new parks.

"There is a correlation in terms of how you feel about where you live once it is cleaner and brighter," says Jacqueline Huggins, regional coordinator for Trinidad's Community Development Fund and a Laventille resident. "Once your environment is clean and tidy, you feel better."

"It is one of the most rewarding projects I've worked on," says Brewster. "In terms of impact, this project made a big difference in people's lives. More important, it raised the level of environmental awareness."

The IDB-financed drainage works and neighborhood parks, which were completed in June 1995, contributed to a nascent feeling of civic pride in Laventille. In 1993, seven neighborhood committees joined together to form the Laventille and Environs Beautification Committee (LAEBCO). In the process, Raymond says he spent so much time away from his family that his wife divorced him. "Community work mashes up family life," he says. "I just tell myself that somebody had to do it. I like seeing things done and I just keep going."

In 1994, Trinidad and Tobago Instruments Ltd., built a new factory in Laventille, where it now employs 50 people and manufactures 12,000 professional and semiprofessional steel pan instruments a year, exporting 90 percent of its production to Europe, Japan and the United States.

In 1997, LAEBCO got funding from the government to paint huge likenesses of Trinidad's two national birds, the elegant scarlet ibis and the coco loco, on the sides of the tanks atop Picton Hill and the notes of a steel pan on top of the tanks. The tanks now dominate Laventille from land and air.

Today, at least 15 steel pan orchestras are headquartered in Laventille. In an effort to attract tourists, Laventille launched its own steelband festival in 1995 to celebrate its central role in the development of the instrument.

Laventille's newest steel band, the Harlem Syncopators, was formed in late 1998 by pan pioneer and native Laventille resident Daisy McClean, who spent \$3,200 of her own money and donations to purchase 20 pans and \$1,280 more to build a small panyard to get neighborhood kids off the streets at night. The group practices five nights a week.

"It gives the kids discipline," she says, "because you have to come to the panyard at a certain time and you have to practice. I like to see the kids playing. There's a sense of pride in Laventille today to do something for the community. You can't wait on the government for everything."



Today, LAEBSCO is trying to raise funds to restore the old English Fort Picton on Picton Hill and turn it into tourism offices. Residents now talk about the day when tour buses will bring loads of cruise ship tourists to Laventille to see the birthplace of the steel pan and the water tanks atop Picton Hill, hear the Desperadoes practice, buy crafts and eat local foods.

It will be quite a turnaround for this singular neighborhood.

#### **Annex 4**

#### **Mogao Grottoes, Dunhuang, the People's Republic of China**

In 1993 the Chinese government invited the Getty Conservation Institute to develop an on-site training course in rock art site management. The planning framework for the course was based on the Burra Charter (an Australian adaptation of the ICOMOS's Venice Charter, used successfully in Australia in Cultural Heritage site planning with Aboriginal people). The training course was developed over a year, with a preparatory trip to visit a range of cultural sites in China in April 1992, which established the framework for the course held in October of that year. Participants of the course were site managers, specialists, and administrators from various parts of China.

The course was based on lectures, illustrations of examples from different parts of the world. The participants used and collected a large quantity of informational material on their own site and its state over time.

The participants evaluated each single site using a SWOT technique, an analysis of strengths and weaknesses, opportunities and threats, in terms of political support, personnel's skills, financial resources, infrastructures, etc. The main difference from a classical management plan was that no solution was super-imposed by external experts, even if the participants had the tendency to ask for the most sophisticated, high-tech systems. The participants were asked to concentrate on diagnosing and planning, instead of jumping to solutions. This process helped the participants to back up and find a larger consensus with the other members of the site they were from.

The success of the plan was based on developing a management plan (whose ultimate aim was the conservation of the site) that suited the long-term needs and abilities of local managers and that responds to the different values attributed to the site. This is another central point: the importance of a Cultural object or asset is often either considered obvious or absolutely denied. The key-point that the Chinese participants discovered during the group discussion, (backed by interviews with their colleagues, with local and international tourists, as well with neighboring communities) was that the site responded to many different values and consequently had a differentiated significance. The task of good site management became to accommodate most if not all of these values. For example, among others, one value given by the political hierarchy was to present the site as a place in which artisans had been exploited by the dominant classes. Another value was the religious and historical meaning of 2000 years of stonework and frescoes for the Chinese visitors. For many of the visitors, the value and the demand was for educational services. For the site managers and archeologists it was the continuity in the history of the site.

This holistic and integrative approach allowed the formulation in a short time of ad hoc site management plans for different parts of China that offered the following advantages, compared to super-imposed management plan, or with absence of plans:

- a) The entire educational, marketing, and communication strategy proceeded from the definition of the site's significance.
- b) The means to reach such results were defined by the evaluation of the Strengths, Weaknesses, Opportunities and Threats for each site.
- c) The support from the environment was assured by a process that had involved several levels of the administration, of the site's personnel, and fundamentally of the participants in the course, who had reached that solution and saw it as his own.
- d) The visitors management and the preservation of the site from the visitor's flow were analyzed and solved by the site managers on the basis of detailed observation and diagnosis of the situation and the threats.
- f) All the proposed solutions were financially sustainable, and both the human and technical

resources used were based on the capacity of each single site.

The objective of this very successful site management plan were:

- 1) To involve the site managers, and administrators in order to have their own solution.
- 2) To promote self-reflection and especially a diagnostic attitude, instead of a “quick solution” approach.
- 3) To reduce/eliminate the dependence of the site managers from external aids, both in form of international consultancy, and in high-tech tools.
- 4) To teach a method of work that consolidates competence and a more analytical approach to the management of the site. This new attitude has presented, for example in the case of other sites, the great advantage that the pace for the introduction of the new is decided by the site managers themselves, and at the same time the attitude to explore and experiment is fostered by the successes experienced in the past.

## **Annex 5**

### **The Culture Bank Museum in Mali**

In 1993, after a visit to a nearby village largely frequented by tourists, Assiata Ongoiba, suggested to the women of her home village of Fombori (population 1,000) to start a local museum that could display traditional ceremonial objects and sell women’s handicrafts. The planning for the museum and shop began the following year with a grant support from the U.S. Agency for International Development (USAID) of USD 2,676, and with technical assistance from Canada’s Unitarian Service Committee. Peace Corps volunteers provided ongoing planning and technical assistance on location. A committee formed by the women’s group, Peace Corp volunteers, village elders, a local NGO, the town council and the district cultural office decided to open the museum in 1996. The event received large press coverage, but – only after 6 months – the museum had to be closed, and the building and the collection deteriorated rapidly. The main problems were that the village people were reluctant to place their ceremonial objects on display and that the income generated by tourists was not sufficient to support the museum’s costs

and activities. The founding committee then decided to reevaluate the museum’s design and mission. During the committee’s revision of the project the concept of a “Culture Bank” was proposed and accepted. The Culture Bank would establish a program of credit to the villagers, in exchange for the display of ceremonial objects. The infrastructure of the museum would be improved in order to assure the conservation of the collection and to attract more tourists, while improving the selling capacity of the women’s handicrafts. Individuals could qualify for loan of USD 5 to USD 50 with a repayment schedule within four or six months. The size of the loan depended on the amount of verifiable historical information about the object. After repayment of the loan, the borrower could decide if s/he wanted to leave the object for another loan, or reclaim it. To date, the rate of repayment has been 100%. The accumulated interests from the loans are used to finance the museum’s operation, including programs for artisans, workshops, concerts, traditional festivals, literacy classes, and health seminars. In 1998, the Culture Bank received another grant of \$4,000 from the West African Museums Program, and additional technical support from a museum specialist financed by the Canadian Unitarian Service Committee. The museum expects to become self-sufficient in a couple of years. Many other villages have meanwhile submitted proposals for their own cultural bank.

## **Annex 6**

### **Economic success: the autonomous *Soprintendenza* of Pompeii**

In 1998 Mr. Walter Veltroni, at that time the Italian Minister of Culture, was able to concede to the *Soprintendenza Archeologica* of Pompeii the financial autonomy. He did so against opposition from his own Ministry and large part of the government.

The *Soprintendenze* are local offices of the Ministry of Culture, in charge per competence of archives (*Soprintendenza ai Beni Archivistici e Librari*), historic cities and monuments (*Soprintendenza ai Beni Architettonici*), museums and collections (*Soprintendenza ai Beni Artistici e*

*Storici*), and archeological sites (*Soprintendenza Archeologica*).

The *Soprintendenze* depend completely from the Ministry of Culture. Any decision on financial, managerial, and programming matters is competence of the center in Rome. ... Or better said, it was.

The experiment of Pompeii has been so successful, that it has initiated a revolution within the Ministry of Culture, which in June 2001 conceded financial autonomy to 5 more *Soprintendenze*, as well creating regional *Soprintendenti* that will improve the autonomy of the regions in cultural issues.

The successful story of Pompeii started with another very important novelty: the introduction of a City Manager, prof. Giuseppe Gherpelli, to work side-by-side with the scientific director, *Soprintendente* Pier Giovanni Guzzo. It was the first time that a threesome of a *soprintendente*, a manager and a minister worked together. The fact was welcomed with high expectations and some anxiety. Very recently, the Financial Times gave homage to Mr. Gherpelli for the very successful work done in Pompeii. Pompeii has increased its entrances six-fold in two years. New road-signs were introduced; new activities in the merchandising and licensing sector were introduced. In April 2001 a new bookstore was open to the public. The much-needed restaurant is still pending because of legal problems. In fact, everybody has not greeted the incredible performance of Pompeii with satisfaction. On one side, parts of the Ministry of Culture oppose this new tendency to autonomy and are especially scared of the reiterated request of the site's direction to change the contract of the employees from public functionaries to employees with a private contract. At the moment there are 800 employees in the site, of whom only 15 have any form of qualification. The service to the public is very poor and there is a very strong resistance to the introduction of any new service.

On the other hand, Pompeii is the most famous Roman archeological site, with millions of visitors from all over the world each year. The site is only partially excavated and is situated in a very poor, highly populated area south of Naples. The new Pompeii, the area around the archeological site, covers 14 municipalities with high level of

unemployment and affected by deeply eradicated and wide spread level of organized crime. The new Pompeii has understood the importance of Pompeii as a local "gold mine", but it has not been able to go over the most basic level of exploitation of the site and of the tourists. The site is surrounded by illegal parking areas; in sub-standard condition, the needed restaurant and coffee shops are not developed and are replaced by street vendors; instead of selling points with beautiful local artisan production the street vendors sell very low quality, cheap souvenirs produced mainly in other countries. There are no hotels for an overnight stay. The only accommodation available are hour-hotels.

The presence of organized crime is judged by the directors of the site an important if not the most important reason for this sub-standard condition. The main problem is the low control of the scientific director and of the city manager on the quality of the personnel, selected by national appointment, affected by high levels of nepotism, hostile to any form of change, and fundamentally not adequately trained to face the new challenges of the site. Of 800 employees, only 15 possess skills that correspond to the needs of the site. The national unions have suggested introducing training programs, but the trained employees have been ostracized by their colleagues.

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